

COHESION AND SOUND STYLE IN FIRA BASUKI'S NOVEL *ROJAK*

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Abstract. This article aims to analyze the use of language style in the form of cohesion and sound style presented in Fira Basuki's novel *Rojak* by using stylistic theory. The data of this study were taken from the novel *Rojak* published by PT. Gramedia Widiasarana in 2004. Using descriptive qualitative, the results of analysis showed that 1) the language style used by the author, namely cohesion and sound style; 2) assonance and onomatopoeic sound styles that were dominant in Fira Basuki's *Rojak* novel; and 3) the dominant type of cohesion in *Rojak*'s novel was cross-reference.

Keywords: Cohesion, *Rojak*, Sound style, Stylistics.

INTRODUCTION

The main medium of literature is language. Literature is created from a series of words and the words themselves are part of the language. It is implausible for a literary work to be born without any involvement or connection with the use of language style (Setyami, 2021, p. 251). Aren't literary works basically language events? Thus, by using signs or symbols that can be heard (language sounds) or seen (letters), the narrators convey what they think and feel with the appropriate variety of language, namely the variety of literary languages (Sudjiman, 1993, p. 2).

Additionally, in writing a literary work including a novel, one of the things that an author needs is the ability to use beautiful language so that the readers do not get bored when reading the work. It proves that aesthetic aspects such as those represented in a novel can have a significant influence on its readers. Setyami (Setyami, 2018, p. 69) states that basically the creation of literary works is an aesthetic achievement. Therefore, the creation of literary works is inseparable from stylistics. Without considering the aesthetic aspect of writing, the work may not be read completely or even not read at all.

Hence, it is clear that the aesthetic aspects mainly developed through the sound of language presence has a very important role in a literary work, whether in the form of prose or poetry. The sound of language (sound style) acts as a means for writers or writers to express their imagination to achieve the aesthetics of language. According to Djelantik (1999), aesthetics is a science that deals with beauty. So, the aesthetics of language can be interpreted as a beautiful and distinctive language. Language aesthetics is included in the branch of stylistic science and inseparable from elements of sound style.

The core attention of stylistics is style, namely the way used by speakers or writers to express their intentions by using language as a means. Thus, style can be used as a style of language (Sudjiman, 1993, p. 13). Meanwhile, according to Abrams (cited in Nurgiyantoro, 2019), style is the way of authors in pronouncing language or expressing certain points in their works. Moreover, Leech & Short (cited in Nurgiyantoro, 2019) argue that the style element consists of lexical, grammatical, figures of speech (rhetorical) elements, context and cohesion.

Language in literary works such as novels generally has a special language, namely language that contains aesthetic values. Hence, the language presented in the literary works is not used in the scientific or non-literary works. Wellek and Warren (1995, p. 14) state that language is the prime medium of literature. It means that language is a significant means for authors to express their ideas in writing. Furthermore, in relation to the function of language in a literary work mainly

creating aesthetic aspects, authors often use the elements of style in the form of cohesion and sound style. The purpose of using these features is not merely an effort to create and build aesthetic values in language, but also to accelerate reader understanding.

Cohesion is the relationship of meaning among the elements for interpreting the text and the other elements in the discourse so as to create a comprehensive understanding (Sumarlam, 2003, p. 173). Besides, this element also refers to the continuity between sections in the text (Gerot, 1994:170). Baryadi (2002, p. 46) and Mulyana (2005, p. 26) distinguish cohesion into two, namely grammatical cohesion and lexical cohesion.

The marker of cohesion is in the form of connections. It can further present in the form of assignment words, such as prepositions or conjunctions, that create a link between sentences. Meanwhile, conjunctions are in the form of cross-reference referring to a mention of something that has been stated previously (Nurgiyantoro, 2019, p. 73). Next, sound style also plays a significant role in the literary works. According to Pradopo (1995, p. 40), sound style i.e., assonance, alliteration, and onomatopoeia is the use of certain sounds to obtain particular effects.

Assonance is the repetition of vowel sounds while alliteration is the repetition of consonant sounds. Sound repetition is not merely a decoration to create beauty, but has a meaning that can create a certain atmosphere. Additionally, it is acknowledged that there are pleasant effects (euphony) and unpleasant effects (cacophony). Thus, assonance (repetition of vowel sounds) will cause euphony and create a pleasant harmonious effect while alliteration (repetition of consonant sounds) cause cacophony that is opposite of euphony. Briefly, in order to see how the aesthetics of Fira Basuki's *Rojak* novel, it is necessary to analyze the repetition and sound style presented within this literary work.

Regarding the aforementioned explanation, the present research focused on cohesion and sound style included in the novel entitled *Rojak* written by Fira Basuki. The uniqueness of this work was on its publication. PT. Gramedia Widiasarana Indonesia, as the publisher, successfully reprinted the novel three times at the same year, namely in January, February, and July 2014. Particularly, this novel became a best seller because of a lot of stylistic elements use such as the lexical, grammatical, cohesive, sound style, and rhetorical devices. As a consequence, the previous rationale made the researchers motivated towards studying the elements of cohesion and sound style presented in Fira Basuki's *Rojak*.

RESEARCH METHOD

This research was a qualitative descriptive research. Mahsun (2005, p. 233) states that the descriptive approach focuses on indicating the meaning, describing the data placement in its intended context and in the form of words. Considering the aforementioned statement, Moleong (2007, p. 6) adds that a qualitative approach aims to understand phenomena naturally about an object being studied. A novel written by Fira Basuki was chosen as the source of data. Its title is *Rojak* and published in 2004. Since the present study aimed to analyze the use of language style in the form of cohesion and sound style, the data were analyzed through a set of stages: 1) thorough reading of the text of the novel *Rojak*; 2) identifying the data related to cohesion and sound style; 3) performing data classification; 4) interpreting the data; and 5) making an inference.

RESULT AND ANALYSIS

From the results of reading the text, the stylistic elements were found in the form of cohesion and sound style. The elements of cohesion include explicit relationships (direct relationships) and implicit relationships (indirect relationships) in the form of cross-references and connections. It was found that the dominant factor in cohesion in Fira Basuki's *Rojak* was cross-reference as a means of achieving aesthetic values. Most of the cross-references in this novel was the expressive cross-references, as shown in the excerpt 1.

"Ini pertamakalinya aku membeli buku harian. Mengapa? Karena kalau tidak aku bisa gila. Tentu saja aku masih waras sekarang. Karena itu aku harus jaga-jaga. Aku tidak bisa cerita mendetail kesemua orang. Aku harus mengeluarkan apa yang aku pikirkan." (Basuki, 2004, p. 10)

The repetition of the word 'I' in the text quote above serves as a form of emphasis on meaning and character. Particularly, it is to clarify the story that the author wants to convey to the readers. If the word 'I' in the paragraph above is not written repeatedly, the sentence structure becomes ambiguous because there is no subject. Plausibly, it causes the readers' difficulties in understanding the story comprehensively. Next, another form of using cross-references can be seen in the presented excerpt 2 below.

"Lihatlah kami, Aku sungguh-sungguh Cina Singapura dan ia sungguh-sungguh Jawa Indonesia, sejawa-jawanya." (Basuki, 2004, p. 11)

From the data above, it can be seen that there are various repetitions of words. The repetition of the word '*sungguh-sungguh*' (really) has a meaning as a means of affirmation. Meanwhile, the repetition of the word '*Jawa*' (Javanese) becomes a repeated word with the affix '*sejawa-jawanya*', which creates an aesthetic effect when read and listened to the word. Hence, this repetition has the meaning of *kejawen* characteristics that are truly *njawani*.

Then, the excerpt 3 also presents the expressive repetition which intends to emphasize certain issue without degrading the aesthetic values of language. Particularly, this repetition also serves as a medium for emphasizing the social strata that the author wants to convey to the readers. In the excerpt, it is explained that Setyo Putro Hadiningrat is an aristocratic descent.

Namaku Raden Mas Setyo Putro Hadiningrat, Anak seorang Hadiningrat yang ningrat. Yang kata-kata ningrat begitu melekat dan terdengar lezat. Dan aku anak yang berterimakasih diberi keningratan dan darah yang katanya warnanya biru, bukan merah. Dibesarkan dengan lingkungan yang menawan. Dengan sebuah kesan dan segala kehormatan. (Basuki, 2004, p. 28)

In addition to using expressive repetition elements, *Rojak* also contains the elements of graceful variation as well as expressive repetition shown in the excerpt 4.

"Dengar-dengar orang-orang Singapura senang duren. Mereka tidak pernah mabuk duren. Mengimpor duren berkeranjang-keranjang dari negeri tetangga, lalu makan duren ramai-ramai tanpa takut bau. Malah gedung operanya dan keseniannya disebut gedung duren, Esplanade." (Basuki, 2004, p. 49)

In the excerpt 4, the pronoun 'they' is a graceful variation. Furthermore, 'they' refers to the '*Singapura*'. while the repeated word '*duren*' is used to explain the function value of durian for Singaporeans. The author kept repeating the word '*duren*' in every sentence, but this repetition is not excessive to read frequently. Moreover, it creates the aesthetic effect.

The other aspect of cohesion in Fira Basuki's *Rojak* is in the form of a syllogism, namely the relationship concluded by the readers. The syllogistic reasoning is found in the excerpt 5 below.

"Tarian setan perempuan disebutnya. Kepala bergoyang, mata melirik, bahu bergoyang, dada naik turun menggairahkan, pinggul mengundang untuk dipegang, hentakan kaki menggetarkan jiwa." (Basuki, 2004, p. 51)

In the excerpt 5, there is a logical relationship among sentences. The first sentence is a summary or conclusion of the following explanatory sentences. Thus, readers will have an idea that *tarian setan* (the devil dance) is a dance with shaking heads, shoulders, hips, and eye glances. From this explanation, it can be understood that what is meant by the devil dance is a dance that causes or creates sexual desire for those who see it. Yet, the author chose to describe the devil dance explicitly, so that it creates the aesthetic value and brings about multiple interpretations for the readers. Nevertheless, it is significantly different if the author writes "*Penyanyi dangdut perempuan berbaju seksi bergoyang dan bernyanyi*" to describe the events and atmosphere to be achieved. The phrase "*Penyanyi dangdut perempuan berbaju seksi bergoyang dan bernyanyi*" is commonly heard or read, for example in the newspapers, television and radio news. In short, the readers will have no multiple interpretations and the aesthetic value is not well-achieved.

In addition to the use of cohesion, Fira Basuki's *Rojak* also displays the use of sound style. There are assonance and alliteration, which are capable of providing certain aesthetic effects. If the repetition of vowel sounds is more dominant, it will cause a happy effect (euphony) and if the repetition of consonant sounds is more dominant, it will cause an unpleasant/gloomy effect/atmosphere (cacophony). The alliteration that creates a somber/unpleasant effect is presented in the excerpt 6.

"Pah, Pah. Suipah. Makannya daging mentah. Dirinya gampang berserah. Bibirnya bergincu merah. Mau saja diperah-perah. Pah, Pah Suipah. Gimana gue nggak gerah? Kalau suami orang lu sembah-sembah. Pah, Pah Suipah. Ngapain lu berkeluh kesah. Padahal lu perempuan murah. Bah...Bah...Bah. Suipah..Suipah! Bedebah! Debah!"
(Basuki, 2004, p. 49)

The sentence arrangement in the excerpt 6 is very melodious to read or to listen to. It can be considered that there is a game sound "ah". Thus, it is regarded to be included intentionally by the author in order to achieving aesthetic value and affirmation or explanation of a character named Suipah. Moreover, there is alliteration found in the sentence structure. It is clearly present in the frequent use of consonant syllables in each sentence. The sounds/syllables "pah" and "ah" are repeatedly written. As a consequence, it will give an unpleasant effect or nuance. It is represented from the sentences "*Ngapain lu berkeluh kesah*", "*lu perempuan murahan*", "*Bedebah..Suipah*". Looking at those word orders closely, it can be stated that they are the form of swearing/insulting which creates an unpleasant nuance. Next, the other assonance emerges in the excerpt 7.

"Perempuan. Mengapa harus ada perempuan? Mengapa perempuan ditawarkan? Mengapa bisnis bercampur perempuan? Mengapa ketika kami datang disuguhi perempuan? Mengapa sebuah perjanjian kerja disetujui dengan pegang-pegang perempuan?" (Basuki, 2004, p. 57)

In the excerpt 7 above, there is a word repetition "*perempuan*". Although that word emerges frequently, it creates a curious effect which allows the readers to think about what will be presented on the following sentences. Besides, the repeated sound of "an" feels melodious whenever the readers are engaged in their reading process. Certainly, the author does this repetition with the intention of giving affirmation to the exploited female object as well as emphasizing the meaning of women's issues in the realm of sexuality.

Next, the use of euphony in *Rojak* can be seen in the excerpt 8.

*"Tidak akan sempurna sebuah hati
Jika belum mencari dan menemui
Si jantung hati pengusir sepi
Apa yang diinginkan pun puas terjadi."*
(Basuki, 2004, p. 89)

The excerpt 8 above is a form of poem found *Rojak*. The rhyme sounds melodious with the dominant vowel blend, so it includes euphony and brings a pleasant atmosphere. Furthermore, it can also be seen from the presence of the similar sound at the end of each verse, namely the vowel 'i' which is found in the words '*hati*', '*menemui*', '*sepi*', and '*terjadi*'. These four words end in the vowel 'i'.

Then, the rhyme found in the excerpt 8 above can also be classified as a form of final rhyme. This is related to a sound repetition in each line. The rhyme has the pattern: a-a-a-a, namely the sound 'i' at the end of each line. In addition to the ending rhymes with the a-a-a-a pattern, there are also ending rhymes with the a-b-a-b pattern, which can be seen in the excerpt 9 below.

*"Budak peranakan diluar pagar
Ambil galah, jolok kelapa
Saya seorang baru belajar
Kalau salah tak kenapa"
(Basuki, 2004, p. 84)*

Based on the aforementioned excerpt 9 above, the final rhyme has the pattern a-b-a-b found in the r-a-r-a sound at the end of each line. Then, the sound patterns are found in the word '*pagar*', '*kelapa*', '*belajar*', and '*kenapa*'. The sounds with alternating patterns are pleasing to hear and have an aesthetic effect. In addition to the final rhyme sound style, either with a-a-a-a or a-b-a-b pattern, there is also a figurative sound style in the form of onomatopoeia. It is sound imitation and its effect is to concretize imagery. Regarding the onomatopoeia in *Rojak*, it is shown in the excerpt 10 as follows:

*"Deeer...deeer...derrr...dug,,dug...brak...brak! Belum lagi suara suara
di bawah itu. Aduh!
Duuuur...derr..bruk..brak...kubrak! Ah tapi tidak disaat ada bunyi mesin
mesin dibawah apartemen ini." (Basuki, 2004, p. 158)*

The emerging sounds as shown in the excerpt 10 above concretize the sound imitation of a noisy machine at the lower part of an apartment. Hence, particularly, the description of sounds as found in the excerpt above has a purpose of representing the imitated sounds through writing, as if these sounds seemed real. Additionally, the other onomatopoeia is shown in the excerpt 11 below.

*"Kriiiiing! Siapa lagi?"
"Hallo?"
"Janice?"
"Iya." (Basuki, 2004, p. 161)*

Concerning the sound imitation in the excerpt 11, it directs the readers to develop their wishful thinking such as through the sound "kriiiiing". The previous sound represents the real sound of a telephone ringing. Consequently, the readers can relate their imagination with the reality of that sound imitation. It is supported by the characters' communication represented within the text. Thus, it is clear that the readers will have an idea of two characters who are communicating via telephone.

The repetition of sounds from other word can be seen in the excerpt 12 below.

"*Mencintaiku? bukankah harusnya kami bersatu? mengapa tidak bisa demikian? Bukankah tujuan hidup adalah untuk mencintai dan dicintai? Kalau tidak, mengapa cerita anak-anak mengajarkan bahwa putri berbahagia setelah bertemu pangeran dan cerita selesai? Mengapa dicintai mencintai adalah keinginan perempuan?*" (Basuki, 2004, p. 105)

Next, regarding the excerpt 12 above, it can be stated that the author deliberately plays with words by repeating them in different forms. The basic word 'cinta' is then changed by the addition of affixes 'me-kan' and 'di-kan' so that it becomes the active word/verb 'mencintai' and the passive word 'dicintai'. As a result, the two words are played repeatedly in each sentence by the author and it is as if the author is giving an affirmation about 'cinta' in the story being told through *Rojak*.

CONCLUSION

In Fira Basuki's novel *Rojak*, there are several sound style and cohesion that are used to achieve aesthetic effects. Regarding the sound styles in the novel, there were assonance, alliteration, ending rhymes with a-a-a-a and a-b-a-b patterns. Besides, there was also a figurative sound style in the form of onomatopoeia. The use of the sound style has a specific purpose, namely to generate particular effects, namely aesthetic effects and accuracy so that a literary work becomes interesting for readers to enjoy. Of the language styles mentioned above, the dominant language style in Fira Basuki's *Rojak* novel was assonance. Next, this stylistic study did not only focus on the discussion of sound style, but it also highlighted the cohesion. Considering the analysis of *Rojak*' novel, the dominant elements of cohesion in *Rojak*'s novel were cohesive elements in the form of cross-reference cohesion, graceful variations, and syllogisms. However, the most dominant element was the use of cross-reference cohesion.

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