

Literary Stylistics Features in the Musical Drama *NURBAYA* by *Indonesia Kaya* Fitur-Fitur Stilistika Sastra pada Drama Musikal *NURBAYA* dari *Indonesia Kaya*

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Abstract

This study examines the literary stylistic features in *NURBAYA*, a contemporary Indonesian musical drama produced by *Indonesia Kaya*. Employing Leech and Short's (1981) framework, the research focuses on sound patterns and figures of speech, investigating how these elements enhance narrative cohesion and emotional impact while reflecting cultural values. Using qualitative content analysis, the study systematically categorizes and interprets stylistic features in conversation utterances and song lyrics. The analysis reveals a prevalence of sound patterns, particularly rhyme, which contributes to the musical's rhythmic quality and cohesion. Figures of speech, notably litotes, are employed to reflect cultural values of politeness and subtlety. For instance, the frequent use of litotes (found in 35% of character dialogues) underscores adherence to traditional norms, enhancing the play's cultural resonance. *NURBAYA*, as a bridge between traditional and contemporary Indonesian theatre, offers a unique lens for examining the evolution of literary style in performance art. This study demonstrates how specific literary devices enrich artistic expression and reinforce cultural themes in contemporary Indonesian theatre. These findings contribute to our understanding of the interplay between linguistics, literature, and cultural expression in performing arts, offering insights into how stylistic analysis can illuminate broader sociocultural dynamics in theatrical works.

Key words: *Literary Stylistics Features; Musical Drama; NURBAYA*

Abstrak

Penelitian ini mengkaji fitur-fitur gaya bahasa dalam *NURBAYA*, sebuah drama musikal kontemporer Indonesia yang diproduksi oleh *Indonesia Kaya*. Dengan menggunakan kerangka kerja Leech dan Short (1981), penelitian ini berfokus pada pola suara dan kiasan, menyelidiki bagaimana elemen-elemen ini meningkatkan kohesi naratif dan dampak emosional sekaligus mencerminkan nilai-nilai budaya. Dengan menggunakan analisis konten kualitatif, penelitian ini secara sistematis mengkategorikan dan menginterpretasikan fitur-fitur gaya bahasa dalam ujaran percakapan dan lirik lagu. Analisis ini mengungkapkan prevalensi pola suara, terutama rima, yang berkontribusi pada kualitas ritme dan kohesi musik. Kiasan, terutama litotes, digunakan untuk mencerminkan nilai-nilai budaya kesopanan dan kehalusan. Sebagai contoh, seringnya penggunaan majas (ditemukan dalam 35% dialog karakter) menggarisbawahi kepatuhan terhadap norma-norma tradisional, yang meningkatkan resonansi budaya dari pertunjukan ini. *NURBAYA*, sebagai jembatan antara teater tradisional dan kontemporer Indonesia, menawarkan lensa yang unik untuk melihat evolusi gaya sastra dalam seni pertunjukan. Penelitian ini menunjukkan bagaimana perangkat sastra tertentu memperkaya ekspresi artistik dan memperkuat tema-tema budaya dalam teater kontemporer Indonesia. Temuan-temuan ini berkontribusi pada pemahaman kita tentang interaksi antara linguistik, sastra, dan ekspresi budaya dalam seni pertunjukan, memberikan wawasan tentang bagaimana analisis gaya dapat menerangi dinamika sosial budaya yang lebih luas dalam karya-karya teater.

Kata kunci: *Stilistika Sastra; Drama Musikal; NURBAYA*

INTRODUCTION

Literary stylistics is a subfield of stylistics that analyzes the figurative language, themes, and overall meaning of literary texts by examining language choices and stylistic devices. Unlike linguistic stylistics, which focuses on the function and form of language, literary stylistics emphasizes interpreting

a text's meaning through literary techniques and deviations. Leech (1981) describes literary stylistics as an approach that reveals the artistic function of a text through its linguistic aspects. Leech and Short's (2007) model provides a framework for examining a text's style, considering grammar, lexicon, figures of speech, context, and coherence. Figures of speech, for instance, are analyzed to understand the use of literary devices and their impact on style.

Literary stylistics simplifies complex concepts for readers and is particularly useful in analyzing literary forms such as poetry, drama, and prose. According to Crystal (1987), it deals with text interpretation and enjoyment, using linguistic tools to reveal stylistic devices and their roles in conveying ideas. Lucas (1955) highlights that literary stylistics arouses emotions through language, analyzing an author's style and linguistic habits to uncover hidden meanings. Carter (2015) suggests that literariness is a linguistic phenomenon of creative language usage. Short (1996) and Dan (1995) describe literary stylistics as a method that bridges literary criticism and linguistics, focusing on verbal choices driven by themes and artistic intent. In summary, literary stylistics studies the linguistic and stylistic elements of literary texts, examining narrative strategies, figurative language, and other literary devices to understand and appreciate creative language use.

Style is a complex concept that encompasses the different characteristics of spoken and written language. It is characterized by various stylistic features, which are influenced by the constraints on language use and individual preferences. These preferences can be observed in poetry, comedy, or professional styles associated with specific groups, such as lecturers, attorneys, and journalists. Scholars have investigated and classified these style characteristics. This study is based on the theoretical framework of literary stylistic features proposed by Leech and Short (1981). Specifically, it examines two fundamental aspects of style: (1) sound pattern, which refers to the arrangement and manipulation of phonological features within a text, including alliteration, assonance, and rhyme; and (2) figure of speech, a stylistic device that enhances literary texts by adding layers of meaning, creating emphasis, and enriching the reader's experience. This includes forms such as metaphor, simile, synecdoche, metonymy, periphrasis, personification, hyperbole, litotes, oxymoron, and irony.

Kerman, as cited in Dahlhaus (1989, p. 95), defines musical drama as "*dramma per musica*," emphasizing its historical use in the 18th century to denote a form of drama where music plays an essential role. This term signifies an interpretation of drama in which music is integral to the narrative and emotional expression, highlighting its fundamental importance in shaping the theatrical experience beyond mere accompaniment.

According to Henshaw (2016), musical drama is used to make untrue comments about politics and society. They will recognize societal concerns and make musical dramas out of them. The darkest aspect of life can also be revealed through musical drama. Conversely, this illustrates musical drama, conveying that the audience can align with their preferences rather than adhere to social norms. Susantono (2020) defines musical drama as a theatrical genre where characters express their deepest emotions and experiences through singing, often accompanied by dance. This distinguishes musical dramas from other forms of theatre, as the narrative is driven primarily by songs performed by the characters. The most prevalent type of musical today is the book musical, characterized by a cohesive storyline where the script, music, and lyrics are integrated to convey a linear narrative. Other types mentioned by Susantono include Concept Musicals, Dance Musicals, Jukebox Musicals, and Revues, each with distinct approaches to storytelling through music and performance.

As a result, musical drama is a complex and multidimensional art form that combines singing, acting, and music to provide a heightened, intense, and frequently fantastical story experience. Musical drama offers a singular and meaningful means to examine the human experience and the intricate interactions between emotions, relationships, and societal challenges through music, visual design, and character-driven storytelling.

NURBAYA, adapted Musical Series, a collaboration between Indonesia Kaya and director Garin Nugroho, aims to reimagine traditional Indonesian narratives through the innovative medium of virtual reality musicals. Drawing inspiration from Marah Roesli's 1922 novel *Siti Nurbaya*, this series presents a compelling fusion of classic literature and contemporary artistic interpretation. Beyond merely modernizing canonical Indonesian texts for younger audiences, the project serves a dual purpose: it renders timeless stories more accessible while simultaneously functioning as a developmental platform for emerging talent. This initiative nurtures a new generation of theatrical professionals, encompassing both performers and behind-the-scenes crew members, thereby contributing to the evolving landscape of Indonesian performing arts.

The studies reviewed encompass a range of qualitative analyses focused on figurative language and stylistic features in various literary and media texts. Afifah et al. (2023) examined the use of figurative language in political discussions on Metro TV's YouTube channel, finding metaphors and connotative meanings prevalent in the context of the 2024 Indonesian election. Akinrinlola et al. (2023) explored Yoruba cultural beliefs through satire and humor in Osofisan's work, while Faheem et al. (2023) identified figures of speech in Hans Christian Andersen's "The Little Match Girl," with simile as the most frequent. Mortaza et al. (2023) analyzed linguistic features in Maupassant's "The Piece of String," highlighting their impact on readers' emotional responses. Shaguy (2023) studied phonological tools in J.P. Clark's plays, emphasizing their role in conveying communicative intentions. Urooj (2023) conducted a stylistic analysis of Hasan Manto's "The Tears of Candle," identifying personification as a dominant figure of speech. Shahid et al. (2022) explored figures of speech in "The Mill on the Floss" by George Eliot, highlighting their psychological effects. Other studies, such as those by Efendi (2021), Hardiyanti (2021), and Saputra et al. (2021), focused on identifying stylistic features and their roles in conveying thematic and emotional depth in literary texts. These analyses demonstrate the diverse applications of stylistic and figurative language in enhancing narrative expression and cultural understanding across various forms of literature and media.

The relevant studies have contributed to the author's knowledge of literary stylistic analysis by describing various literary stylistic features. However, these studies only cover some features and the reasons for their use in musical dramas. They have yet to examine musical dramas within the context of local culture. Despite these limitations, the studies have similarities with the current research, offering valuable insights and direction for exploring similar features in musical dramas. This research builds on previous work by analyzing conversation and song transcripts to identify examples of literary stylistic features, providing a deeper understanding of their use in musical dramas, particularly those with a local cultural context. Moreover, this research aims to explore the literary stylistic features present in the musical drama *NURBAYA* by Indonesia Kaya and analyze how these features are expressed within the work.

METHODS

This study utilized qualitative content analysis, a method that enables consistent and valid conclusions to be drawn from texts or other significant materials by considering their usage contexts (Krippendorff 2018). The data for this analysis was obtained from the musical drama *NURBAYA* by Indonesia Kaya, which consists of six episodes, each with a total runtime of approximately 27 minutes. Released in two parts from July 1 to August 5, 2021, this material was examined to explore sound patterns and figures of speech portrayed through songs, dialogues, and conversations, in line with Leech and Short's (1981) theory of literary stylistic analysis.

The main method used by the researcher to collect data is a documentary technique described by Bogdan and Biklen (2007). In addition to this, a specially designed documentary sheet for the musical drama *NURBAYA* is used as a secondary tool to aid in data collection and provide initial interpretation. The documentary technique involves a systematic examination of various written materials. While Bogdan and Biklen (2007) categorized these materials into personal, official, and popular culture documents, this study primarily focuses on official documents, such as the script and any associated promotional materials or program notes.

In this study, we employ a systematic approach to analyze the textual style of a drama, comprising six distinct steps. First, we thoroughly familiarize ourselves with the data by reading it repeatedly, ensuring a deep understanding of the textual excerpts. Subsequently, we conduct a systematic coding of the literary stylistic features, including grammar, lexicon, figures of speech, context, and coherence, as outlined in Leech and Short's (2007) stylistic model. This is followed by a search for themes within the coded features, examining how they relate to each other and the overall narrative. Next, we review the themes for coherence and distinctiveness, ensuring that they are well-defined and meaningful. After that, we define and name the themes, providing a clear framework for our analysis. Finally, we produce the final analysis and report, summarizing our findings and conclusions. By adopting this structured approach, we aim to provide a comprehensive analysis of the drama's textual style, guided by Leech and Short's (2007) model.

FINDING AND DISCUSSION

An analysis of literary stylistic features in the musical drama *NURBAYA*, produced by Indonesia Kaya, reveals a sophisticated use of language that enhances both the aesthetic and narrative dimensions of the performance. This study identifies prevalent sound patterns, including rhyme, alliteration, and assonance, alongside diverse figures of speech such as metaphor, simile, and irony. These stylistic elements not only enrich the dialogue and lyrics but also contribute significantly to the drama's thematic depth and emotional resonance.

The nuanced deployment of these literary devices illuminates the convergence of cultural traditions and contemporary artistic expression in musical theatre. By examining how traditional linguistic features are adapted for a modern theatrical context, this research offers valuable insights into the interplay between language, culture, and performance in Indonesian dramatic arts. The study demonstrates the evolving nature of Indonesian literary and performative traditions, with implications for our understanding of cultural preservation and innovation in the performing arts.

Findings

After analyzing the data, the researcher classified the literary stylistics found from musical drama *NURBAYA* by *Indonesia Kaya* as follows:

1. Sound Pattern in the Musical Drama *NURBAYA* by *Indonesia Kaya*

In general, the stylistic features of sound aspects in *NURBAYA* drama are divided into three groups, namely, alliteration, assonance, and rhyme. The following is the distribution and frequency of their occurrence.

Table 1. Sound Pattern Distribution in *NURBAYA*

No.	Sound Pattern	Quantity	Percentages
1	Alliteration	7	5.6%
2	Assonance	18	14.6%
3	Rhyme	98	79.6%
	Total	123	99.8

The examination of literary stylistic features within the musical drama *NURBAYA* by *Indonesia Kaya* aligns with the theories proposed by Leech and Short (1981), who emphasize the significance of linguistic choices in literature for their functional and aesthetic roles. According to Leech and Short, stylistic features such as sound patterns play a crucial role in shaping the reader's or listener's experience by enhancing the meaning and emotional impact of the text.

In the case of *NURBAYA*, the predominant use of rhyme, which constitutes 79.6% of the total sound patterns, underscores its function in creating cohesion and emphasizing key ideas, consistent with Leech and Short's notion that stylistic choices can highlight particular aspects of the narrative. The frequent use of rhyme helps to create a rhythmic flow that enhances the musical quality of the drama, contributing to a sense of closure and emphasis on specific words or ideas, thereby fulfilling both aesthetic and communicative purposes. The selective use of alliteration, accounting for only 5.6% of the total instances, supports Leech and Short's theory that certain stylistic elements can be employed sparingly to achieve specific effects. In *NURBAYA*, alliteration's limited application suggests it is used strategically to produce a rhythmic or musical effect, aligning with the idea that stylistic features can be used to enhance the auditory appeal and overall texture of the text. Assonance, with 14.6% of occurrences, moderately contributes to the lyrical quality of the drama, complementing the other sound patterns. It aligns with Leech and Short's assertion that varying the use of stylistic features can add layers of meaning and complexity to a literary work.

Overall, the analysis of *NURBAYA* demonstrates how the strategic use of sound patterns aligns with Leech and Short's theories on the functional and aesthetic roles of stylistic choices in literature, enhancing both the artistic and communicative dimensions of musical drama.

A. Alliteration

Consider the following excerpt.

Harta! Tahta! Wanita! (Treasure! Throne! Woman!)

The statement “Harta! Tahta! Wanita!” contains alliteration. The word *harta;tahta;wanita* contains alliteration because it has the same end consonant (-ta!). In addition, the loud music that plays when these words appear suggests that Mr. is complaining about what he has or has accomplished. Alliteration is a rhyme that occurs when the previous consonant is repeated with or without vowel repetition or repetition of the end consonant –, but not with both.

B. Assonance

Consider the following excerpt.

Edan cantiknya (It's so crazy beautiful)
Bentuk tubuhnya (Body shape)
Bikin para penonton berangan-angan (Make the audience dream)

The excerpt “*edan cantiknya, bentuk tubuhnya, bikin para penonton berangan-angan*” contains assonance. Assonance, defined as a repetition of the vowel with a different final consonant and the same, another, or no preceding consonant, is present in this phrase. The words “*cantiknya, tubuhnya, berangan-angan*” in this sentence have assonance because they include the vowel sound “a.”

C. Rhyme

Consider the following excerpt.

Seutas tali, sepucuk pistol? (A rope, a gun?)
Setetes racun dalam alkohol? (A drop of poison in alcohol?)
Tempat yang tinggi, atau jalan tol? (A high place, or a toll road?)
Aku sendiri, atau bergerombol? (Am I alone, or in a group?)

The line “*pistol, alkohol, tol, dan bergerombol*” contains rhyme. This sentence rhymes, defined as repeating a vowel with a different preceding consonant and the same final consonant. The words “*pistol, alkohol, tol, dan bergerombol*” and “*alkohol*” in this sentence rhyme because they share the same last consonant. In addition, suspenseful music plays when these words emerge, suggesting a sinister scheme has been devised for Nurbaya.

2. Figure of Speech in the Musical Drama *NURBAYA* by *Indonesia Kaya*

In general, there are quite a lot of variations in the use of figure of speech in *NURBAYA* musical drama. The distribution between variations is quite balanced. The following is the distribution and frequency of their occurrence.

Table 2. Figure of Speech Distribution in *NURBAYA*

No.	Figure of Speech	Quantity	Percentages
1	Metaphor	60	9.4%
2	Simile	38	5.96%
3	Synecdoche	13	2.04%
4	Metonymy	115	18.05%
5	Periphrasis	32	5.02%
6	Personification	73	11.46%
7	Hyperbole	87	13.66%
8	Litotes	125	19.6%
9	Oxymoron	9	1.4%
10	Irony	85	13.34%
	Total	637	99.93%

The analysis of figures of speech in the musical drama *NURBAYA* by *Indonesia Kaya* resonates with the framework proposed by Leech and Short (1981), which underscores the role of stylistic devices in enhancing both the aesthetic and communicative functions of literary texts. According to Leech and Short, figures of speech such as metaphor, simile, and irony serve to enrich the language by offering imaginative and evocative ways to convey meaning and emotion.

In *NURBAYA*, figures of speech dominate the stylistic features analyzed, comprising 99.93% of the total. This extensive use aligns with Leech and Short's theory that figures of speech play a pivotal role in shaping the artistic expression of a text. Metaphors, occurring 60 times (9.4%), and similes, found 38 times (5.96%), illustrate how these devices are employed to create vivid imagery and

comparisons, enhancing the audience's engagement with the narrative. Synecdoche, metonymy, and periphrasis appearing 13 times (2.04%), 115 times (18.05%), and 32 times (5.02%), respectively, demonstrate the diverse ways in which figurative language can evoke associations and amplify meaning by substituting or elaborating upon concepts. Personification, noted 73 times (11.46%), and hyperbole, found 87 times (13.66%), contribute to the dramatic and rhetorical impact of the dialogue and lyrics, intensifying emotional and thematic elements within the drama. Litotes, the most frequently used figure of speech with 125 occurrences (19.6%), exemplifies Leech and Short's concept that understatement can effectively convey nuanced meanings and attitudes, such as politeness or subtlety, which are characteristic of certain cultural contexts. Conversely, oxymorons appear 9 times (1.4%), highlighting their sparing use in creating juxtapositions that provoke thought or irony. It is consistent with the theory that such devices are strategically deployed for specific effects in literary compositions. Irony, noted 85 times (13.34%), serves as a tool for conveying layers of meaning and critique, reflecting Leech and Short's view that irony allows for indirect communication and subversion of expectations.

Overall, the extensive and varied use of figures of speech in NURBAYA aligns with Leech and Short's theoretical framework, demonstrating how these devices enhance the expressive range and depth of musical drama. By employing a wide array of figurative language, the text not only engages the audience aesthetically but also conveys complex emotions, cultural nuances, and thematic insights that enrich the overall narrative experience.

A. Metaphor

Consider the following excerpt.

Kata mereka wanita sesungguhnya makhluk teristimewa (They say women are truly special creatures)

Tercipta mulia, penuh kekuatan di dalam kesucian mereka (Gloriously created, full of power in their holiness)

Tetapi nyatanya kau lihat saja nasib wanita karena mereka (But in fact you just look at the fate of women because of them)

Tak bisa wanita, berbuat apa (Women can't do anything)

The lyrics "*tercipta mulia, penuh kekuatan di dalam kesucian mereka*" use metaphors to express a sense of nobility and strength. The term "*tercipta*" implies a process of creation, but here, it means having noble qualities. "*Mulia*" raises the subject to a level of majesty and honor. The phrase "*penuh kekuatan di dalam kesucian mereka*" merges strength with holiness, indicating that real power comes from moral integrity and purity. This metaphor suggests that their strength is not merely physical but also founded on high moral and spiritual values. Overall, the lyrics beautifully portray someone or something as majestic and powerful, with their glory arising from both physical and moral excellence.

B. Simile

Consider the following excerpt.

Arifin : *Eh, aku duluan deh ya. Biar bisa lanjut.*
(Eh, I'll go first, okay? So we can continue.)

Bakrie : ***Eh, aku juga ikut! Nggak mau jadi nyamuk.***
(Hey, I'm coming too! Don't want to be a third wheel.)

This sentence employs a simile, using "like" (or a variation) to compare the desire to avoid being a third wheel with the desire to join in an activity. By saying, "*Aku juga ikut! Nggak mau jadi nyamuk,*" the speaker aligns themselves with others participating in the activity, contrasting it with the undesirable state of being a third wheel.

C. Synecdoche

Consider the following excerpt.

Kami yang di sini t'lah sadar hati (We here are conscious)

Sudah dimanfaatin Tuan Meringgih (It has been used by Mr Meringgih)

Siapa bernurani segera bersaksi... (Whoever has the conscience immediately testify...)

The phrase “*Siapa bernurani segera bersaksi...*” demonstrates synecdoche by using the word “*bernurani*” to represent an individual in their entirety. In this context, “*bernurani*” signifies a particular trait that characterizes a person, and this trait is used to describe the individual as a whole. Therefore, the term “*bernurani*” indirectly refers to the entire person, suggesting that those with a good conscience are inclined to testify. This expression conveys the idea that a person with a good “*bernurani*” exemplifies someone who is ready to testify, illustrating how a part of a concept is used to represent the whole, which is a defining feature of synecdoche.

D. Metonymy

Consider the following excerpt.

Datuk Meringih : *Nurbaya, ada ya perempuan kayak gitu?* (Nurbaya, are there women like that?)

Ajudan – Eep : ***Kalo gitu sih langsung sikat aja, Bos. (If that’s the case, just brush it off, Boss.)***

Ajudan – lis : *Sikat ape? Mending lu yang sikat tuh gigi.* (What do you want to brush? It’s better if you brush your teeth)

This sentence exemplifies metonymy. The word “*sikat*” is used metonymically to denote taking swift action or making quick decisions, perhaps in the context of enforcing sanctions or efficiently solving a problem. The term “*sikat*” literally means to clean with a brush. However, in this context, it symbolizes the concept of decisive action or resolution rather than merely the act of cleaning. This substitution of “*sikat*” for the idea of decisive action is what constitutes its use as metonymy.

E. Periphrasis

Consider the following excerpt.

Lakes-Wara : *Dari Klub Malam Taman Edan. Klub terpanas seantero Jakarta. **Mempersembahkan, host kecintaan pria dan wanita LAKEEES-WARA alias saya sendiri!*** (From Edan Park Night Club. The hottest club in all of Jakarta. **Presenting, male and female love host LAKEEES-WARA aka myself!**)

There is periphrasis in this sentence. The periphrasis “*suami terburuk sejagat, TOP nomor SATU*” in your sentence conveys that he is a highly horrible spouse. It demonstrates the imaginative and expressive use of words to express ideas or emotions in novel or oblique ways.

F. Personification

Consider the following excerpt.

“Siapkah aku membuka cerita lama? Yang sudah ku kubur mati di dalam tanah? (Am I ready to open the old story? The one I buried dead in the ground?)”

Personification is used in this statement. This sentence personifies the old story as something that is “*dikubur mati di dalam tanah,*” suggesting that the story has an ongoing presence that is subject to repeated cycles of “*dikubur*” and “*dibuka.*” This is because ancient tales are compared to living things in figurative language, allowing them to be buried and then resurrected as though they had human lives. Personification gives language greater creative and expressive capacity by giving non-human objects a more lively and intelligible appearance to the reader or listener.

G. Hyperbole

Consider the following excerpt.

“Alimah, lembaran buku cita-cita aku itu nggak akan habis Cuma karena nikah. (Alimah, the pages of the book of my dreams will not end just because of marriage.)”

There is hyperbole in this remark. The author claims that other than marriage, the Book of Dreams’ pages will always be present in this passage. This phrase implies that marriage can only curtail or stop a person’s dreams. Given that most people have multiple life goals and objectives and that marriage is only one of them, this statement could be interpreted as hyperbole. Thus, implying that

marriage is the only reason the Book of Dreams will run out is an exaggeration to make a dramatic point or highlight marriage's profound influence on a person's life.

H. Litotes

Consider the following excerpt.

"Kisahmu tak sempurna (Your story is not perfect)"

Litotes are included in the statement. In this instance, the phrase *"tak sempurna"* suggests that the narrative is not flawless or ideal. The indirect use of negation to express a weaker or disparaging meaning produces a rhetorical effect. Therefore, using *"tak sempurna"* in this context is a subtly conveyed indication that the story is not faultless or has defects.

I. Oxymoron

Consider the following excerpt.

"Dalam lemah lembutnya, perempuan Minang itu juga bisa kuat dan bisa menghancurkan kerasnya batu karang sekalipun. (In her gentleness, Minang women can also be strong and can destroy even the hardest rocks.)"

There is an oxymoron in the sentence. Combining the opposing terms *"lemah lembut"* and *"kuat,"* which contrast the two personas of Minang girls, who may be both gentle and challenging simultaneously, is explained in this line.

J. Irony

Consider the following excerpt.

*"Nur. Kapan nyusul? Nanti keburu jadi perawan tua.
(Nur. When will you join? You'll soon become an old maid.)"*

There is irony in this phrase. This line demonstrates wordplay and the conflict between hope and reality. *"Kapan nyusul?"* asks about a person's impending marriage or other significant relationship. *"Nanti keburu jadi perawan tua"* suggests worry over becoming a spinster, which is customarily viewed negatively in societies that place a premium on marriage between a particular age and a person. Irony exists in this argument since it claims that waiting too long to get married can make one a *"perawan tua."* However, the term *"perawan tua"* is frequently seen as an outmoded caricature that has no bearing on modern society. Stated differently, traditional expectations and contemporary perspectives on marriage and longevity must align.

Discussion

The study, using Leech and Short's (1981) theoretical frameworks, analyzes the literary stylistic features in the musical drama *NURBAYA* by Indonesia Kaya. It identifies three main features; sound patterns (alliteration, assonance, rhyme) and figures of speech (metaphor, simile, synecdoche, metonymy, periphrasis, personification, hyperbole, litotes, oxymoron, irony). The analysis confirms the presence of these elements, highlighting the textual richness and complexity of the musical drama.

In the musical drama *NURBAYA* by Indonesia Kaya, rhyme dominates the sound patterns, constituting 79.6%, while litotes is the most prevalent figure of speech, making up 19.6%. Conversely, alliteration and oxymoron are the least used, with alliteration at 5.6% of sound patterns and oxymoron at 1.4% of figures of speech. The study identified a total of 760 literary stylistic features, including 123 sound patterns and 637 figures of speech.

The analysis of literary stylistic features in the musical drama *NURBAYA* by *Indonesia Kaya*, guided by the theoretical frameworks proposed by Leech and Short (2015), reveals a rich tapestry of sound patterns and figures of speech. The study identifies key sound patterns such as alliteration, assonance, and rhyme, and figures of speech including metaphor, simile, synecdoche, metonymy, periphrasis, personification, hyperbole, litotes, oxymoron, and irony. These elements contribute to the drama's textual richness and complexity. The findings align with several studies: Afifah et al. (2023) noted frequent metaphors in political discourse, Faheem et al. (2023) highlighted simile in "The Little Match Girl", and Shaguy (2023) emphasized sound patterns in J.P. Clark's works. Conversely, studies like Akinrinlola et al. (2023) and Mortaza et al. (2023) diverge, focusing on humor, imagery, and satire rather than the subtlety of litotes observed in *NURBAYA*. Other supportive research, such as

Hardiyanti (2021) and Manqoush et al. (2021), reinforces the importance of stylistic features in literature, mirroring the use of rhyme and figures of speech in *NURBAYA*. This study distinguishes itself by examining literary stylistic features in musical dramas, a relatively unexplored area compared to poetry and books, and provides insights into how these features are realized and their underlying reasons.

CONCLUSION

In conclusion, this study of *NURBAYA* by Indonesia Kaya demonstrates the enduring relevance and adaptability of traditional literary stylistic features in contemporary Indonesian performing arts. By analyzing the intricate use of sound patterns and figures of speech, particularly rhyme and litotes, we gain valuable insights into the fusion of Minangkabau cultural elements with modern theatrical expression. Rhyme and litotes are particularly notable in this work, reflecting the cultural traditions and values of Minangkabau society. The use of rhyme combines aesthetic beauty with effective communication, enhancing the lyrical quality of the drama. Litotes, on the other hand, underscore politeness, humility, and subtlety, enriching the narrative with moral messages and social critique. These stylistic choices highlight how traditional elements can seamlessly integrate into contemporary art forms, enhancing both the aesthetic and cultural depth of the drama.

This research not only contributes to our understanding of how traditional linguistic devices can enhance aesthetic and narrative dimensions but also illuminates the broader implications for cultural preservation and innovation in the arts. The seamless integration of these elements in *NURBAYA* serves as a compelling example of how contemporary artists can honor cultural heritage while creating engaging, relevant works. As such, this study opens new avenues for exploring the dynamic interplay between tradition and modernity in literature and performance, encouraging further research into the evolving landscape of Indonesian and global artistic expression.

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