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# PROCEEDINGS

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### LANGUAGE MAINTENANCE AND SHIFT

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**STYLISTIC IN JAVANESE URBAN LEGEND STORIES:  
A CASE STUDY IN RUBRIC *ALAMING LELEMBUT* IN *PANJEBAR SEMANGAT* MAGAZINE**

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**Abstract**

*Folklore as a part of literature has an important role in society. As the interpretation of culture in the society, folklore is called by the culture of idea. Urban legend as a tale of contemporary folklore is often designed to elicit an emotional response from the audience. It is about some horrific, ironic, or exasperating series of events that supposedly happened to a real person. Javanese urban legend has a close relationship with the life of Javanese people and it influences Javanese people's point of view and way of thinking. While, stylistic is the study of the usage of language in literary works, by considering the social background and communication value of the literary work.*

*The aim of this study is to analyze the stylistic in Javanese urban legend stories. The data were taken from rubric *Alaming Lelembut* in Javanese magazine *Panjebar Semangat*. *Alaming Lelembut* is a rubric which contains Javanese urban legend stories. The data were four stories which were already published in 2011. The data were analyzed by using the stylistic theory. The result shows that by using *Ngoko Alus* in telling the stories, the message of the story could be delivered to the reader and it could reinforce the message of urban legend. As the representation of Javanese culture, the usage of Javanese original terminologies for urban legend characters brought their own message to the reader and those words delivered the message to the society.*

**Keyword:** *Folklore, Literature, Javanese Culture, Javanese Language, Stylistics, Urban Legend*

**1. Background of the Study**

Although folklore is possibly as old as human civilization, the concept of folklore developed in the eighteenth and nineteenth century. Folklore cannot be separated from literature. As a part of literature, folklore is the interpretation of society. The interrelations of folklore and literature may be logically divided into three categories: folklore's influence upon literature; literature's influence upon folklore; and their comparative form and function. The term "folklore and literature" describes all three of these areas, but it is also used to refer specifically to the last field of study. The phrase describes, in this specific use, the study of the comparative function of stylistic or narrative devices found in examples of folklore and literature for their respective audiences. In contrast, the study of folklore's influence upon literature, which is referred to as folklore in literature, examines the folkloric contribution (in whatever form) to a literary text in order to explicate the function and meaning of that text. Folklore is called the culture of idea. The position of folklore in society is very important because it brings the reality in society.

Urban legend as a tale of contemporary folklore is often designed to elicit an emotional response from the audience. It is about some horrific, ironic, or exasperating series of events that supposedly happened to a real person. Javanese urban legend usually related with place, person. Stylistics is a study to interpret the literary meaning and aesthetic effect of literature texts linguistically.

Nowadays there are few Javanese magazines published in Indonesia. One of them is *Panjebar Semangat*. From many article and rubrics in its magazine, *Panjebar Semangat* has unique rubrics named *alaming lelembut*. It is a rubric which consists of Javanese urban legend stories. Thus, Javanese life is influenced by urban legend stories especially horror stories. So this rubric is one of the readers' favorite rubrics because sometimes the stories are related with their own experience. This paper is going to analyze *Alaming Lelembut* stories to know the usage of stylistics devices in those stories and how the devices can make empowering the message of the stories.



## 2. Theoretical Background

### 2.1. Stylistic

Stylistics refers to stylistic study specially. The aim of the stylistic study is to interpret the literary meaning and aesthetic effect of literature texts linguistically. There are many definitions on the stylistics. Leech and Short (1981:23) defined that "Compared with many other studies, literary stylistics is a new science, a linguistic approach towards literature works. It applies theories of modern linguistics to the study of literature and attempts to relate the critic's concern with aesthetic appreciation and the readers' intuition with the linguist's concern with linguistic description". Thornborrow and Wareing (1998:3) defined that by far the most common kind of material studied is literature. This thesis mainly depends on Xu Youzhi's view on stylistics. He said (2005: 1) that "the stylistics we are discussing here is modern stylistics, a discipline that applies concepts and techniques of modern linguistics to the study of styles of language use". It has two subdivisions: general stylistics and literary stylistics, with the latter concentrating solely on unique features of various literary works, and the former on the general features of various types of language use." That is to say, stylistics goes beyond the linguistic description of the literature texts; its final purpose is to relate literary effects to relevant linguistic causes. It is the most explored section in the stylistic domain.

In the study of stylistics, the concern is mainly on the usage of stylistics, which is a discipline that studies the sum of stylistic features of the different varieties of language, the language, and aspects of the speech event, language varieties and function, stylistic study and other spheres of study. "Stylistic study concerns itself with the situational features that influence variations in language use, the criterion for the classification of language variety, and the description and interpretation of the linguistic features and functions of the main varieties (both literary and non-literary) of a language." Xu Youzhi (2005: 7).

### 2.2. Types of Stylistics Device

Lexico-phraseological stylistics means and devices are grouped into the following classes. According to Galperin (1977), there are those based on the interaction of different lexical meanings of the word, those which give additional characteristics of the objects described, and those which are based on the use of phraseological units and allusions. Figurative languages which are included in those based on the interaction of different lexical meanings of the word such as metaphor, personification, metonymy, and epithet. Metaphor is the interaction between the logical and contextual logical meanings of a word which is based on a likeness between objects and implies analogy and comparison between them. Personification is the presentation of a phenomenon or an idea as a human being. Metonymy is based on definite relations between the object implied and the object named. Epithet is a stylistic device based on the interaction of the logical and emotive meanings. Stylistic device which including in those which give additional characteristics of the objects described is simile. Simile is a stylistic device expressing a likeness between different objects.

The use of phraseological units and allusions such as proverbs and sayings, as well as various kinds may be used for stylistics purpose. A proverb is a brief, witty phrase of generalizing nature characterized by the completeness of the thought and generally expressing the wisdom of the people. Allusions is reference to well known historical, literary or mythological sources. The stylistics effect of allusions can be achieved only if the facts and personage alluded to are well known to the reader.

## 3. Method

This study is going to analyze the stylistic elements in one of rubrics in Javanese magazines called *Panjebar Semangat*. The rubric is called *Alaming Lelembut*. This rubric is focused on the story about Javanese urban legend. There are four *Alaming Lelembut* stories which were published in 2011. The stories are analyzed by using lexico-phraseological stylistics means and devices. The aim of this study is to identify the devices that have been used to empower the story about Javanese urban legend.

## 4. Discussion

This part presents the result of the study or research findings that are found in this research and shows the stylistic devices which are used in the Javanese urban legend stories. The results are divided into parts which are those based on the interaction of different lexical meanings of the word, those which give additional characteristics of the objects described, and those which are based on the use of phraseological units and allusions.

#### 4.1. Those Based on Interaction of Different Lexical Meanings of the Word

##### a. Metaphor

- (1) *Retna gampang gawe renyah lan cairing suasana* (Retna is easy to make friendly situation)
- (2) *Swara kreket-kreket sepedhah sing mecah wengi* (the sound of bicycle is breaking the night)

From data (1) above we can see that the writer is using the word *renyah* (crunchy) and *cair* (melt) and both are applied before the word *suasana* (situation). The word *renyah* and *cair* are not suitable to be applied in the word *suasana* because the words *renyah* and *cair* are usually related to food, but the writer uses those words to imply that the person Retna can make the situation alive. The writer uses the word *renyah* and *cair* because the meaning of *renyah* is the sound which is heard when you bite a crunchy snack. The word *cair* means "melt" and if it is being applied to situation, the meaning will tend to make an informal and happy situation.

The other example is data (2) which uses the word *mecah* (break) and it is applied to *wengi* (night). The word *mecah* literally means "breaking something into pieces", but when it is applied to the word night, it doesn't mean that the night will be broken into pieces. Night is a symbol of silent because people usually sleep at night and they don't do any activities that can make noisy sound. So the sentence means that the bicycle brings sounds that make the night is not solemn anymore.

##### c. Personification

- (3) *Watune sing gedhene sak ndase maling* (the stone is as big as the thief's head)

The data (3) shows that the word *watu* (stone) is compared to *ndase maling* (the thief's head). It is included into personification because it compares a thing which is a part of human body. From the sentence above, it shows that the size of stone is compared to the size of thief's head. It is common in Javanese culture to use expression *sak ndase maling* to express how big the thing is.

##### d. Epithet

- (4) *glundung mringis*
- (5) *memedi colok*

Epithet is a stylistic device which is based on the interaction of logical and emotive meanings. It shows a purely individual emotional attitude of the writer or the speaker towards the object mentioned. In the rubric *Alaming Lelembut* some phrases are included in epithet; such as in data (4) *glundung mringis*. *Glundung mringis* is one of the urban legends in Javanese culture which appears as a human head and it is rolling around in the street. It also has a grind when people accidentally kick it. *Glundung mringis* is included in epithet because the name of the object refers to the emotional attitude of the writer. The writer sees the object and gives the name which represents the attitude of the object. The other example is data (5) *memedi colok*. According to the writer, *memedi colok* is a Javanese urban legend which appears as a (ghost) lamp above *pocongan* (Indonesian ghost which is covered in white sheet and it usually jumps to frighten the people who see the ghost). *Memedi colok* is included in epithet because its name represents the way the object looks. *Memedi* means ghost and *colok* means lamp.

##### e. Hyperbole

- (6) *Bulak kang amba ngilak ilak* (a very big field)

The example of hyperbole is found in data (6) *bulak kang amba ngilak-ngilak*. *Bulak* is a field or usually a rice field. *Amba* means big. Actually by using the word *amba*, it already represents the size of the field but the writer uses the expression *ngilak-ngilak* from the word *kilak* which means palm to dramatize the situation. By using that expression, the writer wants to exaggerate the size of the rice field, because it is impossible for us to measure the rice field by using our hands. So, by using that expression, the writer wants to emphasize the size of the rice field.

#### 4.2. Those which Give Additional Characteristic of the Objects Described

The stylistic device which gives additional characteristics of the object described is simile. Simile is a stylistic device expressing a likeness between different objects. Here are the examples of simile in the rubric *Alaming Lelembut*.

(7) *kaya gabah diinteri nubras-nubras mlayu mrana mrene* (like scattered rice, run with no direction)

(8) *Jlug, sukune ngambah lemah kaya penerjun kan anjlog napak bantala ngono kae*  
(bum, his feet touch the ground just like sky diver comes to the ground)

Data (7) and (8) show the implementation of simile in the story. The usage of *kaya* expresses the likeness between different object. In data (7) the way people run is the same as scattered rice. It means that they run unfocusedly. In data (8) the way his feet touches the ground is the same as the way sky diver land falls to the ground.

#### 4.3. The Use of Phraseological Units and Allusions

(9) *Adoh ratu cedhak watu* (far from the queen close to the stone)

(10) *Aku mlayu sipat kuping nuju omahku* (I run very fast to my house)

Data (9) is a proverb to express how far your house is. The proverbs means that your house is so far away from the center of the government (queen) and it is close to the mountain (stone). Data (10) means that your run is very fast. *Sipat* means "tie" but in Javanese culture when it is combined with *kuping* (ears), the meaning will be different. The meaning is 'very fast or doesn't care about anything.' So the sentence means the subject runs very fast until he ignores everything on the way to his home.

#### 5. Conclusion

From this research, it can be concluded that the usage of stylistic devices in the Javanese urban legend stories can empower the stories. By using stylistics devices, the writer can deliver the message of the stories. The stylistic devices in Javanese urban legend stories can help the readers to go into the stories deeply, for example the usage of epithet in the stories can help the reader to imagine the form of Javanese urban legend.

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