



Pedagogical Stylistics of Indonesian Children's Tales in the Context of Javanese Culture

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Abstract

This study explains the style of language in the fairy tale “Cabai, Wortel, dan Si Terong” “Chili, Carrot and Eggplant” presented by kindergarten teacher in Sragen, Central Java. The data source was taken at PGRI Plumbung Kindergarten. This research is included in the type of qualitative descriptive research. This study aims to describe more clearly about the use of language style by kindergarten teacher in storytelling. This style of language is studied stylistically. The results of the research show the discovery of a certain style of language used by the teacher when telling stories to the audience. The style is explained by the structure of the text, paralinguistic, sound effect, vocabulary, grammatical aspects, and the dialog used by the teacher in storytelling. Paralinguistic is used to distinguish the characters in the tale. The narrative text structure implemented in the story consists of five elements namely orientation, complication, resolution, coda, and evaluation. The characters in the fairy tale are named using vegetable noun and article “si”. There is also the use of colloquial, phatic, foreign (Javanese and English) word forms in the storytelling. The storyteller uses declarative, interrogative, imperative and interjective sentences. The dialogue between the characters in this fairy tale is packaged by adhering to the maxims of the cooperation principle. The choice and the use of paralinguistic, structure, vocabulary, grammatical, and dialogue creates its own style in pedagogical stylistics.

Keywords: *Stylistics; Fairy Tale; Kindergarten Teacher; Javanese Culture*

Introduction

The use of language by kindergarten teachers is interesting to study because Kindergarten teachers communicate with children who have limitations in understanding certain language. The language used must be adapted to the intellectual and emotional development of the child as well as the language that children understand. Kartika (2015: 104) conveyed that children's literature can be focused on children with the age range of 0-11/12 years old. Based on the psychological theory of J. Piaget (sensomotor, preoperational, and concrete operational), children can only understand something concrete while fantasy and imagination can still be accepted by children.

One form of communication between kindergarten teachers and their students is storytelling (Kusmiadi, dkk., 2008: 199). Hidayat (2018: 115) said that fairy tales are a medium used to convey messages and meanings about the values in it to the appreciator, namely students. Storytelling is an important activity for students because it can provide positive values for them (Astika, dkk., 2019: 1028). The delivery of fairy tales from one person to another is not the same. Each storyteller has her own style.

Style comes from Latin, namely *stylos* or *stylus*. Style provides an understanding of the meaning and distinctive form of a work. Style can be seen from various elements. The use of vocabulary or grammatical can show one's style. For example, kindergarten teachers in Sragen make use of text structures, paralanguages, sound effects, vocabulary, sentences and dialogues to convey fairy tales to their audience, their students. How the teacher utilizes these linguistic aspects can show his uniqueness in telling a work. Leech & Short (2007: 11) defines stylistics as "the (linguistic) study of style." Stylistics can be used to find out why someone chooses to use their form of expression. This has made linguists and literary critics able to explain the characteristics of storytelling in terms of the style. Similar to Leech & Short, Nurgiyantoro (2018: 74) also explained that stylistics is closely related to style. What stylistics works on is style, the language used in a certain context, in a certain variety of languages. Besides, Toolan (2013: viii) convey that "Stylistics is the study of the language in literature."

Moreover, this study examines the structure of narrative texts using the Toolan theory (2013: 137-138). Toolan formulate six elements in narrative text in a certain order which is called narrative structure. It consists of abstract, orientation, complication, evaluation, resolution, and coda. Abstract contains what happened often briefly introducing about what happened or how to whet the listener's appetite for this story. Orientation contains about who is involved, when and where the incident occurred, and sentences describing the participants, time and place of the event, but not the event itself. Complication is all about what happened first, then what happened next. It consists of sentences that mention the important events of the story sequentially. The evaluation contains comments, expresses reactions to events that occur or things that indirectly deal with events, but more to the context of events. The resolution contains the answer to the question, "so how did it end?". Koda contains the answer to the question, "how does this story relate to all of us, in the here and now?" or moral messages about stories that can be emulated. Paralingual is a type of verbal communication that does not follow words. These include sounds such as mumbling and gasping, and vocal qualities such as volume, rhythm, pitch, and pitch shift. Effective storytellers know how to modulate changes in pitch, volume, and rhythm to enhance their verbal message. Paralanguage is also used in differentiating gender. Masculinity is demonstrated by the use of strong volume, low tones, and limited pitch changes. Meanwhile, femininity is indicated by a higher pitch, softer volume, and more changes in tone (Wood, 2013: 126).

Sound effects are artificial or actual sounds that display the power of imagination and interpretation of experience about the situation being displayed or told (Wibowo, 2011: 2). Champlin (1998: 129) describes the type of sound. Voices in storytelling can be in the form of voices, found objects, or musical instruments. Vocalization has a wide range of sounds including sentences, phrases, single words, syllables, small talk, and animal sounds. The use of these types of voices makes children interested and happy. Mouth sounds by Frederick Newman contains an interesting collection of over seventy sounds made with the mouth includes animal sounds, musical instruments, cars, etc. Leech & Short (2007: 61) convey that lexical, grammatical, figure of speech, context and cohesion are elements of style. Moreover, Nurgiyantoro (2018: 152) conveys that the element of style consists of sound, lexical, structure, figurative language (expression) and rhetorical means (structural investigation), image, and cohesion. This stylistic element includes all the components that make up the style. The elements used in the analysis may include all or only one or several elements that represent the overall style. The grammatical elements referred to in the stylistic study are syntactic structures in which there are elements of phrases, clauses, and sentences. The syntactic structure is the arrangement of words according to a certain structure. This grammatical structure can also determine fluency in communication. If the vocabulary used is simple and supported by a simple syntactic structure, then communication will run smoothly. What is conveyed will be easy to understand. In general, sentence structures that are simple, not complex, and not too long or not too many words, will be easier to understand (Nurgiyantoro, 2018: 188; Leech & Short, 2007: 62-63) Nurgiyantoro (2018: 191) conveyed that analysis of grammatical elements can be carried out on the complexity of sentences, types of sentences, and types of clauses and phrases.

Furthermore, among the many words there are certain words that affect the whole discourse differently. These words can attract special attention. This can be seen, for example, from the use of deviant words, collocations, foreign languages, new forms, pointing to special meanings, repeated, and so on so that they appear to be put forward, actualized, or contain foregrounding power. These words should receive special attention in stylistic studies (Nurgiyantoro, 2018: 181). Then, during storytelling, the teacher will use narrative, quotation, and dialogue styles. The storyteller narrates the story to the audience. The storyteller can also invite the characters in the story to quote the words of other characters. In addition, storytellers can invite characters to directly talk to other characters. Thus, there is a style of dialogue between the characters in the fairy tale. It can be said that there are three styles in storytelling, narration, quotation, and dialogue (Nurgiyantoro, 2018: 348).

Dialogue is used to show the natural situations of people communicating and conversational situations that make stories come alive (Nurgiyantoro, 2018: 349). The dialogue style is used by the storyteller to make it seem as if the audience is hearing the words of the characters themselves or the conversations between the characters. The conversation between the characters is in accordance with the context of its use, namely the real situation of using the language. This form of conversation is pragmatic. Furthermore, Leech & Short (2007: 232) explains that conversation cannot be fully understood only with an understanding of syntax and lexis. Pragmatic interpretive strategies are needed to understand the conversation. Furthermore, there is an inferred 'additional meaning', which explains the gap between the explicit meaning (what is said) and the pragmatic power (what is meant). It is called implicature. Leech & Short (2007: 236) said that the term 'implicature' was proposed by the philosopher H. P. Grice. He conveys that when people talk to each other, they acknowledge some kind of tacit agreement to work together on a reciprocal basis until the conversation ends. The agreement is called cooperative principle. There are four maxims of the conversation:

(1) The maxim of quantity

Give information according to the amount needed, not too much or too little.

(2) The maxim of quality

Do not say what is wrong and there is no proof, convey the right information.

(3) The maxim of relation

Make contributions relevant to the purpose of the conversation.

(4) The maxim of manner

Avoid obscurity, ambiguity, unnecessary verbiage, and coherence.

Stylistic studies are carried out in several works, children's stories Indonesia by Murti Bunanta (Meliala, 2018); folk tales Melayu Jambi, "Si Kelingking" (Kamarudin, 2013); short story "The Last Word" by A. R. Tabassum (Khan, 2015); fairytale Cinderella by Roald Dahl (Henni, 2010); and short stories by Ernest Hemingway (Simpson, 1992). These studies succeeded in analyzing stories using stylistic. The research succeeded in showing forms of linguistic utilization in constructing their stories. Whether it's the use of vocabulary, grammatical, or conversation in the story. The storytelling style of PGRI Plumungan Kindergarten teacher in Sragen will be discussed in this study. The vocabulary used by the kindergarten teacher varies. She uses foreign language vocabulary (Javanese and English), colloquial, and phatic. Complex vocabulary like "menyayangi", "perkenalkan", and "kebingungan". Kindergarten teachers use interrogative, imperative, and interjection declarative sentences in their fairy tales. Kindergarten teachers also use mouth sound effects in storytelling to mimic footsteps. Kindergarten teacher convey fairy tales using narrative text structures using the five components of narrative structure

namely orientation, complication, resolution, coda, and evaluation. From the use of fairy tale structures, paralanguage, sound effects, vocabulary, sentences, and dialogs, kindergarten teachers can show their style in storytelling.

Method

This type of research is descriptive qualitative. This research will describe more clearly about the use of style by kindergarten teacher in storytelling. This research is related to fairy tales “Cabai, Wortel, dan si Terong” delivered by Sri Wahyuni at PGRI Plumbung Kindergarten. The data collection method in this study is the “simak” ‘listening’ method. Techniques in providing this data include “simak bebas libat cakap”, record, dan note taking (Sudaryanto, 1993: 133). After the data is collected through techniques simak bebas cakap and recording technique, the data was transcribed using note-taking techniques. The note-taking technique is used to collect data. The data found is recorded and classified. Data analysis in this study uses the Miles and Huberman model which consists of data reduction, data display, dan conclusion drawing/verification (Sugiyono, 2018: 133).

Results and Discussion

Structure

The structure of the fairy tale entitled “Cabai, Wortel, dan Si Terong” has five elements in its structure. These elements are orientation, complication, resolution, coda, and evaluation. The series of structures in this story are orientation- complication- resolution- complication- resolution- coda, for evaluation is in a series of other structures. The following is the structure of the text.

Orientation is at the beginning of the story to introduce the characters and the scene of the story. In this orientation, there is “Wortel” ‘Carrot’ figure. In addition, it was announced that Wortel would go to the fields. Furthermore, there are two conflicts in the complications of this story. The main conflict is in the first complication. The first conflict occurred when Wortel and Terong ‘Eggplant’ were looking for Pak Mamat and his wife who did not return.

The first complication in this story begins when Wortel takes Terong to the rice fields to look for Pak Mamat and his wife who haven't returned yet. Next, they met with Cabai ‘Chilli’ who informed him that Pak Mamat and his wife were having business. This first conflict ended with Wortel and Terong deciding to stop looking, then they played together. However, after there was a resolution, there was a lighter conflict again. When they decided to play together, Cabai also wanted to play with them. However, Cabai has not been picked from the tree. This caused him to be unable to play together if they played elsewhere. Finally, they decided to play at Cabai's place. That is the resolution of the second conflict. The coda in this story contains a clear moral message. The storyteller conveys that we must be patient, not to get angry easily.

Evaluation

There is a form of evaluation in the fairy tale that is shown, namely in the form of repetition and dramatic sound. The form of repetition is conveyed by the storyteller to clarify what he is conveying.

Pohon Cabai ini berwatak seperti apa Dek? Mempunyai sifat yang seperti apa? Sabar. Apa Dek? Sabar ya. “What character does this Cabai Tree have, Dek? What properties do they have? Patient. What, Dek? Patient, yes”

There are two versions of this repetition, namely formal and elegant repetition. Formal repetition of the word “patient”. Elegant repetition occurs in sentences *Pohon Cabai ini berwatak seperti apa Dek?*

Mempunyai sifat yang seperti apa “What character does this Cabai Tree have, *Dek*? What properties do they have?”. This sentence is a repetition of asking the same thing, refers to the character/ nature of Cabai.

Furthermore, Dramatic sound is the sound of the footsteps of the characters.

Dari balik pintu ada Si Terong yang lagi jalan, tik tik ti tik tik. "From behind the door, Si Terong is walking, *tik tik ti tik tik*"

Mereka jalan bersamaan, teklik teklik teklik teklik teklik. “They walk together, *teklik teklik teklik teklik teklik*”

This dramatic sound makes the fairy tale even more alive, as if the audience can hear the sound when the character’s change positions. There is a difference in sound when a character walks alone and two characters walk together. This makes the story more interesting.

Paralanguage

There are three characters voiced in this fairy tale. The three characters are voiced in different languages. It is used to animate the story, with this the story will become more interesting. The audience can also tell which character is speaking.

This paralanguage difference is also influenced by the inherent personality of each character. Wortel plays a character who is fussy and impatient. Wortel is voiced with a high pitch, fast intonation, and sound shrill. This is also supported by the many, long, and repeated dialogues. Terong is voiced in a lower pitch, heavier than Cabai, and strong in volume. This voice sounds like a masculine voice. Meanwhile, Cabai is voiced in a slow, low-pitched, and smooth intonation. With this form of paralanguage, Cabai seems to be a patient character.

Table 1 Paralanguage finding and distribution

Character	Paralanguage	Example of Utterances
Wortel	High pitch, fast intonation, and shrill sound.	<p><i>“Hari ini aku mau jalan-jalan. Aku hari ini mau jalan-jalan temen-temen. Aku mau ke sawah. Aku mau ke sawah lihat Pak Mamat. Pak mamat kalau di sawah ngapain aja, to? Kok, nggak pulang-pulang. Aku nggak mau dimasak-masaki kenapa ini? Nggak pulang-pulang sama ibunya. Aku juga mau dimasak biar dimakan sama Si Vero.”</i></p> <p>“Today I want to take a walk. Today I want to go for a walk with friends. I'm going to the fields. I'm going to the rice fields to see Pak Mamat. Sir, what do you do when you're in the fields? Why don't you go home? I don't want to be cooked, why is this? Not going home with his wife. I also want to be cooked so that Si Vero eats it.”</p>
Terong	The tone is low, heavier than Cabai, and the volume is strong.	<p><i>“Memangnya belum pulang?”</i></p> <p>“Is it not home yet?”</p>
Cabai	Low tone, slow intonation, and smooth.	<p><i>“Sebentar, sabar, mungkin Pak Mamat dan istrinya baru ada kepentingan teman-teman. Yang sabar, ya! Tidak boleh marah-marah!”</i></p> <p>“Wait a minute, be patient, maybe Pak Mamat and his wife will just have a business, friends. Be patient, ok! You can't get angry!”</p>

Sound Effect

The sound effect used by the storyteller is imitation of steps. When the storyteller conveys that the character is walking, he adds a sound effect that makes the audience get the impression that there is the sound of footsteps when the character is walking. The storyteller distinguishes between Wortel walking alone and Wortel walking with Terong.

Table 2 Sound effect finding and distribution

Sound Effect	Narration
<i>Tik tik tik tik tik</i>	<i>Dari balik pintu ada Si Terong yang lagi jalan, tik tik tik tik tik.</i> From behind the door, Terong was walking, <i>tik tik tik tik tik</i>
<i>Teklik teklik teklik teklik teklik</i>	<i>Mereka jalan bersamaan, teklik teklik teklik teklik teklik.</i> They walk together, <i>teklik teklik teklik teklik teklik.</i>

Tik tik tik tik tik used by storytellers to create the impression that there is Terong walking. The storyteller uses *tik tik tik* because Terong walks on one leg only. This also gives the impression that Terong is not too heavy. Meanwhile, the sound *teklik teklik teklik teklik teklik* gives the impression that there are two figures walking, namely Terong and Wortel. The sound consists of two syllables *te-klik*, as if there is a change of steps between characters.

Lexicon Choices

The storyteller uses a lot of colloquial vocabulary when she dialogues with his characters. Some of the vocabulary is in the form of basic words, some are in the form of formed words. There are formed words with additional affixes, suffixes, and simulfices. Suffixes are found in words *bantu-in* 'help!', *cepat-an* 'quick!', *temen-i* 'accompany'. The affix form is found in the word *di-maem* 'being eaten'. Simulfic forms are found in words *ngapain* 'what are you doing'. This colloquial word form sounds more suitable for dialogues between characters. The vocabulary makes the conversation sound like everyday conversation in general.

Ayo bantuin! "Come on help!" (CWST/K1/KK/Ko/40)

Nanti kita cepetan dimasak biar dimaem Vero. "We'll hurry up and be cooked so we can be eaten by Vero" (CWST/K1/KK/Ko/42)

Vero itu laper, kasihan. "Vero is hungry, poor thing." (CWST/K1/KK/Ko/43)

The phatic form is also used by storytellers to build dialogue between characters. In the orientation section there are 6 phatic forms, namely *hai*, *hayo*, *hey*, *halo*, *to*, dan *kok*. In complication 1 there are 10 forms of phatic, in the form of *hai*, *kok*, *ya*, *yok*, *ah*, *kan*, *nah*, *oh*, *lhoh*, *halah*, *yo*. In resolution 1 there are 7 phatic forms, in the form of *ya*, *yuk*, *dong*, *nah*, *lho*, *hayo*, *nah*. In complication 2 there are 3 forms of phatic, in the form of *yok*, *yo*, *hey*. In resolution 2 there are 2 phatic forms, in the form of *ohh*, and *yuk*. In the coda section there are 4 phatic forms, in the form of *ya*, *nah*, *dong*, *to*.

Kok, nggak pulang-pulang. "Why don't he go home?" (CWST/O/KK/F/20)

Kok, mereka, kok, nggak pulang-pulang ke mana tadi, ya? "How come they didn't go back? Where are they?" (CWST/K1/KK/F/32)

Nah, gitu, dong! "Well, that's it!" (CWST/R1/KK/F/32)

Kita main, yo! “Let's play, yo!” (CWST/K2/KK/F/32)

Oh, ya sudah kalau begitu, nggak papa. “Oh, well then, it's okay.” (CWST/R2/KK/F/142)

Nah, Dek, jadi orang tidak boleh marah-marah. “Well, *Dek*, so, people shouldn't get angry easily.” (CWST/K/KK/F/142)

Next, there is the foreign vocabulary used by the storyteller. There are also forms of vocabulary that are influenced by foreign languages. There are formed words that get affixes from Javanese, such as *Terong-e* (CWST/K/KK/A/165) to designate a character. There are also words formed in Javanese, *dikesusukne* and *dimasak-masaki* (CWST/O/KK/A/21), which gets simulfix *di-ne* and *di-i*. There are also basic word forms *banter* (CWST/K/KK/A/201), *nggih* (CWST/K/KK/A/201), and *wong* (CWST/K1/KK/A/72) from Javanese. In addition, there are basic tenses from the English language, that is *tart* (CWST/K/KK/A/178).

Galak juga, ya, Teronge, ya. “You're fierce one too, yes, *Teronge*, yes.” (CWST/K/KK/A/165)

Kenapa dikesusukne? “Why so hurry!” (CWST/K1/KK/A/73)

Ya, suaranya banter nggih. “Yes, the sound is loud.” (CWST/K/KK/A/201)

There are also greetings that are influenced by Javanese, such as *Dek* ‘kid’ and *Ibu* ‘mam’. The greeting *dek* is used by the storyteller to his audience, *adek* (small children). “*Nah Dek, jadi orang tidak boleh marah-marah.*” “Well, *Dek*, so, people shouldn't get angry easily.” (CWST/K/KK/A/166). Greeting word *Ibuk* used to refer to female parents verbally and in Javanese. This greeting is different from greetings in Indonesian, *Ibu*. “*Hai! Aku mau ke sawah lihat Pak Mamat sama Ibuk.*” “Hi! I'm going to the rice fields to see Pak Mamat and his wife.” (CWST/K1/KK/A/31).

The naming of characters uses vegetable nouns with article *si*. The vegetable nouns are like *Wortel*, *Terong*, and *Cabai*. The use of vegetable nouns is to introduce vegetable names to the audience. The storyteller also uses vegetable-shaped hand puppets and shows them to his audience. The orientation section only mentions the character *Wortel* (CWST/O/KK/B/11), (CWST/O/KK/B/13). Then in the complication section there is a mention of *Terong* (CWST/K1/KK/B/25); *Wortel* (CWST/K1/KK/B/28); *Cabe* (CWST/K1/KK/B/55); and *Cabai* (CWST/K1/KK/B/57), (CWST/K2/KK/B/132). In the resolution section, there is the usage of pronoun *Terong* (CWST/R1/KK/B/110), (CWST/R2/KK/B/148); *Wortel* (CWST/R2/KK/B/148); and *Cabai* (CWST/R2/KK/B/145), (CWST/R2/KK/B/148). In the coda section there is the usage of pronoun *Cabai* (CWST/K/KK/B/149); *Wortel* (CWST/K/KK/B/203); and *Terong* (CWST/K/KK/B/162).

There are 6 complex vocabularies out of 807 vocabularies in the story. The complex forms are *bersamaan*, *dikesusukne*, *menghasilkan*, *kebutuhan*, *kepentingan*, and *mempunyai*. The following sentences contain complex vocabulary.

Mereka jalan bersamaan, teklik teklik teklik teklik teklik. “They walk together. *teklik teklik teklik teklik teklik.*” (CWST/K1/KK/Komp/50)

Kenapa dikesusukne? “Why so hurry?” (CWST/K1/KK/Komp/73)

Menghasilkan uang untuk Pak Mamat. “Making money for Pak Mamat” (CWST/K1/KK/Komp/86)

Pak Mamat biar bisa belanja kebutuhan hari-harinya. “so that Pak Mamat can shop for his daily needs.” (CWST/K1/KK/Komp/87)

Sebentar, sabar, mungkin Pak Mamat dan istrinya baru ada kepentingan, teman-teman. “Just a moment, be patient, maybe Pak Mamat and his wife just have a bussiness, my friends.” (CWST/K1/KK/Komp/90)

Mempunyai sifat yang seperti apa? “What properties do they have?” (CWST/K/KK/Komp/151)

This complexity is very small in number when compared to the basic vocabulary and invented forms with affixes or suffixes. Of the 6 complex vocabularies, 1 is in the coda section (*mempunyai* ‘to have’), while the other 5 are in the complication section. This complication is the most important part in a fairy tale so that the storyteller uses a lot of vocabulary there. The use of complex vocabulary is indeed needed to build a story. The use of complex vocabulary which is relatively small is influenced by the audience which is still in the language development stage. So, the understanding and vocabulary list of this audience is still limited. Therefore, the use of these vocabulary can add to the list of language vocabulary for the audience.

Grammatical

In this tale, the storyteller uses declarative, interrogative, imperative, and interjective sentence types. In the orientation, the storyteller uses 11 declaratives, 9 interrogatives, and 4 interjective sentences. In complication 1, the storyteller uses 44 declaratives, 23 interrogatives, 8 imperatives, and 6 interjectives. In the resolution 1, it is found 9 declaratives, 5 imperatives, 2 interjectives, and 1 interrogative. In complication 2, 6 declaratives, 6 imperatives, 4 interrogatives, and 3 interjectives are used. In part of resolution 2, 4 imperatives and 3 declaratives are used. In the coda, the storyteller uses 33 declaratives and 25 interrogatives.

The storyteller makes use of declarative sentences to convey information to the audience. Interrogative and imperative sentences are used to establish communication with the audience. The storyteller uses rhetorical sentences in interacting with his audience. She wants to ensure that the information she conveys is well received by the audience. This utilization is used in the onboarding section, complication 1, as well as in coda.

Siapa? Si Wortel. Wortel, ya, teman-teman. “Who? Si Wortel. Wortel, yes, friends.” (CWST/O/K/Interogatif/12)

Interrogative sentences are also used to build conversations between characters. Interrogative sentences are found in the complication 1 and complication 2 sections.

“Memangnya belum pulang?” “Haven't come home yet?” (CWST/K1/K/Interogatif/33)

“Ada apa cabe?” “What's up *cabe*?” (CWST/K2/K/Interogatif/135)

The storyteller's use of interrogative sentences aimed at the audience is rhetorical. However, this is different when these interrogative sentences are used to build dialogue between characters. This sentence is not rhetorical. The storyteller uses interrogative sentences to build a livelier dialogue between the characters.

Imperative sentences begin to appear in the complications section. Imperative sentences are used by storytellers to build dialogue between characters. The following are imperative sentences between characters, *Yang sabar, ya!* “Be patient, ok!” (CWST/K1/K/Imperatif/91); *Tidak boleh marah-marah!* “Don't get angry!” (CWST/K1/K/Imperatif/92). The following are imperative interactive sentences, solicitation, between characters, *Ayok kita cari sama-sama yok!* “Come on, let's look for it together!” (CWST/K1/K/Imperatif/35).

Meanwhile, imperative sentences are not used by the storyteller to interact with his audience. Forms of orders are not addressed directly to the audience so that they do not feel they are being patronized. When the storyteller uses imperative sentences between characters as a prohibition, he is actually forbidding his audience indirectly. The storyteller uses the dialogue in the story to advise his audience.

Dialog

The storyteller uses dialogue between characters to bring the story to life. There are conversations between the three characters, Cabai, Wortel, and Terong. The conversation between them had obeyed the maxims of the cooperation principle. Conversations between these characters are contained in the conflict and resolution section. The following are the conversation between Terong and Wortel on the orientation section.

“Hoy! Hoy! Wortel! Kamu mau ke mana?” “Hei! Hei! Wortel! Where are you going?”

“Hai! Aku mau ke sawah lihat Pak Mamat sama Ibuk. Kok mereka kok nggak pulang-pulang ke mana tadi, ya?” “I'm going to the rice fields to see Pak Mamat and his wife. Why don't they come home?” (CWST/K1/D/26-32)

Wortel's response complied with the maxims of quality, relationship, and method, but did not comply with the maxim of quantity. Wortel told the truth that he wanted to go to the fields to look for Pak Mamat and his wife. That answer is also relevant to the question from Terong. Wortel's way of conveying the answer was clear, without being complicated. However, Wortel add information that is not required by Terong. Wortel even asked back Terong about the whereabouts of Pak Mamat and his wife.

“Hey! Hey! Hey! Tunggu! Tunggu, teman-temanku! Tunggu dulu!” Kata Si Cabai tadi. *“Tunggu dulu!”* “Hei! Hei! Hei! Wait! Wait, my friends! Wait a minute!” Cabai said earlier. “Wait a minute!”

“Ada apa cabe? Ada apa cabe?” Kata Si Wortel. “What's up cabe? What's wrong cabe?” Wortel Said” (CWST/K2/D/126-136)

The dialogue between Cabai and Wortel above obeys the relationship maxim. Wortel and Terong going to play together. Then, Cabai ask Wortel and Terong not to go first because he also wants to play along. Wortel's response to Cabai relevant to the context of the event. He not only stopped, but also asked why he and Terong were detained for not leaving first.

Discussion

Stylistic research in general proves that children's fairy tales have interesting language characteristics. The fairy tales in this study use unique characterization language with the aim of making children interested in listening to the story. This is in line with previous research such as that conducted by Meliala (2018) which uses a special greeting to the characters in the story. In addition, the fairy tales analyzed in this study also show the use of sound manipulation as found in Kamaruddin's research (2013) and Henni (2010). In addition, this study also provides a theoretical contribution that complements relevant research that has succeeded in finding the use of apostrophes, rhetoric, repetition, alliteration, assonance, and consonance forms (Khan, 2015). However, it appears that the results of this study indicate a new direction of stylistic fairy tales for children that are different from the characteristics of classical fairy tales that manipulate the development of style, such as deviations from basic syntax through the use of modals, questions, and negatives (Simpson, 1992). In addition, this research also offers perspectives that contribute to the development of early education in Javanese society. This research is a springboard

for exploring the art of educating language and cultural values through children's fairy tales, especially in the context of Javanese culture and society in the era of information technology.

Conclusion

The storyteller uses a narrative text structure with five elements in it, orientation, complication, resolution, coda, and evaluation. The structure consists of orientation, complication 1, resolution 1, complication 2, resolution 2, and coda, while this evaluation is in another structure. uses different language between the characters. The storyteller uses sound effects in the form of imitation of footsteps. The storyteller choose vocabulary in the form of colloquial, phatic, and the use of foreign languages to bring the story to life in the dialogue between the characters. In addition, to interact with his audience, the storyteller uses vegetable nouns to name his characters. The use of complex vocabulary was only found in 6 out of 807 vocabularies.

The storyteller uses declarative, interrogative, imperative, and interjected sentences in the tale. In the orientation and coda, the storyteller does not use imperative sentences. The storyteller uses imperative sentences conveyed by the characters to indirectly advise their audience. In addition, dialogues between characters in fairy tales comply with the maxims of the principle of cooperation. From the use of the elements above, the storyteller's style is intended to make the story as interesting as possible. The storyteller also utilizes the selection of vocabulary and sentences that are tailored to his target audience.

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