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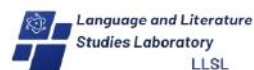
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Exploration of Language Style in The Short Story Collection There's No Asu Among Us

Jesicha Nainggolan^{1*}; Jesica Simanjorang²; Stevani Situmorang³; Nasya Nabila Said⁴; Nabila Agustina Batubara⁵; Icut Aprila⁶

^{1,2,3,4,5,6} State University of Medan, Indonesia

Abstract

In gathering story (short story) So There is Asu in Between We work Joko Pinurbo contains 15 short stories whose content does not have much of a related theme, a kind of loose collection of stories. Among the 15 stories, 5 of them are entitled "Siraman Rohani", "Evening Supper with the Khong Family Guan", "Children of Batu, Children of Rain", "Kursi Ongkang", and "Kursi Sukir" were written using quite dominant linguistic stylistic means, and that is what is explained in the paper This. Analysis language style only contained on analysis usage Language figurative, esp use figure of speech and also on usage style imagery. Data explained descriptively using qualitative methods considering that the object is a collection of stories which are qualitative data. Based on the results of the analysis, it can be seen that the use of figures of speech in short story dominated with usage figure of speech personification (as much 22 times), following the figure of speech synesthesia (8 times), repetition (7 times), synecdoche, totem proparte (3 times), hyperbole and climax (each 2 time). Temporary That, style imagery Which found were visual images (14 times), movement images (9 times), auditory images (7 times), and tactile images (4 times). The stylistic means used by the author can have a certain (aesthetic) effect on the short story.

Keyword: Short story; Style language; Figure of speech

* Corresponding author, email: jesichanainggolan00@gmail.com

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INTRODUCTION

Short stories are a form of literary work presented in prose form with a shorter length than novels. Short stories raise limited problems or conflicts, and usually these problems are taken from everyday life around society, which makes short stories very interesting to read. Sumarjo and Saini (1997:8) state that short stories are literary works in the form of prose that raise conflicts or problems in a limited way and are relatively short, therefore, prose in the form of short stories is shorter when compared to prose in the form of novels. Short stories are interesting because they don't take a long time to read, unlike novels which take more time. One collection of short stories that attracts attention is "No Asu Among Us," by Joko Pinurbo. This book was published by Gramedia Pustaka Utama Publisher, Jakarta, in 2023. The book consists of (vii +103) pages and contains fifteen short stories with various themes. However, several short stories in this collection have almost the same theme, namely about the conflicts experienced by characters who work as writers. In this collection of short stories, Joko Pinurbo predominantly tells stories about the ups and downs of someone who works as a writer or someone who carries out composing activities every day, whether as a writer of poetry, short stories or novels.

This collection of short stories provides readers with an interesting perspective on the advantages and disadvantages of working as a writer. Joko Pinurbo, who is better known as a poet or author of literary works in the form of poetry, explored a new world by creating this book of short stories. This short story writing style is inseparable from his typical style of creating poetry, giving a different nuance but still maintaining the characteristic of his writing. Among the 15 stories, the five stories that stand out and are explained in this paper are "Spiriaman Rohani," "Evening Supper with the Khong Family Guan," "Children of Batu, Children of Rain," "Kursi Ongkang," and "Kursi Sukir." This fifth short story was written using a fairly dominant language style.

In the short story "Siramaman Rohani," Joko Pinurbo describes the spiritual journey of the main character who is an author. This short story highlights how the main character searches for the meaning of life and peace through the process of writing. The language style used in this short story is very thick with spiritual nuances, creating a reflective and deep atmosphere for the reader. The second short story, "Evening Supper with the Khong Family Guan," raises a unique family theme. The main character in this short story is an author who experiences precious moments with his family. The language style in this short story is full of symbolism and metaphor, describing the depth of family relationships and the memories created between them. Symbolism Khong Guan, known as a biscuit brand, provides a strong local touch and makes the story closer to the readers (Akbar, 2023; Senen, 2024; Qamari; Andryrestu, 2024; Maisari, 2024).

"Children of Batu, Children of Rain" is the third short story discussed in this paper. This short story tells the story of a child who has a special relationship with nature, especially with rocks and rain. This child, who is also described as a child writer, finds inspiration from the natural surroundings to write. This short story uses a language style that describes the magic and power of nature, and how this influences the main character's creative process. The fourth short story, "Kursi Ongkang," tells the story of an author who plays his life and work from the perspective of a chair. This short story uses a personification language style, where the chair is described as having feelings and thoughts. Through this chair, Joko Pinurbo explores the themes of solitude, self-reflection and creativity. This unique writing style provides a new perspective on how inanimate objects can have their own meaning and

stories. The short story "Kursi Sukir " tells the story of an author who has an emotional relationship with an old chair which he calls Sukir. This chair is a silent witness to the author's life journey and works. The language style used in this short story is very poetic and full of nostalgia, creating a melancholic and meaningful atmosphere (Cristina, 2024; Munidar, 2024; Paull, 2024; Rahmadani, 2024; Johan, 2024; Ibrahi, 2024).

The short story collection "No Asu Among Us" displays a wealth of themes and varied writing styles. Joko Pinurbo succeeded in highlighting various aspects of an author's life in an interesting and in-depth way. Through the use of strong language styles and rich symbolism, the short stories in this book are able to convey deep messages about life, work and human relationships. As a poet who is better known for his poetry, Joko Pinurbo shows extraordinary ability in writing prose. His transition from poetry to short stories looks smooth and still maintains the uniqueness of his writing style. This collection of short stories not only offers entertaining stories, but also provides insight into an author's world, including the challenges and beauty that exist within it. This collection of short stories also shows how the author's profession can be an unlimited source of inspiration. Each short story depicts a different perspective on life as a writer, from challenges in finding inspiration, time pressure, to relationships with family and nature. Therefore, this book is not only interesting for literature fans, but also for those who are interested in the world of writing and creativity.

In the world of Indonesian literature, Joko Pinurbo is known as a figure who continues to innovate and presents fresh works. "No Asu Among Us" is proof that Joko Pinurbo is able to explore different genres without losing his identity as a writer who is sensitive to the environment and life around him. Through his short stories, readers are invited to see the world from various points of view, understand the complexity of human emotions, and appreciate the beauty in ease. The short stories in this book not only tell the story of an author's life, but also touch on various other aspects such as family relationships, spirituality and natural wonders. With a strong and meaningful language style, each short story is able to convey deep messages and arouse the reader's feelings. This collection of short stories is a work that shows Joko Pinurbo's skill in processing words and presenting memorable stories. "Tak Ada Asu Among Us" is a collection of short stories that is worth reading and appreciating, not only because of its unique theme and writing style, but also because of Joko Pinurbo's ability to depict human life and emotions in a way that is so lively and profound. This book is a valuable addition to the world of Indonesian literature and shows that Joko Pinurbo is a versatile writer who continues to innovate in his work. Based on the background explained above, the author wishes to write a short story with the title.

METHOD

In this research, a descriptive-qualitative approach was used, which focused on the use of stylistic means in the short story collection "Tak Ada Asu Among Us". This approach is in line with the views of Bogdan and Taylor (in Moleong, 2002: 3), who describe qualitative methods as research procedures that produce descriptive data in the form of written or spoken words from people and observable behavior. Djajasudarma (2006:11) also states that qualitative methodology is a procedure that produces descriptive data in the form of written or oral data. This research is called qualitative because it does not use quantitative data accompanied by calculations. Data collection was carried out through the library study method with purposive sampling techniques, assisted by reading, listening, note-taking and interpretation techniques. The reading technique is done by reading the short story "Tak Ada Asu Among Us" carefully. Data

obtained from reading and interpreting are specifically recorded to facilitate the subsequent analysis process.

In data analysis, a qualitative descriptive method was applied with an inductive methodological paradigmas the basis for the analysis. Mahsun (2005:256–257) states that this paradigm starts from something specific to something general. Using the descriptive analysis method, the data that has been collected in the form of quotations of clauses, sentences or paragraphs from the short story "No Asu Among Us" is described in detail so that conclusions can be drawn regarding the use of figures of speech and imagery in the short story. The data that has been collected and explained is then presented in paper format using various scientific Indonesian languages. This aims to present the results of the analysis clearly and systematically, in accordance with applicable academic standards.

FINDING AND DISCUSSION

The results or findings revealed in this paper are in the form of usage figure of speech and style imagery in gathering short story *Tak There is Asu in Between Us* is presented in the following table.

Table 1. Usage Deep figure of speech Gathering Short story *So There is Asu in Between We*

NO.	Types of Figures of Speech	Page
1	Personification	3,4,5,20,21,24,25,28,43,45,47,48,90,92,94
2	Synesthesia	2,5,16,20, 22, 24, 41, 46
3	Repetition	17,24,27,49,91,94
4	Synecdoche	3,24,93
5	Hyperbole	24, 49
6	Climax	26, 41

Table 2. Usage Deep image Short Story Collection *Tak There is Asu in Between We*

NO.	Type Imagery	Page
1	Vision	2,4,16,17,18,21,24,25,27,45,47,48
2	Motion	4,16,25,45,47,91,94
3	Hearing	3,4,17,22,49,50
4	Touch	3,4,50,91

Linguistic style is a science that studies the use of language in literary works, covering various areas such as sound style, word style (diction), sentence style, discourse style, figurative language style (figure of speech, idioms, proverbs), and imagery style (Al- Ma' ruf , 2024:12). In the analysis of the short story "Tak Ada Asu Among Us", the research focused on figurative language style, especially the use of figures of speech and imagery style.

Figure of speech or figure from Speech is a particular choice of words that a writer uses

to achieve beauty in his work. Figures of speech are divided into four main types: figures of speech of affirmation, figures of speech of comparison, figures of speech of contradiction, and figures of speech of satire. Each type of figure of speech has more specific subtypes according to its characteristics. Traditionally, figure of speech is often equated with language style, but in contemporary literary theory, figure of speech is considered only a small part of language style (Ratna, 2009: 162). Ratna (2009:164-165) added that the scope of language style is wider than figure of speech. Figures of speech that have patterns are considered to limit the writer's creativity and their use can limit meaning.

Analysis of the use of figures of speech in the short story "Tak Ada Asu Among Us" was carried out by identifying the figures of speech that appear most frequently and those that appear least frequently. Several figures of speech described in this short story cover various types and subtypes, showing the completeness of the way the author uses language to convey messages and create beauty in his work. Through this analysis, you can gain further understanding about how the author uses figures of speech to strengthen themes and characterization in the story. The results of this analysis will be presented descriptively, providing a comprehensive picture of the use of figures of speech and imagery style in the short story "Tak Ada Asu Among Us". These figures of speech are as explained below.

Figure of speech Personification

Personification figure of speech is one of 21 figures of speech of comparison, in which inanimate objects are given the characteristics of life. In the short story "No Asu Among Us," this figure of speech is used the most, namely 22 times. An example is seen in the following quote:

" Kasbulah was hurt several times by being bullied and made a laughing stock by his teacher. At home he was teased by his father because his math grades were bad. In fact, according to his father, mathematics was the key. In particular, he was embarrassed by Selindri , who he secretly had a crush on. Mathematics had punished him and made him feeling inferior in front of Selindri , whom he often invites to hang out with and snack on meatballs" (p. 3).

In this quote, the mood of Kasbulah , a student with low math skills, is depicted. Mathematics is likened to a scourge that brings down his prestige in front of his teachers and friends, especially in front of Selindri , a student he has a crush on. The use of personification figures of speech is clearly visible here, where mathematics is described as if it has the ability to punish and make it inferior, *Mathematics has punished and made it inferior....*

Figure of speech Synesthesia

Synesthesia figures of speech, one of 21 types of comparative figures of speech, is a metaphor that connects concepts or objects with other senses (KBBI Online). In the short story "No Asu Among Us," this figure of speech is used 8 times. For example:

"The atmosphere changed when Mrs. Khong Guan asked for time to vent . Behind the smiles of the Khong family Sweet Guan , said Mrs. Khong Guan , actually there is a secret hidden. Since mobile phones have taken over this mortal world, Mrs. Khong Guan felt a decrease in intimacy between family members..." (p.20).

Figure of speech Repetition

Repetition is a combination of words or groups of words and is included in 30 types of affirmation figures of speech. The use of repetition figures of speech in the short story "No Asu Among Us" was found 7 times. One example can be seen in the following quote:

"Before the day of the banquet arrives, each invitee will receive a tin of Khong biscuits Guan , tea, coffee, and various other gifts. Each guest will be asked to eat Khong biscuits Guan in each place, can be accompanied by tea or coffee, or other preferred drinks" (pp. 17-18).

In this quote, it can be seen again and again in the repetition of the words "every" and "Khong biscuits Guan," which emphasizes the importance of the event and the consistency of the experience the host expects from guests.

Figure of speech Synecdoche

Senekdoke is a figure of speech used to express part for the whole (pars pro toto) or whole for the part (totem pro parte). In the short story "No Asu Among Us," the totem pro parte figure of speech is used three times. One example is seen in the following quote:

Kasbulah's back, the mathematics teacher who liked poetry teased him by changing a line from Sapardi Djoko Damono's poem 'the mortal is time, we are eternal' to 'the mortal is Kasbulah , mathematics is eternal.' The whole class laughed" (p. 3).

In the quote, "the whole class" refers to the students and teacher, not all the objects in the classroom. This shows the use of a whole to express a part. Apart from the senekdoke, this short story also contains hyperbole and climax figures of speech, each of which is used twice, but is not analyzed further due to space limitations.

Next, the analysis turns to the style of imagery in the short story "No Asu Among Us." Nurgiyantoro (2010:304) explains that imagery is the use of words and expressions that are able to evoke such a sensory response in literary works. Imagery functions to stimulate the reader's senses, as if they are seeing, hearing, or feeling what is depicted in the work. Pradopo (1987:80) also states that every mental image is called an image or imagination. This image is an effect in the mind that closely resembles a painting produced by the reader's capture of an object that can be seen by the eyes, visual nerves, and related parts of the brain. In the short story "No Asu Among Us," the imagery styles analyzed include visual imagery, movement imagery, auditory imagery and tactile imagery. This imagery plays an important role in helping readers feel and imagine the scenes in the short story more deeply and vividly, thus enhancing the overall reading experience.

Imagery Vision

In the short story "No Asu Among Us," there is use of visual imagery 14 times. For example, in the following quote:

"The other day it was cleaned and painted over, the next day it was covered in graffiti again. There was a prominent word 'Asu' written in large letters with red spray paint. It was definitely the work of Kasbulah , a Bengali teenager who was clever at mischief and liked to scribble on the walls of people's houses" (p. 2).

In this excerpt, the visual image appears in the form of a visual description of the large, striking text "Asu" written in red spray paint. This description gives readers a concrete picture, allowing them to imagine the objects that are clearly described in the story. It shows how the author uses visual imagery to add a visual dimension to the story, enriching the reader's reading experience.

Imagery Motion

In the short story "No Asu Among Us," there are 9 uses of movement imagery, one of which can be seen in the following quote:

"Late at night, Kasbulah had just returned from wandering around. With the style of a hero, he walked proudly and whistled through the dim street towards his house. From the opposite direction, a brown-haired dog appeared. Kasbulah acted, while the dog tried to test his mental state. by erupting his terrible howl" (p. 4).

In this quote, Kasbulah is depicted walking while whistling, showing lively and dynamic movement. Meanwhile, the dog appearing from the opposite direction also gives a sense of movement that enlivens the scene. This movement imagery helps readers to imagine the scene in more detail and reality.

Imagery Hearing

In the short story "Tak Ada Asu Among Us," auditory imagery is used to build a picture in the reader's mind based on the voices heard by the story characters. One example of the use of auditory imagery can be seen in the following quote:

"I don't know the Khong family Guan . I only often see pictures of happy-looking families on the legendary biscuit tins. Even that is not a complete picture because until now I have never seen the figure of the father. Indeed, I have heard various versions of the story about my father's whereabouts, but that may just be a story. As to what survives remains a mystery" (p. 17).

In this quote, the character in the story says that even though he doesn't know the Khong family Guan directly, he often sees pictures of the family on Khong biscuit packaging The famous Guan . He also stated that even though he had heard various stories about the father of the family, he had never seen him in person, so the image that formed in the reader's mind was the voices of the stories about the father. The use of auditory imagery like this helps readers to imagine the atmosphere and dialogue that occurs in the story, thereby creating a more lively and in-depth reading experience. This also shows the

richness of language styles in short stories to create atmosphere and strong characters in the story.

Imagery Touch

In the short story "Tak Ada Asu Among Us," auditory imagery is used to build a picture in the reader's mind based on the voices heard by the story characters. One example of the use of auditory imagery can be seen in the following quote:

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CONCLUSION

Based on the analysis of the results above, it can be concluded that in the five short stories in the collection of stories (short stories) *Tak Ada Asu Among Us*, we found quite dominant use of figures of speech. If these figures of speech are used in order from the most dominant, they are personification, synesthesia, repetition, synecdoche, hyperbole and climax figures of speech. Meanwhile, the use of language style aspects in the form of imagery styles that are often found are visual imagery, movement imagery, auditory imagery and tactile imagery. The function of using figures of speech and imagery style is to increase the power of expression so that the aesthetic quality of the work (short story) can be achieved more optimally.

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