

CHAPTER I

INTRODUCTION

1.1. The Background of the Study

Literary stylistics, a distinct subset within the field of stylistics, engages in the meticulous analysis of figurative language, thematic elements, and overarching meanings within a literary work by scrutinizing the linguistic choices and stylistic nuances present therein. Diverging from its counterpart, linguistic stylistics, literary stylistics diverges in its primary focus on elucidating the intrinsic meaning of a text, often veiled within various literary devices and deviations. While linguistic stylistics primarily attends to the functional and formal aspects of language within a text to achieve stylistic impact, literary stylistics delves deeper, aiming to unveil the latent, encoded significances concealed beneath surface structures. Literary stylistics extensively examines the implementation of figurative language and literary devices to achieve this objective, leveraging their defamiliarization effect to illuminate obscured layers of meaning. Leech (2015) posits that literary stylistics is an approach to literature that employs and examines linguistic elements to elucidate the artistic functions within a text.

Klarer (2005) elucidates that literary genres encompass epic, drama, and poetry (lyric). Consequently, this research concentrates on literary stylistics, which encompasses the study of forms such as poetry, drama, and prose. Specifically, this research examines musical drama and positions it within the scope of literary stylistics.

The musical drama *NURBAYA*, produced by Indonesia Kaya, serves as a contemporary adaptation of Marah Rusli's iconic novel *Siti Nurbaya: Kasih Tak Sampai* (1922), a cornerstone in Indonesian literary history. This production not only preserves the narrative essence of the original work but also reinterprets it through the dynamic medium of musical theatre. Literary stylistics, a branch of literary studies that explores the style of texts, is a crucial lens for analyzing how *NURBAYA* blends traditional literary elements with modern theatrical techniques to create a compelling artistic expression.

Literary stylistics examines how linguistic elements within a text contribute to its aesthetic and communicative effects. It involves the detailed analysis of diction, syntax, phonology, and rhetoric to understand how these elements shape meaning and reader response (Simpson, 2004). Applying literary stylistics to *NURBAYA* enables scholars to dissect how the musical adaptation employs language and stylistic devices to evoke emotions, build characters, and convey themes.

The original novel *Siti Nurbaya* is renowned for its critical portrayal of social injustices, particularly arranged marriages and the subjugation of women. In *NURBAYA*, these themes are revisited through modern musical and theatrical conventions. The musical's script and lyrics, for instance, utilize a blend of contemporary and traditional language, reflecting the timeless relevance of the story while making it accessible to modern audiences (Indonesia Kaya, 2020). The stylistic choices in dialogue and song lyrics are pivotal in maintaining the integrity of the source material while imbuing it with new layers of meaning.

The production of *NURBAYA* incorporates various stylistic devices unique to musical theatres, such as song motifs, choreography, and visual storytelling. These elements enhance the narrative's emotional depth and thematic resonance. The interplay between spoken dialogue and musical numbers creates a rhythmic and tonal variation that mirrors the highs and lows of the characters' journeys (Smith, 2011). Moreover, the choreography and stage design are meticulously crafted to reflect the cultural setting and historical period, further enriching the audience's immersion and understanding of the story.

Understanding the stylistic elements of *NURBAYA* also requires an appreciation of its cultural and historical context. The original novel was written during the Dutch colonial era, a time of significant social and political upheaval in Indonesia. The musical adaptation pays homage to this context through its use of traditional musical instruments and motifs, seamlessly integrated with contemporary compositions (Haryono, 2019). This blend of old and new not only preserves the cultural heritage but also invites reflection on the ongoing relevance of the issues addressed in the story.

The entire musical episode of the drama *NURBAYA* by *Indonesia Kaya* in this research has been analyzed to determine the most dominant use of literary stylistic features. It was found that rhymes in sound patterns and litotes in figures of speech are the most dominant, which will be specifically exemplified as preliminary data in this research as follows:

Tega, tega, tega, tega! *Nurbaya!* (Oh, how relentless, Nurbaya!)

Apa, apa, apa, apalah *daya* (What can I do in this situation?)

Bungkam, bungkam, bungkam, bungkam *Nurbaya!* (You stay silent, you say nothing, Nurbaya!)

Diam, diam, diam, diam *Nurbaya!* (Hush, hush, hush, hush Nurbaya!)

The song lyrics above include the rhyme. In the lyrics, we can see that there is a consistent repetition of sound at the end of the line. In the first and third lines, the ending is “*Nurbaya!*” while in the second and fourth lines, there are similar sounds in the words “*daya*” and “*Nurbaya,*” although they are not completely identical, the sound “*ya*” gives a similar rhyming effect. So, it can be concluded that the song’s lyrics have a rhythm element.

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

Tercipta mulia, penuh kekuatan di dalam kesucian mereka (Created with honor, filled with strength in their purity)

Tetapi nyatanya kau lihat saja nasib wanita karena mereka (But in reality, just look at the fate of women)

Tak bisa wanita, berbuat apa (Despite their worth, they seem powerless to change their plight)

The statement “*Tercipta mulia, penuh kekuatan di dalam kesucian mereka*” contains a metaphor. A metaphor is a figure of speech used to compare two things that are actually different without using the words “like.” In this statement, women are described as “*tercipta mulia*” and “*penuh kekuatan,*” although this is not a literal description but rather describes a trait or characteristic given to women. Therefore, “*tercipta mulia*” and “*penuh kekuatan*” are metaphors that describe the exceptionalism of women.

Based on the explanations in the background of the study above, this research aims to identify literary stylistic features, examine their realization, and explore the reasons underlying the realization of these features in the musical drama *NURBAYA* by *Indonesia Kaya*.

1.2. The Problems of the Study

Based on the background of the study, the problems of the study in this research were formulated as below:

1. What features of literary stylistics are used in the musical drama *NURBAYA* by *Indonesia Kaya*?
2. How are literary stylistics linguistically realized in the musical drama *NURBAYA* by *Indonesia Kaya*?
3. Why are the literary stylistics realized in the musical drama *NURBAYA* by *Indonesia Kaya* in the way they are?

1.3. The Objectives of the Study

In this research, literary stylistics in the musical drama *NURBAYA* by *Indonesia Kaya* were analyzed. In accordance with the problems of the study, the objectives of the study were as follows:

1. To investigate the text which are related to literary stylistic features in the musical drama *NURBAYA* by *Indonesia Kaya*.
2. To describe the realization of literary stylistics realized in the musical drama *NURBAYA* by *Indonesia Kaya*.
3. To explain the reasons for literary stylistics realization in the musical drama *NURBAYA* by *Indonesia Kaya* as the way they are.

1.4. The Scope of the Study

This research focused on the literary stylistic features of the theories of Leech and Short (2015). The features of literary stylistics that are identified in this research are sound patterns and figures of speech. This research was limited to the literary stylistics of the musical drama *NURBAYA* by *Indonesia Kaya*, first released on July 1, 2021, and last released on August 5, 2021.

1.5. The Significances of the Study

The findings of the research were expected to be advantageous and to

contribute both theoretically and practically.

1. Theoretically, it is expected that the findings of this research can provide an essential contribution for linguists to increase knowledge in the field of linguistics for in-depth analysis of linguistic stylistics in literary works.
2. Practically
 - a. For researchers, the findings of the study potentially add new horizons to the field of linguistic stylistics and be useful for people who want to research in this field.
 - b. For readers, the findings of the study contribute to the musical drama *NURBAYA* by *Indonesia Kaya*.
 - c. For students, the findings of the study can increase knowledge about linguistic stylistics, especially in the musical drama *NURBAYA* by *Indonesia Kaya*.
 - d. For teachers, the findings of the study can help them to conduct further studies as a reference.