

Aesthetic Sentences in the Novel Alun Samudra Rasa by Ardini Pangastuti: A Stylistic Study

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SUBJECT

Literature

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Received: April 14, 2025

Accepted: April 20, 2025

Online version: April, 24, 2025

Keywords: Sentence Patterns; Aesthetics;
Stilistics.

Abstract

This study aims to describe the aesthetic sentence patterns in the novel Alun Samudra Rasa as a characteristic of the linguistic aspect that affects the quality of the novel. This study uses Leech's stylistic approach to describe linguistic descriptions with aesthetic appreciation related to the object of study. The formulation of the problem in this study is how sentence patterns in novels can create aesthetic charm. This research is a qualitative study. Data were collected through heuristic, hermeneutic and bibliographic techniques, listening, taking notes, and analyzing the flowing model. This study's results indicate that sentence patterns create aesthetic characteristics in the novel, including parallelism sentence patterns, antithesis, inversion patterns, descriptive phrases, climax, anticlimax, and repetition. These sentence patterns are used because of the author's unique style and skill in processing sentences. These aesthetic sentence patterns seem to be related to each other; there are rhythmic sentence patterns, sentences that have a dramatic effect, changes in the SPOK (*Subjek-Predikat-Objek-Keterangan*) arrangement pattern, sentences complete of imagination, chronological order, distinctive repetition and the use of diction in sentences.

1. Introduction

The aesthetic sentence pattern in the novel is one of the keys to the story's uniqueness. This statement refers to the linguistic aspect in the context of literature. According to Mahama (2023), language becomes a person's social life identity. Choirunnisa and Simatupang (2024) state that language is an instrument for transferring information, feelings, and emotions. Fa (2024) said that language transfers ideas that aim to interpret the story. Each author has the uniqueness of creating literature through language. Correctly using language components, such as in sentences, will make it easier for others to understand (Zakizadeh, 2024).

The uniqueness of language occurs based on engineering all elements and rules of language to express the author's creativity, imagination, and inner experiences (Muhajirah et al., 2021). Jatmiko (2019) said that the more aesthetic elements that build a

novel, the more valuable the work is. Literary works are linguistic events. The first step in understanding it is through language (Supriyanto, 2014: 1). So far, most studies of literary works are on the work, author, and historical period and are still around the narrative structure. Based on the semiotic paradigm, the main factor is to study language first. Meanwhile, sentences are one of the aspects of language.

According to Widiatmika (2023), each language has characteristics that can be seen from pronouns, sentence structure, or language meaning. The way to describe these characteristics is through a stylistic approach. Leech's stylistics attempts to connect aesthetic appreciation with attention to linguistic description (Leech & Short, 1981: 11). Leech explains that literary texts are the best material for studying language use. Leech and Short's views on stylistics are lexical and grammatical aspects. Stylistics is how the author uses language in terms of elements, rules, and effects of using aesthetic language (Sudjiman, 1993).

The prominent stylistics of the author are inseparable from the style of language. Meanwhile, there are commonly used styles of language, one of which is based on the structure or pattern of sentences. The forms include climax (having an increasing sequence), anticlimax (having a loose structure), repetition (repetition of important sounds), parallelism (parallel use of words with the same function), and antithesis (opposite words with opposing ideas) (Keraf, 2004: 116). According to Nurgiyantoro (2015), the style itself refers to the linguistic aspect of literary works, which aims to discover why the author expresses himself in this way, thus creating an aesthetic charm. Furthermore, there is the term genetic stylistics or called individual, which views the existence of style as a form of personal uniqueness, which in detail can be used as analysis material in the form of word choices and motives from the author in presenting his work. This genetic principle is almost similar to Sigmund Freud's psychoanalytic theory, which has been widely used by researchers in Javanese literary psychology so far (Zustiyantoro et al., 2022).

The talented author of Javanese literature is Ardini Pangastuti, who shows uniqueness in the novel *Alun Samudra Rasa*. The 341-page novel was published in May 2015 through the Surya Samudra publisher, Yogyakarta. The realistic work that is a didactic tool, according to Pangastuti (2015), provides a new and different fictional expression from other Javanese prose literary works. The novel *Alun Samudra Rasa* is unique, attracting readers' interest. In this modern era, authors must view Javanese literature as a simplification of aesthetically packaged symbols (Zustiyantoro, 2015). *Alun Samudra Rasa* uses sentences that create aesthetic charm. Many sentences utilize Javanese diction, which also adds beauty to the novel. Stylistic studies are very suitable for studying this novel because of the uniqueness of its linguistic aspects. Therefore, the researcher conducted this study titled *Aesthetic Sentence Patterns in the Novel Alun Samudra Rasa by Ardini Pangastuti: Stylistic Study*.

The novel *Alun Samudra Rasa* tells the story of the household life of Intan, a career woman and mother of one daughter. The suffering began when her busyness caused less harmonious communication. Bergas, Intan's husband, considered his wife to be lowering his self-esteem because she had an income and achievements that exceeded Bergas'. Jealousy and suspicion arose in Bergas. The heightened emotions made him commit domestic violence against his wife, which led to drinking and having an affair. The conflict heated up when Intan returned to her parents' house. They were finally unable to maintain their marriage. At that time, Intan was forced to marry Bergas because of her condition of being pregnant first. Amid Intan's heartbreak, facing the test of her marriage, she met her ex-lover, who had built his own small family. Intan's condition,

which made her want to rise from adversity to become an independent and successful woman, made her close to her ex-lover. This closeness was a mistake that made Intan deal with her ex-lover's wife. In the end, Intan felt she had no self-esteem and only reflected on the conflict raging in her heart.

This novel was chosen as the object of study because it saw the sentence patterns presented and the use of diction in the sentences that provided uniqueness and beauty. The linguistic aspects of the novel will be studied and interpreted in the discussion regarding the uniqueness of the use of language style based on the sentence structure, which creates an aesthetic effect. The formulation of the problem in this study is how the sentence patterns used in the novel create aesthetic charm. In addition, the selection of the form of this novel is based on the opinion of Nurgiyantoro (in Kartikasari & Suprpto, 2018: 114), who explains that a novel is a work of fictional prose with sufficient length (not too long and not too short). This means that a novel is longer than a short story. Currently, the novels that have been published have a standard novel thickness of more than 100 pages; there are very few thin novels (Zustiyantoro et al., 2020). Thus, through the 341-page novel *Alun Samudra Rasa*, you can find something free and presented with more details, details, and is related to complex problems but also still pays attention to the aesthetic side.

Previous studies that use the novel *Alun Samudra Rasa* as the object of study use feminist theory in feminist literary criticism or comparative feminist literature. However, some research has been done on the theory of literary psychology, pragmatics, and stylistics. There are still few research findings that prioritize the use of language first for this novel.

Previous studies have applied stylistic theory to literary works in the form of short stories or novels in Indonesian, Javanese and English. However, the study of stylistics in novels was only found once in the study of Dwi Patminingsih (2016) entitled *Stylistic Study of the Novel Alun Samudra Rasa by Ardini Pangastuti BN*. Although the same theory and research object are used, there are differences in the results found in this study. Patminingsih's study examines stylistics regarding sound, diction, language style, and imagery. This is different from this study because the focus of the discussion is on diction and sentence patterns related to syntax, in addition to the study of stylistics in general, which focuses on language style. Patminingsih's study does not pay attention to the aesthetic aspect of language use through sentences in novels containing linguistic signs.

Then, Hadi Siswanto's research (2016) entitled *Stylistic Study of the Novel Hujan Bulan Juni by Sapardi Djoko Damono* revealed the uniqueness of the selection and use of vocabulary, the specificity of morphological and syntactic aspects, figurative language styles such as idioms, figurative meanings, connotations, metaphors, metonymy, similes, personifications, hyperbole, in the novel *Hujan Bulan Juni* by Sapardi Djoko Damono. The results found that the uniqueness of the selection of vocabulary lies in using lexicons such as foreign languages, Javanese, science, greetings, and connotative words in the title. However, the selected language aspects are still focused on the word level, not sentences, as in the research to be conducted.

Murdiana et al. (2020) have also conducted a stylistic study on a short story entitled *Gaya Bahasa Dalam Kumpulan Cerpen Lelujak Para Koruptor Karya Agus Noor: Sebuah Kajian Stylistic*. The study results include various figures of speech, implied meanings, and functions of figures of speech. This study has a different objective than the study and still focuses on using figures of speech only. Based on previous studies relevant to this study, there is something new in the focus of the research. If most

stylistic studies focus on figures of speech in the form of figures of speech, then this study wants to show that the meaning of the figure of speech is broader and reveals how the use of the figure of speech is through its sentence structure.

2. Methods

This study is a linguistic study of literary texts, with the object of study being the novel Alun Samudra Rasa by Ardini Pangastuti. This study uses a qualitative approach. The qualitative research approach is descriptive and describes the meaning of data in the form of writings found by showing the facts (Abdussamad, 2021). This approach uses analysis and highlights the subject's perspective, which is suitable for analyzing literary texts (Wahyuni et al., 2022). Furthermore, stylistic theory reveals the author's uniqueness in the novel's linguistic aspects, primarily through aesthetic sentence patterns. Leech and Short (1981: 11) view stylistics as a theory that attempts to connect aesthetic appreciation with attention to linguistic description. The study focuses on language in literary works and the author's purpose in expressing himself in this way. It shows the breadth of expression of language style, one of which is through language style based on its sentence structure, which also creates aesthetic charm.

Data was collected through heuristic techniques as a step in reading literary texts by looking for meanings that are not yet apparent, with limitations on understanding the language (Rahardjo, 2018) and using hermeneutic techniques to understand literary texts deeply and as a science to translate writings (Susanto, 2016). In addition, researchers also apply library, listening, and note-taking techniques. The data analysis technique uses a flowing or interwoven analysis model consisting of three activity flows: data presentation, data reduction, and drawing conclusions. The process is to classify the data that has been collected using existing techniques, and then the researcher makes in-depth and critical observations. First, the researcher presents the data by grouping it into the required categories. The data is presented as writing or words in Alun Samudra Rasa's novel.

Furthermore, reducing data to find relevant and meaningful data, data reduction aims to direct and focus data to solve problems, findings, and meanings that function to answer research questions. The researcher draws conclusions after the data goes through a series of understanding and interpretation processes. This process undergoes repeated reviews to obtain the conclusions' truth, especially regarding their relevance and consistency to the title, objectives and formulation of the existing problem (Abdul, 2020).

3. Discussion

This study's results indicate that sentence patterns create aesthetic charm in the novel Alun Samudra Rasa by Ardini Pangastuti. There is the use of sentences with beautiful forms arranged harmoniously, and their selection seems creative and flowing to create the effect of language elegance and aesthetic impression. These beauties can be seen through the following patterns.

Parallelism

This aesthetic sentence pattern in the form of parallelism shows the repetition of word patterns that create rhythm. Alun Samudra Rasa, which uses many forms of repetition, can be part of the parallelism sentence pattern, as in the following novel excerpt.

Quotation

Translation

Tresna sing padha dene ngajeni, padha dene mbutuhake, padha dene asih sihnisihan. Tresna sing padha dene andhum lan lan nampa, ... Love that respects each other, needs each other, loves each other. Love that gives and receives,

Source: Pangastuti, 2015: 314

Based on the quote, when analyzed syntactically, it can be seen that the sentence structure is complete, consisting of SP (Subject-Predicate), namely seen from the form of the subject in the word *tresna*, then followed by the predicate, which reads *sing padha dene ngajeni*, and so on in the same pattern. The sentence consists of the subject and has a beautiful rhythm because there is repetition in the sentence *tresna sing padha dene*. The uniqueness also arises because it is followed by the repetition of the word *padha dene* which is mentioned four times. Another form of parallelism found in the novel is in the following quote.

Quotation	Translation
<i>..., mung dheweke sing bisa aweh ketentreman marang jiwaku, mung dheweke sing bisa gawe atiku nangis lan ngguyu, mung dheweke....</i>	..., only he can give peace to my soul, make my heart cry and laugh, only he....

Source: Pangastuti, 2015: 315

The form of the subject in this sentence refers to the word *dheweke*. Meanwhile, there is a predicate in the expressions *sing bisa aweh...* and *sing bisa gawe....* Description of the story in Alun Samudra Rasa has a rhythm by repeating the word *mung dheweke* three times.

This parallel sentence pattern attempts to achieve parallelism by using words or phrases so that they occupy the same function and are in the same grammatical form. The main element in this pattern is the existence of a balanced sentence structure. This is found in the two quotes from Alun Samudra Rasa above. However, unlike other forms of parallelism, this novel displays the same parallel form of subordinate clauses and main clauses along with the same form of repetition between the two, thus creating a distinctive and beautiful form.

Antithesis

The antithesis sentence pattern is a form of sentence structure that combines two opposing concepts to create a dramatic and aesthetic effect. The core of this pattern is the idea of opposing words that use opposing words or antonymous diction. In Alun Samudra Rasa, an antithesis sentence pattern is found in the following sentence.

Quotation	Translation
<i>Kabeh wong ngalami bungah, susah, bahagia, lan sedhih.</i>	Everyone experiences joy, sorrow, happiness and sadness.

Source: Pangastuti, 2015: 300

The sentence in the quote has a basic sentence pattern structure of SPO. The subject is in the word *kabeh wong*, the predicate is *ngalami*, and the words *bungah, susah, bahagia, lan sedhih* are positioned as objects. The form of the object contains the diction of antonymy, namely in the form of a relation of meaning that is different or contradictory. The existence of these contradictory ideas causes the sentence above to have an antithesis pattern. Other antithesis sentence patterns are found in the following quote.

Quotation	Translation
<i>Ana kaendahan nanging uga ana kasedhihan.</i>	There is beauty, but there is also sadness.

Source: Pangastuti, 2015: 310

Although in terms of basic sentence pattern structure, the sentence does not show the form of its subject and predicate, it is clear that a form of opposition is included in the antithesis sentence pattern, namely in the words *kaendahan* and *kasedhihan*. The sentence is balanced, which gives rise to this antithesis sentence pattern. Another form of antithesis containing antonyms is found in the following quote.

Quotation	Translation
<i>Ibu lan bapak, panyawijian saka pribadi loro, priya lan wanita.</i>	Mother and father, the union of two individuals, man and woman.

Source: Pangastuti, 2015: 313

The sentence also does not show the basic sentence structure but clearly states the existence of antonyms that form twin oppositions, namely in the words *ibu lan bapak* and *priya lan wanita*. The balanced sentence looks aesthetic and has a dramatic side when there is an affirmation of the antonyms mentioned at the beginning and end of the sentence. Another antithesis pattern is found in the following quote.

Quotation	Translation
<i>Ora ana sing luwih asor lan ora ana sing luwih unggul.</i>	Nothing is worse, and nothing is better.

Source: Pangastuti, 2015: 313

The balanced sentence creates an antithesis pattern with conflicting ideas in words such *asor* and *unggul*. This antithesis language style also uses parallelism and sentence balance elements through this form. The parallel expression appears in the conjunction *lan* and the repetition of the word *ora ana*. Other antithesis patterns are also found in the following quote.

Quotation	Translation
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Tresna sing padha dene andhum lan nampa, ... Love that gives and receives, ...

Source: Pangastuti, 2015: 314

The sentence also falls into the antithesis pattern because there is a conflict of ideas in the words *andhum lan nampa*. The sentence was previously part of a parallelism pattern, which shows sentence balance. The part of the parallelism that continues to cause an antithesis pattern is in the following quote.

Quotation	Translation
<i>mung dheweke sing bisa gawe atiku nangis lan ngguyu,</i>	only he can make my heart cry and laugh...

Source: Pangastuti, 2015: 315

The sentence with the subject and predicate has an antithesis pattern because it has a form of opposition, as shown in the sentence *nangis lan ngguyu*. The opposition antonymically contains relational or opposites used to express different things. Other forms of antithesis are also seen in the following quote.

Quotation	Translation
<i>Mungkin iya, mungkin ora</i>	Maybe yes, maybe no

Source: Pangastuti, 2015: 316

The sentence quote has a parallel form. Balance is seen in the same and repeated word forms. Then there are conflicting ideas in the words *iya* and *ora*. Thus, it creates an antithesis pattern. At the same time, other antithesis forms are found in the following sentence.

Quotation	Translation
<i>Senajan mengko yen wis bali mlebu kamar maneh pasuryan sing sumringah langsung malik suntrut.</i>	Even though later, when he returned to the room again, his cheerful face immediately turned sullen.

Source: Pangastuti, 2015: 319-320

The sentence contains the idea of opposition in *sumringah* and *suntrut* which are opposite words, so it causes the formation of an antithesis pattern. In addition to this pattern, there is still an antithesis pattern in the following quote.

Quotation	Translation
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Sasuwene iki Intan pancen lembut, nanging yen kepeksa uga bisa kasar. So far, Intan has been gentle, but if forced, she can also be rough.

Source: Pangastuti, 2015: 326

Through the quote, an antithesis pattern arises. The idea of opposition in the words *lembut* and *kasar*. In addition, the form of opposition is also emphasized by the word *nanging*. The dramatic effect of the sentence is that in the reader's mind, they will imagine how Intan's nature is gentle, but when in a situation that forces her to be rough, she can also do it. So that it adds to the aesthetic experience for the reader.

Inversion Pattern

In general, sentence patterns comprise subjects, predicates, objects, and complements. However, the arrangement of these patterns can change depending on the type of sentence. This change in pattern arrangement is called an inversion pattern. Through the inversion pattern, sentences are expected to give a distinctive impression and emphasize certain parts. The forms of sentences with inversion patterns in Alun Samudra Rasa are as follows.

Quotation	Translation
<i>Njaga perasaane bojo!</i>	Take care of your husband's feelings!

Source: Pangastuti, 2015: 7

The sentence is a form of inversion pattern, which is preceded by the predicate *njaga* followed by the object *perasaane*, followed by the subject form in the word *bojo*. This inversion pattern's main characteristic or specificity is that the predicate always precedes the subject. The sentence above fulfils this characteristic; the sentence pattern form is POS (Predicate-Object-Subject). The inversion pattern in this sentence tries to emphasize the predicate form, which means to guard. Another inversion pattern is found in the following quote.

Quotation	Translation
<i>Ngudhuni tlundakan dheweke papagan karo Mona sing lagi nggendhong Sekar.</i>	Going down the stairs, he met Mona, who was carrying Sekar.

Source: Pangastuti, 2015: 47

The sentence has an inversion pattern marked by the form of the predicate at the beginning of the sentence. The sentence structure is in the form of POSPel (Predicate-Object-Subject-Complement). The predicate is in the word *ngudhuni*, followed by the object *tlundakan*, with the subject *dheweke*, and the complement in the word *papagan karo Mona sing lagi nggendhong Sekar*. Other forms of inversion patterns are also found in the following sentence excerpt.

Quotation	Translation
<i>Dibayangake citrane Pram.</i>	Imagine Pram's image.
Source: Pangastuti, 2015: 317	

The quote above also has a POS (Predicate-Object-Subject) pattern. It begins with the predicate in the word *dibayangake*, the object in *citrane*, and the subject in *Pram*. There are characteristics of the inversion sentence pattern in the sentence, namely in the form of the predicate that uses a verb in the passive form, which is marked by the presence of the prefix *di-*. Variations or changes in sentence patterns that then form this inversion pattern show a distinctive aesthetic form. This pattern is because this form is different from the general sentence form, which places the subject in front of the predicate. This pattern is marked by the form of the predicate that precedes the subject. This uniqueness is also evident in novels that present many sentences, but they are still rare, and only a few use this inversion pattern. It is a rarity that has different effects and variations in the novel.

Descriptive Phrases

This descriptive phrase strengthens the image to be conveyed and create imagination. The way this descriptive phrase works is to provide additional information about the noun or pronoun in a sentence. Alun Samudra Rasa has this descriptive phrase pattern in the following quote.

Quotation	Translation
<i>Swasana langit sing mendhung esuk iku cengkah karo swasana atine Intan Purnami, ibu putra siji, wanita karier sing ayu lan enerjik.</i>	The cloudy sky that morning contrasted the mood of Intan Purnami, a mother of one child and a beautiful and energetic career woman.
Source: Pangastuti, 2015: 1	

The quote above shows the existence of descriptive phrases that provide additional information regarding the mention of Intan Purnami, the main character in the novel. The additional words are *ibu putra siji*, and *wanita karir sing ayu lan enerjik*. This sentence pattern in descriptive phrases will give the author an idea of the figure of Intan. Moreover, the phrase is placed in the *perangan siji* in the novel and is used to open the story. So that readers can already imagine the figure of Intan, who is a mother who is also a career woman who works in an office, has a beautiful face, and is full of enthusiasm, agility, and a cheerful figure. Descriptive phrases are also used in the following sentence.

Quotation	Translation
<i>Bregas sing lagi kebrongot atine terus mlayokake montore tumuju sawenehe Café sing dilengkapi papan karaoke, sing rada adoh saka omahe ing tlatah Mugas.</i>	Bregas, whose heart was burning, continued driving his motorbike towards a

cafe equipped with a karaoke place far from his house in the Mugas area.

Source: Pangastuti, 2015: 34

The sentence shows the existence of a descriptive phrase that describes a cafe. Through the sound of the sentence *cafe sing dilengkapi papan karaoke*, the reader can imagine what the cafe that Bregas visited looks like. The reader must imagine a bar or night cafe that sells alcoholic drinks and has a karaoke room, and there may be many night women in the place. A place of escape that has often been depicted in films, when in a messy state, will vent it by visiting a place like that and then enjoying alcoholic drinks until drunk, accompanied by paid women. In addition, there is still an additional description explaining the cafe's location, which is far from where Bregas lives. The form of other descriptive phrases in Alun Samudra Rasa is found in the following excerpt.

Quotation	Translation
<i>"Sekal emoh mangga. Masih mentah. Kecut!"</i>	"I do not want mangoes. They are still unripe. Sour!"

Source: Pangastuti, 2015: 153

The descriptive phrase in the quote describes the unripe mango, which has a sour taste. The character Sekar does not want the mango for the reason described in the phrase, which is still raw and sour. The reader can certainly also immediately guess and imagine in his imagination how the unripe mango tastes. So, the function of the descriptive phrase, which is rich in imagination and strengthens the image to be conveyed, is created and realized through these quotes.

Climax

The climax sentence pattern is a language style with a sequence of thoughts that continue to increase in importance from the previous idea. There is a form of gradation that presents sequential ideas towards the highest. So, the existence of this form also provides an aesthetic effect in the sentence. The climax sentence pattern contained in Alun Samudra Rasa is as follows.

Quotation	Translation
<i>Biyen dheweke uga wis tau nginep ing hotel karo Pram, gene nganti esuk ora dumadi apa-apa senajan kekarone kena diarani umbar-umbaran anggone nguja hawa, nanging Pram tetep bisa ngerim.</i>	In the past, he had also stayed at a hotel with Pram; until the morning, nothing happened even though both of them could be said to be very indulgent in pampering their lust, but Pram was still afraid.

Source: Pangastuti, 2015: 29

The above quote falls into the category of climax sentence patterns. Some ideas continue to increase in a sequence that ends with a peak. The first idea that says that she (Intan) had also stayed at a hotel with Pram, its form increases with what the two of them did in the hotel until morning, which also indulged their lust, but no fatal incident occurred. Furthermore, the peak idea is at the end of the sentence that, confirms or increases from the previous idea that nothing undesirable happened because Pram was still able to control his lust. Other sentence forms that are in the paragraph sequence are found in the following quote.

Quotation	Translation
<i>Cukup suwe Bregas kedabigan ijen ana ing tempat tidhur. Nanging pungkasane dheweke ora tahan. Ora tahan marang rasa sepi lan panase ati. Akhire dheweke nyaut jakete banjur metu. Menyang ngendi maneh parane yen ora menyang Café plus karaoke panggone Ika nyambutgawe.</i>	Bregas was restless alone in bed for quite a while. However, finally, he couldn't stand it. Couldn't stand the loneliness and the heat of his heart. Finally, he took his jacket and went out. Where else would he go if not to the Café plus karaoke where Ika worked.

Source: Pangastuti, 2015: 82

The quote above has a periodic sentence sequence or a chronological sequence. The first idea shows that Bregas is feeling restless and alone. Then, it increases to the next idea, which states that Bregas finally cannot stand the restlessness. Furthermore, there is a higher-level idea in the form of an explanation that he cannot stand the loneliness, especially since his heart is not feeling well. This increases again into a decision to go out immediately. The highest idea at the end of the paragraph explains where Bregas is going. Another quote in the novel shows a climax sentence pattern.

Quotation	Translation
<i>Cep! Intan glagepan, ora bisa wangsulan. Arep goroh, ewuh aya. Dhasare pancen ora kulina goroh. Wekasan Intan mung meneng. Ndhungkluk karo dolanan sendhok ing piringe.</i>	<i>Cep! Intan was nervous and unable to answer. Wanting to lie, she was embarrassed. She was not used to lying. Finally, Intan just kept quiet. Looking down while playing with the spoon on her plate.</i>

Source: Pangastuti, 2015: 103

The quote shows the existence of a climax sentence pattern, which is marked by sequential ideas and gradation towards its highest peak. The sequence starts with Intan's feeling nervous and unable to answer questions. A higher idea then emerges, which explains that Intan is not used to lying. Intan's nature of not being able to lie then makes her just silent. At the peak of her idea, there is a condition where Intan looks down while playing with the spoon on her plate because she does not know what to do. The form of gradation or sequence of ideas is an aesthetic characteristic that supports describing a meaningful story. Other forms of climax sentence patterns are found in the following quote.

Quotation	Translation
<i>"Rungokna swara atimu. Swara atimu sing paling jero. Ati sing ora tau goroh. Yen swara atimu kandha ora, ya aja dilakoni."</i>	"Listen to your heart. The deepest voice. The heart that never lies. If your heart says no, then do not do it."
Source: Pangastuti, 2015: 306	

The quote has a sequence of ideas that increase in importance from the previous idea each time – starting from the phrase to listen to the heart and increasing with the deepest heart voice and increasing again by saying that the heart never lies. The highest peak is in the last sentence, which shows the conclusion of listening to the heart at the beginning of the sentence is to get the answer that if the heart says no, then do not do it.

The sequence in the climax sentence pattern that is made increasingly in Alun Samudra Rasa has a chronological order that makes it easier for readers to read the story situation in the novel. This form also makes it look beautiful because, at the end of the expression, the highest peak is a conclusion related to previous ideas. This is because this sentence pattern is periodic. Namely, there is an affirmation at the end of the sentence.

Anticlimax

The anticlimax sentence pattern is a type of sentence that has a loose structure. Namely, there is an emphasis on ideas at the beginning of the sentence. This is in contrast to the climax sentence pattern. The order of ideas starts from the most important to the least important in sequence. The forms of anticlimax sentence patterns are found in the following excerpt.

Quotation	Translation
<i>Urusan ing Depnaker ora patiya suwe. Sing suwe malah blanja oleh-oleh sing arep digawa Mr. Tanaka menyang negarane. Wong Jepang kuwi fanatik karo klambi bathik. Mula yen bali menyang negarane kerep nggawa oleh-oleh bathik saka Indonesia.</i>	The matter at the Department of Manpower did not take too long. What took a long time was shopping for souvenirs that Mr. Tanaka wanted to bring to his country. Japanese people are fanatics of batik clothes. So when they return to their country, they often bring batik souvenirs from Indonesia.
Source: Pangastuti, 2015: 17	

The quote contains an anticlimax sentence pattern emphasising the initial sentence stating that the matter at the Department of Manpower did not last long. However, there is an additional idea that is less important in explaining the activities after the Department of Manpower shopping for souvenirs for a longer time. Through this sentence pattern, there is a further specification, namely, a form known as decretum, an anticlimax form that adds less important ideas to important ideas. Other anticlimax sentence patterns are also found in the following quote.

Quotation	Translation
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Dumadakan wae Intan dadi kangen marang ibune. Pengin dheweke turu ing kekepane ibune karo nyusrukake siraha ing dhadhane wanita tuwa iku. Intan ngetung-etung, wis pirang sasi dheweke ora bali Yogya tilik wong tuwane. Mungkin wis ana telung sasinan, utawa bisa uga luwih.

Suddenly, Intan missed her mother. She wanted to sleep in her mother's arms while nestling her head on the older woman's chest. Intang calculated how long she had not returned to Yogya to visit her parents. It could have been three months or more.

Source: Pangastuti, 2015: 25

The quote above shows a form of anticlimax, which is characterised by the uniqueness of mentioning the most important idea at the beginning of the sentence. This section describes the feeling of wind from the character Intan. The reader's attention is captured at the beginning of the sentence, stating Intan's condition, so they can guess the continuation of the expression of the word longing wants to meet and calculate how long they have not met. This form and the previous one are more in the context of continuing in a paragraph containing anticlimax, not showing the actual pattern of anticlimax sentences. However, the form of anticlimax in a sentence is found in the following quote.

Quotation

Dimong seprana-seprene rasane isih ora krasa, lha kok saiki tega-tegane sing lanang mara tangan lan isih ngunek-unekake kanthi tembung sing kasar.

Translation

Even though I had been paying attention all this time, I still did not feel it, but now the man was so cruel that he played rough and scolded me with harsh words.

Source: Pangastuti, 2015: 27

The sentence appears to have an anticlimax sentence pattern because there is an important idea at the beginning of the sentence. Next, there is an expression opposite to the context at the beginning of the sentence. It is a form of bathos anticlimax. This is because there is a dive of ideas from one important thing to something not important for the initial context.

The use of anticlimax is intended to help readers immediately understand the author's purpose without having to read at greater length, or it can be said that in one sitting or at a glance, the meaning of the sentence can be understood because the important idea has been placed at the beginning.

Repetition

Repetition is a form of repetition, either a repetition of sounds, syllables, words, or parts of a sentence that are considered important, so it requires emphasis on that part. Repetition has forms such as parallelism and antithesis that are born from balanced sentences. As has been found in the diction of this novel that was discussed previously, forms of repetition have been found in Alun Samudra Rasa, which falls into the category of figures of speech. This repetition has a high value because of many variations, such as anaphora, epiphora, epigenesis, tautologies, simple, mesodiplosis, and anadiplosis. The

forms of repetition sentence patterns found in the novel based on their variations that add aesthetic value include those found in the following excerpt.

Quotation	Translation
<i>Ngenani tresna ing antarane anak manungsa. Tresna kang karajut antarane jalu lan wanita. Tresna kang agung, endah lan kebak wangi kembang. Tresna sing kanggone Intan mung bisa dinikmati jroning alam impen.</i>	About love among human children. Love that is woven between men and women. A great, beautiful, and fragrant love. A love that, according to Intan, can only be enjoyed in the realm of dreams.
Source: Pangastuti, 2015: 98-99	

The sentence quoted contains a repetition sentence pattern with a variation of epizeuxis, namely direct repetition or repetition of important words that are done several times in a row. The word *tresna* is an important word that is repeated several times. In the paragraph, the author wants to explain love through repetition so that it looks aesthetic. This type of variation is also seen in the following quote.

Quotation	Translation
<i>Sebab yen dheweke crita ateges dheweke wis ngundhang priya iku jroning uripe. Ora! Dheweke ora bakal nambahi masalaha sing ruwet iku dadi tambah sansaya ruwet.</i>	Because if she told him, she had invited him into her life. No! She would not make her complicated problems even more complicated.
Source: Pangastuti, 2015: 100	

The quote also shows a form of repetition that repeats important words in sequence. The word *dheweke* is important because, in that section, the author positions Intan as the main topic in the paragraph about how she faces her problems. The following quote also includes variations of repetition in the form of epizeuxis.

Quotation	Translation
<i>Tresnane marang Ines mujudake pangewantahan saka tanggungjawab minangka guru laki, minangka kepala rumah tangga sing pancen kudu aweh pangamoyan marang keluwarga, minangka bojo sing duweni kewajiban kanggo ngayemi, kang luwih mujudake nafkah batin katimbang lair, minangka.... Pokoke Ines mujudake kenyataan sing ora bisa kapisah kro uripe sing saiki.</i>	His love for Ines manifests his responsibility as a husband, as the head of the household who must protect the family, as a husband who is obligated to provide protection, who realises spiritual sustenance rather than physical sustenance, as ... In short, Ines is a reality that cannot be separated from his current life.
Source: Pangastuti, 2015: 225	

The quote in the sentence found direct repetition. There is an affirmation and emphasis for the word *minangka*. The word is repeated many times to explain the position of the character named Pram. The repetition of expression becomes more valuable because it helps the reader understand that something important must be conveyed behind it. Not only does it explain Pram's figure as a responsible husband, but a repetition explains the opposite of the character Bregas in the following quote.

Quotation	Translation
<i>Bregas, priya sing tau mampir ing uripe, priya sing dipasrahi jiwa ragane, dumadakan manjilma dadi iblis sing kejem. Priya sing mujudake bapak saka anake wadon iku, ...</i>	Bregas, a man who had once stopped by in her life, a man to whom she had entrusted her body and soul, suddenly transformed into a cruel devil—the man who was the father of her daughter.

Source: Pangastuti, 2015: 236

The quote above explains how Bregas becomes a male figure in Intan's life. The word *priya* is mentioned several times to show how Bregas is. This repetition is still included in the category of direct epizeuxis variations. In addition, in the Samudra rasa line, other variations are still found in the form of anaphora in the following quote.

Quotation	Translation
<i>Tanpa ana sing ngaru biru, tanpa ana sing nyaru siku.</i>	Without anyone disturbing, without anyone disturbing.

Source: Pangastuti, 2015: 111

The quote contains repetition at the beginning of the sentence. So, it is included in the repetition with anaphora variation. This creates an emphasis that expresses that there is nothing disturbing. Another variation of anaphora is found in the following quote.

Quotation	Translation
<i>Aweh greget, aweh inspirasi jroning mecaki dina-dinane sing kadhang-kadhang krasa garing.</i>	He gives a bluff and inspiration to live his days, which sometimes feel boring.

Source: Pangastuti, 2015: 225

The word *aweh* in the sentence is repeated twice in the initial position. So, it falls into the category of anaphora variation. As with the anaphora form in the previous quote, the repeated word causes emphasis or affirmation of how something gives or causes an impact. Meanwhile, anaphora repetition is still found in the following quote.

Quotation	Translation
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Aja rangu-rangu. Aja wedi. Do not hesitate. Do not be afraid.

Source: Pangastuti, 2015: 306

The sentence quoted contains a repetition pattern in the word *aja*. There is an emphasis on the word that indicates a prohibition. The repetition also occurs at the beginning of the sentence in succession so that it is included in the anaphora variation. In contrast to the anaphora, in the novel, there is also a form of epiphora variation that occurs in repetition at the end of the sentence, as in the following quote.

Quotation	Translation
<i>Tatu sing ora bisa ditambani. Apa bener ora bisa ditambani? Swara pitakonan adoh ing njero ati. Intan mlenggak! Apa bener tatu kuwi pancen ora bisa ditambani?</i>	An incurable wound, is it actually that it cannot be cured? A questioning voice deep in her heart. Intan raised her head! Is it true that the wound cannot be cured? An incurable wound, is it actually that it cannot be cured? A questioning voice deep in her heart. Intan raised her head! Is it true that the wound cannot be cured?

Source: Pangastuti, 2015: 311

The quote above shows several repetitions at the end of the sentence. The repetition of the word *ora bisa ditambani* emphasises how sick Intan is, and it seems like she cannot be cured again. Through this variation, an aesthetic effect arises when repeating the sentence. Repetition with epiphora variation is also seen in the following quote.

Quotation	Translation
<i>..., Pram judheg. Bener-bener judheg!</i>	..., Pram was confused. Confused!

Source: Pangastuti, 2015: 330

The quote also contains a repetition sentence pattern with epiphora variations. The end of the sentence in the quote uses the same word, namely *judheg*. The word provides emphasis, which means it states Pram's confused state. Through this repetition, the reader will better understand how the author wants to say how confused and dizzy the character Pram is.

Alun Samudra Rasa also uses repetition in various forms, making the writing of the sentences look more aesthetic. One of these dictions can also show a form of emphasis to emphasise the meaning to be conveyed.

Conclusion

Based on the analysis And discussion of the results, the use of sentences with aesthetic patterns in the novel is related. There are rhythmic sentence patterns, sentences that get dramatic effects, changes in the SPOK (Subject-Predicate-Object-Adverb) arrangement pattern, increasing imagination, chronological sequence, distinctive repetition, sound

play, and emphasis on meaning. Overall, the sentence patterns analysed in the study take parts that can create aesthetic charm. The beauty of language through diction and sentence patterns also gives Alun Samudra Rasa uniqueness. In essence, this uniqueness shows how Ardini Pangastuti's expression as an author aims to convey messages in the novel behind the use of these sentence patterns. The author's goal is to describe imaginative, descriptive, aesthetic fictional expressions and provide signs of emphasis on important parts of the novel.

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