



Stilistics and Spiritual Values in *Kunjarakarna Dharmakathana* Prose Composed by *Mpu Dusun*

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Abstract— This study aims to analyze classical prose entitled *Kunjarakarna Dharmakathana* composed by *Mpu Dusun* written in the era of Majapahit rule, in the classical Javanese era. Different types of stylistic language using stylistic theory were identified through data analysis. The results show that there is a dominant language style, namely Totem pro parte language style and Snapshot language style. Both are language styles that are not commonly used in scientific literary works, but are found scattered in the prose of *Kunjarakarna Dharmakathana* composed by *Mpu Dusun*. There are also lots of moral messages and character education values in this ancient prose, found in Allegory script lines. Language styles which are not broadly used in scientific work will increase exquisiteness and they have a spiritual impact and concretize the ideas that the author wants to convey.

Key words: *stilistics, prose, literary work, style, kunjarakarna*

I. INTRODUCTION

Mpu Dusun, the writer of *Kakawin Kunjarakarna Dharmakathana* who lived in the 14th century AD was a Javanese poet and literary observer. *Kakawin* (script), which comes from rural circles, does not mean the theme of the village and nature. *Kakawin Kunjarakarna Dharmakathana* comprises Dharma (law) which is related to the story of *Kunjarakarna's* journey. The *Kakawin Kunjarakarna Dharmakathana* script is in prose written in 1361 AD in the era of the Singosari kingdom. Although not as eminent as *Negarakrtagama*, *Kunjarakarna* prose defines a fascinating story which is long enough to be witnessed preserved engraved on the wall of Jago temple, [18]. The manuscript found by JLA Brandes in Puri Cakranegara Lombok is part of *Mpu Prapanca's* masterpiece in an anthology of colophons containing 11 manuscripts, namely: *Lubdhaka* (*Siwaratrikalpa*), *Kuñjara Karna*, *Jinarti Prakerti*, *Nagarakertagama*, *Nirarta Prakerta*, *Sanu Sekar*, *Kerta Samaya Añan Nirartha*, *Añja-añja Sañcaya Turida*, and *Añja-añja Sunsan*, *Lamban Puspa* [19].

The ancient Javanese prose text entitled *Kunjarakarna* holds the story of Mahayana Buddhism, which is about the struggle of a *Kunjarakarna* yaksa (giant) who fears his rebirth. There is a theme that can be learned from this *Kunjarakarna* story, explicitly the values of human life in carrying out its mission as virtuous beings. There is also a stimulating story that is an important part of this prose, namely the story of real friendship. Literature as a product

of works of art in literature, is imaginative creative work that emphasizes aesthetic and artistic aspects. The quality of works of art in literature is largely determined by the author's ability to exploit the possibilities of using language and language styles that not only have effective communicative-value, but also have distinctive values, stylistic and aesthetic aspects as well as artistic.

Stilistics is a science that examines the form of language use in literary works which includes all empowering language potential. The function of stilistics in general is to examine the use of literary language of literary works, namely: a) Linking the attention of literary critics in aesthetic appreciation with the attention of linguists in linguistic descriptions [7] then; b) Examine how language elements are placed in producing actual messages through patterns used in a literary work; c) Linking institutions of meaning to language patterns in literary texts; d) Guiding a deeper understanding of the meaning expressed by the author and giving appreciation to the author's literary ability [3]; e) Discover the artistic principles underlying an author's choice of language [15].

The study of the peculiarities of the use of language in literary works is to find and mark the general characteristics of an author's work, and this can be realized when a study or research has been carried out on the peculiarities of language use by an author through his works. The right science to study the use of language in literary works with a linguistic approach is stilistics. Stylistic studies examine how an author harnesses all the potential of language to achieve certain effects in his expression [5]. The use of language in prose is sometimes tricked, manipulated, exploited, and utilized in such a way by the author in order to express himself. Therefore, literary language has its own peculiarities that are different from non-literary works [8]. Stilistics is used by authors as a means of rhetoric by exploiting, manipulating and exploiting the potential of language [2].

One of the uniqueness of Kunjarakarna prose in the use of language is displayed in making very beautiful literary works and packaged in neat stories, namely Kunjarakarna prose by William Van der Molen (2011) in Javanese Text Criticism, Wayang Ruwatan (Shadow Puppet) performances with the theme Kunjarakarna by [32], [33] and also used as part [30]. The source of value of each work of art in this case literary works is basically related to three components, namely (1) literary works as objective factors, (2) authors as genetic factors, and (3) readers as affective factors. The three components interact with each other and determine the value of each literary work. Therefore, in order to gain a complete understanding, the study of literary works must not leave out any of the three components of the source of value. It is inappropriate to evaluate literary works by ignoring one of the components of the source of value if you want to get an understanding of its meaning as a whole [] Satoto

A complete understanding of the stylistic peculiarities of Mpu Dusun's work based on the three interacting components between objective factors (the literary work itself), genetics (author) and affective factors (readers) is needed to gain a more comprehensive understanding of how the stylistic distinctiveness of his work.

The distinctiveness of Mpu Dusun in structural investigations often uses the Totem Pro Parte language style in his literary works as shown in script line number 1905:

Because they are envious, ignorant, jealous, while in the world, they will be boiled in the crater, after which they will turn into something disgusting. That's what happens with people who do evil.

The sentence uses **Totem Pro Parte**, where this style indicates the whole situation or object to explain part of the situation or thing, or reveal the whole object when only part of the object is doing evil.

[1] reveals that this local color is a distinctive feature which appears in works of fiction. These symptoms are due to the influence of local culture, language, customs or religious systems that authors consciously or unconsciously use for a specific purpose (p. 98). As a stylist, a researcher must be able to master the norms of language that used in literary works [28]. A person in uncovering the meaning of a literary work requires knowledge regarding the socio-cultural conditions behind the birth of the literary work. The back of the author's life will be able to help explain the creative process His authorship can also help in the interpretation of the meaning of his works.

One of the highlights of the content of a prose is how the life journey of the characters contained in it and the values that can be learned. Therefore, in this study the thing that will be the focus of research is the Spiritual Values and stilistics of a prose entitled Kunjarakarna by Mpu Dusun. For [13], Kunjarakarna has a dark history, but for [17] Kunjarakarna's literary work can be compared with the great work of Negarakrtagama. It is said that Mpu Dusun is the pseudonym of Mpu Prapanca, a pen name used after his departure from the Majapahit palace. The formal, rich and unique language style of Negarakrtagama text can be an indication that Kunjarakarna Dharmakathana was written by Mpu Prapanca, [27].

[26] said that the medium used by authors in making literary works is language, so the observation of this language will definitely help to interpret the meaning of a work or its parts. This study is called **stilistics**. In addition to helping one to interpret the meaning of a literary work, this study also helps how authors utilize the potential of language to achieve certain effects in its expression. The form of language use in literary works by an author must show patterns that are different from other authors.

Literary works often show deviations in language use or ungrammaticality. This deviation is intentional in order to obtain aesthetic effects [20]. According to (McKay, 1982) that in literature, both prose and poetry, the language used there are irregularities in vocabulary selection. The author does use distorted expressions in order to give effect to the reader and produce a certain meaning. This is quite reasonable if researchers conduct linguistic studies in order to find and describe the peculiarities of language use in Mpu Dusun's work. Researchers on this occasion will conduct a statistical study of Mpu Dusun literary works because they have uniqueness and specialty, namely the use of unusual language styles such as **Oksimoron, Totem Pro Parte, Oksimoron, Allegory and Snapshot**. The limitation of the problem that needs to be explained here is that linguistic studies in a work do not mean conducting a thorough literary study as well as literary studies, but this research is a linguistic study of literary works that are the work of one of the Javanese authors, namely Mpu Dusun. This study examines the style, imagery and spiritual values of Kunjarakarna prose. Scientific research on Kunjarakarna has not been done much and there has not even been research on this literary work.

So far, the majority of literary research has focused its studies on linguistic analysis. A statistical study of Javanese Novels in the 1980s was conducted by [22] by focusing on the use of sound aspects, vocabulary selection, morphosyntactic structure, semantics and language style used in order to support the beauty of the language in the novel. Sutarjo (2002) conducted a statistical research on Surakarta-style interior language by focusing on diction choices. Stylistic research conducted by foreign experts mostly focuses on linguistic analysis only. Stockwell (2008) examines the peculiarities of linguistic aspects in literary and non-literary discourse. [11] examines the style of advertising language and analyzes aspects of syntactic style, grammatical style, and lexical style. [6] focuses on linguistic analysis, especially the use of various forms of language style and diction choices in poetry. [29] examine the stylistic peculiarities of journalistic language. [9] examines the stylistic peculiarities used by President Benigno. The above studies are mostly limited to literary form and structure, and have not conducted a holistic study. The study of literary works by relating their functions to the meaning of literary works needs to be developed. Thus, the limitation of problems in the study of stilistics does not only stop at the description of linguistic phenomena but also to the meaning of literature which is the essence of literature.

Kunjarakarna studies are closely related to spiritual values as practiced by Buddhists, one type of Javanese literary work contains sufism spiritual teachings or sufism nuances in the form of instructions about beliefs, attitudes, procedures carried out by a person to know true life before the Supreme Creator or to achieve a position as close to God. Therefore, deep are the spiritual values and teachings of sufism that the script lines become suluk (mysticism) literature in Buddhist ritual activities, [12], [30], [31], [32], [33] Man in carrying out his daily activities must aim only at God. Thus, it will bring spiritual values such as the value of compassion, the value of honesty, the value of justice, the value of discipline, forgiveness, giving, empathy, wisdom, love, and gratitude. Everything becomes a unity of character in every human being automatically. This human being is called rahmatan lil alamin, the caliph who brings prosperity on earth.

By looking at the content of Kunjarakarna Dharmakathana prose that is inspiring, and has a beautiful language style, Mpu Dusun is able to combine elements of spiritual values with language style in Kunjarakarna prose. then the researchers are interested in conducting research entitled Stylistic Studies and Spiritual Values in Kunjarakarna Dharmakathana Prose Composed by Mpu Dusun.

II. LITERATURE REVIEW

Research on the study of stilistics objectified by Javanese literary works in the form of ancient manuscripts is still very rarely carried out, especially in the form of prose. Some of the things that cause among others, first, the lack of interest in preserving ancient manuscripts. Second, the language used in ancient manuscripts is a language that is largely no longer used today. Third, research on ancient manuscripts is only limited to the realm of philology, even though the object of ancient manuscripts can be studied with various scientific fields. Fourth, lack of knowledge about reading Javanese script which results in difficulty in reading the letters.

Style in the context of this usage is the author's way of expressing thoughts through language in a distinctive way that can show the soul and personality of the language user, therefore language style is referred to as a way of using language. Each person's style is certainly different. This style is hereinafter known as 'style' (Keraf, 2010: 113). The ability of an author when imagining and creating in literary rhetoric is a stile that distinguishes one author from another. In addition, if an author is proficient in expressing ideas, his ideas through the embodiment of his creativity in empowering the above rhetorical means, then the reader will be able to clearly imagine the events or circumstances described by the author.

Notions of style are discussed as part of rhetoric. Style is considered as the means used by the author to achieve his goals. Another acquirer defines style as a variation. Style is anything that gives it a distinctive feature compared

to other texts. Variation can be found in expression only (dualistic in overall expression and content (monistic). These variations are classified and known as stylistic patterns in text structure, including (1) addition/repetition, (2) replacement, (3) replacement, (4) deletion. The above four types of transformations can be attributed to syntax, semantics, and 'phonology' sounds (Luxemburg, 1992).

III. METHOD

This research is not bound to place and time because the object studied is a literary manuscript (text), namely Kunjarakarna prose composed by Mpu Dusun. Literature studies in research are qualitative. This research uses analysis that is not static or will continue to grow.

This research uses a stylistic study approach with content analysis methods. Researchers describe or describe existing problems, then analyze and interpret existing library data. In accordance with the written problem formulation, researchers use stylistic studies that examine language style, diction, imagery, and spiritual values. The content analysis method is used to examine documents, namely Kunjarakarna Dharmakathana karyua Mpu Dusun prose. The type of research used is qualitative descriptive research. Qualitative research is a research method based on the philosophy of positivism, used to examine natural object conditions, researchers here are as instruments, data sampling is carried out purposively and snowball, data collection techniques with regulation, data analysis is inductive / qualitative, and qualitative research results emphasize meaning rather than generalization [4].

Data and Data Sources

The data in this study is the result of analysis of Kunjarakarna Dharmakathana prose documents by Mpu Dusun with the formulation of the problem submitted by the author of the initial part. The data sources used by the author are documents and informants. The document examined is Kunjarakarna Dharmakathana prose by Mpu Dusun. The source of data that became informants in this study were connoisseurs of prose literary works in the historical community.

Data Collection Techniques

The data collection technique in this research is to use document content analysis or called content analysis and interviews. Content analysis is a strategy for capturing the message of literary works (Kuijpers, 2018). Content Analysis is used to analyze stylistic studies on Kunjarakarna prose in the form of the use of diction, figurative language, and imagery. Document analysis is a content or interpretation analyst who emphasizes on the content of the message. Researchers emphasize the content of communication, and interpret symbolic interactions in an event [21].

In addition to data collection in the form of document analysis, researchers conduct interviews, namely communication between two parties for certain purposes (Taimy, 2010). Data collection steps, namely (1) reading Kunjarakarna Dharmakathana prose repeatedly and understanding the content coherently, (2) literature study by reading books on stilistics and theoretical studies that support and support this research, (3) record important things such as figurative language, diction, imagery, and values in documents, (4) conduct interviews with Kunjarakarna Dharmakathana prose readers to find out reader responses,

IV. RESULT AND DISCUSSION

Mpu Dusun's Kunjarakarna Dharmakatha prose uses several unusual language styles, twenty-three styles are detected in this prose. And five uncommon styles from Kunjarakarna Prose Stilistics research are presented below, namely: Snapshot Style, Pro Parte Totem, Allegory, Oxymoron, and Epanalepsis.

Pro Parte Totem Language Style

Totem Pro Parte style sentences mention the whole situation or object to describe some of the situation or thing. Otherwise reveal the whole object when only part of the object. This language style is contained in the data below:

The door is rubbed, cleaned, sprinkled with loose flowers, mixed with smoke, incense is fragrant smell. The door is iron. The door leaf is copper, the selereg is silver, the grendel is golden.
(Script Line 225)

Script line 225 uses a **Totem pro Parte** language style where all the elements in this script line describe a door. The door in question is the door of heaven where at that time Kunjarakarna was escorted by the God (Batara Yama) there to see the atmosphere. This journey to heaven and hell was at the behest of the God (Sri Batara Buddha

Wairocana). And he sent Kunjarakarna to go to hell after receiving a request that he wanted to incarnate into a normal human being.

Snapshot Language Style

Snapshot Language Style is one of the techniques of using a phrase or word as a sudden shot to reinforce and liven up the atmosphere, even if only the author knows what it means. Ellipsis sentences with incomplete structure. The words snapshot are on the black printed word. The Snapshot language style is in the data below:

Then the dewata all begged themselves to go back to their own sorganya, their own place.
Matabwan. (Script line: 25)

Script line 25 found a word using the **Snapshot** language style in the word matabwan, a word as a sudden shot to strengthen and liven up the atmosphere, although only the author knows what it means. Ellipsis sentences with incomplete structure. The gods return to their respective places or to their original place in heaven or heaven. They have received teachings and dharma from Sri Batara Buddha Wairocana in Bondicipta.

The storm blew with rain and wind. Widatih milled around more and more frightened. **Byar.. dar.. der.. dor..** (Script line 180)

Allegory

Allegory is a style of language that expresses with figurative expressions or depictions. Allegory-style sentences carry a moral message for the viewer. Allegory expresses something with symbols that use full comparison. This language style has a coherence with the style of metaphorical and personified language.

(78) *It is a giant named Kunjarakarna. He underwent asceticism on the slopes of Mahameru, on the Northeastern side, because he was concerned about his rebirth.* (Script line 30).

In script line 30, it uses **Allegory** style, namely there is a moral message in the Script line, changing into a better and perfect person through the difficulties faced as a human being. Kunjarakarna performed the orders of the god Sri Batara Buddha Wairocana which was not only ascetic on the slopes of Mahameru but also witnessed the torment of hell. This he all did because of his wants, his concerns and his worries about his rebirth. What happened to him at rebirth. The moral and prayer in this script line is Kunjarakarna's effort and hard work to obtain a perfect rebirth.

Oxymoron

Oxymoron **style** where there is a contradiction that uses opposite words in one phrase or sentence or one script line and also places one antonym in a syntactic relationship

The hot ones are made hotter; the cold ones are made colder. Only a fist of rice, a few vegetables, a drop of water; a grain of salt he ate, without feeling it. He was troubled about his reincarnation.
(Script line 40)

In script line 40, it contains contradictory words or phrases and/or antonyms. There is hot and hotter, cold and colder. This phrase was uttered by Kunjarakarna because of his extreme sadness for his physical destiny and his unacceptable yaksa (giant) nature. He was so sad that he couldn't feel the heat and cold, ate very little, drank a little. He struggles about his incarnation or wants to change his destiny.

Epanalepsis

Epanalepsis is a type of repetition style that places repetition at the beginning of sentences and is repeated at the end.

After Batara taught Dharma at Bodicipta's monastery, he then gave an opening in Dharma.
(Script line: 5)

Script line 5 has an element of repetition of the word "Dharma" (law) which is a word that is mentioned twice in one phrase or sentence. The type of repetition in this script is Epanalepsis, which is a type of repetition style that places repetition at the beginning of the sentence and is repeated again at the end. Lord or God (Sri Batara Buddha Wairocana) gave teachings and dharma to Kunjarakarna when he came to meet at Bondicipta on the slopes of Mount Mahameru.

Spiritual Values in Kunjarakarna Prose

Spiritual values include the value of compassion, the value of honesty, the value of justice, the value of discipline, forgiveness, giving, empathy, wisdom, love, and gratitude.

Om Awignam, astu name yu. Uncle. Matabwan. It is a story that arises from a sacred mind. (Script line 5)

In script line 5 spiritual value is contained in prayer to start a story of Kunjarakarna story in order to get goodness telling the story from beginning to end. It is to be a wisdom, example and spiritual value in every activity that begins with a prayer for success to the end. Every activity we do should always begin and be accompanied by prayer. This is done so that the blessings of the Lord Allah SWT are always with us. This is stated in the Bible Philippians 1:6 and QS Al Isra verse 7

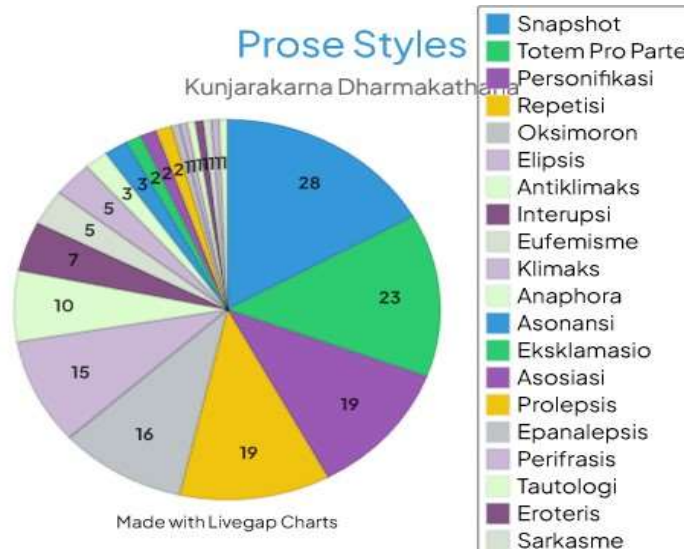


Chart 1. Kunjarakarna Prose Styles

V. CONCLUSION

Kunjarakarna prose has script lines of unusual language styles. This is what makes this literary work even more extraordinary and is highly recommended to be used as reading material and research for literature students and researchers. The language styles are: 21 Pro Parte Totem-style script lines, 24 Snapshot-style script lines, 15 Allegory-style script lines, 15 Ellipsis-style script lines. These four styles of language are not found in many literary works which exist so far but are found scattered in Kunjarakarna prose.

The peculiarities of the use of figurative language in the form of comparisons or similes, metaphors, hyperbole are not too much found in the Kunjarakarna text. There are only 10 script lines which are use personification style. This is conceivable because the script is in literary work form, therefore there are no rules which require the author to practice figurative language. If literary works in the form of poetry do have their own rules in their preparation. The use of figurative language in literary works in the form of poetry is striking. However, it is not occurred in this prose work. In the Kunjarakarna text, 2 figurative style are found, namely 10 Personifications and 1 Sarcasm style.

Kunjarakarna prose has an array of unusual language styles. This is what makes this literary work even more extraordinary and is highly recommended to be used as reading material and research for literature students. The language styles are: 21 Pro Parte Totem-style script lines, 24 Snapshot-style script lines, 15 Allegory-style script lines, 15 Ellipsis-style script lines. These four styles of language are not found in many literary works that exist so far but are found scattered in Kunjarakarna prose.

There are many pieces of advice of high learning value, spiritual value containing religious elements as many as 31 script lines, in the Kunjarakarna prose script lines. All allegorical script lines contain very meaningful moral messages, advice that is quite relevant to readers and connoisseurs of literary works, and spiritual values as a reminder of faith and piety to God Almighty. The Euphemism array gives a message of the value of character education which aims to educate humans to become individuals with character and virtuous in the form of attitudes, behavior, manners in association. This includes script lines that contain quite a lot of spiritual values themselves and have a considerable moral influence on the readers of this prose.

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