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Applied Linguistics and Teaching English

Stylistic Analysis of *From Homeless to Harvard Film* and *Breaking Night* Memoir

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Dedication

To the Sake of Allah, my Creator and my Master

To my parents (Saada Shqairat and Khalil ShqairatAllah may bless their soles)

To my beloved sister Tahani Shqairat and her sons (Muhammad and Hamza)

To my brothers Waji and Majdi and to their beloved daughters (Layan, Joud, Remass, Sham, and Rital)

for all I dedicate the completion of my thesis.

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Declaration

I declare that this thesis was composed by myself, that the work contained herein is my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree at this or any other institution.

Abstract

This thesis attempts at analyzing *From Homeless to Harvard Film* and *Breaking Night* memoir. To do so, the researcher has used two stylistic theories the first one is the film stylistic theory and the other one is the literary stylistic one qualitatively and quantitatively. The researcher has analyzed various aspects such as the use of cinematic effects, camera, music, editing, lighting in the film. Moreover, the researcher has also analyzed the memoir from different dimensions such as the stylistic and grammatical dimensions. The Results showed that the writer of the memoir has successfully used many stylistic devices in her memoir and also the director of the film has managed to highlight the life of the protagonist using many stylistic devices as well. This type of analysis helps the watcher or the reader to understand the hidden aims of any written or spoken discourse. Therefore, the researcher recommends using this type of stylistic analysis in teaching literature in high schools and in our universities in order to overcome media literacy.

Key Words: stylistics, literary stylistics, film stylistics, stylistic devices, memoir

الملخص

قامت الباحثة بتحليل أسلوب لكتاب البقاء مستيقظا و فلم من التشرذ الى جامعه هارفرد من خلال استخدام التحليل الأسلوبي الأدبي و التحليل الأسلوبي للفلم. مستخدمة التحليل الكمي و النوعي للمعلومات التي قامت بجمعها من الكتاب و من الفلم.

قامت الباحثة بتحليل عدة عوامل المستخدمة في الفلم مثل التأثيرات السينمائية، الكاميرا، الموسيقى، التحرير والضوء. ايضا قامت الباحثة بتحليل السيرة الذاتية من عدة جوانب من ضمنها الجانب الاسلوبي والقواعدي وغيرها من الجوانب المستخدمة في النص. وقد أظهرت النتائج نجاح مخرج الفلم والكاتبة للقصة الذاتية في جذب القارئ والمشاهد من خلال استخدامهما للآليات الأسلوبية بمهارة عالية. هذا النوع من التحليل يساعد المشاهد والقارئ في فهم الرسائل الضمنية المستخدمة داخل اي نص مكتوب او محكي. ولذلك لوصلت الباحثة باستخدام هذا النوع من التحليل في تعليم الادب في المدراس الثانوية والجامعات لتغلب على امية الاعلام الحديثة.

كلمات مفتاحيه

تحليل أسلوب، الآليات الأسلوبية، تحليل أسلوب أدبي، تحليل أسلوب للفلم، قصة ذاتية

Chapter One

1.1. Introduction / Background of the study

Stylistic analysis is not a new field of origin because the attention has been held to it after a prolonged discussion. Actually, it has been used for hundreds of years. However, in recent years it has been applied to a wide variety of discourse not only to written literary works but also to spoken ones. Moreover, currently, stylistics studies the language used in the linguistic discourse and in the non-linguistic discourse such as the gestures or effects that may have an impact on the readers, listeners or even the viewers.

To begin with, differentiating between style and stylistics, style "distinguish[es] between three types of selection: grammar selection, stylistic selection, and non-stylistic selection." (Mugair,2013). In other words, each writer chooses to write in a certain way in order to achieve a certain feeling or impact on the reader. In his article, *Issues in Literary Stylistics*, Hussin (2014) has collected some research papers that have dealt with style in three different ways: style as deviation from a given expectation, style as choice and style as recurrence. Moreover, Asadu (2016) has asserted that style according to the Swiss linguist Ferdinand Saussure refers to the "Parole" which "is the particular selections from the system or [langue] that individuals make on any one occasion" in order to attain a certain impact on the reader.

Mode (2015) points out that "the term stylistics is derived from style." Linguists define stylistics as the study of style. On the one hand, the French linguist, Charles Balley is the founder of linguistic stylistics. On the other hand, Leo Spitzer is the establisher of the current literary stylistics. Zhukovska, (2010) stresses that the former stylistic type "studies the language units from the point of view of their effectiveness in definite types of speech." Moreover, Zhukovska asserts that the later type "deals with artistic expressiveness characteristics of a literary work,

literary trend or epoch, and factors which influence it." So literary stylistics focuses on the artistic patterns in a written text.

Leech (1981) as cited in Setyaji (2012) mentions two main aims for stylistics. In the one hand, it aims at clarifying " the relation between the language and the artistic functions." On the other hand, it aims at discovering " the authors' work of doubtful attribution." As well, according to Hornby(2000) as cited in Setyaji (2012) Semantic deviation or figurative language has three types " semantic oddity, transference of meaning and honest deception" He also stresses that this deviation is used to ensure the impact of the authors' words on the readers.

Setyaji (2012) accentuates that Spitzer has proposed in Leech (1981) "philological circle" which includes the two basic elements for any literary stylistic analysis which depends on the aesthetic dimension of any work."Aesthetic appreciation and linguistic description stand in a cyclic motion in which linguistic observation stimulates the literary insight which in turn does the same for further linguistic observation." Setyaji (2012). Afterwards, Norgaard et al. (2010) have asserted that stylistics has about 14 branches which are: cognitive stylistics, corpus stylistics, critical stylistics, emotion stylistic approaches, Empirical study of literature, feminist stylistics, Film stylistics, functionalist stylistics, formalist stylistics, historical stylistics, multimodal stylistics, pragmatic stylistics, narratology stylistics, and pedagogical stylistics. They have asserted that film stylistic approach has emerged after the "application of the traditionally textual tools of analysis to the study of film and moving images." Based on successful frameworks in textual forms, this approach aims at analyzing cinematic forms according to Norgarrd et al. (2010).

1.2 Pedagogical Implications

In essence, stylistics connects between linguistics and literary works which helps the EFL students to develop their language awareness. In his paper, Hall (2014) has discussed the pedagogical value of stylistics. He points out that Henry Widdowson, the founder of the pedagogical stylistics in 1975, insists that stylistics is the only field that helps students to be aware to the various characteristics of different literary and non-literary works. Hall also mentions that "by looking at how language is used to make meaning in the literary text, 'ordinary' language are also noticed and understood." Furthermore, as cited in Hall (2014), Carter(2010) claims that pedagogically, the goal is to "provide a systematic set of analytical tools, drawn from linguistics, that can foster insights into the patterning of literary texts in ways which allow those insights to be open, evidenced, and retrievable." Moreover, Hall cited that Davis (1998) stresses that hidden discourse in a text is misinterpreted by non-native readers. In turn, stylistic analysis is essential in grasping the meaning that the writer of the text or the director of the film intend to evoke. It is worth noticing that it helps particularly the EFL students to understand the different literary and non literary works that they may encounter.

Alike, Sorlin (2014) points out that stylistics in education has an ethical role by which students are encouraged "to navigate within language, to explore all the hooks and crannies in a variety of discourse rather than have a static relationship with it." Furthermore, Widdowson(1975) as has been cited in Mehanze and Khattak (2012) points out that there are two objectives for stylistics one of which is enabling the readers to interpret the text meaningfully. The second one is exploring the general "knowledge and awareness of the language." He also stresses the fact that stylistic is beneficial for students not only in helping them read and study literature but also "in providing excellent language practice" for them.

Moreover, it is beneficial in " illustrating how particular linguistic forms function to convey specific messages." Finally, it can provide them with a method to compare various texts such as literary and non- literary ones.

Likewise, Mehnaze, et al. (2012) have cited that Duff (1988) has stressed the importance of using literary texts as language activities for offering a vast range of "styles and registers" and for providing various opportunities for classroom discussion by focusing on exciting and motivating topics to be explored inside the classroom.

Besides, Collie and Slater (1987)as cited in Mehnaze et.al (2012), have noted that in order to broaden and enrich the writing skills of the students they need to grasp familiarity with different items such as " many features of the written language- the formation and function of sentences, the variety of possible structures and the different way of connecting ideas." Collie also stresses that "students ability to make inferences from linguistic clues and deducing meaning from "context" is developed after extensive reading of novel or long play"; or in this case one might add that this comes after extensive reading for a memoir.

Mehnaze, et al. (2012) make the point that in order to arrive at understanding of how the meanings of the text are transmitted one must study stylistically the linguistic features of the text. Similarly, as Norgarrd et al. (2010) cited Montoro (2006) has talked about " the possible pedagogical- stylistic application of film."

The researcher has chosen a film which is based on a true story that was published in a memoir. Various expressions might appear when one wants to discuss memoir such as non-fiction, autobiography or auto-fiction. However, the focus will be driven towards the memoir as a modern genre in itself.

To conclude, this research is basically about a film , therefore, it is going to use the film stylistic approach as a theoretical framework. Besides, it is going to use the literary stylistics to analyze the original text, the memoir, that this film was based on.

1.3 Objectives of the study

-To anatomize the film *From Homeless to Harvard* stylistically

-To analyze the stylistic devices that are used in the memoir *Breaking Night*

1.4 Research Questions

-What are the stylistic devices used in From Homeless to Harvard Movie?

-What are the stylistic devices used in the Memoir?

1.5 Significance of the study

Film stylistic analysis and the memoir as a literary genre are new approaches that have appeared in the recent decades. Film Stylistic analysis is supposed to help students overcome the media literacy by understanding the meaning of the visual and the spoken or even the written discourse. The film *From Homeless to Harvard* holds a very deep message because it talks about a true success story.

The writer of the memoir and the director of the film have succeeded in evoking the feelings of the reader and the audience of the film by using different stylistic devices. This has given the researcher the desire to analyze it profoundly. As it is adapted from a memoir book *Breaking Night*, the researcher has chosen to reveal the characteristics of this real protagonist by studying the stylistic devices. In other words, this research aspires to probe stylistically these

two literary works which will be achieved by conducting a film stylistic analysis and a literary stylistic analysis for the original text book.

Up to the researcher knowledge, memoirs have not been analyzed stylistically although there is an increase interest in writing and reading memoirs. Hence, there is a need to study this genre deeply. In their paper, Afanasyeva et al.(2017) have studied Andrie Baly's literary portraits and memoir genre by applying a cultural, structural, systematic and comparative analysis by which they have concluded that the " image of writers in the critical and memoir portraits is somewhat similar." Most importantly, they have assured that memoir as a genre in Russian literature is not studied enough and they recommend for further research in this domain. This study is expected to provide a deeper insight into the perception of the memoir as a modern genre because there is a gap of knowledge in analyzing memoirs stylistically.

Hence, the data collected from the film and the memoir together with the existing literature on this topic will be discussed profoundly.

To conclude, the film and the memoir are going to be analyzed stylistically from different dimensions in this research which is hoped to

1. enrich the research domain in applied linguistics especially because of the pedagogical implications of stylistics.
2. give better understanding for memoir writing
3. provide useful information for literature teachers
4. inspire novice researchers to conduct different types of stylistic analysis

1.6.Summary

To recap, studying style is not new in origin. It has begun decades ago. Stylistic choices for individual writers , directors or even editors are supposed to have an effect on the recipients. In this chapter the researcher has reviewed some previous literature about the various branches of stylistics and about the pedagogical implications of the stylistic analysis.

Chapter Two

2. Literature Review

2.1 Introduction

This chapter reviews some literature about memoirs as a recent literature genre and some literature about literary stylistics and film stylistics and its elements such as cinematography, light, framing, sound effects and editing. In addition to that, this chapter sheds light on some other studies that have applied stylistic analysis on films.

Initially, studying the language that is used in a literary work or in a film is very important because nowadays we have media literacy which is very dangerous especially nowadays with the excessive use of social media. In the Arab countries, attention to this hazardous situation is not held yet. Poland (2015) has reviewed some literature about the media effect in her study of the emotional impact of light on spectators. She cited Potter (2012) claim that there are "six media effects on individuals" which affect their cognition, beliefs, attitudes, emotional responses, physiology and behavior.

Uzoma (2012) asserts that " in stylistics, the linguistic and literary concerns are inseparably related as are the two sides of a coin." Moreover, Setaji (2012) points out that by applying the stylistic analysis, researchers will be able to study the linguistic features and to analyze the literary effect on the reader." One might add not only the effect on the reader but also the impact on the spectators and the listener is important.

Tarrayo (2014) highlights that it is important for the stylistician to " be detailed, systematic and explicit" because as Byrne (1965) says if the analysis is personal then it will be

dangerous and inaccurate. He also points out that " the serious study of the motion picture has generously relied upon the performance as a source of information concerning film content."

Thus, stylistic analysis of any literary work especially films is important.

2.2. Literary Stylistics

Bitrus (2015) claims that the Literary Stylistics and literary criticism are synonyms. He mentions the basic aim of this type of stylistic analysis which as he says is " to explain the individual message of the writer". Therefore, he says that it has two functions which are

- to decipher a message encoded in an unfamiliar way
- to express its meaning in familiar and communal terms

This provides, as Bitrus (2015) claims, for "the private message with a public relevance."He also claims that "Literary Stylistics is obviously sensitive to language use;" and that its concern are" with the underlying message which the interpretation of the signals reveals" , with the " figurative and evocative use of language which usually characterizes the message being interpreted" and with" the message and the meaning they convey in a particular instance of use."

Nonetheless, Bitrus (2015) adds that " its major interest is to find out what aesthetic experience or perception of reality a given literary work attempts to convey, it searches for underlying significance of artistic vision which language is used to express." Therefore as Bitrus (2015) concludes, Literary Stylistics "undertakes the interpretation of a text as its ultimate objective of analysis, "based on the consideration of the stylistic significant features of a text that are expected to provide sure basis for the interpretation of any literary text". (p.30)

Han-bing (2018) discusses two approaches in studying the story theme mainly the literary stylistics approach and the functional stylistic one. He mentions that the former approach focuses on " the convert side and multi-levelness of story theme." He also points out that his type of stylistics considers the " aesthetic value or the moral value " of the language as an "additional layer of meanings embedded in the fictional text , in addition to that of the surface text."He insists that " in one sense , story theme shouldn't be simply equated to a single sentence of the fictional text: instead it is based on author's manipulation of the word choice throughout the text" which only by a " close study of the patterns of the language will reveal the underlying meaning."

Hassan (1985/2012) as cited in Hang (2018) regarded that " foregrounding as the repetition and contrast of language patterns in literary" work which " can be the repetition of individual words, or language units ." Thus," the significance of pattern in stylistic analysis lies in their literary function."

Manjavidze and Mickiewicz (2013) discusses types of stylistic repetition such as anaphora, epiphora , anadiplosis, framing, root repetition, chain repetition, synonymous repetition, thematic repetition and scattered repetition. They contradict with some linguists that opinion repetition is stylistic although it is emotive because they consider somehow all the stylistic devices emotive as well. They have also differentiated between phonetic stylistic devices such as alliteration and syntactic stylistic devices .

Another research has been conducted by Al- Qudsy on a different type of discoursre. AL-Qudsy (2016) has studied the figures of speech in " The Jakarta Post " headlines by applying a stylistic analysis. The researcher has found that emotional intensity has been carried by using

metaphor, simile, hyperbole, apostrophe and irony. The researcher has concluded that these stylistic devices " give more tension to the readers by provoking exaggerating and expressing something with terms that have different tendencies." If the reader is not capable of analyzing these texts correctly, this will lead to misinterpretation of the headlines that use these stylistic devices.

2.3 Film Stylistics

Bordwell et al. (2017) refer film style to "technical choices" that make " movies look and feel".

In their introduction, they have devoted several chapters for this important part in any film.

Being guided by several questions :

How can a technique shape the viewer's expectations?

How may it furnish motifs for the film?

How may a technique support the film's overall form- its story/ plot relations or its narrational patterning?

How may it direct our attention , clarify or emphasize meanings and shape or emotional responses?, (p. 130)

All of these questions can be noticed after watching *From Homeless To Harvard Film*. Bordwell et al.(2017) have concentrated on two techniques that control any shot which are mise-en-scene and cinematography. They have also discussed editing, and sound which also play a key role in any film. The use of these techniques will be analyzed profoundly in this thesis.

1.Mise-en-scene :

Bordwell et al. (2017) claim that spectators remember mise-en-scene the most. It is originally a French expression which means " putting into the scene". According to the authors some scholars have extended the use of this expression to "film direction". It contains some " aspects of film that overlap with the art of theater: setting, lighting, costume and makeup and staging which includes acting and movement in the shot and performance"

Bordwell et al. (2017) concluded that mise-en-scene "can operate as part of narration , the unfolding of story information". Also they added that powerful effect can be reached by making the simplest choices "- where to put light , what gesture an actor should employ- "which shows that there are endless ways for how mise-en-scene can engage the spectators. They have assured that "Authenticity to the setting may be achieved by using this powerful technique"

2. Lighting :

The significance of lighting is shown in many ways. As Bordwell et al. (2017) have quoted the director F. Fellini says that light is very important because it " expresses ideology , emotion , colour, depth, style. It can efface, narrate, describe with the right lighting, the ugliest face, the most idiotic expression can radiate with beauty and intelligence."

Poland (2015) in her study has explored the effect of the " three different lighting styles" which are the high-key, low key and available light in isolation. Poland (2015) claims that

As cinema and film lighting theory developed, different lighting techniques grew to become associated with different types of stories to provoke audience emotional response and assist narrative interpretation. These lighting styles used to enhance film's power to impact audiences' emotional response and narrative interpretation have been practiced

for the last century but have not been examined by empirical study of how the audience actually respond to various lighting styles. (p2)

Thus, Poland (2015) has conducted a qualitative and quantitative research by using questionnaires to investigate audience responses. She has inferred that " film lighting has a significant impact on viewers' emotional responses."(p 2)

3. Cinematography:

Bordwell et al. (2017) have also stressed the importance of cinematography" (literally "writing in movement") depends on a large extent on photography (" writing in light")" Many cinematographic choices as they stress play a prominent role in shaping any shot which as they say " a complex unit". "Creative choices involving varying camera placement - the angle level, height and distance at which we see the subject," "and variety of perspective creates by lens lengths, depth of field and special effects "

4 . Sound:

Sound also has a major role in capturing the viewers attention in any film because as Bordwell et al. (2017) have stressed it "engages a distinct sense mode " Music also may take the viewers to a complete experience. " More significantly , the engagement of hearing opens the possibility of what the director Sergei Eisenstein called "synchronization of sense" - making a single rhythm or expressive quality bind together image and sound."

Bordwell et al. (2017) concluded that filmmakers shape the spectators experience by deciding how to organize the plot. As well as, they organize the technique choices such as sound and editing etc. which construct distinctive style patterns. Likewise, they have shown that film

style and form inseparably coordinate together. Moreover, Bordwell et al. (2017) have quoted Joel Coen opinion about film style. He says that style is constructed by making specific choices that make an interesting or compelling scene. However, they stressed that those " choices are not infinite." They claim that technology, tastes , fashion, dominant trends and stylistic norms limit those choices. They also point out that filmmakers know that they must be careful with their decisions because " one choice leads to further choices - and constrains."

Bordwell et al. (2017) stress the fact that the specific film style can direct our expectations. Furthermore, they claim that meaning and emotional aspects of the film are shaped by style.

Even within a shorter span style can create a subtle sense of narrative progression. A

scene usually has a dramatic pattern of encounter, conflict, and outcome and the style often reflects this, with the setting becoming more marked and the shots coming closer to the characters as the scene progress.(p308)

They also claim that although the " stylistic patterning doesn't accord neatly with the overall structure of the film, " style can hold the audience's attention " in its own right".

Tarvainen, Sjoberg, Westman, Laaksonen and Oittinen (2014) have conducted an experimental study about the affective content of movies. About 73 viewers participated in this study. The sample involved 14 movie clips. They aimed at answering five research questions. The first and the fifth ones are " which type of movie attributes- stylistic, aesthetic or affective- can be most effectively predicted by computational features and does feature selection affect the accuracy of affective content prediction?" They have concluded that style and aesthetics do determine the affective content of the movie. Tarvainen et al. (2014) have cited Bordwell

(1997) opinion that aesthetics in a movie are determined by style. Also, they have mentioned that visual, auditory and temporal are the modalities for film style.

for visual style, which concerns properties of the image, these include lighting, contrast, color and framing. For auditory style which concerns properties of the soundtrack they include loudness as well as the use of music, dialogue and sound effects. Lastly, for temporal style, which concerns variations of visual and auditory attributes in time, they include in addition to temporal manipulation of the aforementioned features shot duration shot motion and rhythm. (p. 2)

So all of these above film elements distinguish film stylistics from any other type of stylistic that can be used in analyzing various kinds of texts and discourse.

Kiminori (n.d.) in his article *On the Possibility of Film Stylistics* has claimed that there are several reasons why to look at naratology and cognitive linguistics regarding film stylistics: initially, because they overlap and also because some film theorists add value to the film narrative aspects. Before reviewing Bordwell's and Chatman's views, he had discussed Leech's and Short's views regarding literary stylistics. He states that the difference between the two perspectives is shown in the cognitive aspects of linguistics. He also mentions that they are useful for style. Furthermore, he considers formalist or structuralist ones crucial in film structure. Kiminori (n.d.) concluded that there are some problems such as the gap between literature language and film and also ambiguous act interpretation due to the use of cognitive notions. Moreover, Kiminori (n.d.) says that Bordwell's and Leech's approaches are helpful for analyzing problems beyond the film stylistics because

as noted by Robert Stam, the notion of film language has been used since the earliest stages in the history of cinema. Film is composed of images, some of which cannot be captured by language. They cannot be anything but metaphor when talking or writing about them.(p.105)

5 . Editing:

Satandertskjold, (2020) has talked about the rule of six that the editor Walter Murch has established; these six values for making a cut are emotion, story, rhythm, eye trace, two-dimensional plane of screen and three-dimensional space of action. Ronfard (2012) also has talked about editing techniques but in digital games. He mentioned that there are different traditional cinematographic editing techniques. However he only mentions three of them which are cutting in the head, three-take technique and master-shot technique.

Canini et al. (2011) in their study *The Affective Analysis of Patterns of Shot Types in Movies* , have found that by using statistical classifiers the director can control the level of perceived arousal in any scene simply by moving from one shot to another. They claim that the results of their study are applicable to " media affective analysis and to the different emotional models for video content understanding."

Christie and Wu (2015) in their article about stylistic patterns for generating cinematographic sequences have defined patterns as high-level camera styles. They point out that directors use "framing, shot sequencing and camera techniques" in order to show "aesthetic properties". They also claim that patterns can also be defined as " the semantics of camera transition from one frame to another." They have added that achieving valuable " cognitive understanding of the

effectiveness of filmic style" and assistive creativity applications can be done by identifying and analyzing cinematographic style.

In addition to that they say that complex and meaningful camera styles are allowed " sequencing of shots in a film also pertains to the visual narrative. The design of patterns is therefore with a mind to create a language that can provide structural semantics to filmic sequences in terms of on-screen framing properties and constraints." (P.3) Thus, without editing the film will be a mere boring sequence of events. This technique is essential for playing with the viewers point of view and for giving then certain kind of emotions after watching any scene.

6. Framing :

Wu and Christie (2015) cited Zettle(2007) that certain interpretations may be provided by using framing technique such as over-the-shoulder, close-ups, long shots, or camera movements. Wu and Christie (2015) cited also Canini et al (2011) " what interests us is how sequences of shots with well- designed cinematographic can also point to specific interpretations. For example, analyses how the change of distance between shots creates emotional arousals among viewers." (P. 4) Wu and Christie (2015) have ensured that formalization of camera style can be served by pattern language."Drawing attention to the analyzed properties of cinematographic style, it is currently very difficult to conduct evaluation on singular aspects of films style due to the lack of formalization of style definitions." (p.4) Framing, operation and patterns are the three layers of specification for pattern language. They have mentioned that position on the screen type of shot continuity, angle of the shot and distance of the target are framing properties.

"stories have an order in which they are presented and thus the style in which they are presented should also indicate the semantics of sequencing and time. Operations are sequencing constraints on the editing for the framing properties mentioned above." (Wu & Christie ,2015, p.5)

One of the most available types of operations in patterns is "transition style between the framing: can be a shot transition(i.e. cut, jump, mosaic) cut condition (duration, target-change) or movement type (e.g. pan , dolly, track)" (Wu & Christie ,2015, p.5) Film style or patterns as they have called it, has parameters which include name, targets and length. They argue that overlapping layers of style involve patterns which form complex techniques. Moreover, they have assured that" patterns allow us to define step-by-step stylistic editing technique through vocabulary that corresponds to on-screen visible feature."They have stated that "with pattern recognition to analytic system for multimedia content to identify existing camera style." (Wu & Christie ,2015, p.7)

To conclude, they have proposed patterns as a language " for encoding style and techniques in cinematographic sequences." They have used it to clarify framings in movies and suggest a generative system to explain patterns of shots that can be further united to make "complex cinematographic sequences." (Wu & Christie ,2015, p.7)

2.4 Previous Studies on Different Movies

Broad (2008), has applied a stylistic analysis on Chris Marker editing methods. The researcher has analyzed the " articulations of rapprochement and transformation" on Marker's different films and multimedia works. The researcher has studied particularly the use of cinematic space and time in documentary films. The researcher is astonished by Marker's ability to use the combination of cinematic elements in creating intellectual and emotional power in his

works by using" This cinematic comparison [that] expresses its combination of similarity and difference specifically through its use of space and times conveyed by its sounds and images" (p.6)

Puspita (2014), has studied eleven figures of speech in "Les Miserable" movie. She has concluded that the film contains similes, metaphors, personifications, apostrophe, metonymy, synecdoche, symbols, paradox, hyperbole, irony and litotes. She has found that these figures play an important role in giving imaginative pleasure and in giving additional imagery also in adding emotional intensity. She has asserted that the first function is the most prominent one in this movie.

Najar (2019), has analyzed stylistically the *God Father* movie. She mentions that this movie represents the most successful crime movies although it has been released over 45 years ago. She has also compared between the original novel and the movie. She has studied the themes, cinematography, language, figurative language, symbols, locations, customs, music and sound effects in the movie. Finally, she has concluded that applying this type of analysis gives the audience or even the reader of the novel a better understanding for literary works.

Abu Snineh (2020), has studied speech acts of the narrator in *Fight Club* film. He has concluded that various characteristics have been reflected due to the character's different idiolects. He points out that his findings correlate with the previous literature discussed in his research because Tylor is "outrageous and revolutionary and the narrator is bored and passive." He has asserted that this film is important because the narrator has two different characters despite being the same person. In order to understand these two characters, he has analyzed the idiolects by applying the stylistic speech act theory.

Kababji (2020) has used the Multimodal stylistic theory in analyzing *Harry Potter and the philosopher's Stone* movie. She has studied three types of stylistic tools which are verbal, non-verbal and the para verbal ones. By applying this approach she has concluded that using these tools helps in conveying various themes that appear in the movie.

To conclude, the previous literature has shown the broad term of stylistic analysis which can be applied to various literary works. It also underlies the importance of this type of analysis. Therefore, the researcher of the current research has decided to apply this stylistic analysis on the previous mentioned film and memoir.

2.5 Memoir Modern Boom Genre

There is an increase interest in reading and writing memoirs in the recent years. Some critics describe it as the "Memoir Boom". Kirby and Kirby (2010) assert that this genre is the top bestseller for a few years in the New York Times. They also point out that the " early memoir consisted primarily of personal accounts by famous people." However, in the last two decades " memoirs have been reborn as literary memoir and transformed into dynamic and highly readable genre."

Summa-Knoop (2017) states that memoir " date back, arguably, to Augustine Confessions if not earlier." She described it as a " highly democratic genre" because it has "relatable stories" in which one can read and understand the experience as he might encounter. She stresses that this trait helps anyone to join the " moments of the narrative form ". To conclude, memoir as a recent literary genre which describes part of the writer's life, needs to be studied profoundly.

2.6 Literary Stylistics vs. Film Stylistics

Poague, (1976) in an early article entitled *Literature vs. Cinema: The Politics of Aesthetic Definition*, has claimed that there is no "significant difference whatsoever between narrative cinema and narrative literature." He also has pointed out that "narrativity is constant across literary media." Furthermore, he has defined narrative as "any ordering of functions, events, however tight or loose, not simply the well-made plots typical of melodrama." (p.88)

On the other hand, as Montenagro (2014) states that " the comparison between film and literature starts with the comparison between their distinctive matters of expression. " He cites that "Stam outlines the difference as follows: Literary language... is the set of messages whose matter of expression is writing; cinematic language is the set of messages whose matter of expression consists of five tracks or channels: moving photographic image, recorded phonetic sound, recorded noises, recorded musical sound, and writing (credits, intertitles, written materials in the shot)."(p.7)

2.7 Summary

This chapter reviews some literature about literary stylistics and film stylistics and its elements such as cinematography, light, framing, sound and editing. Moreover, it reviews some literature about memoirs as a recent literature genre. In addition to that , it sheds light on some other studies that have applied stylistic analysis on films. Finally, it has compared between both branches the literary and film stylistics.

Chapter Three

3. Research Methodology

3.1 Introduction

The study aims to analyze stylistically the film *From Homeless to Harvard* and the memoir *Breaking Night*. Thus, in this part, the researcher outlines the research design, data collection, data description, procedures and methods of analysis. The validity and the limitation of the study will be included as well.

Theoretical Framework

"As is the case with textual stylistics, film stylistics aims for a more retrievable way of analyzing cinematic forms based on frameworks which have already proven successful in the study of textual forms". (Norgaard, et al 2010).

Literary stylistic analysis and film stylistic analysis both of which work on the same basis of making a stylistic analysis for a literary work through studying the style of the writer or even the director that appear in each genres. However, considering any film as any other piece of literature, there are some differences between these two literary genres. These differences are related to the genre itself. For example, text or written works are somehow treated differently compared to the visual ones in the sense that the latter use more than words to convey any meaning. Visual genre uses sounds, music, camera movement, lighting and many other "cinematographical methods " and words . However, written literary works depend just on words and playing with them to indulge the reader in any literary work. Hence, this research is analyzing not only the film but also the original text stylistically.

3.2 Design of the study

In order to satisfy the objectives of this study a descriptive analytical qualitative and quantitative research is conducted by applying the film stylistic analysis on the film *From Homeless to Harvard* and by applying the literary analysis on the memoir *Breaking Night*.

3.3 Validity

The researcher has watched many interviews with experts about the writing memoirs as a modern genre and about the film. Besides, the researcher has conducted an interview with the editor of the memoir (see Appendix D). Thus, sentences will be quoted, pictures and interviews with experts will be provided for the purpose of achieving validity to the research.

3.4 Data collection

In order to gain insight into these two literary works *From Homeless to Harvard* and *Breaking Night*, the data was collected over a period of six months. Therefore, the researcher watched the film over 10 times, also she read the memoir more than once, although it is over 200 pages. The researcher also has watched many interviews with experts in editing memoirs and in directing films for the same purpose. Moreover, an interview with Leslie Wells the editor of the memoir is provided (see Appendix D)

3.5 Data description

The objects of the study are *From Homeless to Harvard* film and *Breaking Night* memoir which are described below:

3.5.1 About the Film

This film reflects a real story that is adapted from a book called *Breaking Nightby* Elizabeth Murray. Elizabeth or Liz, as she prefers to be called, is a female who became homeless at the age of 15 because of the unfortunate circumstances she experienced. The bane of Liz's life is her addicted parents. However, after the death of her mother, she has decided to go back to school. She has succeeded and has got a scholarship to Harvard University.

The title of the film *From Homeless to Harvard*, which was released on April 7, 2003, represents the main event in the memoir. It is a Drama that is made for TV. Liz becomes homeless when she was 15. The choice of the characters has revealed the time passing from her childhood to her teenage. Young Liz is Jennifer Pisana and Thora Birch is the teenager Liz.

The narrator is Liz, in her teenage as one can see in the first opening scene. According to IMBD (Internet Movie Database), which is the most known and authorized source for movies, this movie has been nominated for three Emmy Awards in 2003 and for other Awards such as Eddie 2004 and Artios 2003. It also mentions that this film has won two awards which are Christopher Award 2004 and Prism Award 2004. According to the same website, Liz Murry, the co-executive producer of this film, has appeared in a scene as a social worker.

The film applies the three-scene structure or (three-act structure) by which it has begun talking about Liz's childhood. Then, it moves to talk about her as a homeless teenager. Finally, it ends with the resolution when Liz decides after her mother's death to register in an alternative school. The film is worthy of a close perusal of dramatic and stylistic devices that are used cinematically to convey this thorough. Because stylistic analysis of the film depends on the film content as a source of data, music, lighting, shots, camera movements and angles, editing and other cinematography and mise-en-scene will be discussed.

3.5.2 About the Memoir

To begin with the original text, the memoir, it is written by Liz Murray in which she talks about her personal life from her birth till she goes to the university. A memoir is a personal reminiscence. The author puts a note on the first page to explain the meaning of the title *Breaking Night*, which is an "urban slang for staying up through the night until the sun rises". Actually it is a title for the seventh chapter in this memoir. The book is divided into 12 chapters; each chapter has its own title such as stuck for chapter 5 and possibility for chapter 12. It begins with a prologue in which Liz is showing the reader her situation as a homeless person; then, comes chapter 1 which starts talking about Liz's family before she was born and her infancy. Finally, the memoir ends with an epilogue after chapter 12.

The memoir has a clear delineation of Liz's life and conveys significant insight with perspicuity. Note mentioning that the executive editor at Hyperion, the publisher, is Leslie wells who has edited 49 New York best sellers; she has edited 6 memoirs among which is *Breaking Night*. It is estimated that over one hundred copies have been sold. Writers prefer to write a non-fiction memoir like a novel by showing the reader what has happened to them during that phase. Murray has succeeded in doing that by involving the reader with his senses to imagine and live her experience.

3.6 Procedures of data analysis

Literary stylistic analysis and film stylistic analysis are used to analyze the data which is gathered from the film and the memoir. In order to achieve that the researcher will discuss the cinematography components, such as, the camera direction, shots and the mise-en-scene for

instance costume, lighting, etc.. that is used in this film. The research will also analyze figurative language such as personification, verbal irony, repetition, symbol and other cohesive devices such as references. It will also discuss various techniques such as foreshadowing, flashback. Archetype character narration will be discussed too. Furthermore, the research will discuss the differences between the text and the film. Likewise, it is going to discuss some of the figurative language that has been used in it. Literary stylistic analysis will be used to find out the various stylistic devices that are used in the memoir such as flashback, repetition, dreams, prologue, epilog, one-word sentence ...

3.7 Limitation of the study

As with the majority of the qualitative descriptive studies, the design of the current study is subject to limitations. Some limitations should be noted ,first, such as the lack of research studies on memoirs and media literacy which has made difficult for the researcher to compare her findings with other findings in the same field of study. Therefore, this research draws the attention towards the significance of teaching stylistic analysis in order to minimize the media literacy not only in the written works but also in the spoken ones such as films and media in general. The researcher of the proposed research recommends for further research to be applied on this subject.

Furthermore, the researcher has noticed that although the film has been nominated for different awards and the *Breaking Night* the memoir has been one of the best sold books in New York Times, they have some weaknesses in their design. However, due to the time constraints the researcher will not address and recommends other researchers to address them in future research.

3.8 Summary

The main purpose of this study design is to analyze the film and the memoir stylistically which allowed for a deeper understanding for the protagonist in both works. To recap, this research uses the Film Stylistic Analysis in order to specify the stylistic traits that are in the film. Also, literary stylistic analysis is used to discuss the language choice that plays a prominent role in the memoir success worldwide as a literary work. The findings are stated in chapter 4.

Chapter Four

4.0 A Stylistic Analysis of *From Homeless to Harvard* film

John Golden in his article *Introducing Cinematic and Theatrical Elements in Film*, says that there are two set of tools that any film should have which are the "cinematic and the theatrical" effects. On the one hand, the cinematic set of tools involves camera movement, framing, angle, sound and editing. On the other, the latter set of tools includes the costumes, props, setting, and performance choices. In this chapter the researcher is going to analyze the stylistic choices of these elements.

4.1. Cinematic effects

Cinematic effects are the subtleties in the film which are boon for creating a different perception for the analyzed film. Camera, music and sound effects, editing and transition, lighting.

4.1.1 Camera

The camera will be analyzed in three different categories which are the camera movement, camera shot, and camera angle..(see Appendix F)

4.1.1.1. Camera Movement

To begin with, the camera movement, random motion handheld, 360-degree zooming, panning are used effectively in creating the tone and the mood, also in showing the setting in this film..(see Appendix F) Hence, camera movement is not used arbitrarily asNielsen (2007)

has elaborated on film style by citing Bordwell's classification of camera movements functions. They are the denotive, expressive, decorative and symbolic functions. First, Neilsen says that denotive function is a fundamental function in studying film style because it gives the "audiovisual information". It also brings "the narrative information across to the viewer." Moreover, it shows the "dramatic action". The second one is the expressive function which "can be carried by light, color, performance, music, camera movement." (Neilsen, 2007) cited (Bordwell, 2005) (p.67) The third function is the decorative one. Neilsen says that it results in parametric narration as Bordwell has called it. The final function is the symbolic one which conveys "abstract concepts or meanings." (Neilsen, 2007) Furthermore, camera movement is one of the stylistic devices as he has asserted and that these four functions are connected with camera movement in a way or another.

Intercutting the camera movements tracking in towards two stationary characters can be at once denotive (magnifying facial reaction), expressive (signaling a growing tension in the scene), and mildly decorative (creating a parallel repetition of the stylistic device. (Bordwell,(2005) as cited in Neilsen,(2007) (p.69))

For example, in the Harvard yard scene, the camera moves 360 degrees around Liz as she was thinking seriously about her ability and potential to study at Harvard University. This use has helped in giving a sense that something is going to change and that the protagonist is seriously thinking about her future. In addition, the camera was handheld in the street scene as Liz and her father are following Liz's mother. This involves the viewer by giving him a tense mood. Camera movement also has been used emotionally, for example, it was used to set the mood of abandonment by creeping or zooming out while Liz's mother was taken away to the

hospital. Finally, panning left and right movement has been used to establish the environment in the opening shot.

4.1.1. 2.Camera Shot Length

Shots such as over the shoulder, medium shot, close-up, the eye-level shot, tilt, over the shoulder shot, and the **reaction shot** are used in this film..(see Appendix F) Shot length has been a subject of study during the last decade as Nielsen (2007) cited Barry Salt (1992) who claims that conducting " statistical analysis of stylistics parameters in films dates back to a brief investigation on shot lengths by Reverend Dr. Stockton in (1912)" (p.16) For example, the medium shot has been used in the fight scene which has demonstrated the characters feelings. Furthermore, the close up shot and the eye level shot have appeared in the flash-forward scene while Liz saying "I loved my mother..." so the audience interact and sympathize with her. Tilt which means moving up and down has been used in the establishing shot which has shown the setting of the film. Moreover, in an over the shoulder shot is confrontational, Liz and her mother were sitting on the couch suddenly her mother says that she has Aids. Finally, another example is for the reaction shot which can be found in the same scene.

4.1.1.3. Camera Angel

Finally, we have a high angle and a low angle(see Appendix F). According to Golden (n.d.) high angle shots emphasize the weakness and powerlessness of the character. However the low angle shots show the opposite. For instance, in the opening scene, Liz gives the money to her mother who kneels on the ground, here we have the low angle shot which shows that Liz has the

power. However, the high angle shot shows that her mother is weak. In the same scene, both shots are used to set the mood and the tone of the film.

4.1.2 Music and Soundtrack

Sound is very important it can shape how we can interpret the image by using rhythm music and the sound of the character. Moreover, sound effects can change the rhythm and expectation. For example, fidelity, by which the sound and the image work together, is a matter of expectation. This is not a new in origin. The function of music has been studied a decades ago. Audissino (2017) in his article *A Gestalt Approach to the Analysis of Music Films* has cited (Kaffa, 1935) who has asserted that

Micro /Macro configuration analysis is concerned with examination of hoe music contributes to our experience of a film by fusing with the other cinematic elements- cinematography, editing, mise-en-scene, etc..-to produce a whole that is something else than the sum of its part.(p71)

Furthermore, Neumeyer, (1991) in his article *Film music Analysis and Pedagogy* mentions that books on film music always talk about the function of music in films. He clarifies that these studies deduce that " music is a part of a whole which is identifiable as the film's narrative or signifying system, or simply its"text"" (p15). He also says that "music is subordinate in the visual image." Neumeyer infers that

1. music can relax or intensify the pacing of a scene
2. it can reflect emotion or creative atmosphere

3. it can evoke social or ethnic stereotype or localize time or place..

4. it can imitate screen action "mick-mousing"

5. it can even add referential or narrative dimension missing from the image track.

Therefore , he says that without analyzing the music's expressive or narrative functions , it is invaluable " to analyze the internal design of a musical cue independently. (p15)

These function are demonstrated clearly in this film. For example, the use of the diegetic sounds of people playing some instruments in the Harvard Yard scene and in the train station scene when Liz meets her friend. On the other hand, the non-digetic sound is the music or sounds that come from outside the narrative space such as the voice of narration and the songs that are used here. Different songs are used in this film (see Appendices A,B,C); such as, Just Like You - Marin Ord, swing and Perfect also by Maren Ord, they are used purposefully to convey the underlying themes in this film. The film is sandwiched between two prologues and two songs that are sung by Maren Ord. The Lyrics of these songs reveal also the main themes of this film.

4.1.3.Editing

Another important subtlety that helps in creating the mood, tone and themes of the film is editing. Golden() claims that editors of any film are like storytellers. He says that their job is to join the images in a cohesive and coherent narrative. Therefore, editing is a milestone for any film. Different editing procedures have been used in this film such as cutting on action, dissolve, L-cut and J cut. .(see Appendix F) For example, the latter editing technique was used in the third scene when the police came to take Jennie Liz's mother to hospital; the audience hear the sound of the police vehicles before seeing them which gives the flow in the transition from one scene to

another in a J-cut. The dissolving transition technique was used in different scenes for example in the bathroom scene.

4.1.4 Lighting

Lighting also plays a prominent role in setting the tone of the film. Zettle (2015) in his book *Sight, Sound and Motion Applied Media Aesthetics* mentions that "inner orientation" can be articulated by light. In other words, light forms "our feelings or emotions". According to him, light has four functions which are "establishing mood and atmosphere, above-and below-eye-level key-light position, predicative lighting, and the use of light and light instruments as dramatic agents." (p.30) He explains that using high-key lighting and low-key lighting the mood and the atmosphere of the movie are created. (see Appendix F). Low key lighting shows "mystery;" however, high-key lighting "reflects normacy and upbeat feeling" as he says. Those two keys have been used in the film, they split the film into two separate parts the first one is when Liz was young, the second one is when Liz becomes a teenager especially after she joins the alternative school. The spectators can notice by comparing the beginning of the film with its end this use of these key lights is obvious. Needless to say that the beginning is mysterious with blue mood. Nonetheless, the end is bright which conveys hope and development in the character of the protagonist.

Moreover, Zettle (2015) indicates that below-eye level key light "or horror lighting" joins the "outer orientation to the inner disorientation, which translates into surprise, suspicion or fear" (p31) This key has been used in the fight scene at the opening of the film. (see Appendix F) The addicted mother has attacked her daughter in order to take the money that they have saved to buy food to buy drugs. It is a frightening scene.

The third function is the predictive lighting which helps as he says in anticipation what is coming in the film even if the character is unaware of it. He clarifies that this function usually "work in conjunction with the sound suspenseful music." (p33) The final function is the light and lighting instruments as dramatic agents. He explains that it "operates as an aesthetic intensifier in a scene." He mentions some examples for it as the "dim overhead light in a garage or the on/ off blinking motel sign." Examples for this function can be found in the film in the bathroom scene as the light was blinking on and off while the girls were fighting. There are different lighting techniques such as lens flare, dissolve. For example, the lens flare is used in the bathroom scene which has shown the pass of time.

4.2. Prominent Scenes

Opening scene

Albeit, most of the film is in the past, the first scene begins at the present time by using a flash-forward opening scene with a voiceover narration which is used mostly on TV. It introduces the protagonist and the setting. The director, Peter Levin, manages by using this technique to establish the main theme from the first scene which adds some suspense to the plot of the film. As well as, the tone and the genre of the film are set here. Moreover, the setting from the opening shot is reinforced because it shows that the street is full of thrown needles that were used for drugs and a homeless person.

Cemetery Scene

This scene is very important because it represents the turning point in Liz's life in the film. She was shocked that her mother died so she started thinking about the other choices that she might have for her life.

The narrator says "You're 16 years old with 8-grade education, and you run down that there were ended a worse place than you ever dreamed You're burned every bridge. You're warned out every welcome and everyone who's ever believed in you. You're let down."

4. 3 Narrator

Liz the protagonist and a voiceover narrator with non-diegetic narration. She is believable because she is an archetype character that represents all the girls that might have experienced the same situation worldwide by having different universal characteristics. She is also a caregiver by which she prioritizes the needs of others and she is kind, generous and supportive to her parents and to her friend Sam. However, she is vulnerable. Liz asserts that she does not know how to talk with others. Her interaction with others was summarized when she says "I was turned inward by Mom and Dad". This also shows the internal conflict that she has encountered. The development of the protagonist happens after the death of her mother . She knows her choices " I know that at that moment I had to make a choice I could submit to everything that was happening in living life of excuses or I could push myself I could push myself and make my life good."

This internal conflict, between her feelings and what is she supposed to do, is obvious also when she says "The world moves you just suspect It could not happen without you. situations are

not conducive to what you want for yourself. Someone else's needs someone else's plate is going to be stronger than yours is."

External conflict

The same situation happens to Liz when her mother tells her that she has Aids and that she is going to live forever and also when her father told her that he has Aids and that he's going to live forever. In the Final act scenes, Liz decides to go to an interview with New York Times to get a scholarship, her sister tells her that she is going blind just like her Mama. Also, in the street she ran into her old friend Kris who shouts at her and tells her not to go. Studying at school while being homeless is not easy on her as well.

Resolution

Liz hugs Lisa when she knows that she is sick but then we have an insert shot for their hands. Liz leaves her sisters hand suddenly. Thus, the audience understands that she has made-up her mind and that she will not stop. In the street, she meets her friend Kris who tries to stop her from going to the interview but Liz refuses and they push each other. She overcomes these obstacles that came in her way by getting past the temptation which allows her to prove herself.

4.4 Themes

There are different themes in this film such as family, guilt, determination, drug addiction. These themes have been introduced in various ways by using cinematography and mise- en-scene which are going to be analyzed in this research. To begin with, the family theme which appears in the first scene when she starts talking about how much she loves her mother in a flash-

forward scene and also in the third scene after she in a tracking shot follows with her father her addicted mother who wants to buy drugs she describes her father then she mentions that "That's the thing. Your parents are your Gods. I look to them as an example of what I should find everywhere in the world."

Liz loves her parents and she understands their needs by doing so she justifies their negligence and carelessness. In addition, guilt is another theme that appears in this film. For example, after leaving the group home and discovering that her father has lost the apartment and that they have thrown her encyclopedias she says

"So that was that No going back. I hadn't kept anything together. I've only made things worse. If I would only go to school If I would only...If I would only." These two quotations show the other mentioned themes which are drug addiction and determination. To conclude, these themes create a compelling and emotional film.

4.5 Visual Figurative Language

The visual and verbal figurative language, reference, epilogue, etc will be discussed in this research.

Epilogue

"I got into Harvard. I got a job at the NYT. I got an apartment. I don't have to carry my whole life with me anymore. I don't have to carry my whole life with me anymore."

This film ends with an epilogue in which Liz is addressing the audience. She justifies why she has revealed her own personal life in this film. However, she ends her epilogue by saying "Hi Mom" as if this is a video message to her mother and not to the audience.

Imagery Symbols/ Props

Spoon

This symbol shows that Liz is hungry. We have an insert shot for the spoon and then we see Liz in a reaction shot. This shot is ironical because spoons are supposed to be used for eating food. However, in this film they symbolize drug addiction. In the memoir, Liz says

" I learned that Ma and Dad shared strange habits together, the full details of which are hidden from me. Ritualistically, they would spread spoons and other objects along the kitchen.."

Costumes and Color

The use of clothes reveals the poverty situation of the family. Liz says that in her childhood she did not know how to take care of herself. she says that she did not know what to do with her dirty clothes and that she just wore them until they fell apart. However, after she goes out from the group home she says "I wasn't the smelly kid anymore. I've learned to shower every day at the group home. And my clothes, even if they came from the thrift shop, all fit, but I still didn't know how to be in school I still didn't know how to be normal." Later on, she takes her sister's coat to put above her clothes before she goes to the interview.

On the other hand, the red coat is used as a motif in this film. Liz in the cemetery scene remembers her mother holding her in a red coat and sliding down the hill. In the second scene,

the mother wears a red jacket and goes out to buy some drugs. Moreover, Liz's mother wears a red rope while she has been taken to the hospital in the ambulance. The red color is always associated with emotions and love. Here it shows how much Liz loves her mother.

Color as well is used to create a tense mood. For instance, in the opening scene, the colors are dark compared to the bright light after the cemetery scene.

Foreshadowing

In the first appearance of the protagonist we see her talking about her mother. The teenager, Liz, is used in a foreshadowing to talk about her past although she appears in the present time.

Flashback

The flashback technique is used twice in the first scene and in the cemetery scene where she says "I remember riding with my mother through the slips the year ending but her arms were warm around me when I was little and she was well. That year-long ago Maybe it only happened once. Maybe she betrayed me a thousand times It didn't matter Math was always a weak subject. We remember what we choose."

4.6. Verbal and Linguistic Figurative Language

Different figurative language is used in this film such as repetition, personification, simile, verbal irony, metaphor and paradox .

1. To begin with the use of repetition, Liz says in the opening scene

"I loved my mother so much. She was a drug addict. She was an alcoholic. She was legally blind. But I never forgot that she loved me. Even if she did it all the time... all the time."

Repetition is used to set the dramatic situation and to enhance the main theme.

2. Besides, personification is another linguistic figurative language that is used here. In the cemetery scene, Liz describes the world as a human being that has a skin. She says

"sometimes I feel like there's a skin on the world, and those of us who were burn under it can see throw it. We just can't get throw it. My mother was in there. She also says in the Harvard visit scene " What ... what if I work even more? I was so close to the skin now I can touch it".

Furthermore, in the test scene she says "The teachers' words never seemed to reach me. words just seemed.... fall on the floor." So, the teacher's words are like stones or like something concrete that falls on the floor before she hears them.

3. Simile is also used here "she died a couple of months ago. it was a real slap on the face." Her father describes Liz's mother by saying "Her mother was beautiful actually like a movie star". In the group home scene, she says

"Figure out my life Do people really do that? Do they do that while they are falling down into a deep dark hole? Buzzed in, locked in. It was like visiting my mother. Only I was in the crazy house now. And I didn't get out in 24 hours, I didn't get out in 24 days. No one wanted me They just left me there."

4. Verbal irony is used when her teacher doesn't know that she is Homeless unlike the audience. The reaction shot shows this while the teacher was saying

"You just fulfill the paperwork, you got your transcripts and that's just the easy stuff, address, phone number. We have to have a meeting with parents or your guardian. Get that in we're good to go."

5. Metaphor is used when Liz says that her mother is like her baby "she was my baby" which is also paradoxical.

6. Paradox

There is a paradox between what Liz tells and what she finds in her house. "The only good thing about my mother being taken away to the nuthouse was that when she came back, she was my mum again. She cooked and she cleaned more than she even to be a court stenographer. For me, that was a good quick couple of months before the drugs came back in." Here, the narrator tells the audience that her mother cleans and cooks when she comes back from the hospital. However, when she enters the house, we see that nothing has changed.

Furthermore, another paradoxical situation happens when Liz takes care of her parents from her childhood. In the film, she helps her mother to take a bath makes sure that she is warm. She also gives her father money and tells him that the first time she has worked when she was 8 years old.

4.7. Reference as a coherent and cohesive device

Reference has, according to the website of glossary for linguistic terms, two senses first it "is the symbolic relationship that a linguistic expression has with the concrete object or abstraction it represents." The second is that it is "the relationship of one linguistic expression to another, in which one provides the information necessary to interpret the other." Dramatic monologue is a literary device that is usually used when one character is addressing the audience. In *From Homeless to Harvard* movie Liz the main character talks about her life and gives important information to the audience in 29 voiceover narration (Appendix E). They are going to be analyzed depending on the framework of Halliday and Hassan particularly the definition of reference and how does it show grammatical cohesion to find out the types of personal and demonstrative reference used in Liz's Monologues.

According to Halliday and Hassan(1976), there are two types of reference endophoric or textual and exophoric or situational reference. Endophoric reference is divided into two types anaphoric and cataphoric references which can be found in written discourse. In anaphoric reference one should look backward for the related word. However, in cataphoric referencing one should look forward. On the other hand, exophoric reference can be found in spoken discourse.

Halliday and Hassan point out that " cohesion lies in the continuity of reference"(p.31). They point out that " there is no need to imagine a lurking in every reference item. It is enough to say that reference has the semantic property of definiteness or specificity"(p 32) Thus, finding the reference means that we should presuppose what is being talked about from the context or the situation. Therefore, it is impossible to guess what has the speaker or the writer referred to without looking in the text or knowing the situation.

This, these, those, now, then, here, there are all examples for deictic references which cannot be comprehended without adding another contextual information.

In their semantic meaning, they are deictic but the denotational meaning relies on the time and place of the utterance. They are exophoric because they refer to something outside the text at the time or place of the utterance. One of its types is homophora which refers to an expression that refers to a certain thing or in a certain culture or situation.

Table 1 below, illustrates the number of frequency for each personal pronoun. Although, Halliday and Hassan have asserted that endophoric reference can be found in textual discourse and not in situational or spoken discourse, the researcher here is going to provide some examples to refute this supposition.

Table 1 personal pronouns (reference) and number of frequency

Subject pronoun		Object pronoun		Possessive				Reflexive pronoun	
Pronoun	Num	pronoun	Num	Pronoun/Num		Adjective /Num		pronoun	Num
I	87	Me	12	Mine	X	My	23	Myself	3
He	2	Him	X	His	X	His	X	Himself	X
She	23	Her	4	Hers	X	Her	3	Herself	X
It	12	It	11	Its	X	It	1	Itself	X
They	9	Them	4	Theirs	X	Their	1	Themselves	X
We	9	Us	1	Ours	X	Our	1	Ourselves	X
You	9	You	5	Yours	1	Your	2	yourself	1

Cataphoric and anaphoric references can be noticed from the very beginning of the film.

Cataphoric reference, on the one hand, is used for instance, when Liz talked about her mother and father in the first scene. The movie begins with Liz saying “I loved *my mother* so much.

She was a drug addict. *She* was an alcoholic. *She* was legally blind..." before seeing her mother. Then, we see a woman chasing a young girl and shouting at her. After that, we understand that she is looking for the money with which she wants to buy drugs and we understand that this is her mother that she was talking about. On the other hand, anaphoric reference is noticed when Liz used the personal pronoun *she* instead of using *my mother* in the same given example.

Multi-exophoric reference can be noticed in the use of the pronoun "you" which refers to many people. For example, "you" is used 5 times as in "My father, *you* could sit down on a couch and talk to my father. *You* can't just talk with him for long." Here, Liz is introducing her father in the second scene after seeing him sitting in front of TV in the first scene, not trying to interfere in the fight between Liz's Mother and her sister. However in the second scene, as Liz asks him to follow her mother who has just gone out to buy some drugs, he walks with Liz and follows her and also helps her to buy what she wants. Liz gives the audience the ability to make personal judgment on her terrible personal conditions by addressing them in her monologues several times.

The researcher explains that the excessive use of the personal pronoun "I" which is used 87 times, refers to the fact that this film is adapted from an memoir book as mentioned in the introduction. For example, in monologue number 23 "the turning point monologue", she says " *I* know that at that moment *I* had to make a choice *I* could submit to everything that was happening in living life of excuses or *I* could push *myself*. *I* could push **myself** and make my life good." Here, we notice the use of the reflexive pronoun "myself" which explains that for the first time Liz is thinking about changing her life. This pronoun has been used 3 times, twice in

number 23 and another time in number 26 where she says that she wants to study in Harvard. The researcher also points out that Liz's emotional attachment to her mother is clear also from the number of the used pronouns that refer to her mother. For example, if you look at the Appendix E, you will notice that the following talk about her mother. These include number 1, 2, 4, 9, 11, 12, 15, 16, 17, 18, 19, 20, 21, and 22. In all of them, Liz talks about her mother which explains how the loss of her mother changes her life, fortunately to the better. The death of her mother makes a turning point in her life. For example, in number 22 Liz says

" In a week , there would be no trace of **her**. But what did it matter? This wasn't the real world **We** really only lived in **each other's** hearts. **She** lived in my heart But I lived nowhere "

This is a very important because here Liz is shocked while burying her mother. This is the turning point in her life, she realizes that she may lose everything if she does not change something in her life. On the other hand, we can notice that her father is only mentioned in two number 3 where she introduces him to us and in number 16 where she mentions that he has gone. However she mentioned the possessive adjective "my" 23 times. For example, in the third monologue she says

" **My father** you could sit down on a couch and talk to **my father** You just can't talk to him for long. He knew so much. He got all the answers right on Jeopardy .He was a genius, every answer every time. That's the thing. **Your** parents are **your** Gods. I look to **them** as an example of what I should find everywhere on the world. They paid so little attention to **my needs** but then I felt that their needs were so powerful that it didn't look into **me** Because I felt OK This just must to be the human condition to be so And then the world came in."

Notice also the use of the possessive adjective "your" when she talked about her parents. She did not say my parents. However, she used the object pronoun "them" after that.

The following table shows the use of the demonstrative references in Liz's voiceover narration.

"Demonstrative adverbs" according to Halliday and Hassan (1976) " are four (of these), hen:, there, now and then, although now is very rarely cohesive." p 74 They added that

"ame way but, now at least, having different functions in the language. (1)

Demonstrative there is to be distinguished from pronoun there as in there's a man fit the door. (2) Demonstrative now is to be distinguished from conjunction now as in now what we' re going to do is this. (3) Demonstrative then is to be distinguished from conjunction then as in then you've quite made up your mind?"p74

Table 2 Demonstrative (reference) and number of frequency in the Liz's 29 voiceover narration

Specific and Non-specific Demonstratives							
Now	Then	This	These	That	those	There	The
1	2	3	X	26	2	10	33

As we can notice in table 2, exophoric "That" is used 18 times. For example, Liz says " So *that* was *that*. No going back. I can't kept anything together. I've only made things worse.." when she realizes after going out of the group home that her life has changed and that she has lost her encyclopedias that she has been reading instead of going to school. One cannot understand what does it refer to without seeing the movie from the very beginning. Another example for the demonstrative reference the use of the word "there" when Liz says "*There*were

struggles so much on the surface so *thereif* anyone cared to look." in monologue number 4. Another example is found in number 22 when she says "In a week , *there* would be no trace of her. But what did it matter? *This* wasn't the real world ". There is used 10 times in Liz's monologues referring to different things. The demonstrative "then" is used just twice, for example, in the third monologue when Liz says "*Then* the word came in, She was in so much pain." The only use of the reference " now" appears in the final monologue when Liz says " *Now* I can lay it out and burn it down put it in the rest *then* I can go on" after fulfilling her dream and going to Harvard. Halliday and Hassan(1976) claim that "The temporal demonstratives **then** and **now** are much more restricted in their cohesive function. The cohesive use of demonstrative then is that embodying anaphoric reference to time."P.75

To conclude, using personal and demonstrative references reveals the protagonist's personality by just studying her narration and makes the context cohesive.

4.8. Summary

To conclude, in this section the researcher has used a film stylistic analysis to analyze *From Homeless to Harvard Film*. Thus, the researcher has discussed the use of cinematography and mise-en-scene and other key effects. Also, she has revealed one of the most important cohesive devices that was used in this film which is reference.

Chapter Five

5.0 Literary stylistic Analysis for the Memoir *Breaking Night*

Writers prefer to write a non-fiction memoir like a novel by showing the reader what has happened to them during a phase that they choose to talk about. Murray has succeeded in doing that by involving the reader with his senses to imagine and live her experience. The title of the memoir is explained in the first page as a slang for staying awake all night; it is also the title of chapter seven. She says that " No matter how exhausted we were or what slant he put on our situation, I was only breaking night , fending off the dark until the sun rose each day, when I 'd start over.." p115. This chapter will analyze this text stylistically from different dimensions by providing examples from the memoir in various tables.

5.1. Setting

Liz mentions that her mother wanted to start over after her father was taken to prison .So, she rented " Bronx apartment on University Avenue time". The setting of time and place, clearly appears in this memoir which shows specific details about the background from where the writer came. In page 3, she talks about the neighborhood that she lives in with her family

" ...past the drunken Latino men just outside, slamming down winning hands dominoes, seated atop milk crates on Fordham Road; away from the orange blinking lights.... of this Bronx neighborhood..."Here, the reader can see clearly what type of neighborhood is that.

5.2. Historical background:

During the 1970s-1990s this borough, Bronx New York City, was regarded as the poorest and the most dangerous place in New York City as it was known for the high figures of drug addiction, rape, child abuse, and other social problems. In addition, according to Alarabia TV channel, Aids or HIV has spread in 1981 worldwide; about 78 million people were infected 39 of them died. Liz at the beginning of her memoir says that "By the time Ma met Daddy, coke had become a popular seventies trend"p.5. Also, she says that " Bronx apartment on university Avenue, in what would soon become one of the most crime -ridden areas in all of New york."p.8 So, she realizes how bad the circumstances were at that time.

5.3. Narrator

5.3.1 Name Liz/Elizabeth

The writer mentions that her father has named her Elizabeth from the cell because he was taken to prison. She mentions also that her mother calls her Elizabeth just when she is insane so she prefers to be called Liz. She has faced some difficulty with her name which is shown throughout the memoir and the film especially when the social workers use it. This is shown in many different places throughout the memoir as she summarizes it in page 90:

" what's your name?"she asked, pressing her palms to her thighs I almost said Elizabeth but thought again when the name echoed in my head from the mouths of angry social workers angry group home girls and worst of all Ma's crazy voice the voice from her breakdowns. Liz my name is Liz "I said testing out the shape and feel of it."

Hence, the reader sympathizes with the protagonist's decision to use her nick name instead of her first name in the cover page and throughout the memoir.

5.3.2. Motivation

Her motivation is internal and external. She mentions that her mother begged her not to use drugs and not to escape from home. She also points out that her mother and her father have encouraged her to go to school. The internal motivation is obvious after the death of her mother when she chooses to go to school despite being homeless. She used an image of a runner who passes hurdles by leaping over them. Also her teachers as she mentions in page 168 motivated her to keep going.

Furthermore, she has shown that her motivation for not drinking alcohol or using drugs was due to different reasons one of which is seeing her parents suffering and the other when they kept asking her not to do it throughout the memoir more than once ,for example in p102 she says

"As for me I was repulsed by drugs and alcohol and didn't go near either of them. Even the smell of beer on someone's breath made me sick to my stomach part of this had to do with everything I saw Ma and Daddy suffer through but the other part was due to specific things Ma said directly to me."..." Lizzy don't ever get high ,baby, It ruined my life. You'd break my heart if you ever got high. Don't ever get high, never, okay baby? "

She concludes that this is " ..the most compelling anti-drug message anyone could have given me." The external motivation here pushes her not to be indulged in drug use or even alcohol .

5.3.3. Development

The narrator has shown different situations that reveal the development of her personal characteristics. For example, at the beginning of the memoir she mentions that she used stealing to provide herself and her family with some food. "stealing was something I knew I could do." p 57 as she says. However, after she goes to school ,she mentions one instance where she choose not to steal. Furthermore, she mentions the choices that she has and how she had dealt with them. She has shown also her opportunities especially when she started noticing that there are another ways to live this life with and that nothing as she mentions is set as a stone after meeting Kevin who shows her how to get money.

"Though he wasn't my friend, I admired how Kevin had found a way to do things on his own, how he looked at not having money—a situation that most people would see as fixed—as something he could overcome. What else wasn't set in stone? I wondered what other opportunities were out there for me."

Moreover, her development appeared in her reaction towards her mother's sickness in comparison to her reaction towards her father's sickness. For example, when she knew about her mother's sickness. Nonetheless, in her eighteenth birthday celebration her father whispers in her ears not to tell her sister about his sickness and she keeps the secret to herself and decides to forgive him and to help him.

In addition, this development is also shown in the outward signs when she mentions that she has stopped wearing black clothes and that she has started wearing colorful ones instead (see black color motif.) In page 170, she says that she has changed " I began wearing colorful clothing,

taking my hair out of my face and, slowly, looking people in the eyes. I learned that my voice mattered..."

5.3.4. Care Giver Characteristics

She is a care caregiver for her parents, sister and even her friends. It is shown in different situations, for example it is revealed when she says that she has promised to keep her friend safe because she knew that her friend was suffering in her family. ".....I will keep her safe, I told myself." However, she did not reveal what was she suffering exactly of but she says later that her friend needs to get away from her home.

Further examples show the same characteristic of the caregiver protagonist as in the following table 3:

Table 3 Caregiver examples	
<p>p33 " I couldn't help but feel that Ma and Daddy were the ones who needed protecting. I felt like it was my job to keep them safe."</p> <p>p33. Sleep on school nights was impossible .Somebody had to watch the windows and time how long they took to come back. Somebody had to keep them safe. If not me , then who?"</p> <p>p34 "And how could I go to bed when Ma became giddy setting up their "works"."</p>	<p>Here she shows that she wants to protect her parents from getting any harm that might happen to them in Bronx streets.</p> <p>She looks after her mother by</p>

<p>p34 " If I didn't listen when she needed to confide in someone. then who would?"</p> <p>p35 " Ma's pain about her past broke my heart, everything her parents did to her I wished so badly I could take away. I wanted ,more than anything to take her pain away from her."</p> <p>p 36." When I knew for sure she was in bed, I could finally relax and we could all get some rest."</p> <p>p 88 "Make a wish MA.... I thought of wishing to have more options to do well in school But I wished for Ma to be well again instead."</p> <p>p107 "I'd take my mother and clean her up; help her naked and vulnerable, into a warm bath; shampoo her hair sclops of it came out in my hands. Sometimes she'd vomit in the tub and we had to start all over again."</p> <p>p 55 " more than enough to buy Chinese food for Lisa ,Daddy and me."</p> <p>p95 " ..eccentric outbursts were subtle indications that she needed</p>	<p>listening to her attentively , by waiting for her till she comes back because as she says if she does not do so no one will . she mentions that she could not sleep until she makes sure that her mother did. She listens to her MA as she knows that everything that she dos suffer from is related to her past.</p> <p>Even when she get money from her work while her mother was in the hospital, she could not leave her sister and Dad without food. Thus, she gets the money and buys them a meal.</p>
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<p>caring for.." .."we crossed streets, she never navigated, but walked blindly by my side in total trust .If i made one bad move, I thought a truck would flatten us both it was all in my hands. She was fine with that and that was fine with me."</p> <p>95" At night under my bed, sometimes I could hear her cryingI will keep her safe I told myself."</p> <p>p99 " In that moment I could feel that Sam cared about me as much as I did for her "</p> <p style="padding-left: 40px;">"..., then what would be the point in venting at Daddy? It would only stress him more, and I didn't want to do that to him. It felt mean. So, I decided to censor my life from my father, and to have him think everything was just great."</p> <p>page 101 "..my mind drew up a checklist of all the things I could do to help him out: work to support him, call the shelter to check in on him more often find him an apartment somehow get clothing to him."</p>	<p>She takes care of her friend Sam who trust her blindly.</p> <p>Also, she cares about her father. She cares about his feelings; so she does not want to disturb him with her bad news about being homeless.</p>
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5.4. Thematic Dimension

The memoir covers different themes among these family (biological / friends) , drug addiction, guilt/ regret, determination, child abuse, love, bullying American Dream, and community.

5.4.1. To begin with, the drug addiction theme is shown throughout the memoir. For instance, she writes that she and her sister eat their meal in front of TV while their parents were in the kitchen having drugs. "... the sound of spoons clanking on the nearby table, chairs being pulled in—..... Daddy had to do it for Ma because with her bad eyesight she could never find a vein." (see spoon motif.)

Also, it is shown when she has had a fight with her mother who has taken her money to buy a "nickel bag". However, she says that her mother flushed everything in the bathroom afterwards and says that "She looked at me with tears in her eyes, "I'm not a monster, Lizzy," she said. "I can't stop. Forgive me, pumpkin!"

Coke is a priority for her parents, it comes above anything else even above their own kids' needs. Her father tells her mother that they will buy cocaine then they will pay the electric bill, finally, they will "get a half pound of bologna for the kids."

She concludes that "If they didn't need drugs so much, Ma and Daddy would spend more time with Lisa and me. They would make things better, if they could." P36. "Diabla" or Liz's mother sells anything in order to get drugs such as the toaster, Liz's bike and even tries to sell her daughter's coat." Ma sold the toaster and my bike for a hit."

5.4.2. The second major theme is guilt which is shown many times throughout the memoir which will be shown in table 4

Guilt theme table 4	
<p>page 22 " I decided then and there that Ma had snuck away because of me. It was because I'd developed this habit of asking her over and over if she really had to go to the Aqueduct....Sometimes it was hard to help myself, and I even followed Ma to the door....If only I'd been less difficult."</p> <p>p 43. "I never told anyone that Ma's breakdown was my fault. that I had brought it on by telling what happened."</p> <p>p44 "If only I had told her sooner."</p> <p>p72" In my absence, the hose had gone from bad to awful."</p> <p>p72 Guilt struck me for all of my drifting; I'd abandoned my role in the apartment and in doing so. I'd let things fall apart."</p> <p>p85 " ...even to think of him alone on university avenue because of me."</p> <p>p87" twisted with guilt ,nerves, love for my mother , and fear that I would only disappoint her, prove that her faith for me was unfounded."</p> <p>p95 " Ma was in a living hell and as much as I wanted to I could not protect her. He was impatient with her at a time</p>	<p>She says that she was responsible for her mother's absence from home.</p> <p>Also, she is responsible for her mother's breakdown after telling her that she was and her sister molested by her mother's boy friend.</p> <p>Furthermore, she takes the responsibility of the deteriorating situation in her family.</p> <p>In addition, she says that her father is alone because of her.</p>

<p>when she needed gentleness, when she needed someone to take care of her. And he didn't need or want us either we were a burden."</p> <p>p96 " I'd never been too young for anything-- not for drugs, or for Ma's graphic stories of teen prostitution --but I was too young for this for AIDS.I absolutely hated myself for proving her right, for doing do little to soothe my mother when she needed me most. I was there for everything else but when Ma was fighting AIDS I had put distance between us.... Selfish" I said out loud to myself harshly wiping tears from my face."</p> <p>p138 " guilt tormented me I had a recurring nightmare that I turned my back on Ma when she needed me most and because of it she kept dying all over again--each time I went to sleep. The nightmare gave me insomnia."</p> <p>p126 " Lisa had begun Lehman College this term.....I was suddenly filled with panic at the realization that she was becoming yet another item on my list of growing."</p>	<p>Moreover, she is responsible for her mother's bad situation with her boy friend; not only that but also she says that she might have the responsibility of her mother's sickness.</p> <p>Lisa, her sister, is also on her guilt list .</p>
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5.4.3. Regret and guilt theme are related to each other. This theme has appeared in the use of the if clause .However, she has used the word regret in different places for example her mother told her that she regrets not going to school " But I wish I'd done things differently, Lizzy I regret not going and I can't change that now it's too late Don't do that Lizzy, you will end up with no

godman options when you get older. p88" Liz also previously mentions that she regrets not going to school. " If I just had gone to school, this never would have happened." p77 Moreover, when she talked about her mother's death she says that she regrets not being next to her when she died " I was somewhere, sleeping, laughing, or forgetting you I will always regret that." 137

5.4.4 Child abuse theme has appeared when she has said that her friend needs help in her family " My dad always liked my long hair..well I hope my dad hates this." p113 Also, when she mentions that her mother's boy friend has molested her and Lisa, "we all met Ron....He used a separate voice for speaking to children." p 39

5.4.5. Community theme appears at the end of the memoir when she mentions that after reading her story in the newspaper many people have helped her and her sister, for example they have paid the rent for them, they have brought them clothes, food and books even they have washed her clothes " they came to help me and they asked for nothing in return....." p 186

5.4.6. Being bullied is one of the themes that has appear in this memoir especially at the beginning as she was a child and it was one of the main reasons for hr to choose skipping and dropping out from school gradually. She was bullied even from her own sister " Lisa would torment me in our parents' absence." p26 At school, she has suffered from being bullied almost every day because of her haircut, because of lice and bad smell and even because of her dirty clothes " that had made me something of an outcast." . p28 Thus, she decided not to go to school " some days , children at school made jokes about my messed-up clothing.....I avoided school..." p69 She feels embarrassed as she has been bullied at school and she does not want her family to see that "...the last comments Christina would ever make at my expense. I was glad Ma Daddy and Lisa weren't there to witness"

5.4.7. Love theme appears from the first beginning of the memoir as she repeated the same idea of loving her parents as being sure that her mother and father do love her in return. Thus, she concludes that the only thing that she hates is addiction not anything else .Her mother tells her that " You and Lisa are my angels. my babies." she said and I knew I was loved." . p32 In the same page she talks about her father's love " I love you Lizzy." he told me.....as if Daddy belonged only to me and the world belonged only to us. And I knew I was loved." She has used the repetition stylistic device to set this theme clear to the readers.

5.4.8.Hunger theme is used in the literal and in the figurative meaning. For example, she says that being hungry is a hurdle for her that she has to face almost every day. p 168 " Hunger, hurdle. Finding sleep , hurdle , school hurdle..."Also, she mentions that the only reason for her success in her work during the summer holiday was hunger " the reason behind my success was simple. I was hungry, and for me , this was no summer vacation."... p 160. Then, she mentions that there is another type of hunger in her life " there was also another kind of hunger I felt, one that was harder to put my finger on. It had something to do with the newness of all of this..." p 55" I considered for me how often I'd gone by that gas station on the bus with Ma , never thinking there was a chance for me to do something about my hunger."

5.4.9. American dream theme has appeared when she says that people are equal and everyone has an opportunity to succeed and change his current situation as " we were all just people . just" p 187 there is no difference between people " homeless person or business person" p 194

5.4.10 Family theme is set from the cover as she has put a saying for Arthur Flick "you do get to choose your family" Here, it is clear that she talks not about her biological family but about her friends. She also mentions that her friends are her "only reliable family I'd ever had." p113 Her

friends help her like family but they could not pay her rent for ever. Her love for them and not wanting to lose that love have given her the courage to carve her new life successfully. She explains that this new family that she has built is bound with love p173 " Not that Lisa and daddy weren't my family, but after ma passed, we'd drifted from one another, I felt that Lisa blamed me for leaving her alone with ma at the worst possible time... I felt as if I had failed him by not going to school and by getting taken to a group home..." So she has lost her biological family but she has a new one instead.

5.4.11. Moreover, the determination theme is shown specially after her mother's death when she started thinking about her life , she determined that she will move forward and that she will get to what she want by willingness and determination.

"However things unfolded from here on, whatever the next chapter was, my life could never be the sum of one circumstance. It would be determined, as it had always been, by my willingness to put one foot in front of the other, moving forward, come what may."

Thus, she has determined to get As in her school " ...I took out my blank transcripts and filled in the grades I wanted, making neat little columns of A's.... My future A's, in my heart, had already occurred..." p157

"don't let what you cannot do interfere with what you can do" coach John Wooden

"These who wish to sing always find SONG" Swedish proverb

5.5. Stylistic Dimension

The writer/ narrator has succeeded in creating a sad and loving tone by using various stylistic and figurative language that will be discussed thoroughly here. The reader of the memoir touches and feels the narrators miserable life. He also feels and sympathizes with the narrator because of this sad mode. The writer has used allegory /symbols, flashbacks, dreams, personification, /metaphors and similes, irony, repetition analogy and grandma allusion , color motifs(green, pink, red, orange, black). The use of the prologue and the epilogue will be discussed as well.

5.5.1. Repetition

Murray has used different kinds of repetition throughout her memoir such as anaphora, anadiplosis and epistrophe. To begin with anaphora which is the repetition of a word or phrase at the beginning of the sentence, it is used more than once in the memoir. For example in page 150, it is used with the phrase "it was possible" which is repeated three times. Also, the phrase "in the ghetto" is repeated 4 times in page 163. The phrase "what if" is repeated 5 times page 149 "for right now" also is repeated 5 times in the previous page. Another example of anaphora stresses the main theme of the memoir which is drug addiction appears in p 67 by repeating " did not make decisions based on what twice ".

" But Ma and Daddy did not make decisions based on what they liked or didn't like, just as they didn't make decisions based on what was good or bad for our family. Instead, Ma and Daddy made decisions based on drugs." p67

Therefore, it is obvious that the use of anaphora tracts the attentions of the readers emotionally and emphasizes the main themes in the text.

The second type of repetition is epistrophe which is the repetition of words at the end of the sentence. For instance, the word "options" page 153 is repeated 4 times; the same example shows anadiplosis which is the repetition of the last word at the beginning of the next sentence. Her teacher said that he wants to make sure that she is aware of her options. She wrote that this word struck a nerve in her so she used the same word six times in the same paragraph thinking about her parents' options, also her options as a homeless girl "Optionslack of optionswithout options .. My options are limited....no options ...more options" Another example is in page 32, the phrases "I knew I was loved"" I knew the loved me" are also repeated at the end of the sentences. Repetition plays a key role in setting the tone of the memoir.

5.5.2. Simile

One of the most used stylistic devices is simile; it was used more than 39 times throughout the memoir (see table 5). For example, in page 3 she describes her mother's eyes as marbles. Also in page 33, she has described using drugs as a wrecking ball destroying her family. Also, for example, the narrator compares her anguish with a balloon. The use of this special devices shows the various feelings that Liz holds inside her such as love and admiration for her parents, hatred for drugs and drug use, friendship etc..

Table 5 Simile	
<p>1. "her eyes, my favorite part, shine like two marbles.."p.3</p> <p>2.Ma used coke....It traveled through her body much like lighting "p.4</p> <p>3. Ma's first impressions of Daddy were something like an encounter with a movie star." p.6</p> <p>4. " Drugs were like a wrecking ball tearing through our family." p33</p> <p>5. "I felt daring like a character from Daddy's favorite cop show, Hill Street Blues; like we wear partners in crime." p34</p> <p>6 "Ma talked to me like an old friend on those nights, sparing no detail about her street life." . p34</p> <p>7." Ma and Daddy injected themselves with cocaine and ran in and out, like a tag team." P35</p> <p>8. "eyes flung wide open, as though in perpetual shock; small, involuntary twitches running over their faces like electrical surges." p. 35</p> <p>9. " so I learned to talk to her like a friend ." P35.</p> <p>10. "Any joy I managed outside of our home felt , to me like , a betrayal." P48</p> <p>11." ...like a model balancing a stack of books on her head." p63.</p> <p>12. "It made a silhouette of my mother, like a stark, vacant painting ." P65.</p> <p>13. " That's what the whole thing was -- an ongoing movie of their desperation playing out in front of me as though I was seated alone in a dark cinema, watching an eerie slow-motion black and white film of their lives crashing and burning. It wore on me" p68</p> <p>14. " It's not that I never went to school , but more like I passed through it the way a net passes through water, passively snagging whatever happens to drift inside." p69</p>	

- 15 " This was a different kind of cutting school; not peaceful like my solitary trips, but marked with adventure...." . p69
16. " when I walked through the door, clutching my book bag like a prop..." p70
17. "It felt as if Ma and I shared a dirty secret and this seemed to make her afraid of me. the distance she kept told me so." p72
18. " he wore his loneliness on him like an old jacket." p76
19. " her delicate body like a child's in my arm....I was growing taller than her, larger... made me feel somehow older than she was." p86
19. " Ma's rapid deterioration and her sickness like the sickness of out denial was real" p96
20. "Her arms bore scars that transformed her skin into something like pale hamburger meat." p99
- 21 "sleeping on one another, like a litter of lazy cubs.." p110
21. "While she waited for me, all moisture drained from her body, wrinkling her like a raisin, collapsing her eyes." p 118
22. " Her voice like some confused child" p124
23. " ...curled up like a child's skeleton.." p128
24. " We pulled up to the restaurant like cops coming onto a scene..." p131
25. " punching the wall beside the mirror, once, then twice, shaking lose my tacked-up love letters and sending them fluttering to the ground like leaves." p135
26. " your naked body, frail as a newly hatched bird." p137
27. " beating on the walls of my chest frantically like the wings of a caged bird.."p138
28. " I t was like having two different TV sets on watch, with two different camera

angels. I looked back and forth between the television and out my window..." p142

29. If it weren't for the absence of sterilization process , the ritual might resemble a doctor's aide laying out tools for some minor surgery." p35

30. "The Bronx streets surrounding my building were magnetized, with their moving crowds and winding back alleys, littered from ground to sky with outdoor clotheslines flapping vivid purples, greens and golds, like new flags." p 48.

31. " Lisa and I were like two little kids in the store.." p187

32. " like two horses running side by side on a racetrack, the" p 161

33. " I loved her like she was my sister.." p161

34. "Anna's voice boomed like an announcement .." p164

35. " it hit me then, like a hammer to my chest, that maybe "d driven her crazy and paid for the needle that infected her with AIDS, too."

36. " reading row after row of flunking marks. I felt like a mess, a big walking train wreck " p.156

37 . " o I let go of my hurt. I let go of years of frustration between us. Most of all, I let go of any desire to change my father and I accepted him for who he was. I took all of my anguish and released it like a fistful of helium balloons to the sky, and I chose to forgive him."

38. P63 " ...frozen in her rose-colored robe like one of the mannequins in a Macy's window, a picturesque display of sadness."

39. " I was content just to sleep, wearing Ma's robe like a big warm blanket." p77

5.5.3 Metaphor

The third stylistic device is metaphor which is comparing between two things without using as or like. Table 6 shows the 12 times that this device appear in throughout the text.

Table 6 Metaphor	
1. "But there was no way to tell whether it was Ma's addiction that made her desperate enough to ignore the red flag..." p.7	
2. " packages of powder that ruled my parents' world." page 33	
3. " Her sadness was just too thick." p35	
4, " Then one day she just stopped, wrapped all those shouts and tears into her ankle-length bubble coat where she lived, a single member of some far of world." p43	
5." It was the last straw Ma snapped." p43	
6. " put her in your smartest class, that's where she belongs. I was hammered with guilt. Here I was trying to figure out how I could disassociate myself from Ma and there she was sticking up for me proud of me for no real reason at all." p87	
6. "by the time I was nearly twelve years old, the four of us came to live on entirely different continents, separated in our own locked rooms." p 67	
7. " the ride home always snapped me back to reality..." p69.	
8. "I've learned to swallow my feelings..".." I have done--oystered our family pain until pearls were born," p137	
9. " The stars of our dreams and the basis of our reasoning" mothers and fathers138	
10. "maybe for my whole life , it felt as though there was a brick wall down the middle of	

everything . Standing outside those buildings, I could almost picture it . On one side of the wall there was society and on the other side there was me, us , the people in the place I come from. Separate." p 181

11. "that savings was my security blanket." p 183

12, " they knocked every brick out of my wall..." p 187

5.5.4. Flashback Triggers

Bitrus, (2015) says that "Flashback: In narrative, flashback is a stylistic technique in which a writer interrupts the chronological sequence of event to reflect upon experiences, events or incidents that had earlier occurred in the past. However, writers use flashback as a means of adding background information in the present event of the story. This provides the reader with information about a character's past, secrets, inner/external conflict, and significant event that has affected or shaped his/her life. In other words, by employing flashback, writers allow the reader to get an insight into character's motives and actions which usually deepen the intensity of the plot and provide a better understanding of the present action. Thus, the use of flashback also enables the writer to start a story from a point of high interest by avoiding the monotony of chronological exposition. Flashbacks are often introduced in narrative with the help of various methods ranging from series of dreams, memories, sudden remembrance or past stories told by the character."

Flashing back in memory is one of the cinematic devices that has been used in this memoir. Before flashing back, it is noticed that always there has been a trigger for each time. The following examples show this technique. First, the use of the prayer on the NA coin as a

trigger for talking about her mother's meetings with the NA group " I would keep the coin tucked away in my dresser drawer for years. from time to time, I 'd take it out just to run my thumb over the engraving and to marvel at its mystery, the "serenity prayer" on back:

God grant me the serenity to accept the things I cannot change , the courage to change the things I can , and the wisdom to know the difference.....While I didn't exactly get the meaning, I recognized the music of this prayer as familiar to me from Ma's countless NA meetings..." p 62

The second trigger that has been used is the use of jeopardy trigger p. 100. Moreover, books have been used as a trigger in this memoir " For hours I could read through the cellophane-wrapped hardcover books, just like Daddy's books back on University Avenue."p115 So, this technique helps the reader to imagine the events that the protagonist has encountered as if they are looking at a movie.

5.5.5. Personification

Another stylistic devise that has not been used a lot is personification which has been used for example in p117 "Hunger wears on your nerves,...." Here she says that the feeling of hunger affect her nerves.

5.5.6. Illusion

The use of illusion appears by representing her grandma as a priest because " Grandma was deeply religious " Page 18 So," In grandma's opinion, I would go to hell for all my sins" p126.

5.5.7 Irony

The seventh stylistic device is irony. For example, her mother who is addicted to alcohol and drugs advises her daughter not to do acid. " Don't you do acid, okay? It'll make you think all sorts of things that aren't real. It's funky like that." p34 Also, it is ironical that Liz's mother tries to sell her daughter's coat but drug dealer refuses to do that out of principle and gives her NA coin in p62. " the drug dealer has refused , not based on the value of the coat, but on principle." Her mother tells her that she is not her mother in p51. However, in page 65, ironically she says to her daughter " Don't ever let anyone tell you you're not my baby." p65 Moreover, ironically dying in AIDS means that they will not get old " I know, Leonardo. that's one good thing," she'd agree."We'll never be old." p68 as her mother says. In addition, the social worker advises her to take responsibility of her life which is ironical to her because she has been in charge of her life since she was a kid " Life is about taking charge and being responsible for oneself." As though I hadn't been responsible for myself almost my whole life." p 84 Furthermore, the nurse tells Liz to put a mask on her face when she enters her mother's room in the hospital which is ironical since she has lived with her sick mother for a long time.

"You need it for protection." I thought of all the times Ma came from the bar in need of my help. I thought of the vomit that had seeped into her clothing by the time she finally reached me."...removed the orange cloth from my mouth" p128

Finally, it is ironical that rich students try to look like hobo.

" Bleeding-heart private school students dressed like casual slobs, with holes in their expensive clothing-- their efforts to look hobo-poor were

painfully obvious to me." That worked out fine on my end, being that I was probably the closest thing in the room to real hobo." p 159

5.5.8. Hyperbole

Exaggerating or using hyperbole has appeared twice. In page 17, when Lisa says that she is not poor "I'm not poor-- my dad's Donald Trump!" Moreover, it has appeared when Liz's mother talks about her bad family situation and about her mother's expectations out of her" What'd she expect me to be after all that , Miss America?" page 20

5.5.9 Motifs

Motif is a recurring image or thing that develop the theme. Different motifs are used in this memoir such as her mother's NA coin, her mother's robe, her mother's photo, spoon and mirror.

NA coin

The NA coin is important to Liz because it was the cost of her sister's coat. Jenney sells her daughter's coat in order to buy drugs. Paradoxically, the drug dealer gives her this coin instead. NA coin stands for Narcotics Anonymous which is an organization that was established by Jimmy in 1957

" He gave me this crap ," she said handing me a strange coin in her frustration, and he preached at me ...Like he's so good."Ma would later explain to me that it was one of those coins people got in Narcotics

Anonymous for reaching a given number of days in their sobriety, as a symbol of their progress so far and for struggles yet to come."

Liz keeps this NA coin all the time with her p140 " All these years I'd kept the coin: holding it made me feel close to her. In the cab with Carlos I rubbed it over and over as we zigzagged through traffic. God grant me the serenity to accept the things I cannot change...." It reminds her of her mother so she repeated the prayer over and over again throughout the memoir; in page 175 when her father tells her that he is HIV positive. Also in p 190, while waiting for the response from Harvard University she repeats the same prayer.

Robe

The rose robe represents her mother's love and warm heart. So, "I enjoyed sitting in Ma's rose-colored robe....Wearing her clothing was my way of summoning her just for the meantime." p 76

Photo

The first lines in her memoir begin by mentioning the picture of her mother which she has kept in her bag all the time as a reminder for her mother as a homeless.

" I slid a chair over to reach the top shelf of my closet, where I'd hidden Ma's coin and that one photo of her, the black-and-white one from when she was a teenager, living on the streets. Opening my journal, slipped the picture carefully inside and snapped the book shut.""No I can go "I said "let's just go"" p111

Another example appears at the end of the memoir when she says that she" touched the picture of ma with my fingertips and put her coin in y front jeans pocket to take with me for the day. p 181"

Spoon

Paradoxically, spoons in this memoir represent not only hunger but also drug addiction. Thus her addicted parents "Ritualistically, they would spread spoons and other objects along the kitchen table in some kind of urgent preparation"p.9 As well as in page 34," Ma laid out spoons to cradle the powder". However, cheap plastic spoons are used for eating food in page 21 "a cheap plastic spoon combined with a fork-- to demonstrate the importance of proper nutrition."

Mirror

The repetition of the word mirror which symbolizes different aspects such as femininity. Her sister looks at the mirror which is girly in her father's attitude. " Lisa took a small broken pieces of mirror and walked back to her bed, ..."..." she smiled wide for the mirror." p61

Also, Liz looks in the mirror to find similarities between her and her mother."I've studied each feature, committing them to memory for my trips to the mirror.....I stand and trace similarities with the tip of my finger.."P.3 Moreover, she mentions that while being homeless and spending most of the time in her friends bathroom, " I have recently played this game in the mirror throughout all hours of the night.....I spend these hours in front of their mirrors..." P.3 Not only the physical similarities but also the similarities in being homeless.

5.5.10 Color Symbols

Green

Green here is related with sickness For example, she describes how green is everything in the bathroom while she was cleaning her mother's urine or vomit in page 107 " I became more

familiar with the bathroom than any other room in the house. The institutional green paint, the flickering light that bounced that green into everything in the room, onto my hands as they worked daily to remove the blood, urine and waste from the tiles. That light that shot green onto my mother's pale skin as her heart still beat.." Moreover, when she visits her mother in the hospital she mentions that the curtains are green in page 128 " Hi Ma, No response came from behind the brown and green fishnet curtain surrounding Ma's bed. It took all my courage to pull that curtain aside.." Furthermore, she points out that the welfare offices are painted green in page 157 " And the walls of those dressing welfare offices , for some reason, were always painted puke green a color made uglier by the harsh fluorescent lights and the iron bars on the large windows.." So, the green color is repulsed by the narrator as it represents sickness and bad memories of the welfare offices.

Black

This color symbolizes sadness and homelessness as she mentions that in page 146 " ... wore all black, as I had almost every day since I got out of the group home" Also, she says in page 148 "I'd wear my black jeans and black T. shirt my book bag with all my belongings on my lap." Nonetheless, changing her black uniform as she describes it, represents the development in her personality "I wore green sweater and blue jeans for the occasion one of many articles of colorful clothing that I'd begun to trade in place of my standard black uniform." p 178

Red

Red color represents love and care " Ma threw away the notes, but kept the money wrapped in a small red box on the dresser.....she took us to McDonald for happy meals."p.9

Purple

Purple color represents hard work and commitment as the saying in the poster page 151" Above it, a faded poster read, LIFE REWARDS ACTION, in bold purple script."

Gray

Gray color represents sadness and depression as in page 63 " the sky was so gray it seemed to be evening all day long. On the third straight night of the rain, Ma commented that it was "tsunami weather," exaggerating its significance."

5.5.11. Dreams

Dreams in this memoir emphasize the major theme which is guilt so they are related with her deep fling of guilt towards her family members " in my dream , Ma, miniature and far away, was screaming for my attention from someplace remote " p 59 Moreover, in page 98 " Plus I started having nightmares after that. In them, our family was united and then divided over and over again " finally in page 118 she says that " In my dream, Ma was starving to death...." Dreams and nightmares recurrence, make the reader feel how Liz emotions are torn of guilt.

5.6. Lexical Dimension / Diction

This research will discuss the writer use of diction and different dialects. For example, she has used word need , needy,..... stuck...while describing her situation. To sum up, all of these stylistic devices will be analyzed deeply in this research.

5.6.1 Need

The excessive use of the word need, needy, needs represents negative connotation which is summarized in her saying that she hated using this word with her father in Page 154 ."Everything in my body resisted using the word need with him." Being needy is always related with negative feelings so when she has determined to change her life , she decided to stop being needy. Further examples are provided in Table 7 :

Table 7 The use of the word family of need such as, needy, needs	
<p>1. " I gave her an excuse about needing something from the living room..." page 19</p> <p>2. "But Grandma didn't need me--or anyone.....she was just as happy to kneel on the floor and carry on a private dialogue with God himself." p19</p> <p>3. " We have only fifteen min, Lizzy. We need to go." page 20</p> <p>4. " That was the summer of 1985.....All I knew was Ma was a real mother then, and my parents, together, tended to our needs. Our whatever they didn't tend to didn't matter because I had no clue that I needed anything more." p24</p> <p>5. "you just needed to look hard to find the good stuff..." p13</p> <p>6. " And she needed my help through the harder ones , like this, when memories of her past caught up with her. This was when I needed to listen, to soothe her, when she needed me most." p 65</p> <p>7. " Do I need one.."" She needed sleep." "I just need to make it even. almost had it before ; I just need to try again." p.25</p>	

8. "From the way her face had dropped, I could tell her high had worn off. Alcohol was what she **needed** now. to calm her. She was out of my reach again." p26

9. "Their **need** for drugs had become more urgent and out -of-control than ever, and their habits played out in a routine that took up all the space in our apartment." p 31

10." You can't spend the money ! We **need** food! I'm starving, my stomach burns. We didn't eat dinner, and you're going to get high?" p31

11."Ma said she **needed** drugs to help her forget the bad memories that haunted her" p31

12. " While Ma spoke, I abandoned my **needs**--sleep, homework, television, and my toys, unused in my darkened bedroom." p35

13." I hated myself for whining, for being so **needy**. Whenever I **needed** too much, it always pushed Ma and Daddy away. I should have known better." P66

14. " As much as I wanted to do things together, I always letting them fall apart. I tried to help Ma , to give her what she **needed**, but maybe I only made things worse. Knowing what she **needed** the money for, there were countless times I still gave Ma my tips from packing bags or the dollars taped in my birthday cards sent from long Island. It hit me then, like a hammer to my chest, that maybe I'd driven her crazy and paid for the needle that infected her with AIDS." P66

15. " ..who would notice a skinny girl in **need** of a shower..."p69

16. " I just **needed** to have life around me-- the pulse and vibration of people out in the world doing things. I traded school for this. Soon, I accumulated two steady absences: one from school and the other from our apartment."p69
17. " You **need** to go to school.....that **needs** to change.....**need** to help your mother out and clean...."p70
- 18." I will say she **needed** to be away from home for her own good reason. And the things she shared inspired me to want to take care of her." p94
19. " I **needed** to decide.."p110
- 20 ." But under the conditions of **need**, friend's apartment and friendships alike wrapped into something stressful. When 90 percent of the time I visited because I **needed** something and 10 percent was just to hang out, even my most valued friendship was tested." p115
21. "I **needed** to be alone." p130
22. " It was easier to just focus on my immediate **need**: food."p136
23. " I **needed** a place to stay that I could be certain about."p139
24. " And now I stayed because I was afraid of him and felt stuck without him I thought I **needed** him."p142
25. " If I **needed** something I could figure out how to get it, the same way I had figured out my **needs** my whole life."...." I had always been able to meet my **needs**."p144
26. p144" But being homeless alone turned everything upside down. It revealed just how **needy** I was, and I hated that."...."**Need** a place to stay,

can you spare a plate of food?...That's what I was and I couldn't stand being that.".. "Not only was this not who I wanted to be but it was also terrifying because as much as my friends, my new family, were helping me I had to wonder, When would they stop? At what point would I become too much? When would they start saying no? This couldn't go forever. And just the thought of being in dire **need** and having to ,one day, hear my friends flat-out say no to my hunger and my need for shelter--andwell the thought of that rejection was just too much to deal with. I dreaded that moment of "no"..II didn't want to find out. So I decided it was better to stop needing so much.....I resolved to never be so **needy** again."

26. p148" For one thing, in my family and for the people in our neighborhood, the pace of life was frantic, determined solely by immediate **needs**: hunger, rent, heat, the electric bill. A standard "for right now" was applied for every dilemma. Welfare wasn't a solid life plan, but for right now bills were due and the check must be cashed. Ma and Daddy shouldn't be getting high, but for right now Ma had the shakes and needed her fix. I should go to school ,But for right now I half no clean clothes and I'd already fallen too far behind. Thirty-five dollars of groceries wouldn't feed all four of us for a month, but for right now we could sure try. On our side of the wall, priority was given to whatever thing might solve the most immediate problem..."

27. p148 " For people on our side of the wall, talking about the future always meant our near future, and our greatest concern was the immediate

solution to our most urgent **needs**.....Sure, for us, there was always a chance that might make a better life on day but for right now there were more pressing things to worry about."

28. 148 " Walking into those schools was like visiting the other side of the wall, and interviewing with teachers meant talking to "those people" This entire process was my first-ever attempt at having life about something broader than the **needs** right in front of me."

29. p154 "But the whole thing hinged on Daddy's help--I **needed** him to get me past these registration papers. "...Daddy I am going back to school I **need** you to register me....No , not a program, Daddy, a real high school, yes. I kind of **need** there"

30. p 185 I need the scholarship "... I just really need it ."

31. p170 "one more toward the forty I **needed** to meet my goals of graduating in two years.."

32. p183 " Princess? her name -calling took me back to the group home.....there were just as many people deciding my life for me as there was **neediness** in my life, an never more than that . The more **needy** I kept myself, the more it would always be up to other people what happened to me. I decided I would"

33. p184 " I **needed** college funding .."

34. " I push the feeling of **needing** her far out of my mind." p. 3

35. "I **need** sleep"p.4

36. "I needed something to motivate me. I needed a few things that could

think about in my moments of weakness.....will I needed something to inspire me."p167	
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5.6.2. Grow up

The word grown up also is negative her for Liz since it is related with leaving her mother and going to school. In page 21 " My baby's growing up." Ma said..I thought of the words growing up--grown up, I mouthed to myself. I looked at the adults in the cafeteria searching for what grown up looked like." She does not understand how growing up looks like as in Page 22, she says" I wondered what starting school would be like, and how it was supposed to help me become grown up. I wondered what grown up could mean."

5.6.3. Stuck

The word stuck has been used several times before it has been used as a title for chapter 5. For example, page 55. she says" As long as I was able to work, I was beginning to feel as if I didn't have to be stuck anywhere. I had options." It also has a negative connotation. Further examples are shown below:

1. "You don't want to end up stuck..." " Why are you stuck Ma? Do you feel stuck living with brick?" p88

2. " why don't you start by telling me how you feel about being here." "stuck" I replied."

I stuck my tongue out at her..." p83

3. "I felt stuck If I stayed I didn't feel I could handle it." p130

4. " I was stuck . I tried to numb myself with sleep and television but thoughts of Ma kept intruding : the damn pine box they buried her in..." p140

Her mother is stuck with her boy friend, Liz herself is stuck with her mother's memory. Thus, stuck is used negatively.

5.6.4 Possibility

The word possibility has also been used several times before being used as a title for chapter 12. She has thought about her possibilities far before she has found them. It gives her encouragement to move on and to think about different ways that might help her change her situation. For instance, by " thinking about all the new possibilities I'd just discovered by making my own money." P55. The most prominent decision that she has taken is after thinking about her possibilities and deciding to go to the interview with Prep School although she was broke and although she was hungry.

" I t was possible that I could get into the next school and it was even possible I could get straight A's. Yes, based on all the things that happened before, it wasn't necessarily realistic, but it was possible that I could change everything. I detached the idea of pizza and went for the interview." p150

5.6.5. Options

Throughout the memoir Liz has counted and weighed her options several times In page 119, she thought about her options after being homeless " That night I lay in the stairwell of Booby's building with Sam and considered **my options**." Then, after deciding to look for an alternative

school and being rejected over and over again , she also has thought about her options .In
page149

" I counted my options. I had enough money in my pocket to do one of two things.
One, I could afford the subway fare to the next interview, someplace called
Humanities Preparatory Academy. Or I could take the train back to the Bronx
,About an hour's ride, and still afford some pizza. But I could not do both.
Weighing my options, I sat on the stone partition in front of the college, and I did
some people-watching. Pizza or interview? I was so tired of interviews, tired of
getting rejected, tired of hearing no....."

In page 153, as mentioned in the repetition stylistic device the word option has been used 6
times. Moreover, Liz thinks that her options are limited due to the documents that some offices
require as in page 157 " some things in life , I'd learned, were nonnegotiable. Documents as
official as these transcripts were big, they were my yes or no, they were **my options**. They were
my ticket."

5.6.6 Choose

The use of the word choose and choice conveys the daily choices that Liz has had to make during
her life as a homeless and as a student at the same time. In page 167

" In this moment I was so tempted to just pull the blanket over my head and go
back to sleep . That temptation in the moment, is exactly when I almost lost my
resolve and gave up. Warm blanket, or walk through the door?..... I somehow had
to find a reason **to choose** school, a reason from inside myself. In this way I didn't
have to choose to go to high school just once, I had to **choose** it over and over

again, every single time I was tempted not to go.....In those moments, I was my biggest obstacle. warm blanket or wail through the door? Making these **choices**, as it turned out , wasn't about willpower....instead, I needed something to motivate me. I needed a few things that could think about in my moments of weakness that would cause me to throw off the blanket and walk through the front door. more than will I needed something to inspire me."

5.6.7 Dialect:

The use of dialect while talking about her mother's way of speaking, her neighbors, the group home girls and the people in the market reveals the class from which these people have come and also reveals their background . The examples below show the various places that Liz has used the dialect in her memoir:

1. "well I dunno, pumpkin"p.4
2. p54 "Make 'em feel cheap. They 'll give ya somethin'"
3. p 58 "Thass right..." /" behave yo'self"
4. p82 " before the home messed 'em up, but you ain't see me akin' like I am betta' then all-yall!.."
5. p83" ...this ain't yo personal bathroom.Now hurry up befo' Auntie lose her temper!you ain't no snails."
6. p 91 " Whatch guys doin"
7. p117 "Waz up?"..."Heepy Halawana.."

8. p119 " Tienes mucho dinero."

5.7. Grammatical Dimension

Different conditional clauses and inversion has been used as well in this memoir. The writer's use of the emphatic do and one-word sentence will also be discussed and examples from the memoir will be provided.

5.7.1. What if/ if clause

If clause is usually used to talk about an imaginary condition that might be different from the present one. Liz uses the if clause throughout her memoir in various places. For example, in page 149

" But sitting there, I started thinking, well, what if? Yes it was likely that his school would be like all the others, but what if the answer just this one time wasn't no? The thought had struck me out of nowhere, and I found it as compelling as it was simple." "What if? What if, despite all the evidence I had that said it wouldn't work out, what if this very next time, just this once, it turned out to be the school that let me in?"

Considering her options, she also has used the second conditional clause for instance in p150 "If life could change for the worst, I thought then maybe life could change for the better."

5.7.2. One-word sentence

For example, she has used the one-word sentence when she talked about her desire to go to Harvard by saying p 187 "badly." in " I wanted Harvard. Badly. When I received a letter, not accepting me but telling me that h had been wait-listed...". Further examples:

1. p148 "Different"
2. p148 " Separate."
3. p153"Options."
4. 153 "Failure .Dirty. Train wreck."

5.7.3. Inversion

The inversion has also been used by Liz, for instance in page 110"never again would I go back to the system." Moreover, she has used it in page 184 " Never, not once, had I seen anyone I knew personally reading The New York Times" Furthermore, in page 185 she says "had I thought of something more complex and impressive sounding, I would have said that instead , but it was the one simple truth that came to mind." These examples and many other places that inversion has been used adds to the sophistications of Liz's life and adds emphasis on the hurdles and the choices that she has encountered.

5.7.4. Emphatic do

Several examples show the use of the emphatic do as:

1. page 17 "I did hate eggs"

2. page 23 " we never made it downtown by the water that night , but we did sit on the stoop out front, surrounded by people from our building."
3. p50,"On the evenings when the guys eventually did go home, I was left with nothing to do."
4. p62" in no way did Ma seem to appreciate the irony of being given the coin by a drug dealer."
6. p84 "Yes I did think that it was time to start caring about my future....I did want..."
7. p150 " they decided to seek out an educational model that did work,"

It has been used to emphasize different things as the examples have demonstrated.

5.8. Differences between the Film and the Memoir

Her friend in the film Sam does not have the same characteristics as her friend in the memoir although some dialogues are taken from the memoir. For example, in the memoir, she has registered to the same school as Liz. However, in the film, her best friend refuses to go to school and attempts to prevent Liz from going to the interview.

Unlike the memoir, in the film, her mother leaves the house with Lisa to live in her father's house "living with POPS". However, in the memoir, she leaves to live with another man.

In the film, her neighbor Eva is the one who helped her to register to the Prep school. However, in the memoir, she goes from place to place to find a school. In the film, Liz is teaching herself by reading the encyclopedias that her neighbor Eva has found. However, in the memoir, she reads her father's books and there is no mention for the encyclopedias.

<p>5. p65. "I went to bed, once the finished Diorama sat safely on my dresser top, I made my way through my darkened roomThe repetitive clink carried me into sleep until a closer, more urgent sound brought me back, waking me-- Ma's beer bottle upping and sloshing with the tapping of her foot."</p> <p>6. p65 .Lizzy, pumpkin, I'm sick... I'm sick, I have AIDS...."</p> <p>7. P66 "I hurled a pillow across the room, smashing the pieces of my diorama..."</p> <p>8. p69" Any formal education I received came from the few days I spent in attendance mixed with knowledge I absorbed from random readings of my or Daddy's ever-growing supply of unreturned library books. And as long as I still showed up steadily the last few weeks of classes to take the standardized tests, I kept squeaking by from grade to grade."</p> <p>9. p76 leaving the house"</p> <p>10. p80 " A few months later, when I was thirteen years old, child welfare finally took me into custody. When they came for me, I didn't put up a fight ."</p> <p>11. p80 " I had ten minutes to pack whatever I could into a book bag In a tearful panic I'd taken some</p>	<p>Her mother reveals that she was HIV positive after coming back from hospital and while sitting in the living room.</p> <p>Her reaction towards her mother's sickness was different from the original text because in the film her mother decides to leave the house immediately after telling her that she is sick. In the film her friend writes the information on the tomb of Liz's mother.</p>
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clothing, Ma's bronze-colored NA coin and that one black-and-white picture of her and that was it. Daddy's hug was stiff and nervous at the door."

12. p98 " daddy hadn't called to tell me that he was losing the apartment I found out on my own."

13. p109 going homeless at 15

14. p136 Ma died....

15. 137 " " With his black marker, he drew a flowing angel on the front of your box, and filled in the correct information :Jean Murray...."

16. p142 " Turns out people could just vanish .I couldn't help but sit there and think about the woman who'd been murdered a few feet from my room. How had she gotten there, in a seedy motel room with a violent man who claimed he loved her> And was I really any different?"

17. p146 " from Paige I learned what an alternative high school in NY was like..", "I took my pen and darkened in the phone number to her school until I gave the digits dimension a life of their own that soared up from the page."

18. p147 " With no in class preparation I had scored an

In the film her mother tells her that her father has lost the apartment.

Turning point in the film was after the death of her mother. So she decides to go to school.

<p>81 out of a 100..."</p> <p>19. p148 " On one side of the wall there was society, and on the other side there was me, us, the people in the place I came from. Separate. We were separate....."</p> <p>20. p155 "Vice, the co-director of Prep, Perry's partner in running the school met us."</p> <p>21. p156 I walked daddy to the train</p> <p>22. p 156 " hey , Lizzy do you have any money? Maybe for tokens or lunch?...."no problem I have some money save, it's no big deal" I lied"</p> <p>23. p161 " one day in August , I was taking the A train to fill out some paperwork at Prep and I saw Sam..."</p> <p>24. p161 " you wanna check out this school thing I'm going to ?</p> <p>sure " she said .."</p> <p>25. p 174 " A few days after my eighteen birthday, we met out at our regular place to celebrate....you know Lizzy , they are doing remarkable research on AIDS and AIDS medication these days. They think they're close to finding a cure..I've got it, sweetheart. I'm HIV positive. I was diagnosed in April."</p> <p>26. 176 stealing ... I stopped myself</p> <p>27. p145 " I longed for home. But it occurred to me as I</p>	<p>Eva her neighbor helps her to go back to school.</p> <p>In the film she has got a 100 out of 100.</p> <p>The meeting happened between her father and Perry.</p> <p>,In the film, her father tells her that he is HIV positive in front of the Prep school after the meeting with Perry and he leaves right away.</p> <p>Her friend saw her in the train station and she refuses to register in the school.</p> <p>In the film she steals with her friends.</p> <p>The definition of home is different.</p>
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struggled for a feeling of comfort and safety: I have no idea where home is."	
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5.9. Interview with the Editor

In an interview that has been conducted via email on the 1st of Nov 2020, (See appendix D) the editor Leslie Wells has revealed that this memoir is one of the bestselling books in New York times due to her forgiveness for her parents. The readable language that has been used helped being straightforward and so reaching and staying in the mind of the readers. She agrees also that the use of the stylistic devices has helped this memoir in being spread world widely.

5.10 . Summary

To sum up, the author Liz Murray has succeeded in achieving cohesion and coherence in this memoir due to the creative use of the stylistic devices and the grammar and diction that have been used. By doing so, she also has succeeded in conveying the different characteristic of the protagonist and the different themes in this memoir.

Chapter six

6.1. Summary of findings and Conclusion,

The purpose of this research was to analyze *Breaking Night* and *From Homeless to Harvard* Stylistically. Precisely, the subjects of this research have been analyzed by using Film and literary stylistic approaches as a framework. Needless to say, that both approaches are similar in origin; however, there are some differences that are related to the type of data collected for example verbal stylistic devices are used in both approaches such as irony, personification, simile and metaphor. On the other hand, the visual stylistic devices are used only in the film stylistic approach because they are related merely with the film production such as camera movement, editing..etc. Toolan, (2014) points out that

"A stylistic analysis (of film) cannot mean simply a technical analysis (of which there will be innumerable kinds, emerging from film schools), but a technical analysis along the lines and with the assumptions enshrined in literary stylistic analysis. As Norgaard et al. note, stylistics of film is: The application of traditionally textual tools of analysis to the study of film and moving images ..." (p 477)

In the foregoing, it has been shown that as indicated by the data the writer of the memoir and the director of the film have succeeded in conveying the protagonist's characteristics and in attracting the attention of the audience which have been achieved by using several stylistic devices.

6.2 Results

In chapter 4, the researcher has collected different examples for stylistic devices that has been used in the film such as cinematic effects , visual and verbal figurative language and linguistic figurative language. For instance, the use of camera, music, lighting editing have appealed emotionally to the spectators feelings. Furthermore, imagery symbols such as spoon, color, foreshadowing and flashback have also played a key role in attracting the attention and the sympathy of the audience for the protagonist. Not only this, but also several literary stylistic devices as simile, irony, metaphor , paradox reference have been used successfully in this film.

In chapter 5, the researcher has highlighted different aspects in the memoir by analyzing it stylistically. Literary stylistics is not new in origin. However, studying memoirs stylistically is. In turn, the research has drawn the attention to the different themes that have appeared in this memoir such as guilt, regret, addiction, family, American dream. Furthermore, she has studied in depth how the use of some stylistic devices such as repetition, metaphors, similes, flashback have helped the writer to reach the cohesion and the coherence of the memoir.

The researcher has analyzed some of the grammatical and the lexical choices such as the use of what if, emphatic do, dialect and diction also the use of some motifs such as color, photo, NA coin and mirror. All of these stylistic choices have helped in conveying the narrator's motivation, development and characteristics and also have provided insight in what is making this memoir a bestselling book. As some final remarks, the researcher has compared between the two works. Therefore, a table of differences between the film and the original text has shown some major differences.

To pull all the threads, as indicated by the data from the film and the memoir, this research contributes directly to the field of applied linguistics since stylistic is one of the most prominent branches in it.

6.3 Recommendations

Because this type of analysis helps the watcher or the reader to understand the hidden aims of any written or spoken discourse. Therefore, the researcher recommends the following:

- This type of stylistic analysis should be used in teaching literature in high schools and in our universities in order to overcome media literacy.
- Future exploration should be conducted into the use of stylistic analysis pedagogically.
- Further research should be conducted on studying memoirs as a literary genre by using pedagogical stylistics.
- Attention must be focused on media literacy specially that filmic stylistics help in analyzing media profoundly.

While additional research is needed, the researcher hopes that this work will be useful for all practitioners despite the limitation of the study.

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Appendixes

Appendix A

Just Like You - Marin Ord

So, what have they done to you

You were a child

You used to see it through

What have they done to you.

You used to smile

But you couldn't find the crowd

It took a while

But you couldn't see it through I loved my mother

What have they done with you.=====

So you look at your life

You look at the world

The you look to the oceans

You're looking for that world

A world above the rest

Something to set you free

Then you realize

You need to get out. all the time

Appendix B

Swing

Yo yo hahaha. check it out... y'know what i'm sayin'? its time to make my party people swing one time.

Chorus

swing party party party party people swing... (get wild)

swing party party party party people swing

verse 1

tonight my crew we gonna do our thing, jump around cut loose uncoil like a spring

pull my celly when I hear the phone ring, always got fresh gear live large like a king

listen to my rhymes then feel my sting, your skills are weak hangin' on by a string

keep my balance with the yang and yin, walk through the whole set hear my people sing

Chorus

swing party party party party people swing (3X)

the freaky freaky flow is the style that we bring

Verse 2

The DJ is nice and the place is hot, push on shorty pulled out the phat knot

She says thats nice but what else you got? leave her at the bar cause my game is shot

head over to the booth to plan and plot, got mad props cuz this is my spot

the crowd goes wild midnight on the dot, flow's natural cuz we do it a lot

(repeat chorus)

Bridge

yo.. basically its like... if it aint' got that swing, then it aint got a thing.

repeat chorus (2X outro)

Appendix C

Perfect

Maren Ord

Don't close your eyes

They may not open

What if they open

Would you be alive

Everyone falls

But not everyone rises

Why don't you get up

And rise again for me

What if the world were

A little more perfect

Would you stop crying or

Would you take the leap

What if the world

Were a little more perfect

Would you open your eyes

And blink again for me.....

Appendix D

E-mail interview with the editor of the memoir *Breaking Night*

Interview about *Breaking Night* stylistic choices

1. As an editor for many bestselling memoirs, what makes *Breaking Night* stand out? Like memoirs such as *Glass Castles* by Jeanette Walls and *Angela's Ashes* by Frank McCourt, *Breaking Night* stands out because of the author's compassion and forgiveness toward her parents, who were flawed human beings but whom she felt were doing their best. In addition, despite what she endured, Liz Murray never shows self-pity in her book; instead, she reveals forbearance and stoicism in the way she handled her circumstances.

2. What are the stylistic choices that helped this memoir to stand out among many other memoirs?

Liz Murray writes with a straightforward style, using specific details such as the cherry flavored Chapstick she shared with her sister to assuage her hunger pangs. As an example, the vivid images of her parents' gear for shooting up, stays with readers long after they put down the book. Liz paints a picture with precise language rather than embellishing with heavy use of adjectives.

3. What do you think about the language choices that play a prominent role in any memoir success worldwide as a literary work?

I believe that language choice can make or break a memoir's chances for success. For example, consider this quote from Tara Westover's *Educated*:

"Guilt is the fear of one's own wretchedness. It has nothing to do with other people."

What if these lines were written in this way:

"If you feel guilty, you are probably scared of being wretched. The way other people act toward you doesn't have anything to do with your guilt."

The way that Westover wrote the sentences is much more effective and powerful than the overly wordy lines below it. If a memoir is replete with powerfully written sentences, honed for maximum impact, its chances of literary success will be multiplied exponentially.

4. What is the key stylistic device that helped to transfer the sad and loving tone in this memoir?

The key stylistic device that conveyed Liz Murray's sad, loving tone is lack of sentimentality without over-embellishment. She presented the facts of her situation in a straightforward, unsentimental way, and let readers make their own judgments.

5. Using flashbacks, dreams, one-word sentences, prologue, and epilogue are some of the literary stylistic devices that have appeared in this memoir. Do you think that this use has helped in making this memoir a page-turning one?

Yes, I do feel that use of flashbacks, dreams, one-word sentences, and other literary devices have made Liz Murray's *Breaking Night* a page-turning memoir. It was an honor to edit Liz's book, and she has made a great impact on the lives of those who read her work.

Appendix E

Monologues

Num	Monologue as appeared in the movie
1.	<p>I loved my mother so much</p> <p>She was a drug addict. She was an alcoholic. She was legally blind. But I never forgot that she loved me .Even if she did it all the time all the time.</p>
2	<p>I wanted that smile Oh god I wanted that smile so much I was pathetic , wasn't I?</p>
3	<p>My father you could sit down on a couch and talk to my father You just can't talk to him for long. He knew so much. He got all the answers right on Jeoperdy .He was a genius, every answer everytime. That's the thing. Your parents are your Gods. I look to them as an example of what I should find everywhere on the world They paid so little attention to my needs but then I felt that their needs were so powerful that It didn't look into me Because I felt OK This just must to be the human condition to be so And then the world came in.</p>
4	<p>Couldn't they see ? Anyone could see. She was in so much pain. There were struggles so much on the surface so there if anyone cared to look. It wasn't like she was running ohh from being a good mother to somebody else... She just didn't have anymore to give</p>
5	<p>I was always the smelly kid in class. We *** on the bucket to shower, but daddy laughed at her doing said she had to marry a doctor she has so many expectations. I didn't have any expectations. So therefore I guess I stunk. And I itched from ****and it burned between my legs. My teachers were always telling not to finch it, and my underwear. I didn't know what to do about underwear I just wore it until it fell apart.</p>

6	My teeth ached I was hungry
7	The teachers words never seemed to reach me. words just seemed.... fall on the floor.
8	<p>How could I tell her that school made me sad?</p> <p>I didn't know how to talk to her.I didn't know how to talk to anyone.My house wasn't a place you could come out of and be normal.</p>
9	The only good thing about my mother being taking away to the nut house was that when she came back she was my mum again. She cooked and she cleaned more than she even to be a court sonographer. For me , that was a good quick couple of months before the drugs came back in.
10	Everything was falling apart. I thought if I could stay I could stop it .But if I stayed , everything would somehow stay the same.
11	Figure out my life Do people really do that? Do they do that while they are falling down into a deep dark hole? Buzzed in, locked in. It was like visiting my mother. Only I was in the crazy house now. And I didn't get out in 24 hours, I didn't get out in 24 days. No one wanted me They just left me there.
12	When I think of my life this is the time I like to think of.When I got back When mother's mind was clear. There was no cocaine So her schizophrenic seemed about to working. And we go to the cafe and sit and talk and eat hamburgers. We were together Even with her bad eyes I think she could see me Well she could see my outline And for a while I had my mother again.
13	<p>So that was that No going back. I hadn't kept anything together. I've only made things worse.</p> <p>If I would only go to school If I would only...If I would only So that part of my life was over</p> <p>I guessed the new part had begun.</p>

14	I wasn't the smelly kid anymore .I've learned to shower everyday at the group home. And my clothes, even if they came from the thrift shop, all fit, but I still didn't know how to be in school I still didn't know how to be normal.
15	She couldn't take living straight Why should I expect her to take dying? Isn't dying the hardest thing anyone's ever done?
16	Do any of us bargain for our lives? It seems to me that we just fall into them, And we have to do the best we can My mother was dying My father was gone. But I had to believe there were roads would rise up to meet me. I was 15 when I went out to the world. What's a home anyway? A roof? A bed? A place where when you go there they have to take you If so when I was 15 I became homeless.
17	And another time I knew where ever my mom was that's where my home was.
18	month by month she was fading away
19	Sometimes I feel like there's a skin on the world And those of us who were born under it can see throw it. We just can't get throw it My mother's being buried under section, the charity plot my mother was in there. Strangers had put her in there. Was she naked? Was she frightened? No, she was gone.
20	Priest or no priest what did it matter ? She was gone She was already rotting. Was I supposed to believe she found eternal peace.
21	People die Things decay Everything that seemed so solid is meaningless all that left is gestures we make Gestures and air, that's what we remember . I remember riding with my mother through the slips The year ending But her arms were warm around me when I was little and she was well. That years long ago Maybe it only happened once.Maybe she betrayed me thousand times It didn't matter Math was always a weak subject We remember

	what we choose .
22	In a week , there would be no trace of her. But what did it matter? This wasn't the real world We really only lived in each other's hearts. She lived in my heart But I lived nowhere. I was all alone in the world. You're 16 years old with 8 grade education, and you run down that *** there were ended a worse place that you ever dreamed You're buened every bridge. You're worned out every welcome and everyone who's ever believed in you .You're let down
23	I know that at that moment I had to make a choice I could submit to everything that was happening in living life of excuses or I could push myself I could push myself and make my life good.
24	I had it down The B train took 70 minutes to do its entire run I've been back 4 times, and I would get to school just a little early And David would let me in For the first time my life had some order I can count on .
25	Why not people like me? What made them so different? Because of where they were born? I was working as hard as I could so I didn't end up on food stamps or house let What if I work even more? I was so close to the skin now I can touch it It would be a reach It's not impossible
26	I want to stand beside people beside walk and not be so far beneath them. I wanna go to Harvard and become very developed read all the best books. The I found myself thinking What if I just go crazy ? I used my every potential to do that I have to do it I have no choice.
27	But now I could tell the truth that I was homeless, and no one could come and take me away
28	The world moves you just suspect It could not happen without you. situations are not conduced to what you want for yourself. Someone else's needs someone else's plate is going to be stronger than yours is...I think people just get frustrated without harsh life can be So

	they're spending their time dwelling on that frustration we calling it anger keep their eyes shut to the wholeness of the situation to all those tinny things that have come together to make it what it is.
29	I got into Harvard I got a job at the NYT I got an apartment I don't have to carry my whole life with me anymore. But I do Everyone I've known everything I have done Jesus chip off. I forget the little things but it's still hard to carry alone So that's why I told you That's why I've told you my story Now I can lay it out and burn it down put it in the rest than I can go on

Appendix F

Pictures



high-light key/ low angel medium shot
person in front



selective focus



high angel shot/ high key light/ dissolve
light



low angel shot/ low key



flashback 1



flashback 2



dissolve / pass in time 1



dissolve / pass in time 2



high-key light



High angel shot 1



High angle shot 2



medium shot



insert shot



over the shoulder shot reaction shot

Zooming out



diegetic sounds

Visual figurative language

spoon motif \\ insert shots

