

A Stylistic Study on the Literary Works of Ki Padmasusastra Holistic Critique Perspective

Prasetyo Adi Wisnu Wibowo

Linguistics (Doctoral Program), Postgraduate Program
Sebelas Maret University, Surakarta

Abstract

This stylistic study explores the uniqueness and the specialty of the language use exerted by Ki Padmasusastra in his literary works. Ki Padmasusastra was a famous author after the age of Javanese poets. His contribution to the progress of Javanese language, literary works, and culture was considerable. The strong characteristics in his authorship successfully led to his fame as an author. His creativity in the authorship helped advance the civilization of the people.

Keyword: stylistic, literary works, Ki Padmasusastra

A. Introduction

Ki Padmasusastra (1843-1926) was an author who observed Javanese language, literary works, and culture after the age of Javanese poets such as Yasadipura I, Yasadipura II and Ranggawarsita. He was not a royal poet, but he produced many masterpieces as fine as the works of the royal poets. His nickname was Suwardi while also was known as Ki Padmasusastra, Ngabei Wirapustaka and Ki Prajapustaka (Wibowo, 2010: 113). In 1890-1925, many of his literary works were published in the printed version by several publishers.

Mahmud (2010) states that local genius created by old time poets, including Ki Padmasusastra, is categorized as *adiluhung* culture type since it can be used as a life guide in the form of manners. The national character building today is merely a dream if it is not for the use of the traditional culture view exerted in the life of the people in the past. The birth of literary works in the form of proses or poems does not solely root from the aspect of structure. In fact, it is also closely related with author's tendency on the expression style. Every author must seek to show distinction in terms of the characteristics of individualism, originality and personal touch (Subroto, *et al.* 1997: 3).

Sometimes, ungrammaticality occurs in literary works. It is attempted on purpose in order to achieve aesthetic effects (Riffaterre, 1978: 2). Dita (2010: 188-189) asserts that in the literary works such as proses or poems, there is a deviation in the chosen vocabularies or dictions. Authors resort to a diverged expression in attempt to deliver a particular effect onto the readers and to produce a particular message.

The expertise and the uniqueness of Ki Padmasusastra in using language in *Serat Rangsang Tuban* is shown as follows.

(1) ... *tinutup ing paniti botên katingal kasêmêkanipun, namung wêninging jangga kawuryan sumorot apindha thathit, prêmbayunipun katingal sawêg gumana saking kapathêt ing rasukan, kocaking netra pindha lintang karainan, dhasar sêsinomipun barèh kados mêngtas wungu saking sare, tindakipun mucang kanginan, kicating pada gumêbyar pindha andaru lèlampah. ... (SRT/8)*

'... closed by peniti so her bra is hard to see, but her neck is glistening like a thunderbolt, her breasts seem massy in her squeezing tight dress, her winking sparkles like a diamond in the sky, her hair on the forehead is tangled as if she had just got off from bed, she walks her *muncang kanginan*, her steps shimmer like wandering *ndaru*...'

In the data shown above there occurs the utilization of prefix {*a-*, *ka-*} as in *apindha* (as if), infix {-*in-*, *-um-*} in *tinutup* (closed), *sumorot* (glistening), *gumêbyar* (sparkling), suffix {-*ing*} in *wêninging* (her clearness), *kocaking* (her move), *kicating pada* (her steps). It makes the dictions sound more poetic and archaic. The affixes exerted by Ki Padmasusastra in the literary works are used to manifest his expression and they are capable of presenting a particular effect to build up a sense of *adiluhung* (beautiful and classy), authority and majesty.

For that matter, it had been reasonable for the researcher to conduct a linguistic study in order to find and describe the uniqueness of the language use in the literary works of Ki Padmasusastra. Therefore, the stylistic study with holistic critique perspective was undertaken on the four literary works of Ki Padmasusastra because they all have uniqueness in the language use. The literary works analyzed were *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi*, dan *Serat Kabar Angin*. The study was primarily concerned with linguistic aspects that play a major role in the manifestation of the expression force of the author. It was also focused on the description of the uniqueness in the linguistic expression of the author. The description of the uniqueness itself is beneficial in understanding and interpreting the message contained in the four literary works.

A stylistic study on literary works carried out by relating the socio historic background and the ideology of an author and its significance in the holistic literary interpretation had been rarely conducted in the knowledge of the researcher. So far researches on the literary works mostly focused on the linguistic analysis. The stylistic study on the literary works by relating to its significances in the interpretation of the literary works themselves needed to be encouraged. A stylistic study should not only conclude only at the point of the description of the linguistic phenomena, but it should go beyond that until it draws a literary interpretation, which is the core of literary arts.

The source of the value of the work arts, especially literature works, is basically concerned with three components: (1) authors, (2) literary works and (3) readers. The three components coexist and interact in making the value of every literary work. Therefore, to obtain a holistic understanding, any research on literary works must not leave one of the three components out (Abrams, 1979: 6-29, Sutopo, 1995: 8-9).

The holistic or the complete understanding about the stylistic uniqueness of the four literary works of Ki Padmasusastra based on the three interacting components which are objective factor (the literary works themselves), genetic factor (the author) and affective factor (the readers) is needed in order to obtain a more thorough and holistic understanding concerning the stylistic uniqueness in the four literary works of Ki Padmasusastra.

The research problems in this study are as follow:

1. How is the uniqueness and the specialty of the language use (sounds, sound patterns, sound values, vocabularies, semantics, word formation, syntaxis and imagery) exerted by Ki Padmasusastra in his four literary works (objective factor)?
2. What is the influence of the socio historic background and the ideology of the author on the language use exerted by Ki Padmasusastra in his four literary works (genetic factor)?
3. How is the reception/response of the readers on the stylistic message in the four literary works of Ki Padmasusastra?

B. Theoretical Review

Stylistics is the study of the use of language in certain ways that it creates a particular effect. Style is a certain specific way used by somebody to express himself; personal style (Shipley, 1979: 314, Leech & Short, 1984: 13). According to Brams (1981: 190), language style is how a speaker or writer says whatever it is that he says or, in another word, it is the uniqueness of a writer/author or speaker. Style in a broad sense covers a group of authors/writers, a particular country, a particular time and a particular writing style (Satoto, 1995: 36). According to Leech & Short (1984: 10), style is associated with the ways to use language in a particular specific context, by a particular author, for a particular purpose. The focus of stylistics is the language style. So, style is a particular set of characteristics in the use of language.

Stylistics does not only concern with language style of the literary works, but also deals with language style in general, although its primary focus is the most complex literary language. Style acts as a dress of thought or a manner of expression (Turner, 1977: 7-8, Satoto, 1995: 36).

Stylistics is a study that discusses the uniqueness of the language use exerted by an author using a linguistic approach. Linguistics has an academic validity to study the language use of literary works in an attempt to contribute to the literary critiques, since literary works are considered as a literary discourse by utilizing potentials in the language for the sake of literary interpretation (Subroto, *et al.*, 1997: 3).

Turner (1977: 7) states that stylistics is a part of linguistics that emphasizes on the discussion of the variation of complex language use in the literary works. Next, Short (1989: 183) asserts that stylistics is a linguistic approach used in the study of literary texts. In addition to that, Crystal (1969: 9) also states that stylistics belongs to the category of scientifically linguistic study since it examines language variations.

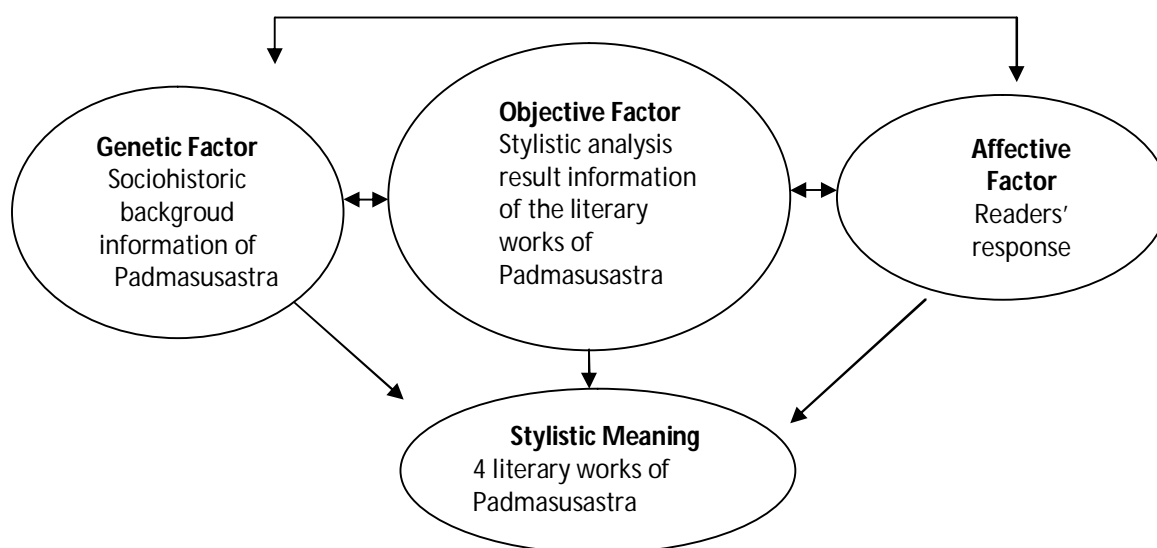
Abrams (1981: 190-191) affirms that an analysis of language style may be in the form of diction analysis or chosen words analysis, its sentence structure and syntax, the density and type of its figurative language, the pattern of its rhythm, sound components and other formal features.

Diction varies depending on the form, meaning, structure of the language or structure of the given text, as in how poetic language differs from daily language. Consequently, the variation of diction will cause effects on the readers (Mahmood, 2014: 76).

In a stylistic study on a literary work, diction is utilized by the author to achieve particular effects. For that matter, the research focus should be put on the form of the chosen language expression and the effects it causes. Of course, the effects caused by the diction are based on the situation of the style in the literary works because the style positions in the literary works determine its meaning and its effects.

In the creation of literary works the processing of the ideas is related to the attempts at creating crystal clear and rich ideas through the form of expression that is compactly complete and imaginative (Aminuddin, 1995: 5-6). The words used by someone in communication actually reflects his character and personality in the interaction (Msuya, 2014: 132). Imagery is constructed by the author in order to make the used language more alive and to add the depth of the meaning (Aslam, *et al.*, 2014: 5).

The source of the values of the work arts, especially literary works in this case, is basically concerned with three components: (1) the author, (2) the literary work, and (3) the readers (Sutopo, 1995: 9). The holistic or the complete understanding about the stylistic uniqueness of the four literary works of Ki Padmasusastra based on the three interacting components which are objective factor (the literary works themselves), genetic factor (the author) and affective factor (the readers) is needed in order to obtain a more thorough and holistic understanding concerning the stylistic uniqueness in the four literary works of Ki Padmasusastra (Sutopo, 2006: 144)



C. Research Method

This study is a qualitative descriptive study with the application of stylistics approach.

The data source of objective factor are four literary works of Ki Padmasusastra in the form of *gancaran* proses: (1) *Serat Rangsang Tuban (SRT)* which is Javanese codex printed in Javanese writing published by N.V. Budi Utama in Surakarta (1912), (2) *Serat Prabangkara (SP)* which is Javanese codex printed in Javanese writing published by Tan Khoen Swie, Kediri (1921), (3) *Serat Kandha Bumi (SKB)* which is Javanese codex printed in Javanese writing published by Tan Khoen Swie, Kediri (1924) and *Serat Kabar Angin (SKA)* which is Javanese codex printed in Javanese writing published by Vogel van der Heyde & Co, Surakarta (1902). On account of the Javanese writing, the data source needed to be intersemiotically translated into Latin writing. The four literary works *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi*, and *Serat Kabar Angin* in this research were collected by using purposive sampling technique with criterion based selection (Sutopo, 2006: 53).

The data sources of genetic factor are informants who are close relatives of Ki Padmasusastra and socialites who recognize the literary works and the characteristics of Ki Padmasusastra. The data source of affective factor are informants such as critics, literati, academics and students of Department of Local Literature, Faculty of Letters and Fine Arts, Sebelas Maret University. These informants are genetic factor as well as affective factor data source in holistic critique study model. They were treated as the key informants that were expected to provide inputs on the style of the four literary works of Ki Padmasusastra.

Hence, the interaction of objective factor, genetic factor and affective factor viewing that the message of people's expression in the form of literary works cannot be detached from its context. The reality of socio-cultural aspect is always bound by the dialectical interaction of subject and its object. That leads to an understanding that an interpretation over stylistic meaning of the four literary works of Ki Padmasusastra should be undertaken by taking socio-historical background of the author and the response of the readers into account. The dialectical interaction of the four literary works of Ki Padmasusastra (objective factor), socio-historical background of the author (genetic factor), and the response of the readers (affective factors) had been put into work constantly until the conclusion of the stylistic meaning of the four literary works of Ki Padmasusastra was drawn.

D. Data Analysis

1. The Uniqueness and Specialty of the Language Use of Ki Padmasusastra through His Four Literary Works

a. The Uniqueness of Language Sounds

Ki Padmasusastra often resorted to *purwakanthi-purwakanthi* in his prose language. The utilization of phonemes in the literary works does not only amplify the beauty of the literary texts, but it also projects to create a particular nuance generated from the character of the sounds (phonemes). It is the way Ki Padmasusastra showed his uniqueness and specialty in the prose language use. Even though the text is manifested in the form of prose, the beauty and the rhymes of the sounds are prioritized. The existence of rhymes in the literary texts leads to the rhythm. It can be described as a steady move caused by the repetition of sounds, constant changes, sound variations from words in prose lines so that all of which orchestrate a musical artistry.

1) Purwakanthi Guru Swara (Assonance)

(2) *Sang prabu tansah angêlar jajahan, misuwuring asmanipun angèbêki jagad, para ratu sami suyud sumawita botên kalayan kagêbag ing pêrang, anggêpipun sami ambathara. Sang prabu nêngênakên kaprawiran, mila ingkang para abdi sami ulah kasampurnaning kawruh pêrang, aji jaya-kawijayan, kadigdayan lan kanuragan,...*(SRT/1)

'the king always expands his ruling area, his name echoes glory in the world and all arena, all other kings submit themselves to him not because of wars, he is reckoned to be the representative of God in the land of the world, he has ardour in valour, therefore his people dedicate themselves to learning the art of war, the art of defense, the art of invincibility, and the art of fights...'

Assonance [A] in data (2) occurs repeatedly in various positions: a) beginning of the word/first syllable, b) second syllable before the end of a word (penult), c) third syllable before the end of a word (antepenult), d) last syllable of a word (ultimate). Sound [A] as a formal iconicity, deals with the forming of lips or mouth when sounding [A]. That forming is utilized as a tool for iconicity. In sounding [A], mouth opens wide with upper lip pulled upper and lower lip pulled lower, or in other words, moving towards different ends. This kind of forming is utilized by the author to show the vastness of the territory or the vastness of the knowledge of Prabu Sindupati.

(3) *Patihipun sang nata taksih kalêbêt santana ajêjuluk Radèn Apatih Giripawaka, bijaksana mêngku bang-bang pangalum-aluming praja, sinuyudan ing wadyabala...*(SP/1)

'The Patih (general), namely Raden Apatih Giripawaka, is somehow related to the king, wise, holding national power and feared by warriors...'

The utterance above contains closeness in word association. Such an interpretation is drawn from the coherence of vocal sound [O]. Sound [O] in *santana* (relative) is followed by sound [O] in *Patih Giripawaka*, *bijaksana* (wise), *praja* (nation) and *wadyabala* (warriors). Therefore, the utterance has a strong rhythmic emphasis in account of the sound [O] that occurs linearly. The assonance of the sound [O] above is employed to illustrate the dignity of Sang patih Giripawaka.

The characteristic of sound [i] is associated with a soft and tender character. The sound of [i] in the data is used to describe the loyalty of *kyai patih*.

(4) *Kyai patih mundur saking ngajêngan lajêng angruktèni pirantos badhe panglabuhing jabang bayi, winot ing joli kajêng nagasari...*(SRT/43)

‘Kyai patih retreats and observes the equipment for hauling down the baby, put into *joli* (palanquin) that is made from *nagasari* wood...’

The characteristic of sound [i] in data (4) is utilized to portray the love of the patih for the baby that will be hauled down the river. The tenderness and the kindness of the patih as well as the purity of the baby are very convenient if they are expressed by sound assonance [i] that typically has a soft and tender character.

2). *Purwakanthi Guru Sastra (Alliteration)*

(5) *Putêg manahipun Endhang Siti Pasir, pèpontonipun badhe kesah saparan-paran pados margining pèjah, awit wontên ing patapan botên kuwawi nandhang susahing manah...*(SKB/19)

‘Endang Siti Pasir feels lost at sea, in her heart she desires to go wherever she can find a path to death, for in her asceticism she barely bears sorrow...’

(6) ... *yèn ingupadosan inggih botên sagêd pinanggih, wasana mupus ing panggali pasrah dhatêng dewa ingkang linuwih,* (SKB/21)

‘...even if it is sought, it is not found, then eventually accept it in the heart and submit to the almighty god...’

In data (5) and (6) above, there occurs the utilization of alliteration /h/ that can enhance the beauty in the pronunciation. In addition to that, it also gives a certain effect to the association of the readers that an event or a circumstance described by an author is an event truly recorded and attached in the heart of the readers.

3). *Purwakanthi Lumaksita*

(7) ... *dumugi ing pucak, pucaking ardi katuwuhan kajêng ...*(SP/46)

‘...reaching the top, the top of the mountain is grown by trees...’

In the text above there occurs the utilization of *purwakanthi lumaksita* word **pucak** (the top) that can enhance the beauty in the pronunciation. Also, it is followed by the same word **pucaking** (the top of), which has a suffix {-ing} that can also enhance the beauty in the pronunciation.

(8) *Botên kénging janma mara janma mati sato mara sirna, ...*(SKB/48)

‘Men cannot come men will die, animals that come will perish...’

There occurs again *purwakanthi lumaksita* in the text above. Especially, it can function as a tool to strengthen the feeling expressed by the author.

b. The Uniqueness of the Morphology

Prefix {ka-} is often opted in the four literary works of Ki Padmasusastra. Prefix {ka-} is often used by Ki Padmasusastra in his literary works because it can create an archaic value on the word containing it.

(9) *Ingang raka karangkul lajêng kabopong kabêkta mêngtas...*(SKA/33)

‘The sibling is hugged and taken outside...’

(10) ... *ora wurung kdarbé ing wong kang ora milu kangelan.* (SKB/4)

‘... definitely will be possessed by someone else who feels no sorrow...’

The utilization of other affixes that embody an archaic value is shown in the words with prefix {ma-}. The examples are given below.

(11) *Rara Apyu murang marga malêbêt ing wana sêpi,...*(SP/20)

‘Rara Apyu goes into the silent woods...’

(12) ... *lakune aja kumpul, binancang-bancanga mangalor mangidul, mangetan lan mangulon,*(SKA/83)

‘...your journey should not be in one direction only, it should be going to the north, to the south, to the east, and to the west...’

In data (11) above the word *malêbêt* is derived from the formation {ma+lêbêt} = *malêbêt* (made to go in/enter). It also works the same way with the rest of the words. *Mangalor* ‘made to go to the north’ is derived from {maN+êlor}; *mangidul* ‘made to go to the south’ is derived from {maN+kidul}; *mangetan* ‘made to go to the east’ is derived from {maN+etan}; *mangulon* ‘made to go to the west’ is derived from {maN+kulon}.

The utilization of prefix {*a-*} makes the utterance sounds more melodious because the utilization of this prefix is generally regarded to contain an archaic value.

Words formed with prefix {*a-*} as in data (13) below such as *amaoni* ‘refuse’, *amung* ‘only’, *andhèrèk* ‘follow’, and *anitipakên* ‘entrust’ are felt to be particularly stressed by the author by clearly voicing the prefix {*a-*}.

(13) ... *ingkang abdi sampun botên sagêd amaoni, kawula amung andhèrèk sakarsa paduka, botên langkung kawula namung anitipakên anak kawula èstri ...*(SKB/28-29)

‘...I cannot refuse, I can only submit to your will, I entrust to you my daughter...’

In the four literary works of Ki Padmasusatra, the utilization of prefix {*Pa/PaN-D*} is very productive.

(14) *Jumênêngipun sang prabu putri mawi pasamuwan agêng sarta mawi kajênêngan para ratu ing amôncapraja, pangastaning paprentahan sarta pangadilan parapabên, panêrak tuwin lampah kadurjanan sampun botên nguciwani...*(SRT/97).

‘The queen is sworn to the throne with a huge ceremony and party that is attended by foreign kings, ways of leading and ruling as well as the going of justice, prohibition and evil deeds are no longer disappointing...’

Data (14) above contains the word *pangastaning* which is derived from {*paN+asta+ning*} = *pangastaning* ‘ways of leading’, the word *paprentahan* which is derived from {*pa+prentah+an*} = *paprentahan* ‘ways of ruling’. The word *pangadilan* ‘the going of justice’ is derived from {*paN+adil+an*} = *pangadilan*.

Data (15) below contains the use of infix {-*um-*} that makes the word in which it is affixed sound more archaic such as *kumriwik* ‘the sound of water dropping’, *gumêbyar* ‘glisten’.

(15) *ilining toya kumriwik anjog trêjunging jêjurang mancur kasorotan surya gumêbyar, ...*(SP/22). ‘The flow of water down the valley sounds melodious and glistens against the ray of sunlight...’

Suffix {-*ing*} and {-*ning*} sound more archaic and more reverberating. The words that have these suffixes are productive in use. They can make the sounds more beautiful. The suffixes are aesthetic because if they are pronounced their sound reverberates or echoes. In contrast, suffix {-*e*} is less aesthetic in the use because if it is pronounced, it does not produce a reverberating sound.

(16) ... *sanadyan ananing pêpati kowe iya nora nêmu dosa, awit pamrajaya iku pamalêsing patrap roda-paripêksa, mulane biratên tikbraning atimu, ...*(SRT/54).

‘...even though there were a murder you did not commit a sin, since it is a form of revenge to a rape, therefore, do not live in sadness...’

Data (16) above contains the word *tikbraning* ‘sadness’ which is derived from {*tikbra+ning*}. The use of suffix {-*ning*} is suitable to describe a neverending pain of sorrow or sadness.

c. The Uniqueness of the Diction

1) The Use of Kawi Language

Archaic words that belong to Kawi language in the four literary works by Ki Padmasusastra play a crucial role because they can create a beautiful impression. Below are shown some archaic words of Kawi language used in the four literary works.

(17) *Ing nagari Indhu wontên ingkang jumênêng nata ajêjuluk Maha Prabu Andakara, agêng karatonipun, pintên-pintên nagari ingkang sami suyud nungkul aris botên kalayan kagêbag ing prang, kapraban ing kawibawan dening kontaping asmanipun sang prabu, dhasar ratu agung binathara, nyakrawati ambaudhêndha...*(SP/1)

‘In the country of Indhu there lived a king named Maha Prabu Andakara, whose realm is vast, for which other countries respect and obey in a good will, people adore his dignity and his fame, oh he was really a mighty king who is the ruler of a land and the justice.’

In the text above, there contains some Kawi vocabularies that amplify the beauty of the language use. They are *nata* ‘king’, *ajêjuluk* ‘named’ which is *dwipurwa* form of the word *juluk* ‘name’ receiving prefix {*a-*}, *suyud* ‘respect’, *nungkul* ‘obey’, *aris* ‘good’, *kapraban* from word *praba* ‘sunray’ receiving confix {*ka-an*}, *kawibawan* ‘dignity’ from word *wibawa* ‘noble/dignity’ receiving confix {*ka-an*}, *kontaping* ‘his fame’, *binathara* ‘like a god’ from word *bathara* ‘god’ receiving infix {-*in-*}, *nyakrawati* ‘ruler of the world’.

2). The Uniqueness of Personal Diction (The Writing of Author Name)

The uniqueness in other language use demonstrated by Ki Padmasusastra is in terms of the writing of author name. Javanese literary works do not normally have the name of the author. They usually only have *sandiasma*. However, Ki Padmasusastra seemed to explore and show something different with his literary works.

(18) *Sêrat Rangsang Tuban. ... kaanggit dening Ki Padmasusastra. Tiyang mardika ingkang marsudi kasusastran Jawi ing Surakarta...* (SRT/Sampul)

‘Serat Rangsang Tuban... written by Ki Padmasusastra, a free man who loves to dedicate his life for Javanese literature in Surakarta...’

(19) *Sêrat Prabangkara. ... Kaanggit dening: Ki Padmasusastra Tiyang mardika ingkang amarsudi kasusastran Jawi ing Surakarta....* (SP/Sampul)

‘Serat Prabangkara... written by Ki Padmasusastra, a free man who loves to dedicate his life for Javanese literature in Surakarta...’

(20) *Sêrat Kandha Bumi karanganipun Ki Padmasusastra tiyang mardika ingkang marsudi kasusastran Jawi ing Surakarta...* (SKB/Sampul)

‘Serat Kandha Bumi is written by Ki Padmasusastra, a free man who loves to dedicate his life for Javanese literature in Surakarta...’

It is one of the uniqueness and the speciality of Ki Padmasusastra. In writing his literary works he always added some description after putting his name such as *Tiyang mardika ingkang marsudi kasusastran Jawi ing Surakarta* ‘a free man who loves to dedicate his life for Javanese literature in Surakarta’

Ki Padmasusastra was a democratic man who had a global knowledge. He never rejected a foreign culture if he thought that it could enrich the nuance of local culture, for instance in case of the renewal of literature writing model. The addition of *Tiyang mardika ingkang marsudi kasusastran Jawi ing Surakarta* after his name actually means that he did not want to be bound by anyone or anything. He wanted to be *tiyang mardika* (a free man) when he wrote a literary work.

3) The Uniqueness of the Character Names

Character names in the four literary works by Ki Padmasusastra refer to four natural elements according to the title of the literary works. *Serat Prabangkara* is a signification of fire element, and therefore, the character names in it contains the fire element ‘*geni*’ such as Dewi Geniara, Jaka Geniroga, Pangeran Prabanggeni and many more. The characters in the *Serat Prabangkara* are as follow.

(21) *Nyariyosakên Prabu Andakara...* (SP/Sampul)

‘Tells about Prabu Andakara...’

The character name Prabu Andakara, a king in the land called Indhu in *Serat Prabangkara*, if viewed from the word *andakara*, means *srengenge* ‘the sun’. The sun as the source of light in the world has embodies fire element. In addition to that, the name of *sang patih* ‘general’ of Indhu, Raden Apatih Giripawaka, also contains a fire element. In that case, *giri* ‘mount’ and *pawaka* ‘fire’ are related with fire element. Some other character names as Dewi Geniara and Pangeran Prabangkara all also embody one of the natural elements, that is fire element. The meaning of *prabangkara* itself is the sun, which in many ways involves an element of fire. This is the uniqueness of Ki Padmasusastra in creating character names: character names were created based on the title of the literary works and also the element of nature in them.

The characters in *Serat Rangsang Tuban* also have uniqueness in term of names. Their names are often found to be involved with water element.

(22) *Sêrat Rangsang Tuban, nyariyosakên ... Sang Pangeran Warihkusuma ...* (SRT/Sampul)

‘Serat Rangsang Tuban ... tells ... Sang Pangeran Warihkusuma ...’

d. The Uniqueness of the Syntax

The four literary works by Ki Padmasusastra have uniqueness in the syntax. The examples are as follow.

The syntax uniqueness in the language of Javanese literature is realized in the complexity with a series of MD typed nominal group, that is a nominal group that consists of a modified word positioned in the front preceding the modifier word.

(23) *lakune diarani: saptabrata, têngêse: laku pitu,..* (SKB/7)

‘His path is called: *saptabrata*, it means seven acts,...’

Saptabrata is an inversion with the regular formation *brata sapta*, which means seven acts (an act of meditation as many as seven kinds).

The uniqueness of construction with the pattern N followed by suffix {-ing} and N is also often found in the Javanese literature. The construction is in the form of nominal group and it shows a passive form.

(24) *Sang Pandhita midhangêt aturing wayah sanalika kagèt,...(SKB/16)*

'The monk who just heard what his grandson said is startled, ...'

(25) *Sumiliring maruta manda ambêkta gandaning sêkar ... (SKA/4).*

'The swirl of wind brings the fragrance of the flowers...'

e. The Uniqueness of the Use of Language Style

1). Simile/Pepindhan

In the language use of the four literary works by Ki Padmasusastra, *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin*, the use of simile is productive and utilized distributively.

(26) *Rara Apyu, sariranipun singsêt ... apindha pradapaning angsoka, wadananipun mancorong pindha kartika mabangun... (SP/1).*

'Rara Apyu has a sexy body... like a young leaf of *angsoka* flower, her face glisters like a fullmoon...'

Pepindhan 'simile' in data (26) above is signed by word *pindha/apindha* 'like'. Simile above is used to describe the beauty of the body of Rara Apyu with the comparison *apindha pradapaning angsoka* 'like a young leaf of *angsoka* flower' and her beautiful face *pindha kartika mabangun* 'like a fullmoon'.

2). Metaphor

There are found metaphors in data below as the wind flows as if it could do a job people do in the utterance *samirana midit ambêkta gandaning sêkar* 'the wind swirls bringing the fragrance of the flower'. The moonlight is said to be as if tearing through the leaves, which is expressed as *soroting rêmbulan ingkang ambêdhah lêlongkangan sêlaning godhong* 'the moonlight that tears through the leaves'. The exertion of the metaphor projects the utterance to be more alive.

(27) *Samirana midit ambêkta gandaning sêkar saya adamêl rêncêming galih, ... (SRT/49)*

'The wind blows/swirls bringing the fragrance of the flowers and it deepens the pain of the sorrow in the heart, ...'

(28) *... soroting rêmbulan ambêdhah lêlongkangan sêlaning godhong. ... (SRT/49)*

'... the moonlight tears through the leaves...'

f. The Uniqueness of Imagery

Visual imagery in this case is related with the function of the visual organ of the readers. Ki Padmasusastra, in an attempt to trigger the visual instrument of the readers, exerted the words signifying a comparison such as *apindha*, *pindha*, *kados*, *kadi*, atau *pindha*.

(29) *Rara Apyu, sariranipun singsêt amênjalîn kuning wênês maya-maya lumêr apindha pradapaning angsoka, wadananipun mancorong pindha kartika mabangun... (SP/1).*

'Rara Apyu has a sexy, clean, yellowish, soft, and tender like a young leaf of *angsoka* flower, her face glisters like a fullmoon...'

Ki Padmasusastra precipitated the visual instrument of the readers in describing the beauty of the body of Rara Apyu with a comparison *apindha pradapaning angsoka* 'like a young leaf of *angsoka* flower' and *pindha kartika mabangun* 'like a fullmoon'.

Audio imagery is related with the words utilized by an author in the attempt to influence the readers' mind through the engagement of their audio organ.

(30) *Sang Nata amiyosakên karsanipun angèndêli kyai patih, ... Punika amratandhani gêng sihipun sang nata dhatêng kyai patih, para wadyabala sidhêm pramanêm, botên wontên banènipun walang ngalisik. (SKB/33)*

'Sang nata commanded to put kyai patih to rest... this shows how great the love of the king for kyai patih was, the soldiers were totally quiet, there was an absolute silence'

Data (30) describes the silence in the ballroom of the palace with an audio imagery *sidhêm pramanêm, botên wontên banènipun walang ngalisik* 'totally quiet, an absolute silence (no sound of grasshopper)'. The exertion of this audio imagery precipitates the imagination of the readers. It awakens every sense in the readers that they feel they hear and feel the situation described in the story.

2. The Influence of Socio-historic Background of the Author on the Language Use Exerted by Ki Padmasusastra in His Four Literary Works (Genetic Factor)

After presenting the stylistic analysis on the four literary works by Ki Padmasusastra, the analysis on the socio-historic background of Ki Padmasusastra as well as the social condition which is the realization of genetic factor on the language use exerted by Ki Padmasusastra in his four literary works is exhausted. The life and the background of an author have urgency in providing an explanation about a creative process of the creation of a literary work. The biography of an author is a part of historiography that reveals his authorship.

The era of his engagement with Dutch people gave a special impression and experience for Ki Padmasusastra in the world he loved most: Javanese language and literature. He claimed himself to be *Wong mardika kang marsudi kasusastran Jawa ing Surakarta*. He was actually interested in European culture, but he did not want to fully accept and practice the European cultural and literary norms. He was committed to dedicating his life for Javanese traditional literature and culture.

Even though *Serat Rangsang Tuban* is in the form of *gancaran* 'prose', there is found a form of *tembang Macapat* in it.

(31) *Pangkur wuryaning gitaya/ sadurunge kaki sira dumadi/ anèng ngèndi dunungipun/ yêktine saking ora/ bapa biyung dadi lantaran tumuwuh/ tan nêdya yoga mring sira/ mung nêkakkên ardèng budi// (SRT/65)*

'Pangkur has a famous song/ before you were born/ where were you?/ you came from nothingness/ parents were the medium that brought us to the world/ they never imagined of having you/ they were just having their lust and desire//'

Other than being a Javanese literati, Ki Padmasusastra was an obedient moslem who practiced religious teachings. His religious ideas on the meaning of life was cardinal and was deeply reflected in *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi* dan *Serat Kabar Angin*.

(32) *sang pangeran: i, i, i, i, mêngkene karsane Allah, têtela ora kêna ginayuh ing manungsa, ... (SP/67)*

'the prince said: i, i, i, i, here is what Allah wants, and it cannot be thought of by a mere man'

(33) *... mung wajibing ngaurip nganggo istiyar, ... kula lampahi kalayan sucining manah, sarta lampah wau namung kula anjingakên istiyar, (SKB/ 6)*

'... the obligation of the living people is that they have to try and keep trying,... I will do it whole heartedly, and I will do it as a proof that I try and keep trying, ...'

It can be seen in the text that the uniqueness of the diction exerted by Ki Padmasusastra in the religious aspect is vast. There is found a diction that belongs to the teaching of Islam such as the word *Allah* 'God' and *istiyar* 'always keep trying and praying'.

Ki Padmasusastra viewed the modern culture as a positive enrichment for the sustainment of Javanese tradition. The positive side of the effects of globalization and democratization must be taken as a blessing for people to carry on the existence of the Javanese culture. He obtained his creativity from his era. The influence of politic, economy, culture, literature, ideology and his education makes his four literary works contain a unique nuance as a blending of European literature and Javanese literature. The utilization of Javanese diction is very archaic, but it presents more modern themes.

On the basis of his brilliance and the influence of the education of his parents and the people around him, the brilliant ideas in the aspect of education for the betterment of the future of the nation are included in his literary works.

(34) *Kacariyos Dèwi Bantarangin ...limpad ing panggraita, kalêbêtakên ing pawiyatan agêng pinrêtêk ing pивulang warni-warni, gurunipun tigang dasa nêm, botên namung kawruh ing wanodya andondomi, nyulam, nênun, ... dalasan kawruh ulah praja, ulah prang, anganggit-anggit putus sadaya... (SKA/128-129)*

'It is said that Dewi Bantarangin... witty in her thoughts, she was put in a higher education to be fed with more knowledge, her teachers were as many as 36, she did not only learn a knowledge for women such as knitting, ... she also received a political knowledge, the art of war, the art of composition, she was good in all of it...'

Most Javanese women in the past were less educated; therefore Ki Padmasusastra aspired to change this view. His years of engaging with Dutch scholars gave him a special experience. This is incorporated in the story that Dewi Bantarangin, the daughter of Sang Prabu Timur and Ibu Dewi Sumilir, obtained a lesson from her many teachers about many kinds of knowledge; either skills for women or political knowledge.

3. The Reception of the Readers on the Stylistic Meaning of the Four Literary Works by Ki Padmasusastra (Affective Factor)

The stylistic analysis on the four literary works by Ki Padmasusastra involving *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin* by considering the socio-historic background of the author as well as the socio-cultural condition around the author realizes a multidimensional notion. The multidimensional idea becomes the essence of *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin*.

a. Cultural Dimension (Local Genius)

Serat Rangsang Tuban, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin* are the media to express the existence of Javanese culture or tradition that is rich in nuance and value. One of the strengths of the four literary works by Ki Padmasusastra is the inclusion of Javanese local genius amid the dynamic global world. With his expertise and mastery in socio-cultural knowledge and Javanese philosophy, Ki Padmasusastra incredibly conveyed many kinds of local genius through his writing style.

Javanese teaching in *Serat Kabar Angin* is manifested in the character Jaka Bayu, who has a characteristic *sepi ing pamrih* 'sincere'.

(35) *Jaka Bayu iku sêpi marang pamrih lan ora dhêmên marang dhuwit,(SKA/192)*

'Jaka Bayu never expects a favor to be returned and he does not like money...'

The text above has a Javanese local genius *unen-unen sepi ing pamrih* 'sincere'. Jaka Bayu portrays a rare character in life. He dedicates himself to help people with all of his sincerity.

b. Social Dimension

Serat Rangsang Tuban, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin* are the manifestation of Ki Padmasusastra's siding with common people. He cared about how common people became the victim of power; how common people were always sentenced with a heavier punishment than high class people, etc.

He was always concerned about the life of those common people. The power of the king had been perceived to be unlimited. Ki Padmasusastra through his literary works attempted to change such a view. The king that holds power should be a king that people truly approve of. It was a brand new understanding that he introduced to Javanese people at the time.

c. Moral Dimension

Ki Padmasusastra was really concerned about moral problems. He aspired to bring a good moral to society. He was against the typical moral of a beggar in a public servant. Therefore, through *Serat Kabar Angin* he sought to fix the morality of public servants.

d. Gender Dimension

Serat Rangsang Tuban, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin* are regarded as if they exposed the resistance of women against the hegemony of men power.

The fresh idea about gender that is brought through the four literary works gives an enlightenment to the readers that a respect without a bully to a woman is necessary to do. This brand new idea was really fascinating and was an iconic style of his literary works that always incorporated new paradigms.

e. Religious Dimension

As a Javanese literatus, Ki Padmasusastra was able to show that he was an obedient moslem. His religious ideas about the meaning of life was very deep and cardinal. If looked deeper, *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin* deliver a deep teaching on *Tasawuf* that reflects the blending of the existence of men and god.

f. Multicultural Dimension

Serat Rangsang Tuban, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin* are multicultural literary works that are also multidimensional. As multicultural literature, they are able to expose local Javanese culture as a diversity of national culture, and they also contribute to the enrichment of global culture. The four literary works by Ki Padmasusastra have a cultural value complexity which is rare to find in any other literary works.

In that way, Ki Padmasusastra as a Javanese was successful in developing his cultural identity without sacrificing his true nature. Even, he was also successful in integrating the two different cultures (*Kejawen* and Islam) so that it can be used for the benefit of the people.

E. Conclusion

Based on the analysis conducted above, some conclusions are drawn as follows. The language sound patterns that dominantly appear are *purwakanthi guru swara* or assonance aspect, *purwakanthi guru sastra* or alliteration aspect and *purwakanthi lumaksita*. The selection of those sound patterns makes the four literary works by Ki Padmasusastra beautiful. In terms of morphological structure, the word formation and the word use tend to strive to word forms that have an archaic value. The choice of word or diction varies such as the use of Kawi words. The uniqueness in terms of diction which involves the personal touch of the author is on the naming of the author by the author. In addition to that, the uniqueness of the name of the characters also make the four literary works by Ki Padmasusastra more graceful. The uniqueness of the syntax, the uniqueness of the use of metaphors and simile (*pepindhan*) other than realizes an aesthetic aspect, they can also make concrete an idea an author means to deliver to the readers as well as beautify it at the same time. The imagery of the story through these aspects make the story real and alive.

The analysis on the socio-historic background of Ki Padmasusastra results in the notion that his political, religious, and education factor strongly influence the style of his four literary works. Not only was he interested in European literary and culture norms, he also learned and received a great deal of them in his life. However, he never left his own culture and he even dedicated his life on the traditional Javanese literature and culture. His four literary works have their own uniqueness that make Ki Padmasusastra as one of the most famous Javanese authors.

The reception of the readers on the stylistic meaning of the four literary works of Ki Padmasusastra (affective factor) is that the four literary works embody multidimensional ideas involving the cultural dimension, gender dimension, religious dimension and multicultural dimension. The idea of the multidimension itself becomes the essence of *Serat Rangsang Tuban*, *Serat Prabangkara*, *Serat Kandha Bumi* and *Serat Kabar Angin*.

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