ATLANTIS PRESS

Advances in Social Science, Education and Humanities Research, volume 660

Proceedings of the 9th Asbam International Conference (Archeology, History, & Culture In The Nature of Malay) (ASBAM 2021)

Utilization of Archaic Dictions in Buginese Song Lyrics in Globalization Era

Abdul Asis[1],* Herianah Herianah [2], Besse Darmawati[3], Nuraidar Agus[4], Jusmianti Garing[5], Jerniati I.[6]

[1] *Balai Arkeologi Provinsi Sulawesi Selatan*
[2,3,4,5,6] *Balai Bahasa Provinsi Sulawesi Selatan*
*Corresponding author. Email: herianah606@gmail.com

ABSTRACT

Buginese songs are the literary treasures of the South Sulawesi region. One interesting aspect to talk about is song lyrics by looking at the stylistic aspect, including choosing the right words to express the creator's thoughts and felt. The term "archaic," which possesses ancient qualities, is used in Buginese song lyrics. Writing about archaic diction was conducted by four song writers, i.e., Jauzi Saleh, Yusuf Alamudi, Haji Mustafa Bande, and Hasan Pulu. The research is descriptive qualitative by applying the method of listening, recording, and interviewing. The study results reveal that the diction of archaic words in Buginese song lyrics contains a poetic value and prioritizes aesthetic elements. Bittara' sky,' limbanni ri majeng 'died/passed away,' mamminanga 'sail,' and lo mattaneteni tampungna' old tomb,' are archaic words that have specific meanings in Buginese songs. The public does not commonly use the archaic term, but it is beneficial for authors to get an aesthetic, solid effect, and impression on the song. The diction of archaic words by the creator considers meanings and values of the taste, atmosphere, and inner vibrations of the audience through the power of the sound of the song lyrics.

Keywords: archaic diction, Buginese song, poetic value, aesthetic element.

1. INTRODUCTION

Stylistics is a discipline of linguistics that studies the use of language and language styles in literary works and the implications of how language is used. The stylistic investigation begins with the notion that language plays a significant role in creating literary works. Given that language is a medium for literary works, it is impossible to separate speech from literary works. The ability of the author to exploit the flexibility of his tongue, giving rise to the power of language and its beauty, is mainly responsible for the beauty of academic work [1] [2] [3]. The ability (creativity) of the author to use the grammatical rules of the Indonesian language differently and commonly recognized determines the power of literary language (poetry, prose) [4] [5][6]. Similarly, when writing song lyrics, the author might utilize particular words or sentence structures to express ideas, feelings, and thoughts while also producing aesthetic components that can inspire and leave an impression on the listener or connoisseur of the music.

Expression is the process of expressing thoughts or describing speech content that is defined as a configuration of ideas and created in units of linguistic symbols. Both the arrangement of views and the modes of expression are abstract forms [7] [8][8]. To put it another way, when someone says something that exists in his mind's world, the thing that is said cannot be seen concretely. A configuration of thoughts might be compared to something or being that exists in its absence. In South Sulawesi, a Buginese song is one of the literary works. Folk songs are one of the riches of regional culture that should be proud of, and literary works in this song should preserve. The public still accepts the existence of Buginese tunes. Such attitudes and conditions can be found in the village or the city, in shops, on public transportation, or anywhere else where singing or listening to music are possible.

Along with the evolution of Buginese songs, there is something important to discuss, particularly song lyrics, which are part of literary works. The choice of words in Buginese song lyrics is similar. Word choice has to do with picking the correct words to communicate what you're thinking and feeling. Word choice is used in writing to achieve specific effects, particularly in poetry and prose. A person's choice of words will aid him in expressing what he wants to say. Because the word is

the unit of meaning that forms the formal linguistic structure of literary works, word usage and choice are critical parts of composing literary works. If the soul experience is founded and can be translated into words, an academic position (poem, short story) can have artistic merit [1][9][10][11]. As a result, an author's word choice is critical.

The word "archaic" is one of the words used in Buginese song lyrics. In Buginese song lyrics, the term archaic refers to the past, has an antique meaning, and is no longer widely used in modern life. The author's usage of the word archaic is intended to create a specific effect and leave a lasting impression on the listener. The author considers the aspect of meaning when choosing the term archaic and the value of taste, the value of the ambiance, and specific vibrations in the audience's psyche. Regional literature may appear to be neglected in the current era of globalization, but it contains noble principles still employed today.

2. LITERATURE REVIEW

2.1 Word Choice (Diction)

The style of choosing words/words in literary works is the way in which wor[12]ds are used in literary texts as a tool to convey certain aesthetic ideas and values. The study of the use of the results of the selection of words/words in literary texts, apart from centered on the words/words used in literary texts segmentatively, also pays attention to the relationship of these words/words with other elements in the text unit [7][13][14]

The poet wants to pour out his feelings and thoughts as precisely as his mind experiences. In addition, he also wants to express it with an expression that can embody the experience of his soul, for that he must choose the right word. The choice of words in this case is called diction. When words are chosen and arranged in such a way that their meanings give rise to aesthetic imagination, the result is called poetic diction. So, diction is to get poetic, and get aesthetic value [15][16]. Then Keraf concludes three main things about fiction. First, word choice or diction includes understanding which words are used to convey an idea, how to form the right grouping of words or use the right expressions, and which style is best used in a situation. Second, the choice of words or diction is the ability to correctly distinguish the nuances of the meaning of the idea to be conveyed, and the ability to find a form that is suitable (suitable) with the situation and sense of values owned by the listener community. Third, the right and appropriate choice of words is only possible by mastering a large number of vocabulary or vocabulary of the language. Meanwhile, what is meant by the vocabulary or vocabulary of a language is all the words that are owned by a language [17] [13][18][19][20]

The term "word choice" is frequently used in stylistics to refer to the linguistic part of the style. In simple words, word choice (diction) refers to the general lexical selection and usage in literary texts [21] [22][23] Stylists aren't just interested in explaining it; they're also interested in evaluating how it's used in literary works. As a result, word choice (diction) can also relate to the precision with which lexical selection is made. The linguistic element in question has the same meaning as diction, which relates to the significance of the author's deliberate use of specific words. Given that fiction is a world of words and that communication is carried out and perceived by terms, the choice of words must consider several factors to achieve particular effects, including the impact of accuracy (aesthetic) [24][25][26][27]

Some of the poems also exhibit the usage of words from (a) regional languages, such as the Javanese word gending, (b) foreign languages, such as expariate, and (c) certain socio-cultural situations, such as jataka, gatoloco, and so on, based on word choice. The choice of such words is thought to be more suited for representing the concepts to be transmitted; yet, the words themselves, as forms tinted by various socio-cultural contexts, also include ideological values that must be interpreted in light of their socio-cultural features.

Furthermore, [7] [13][28][29]concludes that diction in poetry (1) can take the form of essential words or words that have gone through a morphological process, can take the form of auto-semantic or systematic words, (2) in both the relationship between arrays, pay attention to the adequacy of the relationship between one term and another. Observation of the relationship is also in terms of describing the semantic relationship and creating a balance regarding the chorus, (3) words in poetry have both denotative and connotative meanings. The employment of names or styles of neologism, anthropocentrism, word combinations in unexpected connections, apostrophes, allusions, and other techniques cultivate the connotation of meaning, (4) in terms of semantic properties, words in poetry might describe the existence of indexical, collocational, synonymous, hyponymous, and antonymous links, (5) in poetry, the referential element of words might be transparent, ambiguous, iconic, hypotonic, and only referred to as attached referents, undergoing semantic transfer. (6) in poetry, words can be used that give the sense of being "new" and are associated with the neologism style, as well as words that give the impression of being "ancient" and are related to the archaism style. (7) poetry can also include words from local languages, terms or names that convey socio-cultural concepts, and obscene words, (8) based on the potential aesthetic value produced, the speaker's choice of words can enhance the image's characteristics; the dimension of the allusive relationship between one idea

and another; awareness of the description of various possible concepts based on the responder's association, displaying a picture of the atmosphere, and the effect of beauty in terms of aspects form.

2.2 Concept of Buginese Song

We'll go over the differences between Buginese and *elong ugi* songs before getting into the song's meaning. *Elong ugi* or *elompugi* is a South Sulawesi literary work derived from old manuscripts in *lontarak* and poetry written in the Ugi or Buginese language. Indeed, *elong* as a kind of Buginese literature is similar to an expression or a proverb. All of which require our attention and clarity [30]

It should note that some Buginese songs, such as Yusuf Alamudi's Buluk Alaukna Tempe, were influenced by the verses found in *elong ugi*. The song was inspired by *elong ugi*, a form of elong caddiorio that means "to be glad." The elongated array was fashioned into a song lyric and given a musical strain by Yusuf Alamudi, making the song sound very tranquil. Similarly, the song Ininnawa Sabbarakko was made up of a long sikai-kai thread. Elong sikaik-kai is a stranded elong in which the opening line of the next stanza repeats one of the previous stanza's ending lines.

According to [31][32] the song is defined as a variety of rhythmic sounds (in speaking, reading, and so on), singing, singing, singing variety (music, gamelan, and so on), and behavior, manners, and manners. Meanwhile, lyrics can refer to two things: (1) a literary work (poetry) that expresses personal thoughts, and (2) the phrase of a song. The common conceptions are that (1) songs are well-known and enjoyed by a large number of people, (2) they are written to meet the demands of society as a whole; they are simple to comprehend, and (3) they are well-liked and admired by a large number of people.

To date, the evolution of Buginese music and songs has revealed a variety of forms and types. Buginese songs' rhythms range from pop to dangdut to disco to *gambus* or *kasidah* rhythms. Furthermore, recent developments imply that Buginese songs have been written in Indonesian. A Buginese song is sung by children, teenagers, and adults, and it is similar to the type of song.

Humming is a common characteristic of traditional folk music. The humming song is more gentle, soothing, and merely verbal, enveloping the heart. Songs like these are frequently used or heard when mothers or grandmothers caress or put their grandchildren to sleep, or when a virgin misses his beloved, a fisherman, a sailor, or an immigrant misses his hometown [33]

Buginese songs are a form of regional literature that is fascinating to discuss, particularly song lyrics. The ideas, experiences, and feelings of the heart that are in accordance with the creator's creativity cannot be separated from the songwriter when writing a song. The concept of love is prevalent throughout the song lyrics. Song lyrics with educational, religious, and even societal topics are also available.

There are a lot of songwriters now, and they're pretty good at writing Buginese songs. The writers used only song lyrics from four composers in this study: Yusuf Alamudi, Jauzi Saleh, H. Mustafa Bande, and Hasan Pulu.

3. METHOD

The study data have been found in the form of text in the lyrics of Buginese songs. The linguistic facts in this song's text will be examined, in this case, the use of archaic terms in conjunction with stylistic investigations. Secondary data sources included related reference books as well as the outcomes of the research paperwork.

As the primary research tool, the researcher himself is used. Readers, data interpreters, and research report writers are the roles of researchers in this qualitative study [34]. The activities of data gathering are an essential aspect of the research process. Data collecting is so important that it determines the quality of the study [35]. It is in line with the belief [36] that researchers move backward between data obtained and examine the data to get fresh and high-quality data during the data collecting process. Because this is library research, it will be implemented using data gathering approaches such as reading-listening, recording, and documentation.

[36] developed a series of data analysis models summarized as follows; Identification, selection, and classification of the data corpus are all part of data reduction. Structure, coding, and data analysis are all examples of data presentation. Drawing temporary conclusions based on data reduction and production is known as data inference/verification.

4. RESULT

The poet strives to convey his innermost feelings thickly and powerfully. In the same way that the songwriter in LB strives to come up with the correct phrases based on his imagination, the songwriter in LB seeks to develop the proper words. The following is a Buginese song produced by five songwriters using a selection of ancient terms.

Jauzi Saleh is a Buginese Sidrap descendant from South Sulawesi. He is still busy today, having written over 100 Buginese songs. His songs have been recorded on cassette and CD by Irama Baru Record, a record label based on Jalan Sulawesi Makassar, up till today.

The following Buginese lyrics demonstrate the use of archaic word choices.

(1) *Congakko ri Bittarae*   By Jauzi Saleh
…
Congakko andi ri bittarae
Tuju matai ketengnge
Engkana tu tabbajo
Mewaki siduppa mata
…
Look up at the sky
Looking at the moon
I came across
Meet your eyes

The above lyrics have *ri bittarae* 'to the sky,' which is an ancient word choice. The word *bittarae*, which means 'sky,' is no longer in use. In the past, the word *bittarae* was only used by older people. When asked to translate the word *bittarae*, most Buginese speakers do not know what it means; nevertheless, older people will understand that *bittara* means sky. If the term *ri bittarae* is substituted by the word *ri langie*, which has the same meaning, it will change the nuances of the substance.

(2) *Nataranak Peddi*   By Jauzi Saleh
…
tetti uwae matakku
napolei kareba
indo pajajiakku
limbanni ri majeng

It means:
my tears are dripping
get news
My biological mother
has died

The term *limbanni ri majeng* means "to die before God." Because this choice of words is no longer employed, *limbanni ri majeng's* lyrics are antiquated. This term is currently deprecated and is typically used in *elong ugi*. If the songs of *limbanni ri majeng* are substituted with the word *mate* 'die, 'which has a similar meaning, the lyrics will have new nuances of meaning.

(3) *Pasagenangennga Iniinawa*   By Jauzi Saleh
…
pasagenangennga ininnawa
rilaoku limbang dolangeng
mamuare usalama rewe paimeng
....
it means:
…
expand my heart
in my departure wander
have a safe return

Lyrics that use archaic or ancient/classical language are included in the words *limbang dolangeng*. Similarly, *rilaoku limbang dolangeng's* songs 'in my departure to travel.' The creator's word choice is correct because of the aesthetic components and deeper meaning of the ancient term and because of the sound appropriateness factor, precisely the sound in words *limbang* and *dolangeng*, which both end with a nasal sound /ng/.

Yusuf Alamudi (YA) is a well-known songwriter in South Sulawesi. Although he died in 1995, this Buginese Parepare man left a legacy of popular cassettes and CDs. Some classic songs from the 1980s, such as Buluk Alaukna Tempe and Alosi Ripolo Dua, were re-released on CD in the 2000s. The use of archaic vocabulary in YA's songs can be seen in the following description.

(4) *Buluk Alaukna Tempe*   By Yusuf Alamudi

sompekno tapada sompe
sompekno tapada sompe
tapada maminanga
alla, tosiyallabungeng
...
turuk memengni cinnamu
turuk memengni cinnamu
ri tenna esakta mupa
alla, lompengeng ri majeng

it means:
let's go sailing
let's go sailing
we are together to the sea
oh my, feel the same
…
too love you
too love you
before arriving
Ooh, cross to the grave
…

Yusuf Alamudi composed Bulu Alauqna Tempe, which appears in song (4). Kat Arkais has two options for writing song lyrics in this song: *maminanga* and *lompengeng ri majeng*. A sonic aspect of the interaction between the lines is also tied to the word choice in this song. This song is interlaced from one stanza to the next, with the last stanza of one verse becoming the first stanza. To understand the significance of what will be, this artistic use of words necessitates precision.

Haji Mustafa Bande (HMB) is a Buginese song composer who is from Parepare, South Sulawesi. Even though he died in the 1990s, his tracks are still available on cassettes and CDs in record stores. Many of his songs have been rearranged and resold to the general audience.

The following is a description of HMB's Buginese songs in terms of diction.

(5) Makbura Mali   By H. Mustafa Bande

> ...
> *tuwoku ri laleng lino*
> *tuwo maqbura mali*
> *tengindoqku tengamboqku*
> *tuoku riale-ale*
>
> *pura toto warekkekku*
> *totoq manrasa-rasae*
> *engkasi onrokku rappe*
> *natapposi bombang raja*
> ....

it means:
…
my life in the world
life is like a drifting banana stem
no thousand fatherless
living alone

it's been my bad luck
fate of suffering
there is another place for me to take shelter
another big wave hit
….

This song is about a lonely person's fate. As a result, the lyric's choice of words, *tuo makbura mali*, 'living like a floating banana stem,' is quite suitable. In this stanza, people live alone with *bura* 'banana trunks' who are *mali* 'drifts' *wasenngiro matanre*. The term archaic in this lyric is *toto warekke*, which means 'bad luck.' It is an old word that is no longer regularly used.

(6) Bunga ri Palla   By H. Mustafa Bande

> …
> *Buluke Latimojong*
> *lebbipiro tanrena*
> *minasakku lao ridi*
>   ...
> *seddi laleng tenri yola*
> *wirinna bittarae*
> *bunga ri pallaki pale*
> *nupasajang rennuna*
> ...

it means:
…
I think it's high
Mount Latimojong
turned out to be higher
my longing for you
…
one road untraveled
edge of the sky

flowers in the fence
you disappoint me
….

HMB's song (6), "Bunga Ri Palla," is an excellent example of this. This song is about a man's desire for his lover, which is greater than Mount Latimojong. Diction Mount Latimojong is one of South Sulawesi's tallest mountains, and it embodies the theme expressed in this song. The word archaic appears in the lyrics, notably *minasakku lao ridi* 'my longing for you,' especially in *minasakku*. The following ancient term is biitarae, which means 'sky.' Furthermore, the term *sajang rennu*, which means 'disappointed,' is rarely used in the song, but it is accentuated as an aesthetic aspect. For the time being, the word *rennu* is not often used, although it has an aesthetic element and good compatibility.

Hasan Pulu (HP) is a well-known songwriter from the Sidrap Regency in South Sulawesi. Although he has been dead since the 1980s, his tracks are still available on cassettes and CDs. Some of his song lyrics were influenced by *elompugi*, which he later adjusted. Aside from that, Buginese is the language of the past, and several of these words are no longer widely used in the community, except for older individuals familiar with its meanings.

In the following description, we can examine the songs created by HP in terms of diction.

(7) Limbanni ri Majeng   *By Hasan Pulu*

> ...
> *mabbilang penni laona*
> *namattoto baja toni*
> *masenge esso wenni*
> *tau riwelaie*
>
> *matanete tampunna*
> *buruq buku-bukunna*
> *anrikku labue*
> *teppaja risengeq*
> ....

it means:
…
it's been days since he's gone
waiting every day
reminiscing day and night
distant person

long time grave
broken bones
my dead sister
never stop remembering
….

Hasan Pulu (HP) composed the song "Limbang ri Majeng" in (7). Limbang Ri Majeng, which means "return to the afterlife," is one of the many figurative terms used in this song. Words like *lisu ri aheraq*, which means 'going home to the afterlife,' or mate, which means 'dying away,' are now uncommon. The word *limbang ri majeng*, on the other hand, was picked for its aesthetic and taste value. Similarly, the songs *mattaneteni tampungna* 'the grave is long gone' and *anrikku tau* pumpkin 'my drowning sister' contain figurative terms with aesthetic appeal. The phrase tampung is associated with a grave in the song above; at the same time, the word pumpkin is equated with death or passing away. 'To sink' does not signify drowning in actual water. Instead, a pumpkin is equated with death or going away.

5. DISCUSSION

In South Sulawesi, a Buginese song is one of the literary works. Folk songs are one of the riches of regional culture that should be proud of, and literary works in this song should preserve. The public still accepts the existence of Buginese tunes. Along with the evolution of Buginese songs, there is something important to discuss, particularly song lyrics, which are part of literary works. To do so, a stylistic analysis of Buginese song lyrics is required. Dictation or word choice is one of the parts of the stylistic study used as research material for this Buginese song.

This research examines Buginese songs through stylistic analyses, focusing on word choice and archaic word diction in Buginese song lyrics. Using four Buginese composers, Jauzi Saleh (JS), Yusuf Alamudi (YA), Haji Mustafa Bande (HMB), and Hasan Pulu, this study tries to determine the features of song lyrics through the use of diction or word choice (HP). In song lyrics, diction or word choice is diction that has poetic values and prioritizes aesthetic features. In addition, the employment of the diction element in song lyrics is linked to the good part.

6. CONCLUSION

Four composers, Jauzi Saleh, Yusuf Alamudi, Haji Mustafa Bande, and Hasan Pulu, were interviewed regarding archaic word choices. In general, the term antique has poetic significance and stresses aesthetic qualities in Buginese song lyrics. Jauzi Saleh employs ancient vocabulary in his Buginese song lyrics, such as *bittarae* 'sky' in Congakko ri Bittarae, and the phrase *limbanni ri majeng*, which means to die or to return to life, in a song called "Congakko ri Bittarae." In the song "Nataranak Peddi," he sings before God. Furthermore, in Jauzi Saleh's song "Pasagenangennga Iniinawa," the vocabulary of the archaic *limbang dolangeng* 'goes to wander.'

Furthermore, in Jusuf Alamudi's song "Buluk Alaukna Tempe," the word archaic incorporates the phrases *maminanga* 'to hope,' and *lompengeng ri majeng* 'to die before God.' The expression *makbura mali* means "life like a drifting banana stem," and the word *toto warekke* means "poor luck" in H. Mustafa Bande's song Makbura Mali. Furthermore, the old word *mattaneteni tampungna* in Hasan Pulu's song Limbanni ri Majeng, which means 'the grave is long gone.' In the Buginese song, there are ancient phrases to provide artistic value and depth to the song's message.

It is essential to provide the following suggestions after studying and debating popular Buginese songs with stylistic studies. Those are (1) because the author only uses data reflecting three authors, the author has not disclosed the choice of archaic words. As a result, future writing must be better, and (2) the writing of Buginese songs as a form of regional literature, particularly in the South Sulawesi region, must be improved and protected as regional and national culture.

REFERENCES

[1]   A. Semi, *Sastra Metode Peneltian Sastra*. Bandung: Angkasa, 1993.

[2]   N. K. Ratna, "Stilistika : Kajian Puitika Bahasa, Sastra, dan Budaya," in *Stilistika : Kajian Puitika Bahasa, Sastra, dan Budaya*, 2013.

[3]   S. Satoto, *Stilistika*. Yogyakarta: Ombak, 2012.

[4]   M. Darwis, "Penyimpangan Gramatikal dalam Puisi Indonesia," Unhas, 1998.

[5]   W. M. Russell, "Linguistic stylistics," *Linguistics*, 1971, doi: 10.1515/ling.1971.9.65.75.

[6]   T. Nepolo and N. Mlambo, "A STYLISTIC ANALYSIS OF DIESCHO'S DICTUMS PUBLISHED FROM JANUARY 2014 TO DECEMBER 2015.," *J. Stud. Humanit. Soc. Sci.*, 2017.

[7]   Aminuddin, *Stilistika. Pengantar Memahami Bahasa dalam Karya Sastra*. Semarang: IKIP Semarang Press, 1995.

[8]   B. Clark, "Stylistic analysis and relevance theory," *Lang. Lit.*, 1996, doi: 10.1177/096394709600500302.

[9]   F. S. Safarov and S. M. Istamova, "Types of lexical meanings," *Journal of Critical Reviews*. 2020, doi: 10.31838/jcr.07.06.87.

[10]   S. Zyngier, "Towards a cultural approach to stylistics," *Cauce Rev. Filol. y su didáctica*, no. 24, pp. 365–380, 2001.

[11]   A. H. Khokhar, M. Athar Khurshid, and H. Kassim, "Stylistic analysis of invocation in Alexander Pope's the rape of the locke," *Int. J. Appl. Linguist. English Lit.*, 2015, doi:

10.7575/aiac.ijalel.v.4n.5p.21.

[12] G. Watson and S. Zyngier, *Literature and stylistics for language learners: Theory and practice*. 2006.

[13] T. Kusmaini, "Analisis Pada Iklan Televisi: Diksi dan Gaya Bahasa Anafora," *Kelasa*, 2020, doi: 10.26499/kelasa.v13i2.75.

[14] Y. Pratiwi, "PENGGUNAAN STRATEGI REPRESENTASI VISUAL DALAM PEMBELAJARAN APRESIASI PROSA FIKSI," *Diksi*, 2015, doi: 10.21831/diksi.v13i2.6451.

[15] R. Pradopo, *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press, 2005.

[16] S. Argamon, C. Whitelaw, P. Chase, S. R. Hota, N. Garg, and L. Shlomo Levitan, "Stylistic text classification using functional lexical features," *J. Am. Soc. Inf. Sci. Technol.*, 2007, doi: 10.1002/asi.20553.

[17] G. Keraf, *Diksi dan Gaya Bahasa*, Duapuluh s. Jakarta: Gramedia Pustaka Utama, 2016.

[18] M. Hardianto, W. Widayati, and S. Sucipto, "Diksi Dan Gaya Bahasa pada Naskah Pidato Presiden Soekarno," *FONEMA*, 2018, doi: 10.25139/fonema.v4i2.761.

[19] S. Sugiarti, "Estetika Pada Novel Geni Jora Karya Abidah El Khalieqy," *ATAVISME*, 2014, doi: 10.24257/atavisme.v17i2.6.134-147.

[20] J. Ahmad, "Stylistic Features of Scientific English: A Study of Scientific Research Articles," *English Lang. Lit. Stud.*, 2012, doi: 10.5539/ells.v2n1p47.

[21] Z. Hakim, *Melihat Bahasa Meninjau Sastra: Sejumlah Esai Sastra*. Jakarta: Departemen Pendidikan dan Kebudayaan, 1993.

[22] D. M. Abdel-Moety, "The Ideologies of War and Social Class in Atonement: A Critical Stylistic Analysis," *Prague J. English Stud.*, 2018, doi: 10.1515/pjes-2018-0010.

[23] K. Luyckx, "Stylistics: Prospect & Retrospect," *Lit. Linguist. Comput.*, 2008, doi: 10.1093/llc/fqn028.

[24] B. Nurgiantoro, *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press, 2015.

[25] M. Toolan, "The Fictions of Language and the Languages of Fiction," *Lang. Lit. Int. J. Stylist.*, 1994, doi: 10.1177/096394709400300308.

[26] J. Egbert, "Style in nineteenth century fiction: A Multi-Dimensional analysis," *Sci. Study Lit.*, 2012, doi: 10.1075/ssol.2.2.01egb.

[27] B. Thomas, *Fictional dialogue: Speech and conversation in the modern and postmodern novel*. 2012.

[28] S. Wright, "Tense meanings as styles in fictional narrative. Present tense use in J.M. Coetzee's In the heart of the country," *Poetics*, 1987, doi: 10.1016/0304-422X(87)90036-2.

[29] J. H. Johnson, "A comparable comparison? A corpus stylistic analysis of the Italian translation of Julian Barnes' Il Senso di una Fine and the original text The Sense of an Ending," *Lang. Lit.*, 2016, doi: 10.1177/0963947015623360.

[30] Muhammad Salim dkk., *Transliterasi dan Terjemahan Elong Ugi (Kajian Naskah Bugis)*. Ujung Pandang: Departemen Pendidikan dan Kebudayaan, 1989.

[31] A. dkk. Moeliono, *Tata Bahasa Baku Bahasa Indonesia*. Jakarta: Badan Pembinaan dan Pengembangan Bahasa, 2017.

[32] S. A. Indrowaty and S. S. Sumarlam, "LIRIK LAGU FIRST LOVE DAN PRISONER OF LOVE OLEH UTADA HIKARU DALAM ANALISIS WACANA KRITIS CRITICAL DISCOURSE ANALYSIS OF UTADA HIKARU'S SONG LYRICS: FIRST LOVE AND PRISONER," *Diglossia J. Kaji. Ilm. Kebahasaan dan Kesusastraan*, 2019, doi: 10.26594/diglossia.v8i2.848.

[33] I. Jerniati, "Analisis Kohesi Lagu Mandar," Ujung Pandang, 2008.

[34] Santi, "Metode dan Prosedur Penelitian," *e-Journal*, 2014.

[35] N. Hadari, *Metode Penelitian Bidang Sosial*. Yogyakarta: Gadjah Mada University Press, 2019.

[36] M. B. Miles and M. A. Huberman, *Analisis Data Kualitatif: Buku Sumber Tentang Metode-Metode Baru*. 2012.