



**Simple Sentences in Children Literature, Stylistic Effects, and Unconventional Storyline
Analysis on The Latke Who Couldn't Stop Screaming by Lemony Snicket.**

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Simple Sentences in Children Literature, Stylistic Effects, and Unconventional Storyline
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TAN YONG JIAN- JEROME

APPROVAL SHEET

This research paper attached hereto, entitled Simple Sentences in Children Literature, Stylistic Effects, and Unconventional Storyline Analysis on The Latke Who Couldn't Stop Screaming by Lemony Snicket, prepared and submitted by TAN YONG JIAN- JEROME in partial fulfilment of the requirements for the Bachelor of Arts (Hons) English Language is hereby accepted.



Supervisor

Date **09/05/2024**

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Abstract


This study investigates the relationship between simple sentence structures, stylistic effects, and unconventional storyline in children's literature, with a particular emphasis on Lemony Snicket's "The Latke Who Couldn't Stop Screaming." Despite the interest in stylistic syntactic theory and its implications for literary analysis, there is still a significant gap in the study of unconventional children's literature stories and the impact of stylistic effects on children's emotional and cognitive growth. Using the theoretical frameworks of stylistic syntax theory and reader response theory, this research attempts to fill these gaps by analysing the emotional engagement and cognitive stimulation evoked by stylistic devices in Snicket's narrative. The objectives of this research are, to identify the impact of simple sentence structures on the use of stylistic devices in "The Latke Who Couldn't Stop Screaming,". Second, to investigate the contribution of stylistic syntax to the overall emotional impact of the selected short story, with a focus on reader responses and interpretive strategies. Thirdly, determine emotional impact of unconventional children's literature. This study seeks to shed light on the importance of stylistic effects in children's books and their potential function in shaping readers' emotional responses, cognitive processes, and literary interpretations through a comprehensive examination of Snicket's work.

DECLARATION

I declare that the material contained in this paper is the end result of my own work and that due acknowledgement has been given in the bibliography and references to ALL sources be they printed, electronic, or personal.

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Chapter 1: Introduction

This research project, titled "Simple Sentences, Stylistic Effects, and Unconventional Storyline Analysis on *The Latke Who Couldn't Stop Screaming* by Lemony Snicket." is driven by the need to deepen our understanding of Daniel Handler, or better known as Lemony Snicket's distinctive linguistic expertise and narrative style, as represented in his work, "*The Latke Who Couldn't Stop Screaming*." The chosen title clearly displays the three primary foci of the study: examination of impact of simple sentence structures on the stylistic devices in "The Latke Who Couldn't Stop Screaming" by Lemony Snicket., the identification of deviations from conventional children literature pattern, and the investigation of the contribution of stylistic syntax towards emotional responses in literature.

1.1 Background of Study

The children's literature genre plays an important role in deciding appropriateness of children's language, encompassing illustrative and written material according to social and cultural settings. This genre creates the need for age appropriation ratings for visual materials such as books, movies, and videos, to categorise an entire genre made for enriching children with knowledge, boosting language skills and creativity. However, what defines children's literature in its linguistic sense? Adults may still enjoy reading children's books filled with fictional fantasy of magical worlds and fairies, while maturing children may enjoy reading adult genre, targeting self-improvement or even investments in the non-fictional world. In a way, rather than being a genre made for children, its language, content, coherence, and comprehension primarily targets children who are generally undeveloped in the exposure sense, all the while inviting every age range to indulge accordingly to their interest, even more if it falls under said genre. According to Peter Hunt (2001), majority, if not all of children's

literature focuses on producing joy within its readers, creating serotonin-worthy memories, and with it, development from an educational perspective if not creative.

The 18th century produced a significant genre in the literature community, expanding its target audience's age groups to increase literacy amongst children of their generation, hence, children's literature was formed (Reynolds, 2011). Character development and literacy are amongst the children's lowest interests during the 18th century as these features rarely come up in conversations when most are fighting themselves out of poverty, with their knowledge benefiting none other but consumers and the workforce (Jordanova, 1987). This created an urgent sense to radicalise future generations to evolve, which in turn named the 18th century, The Age of Enlightenment (Berlin, 2017).

Early children's literature often served didactic purposes, intending to impart moral values and societal norms. Classic works such as John Newbery's "A Little Pretty Pocket-Book" (1744) marked a shift towards entertaining and educating children simultaneously (Bottigheimer, 1998). Over the centuries, children's literature expanded in scope and diversity, embracing various genres, styles, and cultural perspectives, which were analysed over the years of evolving writers, changing how children's language is looked at from different linguistic perspectives, and applying censorship within simple sentences filled with emotions through stylistic syntaxes.

Negative effects of child neglect have proven itself to grow at steady rate the more the parents prioritise their careers to feed their family (Han et al., 2010). However, earning wages to sustain family members is necessary, while child neglect can be detrimental to the child's future, leaving parents no choice but to leave their children to continue developing dependently in someone else's hands. Rather than leaving it up to unknown teaching methods, supervision of a child's learning progress and emotional development through handpicked, trusted reading

materials may prove positive, ultimately entrusting a safe environment for cognitive and behavioural development (Evans & Carr, 1985).

Awareness in linguistic features which recognises the emotional spectrum of children remains a crucial aspect in understanding a child's literature potential as well as the impact it may have on their ability to express their emotions (Heath et al., 2017). Aspects impacting on emotional guidance creates potential loss over setting, surroundings, and different, narrow point of views to a child, barring them to opportunity of growth which may bring negative effects over a long period of time, or according to Belsky et al. (2007), "more time spent in any kind of childcare to somewhat higher levels of behaviour problems". Hence, dependency on children's literature affecting a child's development further proves the importance of linguistic syntax effects in children's books.

The generational state of children's mental development calls for unconventional children's literature story structure, where inclusion of critical thinking may develop as the storyline deviates from the expected playing field of good children getting good endings (Pape, 1992). The emergence of unusual story structures in children's literature represents turning away from traditional narratives where the plot becomes a predictable trajectory of virtuous characters leading to positive outcomes, whereby unconventional stories may introduce complexity by challenging societal norms and expectations, offering narratives that deviate from the conventional dichotomy of good versus bad (Usery, 1966).

However, unconventional storyboards often face the challenges of abiding abstract rules set by society norms that intentionally steer children away from harmful content, or at least, content with 'harmful words', which has never been successfully proven to have a negative development on children's character, rather, results have shown quite the opposite as long as the samples were under the appropriate language displayed for children (Pulimeno et al, 2020).

There is a delicate balance that authors must strike, pushing the boundaries of traditional storytelling while ensuring the content remains age appropriate (Sulzby, 1996). The challenge lies in addressing concerns about potentially harmful content without stifling the creative and cognitive benefits that unconventional narratives can offer to young readers. By presenting characters and situations that challenge ‘child-friendly’ notions and encourage reflection on complex issues, unconventional storylines may stimulate cognitive flexibility and a more sophisticated understanding of the world rather than allowing children to believe existing ignorant ideologies of peace and kindness across the world all throughout life.

Arrangement of words, phrases, and clauses within a sentence playing different reader emotions can affect mentality without any specific reason, hence the birth of stylistic syntax, which in turn, creates stylistic effects. The stylistic syntax is defined as a form of creativity, with purposeful use of language structure to convey meaning, evoke emotions, and contribute to the overall aesthetic quality of a text. However, while it plays a huge role in influencing readers’ emotions, it does not necessarily follow the basic rules of grammar and syntax, rather, choices made by authors to create a particular mood, tone, and/or impact on said reader. This can include different influences in writing strategies, such as sentence length, parallelism, repetition, misdirection, and/or any rhetorical device that contribute to the expressive parts of a written production.

Not only that, under literature, stylistic syntax is depicted as a key in influencing narrative voice, setting the atmosphere, and helping build the overall reader’s experience according to the author’s preference. Emphasising ideas, building tensions, creating rhythm, and conveying a character’s emotions are all part of writers involving stylistic syntax in their works. In short, by intentionally manipulating the order of syntax, the artistic expressions and creative appeal of an author can be heard, setting them apart from the others.

1.2 Problem Statement

Children's literature has been researched a great deal of times, however, when studying about simple sentence and styles that include stylistic syntax and unconventional children's literature storylines, the research field in this comes up bare. This research seeks to address this gap by concentrating on the unusual elements prevalent in "*The Latke Who Couldn't Stop Screaming*," a short festive story that can represent Handler due to the similarity of writing style, use of stylistic effects in simple sentences, and emotional conveyance through reader-response theory for both readers and author. The author's adept use of metafictional layers and unconventional storylines present an ideal opportunity to delve into the emotional impacts of these stylistic effects on the reading encounters of young audiences. By dissecting simple sentences within this text, the study aims to prove how stylistic effects are effectively contributing to the reader's experience, particularly in Handler's works, as well as contributing to a more profound understanding of the influence of such elements on the literary engagement of young readers in children's literature.

1.3 Research Objectives

1. To examine the impact of simple sentence structures on the stylistic devices in "*The Latke Who Couldn't Stop Screaming*" by Lemony Snicket.
2. To determine emotional impact of unconventional children's literature.
3. To investigate the contribution of stylistic syntax to the overall emotional impact in '*The Latke Who Couldn't Stop Screaming*' by Lemony Snicket

1.4 Research Questions

1. What simple sentence structures contribute to the stylistic devices in "*The Latke Who Couldn't Stop Screaming*"?
2. How does unconventional storytelling children's literature affect readers' emotions, regardless of target audience and age?

3. How does an analysis of stylistic syntax contribute to the overall emotional impact of the text?

1.5 Significance of Study

Understanding the significance of linguistic elements, particularly simple sentence structures, in shaping Lemony Snicket's narrative style is crucial. By focusing on these stylistic effects within simple sentences, the research aims to unravel how these simple sentences may contribute to the stylistic effects and narrative style of "*The Latke Who Couldn't Stop Screaming*." This exploration will not only enhance our understanding of Snicket's narratives but also sheds light on the broader impact of such stylistic syntax choices focusing on young readers' literary engagement.

Analysing Lemony Snicket's linguistic style in children's literature can be described as a story with unconventional patterns, particularly in diverging from traditional happy endings. Snicket challenges established norms in the children's genre, and the research seeks to identify and understand these deviations. By scrutinizing his unconventional linguistic choices, scholars can gain insights into the potential impact of such approaches on young readers. This study is essential for educators and researchers aiming to broaden their understanding of linguistic diversity in children's literature and contribute to the evolving landscape of literary expression for young audiences.

The research into the contribution of stylistic syntax to nuanced emotional undertones in literary works holds profound implications. Stylistic syntax serves as a powerful tool to evoke emotions and influence readers' perceptions. Understanding how these elements impact young readers' emotional states is crucial for designing age-appropriate and emotionally resonant literary experiences. By delving into the emotional dimensions of syntax, the study contributes not only to the theoretical understanding of linguistic elements but also has practical

implications for educators, parents, and authors seeking to create impactful literary experiences for children. This research aligns with broader efforts to enhance emotional intelligence and empathy through literature, emphasizing the role of linguistic choices in shaping the emotional landscape of children's literary engagement.

1.6 Limitations

This research comes with limitations, just like any other study. Firstly, the unavailability of the book "*The Latke Who Couldn't Stop Screaming*" in both traditional print and modern e-book format necessitates alternative means of access. This brings us rely on a YouTube adaptation, where a creator by the name of Christopher Drake who films and narrates the book, introducing a potential limitation. The narration of the book through the voice of a creator may inadvertently add interpretative layers, impacting the tone of the linguistic elements written. Consequently, findings should be interpreted with caution, considering the potential influence of the intermediary content creator.

Secondly, the limited number of independent studies specifically focusing on linguistic stylistic syntax in children's literature presents another challenge. The dearth of primary research necessitates reliance on secondary explanations extracted from linguistic research papers. While these sources contribute valuable insights, the lack of dedicated studies in this specific domain may limit the depth and breadth of the analysis. The field's relative novelty in terms of independent studies on linguistic stylistic syntax for children's literature implies a potential gap in the literature that future research could address.

Chapter 2: Literature Review

This chapter will discuss topics related to the research, taking relevant studies into account, such as Fludernik's "Introduction to Narratology", Waugh's "Metafiction: The Theory and Practice of Self-Conscious Fiction", Aristotle's "Rhetoric", Iser's "The Act of Reading: A Theory of Aesthetic Response", and Fish's "Is There a Text in This Class?", among many others. These studies will help shed light on this research, giving evidence of credibility, and covering areas that have yet to be mentioned.

2.0 Metafiction

Metafiction, according to Waugh (2002), is a literary genre that which "gives the novel its identity". In her book, "Metafiction: The Theory and Practice of Self-Conscious Fiction," Waugh describes metafiction as a literary genre characterised by its self-awareness as it consciously draws attention to their status as fiction and engage in a reflection on the nature of storytelling itself. Not only that, but Waugh also made sure to emphasise that these metafictional works go beyond the conventional boundaries of storytelling, often breaking the fourth wall and inviting readers to consider the act of reading and the construction of narrative.

However, critics have mentioned how metafiction is merely a form of 'self-indulgence' and deterioration of artistic quality and originality, rather than changing perspective towards these writers engaging in metafiction, being acutely aware of the challenges related to artistic legitimacy, might have simply recognized the necessity for the novel to engage in self-theorization (Waugh, 2002). Using this depiction, the freedom of writers is constantly limited to having produce "quality" work that are a repetition of others' in terms of writing style, without being able to expand or construct their own metafictional narrative voice, following the "guidelines" to find success within readers. With limited resources at hand, the criticisms facing metafiction may already be at large, but what about for children's literature? Wouldn't

this genre come with its own limitations? Employing metafiction in children’s literature imposes a twofold constraint on the writing style. Consequently, any writing akin to this necessitates the establishment of 'guidelines,' or a better term, 'censorship'.

2.1 Narratology

‘Introduction to Narratology’ by Fludernik (2009) explores the narration in detail, covering narrative genres, structures, devices, rhetoric, and evolution, which provides solid fundamental understanding of theoretical frameworks and analytical tools utilised in narratological studies. In chapter six, whereby metafiction and metanarration are depicted as active interactions between writer and reader, communicating fictionally through sentences heard daily, as if speaking to a friend or in some cases, much like Snicket’s work, to a child (Fludernik, 2009). The connection between communication and narratives works its way following Chatman’s model of narrative-communicative situation theory, where in a narrative text, the real author creates an *implied* author, that creates a narrator, a narratee, which births an implied reader before presenting itself to the *actual* reader. This model functions to create conceptual entities through text, which represents values, judgments, and attitudes, bringing about a whole new content inspired by emotions going through fourth walls, displayed by these characters within characters.

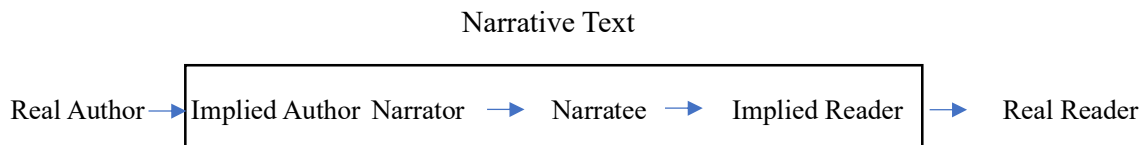


Figure 1.0 The narrative-communication situation by Chatman 1979

2.3 Stylistic Syntax

Syntax is defined as “the study of principles and processes by which sentences are constructed in particular languages” as noted by Chomsky (1957). In its essence as stated by Chomsky, sentences produce meaning according to its own writers which will then be analysed by its recipients and their reaction(s). According to Kemertelidze and Manjavidze (2013), stylistic syntax focuses on three devices to “enhance the stylistic impact of a sentence”, which consists of parallelism, repetition, and inversion. This article delves into syntax as an important component of language, utilised as a fundamental tool for authors and writers to convey nuanced meanings through stylistic effects, which imposes emotional impact on readers (Burke, 2006).

In Burke’s study, “Emotion: Stylistic Approaches” (2006), he explores how stylistic devices affect emotion from a historical perspective, emphasising its crucial role in both literary production and reception. From this standpoint, emotion derived from literary texts are equally as important as the content, placing pressure on appropriate vocabulary strung into meaningful sentences to increase reader engagement and interaction with said product. According to Burke (2006), stylistic approach towards literature has dated back to “Aristotle’s celebrated theory of catharsis”, which is highlighted as an early physiological account of literary emotion. This early theory moved on to the 1970s and 80s, where studies conducted on emotional content created by writers have started shifting towards how readers experienced and responded to emotion in literature, giving way to reader-response theories. Reader-response theories are based on readers’ perceptive abilities to interpret literary texts to which in turn, brings out emotions prior to consuming content (Hirvela, 1996).

2.3.1 Parallelism

Aristotle's 'Rhetoric' has once discussed of parallelism before its term, stating in chapter 1, of how balance and parallel structures are crucial to rhetorical effect,

“...on the other hand, they wish to be impressive, they use long syllables, and so produce an effect of continuity and grandeur. If, again, they wish to be rapid, they use the more open vowels and frequent short syllables”.

Parallelism by authors and writers often are for stylistic purposes to create emphasis, balance, and rhythm in their writing. By repetitively producing sentences of grammatical patterns, authors can resonate emotions within its pages to connect with their readers, as parallel structures tend to enhance clarity, make memorable ideas, and contribute to a consistent flow.

“In the pursuit of knowledge, in the search for wisdom, and in the exploration of truth, the mind finds its greatest fulfilment.”

The Aristotle quote, through Rapp in Stanford's Encyclopaedia of Philosophy (Winter 2023 Edition), practices parallelism in stylistics. The effectiveness of parallelism relies on the context and conveyance of emotions appropriate to the author and writers' goal in texts, evoking readers' response of emotional gain.

2.3.3 Repetition

According to Kemertelidze and Manjavidze (2013), repetition exists in seven forms, Anaphora, which emphasizes a word or phrase at the beginning of successive clauses for thematic reinforcement; Epiphora, wherein repetition occurs at the end of successive clauses, creating a rhythmic pattern or emphasis; Anadiplosis, which links ideas by repeating the last word of one clause at the beginning of the next; Framing, where a word or phrase is reiterated

at both the beginning and end of a clause, providing closure and highlighting central concepts; Root Repetition, involving the repetition of a root word throughout a passage for cohesion and emphasis; Chain Repetition, a successive repetition creating a chain-like effect to build intensity or suspense; and Synonymous Repetition, repeating words or phrases with similar meanings for emphasis or clarity. With each form serving as a versatile tool, they allow writers to convey emotions and influence readers, emphasize key ideas, and create memorable writing styles in their literary works and amongst these writers who adopt a certain style for theatrics in their works, a significant author by the name of Daniel Handler is chosen for his eccentric use in stylistic effects in his works.

2.3.4 Personification

Personification according to Paxson (1994), is defined as the focus of an object of interest “through which a human identity, or “face” is given to something not human”. It has been more commonly noted to be alongside with “allegory”, a literary device which announces a second meaning much different from surface structure, which, according to Melion and Ramakers (2016), when personification exists, “allegories come into being”. In Pager-McClymont’s study, “Linking Emotions to Surroundings: A Stylistic Model of Pathetic Fallacy” (2022), it has been found that Pathetic Fallacy, a “Romantic literary technique used in art and literature to convey emotions through natural elements”, frequently goes hand in hand with stylistic devices such as personification. With this in mind, emotional projection becomes easier through personification as empathy, positive, and negative emotions can be engaged by the reader. Not only does this affect the reading experience, it also gives readers a “rich mental representation” of the character, bringing “other effects” such as “foreshadowing, characterisation, and building ambience” to make whole of the entire reading experience. From

this perspective, personification becomes useful when influencing audiences to engage through empathy or even sympathise with characters of the story.

2.4 Children's Literature

Speaking of readers consuming content, among the famously targeted audience producing high levels of engagement towards literary materials, children's literature has always stood apart from the rest, allowing freedom of expression through young readers' creative interpretations, rather than the rigid, developed, and critically analytical minds of their older counterpart readers. However, Gubar (2011) challenges this narrative, quoting Clark (1996), "children's literature is always written for both children and adults". In "On Not Defining Children's Literature," Gubar criticises the critics for categorising literature that will only benefit their ego and shun said genre while scrutinizing those who do enjoy children's literature. In the article, it is mentioned that children's books are merely a form of expression adults wish they had, except it had to be exhibited through stylistic device-filled narratives. Considering this through Gubar's perspective, narratives following children's literature could point towards reasons of how storytelling has its grip on creative interest despite target audience 'supposedly' being of primarily children.

However, because of the statement whereby children's literature is for adults, critics grow rapidly in numbers, preventing creative narratives to further expand, remaining on a 'righteousness path' of good endings, friendship, kindness, and butterflies. Much to the critic's despair, this only created an expressive group of writers, such as Roald Dahl with *Charlie and the Chocolate Factory*, where children face unfortunate fates due to their behaviour, Neil Gaiman, who wrote *'Coraline'*, depicting unsettling natures faced by the main character in the *Other World*, and Lemony Snicket with *'A Series of Unfortunate Events'*, where orphans have to constantly face hardships that sometimes end unhappily with each book, to name a few. This

brings about the narrative theory, defined as “the study of narrative as a genre,” connected with modern linguistics, where “sentences turn into narratives” (Grabes 1978), quoted by Fludernik (2009).

2.5 Conventional Storyline

Conventional storyline in children’s books often highlights positive reinforcement throughout appropriated young readers content, giving them (readers) the opportunity to learn elements prior to the story. According to Rozalski et al. (2010), children’s literature is among the varied sources of young readers’ self-development, detecting attitude issues and assessing appropriate responses due to the similarities characters often portrayed in the books. However, while conventional storylines may help children approach problems with predictability (Pulimeno et al, 2020), it does not encourage critical thinking, especially with modern technology taking over informal learning which focuses children’s attention further away from independent thinking. In evolving modernised generations, children are frequently exposed to a variety of interactive and visually engaging content, and the traditional conventional storylines may not be enough to prepare children for reality. This creates some sort of reliance to familiar patterns and predictable narratives just like in the stories which may potentially limit young readers' ability to analyse, question, and think independently, as they may become accustomed to the predetermined solutions and storyline. Consequently, there is a growing need to explore different approaches in children's literature that aims to not only entertain but engage critical thinking, encouraging independent thought processes through books to children.

2.6 Censorship

Censorship, according to Peter Hunt (2001), remains ambiguous and indecisive, depending on public’s acceptance of the so-called ‘children’s language’ for a social construct to be formed

upon a literature material. By denying children the right of freedom in content selection in literature, developing quicker critical thinking may prove more difficult to foster within an overly protected child, stealing their opportunity for open dialogue (NCTE, 2012). However, many organisations such as Mel and Norma Gabler's Texas-based Educational Research emphasises children literature to steer away from sexual languages, violent content, cultural-challenging narratives, and many more (Hunt, 2001). Books in question as reported by American Librarian Association (ALA) include literature materials such as *Gender Queer: A Memoir* by Maia Kobabe, which were challenged by 151 reports and *Out of Darkness* by Ashley Hope Perez, which had 50 challenges against her (ALA, 2023).

While these books may be of validated concern of sexual means and 'violent' nature, well-known children literature, *Harry Potter* by J.K Rowling too have raised eyebrows as the worldwide-loved series "promote accessibility to witchcraft and black magic" to children (Matsumoto-Duyan, 2023). Content alone may be dangerous knowledge for children to absorb without a comprehensive evaluation of the linguistic syntax that comes with it. Rather than solely focusing on the thematic content, it is important to scrutinize the structural elements of language to determine its appropriateness for young readers, or children. In which case, creates the reason of why understanding the stylistic syntax is key, as it can significantly impact emotional development in children, allowing some of them to recognise their eccentric behaviour and categorise them appropriately (Pulimeno et al., 2020).

2.7 Reader-response theory

Reader-response theory is a literary theory that focuses on how readers, as individuals, make meaning out of a text. This theory emphasises the role of the reader in interpreting and giving significance to a literary work, rather than looking at the author's intention or the text's inherent meaning. In "The Act of Reading: A Theory of Aesthetic Response," by Iser (1978),

Iser focuses on the idea of the "implied reader" and the role of gaps or "blanks" in the text that readers actively fill with their own interpretations. He explores the ways in which readers engage with literature by actively participating in breaking down the meaning of each sentence. Meanwhile, Stanley Fish (1983), in his book, "Is There a Text in This Class?" is known for his concept of "interpretive communities." This is where Fish argues that readers are a part of specific interpretive communities that share common interpretive strategies and assumptions. According to Fish (1983), meaning is not solely an individual act but is influenced by the social context in which readers are situated. While both scholars' ideas share some common ground in emphasising the active role of the reader, they also present different perspectives on how readers can create meaning. Iser's focus on gaps and the implied reader emphasises individual creativity, while Fish's focus is on communal and social aspects of meaning-making as interpretive communities.

Through interpretive media, readers unconsciously analyse texts, resulting in responses towards stylistic devices employed by authors and writers, displaying engagement in behavioural responses prior to involved content. According to Riffaterre (1960), stylistic devices may only exist with context, meaning the reader must possess some level of intellectual awareness in order for stylistic devices to work the way it is meant to. In his article, 'Stylistic Context,' Riffaterre explains how the devices work on a micro and macro context level, deciphering when will the stylistic device lose its function. Furthermore, if we compare Riffaterre with Massey et al. (1983), from a children literature perspective, Massey argues that although stylistic needs context for existence, her research found that children reacted differently, placing emphasis on storyline rather than function of devices.

In Massey's discussion, it was observed that children do not have much knowledge about how and why stylistics make them feel a certain way, proving Riffaterre's idea of the necessity of context for these devices to exist in the first place. However, it is important to note that in

Massey's experiment, her samples are from "lower middle backgrounds" and have not been examined if they had prior knowledge to stylistic devices. It should also be noted that their examination level is unknown, as no tests were conducted for evaluation, further emphasising that while these children do not understand what stylistic devices mean, it does not mean that they do not understand what they feel, which is what this research plans to cover.

2.8 Simple Sentence Structures

Simple sentences can be characterised as basic building blocks of communication, especially with having a basic structure of one independent clause. For an example: "The Sun sets," illustrates simplicity along with utmost clarity and a directness, comprising of a subject and a predicate. In having such conciseness in their nature, educational platforms use them as much as possible when teaching young audiences or first-timers in the English language, sort of an important stepping stone, building foundation to express their skills in grammar and/or sentence construction. This sentence structure is often found in children literature, but not exclusively, as poems such as Silverstein, "Listen to the Mustn'ts" where simple sentences were creatively written to indicate the narrator is communicating with a child.

There are four types of simple sentences, which are declarative, interrogative, imperative, and exclamatory sentences, all of which serve different purposes in producing different types of emotions and responses. Declarative sentences are meant to make statements or express facts, such as "The sun sets in the west", while Interrogative sentences ask questions, like "Did you finish your homework?". Imperative sentences are produced to give commands or make requests, such as, "Please pass the salt" and Exclamatory sentences are used to express strong emotion or surprise, like "What a beautiful moon!". However, don't be mistaken that a simple sentence is simple in both its nature and literal sense, as simple sentences exist within human communication, meaning the possibilities of stringing words together to convey a message or

express an emotion or an ideology is infinite. Hence, simple sentences possess the ability to integrate the stylistic devices necessary for reader response projection, categorising itself into certain types such as exclamatory and imperative sentences to further engage with the audience.

Chapter 3 Research Methodology

Drawn from Cook's and Aristotle's form Parallelism, Pager-McClymont's Personification, and W.C Booth's Repetition, these stylistic devices will be used as a foundation for analysis on stylistic effects in *The Latke Who Couldn't Stop Screaming* by Daniel Handler. Not only that, J.M Williams' *Style: Lessons in Clarity and Grace* will also be used to investigate the types of simple sentences, which should open the floor for an exploration of the impact of stylistic devices on short stories, following the reader-response theory of W. Iser and S. Fish.

3.1 Theoretical Framework

Stylistic syntax refers to the contribution of language structures towards the impact of the overall text, where it involves sentence structure variations such as parallelism and repetition, rhetorical devices like anaphora, and figurative language like metaphor and simile, to say the least. According to Burke (2001), stylistic syntax commonly displayed distinctive markings during literary content analysis, whereby grammatical knowledge will be utilised in a playful manner to fulfil the criteria of seeking the readers' attention. These stylistic devices aim to produce some kind of feedback from readers, as a way to increase engagement and interest, preferably in terms of manipulating emotions appropriate to the content readers indulge in.

Parallelism, according to Cook (1989), is a device that "suggests a connection, simply because one sentence or clause repeats the form of another" which brings about meaningful connections within the words used, creating an emotional effect. For example, in Charles Dicken's 'A Tale of Two Cities', "It was the best of times, it was the worst of times, it was the

age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair...”. In this text, contrasting parallelism plays an important role in creating emotional complexities, setting the tone for the rest of the novel, which mainly narrates around two different cities, London and Paris, with two different personalities yet same physiques, living their lives far apart from each other. Dickens started the novel with parallelism to allow readers experience being fixated on the themes of sacrifice, resurrection, and the impact of social and political unrest on individual lives, which will not be made possible without any emotional build up.

There are four levels of parallelism, level of words, level of phrases, level of clauses, and level of sentences. At the word level, parallelism involves the repetition of similar or identical words to create emphasis and symmetry. Moving to the phrase level, it extends to repeating entire phrases, enhancing the overall rhythmic quality of the language. Parallelism at the clause level involves the replication of grammatical structures, contributing to a balanced and harmonious flow of ideas. Finally, at the sentence level, parallelism manifests in the replication of entire sentences or similar structures, ensuring a cohesive and easily comprehensible structure (Al-Ameedi & Mukhef, 2017).

Personification, also a part of stylistic effects, is a device that involves an inanimate object of the story that possesses human qualities, such as emotions to engage readers’ emotions (Melion & Ramakers, 2016). By giving inanimate objects human characteristics, writers can utilise the reader-response feedback from target audience through vivid imagery, emotional triggers, and adding depths to personified characters. Other than that, personification gives characters power over their characteristics, expanding the story to have more richness and complexity, as well as a fresh perspective over inanimate objects or inhuman beings. A great example of this is ‘Animal Farm’, by George Orwell (1945), where farm animals are

personified to represent different political ideologies and social classes. In the story, the pigs Napoleon and Snowball symbolize totalitarianism and revolutionary ideals, respectively, while the other animals represent various segments of society (Daud et al., 2018). Books containing personification such as *Animal Farm* evoke certain strong emotions not only in text itself, but also within the readers.

Repetition is often confused with parallelism in its distinctive, repetitive sense that allows evoking of reader's emotions. However, repetition widely differs from parallelism by utilising the exact same word(s), repeating after each other to create an entirely different emotion each time. One of the most notable examples is Martin Luther King Jr.'s famous "I Have a Dream" speech, where the repetitive phrase "I have a dream" serves to underscore the intensity and significance of his vision for racial equality. In a literature sense, world famous soliloquy, Hamlet, by William Shakespeare, has adopted repetition into one of the most well-known phrases repeated throughout history, "To be or not to be." Repetition in the Shakespeare context created unrest within Hamlet's readers, whereby the repetition becomes a mirror reflecting the internal struggles of Hamlet, prompting readers to grapple with their own sense of worth in a world fraught with pain and doubts.

Daniel Handler, or better known as Lemony Snicket is a notable figure with considerable credibility for exploring the eccentricities of language and storytelling. Handler's background in literature, including his education at Wesleyan University, adds to his legitimacy as a writer. His choice of the pseudonym Lemony Snicket further underscores his commitment to weaving narratives that defy convention. The eccentricity of Handler's works, exemplified by "*The Latke Who Couldn't Stop Screaming*," showcases his unique approach to children's literature. The book challenges traditional holiday narratives, introducing a screaming latke on a quest for identity, embodying Handler's penchant for unconventional storytelling. The use of stylistic devices, such as repetition and personification, in Handler's works adds depth to his narratives

and engages readers in a thought-provoking manner. In terms of author credibility, “Series of Unfortunate Events,” are among Handler’s most researched series, especially when experimenting on dark humour narratives (Leick, 2019). Additionally, Handler's involvement in various literary and cultural events, along with collaborations with other authors, contributes to his standing as a credible voice in the literary world (Taub, 2018).

3.2 Research Data Selection

The objectives of this research require a thorough examination of the impact of simple sentence structures on stylistic devices within *The Latke Who Couldn't Stop Screaming* by Daniel Handler, whose metafictional narratives help with the reader-response engagement. The study also aims to identify deviations from traditional children’s literature patterns of happy content and identify the contributions of stylistic syntax towards emotional response from readers. In order to align with these objectives, the data selection scope focuses on the entire text of *The Latke Who Couldn't Stop Screaming*. This analysis will specifically concentrate on the instances of simple sentence structures, deviations from conventional children literature, and stylistic syntax’s role in affecting readers’ emotional responses.

Identification of relevant variables will involve treating simple sentences as their own independent variable, taking it out of context of the story for a better analysis on their impact on stylistic devices, and how its emotion can typically spring from the simple sentences. The data selection process will consist of a comprehensive analysis of the entire text, handpicking sentences that produce the most emotion to ensure a thorough exploration of the stylistic elements. Data will be tabulated as such in Table 1:

Sentence Number	Example Sentence	Simple Sentence Type	Stylistic Device

Table 1: Simple Sentence Analysis

Primary data sources include the literary work *The Latke Who Couldn't Stop Screaming* while secondary data sources are inclusive of scholarly articles like J.M Williams, G. Cook, W.C Booth and more, literary analyses, and critiques relating to the author, Daniel Handler, or Lemony Snicket. Challenging genre expectations to understand unconventional storyline engagements better will be conducted using reader-response theory, where identifying deviations of *The Latke Who Couldn't Stop Screaming* helps uncover the author's intentions of deviating from children's literature typical expectations, contributing subtly to an analysis on the short story as well as narrative tones and themes. This will also help many others understand deviations, such as inanimate objects refusing to act passively, characters expressing emotions far from the usual happy endings of children literature, as catalysts of enhancing and encouraging overall engagement in the short story. Data will be tabulated as such in Table 2:

Sentence Number	Example Sentence	Deviation Type	Conventional Patterns

Table 2: Unconventional Patterns of *The Latke Who Couldn't Stop Screaming*

By critically analysing the stylistic syntax written within the festive short story, data will be tabulated to shed light on the choices made by Handler to evoke specific emotional responses. Through identification of stylistic devices, such parallelism, repetition, personification, and possibly more, the data may serve as a gateway to understanding how authors can connect with their readers more, emotionally. This will allow the spotlight to be on stylistic syntax, especially when the data will aim to explain how these devices can provide

useful insight on creating suspense or intensifying emotional response through authors. Hence, Table 4 will be used to deepen understanding on how syntax can be used to convey engagement in literature.

Sentence Number	Example Sentence	Stylistic Device	Emotional Impact

Table 3: Stylistic Devices' Impact on Emotions in *The Latke Who Couldn't Stop Screaming*

Flexibility and adaptability will be one of the methods to analyse the data found, adjusting the research through the process that fits the objective of this study. The data selection strategy establishes a foundation for a reader-response theory-based analysis of the stylistic elements within *The Latke Who Couldn't Stop Screaming* which will put emphasis on reader engagement and interaction.

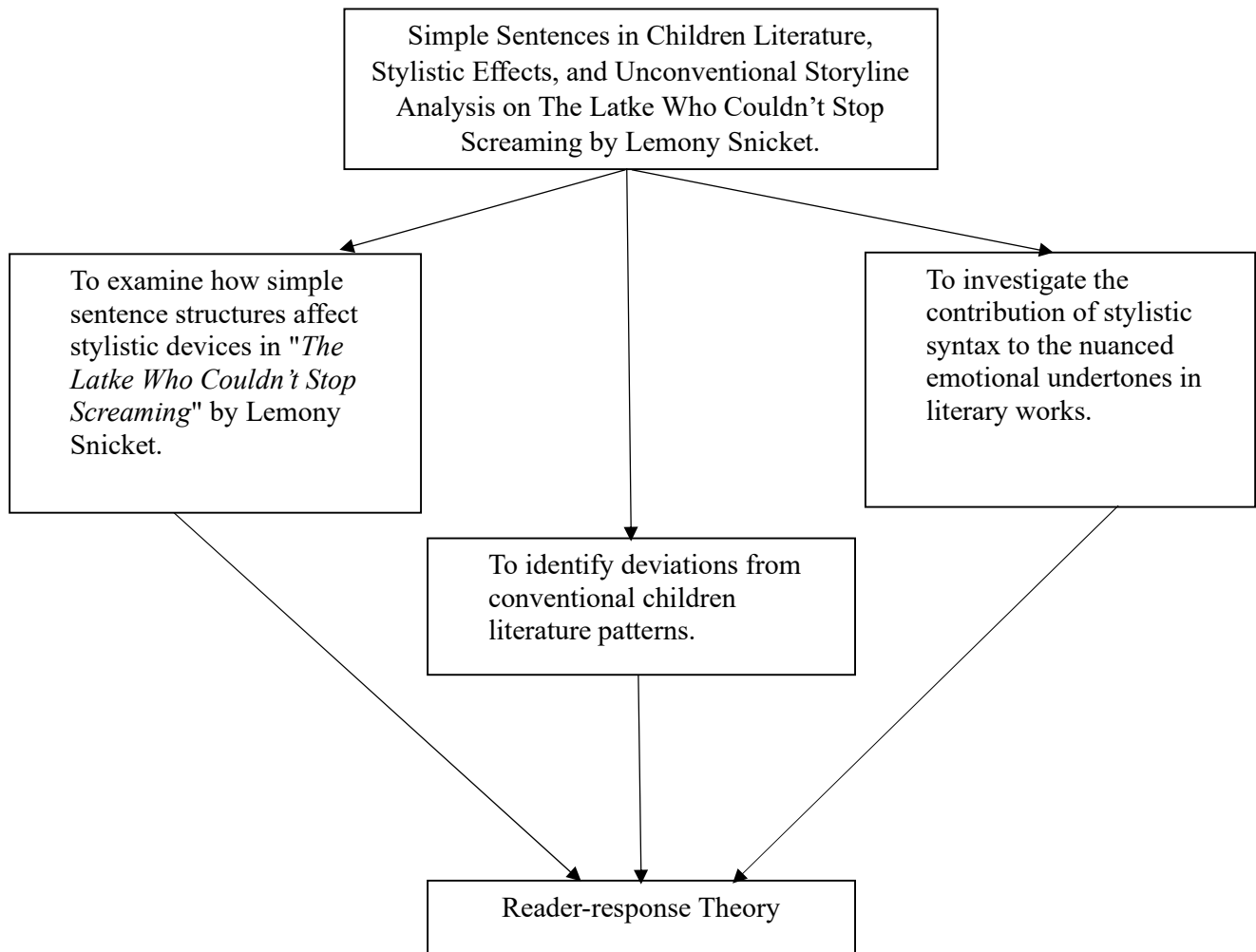


Figure 2.0: Theoretical Framework of Reader-response Theory

Chapter 4: Findings & Analysis

This chapter investigates stylistic devices' effect through unconventional storytelling in simple sentences. After analysing the chosen text, 'The Latke Who Couldn't Stop Screaming' by Daniel Handler, better known as Lemony Snicket, it has been noted that simple sentences such as declaratives, exclamatory, interrogative, and imperative, as well as stylistic syntax enablers like parallelism, personification, repetition, and misdirection have played major roles in engaging readers' emotions.

Data analyses are tabulated and sectioned into three tables, each containing simplified significance in forming successful production of engaging unconventional content amongst readers.

4.1 Simple Sentences Impact on Stylistic Devices

RQ1: What simple sentence structures contribute to the stylistic devices in "*The Latke Who Couldn't Stop Screaming*"?

Findings show a total of forty-seven sentences that co-exists with the appropriate stylistic devices. From forty-seven sentences, the most frequent resulted in Declarative sentences, with nine belonging to Parallelism, six Personification, three Repetition, and two Misdirection. The least number of sentences belong to imperatives, with one Misdirection and one Personification. In terms of Exclamatory sentences, a total of nineteen sentences consists of eight Repetition and Personification each, two Parallelism, and one Misdirection. The last five sentences belong to Interrogative, where three are in Repetition and two in Personification.

4.1.1.1 Parallelism

In a more detailed sense, stylistic devices present in *The Latke Who Couldn't Stop Screaming* such as Parallelism and Repetition exists more deeply than surface level meaning. For example, sentences such as

1. “This story ends in someone’s mouth, but it begins in a tiny village more or less covered in snow”.
2. “This MAY SEEM like unusual behavior for a potato pancake, but this is a Christmas story, in which things tend to happen that would never occur in real life”

Belong to deeper meaning, commonly with antithetical parallelism which involves two contrasting ideas or objects in a sentence (Krašovec, 1984). In the first example above, the contrasting essence of the first sentence of the story stating how the character will be eaten, while the second example uses declarative-type sentences to include meta features in antithetical parallelism, states how this story is purely fictional, while the narrator is in a fictional point of view themselves.

4.1.2 Repetition

Repetition is applied both in literal sense and in synonymous repetition, where repeated standalone words, combinations, and/or phrases not necessarily form representations of repetition, but inclusive of various synonyms (Atamuratova, 2020). This synonymous repetition can be utilised in a variety of methods considering the critical thinking nature of readers, which should boost engagement with the proper emotions. These examples can be seen using simple sentence types such as Declaratives, Exclamatory, and Interrogative, with the strongest evidence being in Exclamatory and Interrogative, respectively:

1. “I’m something completely different!” cried the latke.
2. “Are you a present?” the pine tree asked.

In these examples, the Latke could be seen encountering other personified characters which misunderstand it as a Christmas symbol, which frustrates the Latke into explaining how he is not, every time, just like the different questions from different characters in a repetitive form, using different words and phrases. Hence, a synonym repetition is key to understanding

frustrations of certain characters. In a literal sense, the repetition of the same word can achieve certain emotions but produced entirely different from the subtle repetitive nature of synonym repetition:

1. “AAAHHHHHHHH!!!”

4.1.3 Misdirection

Utilising Misdirection through Declarative, Exclamatory, and Imperative sentences create a diverse variation upon the emotional spectrum, especially when dropping unexpected bombs such as:

1. “And then they ate it.”
2. . “Look!” “It’s perfect,” said the daughter.
3. “WE SHOULDN’T have waited until the last minute to get ready for the holiday,” said the father in the family, who was holding an axe.

In the first example, which is significant to specifically the beginning and the end of the story, Declarative used to state what the Jewish family who understands the main character was utilised in a manner where eating a latke which is supposedly normal, however, with human qualities, is normal even when it screams in your mouth. This sentence type working with the stylistic device involved works due to its previous sentence of the same type, which explains the moral of the story, giving off the feeling of a typical good ending only to be nonchalantly cut off.

Second example is an Exclamatory sentence to attract the attention of both the reader and the character’s family, seemingly towards “the pine tree”, only to have readers realise their focus was on the wrong thing, as the family describes how “perfect” the Latke looks rather than the pine tree. Using Exclamatory-type sentence allows emphasis especially during misleading moments whereby the readers expect the same outcome, the Latke being ignored and

misunderstood again, to an understanding Jewish family who are knowledgeable in Hanukkah symbolism.

Imperative in the third example describes more of an advice-type sentence, where the father of the family introduces their presence and to solidify readers' expectations of the Latke being mistaken yet again, by advising on how they should have prepared early for the holiday. However, traditionally, latkes are not found in forests, nor near pine trees, and are typically made by ingredients that are bought in a supermarket or grown at the farm. Yet, using this Imperative, the author creates a false purpose of the family, allowing readers to think the family is out to get pine trees for a typical Christmas spirit, last minute just like most working families. As imperatives are not only for "command, request, or warn, but also to give advice, to offer, or to merely express a wish" (Jeong & Condoravdi, 2017), the false safety net cast on the first human character dialogue allows for more subconscious expectations to grow until their attention was diverted to the Latke.

Simple Sentence Type	Stylistic Device	Total Frequency	Examples
Declarative	Parallelism	(9)	<p>1. This story ends in someone's mouth, but it begins in a tiny village more or less covered in snow.</p> <p>2. This MAY SEEM like unusual behavior for a potato pancake, but this is a Christmas story, in which things tend to happen that would never occur in real life.</p>

	Personification	(6)	<p>1. "This story ends in someone's mouth, but it begins in a tiny village more or less covered in snow."</p> <p>2. "THE LATKE rounded the corner and found itself face to face with a candy cane, which wrinkled its red-and-white nose at the latke in distaste."</p>
	Repetition	(3)	<p>1. "THE THING that was being born was a latke, a word which here means "potato pancake.""</p> <p>2. "THE FAMILY STROLLED back to the village, walking past all the cottages with flashing colored lights and smiling politely at the candy canes until they reached their own home." (Recapitulation)</p>
	Misdirection	(2)	<p>1. "On a cold, snowy night, everyone and everything should be welcomed somewhere, and the latke was welcomed into a home full of people who understood what a latke is, and how it fits into its particular holiday.</p> <p>And then they ate it."</p>

			<p>2. "It's perfect," said the daughter.</p> <p>"Beautiful," agreed the son. "Such a marvelous shape," said the mother.</p> <p>"And its skin looks so crispy," said the father, and reached down and scooped up the latke from the snow.</p>
Exclamatory	Parallelism	(2)	<p>1. "I'm not hash browns!" cried the latke. "I'm something completely different!"</p> <p>2. "I'm not part of Christmas!" cried the latke. "It's a totally different thing!"</p>
	Repetition	(8)	<p>1. "I'm something completely different!"</p> <p>2. "AAAHHHHHHHHH!!!"</p>
	Personification	(8)	<p>1. "I'm not hash browns!" cried the latke.</p> <p>2. "We're the ones who are supposed to be dominating the neighborhood with our cheerful glow!"</p>
	Misdirection	(1)	<p>1. "Look!" "It's perfect," said the daughter.</p>

Interrogative	Repetition	(3)	1. "Are you a present?" the pine tree asked.
	Personification	(2)	1. "What's all the ruckus?" said the lights in unison." 2. "Are you a present?" the pine tree asked
Imperative	Misdirection	(1)	1. WE SHOULDN'T have waited until the last minute to get ready for the holiday," said the father in the family, who was holding an axe.
	Personification	(1)	1. "Let me tell you a funny story about pagan rituals." But before the pine tree could begin its story....

Table 1: Simple Sentences and Its Impact on Stylistic Devices

4.2 Unconventional Storytelling Impact on Emotion

RQ2: How does unconventional storytelling children's literature affect readers' emotions, regardless of target audience and age?

Data analysis in this section has been categorised into three parts: page, sentence, and explanation, where sample sentences are selected through emotional impact and thematic relevance, displaying only the most significant samples closely related to stylistic effects. In this table, the unconventional content pairs up with high emotional samples to allow detailed examination towards the effectiveness of unconventional storylines.

In table (4.2), data analysis presents emotional and its effective responses following reader's response theory, whereby engaging texts are purposed as such to fully bring out the emotional response of the audience. 'The Latke Who Couldn't Stop Screaming' itself has an emotional

allure of unconventional means in the title, associating the word ‘screaming’ and ‘couldn’t stop’ may bring negative emotions as they can be associated with unending pain, or in other words, torture. This itself sets the tone for unconventional storytelling in a children’s book, foreshadowing its plot twist, and sending the supposedly targeted young readers through different types of emotions.

Introduction of the main character in page 1, the Latke, shows signs of unusual activity within a children’s book, utilising the Christmas joy and safety in a story to associate with the opposite, “a terrible noise”, and engaging confused reactions with the readers. This confusion can be further continued with “neighboring arrondissement” containing words that are unfamiliar to typical adults, much less children, which were followed by an explanation of “place where something was being born.”. To support the narrative of misdirecting the audience into mistaking the book as a Christmas story, illustration at the frontispiece, which is used to set the tone, is used to depict a snowy neighbourhood filled with houses decorated with Christmas decorations:



Figure 1: Frontispiece of The Latke Who Couldn’t Stop Screaming

Second extreme example will be prominent in the story as it has been repeated throughout pages 7, 9, 13, 21, 23, 27, and 29, filling the entire page up as so:



Figure 1.2: Page 7 of The Latke Who Couldn't Stop Screaming

This is repeated due to its significance in the story, allowing the Latke to express his frustration, pain, and anger running from personified inanimate objects that mistake him for a Christmas symbol, when he was meant for Hanukkah, a totally different holiday.

1. "AAAHHHHHHHHH!!!"

In the exact number of A's, H's, and exclamation marks, each repetition of representing the Latke's emotions through text, conveyed to the readers in attempt to pull off a similar feeling or response. Utilising each page's contents, the scream's intense expression of emotion allows more opportunities for confusion and/or anticipation for the following page.

However, on the fifteenth page, its unconventional storytelling starts breaking the fourth wall, inviting meta-aspects of the story for the narrator to directly convey their message, which is to

inform readers how Christmas stories are not real, in a story about a latke explaining how he is the symbol of Hannukah. This irony presents itself as a humorous or educational experience, having contrasting ideas in one sentence more than often throws readers off, keeping them on their toes, trying to predict what happens next, which, in the case of Snicket's writing, usually fail.

Wrapping it up with an excerpt from the last page of the short story, by unconventional means: the plot twist. Three pages of a family finally understanding the Latke and his symbolism in the entire story, bringing him into their Jewish home filled with Hannukah-themed celebrations, and the narrator giving a speech of the moral of the short story misleads the readers into a false sense of happy ending, only to end with the main character being eaten alive:

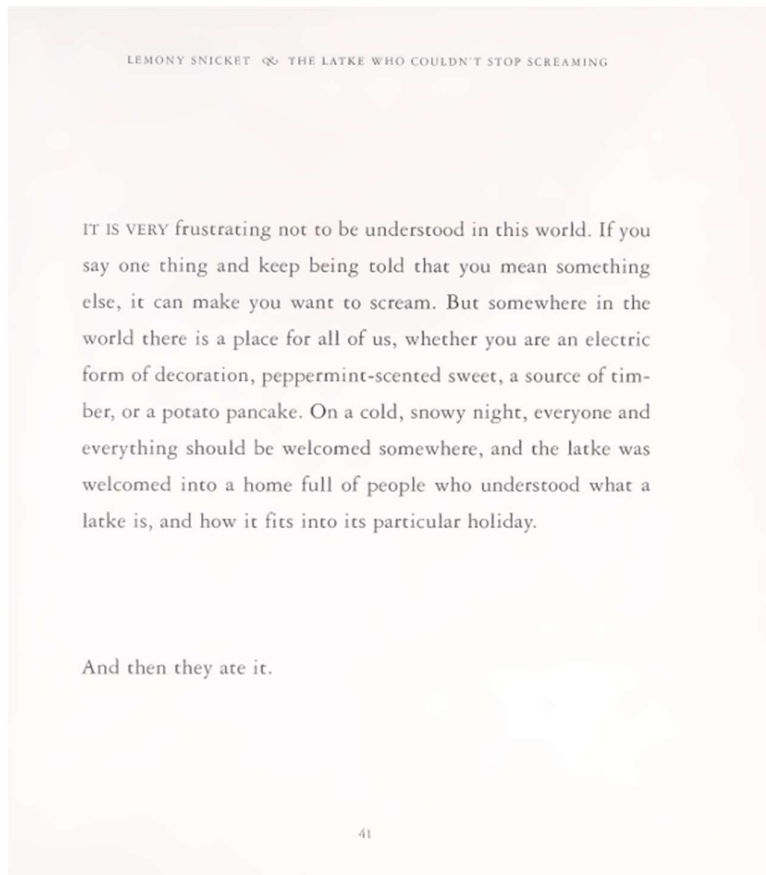


Figure 1.3: Page 41 of The Latke Who Couldn't Stop Screaming

Despite the foreshadowing at the beginning, where it was clearly stated that the Latke would end up being eaten, the amount of unconventional storytelling producing empathy towards the character, confusion towards the misleading content, and relieving falling action of the short story, misled readers are then perplexed by the cruel ending. By exploiting the moment of vulnerability where the Latke is being understood, emotional engagement among readers should be successful, considering how many red-herrings, strong-emotional build ups, and fourth wall breakings have been spread out through the short story, unconventional in every way that a children's book is not expected to be.

Page Number	Example Sentence	Explanation
1	"...but instead they heard a terrible noise from a certain cottage in the neighboring arrondissement"	Introducing a character in this method creates an unhinged expectation, on top of having an unusual word "arrondissement", gives away the unconventional content of the story, much less as the beginning.
7, 9, 13, 21, 23, 27, 29	"AAAHHHHHHHHH!!!"	The screaming represents a sudden and intense expression of emotion without context or explanation, potentially alarming or confusing young readers. This happens in different pages, each with large fonts filling up the page. It may come across as distressing for young readers with wild imaginations.

15	THIS MAY SEEM like unusual behavior for a potato pancake, but this is a Christmas story, in which things tend to happen that would never occur in real life.	The metafictional reference to the story being a Christmas tale, which breaks the fourth wall, gives hard truth-like statements to readers who do not expect being told how this story, much like others, are not real.
41	On a cold, snowy night, everyone and everything should be welcomed somewhere, and the latke was welcomed into a home full of people who understood what a latke is, and how it fits into its particular holiday. And then they ate it.	Unconventional because it concludes the story with a moral lesson about acceptance and belonging, much like any other story, only to end with the main character being eaten. This plot twist may certainly shock many readers.

Table 2: Unconventional Storytelling and Its Emotional Impacts

4.3 Emotional Impact through Stylistic Device

RQ3: How does an analysis of stylistic syntax contribute to the overall emotional impact of the text?

In this table, investigation depicts the correlation between the potential stylistic devices have on affecting emotional impact of short stories, or more specifically, The Latke Who Couldn't Stop Screaming. The research was conducted by selecting high emotional tensions coexisting with stylistic devices, which resulted in eight counts of Parallelism, eight of Repetition, nine of Personification, and two of Misdirection. In the highest count of stylistic device,

Personification, it is to be noted that the majority of the story contains personification as it follows the main character possessing human qualities, meeting other objects personified as well.

4.3.1 Parallelism

In Parallelism, most of the collected data shows connections between the stylistic device and confusion, mostly to mislead audiences through red-herrings and false hope. This device is also closely related to Misdirection, where Parallelism can be looked at as a lead-in, to repeatedly puzzle readers, hence, when the reveal of Misdirection happens, readers are perplexed, not expecting such a different path the content was supposed to take. For example:

1. This story ends in someone's mouth, but it begins in a tiny village more or less covered in snow.
2. "On a cold, snowy night, everyone and everything should be welcomed somewhere, and the latke was welcomed into a home full of people who understood what a latke is, and how it fits into its particular holiday.

And then they ate it."

As seen above, in the first example, the emotional impact on the reader will most likely be confusing due to targeted audiences not understanding the concept of meta fiction, and older readers not expecting meta fiction to be even included in children's literature. This example foreshadows the flow of content through unconventional means, creating a jagged-like storyline to prevent typical predictions and expectations from successfully and subconsciously ruin the story, which keeps readers at attention, intrigued by what's coming next.

In the second example, we see Parallelism working with Misdirection, creating a sense of false hope before a cruel ending. Analysing the second example, Parallelism exists in both concept and literal text, presenting antithesis text as well as contrasting structure of the way it is written,

as seen in Figure 1.3. The huge gap left between the paragraph representing moral of the story and the simple four-word sentence that ended all possibilities of a happy ending produces disappointment amongst readers knowing their emotionally invested character was only granted a sliver of happiness after constantly being misunderstood, only to die in a gruesome manner. In terms of assisting the emotional turmoil readers go through, another device has a hand in this, which is Personification, whereby human qualities of suffering and frustration were heavily ingrained in the character itself, relating to a potential portion of readers to build up character-reader connection.

4.3.2 Personification

Speaking about Personification, with its frequency of nine instances co-relating with its emotional impact, the author instilling human qualities of the Latke's creation along with its dialogue impacts readers through imagery, even though cooking is something that is done daily, just not from ingredient possessing human qualities. For example, by utilising Personification, Snicket brought the personified pain of burning oil using imagery, not only in text:

1. "I was just thrown into a pan of boiling oil!"

But also in illustration:



Figure 2.1: Page 6 of The Latke Who Couldn't Stop Screaming

By applying such methods, it is easy to imagine what pains the main character go through, being born out of agony, which plays into the readers' emotions of sympathy. According to Keen (2014), narrative empathy is the "sharing of feeling and perspective-taking induced by reading, viewing, hearing, or imagining narratives of another's situation and condition". Using this theory solidifies the statement upon how certain stylistic devices involved in this short story successfully captivate audiences' emotions through certain words or patterns, much like an idea or theme of the story that repeats over and over the pages.

4.3.3 Repetition

Repetition incorporated into this Christmas short story allows empathy to be boosted through texts like these:

1. "AAAHHHHHHHH!!!"
2. "I'm not part of Christmas!"

As stated above in section 4.1, the examples reiterate themselves as frustrated exclamations, not only in a literal textual sense, but also in a way that allows the reader to produce the right emotions. Repetition plays a role in boosting emotions through subtle texts known as emphasis, to tell readers what they are supposed to be focusing on, which gives authors more room for creative unconventional content, playing with feelings by giving the storyline more ups and downs, and intrigue the audience throughout the reading session.

Stylistic Device	Total Frequency	Examples	Emotional Impact
Parallelism	8	1. This story ends in someone's mouth, but it	1. Sets up anticipation for an

		<p>begins in a tiny village more or less covered in snow.</p> <p>2. “On a cold, snowy night, everyone and everything should be welcomed somewhere, and the latke was welcomed into a home full of people who understood what a latke is, and how it fits into its particular holiday.</p> <p>And then they ate it.”</p>	<p>intriguing narrative.</p> <p>2. Creates a sense of false hope before having a plot twist.</p>
Repetition	8	<p>1. “AAAHHHHHHHH!!!”</p> <p>2. “SO YOU’RE BASICALLY hash browns,” said the flashing colored lights.</p> <p>“Maybe you can be served alongside a Christmas ham.”</p> <p>3. “I’m not part of Christmas!”</p>	<p>1. Evokes a sense of urgency or panic, giving readers a reality check reminder.</p> <p>2. Help readers engage in empathy towards character’s frustrations.</p>

<p>Personification</p>	<p>9</p>	<ol style="list-style-type: none"> 1. "I was just thrown into a pan of boiling oil!" 2. "...a candy cane, which wrinkled its red-and-white nose at the latke in distaste." 	<ol style="list-style-type: none"> 1. Enables readers to picture the gruesome image of the Latke in boiling, making them potentially uncomfortable. 2. Empathy of the Latke's alienation and feelings of being misunderstood.
<p>Misdirection</p>	<p>2</p>	<ol style="list-style-type: none"> 1. "We'll never find a good one." "You shouldn't give up hope," said the mother, and pointed at the pine tree. "Look!" "It's perfect," 2. "... the latke was welcomed into a home full of people who understood what a latke is, and how it fits into 	<ol style="list-style-type: none"> 1. The unreliable narrator creates a false sense where readers believe the family is looking for a pine tree, as stated, and ends up picking up the Latke. 2. Misleading audiences to believe how this may be a good

		its particular holiday. And then they ate it.”	ending to a Christmas story, ending in a plot twist.
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Table 3: Emotional Influence through Stylistic Devices

Table 1, 2, and 3 emphasises the significance simple sentences, unconventional storytelling, and stylistic devices have on the text, *The Latke Who Couldn't Stop Screaming* by Lemony Snicket. Table 1 displays different sentence types reacting parallel to variations of stylistic effects, especially with Parallelism and Repetition, while Table 2 presents unconventional storytelling effective towards evoking and engaging emotions. Table 3 relates stylistic devices involving emotions, how each stylistic device can respond well enough to the text.

Chapter 5: Discussion and Conclusion

This chapter delves into discussion of data analysis from research findings, each answering their respective research questions. Each section out of three are prominent for discourse related to research objectives, encompassing them to be achieved accordingly. The research questions are as follows:

1. What simple sentence structures contribute to the stylistic devices in "The Latke Who Couldn't Stop Screaming"?
2. What linguistic style in children's literature deviate from conventional patterns that often culminate in happy endings?
3. How can an analysis of stylistic syntax contribute to the overall emotional impact of the text?

5.1 Simple Sentences' Impact on Stylistic Devices

Simple sentence types are derived from four main contributors, which are declarative, exclamatory, imperative, and interrogative. In 'The Latke Who Couldn't Stop Screaming', all four sentence types are present, including the ones incorporated with stylistic devices to not only allow the message to appear through text, but also serves a hidden purpose: engaging readers' emotional aptitude. By utilising simple sentences' full potential, the engagement potential is endless, especially when writing a thought-provoking short story, which go against conventional Christmas children's literature norms.

5.1.1 Declarative Sentences

Table 1 in Findings and Analysis chapter states there is a total of twenty-nine sentences written in declarative, each incorporating stylistic devices mostly for narrative impact. The deployment of Parallelism, Repetition, Misdirection, and Personification allows for deeper meaning, especially with Parallelism and Misdirection, where the technique Snicket uses adds layers of meaning into the short story, which engages readers in critical reflection. This suggests how Parallelism can be used in a manner that does not necessarily have to be expressive such as exclamatory sentences yet achieve a more meaningful epiphany among readers. The best example for this can be the ending of *The Latke Who Couldn't Stop Screaming*:

1. "On a cold, snowy night, everyone and everything should be welcomed somewhere, and the latke was welcomed into a home full of people who understood what a latke is, and how it fits into its particular holiday.

And then they ate it."

This example displays an antithesis-type parallelism, except not only in text, but also in structure, where the contrasting warm, cozy moral of the story meets with gruesome ending for the Latke. Without any expression-type sentence like interrogative or exclamatory to betray the plot twist, the nonchalant explanation sentence is the perfect setup for a Misdirection such as shown.

Other than that, Repetition in declarative sentences, too, suggest significant findings in relation to evoking different readers' emotions. While literal repetition may engage specific emotions, synonymous repetition contributes to character building and narrative empathy

engagement. These types of repetition through these sentences imply subtle influence of reader involvement, understanding character frustration, all the while giving room for literal repetition in other sentence types intended for readers to consciously focus on. Reader involvement towards character empathy is found through the Latke's constant explanation of how he is a symbol of Hannukah, not Christmas, which reflect on different aspects of said symbolism, such as holiday food and history.

1. "My mouthwatering smell is part of the cozy feeling of Hanukah"
2. "In order to study the Talmud they had to hide out in caves..."

This synonymous repetition adds on to the understanding readers will have on the main character as well as his reactions due to the situations happening against him. These misunderstandings happening also attracts readers who have felt the same, which, in the Latke's case, being misunderstood by inanimate objects just the same as him, although each having a different purpose.

Personification, which dominates the Christmas short story, allows objects to possess human qualities which influences readers to have a different outlook and feeling about them, sympathising with their purpose in the story and relating to said characters. By using declaratives to explain each character, readers possess more freedom for critical thinking and interpretations, thereby grasping the situation and motives behind each action.

5.1.2 Exclamatory Sentences

Significant findings in exclamatory sentences surround the main theme of the story as depicted in the title itself: screaming. Stylistic devices surrounding exclamatory sentence exude, emphasise, and amplify reader reaction towards negative emotions displayed by the Latke. The most significant device that has been impacted by exclamatory is Repetition,

where screaming is found to be repeated seven times throughout the short story, all in capital letters, being the only word of the page.

1. “AAAHHHHHHHHH!!!”

The Latke’s scream represents his frustration, anger, and soon after, his exhaustion in explaining one too many times which, with the number of repetitive screams, places emphasis for readers to focus on when flipping pages. This influences the perception of character’s emotional outlook, which can be further examined as exclamatory sentences play a role in sharply shaping the narrative’s emotional landscape. Utilising these sentences, Snicket effectively communicated each exclamation mark which serves as a poignant expression of the Latke’s inner turmoil, intensifying the readers’ mental connection with the story. This emotional resonance facilitates readers to dive deeper into the narrative, being invested in the outcome of the repetition of the Latke’s scream, ultimately enriching storytelling as well as overall impact and memorability of the short story.

5.1.3 Interrogative and Imperative Sentences

While interrogative and imperative sentence may not play a huge role like declarative and exclamatory sentences, they still influence stylistic devices which shapes the story to the way it is, making their absence impossible to miss as their literature impact adds up. For example, repetitive interrogative sentences in *The Latke Who Couldn’t Stop Screaming* allows readers to fully immerse themselves and experience the Latke’s frustrations of being asked the same question, accused in the same manner, and misunderstood by everything, except in different words:

1. “Are you a present?” the pine tree asked.

While there may be only one instance of repetitive interrogation about the Latke’s identity, its absence would change the storyline and ruin the plot twist, as this part aims to have the

Latke's identity misunderstood yet again, however, the effect gets better when a Jewish family celebrating Hanukkah comes along. This unexpected turn of events have been enabled only by the pine tree mistaking the Latke, which will not achieve the same effect should the Latke be found before the question is asked. Having bits and pieces of sentences with devices equipped the short story with the natural components to create the element of surprise for more reader engrossment. Drawing attention towards a focused object in the story could only be made possible with a few elements in literature, which includes imperative sentences using the art of Misdirection. Having an order being carried out:

1. "Look!" "It's perfect," said the daughter.

Focusing on readers' perspectives, the expectation of a Christmas celebrating family is highly possible, as no one wanders into the woods to find ready made food. Hence, having an imperative sentence accompanied by descriptive declarative sentences help create false narratives known as red herrings to setup a plot twist. These sentences may not necessarily dominate the Christmas short story; however, they certainly help in completing it.

5.2 Unconventional Storytelling Impacting Emotions

Table 2 shows how unconventional storylines affect readers' emotional investment, analysing different content at the highest emotional engagement with readers. Among forty-three pages of text, ten of them showed significant findings of deviated children's literature norms, each purposed to maximise readers' engagement. Among ten of them, seven belong to the Latke's screams that will affect targeted imaginative audiences such as children, amplifying typical behaviour such as fear, confusion, and suspense. As for the older audience, the screams represent abstract objects, such as frustration towards the meaning of life, being told what to become, and being constantly characterised as something they are not. The layers of meaning through unconventional means by Snicket invites readers of all age to join in on the discourse of the Christmas short story, although it is admitted in the children's literature genre. The

examples in Table 2 highlight how unconventional elements such as unhinged expectations, metafictional references, and plot twists contribute to the emotional impact of the short story, bringing out a range of reactions from readers across different age groups.

Famous for his metafictional references of fourth wall breaking, Snicket uses page fifteen to his advantage by directly addressing the reader:

1. "THIS MAY SEEM like unusual behavior for a potato pancake, but this is a Christmas story, in which things tend to happen that would never occur in real life."

From the example, we could analyse how this example may amplify the emotional impact by prompting readers to consider the broader implications of children storytelling and how critical thinking can be used for its narrative. Furthermore, this metafictional element contributes to the overall structure of the story, a method of encouraging readers to expect the unexpected, which promotes different creative thinking skills.

Speaking about unexpected, the Christmas short story's main character being eaten abruptly also appears as an emotional scene for readers, especially the ones invested in the story. Having a connection severed from fictional characters may not be overwhelming, however, it does produce a sense of empathy or maybe even sadness, depending on the sensitivity of the reader, as the main character of the story perishes after running from being cooked, accused, and misunderstood, to finally being accepted, just to be reminded of its purpose in life. As food.

These non-traditional narrative techniques boost creativity not only in reading stories, but also to create them. While traditional writing may encourage creativity in following societal norms, unconventional techniques allow writers to fully utilise their critical thinking skills in crafting original ideas, all the while fully mastering the ability to hook readers into their products.

5.3 Emotional Impact through Stylistic Device

By now it should be common understanding that stylistic devices are utilised in literature to evoke certain emotions, whether they are positive or negative. In *The Latke Who Couldn't Stop Screaming*, there are notable devices that contributed to evoking said emotions. Data in Table 3 allows emotional analysis through devices, inferring that in this short story, each stylistic plays an effect of its own. For example, Parallelism evokes the sense of emotional build up from the reader, effectively making them invested in the story itself before the character. This can be noted in the first sentence of the story:

1. This story ends in someone's mouth, but it begins in a tiny village more or less covered in snow.

Which builds up anticipation on whether the Christmas story will end in an unreliable narrator manner or a foreshadowing. Intrigue from the beginning giving away the end attracts readers, as to wonder what the story will be about. Parallelism, as gathered from data analysis, is also perfect for introducing metafictional elements into the story, evoking senses of humour together with confusion to keep the readers on their toes as could be seen in page fifteen, explaining how this is a fictional story and that anything can happen.

Repetition in *The Latke Who Couldn't Stop Screaming* is found to engage with empathy more frequently than other devices. From the Latke's screaming to his repetitive explanations of how he is a symbolic food of Hannukah, readers will be more focused on empathising with the character's frustrations, leading them on to emotionally invest with the story, amplifying said feeling with Personification.

Adding human qualities to objects commonly influences readers to respond well as recognition of these qualities often lead to relatability. Personification acting as a boost for extra empathy enables author to get maximum involvement with readers taking it personally as they read about what can be interpreted as the representations of certain cultures. For

example, readers who celebrate Hanukah will react to this book more than readers who celebrate Chinese New Year, as it has nothing to do with them, nor does it represent their culture. However, bound by the common type of being a human, any reader would react a certain way when reading about the tragedies and suffering of a humanoid Latke, as many can relate to it. Hence, the amplified build up from Personification will then lead to the better effect of plot twist, Misdirection.

Misdirection is one of the most important elements of a good story, as it can create or destroy characters, and in the case of this short story, eaten. Using the unreliable narrator technique, Snicket misleads the audience into thinking the Latke would be misunderstood and ignored yet again, which was a plot twist, where the family understood and accepted him into their house, which led to another plot twist, where he was eaten. This double misdirection makes readers relieved to know the Latke found his place after all, only to be shocked at the “cruelty” of the family even though the Latke’s purpose in life was to be eaten.

Hence, it can be noted how crucial all stylistic devices in this short story are connected, playing their roles to create the structure, the tone, and the ending of the story. Emotional manipulation plays a huge part in these devices, confusing the readers, instilling empathy, relief, and shock to mould the story into one that challenges conventional children’s literature to promote critical thinking.

5.4 Recommendation

Based on the outline of the research objectives, it is recommended that future research undertake a comprehensive analysis of simple sentences in children literature, stylistic effects, and unconventional storyline analysis on *The Latke Who Couldn’t Stop Screaming* by Lemony Snicket. In achieving this objective successfully, inclusion of qualitative study methods is advised, enabling variations of human depictions of the short story, segmented into different age groups. Furthermore, expanding the sample size rather than analysing one will be beneficial

in enhancing literary analysis, especially with a larger range of unconventional children's books.

The rationales behind the recommendations are due to the necessity of understanding children's literary engagement emotionally, in a diverse linguistic sense. To pull this off, researcher will have to obtain a larger qualitative sample analysis of common denominators to prove the relationship between stylistic syntax, simple sentences, and emotional engagement. This study will be able to shed light on educators interested in broadening their understanding of children's literature and contribute to its literary landscape for young readers. Moreover, the findings of this study align with the effort to enhance emotional intelligence and critical thinking through literature, especially in children, through linguistic means.

The findings of this study found influence of stylistic choices on emotional engagement through linguistic means in children's literature. By employing a qualitative analysis by literature analysis, this research has provided a deeper understanding of how language can shape emotional responses in young readers, paving the way for future research and practice in the field of children's literature.

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