

Language Style and Meaning in the Lyrics of Bojo Galak by Pendhoza

Laili Etika Rahmawati^{a*}, Putri Haryanti^b, Hari Kusmanto^c, Tety Bkti Sulistyorini^d, ^{a,b,c,d}Indonesian Language and Literature Education, Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta, Surakarta 57102, Indonesia, Email: ^{a*}Laili.Rahmawati@ums.ac.id

This research aims (1) to describe the language style the song Bojo Galak by Pendhoza; and (2) to describe the meaning of the song. Words, phrases, clauses, and sentences are the data for this research, which are sourced from the lyrics of Bojo Galak. These data are collected using listening and note-taking technique and analysed using stylistic and hermeneutical analysis method. The results show that (1) the language styles in Bojo Galak lyrics include: (a) the sound style of dominantly-used assonance in the lyrics, which is /e/; (b) the word style (diction) of the song uses numerous connotative words; (c) the sentence style is done by implicating words and particles. (2) the meanings consisted in Bojo Galak are (a) representative of verbal abuse by a wife against her husband; (b) describe complaints, or an outpouring of a husband's feelings about the nature or character of his partner; (c) teach the meaning of submission and patience in accepting the reality of life; (d) teach the meaning of sincerity or acceptance of the partner's situation; and (e) teaching the meaning of loyalty.

Key words: *Language style, song meaning, Bojo Galak.*

Introduction

Song progression in Indonesia has been a point of conversation in daily lives. As result of creative and imaginative work, songs use language as medium of expression and ideas of a composer. The song *Bojo Galak* is one of the songs composed by the band, Pendhoza. The song *Bojo Galak* gained its popularity when it was sung by *Via Vallen* and *Nella Kharisma* in music shows. Audiences from all age groups ranging from children, teenagers, adults to older people, are aware of this song. To express his/her idea, a composer uses language as a means of rhetoric in a song. Songs may be used as authentic text in language learning (Abdulhussein, 2014). The supporting argument is proposed by Srijongjai (2011) where

music in aural learning may be pleasing for students. The song composer uses his/her imagination and creativity and exploits language to create certain aesthetical nuance.

Composers often refer to idea-expressing as style. According to Al-Ma'ruf (2012: 9), style is a way to express idea and emotions using distinctive language that reflects creativity, personality, and characters of a composer in creating aesthetic effects. Based on that definition, style is particularly a technique used by the composer of *Bojo Galak*. The use of the language style of a composer is influenced by some factors such as ideology, environment, cultures, and ancestry (Dale, Tosto, Hayiou-Thomas & Plomin, 2015). Furthermore, those arts are repositories of cultural information, glittered with geographical details and ethnicity (Caffee, 2018).

Stylistics is a science related to the use of language in a literature. For the purpose of this research, *Bojo Galak* will be examined. It demonstrates how Pendhoza uses language as expression of their idea. In short, stylistics is a study on how aesthetics of language is applied in a song. According to Subroto (2013), stylistics is a field which studies distinction or uniqueness or the usage of language elements. Moreover, Nurgiyantoro (2015) describes stylistics as a study of artistic function of language use in various contexts.

The more comprehensive definition of stylistics comes from Al-Ma'ruf (2012: 12). It is a science whose domain studies the forms of language uses in literature (or song in the context of this research), which covers all empowerment of language potentials, uniqueness, and distinction, and also sound style (tone), words (diction), sentence, discourse, image and figurative language.

The object of stylistic studies in literature is the use of language, or in this case, the use of language in the song *Bojo Galak*. Nurgiyantoro (2014) describes that objects in stylistics study cover all use of language, including sound, graphology, and visual forms of literature. Hence, objects of this research are styles of sounds, words, and sentences in *Bojo Galak*.

Munir et al. (2013) discusses the use of diction and figure of speech and its functions in poetry collection, *Nyanyian dalam Kelam*. The dictions are loanwords from Javanese and foreign language, and also synonyms. The figures of speech are simile, metaphor, epic simile, personification, metonymy, synecdoche, and allegory. Both this research and Munir et al. (2013) study dictions. However, Munir et al. (2013) studied poetry while this research investigates a song.

Emandi (2014) conducted a study entitled "Seniors in Commercials-A Semio-Stylistic Approach". His investigation shows that television advertisements play an important part in shaping attitude towards older people and how younger audiences perceive older people. He argued if it is difficult to depict older people without their concerns of health problems. In

addition, regarding the false representation of older people, advertisements are not obliged to portray age groups in real proportion since their objective is selling products, not a social harmony campaign. This research shares the same method, which is semiotic study, with Emandi (2014). The difference is on the study object: they observe meanings in ads, while this research observes meanings in song lyrics.

Juwanti (2017) finds that striking elements in aesthetic concepts building on contemporary poetry written by Sutardji Colzoum Bachri are diction and language style. Poets have freedom to 'play' with the words to beautify poem stanzas. The language style used in contemporary poetry by Sutardji Colzoum Bachri uses hyperbole and repetition. This research and the research conducted by Juwati (2017) both focus on investigating language style. However, while Juwati (2017) examines language style in poetry, this research examines diction and language style in song.

Moreover, Fransori (2017) discovered aspects of strong and unpredicted word formation in the poetry *Kepada Peminta-minta* by Chairil Anwar. From a spiritual aspect, Chairil Anwar has an expressionist demeanour as portrayed in his poetry which is presented expressively. This poetry serves manner and reality in some certain society. Stylistics method is used in Fransori (2017) and in this research as well.

Another study conducted by Lestari et al. (2017) explores stylistics in poetry compilation *Asal Muasal Pelukan*. Their findings are (1) dictions used in the poetry are connotation words, concrete words, loanwords, greeting words, and vulgar words, (2) language style in poetry includes metaphor, personification, anaphor, hyperbole, rhetoric, synesthesia, paradox, simile, epithet, symplote, antithesis, tautology, oxymoron, anastrophe, *pars pro toto*; (3) imaginations are visual, auditory, articulatory, olfactory, gustatory, factual, kinesthetic, and organic.

Based on these discussions, the objectives of this research are (1) to describe language style in the song *Bojo Galak* by Pendhoza, and (2) to describe meanings implied in that song.

Theoretical Framework

In literature, the term 'style' is used to describe how an author expresses his/her ideas and emotions. According to Al-Ma'ruf (2012: 9), style makes the language medium produced fit author's creativity, personality, and characters in creating aesthetic effects. Based on that definition, style is a technique used by an author. Language style is highly related with ideas or ideology of a song composer. On the other hand, according to Tahir (2014:4768), exploring reality and creativity in art, particularly poetry, is not limited to the use of

formalistic poetical style and language. Language of art is a way that matters within. The author flows into the mind, body, and soul in hustle-and-bustle situation.

Language style becomes one of supporting elements in a literature and is highly related to other elements. Specific use of language, such as metaphor, may affect readers to be able to acknowledge author's idea that is portrayed in the writing. Through language style, authors may also move the readers to feel emotions and expressions, whether happiness or anger, that is poured into the writing (Lalanissa et al. 2017:2).

Stylistics is a study relating to the use of language in literature. It is how authors use language as expression of his/her idea. Therefore a song is basically a form of expression, emotion, fear and hope of a poet to his or her family, friends and et cetera (Bradt, Biondo&Vaudreuil, 2019). In short, stylistics is a study on the use of language in a song.

Study on styles is defined as language style and is focused on several expression modes, especially in literature and other types of texts. In other words, this analytical study is conducted by examining style features in the given text. This style feature, known as linguistic deviation, has effects on readers and is a new concept known as foregrounding. This foregrounding tries to define the effect of style variation on readers to reach fineness in literature (Ui, 2014: 38).

Research Method

The main approach in this research is qualitative descriptive (Tojo& Takagi, 2017; Zurqoni, Retnawati, Apino & Anazifa, 2019). Qualitative descriptive approach is used to describe diction and language style of the lyrics of the song, *Bojo Galak*. The research design is qualitative descriptive. Data in this research are words, phrases, clauses, and sentences of *Bojo Galak* song. These data are collected using method of listening and note-taking (Sudaryanto, 2015:203). Authors of this research conduct readings on song lyrics of *Bojo Galak* to identify language style of the song. Next, the authors do note-taking on data cards. The data is then analysed using stylistics method. This method is employed to examine the meaning behind dictions and language styles in song lyrics of *Bojo Galak*. The focuses of language styles in this research are on sound style, word style, and sentence style.

Discussions

Several language styles are identified in the lyrics of *Bojo Galak* as a result of the research. Language style in the *Bojo Galak* lyrics includes assonance and alliteration. Language style in the *Bojo Galak* lyrics uses simile and archaic words. In addition, sentence style that is contained in the song, *Bojo Galak* is sentence contraction.

Another finding is meanings or messages that are implied in *Bojo Galak* lyrics. Basically, songs are not only beauty creations formed from sounds, they also have expressions and meanings which need to be interpreted by listeners (Gritsenko&Aleshinskaya, 2016; McGuire, 2018). The meanings of *Bojo Galak* are (a) representing verbal abuse by a wife against her husband, (b) describing complaints or outpouring of a husband's feelings about the nature or character of his partner, (c) teaching the meaning of submission and patience in accepting the reality of life, (d) teaching the meaning of sincerity or acceptance of partner's situation; and (e) teaching the meaning of loyalty.

Analysis

First, this research will examine the stylistics of *Bojo Galak* song lyrics. Stylistics on the song *Bojo Galak* are divided into three styles of sound, word, and sentence. Next, study on comprehension of meanings contained in *Bojo Galak* is conducted. The following are song lyrics of *Bojo Galak* by Pendhoza.

*Wis nasibe kudu koyo ngene
nduwe bojo kok ra tau ngapenake
seneng muring, omongane sengak
kudu tak trimo, bojoku pancen galak*

*Sabendino rasane ora karuan
ngerasake bojoku sing ra tau perhatian
nanging piye maneh atiku wes kadung tresno
senajan batinku ngampet ono njero dada*

*Yowes ben nduwe bojo sing galak
yowes ben sing omongane sengak
Seneng nggawe aku susah
nanging aku wegah pisah*

*Tak tompo nganggo tulus ing ati
tak trimo sliramu tekan saiki
mungkin wes dadi jodone
Senajan kahanane koyo ngene*

*Sungguh keterlaluhan bojoku sing saiki
kliru sitik wae aku mesti diseneni
ameh dolan ro konco kok ora diolehke
senenange nuduh dikira lungo ro liyane*

*Yen wes ngono aku mung bisa meneng
tak jelasno malah mung nggawe kowe sepaneng
di matamu aku iki ora tau bener
kabeh mbok salahno, rumangsa wes paling pinter*

*Ibarate dele sing uwis dadi tempe
kudu tak lakoni yen pancen ngene dalane
abote nduwe bojo sing galak
lek ra keturutan senengane mencak-mencak*

*Ra usah digetuni aku kudu kuat ati
nganti tekan mati sliramu tetep nang ati
distel kendo wae, tak nikmati uripe
senajane galak bojoku pancen sing ayu dhewe*

*Kuat dilakoni, lekra kuat ditinggal ngopi
tetep cinta senajan bojoku gala*

Sound Style

Phoneme is the smallest element of language or the smallest lingual unit of language. Generally, phoneme is divided into two: vocals and consonants. In a song, phoneme is extremely important. Certain phoneme selections are highly concerned by a song composer, as its use will create particular aesthetic effects which are produced through sounds.

This can be understood since a song is basically fineness. The use of language or phoneme selection produces certain ambience which makes listeners feel as if they experience the events or messages of the song.

The rhythm formation in a song does not appear unintentionally as it has been a concern for song composer. For example, alliteration and assonance on stanzas of a song may create ambience. Alliteration is repetition of the same consonant sound in adjacent rows or sentences, while assonance is repetition of the same vocal sound. The following is assonances in *Bojo Galak* by Pedhoza. The song *Bojo Galak* composed by Pendhoza uses assonance. The phoneme mostly used in *Bojo Galak* is /e/. It can be seen from some lyrics of the song.

(Data 1)

*Wis nasibe kudu koyo ngene
seneng muring, omongane sengak*

In the lyrics above, the *Bojo Galak* song composer uses phoneme /e/. The use of phoneme /e/ is used to create beautiful sounds. Additionally, there are many rhymes—similar sounds in the end of words—used by the composer of *Bojo Galak* in his/her creative process as written in the following.

(Data 2)

first stanza

*Wis nasibe kudu koyo ngene
nduwe bojo kok ra tau ngapenake
seneng muring, omongane sengak
kudu tak trimo, bojoku pancen galak*

(Data 3)

seventh stanza

*ibarate dele sing uwis dadi tempe
kudu tak lakoni yen pancen ngene dalane
abote nduwe bojo sing galak
lek ra keturunan senengane mencak-mencak*

The data above contains similar sounds at the end of the words (rhyme) where both of them use sound /e/ and /k/. This is used by the sound composer to give emphasis on the character, a husband whose wife is grumpy. The use of that rhyme shows that the song composer is smart. *Bojo Galak* makes use of rhyme to create certain effect and meaning. The use of word *sengak* in Javanese is rarely found in daily communication.

The word *sengak* is categorized as an archaic word, ancient words that are long unused by its speakers. However, Pendhoza includes the word *sengak* in their song lyric. The use of archaic word certainly has particular meaning and purpose for the composer. Generally, the use of word *sengak* in *Bojo Galak* is proposed to preserve such word for Javanese language speakers. It can be comprehended as composer's attempt to keep local language, particularly Javanese, based on the fact that the composer is originated from Java.

Word Style (Diction)

Diction is the way of a composer in using or selecting words for his/her work. Diction can be described as selections of words by the composer to create meaning in a song. When discussing diction, denotative and connotative words are inevitable. Denotative is meaning of words which is the same as defined in dictionaries, or actual meaning. In contrast, connotative is additional meaning of word that goes beyond its actual meaning.

The use of dictions in *Bojo Galak* varies. It can be seen from several words used by the composer in describing a grumpy wife. The words *sengak*, *mencak-mencak*, *muring*, *diseneni*, and *sepaneng* basically have similar meanings which represents an angry wife. Words that have similar meaning are called simile.

Other than similar-meaning words (simile), *Bojo Galak* song also contains archaic word. Archaic word is used by Pendhoza in his creative process in composing the song. Archaic word in *Bojo Galak* song is *sengak*. The following lyrics contain archaic word, taken from third line of first stanza.

(Data 4)

seneng muring, omongane sengak

The word *sengak* in the lyrics is chosen to be in the song on purpose by the composer. The use of archaic word aims to awaken the era of the past. The word *sengak* is rarely used in daily communication.

The purpose of archaic word in *Bojo Galak* song lyrics is to awaken the era of the past. This is based on the fact that its composer resides in Java. Pendhoza is a band originated from Imogiri, Yogyakarta. Yogyakarta is a city which has high concern on its heritage culture, especially Javanese culture. Beside the fact that the use of archaic word is based on the composers' cultural background, its purpose also can be traced by other works of Pendhoza, which are in Javanese language.

The use of Javanese language in songs composed by Pendhoza is an attempt to preserve the language. Javanese language condition experiences quality and quantity decreases. The decrease in quality of the Javanese language can be detected from speech and written words, while its decrease of quantity can be identified from the use of Javanese language. There is a diglossia leakage in the domestic sphere, where communication is conducted using second language. It means that the mother language, or Javanese language in this context, is not used in domestic sphere as the smallest unit of cultural and lingual inheritance.

Another word style used in *Bojo Galak* song lyrics is proverb. Proverb used in *Bojo Galak* is located on the first line of seventh stanza. The following is lyrics of *Bojo Galak* as mentioned.

(Data 5)

*ibarate dele sing uwis dadi tempe
kuat dilakoni, lek ra kuat ditinggal ngopi*

Two lyrics above are Javanese proverbs. Its meaning is when something has already chosen and already done, its consequences need to be accepted. The context of the proverbs depicts a husband whose wife is grumpy, still has to accept his wife regardless of her anger.

Sentence Style

A composer, when composing a song, will use sentences which are expressive, interesting, and easy-to-understand by the listeners. Hence, it is possible for a composed song to have sentence contraction or shortened sentences. Sentence contraction in a song is not done without purpose. These are sentence contraction in *Bojo Galak*.

(Data 6)

Wis nasibe (Aku) kudu koyo ngene

The lyrics above are included in the first stanza of *Bojo Galak* song and contain sentence contraction. This is done by implying or eliminating *Aku* particle to create aesthetic message in the song. Contraction is also done in the first lyrics of second stanza.

(Data 7)

Sabendino (atiku) rasane ora karuan

The lyrics are located on first lyrics of second stanza of *Bojo Galak*. The composer compacts the sentence by eliminating *atiku* in the lyrics to create aesthetic impressions without changing the meaning of the lyrics. This can be understood as feeling feels emotions. Sentence contraction is also found in the fourth stanza.

(Data 7)

Tak tompo (bojoku) nganggo tulus ing ati

These lyrics are located in the first lyrics of the fourth stanza. The composer make *bojoku* particle implicit as a form of sentence contraction in order to create aesthetical ambience and communicative sentence. Next, sentence contraction in *Bojo Galak* is caused by making syllables implicit.

(Data 8)

*Nduwe bojo kok (o)ra tau ngapenake
Ngerasake bojoku sing (o)ra tau perhatian
Lek (o)ra keturutan senengane mencak-mencak
(o)ra usah digetuni aku kudu kuat ati.*

Sentence contraction in lyrics above turns syllables to be implicit to create aesthetical ambience in *Bojo Galak*. Contraction is done by making syllable (*o*) of the word *ora* implicit. The word *ora* is transformed into *ra* as its shortened form. The same contraction is also located in third stanza.

(Data 9)

*(i)yo wes ben nduwe bojo sing galak
(i)yo wes ben sing omongane sengak*

The lyrics above, which are the first and second lyrics of the third stanza, have contraction. Contraction in the beginning of the sentence is turning syllable (*i*) to be implicit to create aesthetic ambience in the lyrics. The word *iyoy* is shortened into become *yo*. Lyrics contraction is found in fifth stanza.

(Data 10)

ameh dolan (ka)ro konco kok ora diolehke
senenange nuduh dikira lungo (ka)ro liyane

Lyrics above, which are located in line 3 and 4 of the fifth stanza, have syllable contraction. The implicit syllable is **(ka)** and this contraction is applied to create aesthetic ambience in the song lyrics. Syllable contraction **(ka)** results in short form of *ro*.

The Meaning of *Bojo Galak* Song Lyrics

Data (1)

Wes nasibe kudu koyo ngene
(The fate has already been like this)
Nduwe bojo kok ratau ngepenake
(How come having wife is never pleasing)
Seneng muring, omongane sengak
(Constantly nags, words so hurtful)
Kudu tak trimo, bojoku pancen galak
(Must accept that my wife is grumpy)

The lyrics *omongane sengak* may imply as verbal abuse done by a wife to her husband. Verbal abuse is violence through words. This kind of violence affects people psychologically, not physically. Verbal abuse is manifested through speech. This speech uses high intonation and identified by words which are straightforwardly offensive. Furthermore, this violence is generally known for its loud tone, harsh words, offensive talk, and et cetera (Sudaryanto dalam Baryadi, 2012: 36).

In addition, the meaning of lyrics '*kudu tak trimo, bojoku pancen galak*' is the husband's patience on accepting the wife whatsoever. In a marriage, discrepancy of expectation and reality is often found. When that discrepancy is expressed through language or speech, it may lead to verbal abuse. If verbal abuse is done continuously, it can hurt or offend the speech partner or the spouse in particular and may end up in a divorce.

(Data 2)

Sabendino rasane ora karuan
(Everyday it feels uncertain)
Ngerasake bojoku sing ra tau perhatian
(Feeling my wife who never pays attention)

Nanging pie mane hatiku wes kadung tresno
(But what do I do? My heart is in love already)
Senajan batinku ngampet ono njero dada
(Even though my heart endures pain inside my chest)

The lyrics ‘*sabendino rasane ora karuan, ngerasake bojoku sing ra tau perhatian*’ above represents continuation of a husband’s feelings outpouring regarding his wife’s attitude or character. However, the husband still loves his wife despite the painful feeling inside his chest. It is represented by lyrics ‘*nanging pie maneh atiku wes kadung tresno, senajan batinku ngampet ono njero dada*’.

(Data 3)

Yowes ben nduwe bojo sing galak
(It’s okay to have grumpy wife)
Yowes ben sing omongane sengak
(It’s okay that her words are harsh)
Senengng gawe aku susah
(Often make me troubled)
Nanging aku wegah pisah
(Yet I don’t want to part)

Overall, lyrics above represent a husband’s submission to accept the reality of his wife’s characters. Although the wife has a slightly awful character, the husband is still loyal and do not want to separate.

(Data 4)

Tak tompo nganggo tulus ningati
(I accept with sincere heart)
Tak trimo sliramu tekan saiki
(I accept you until now)
Mungkin wes dadi jodone
(Perhaps it is meant to be)

The lyrics ‘*tak tompo nganggo tulus ningati*’ represents sincerity and a big heart of the husband in accepting the reality. that he has a wife with an awful attitude and speech. The following lyrics of ‘*mungkin wes dadi jodone, senajan kahanane koyo ngene*’ describes that the husband accepts fate or the reality of having a wife or a life partner even though the situation is slightly upsetting.

(Data 5)

Abote nduwe bojo sing galak

(It is hard to have grumpy wife)

Lek ra keturutan senengane mencak-mencak

(If she's not granted, she likes to rant)

Ra usah digetuni aku kudu kuat ati

(No need to feel regret, I have to stay strong)

Nganti tekan mati sliramu tetep ning ati

(Until death, you will be still in my heart)

The lyrics '*abote nduwe bojo sing galak*' describe the husband's complaint of how hard it is to have a wife with a ferocious character. If the wife's wishes are not granted, she rants. However, it is contrary with the lyrics '*ra usah digetuni aku kudu kuat ati, nganti tekan mati sliramu tetep ning ati*' which imply that such situation is not to be regretted, that the husband has to stay strong-hearted, and the husband's commitment to stay in love with his wife no matter what happens.

(Data 6)

Distel kendo wae, tak nikmati uripe

(Just take it easy, I enjoy life)

Senajane galak bojoku pancen sing ayu dhewe

(Even though grumpy, my wife is still the most beautiful)

Kuat dilakoni, lekra kuat ditinggal ngopi

(Going strong, if not just drink coffee on it)

Tetep cinta senajanbojoku galak

(Still in love although my wife is grumpy)

The lyrics '*senajane galak bojoku pancen sing ayu dhewe*' represent an expression of the loyalty of a husband who has ferocious spouse, yet he thinks that he has the most beautiful wife. Next, the lyrics '*kuat dilakoni, lekra kuat ditinggal ngopi*' portrays a proverb that is applied in life by the husband. If he is strong enough, he goes through it and if not, he just drinks coffee. The last lyrics of '*tetep cinta senajan bojoku galak*' depict husband's loyalty though having a wife who is grumpy.



Conclusion

Based on the discussions, it can be concluded that (1) the language styles in *Bojo Galak* lyrics are including: (a) the sound styles of assonance and alliteration, (b) the word styles (dictions) of simile and archaic words; (c) the sentence style of sentence contraction, (2) the meanings consisted in *Bojo Galak* song are (a) representing verbal violence done by a wife against her husband; (b) describing complaints or outpouring of a husband's feelings about the nature or character of his partner; (c) teaching the meaning of submission and patience in accepting the reality of life; (d) teaching the meaning of sincerity or acceptance of partner's situation; and (e) teaching the meaning of loyalty.

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