



Revitalizing Nature's Meaning in "Jabbaratul Ghabah" Short Story by Kamil Kailani: Shklovsky's Defamiliarization Study

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Abstract

The impact of unusualness in literature is frequently employed by authors to create distinctive literary works. One technique that facilitates this uniqueness is defamiliarization. The objective of this study is to identify various defamiliarization techniques utilized by Kamil Kailani in his narrative and to elucidate the concept of natural revitalization as conveyed through the interactions between characters and nature in the short story "Jabbaratul Ghabah." This study adopts a descriptive qualitative approach, employing a text analysis framework informed by the theory of defamiliarization developed by Victor Shklovsky. Data collection methods include translation, reading, and note-taking, while the Miles and Huberman model is implemented for data analysis through classification, presentation, verification, and conclusion drawing. The findings indicate that "Jabbaratul Ghabah" features eighteen instances of defamiliarization across six techniques: personification, repetition, simile, metaphor, parallelism, and hyperbole. Among these techniques, two figurative meanings emerge: affirmation and comparison. Furthermore, the researcher identifies the meaning of natural revitalization inherent in the forms and techniques of defamiliarization. Kamil Kailani incorporates realities from the real world as the foundation for the narrative in "Jabbaratul Ghabah."

Keywords: Defamiliarization, Revitalization, Technique, Language Style

Abstrak

Efek ketidaklaziman dalam dunia kesusastraan seringkali digunakan oleh pengarang untuk melahirkan karya sastra yang unik. Defamiliarisasi merupakan salah satu teknik yang dapat digunakan untuk menciptakan keunikan tersebut. Tujuan dari penelitian ini adalah untuk mengungkap berbagai macam teknik defamiliarisasi yang digunakan Kamil Kailani dalam menarasikan ceritanya dan untuk mendeskripsikan makna revitalisasi alam yang disampaikan melalui adanya interaksi antara tokoh dan alam dalam cerita "Jabbaratul Ghabah". Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan pendekatan analisis teks yang didukung dengan teori defamiliarisasi yang dikembangkan oleh Victor Shklovsky. Adapun teknik pengumpulan data menggunakan teknik penerjemahan, baca, dan catat. Sedangkan model Miles dan Huberman digunakan untuk menganalisis data berupa klasifikasi data, penyajian data, verifikasi data, dan penarikan kesimpulan. Adapun hasil penelitian ini menunjukkan bahwa cerita pendek Jabbaratul Ghabah memiliki delapan belas bentuk defamiliarisasi dengan enam teknik yakni personifikasi, repetisi, simile, metafora, paralelisme, dan

hiperbola. Dari enam teknik tersebut, terdapat dua makna kiasan berupa penegasan dan perbandingan. Selain itu, peneliti juga menemukan makna revitalisasi alam berdasarkan bentuk dan teknik defamiliarisasi. Terlebih, Kamil Kailani membawa realitas yang ada di dunia nyata sebagai dasar atas narasi dalam cerita pendek Jabbaratul Ghabah.

Kata Kunci: Defamiliarisasi, Revitalisasi, Teknik, Gaya Bahasa

INTRODUCTION

The existence of literary works in human life cannot be separated from the role of authors¹. Narratives or story texts appear after passing through the author's creation process that uses creativity and imagination. With the author's creative process, literature is also synonymous with strange or foreign nature as a form of aesthetics². Literary works are often a medium to convey messages, ideas, or ideas to readers. This makes literary works considered an expression of the author³. In fact, literary works are not only the author's expression, but also reflect problems in human life. These problems have a broad impact on society, especially when the work can serve as a reminder to care more about the environment. Therefore, the creation of literary works is often influenced by issues relevant to human life.

The diversity of the process of creating literary works is not limited to these two things. Instead, there are many alternative techniques that authors can use as a creative writing strategy. One of these forms of creativity is defamiliarization⁴. The author's use of defamiliarization is intended to revive a meaning that is often taken for granted or even overlooked. This is in accordance with the concept of defamiliarization which highlights the use of language that is considered unusual to be common⁵. In fact, it allows readers to gain new experiences of different readings. Although, the comprehension process takes a relatively longer time⁶.

¹ Sahri Nova Yoga and Farida Isroani, "Analisis Sosiologi Sastra Pada Lagu," *Jurnal Bima : Pusat Publikasi Ilmu Pendidikan Bahasa Dan Sastra* 1, no. 2 (2023): 92, <https://doi.org/10.61132/bima.v1i2.597>.

² Misbahur Surur, *Bentangan Sastra Arab Dan Barat: Pokok-Pokok Aliran, Teori, Dan Teknik Penulisan* (Yogyakarta: Cantrik Pustaka, 2023), 250.

³ Herawati Tarigan, Akhmad Murtadlo, and Dahri Dahlan, "Teknik penceritaan dalam kumpulan cerpen harga karya Syafruddin Pernyata tinjauan Formalisme Rusia," *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya* 5, no. 3 (July 1, 2021): 474, <https://doi.org/10.30872/jbssb.v5i3.3947>.

⁴ I Nengah Astawa, I Nyoman Adi Susrawan, and Ni Luh Sukanadi, "Penyimpangan Struktur Gramatika Bahasa Dalam Karya Sastra," *JSP: Jurnal Santiaji Pendidikan* 11, no. 3 (2021): 222.

⁵ Surur, *Bentangan Sastra Arab Dan Barat: Pokok-Pokok Aliran, Teori, Dan Teknik Penulisan*, 251.

⁶ Maria Botifar and Nuriza Zulyani, "Analisis Formalisme Pada Novel Ayah Karya Andrea Hirata," *Jurnal Ilmiah Bina Bahasa* 16, no. 1 (2023): 48.

Apart from the author, intrinsic elements are also always related to literary works. These elements include theme, character, characterization, plot, setting, point of view, language style, and mandate⁷. Through these elements, the messages, ideas, or ideas conveyed by the author can be conveyed well to the reader. In the short story "*Jabbaratul Ghabah*," Kamil Kailani uses living creatures such as plants and animals as the main characters, which presents a fantasy feel and makes them behave like humans. This adds to the appeal and uniqueness of the work.

In the short story "*Jabbaratul Ghabah*" Kamil Kailani as the author presents a different and unfamiliar point of view. In the short story, Kamil Kailani utilizes his creativity in exploring living things in the forest to change the reader's perception of the meaning of nature. Therefore, this study utilizes the theory of defamiliarization proposed by Viktor Shklovsky. The concept of defamiliarization offered by Shklovsky indicates the existence of literary works that do not use ordinary (common) language or words in the narrative of the story⁸. This is in line with the form of literary works in modern times that have been found in many unique forms that can be analyzed more deeply through defamiliarization theory⁹. This includes the short story "*Jabbaratul Ghabah*" which is unique in its story narrative so that it can be analyzed through defamiliarization theory.

In this research, the author found several previous studies that used defamiliarization theory in studying literary works. Although the objects studied are different, such as novels, poems, and short stories, these studies are relevant for consideration. Some studies concluded that authors use various techniques to attract readers' interest, such as tautology, personification, anthromorphism, and metaphor. In addition, the use of foreign languages and terms is also found as a defamiliarization technique¹⁰.

⁷ Sumiati Sumiati, "Modul pembelajaran SMA bahasa Indonesia Kelas XI: unsur-unsur pembangun cerpen," Teaching Resource (Direktorat Sekolah Menengah Atas, Kementerian Pendidikan dan Kebudayaan, 2020), 10–12, <https://repositori.kemdikbud.go.id/21742/>.

⁸ I Nyoman Yasa, *Teori Sastra Dan Penerapannya* (Bandung: Karya Putra Darwati, 2012), 5–6.

⁹ Rudy Rudy, "Mengembangkan Minat Membaca Pelajar terhadap Karya Sastra Amerika," *Jurnal Pustaka Mitra (Pusat Akses Kajian Mengabdikan Masyarakat)* 3, no. 6 (November 30, 2023): 255, <https://doi.org/10.55382/jurnalpustakamitra.v3i6.635>.

¹⁰ Intan Zuhrotun Nafi'ah and N. F. N. Sugiarti, "Analisis Teknik Defamiliarisasi Dalam Novel Akar Karya Dewi Lestari," *Madah: Jurnal Bahasa Dan Sastra* 10, no. 2 (October 17, 2019): 149–60, <https://doi.org/10.31503/madah.v10i2.5>; Tarigan, Murtadlo, and Dahlan, "Teknik penceritaan dalam kumpulan cerpen harga diri karya Syafruddin Pernyata tinjauan Formalisme Rusia"; Botifar and Zulyani, "Analisis Formalisme Pada Novel Ayah Karya Andrea Hirata"; Gufron Hambali et al., "Forms, Techniques, and Meanings in Abu Al-Aswad Al-Duali's Poems" (4th Annual International Conference on

In other studies, defamiliarization is closely related to the language style used by the author. The majas found vary and can be grouped into the majas of comparison, opposition, affirmation, and satire. Some of the frequently used styles are personification, hyperbole, simile, metaphor, synesthesia, metonymy, antithesis, and sarcasm¹¹. Other strategies used by authors include the use of deviation, parallelism, connotative meaning, plotting, and the development of fabula into *sjuzet*¹². Some studies also show that defamiliarization studies do not only focus on techniques, but also expand the function of defamiliarization and clarify the meaning of the objects used¹³.

Through the author's search, there is no research that specifically examines the short story "*Jabbaratul Ghabah*" by Kamil Kailani. In this case, not only studies with the defamiliarization approach have not been found, but also in various other approach models. Based on the research void found by the author, this research utilizes a qualitative descriptive analysis method using Viktor Shklovsky's defamiliarization theory. The selection of the short story "*Jabbaratul Ghabah*" by Kamil Kailani is based on the uniqueness of the narrative in which there is defamiliarization. Kamil Kailani's use of defamiliarization is very interesting, especially in the character of the giant oak tree which is used as the main character with its visualization which often becomes a background element.

This research departs from the assumption that the study of defamiliarization in the short story "*Jabbaratul Ghabah*" by Kamil Kailani will reveal various defamiliarization techniques applied by the author in building the narrative. In addition, this study also assumes that the story conveys a deep message about the revitalization of nature. The main focus of this research is to understand the

Language, Literature and Media (AICOLLIM 2022), Atlantis Press, 2023), 59–69, https://doi.org/10.2991/978-2-38476-002-2_7.

¹¹ Tarigan, Murtadlo, and Dahlan, "Teknik penceritaan dalam kumpulan cerpen harga diri karya Syafruddin Pernyata tinjauan Formalisme Rusia"; Botifar and Zulyani, "Analisis Formalisme Pada Novel Ayah Karya Andrea Hirata."

¹² Asropah Asropah, "Makna Konotatif dalam Novel Trilogi Karya Ahmad Tohari: Sebuah Keganjilan Teks Sastra," *Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)* 43, no. 1 (October 13, 2021): 204–14, <https://doi.org/10.24176/pibsi.v43i1.227>; Muhammad Arif Firmansyah, Heny Subandiyah, and Titik Indarti, "Tragedi Holocaust Sebagai Dasar Fabula Dalam Novel Schindler's Ark Karya Thomas Keneally: Kajian Formalisme Rusia," *Jurnal Ilmiah Mandala Education* 8, no. 2 (2022): 1368–71, <https://doi.org/10.58258/jime.v8i2.3099>; Botifar and Zulyani, "Analisis Formalisme Pada Novel Ayah Karya Andrea Hirata"; Amalia Sabilla Mukhtar et al., "ANALISIS DEFAMILIARISASI DALAM PUISI PAMAN DOBLANG," *Jurnal Pendidikan Sejarah Dan Riset Sosial Humaniora* 3, no. 3 (June 12, 2023): 265–70.

¹³ Nafi'ah and Sugiarti, "Analisis Teknik Defamiliarisasi Dalam Novel Akar Karya Dewi Lestari"; Hambali et al., "Forms, Techniques, and Meanings in Abu Al-Aswad Al-Duali's Poems."

defamiliarization techniques used by Kamil Kailani in creating a unique narrative, as well as to explore the meaning of nature revitalization that is conveyed through the interaction between the characters and nature in the story.

Therefore, the purpose of this study is to obtain a more specific description of the diversity of defamiliarization techniques used by Kamil Kailani in the creation of his work entitled "*Jabbaratul Ghabah*". In addition, this research also aims to reveal the meaning of nature revitalization presented by Kilani in the story. Through narrative exploration, this research will explore how Kilani depicts the importance of maintaining the balance of the ecosystem and the relationship between humans and nature. This is in line with the assumptions predicted by the author regarding the many types of defamiliarization techniques used. Also, there is an assumption regarding the meaning of nature revitalization conveyed by Kamil Kailani.

METHODS

The method in this research is descriptive qualitative with a text analysis approach and using Victor Shklovsky's defamiliarization theory. This research is descriptive qualitative. It is qualitative because this research focuses on the process of text analysis. The text analysis process aims to interpret the object under study¹⁴. This is in line with Moleong's statement that qualitative methodology is a research procedure that produces descriptive data in the form of words, both written and oral, from the people and behaviors studied¹⁵. This research is also descriptive because it seeks to describe or describe the facts, characteristics, and relationships between the phenomena studied systematically, factually, and accurately¹⁶. So that the results that have been achieved are truly objective and are expected to be able to provide a clearer and more careful analysis and description of the object of research.

The focus of this research object is the short story "*Jabbaratul Ghabah*" by Kamil Kailani as the material object. This short story as the primary data source was written by Kamil Kailani and published by the Hindawi foundation in 2011. The number of words in the story "*Jabbaratul Ghabah*" is 4,423 words with 26 pages thick. The formal object in this research is Victor Shklovsky's theory of defamiliarization as

¹⁴ Muhammad Muhammad, *Metode Penelitian Bahasa* (Yogyakarta: Ar-Ruzz Media, 2011), 30.

¹⁵ Lexy Johannes Moleong, *Metodologi Penelitian Kualitatif* (Bandung: PT Remaja Rosdakarya, 2010), 4.

¹⁶ Lexy Johannes Moleong, *Metodologi Penelitian Kualitatif*, Revisi (Bandung: PT Remaja Rosdakarya, 2014), 135–36.

a tool to answer the problems of the purpose of this research. The researcher also quotes from literature books, articles, and other reading sources that are considered relevant as secondary data. Using data collection techniques, such as translation, reading, and note-taking. Furthermore, data analysis is adjusted to the method of Miles and Huberman by classifying, displaying data, and verification. Finally, drawing conclusions, in the form of answers to the research focus based on the results of data analysis¹⁷.

RESULT AND DISCUSSION

Defamiliarization techniques in the short story “*Jabbaratul Ghabah*”

In the short story “*Jabbaratul Ghabah*”, there are many unique diction and language styles. The uniqueness is expressed by Kamil Kailani in writing the story “*Jabbaratul Ghabah*”. Writing with language that is considered unfamiliar is related to the concept of literary work itself. This is because writing literary works is done with a systematic empowerment of language that is different from everyday language¹⁸. As a result, readers need to understand words with unfamiliar usage for a relatively longer time. The findings of the narrative part in the form of sentences in the short story “*Jabbaratul Ghabah*” that contain defamiliarization techniques and forms are as follows.

1. Procrastination Technique of Personification

Personification procrastination is the use of words usually associated with humans but applied to non-human objects or creatures¹⁹. In the text of *Jabbaratul Ghabah*'s short story, defamiliarization with delay technique through personification is:

Table 1. Sample Data Analysis of Personification Procrastination Technique

Translation	Text
And the wind <u>whispered</u> as it passed by	وَهَمَسَ النَّسِيمُ فِي أَثْنَاءِ خَطَرْتِهِ (فِي خِلَالِ)

¹⁷ Pandora Tiara, Dadang Sunendar, and Yadi Mulyadi, “Analisis Materi Pembelajaran Menyimak Bahasa Perancis Tingkat A1 Delf pada Laman Website <https://culturetheque.com>,” *Jurnal Pemikiran dan Kajian Pendidikan* 8, no. 8 (August 31, 2024): 5–6.

¹⁸ Surur, *Bentangan Sastra Arab Dan Barat: Pokok-Pokok Aliran, Teori, Dan Teknik Penulisan*, 247.

¹⁹ Sultan Maulana Malik Zidan and Umul Khasanah, “Gaya Bahasa Dan Fungsi Iklan Pada Majalah LifeWear Uniqlo: Language Style and Function of Advertisements in Uniqlo’s LifeWear Magazine,” *Proceeding of Undergraduate Conference on Literature, Linguistic, and Cultural Studies* 2, no. 1 (July 26, 2023): 441, <https://doi.org/10.30996/uncollcs.v2i1.2478>.

	(مُرُورِهِ)
<u>The flowers were annoyed, and said in astonishment</u>	فَانزَعَجَتِ الزَّهْرَاتُ، وَقَالَتْ مَدْهُوشَةً
As my friend Al-Qanbara told me about the giant, <u>who sang in his branches (sang in his branches)</u> the day before?	كَمَا حَدَّثْتَنِي عَنْهَا صَدِيقِي الْقُنْبَرَةُ، الَّتِي كَانَتْ تُعَرِّدُ عَلَيَّ أَغْنَانَهَا (تُعَنِّي عَلَى أَغْصَانِهَا) فِي الْيَوْمِ السَّابِقِ؟
Yes, the giant perished, and <u>the storm killed him!</u>	نَعَمْ هَلَكَتِ الْجَبَّارَةُ، وَقَتَلَتْهَا الْعَاصِفَةُ قَتْلًا!
<u>The two sparrows looked at the oak tree with teary eyes</u>	وَنَظَرَ الشَّرْشُورَانِ إِلَى شَجَرَةِ الْبَلُوطِ بَعْيُونِ دَامِيعَةً.
When the next spring came, <u>the oak seed awoke from its slumber (from its deep sleep).</u>	وَلَمَّا جَاءَ الرَّبِيعُ التَّالِي، اسْتَيْقَظَتْ بَدْرَةُ الْبَلُوطِ مِنْ سُبَاتِهَا (مِنْ نَوْمِهَا الْعَمِيقِ)
<u>And a beautiful butterfly came to him, greeting him and flying around him with joy and gladness</u>	وَأَقْبَلَتْ عَلَيْهِ فَرَّاشَةٌ جَمِيلَةٌ، تُحْيِيهِ وَتَطِيرُ حَوْلَهُ فَرِحَةً مَسْرُورَةً

Based on the data in Table 1 above, the results of the analysis of personification delay technique in *Jabbaratul Ghabah* short story can be described. The use of traits and emotions used by Kamil Kailani is so diverse in various natural elements in the narrative of the story. The human traits utilized tend to be oral activities or related to the sense of pronunciation such as **whispering, saying, singing, and greeting**. However, activities that initially lead to human routines are also seen in the use of the verbs **wake** and **sleep** to describe the condition of Ek tree seeds before and after spring arrives. Another human action is found in the verb **kill**, which appears together with the storm character in the story. This model of writing by utilizing the personification technique serves to create interaction between the characters and the environment.

Kamil Kailani's creativity in terms of his writing techniques can also be found in the emotions attached to the characters of his short stories. Emotions that were originally attached to humans are then raised with other than humans in the short story *Jabbaratul Ghabah*, which is related to anger, sadness and

happiness²⁰. The anger described in this story is found in the character of the flower when the wind shouts to give information about the death of the Ek tree. Sadness also exists in the character of two sparrows who at that time saw the condition of the Ek tree had perished. Meanwhile, happiness appears in the character of the butterfly when she witnesses the growth of the Ek tree seed. Kamil Kailani's rendering of human emotions for natural elements other than humans is able to display the psychological state and feelings of the characters more clearly.

2. Procrastination Technique of Repetition

Repetition procrastination technique is the use of repetition of certain sounds, syllables, words, or sentences to emphasize deep emotions or feelings in the story narrative²¹. In the text of *Jabbaratul Ghabah's* short story, defamiliarization with delay technique through repetition is:

Table 2. Sample Data Analysis of Repetition Procrastination Technique

Translation	Text
<u>Very bad news! "Very bad news!</u>	<u>يَا لَهُ مِنْ نَبَاٍ هَائِلٍ! يَا لَهُ مِنْ نَبَاٍ هَائِلٍ!</u>
<u>The forest giant has been wiped out! The forest giant has been wiped out!</u>	<u>لَقَدْ هَلَكْتُ جَبَّارَةُ الْعَابَةِ! لَقَدْ هَلَكْتُ جَبَّارَةُ الْعَابَةِ!</u>

Based on the data in Table 2 above, the results of the analysis of repetition delay techniques in *Jabbaratul Ghabah* short stories can be described. The repetition phenomenon used by Kamil Kailani tends to be at the sentence level. This technique is used to emphasize events related to the root problem of the story as a whole. As in the first and second data which are repetitions of the sentences **"very bad news!"** and **"the forest giant has been destroyed!"** twice. The two repetitions are interrelated because they are statements and explanations.

The statement in the form of repetition of the phrase **"very bad news!"** depicts the wind character who cannot accept the painful reality of the death of the Ek tree. In this case, the meaning to be emphasized is the expression of the

²⁰ Muhamad Uyun, "Memahami Kecerdasan Emosional: Perspektif Psikologi Islam," *Proceeding Conference on Genuine Psychology 2*, no. 1 (December 6, 2022): 7.

²¹ Rezky Alfero Josua, Farel Yosua Sualang, and Philipus Pada Sulistya, "Makna Penggunaan Repetisi Frase 'Tuhan Menyesal' Dalam Yeremia 26:1-24," *JIREH: Jurnal Ilmiah Religiosity Entity Humanity 5*, no. 1 (June 30, 2023): 11, <https://doi.org/10.37364/jireh.v5i1.108>.

wind character's shock and sadness. So shocked was the wind that it tried to spread the unpleasant news immediately. Therefore, there is a repetition of the phrase **“the forest giant has been wiped out!”** as an explanation of the context of the news that the wind wants to convey to all forest dwellers. In this case, the meaning to be emphasized is an expression of sadness over a painful fact.

Therefore, the Jabbratul Ghabah short story writing model that utilizes the repetition delay technique functions to provide an emphasis effect on the information presented by the wind character, a confirmation effect on the wind character's expression of shock, and a clarification effect on the death experienced by the Ek tree character. Another function that is also found in the use of repetition is to describe the character's feelings and concretize the image. This is in accordance with the idea put forward by Johnstone in Khasanah that repetition has deductive, humorous, emotional, and expressive functions²².

3. Procrastination Technique of Simile

The simile procrastination technique is a direct comparison between two different things by using the conjunction “like” or “as” to provide a clearer picture²³. In the text of *Jabbaratul Ghabah* short story, defamiliarization with delay technique through simile is:

Table 3. Sample Data Analysis of Simile Procrastination Technique

Translation	Text
It towers in the sky, <u>like a great giant or a mighty behemoth that terrifies</u>	شَاحِجَّةٌ ذَاهِبَةٌ فِي الْفَضَاءِ، كَأَنَّهَا الْعِمْلَاقُ الْعَظِيمُ، أَوْ الْمَارِدُ الْجَبَّارُ الْهَائِلُ
If she is able to cry, she will cry <u>like an animal child cries</u>	وَلَوْ اسْتَطَاعَ الْبُكَاءُ لَبَكَى، كَمَا يَبْكِي الطِّفْلُ الْحَيَوَانِيُّ

Based on the data in table 3 above, the results of the analysis of simile delay techniques in the *Jabbaratul Ghabah* short story can be described. The element used by Kamil Kailani in applying simile is the word “like” or in Arabic begins with the letter jer “ka”. In this short story there are “kaannaha” and

²² Linatul Khasanah, “Repetisi Dalam Puisi Risalah Min Tahta Al-Mai Karya Nizar Qabbani (Kajian Stilistika),” *Ajamiy: Jurnal Bahasa Dan Sastra Arab* 12, no. 1 (June 15, 2023): 195, <https://doi.org/10.31314/ajamiy.12.1.194-201.2023>.

²³ Sri Rahayu et al., “Gaya Bahasa Simile dalam Kumpulan Puisi Balada Orang-Orang Senja Karya Sobirin Zaini,” *Ideguru: Jurnal Karya Ilmiah Guru* 9, no. 3 (June 28, 2024): 1522, <https://doi.org/10.51169/ideguru.v9i3.1113>.

“*kamaa*” which both mean “like”. The simile in the first data can be seen from the comparison of a giant with an oak tree, which is the largest tree in the forest. This style of simile by comparing one thing to another is based on similar characteristics. In this case, the size or proportion of a large oak tree is compared to a giant who has a large body. Another trait that can be paralleled is the strength of the giant with the sturdiness of the wood that supports the Oak tree. In this way, the image formed through the comparison between the giant and the Oak tree can provide a realistic visualization to the reader.

In the short story *Jabbaratul Ghabah*, the simile delay technique is also seen in the sad situation experienced by the character of Ek tree seed. The depiction of the sadness of the character of the seed of the Ek tree is conveyed dramatically through the narration “If he were able to cry, he would cry like the cry of a whelp.” In this case, the aspects that are aligned are the characteristics of age and sad emotions in the character of the Ek tree seed with the whelp. The expression of sadness by crying is more easily understood as a whine that is typical of young entities. Not only that, the supposition of the ability to cry for the Ek tree implies a limited expression of sadness. However, the grief experienced by the Ek tree can still be portrayed properly.

Therefore, the stylistic empowerment of the simile serves to clarify the emotional context of the character of Ek tree. The sadness displayed also invites the reader's empathy and makes it easier for the reader to understand the feelings that the author is trying to display. In addition, the simile used in the context of this narrative piece is intended to get a picture of the mood when feeling helpless in life.

4. Procrastination Technique of Metaphors

Metaphor technique is an implicit comparison between two different things without using a conjunction, with the aim of providing a deeper or symbolic meaning²⁴. In the text of the short story *Jabbaratul Ghabah*, defamiliarization with delay technique through metaphor is.

Table 4. Sample Data Analysis of Metaphors Procrastination Technique

²⁴ Mochamad Rifky Fadilah et al., “Penggunaan Majas Pada Cerita Pendek Modern ‘Cuma Teman’ Karya Raditya Dika,” *Jurnal Kultur* 3, no. 1 (2024): 60.

Translation	Text
The two sparrows looked at the oak tree <u>with teary eyes</u>	وَنَظَرَ الشَّرْشُورَانِ إِلَى شَجَرَةِ الْبَلُوطِ بِعُيُونٍ دَامِعَةٍ.
And there she was in the <u>world of light</u> - after a long imprisonment in the <u>world of darkness</u> -	وَتَمَّتْ أَصْبَحَ فِي عَالَمِ الصُّوْرِ — بَعْدَ أَنْ طَالَ احْتِبَاسُهُ فِي عَالَمِ الظَّلَامِ

Based on the data in Table 4 above, the results of the analysis of metaphorical delay techniques in *Jabbaratul Ghabah* short stories can be described. The use of metaphors by Kamil Kailani is presented in various forms. This form is based on Orrecchioni's opinion in Nabila which states that when viewed from its form, metaphor is divided into two, namely explicit metaphor and implicit metaphor²⁵. The explicit metaphor category can be seen from the comparison of the light world and the dark world to explain the experience of the seed of the Oak tree which was originally a seed and then grew into a small Oak tree. The writing technique is in accordance with the concept of explicit metaphor, which expresses directly something that can be seen or felt (concrete things). In this case, the explicit expression is of course narrated in the form of a direct description that symbolizes a change in condition without hiding or disguising the meaning. The movement from the dark world to the bright world reflects the growth that was originally trapped in the form of a seed and then experienced freedom from the seed into a small tree complete with leaves and a small trunk.

While in the implicit metaphor form, the comparison is formed from the existence of sadness and is compared to the condition of teary eyes or tears. The things that Kamil Kailani implies or disguises in his metaphors are a state and a feeling. This can be seen from the use of the word “بِعُيُونٍ دَامِعَةٍ” when describing the characters of the two sparrows. Through the word, the situation implied is the shocked condition of the two sparrows when looking at the fallen Oak tree and the feeling implied is the sadness experienced by the two sparrows. The description used by Kamil Kailani in this implicit metaphor is also in the form of

²⁵ Ula Nabila and Muakibatul Hasanah, “Metafora dalam Kumpulan Puisi Sajak-sajak Lengkap 1961-2001 Karya Goenawan Mohamad,” *BASINDO: jurnal kajian bahasa, sastra Indonesia, dan pembelajarannya* 5, no. 2 (December 29, 2021): 240, <https://doi.org/10.17977/um007v5i22021p239-249>.

indirect description. It is different if Kamil Kailani prefers to give a direct description by changing it from “looking with teary eyes” to “looking with sadness in their eyes”. Thus, metaphor as one of the postponement techniques used in *Jabbaratul Ghabah*'s short stories helps to give the reader an idea of the character's emotional state. So that the position of metaphor is not only as an aesthetic aspect, but also conveys a message that is not instantaneous.

5. Procrastination Technique of Parallelism

Parallelism Procrastination is the repeated use of similar sentence structures to create balance and emphasis in conveying ideas²⁶. This technique tries to achieve parallels in the use of words or phrases. Thus, according to Keraf in Mulyono, the emergence of parallelism style stems from a balanced sentence structure²⁷. In the text of *Jabbaratul Ghabah* short story, defamiliarization with delay technique through parallelism style is:

Table 5. Sample Data Analysis of Parallelism Procrastination Technique

Translation	Text
This is a great <u>disaster</u> and <u>irreparable</u> loss.	فَهِيَ نَكْبَةٌ جَسِيمَةٌ، وَخَسَارَةٌ لَا تُعَوِّضُ
How <u>sad</u> we are at your death, and how great is our <u>pain</u> to say goodbye to you, our dear tree!	وَمَا أَشَدَّ حُزْنَنَا لِمُصْرَعِكَ، وَمَا أَشَدَّ أَلْمَنَا لُوْدَاعِكَ، أَيَّتُهَا الشَّجَرَةُ الْعَزِيزَةُ عَلَيْنَا
What a delicious <u>dinner</u> , what a delicious <u>meal</u> !	مَا أَلَدَّ عَشَاءً، وَمَا أَشْهَاءَ طَعَامًا!

Based on the data in Table 5 above, the results of the analysis of the parallelism delay technique in the *Jabbaratul Ghabah* short story can be described. The parallelism used by Kamil Kailani in this story will be analyzed based on Syamsul Anwar's perspective. Three elements that must be considered in parallelism are parallelism of form, parallelism of meaning, and parallelism of details²⁸. In the text of this story, diversity is again seen as a form of creativity in

²⁶ Raden Roro Ramadhanty Putri Khoirunissa and Atiqa Sabardila, “Variasi Majas Dan Citraan Dalam Lirik Lagu Payung Teduh Album Ruang Tunggu Dan Relevansinya Sebagai Bahan Ajar Menulis Puisi Di SMA,” *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra* 10, no. 2 (April 21, 2024): 1702, <https://doi.org/10.30605/onoma.v10i2.3596>.

²⁷ Tri Mulyono, Leli Triana, and Afsun Aulia Nirmala, “Repetisi Dan Paralelisme Dalam Antologi Puisi Hujan Bulan Juni Karya Sapardi Djoko Damono,” *Seminar Nasional Literasi Prodi PBSI FPBS UPGRI*, December 28, 2023, 627.

²⁸ Syamsul Anwar, “Paralelisme dalam Cerita Pendek ‘Madu Pahit’ Karya Fajar El Fatih dkk dan Implikasinya,” *JPPi: Jurnal Penelitian Pendidikan Indonesia* 3, no. 1 (2018): 2.

writing techniques owned by Kamil Kailani. In the narratives of the three data, there is a tendency of parallelism elements in the form of parallelism of form and no parallelism of details. In each of the three data in the table, it is also possible to have a combination of more than one element.

For example, in the first data with elements of parallelism of meaning and parallelism of form. The choice of the words “نَكْبَةٌ” and “وَحَسَارَةٌ” contains parallelism of meaning that can be seen from the structuring of the idea of emergency. The writing strategy here is found by utilizing the synonymy of harm with loss. In addition, the selection of the two words contains parallelism of isim (noun) word forms. Thus, the meaning of catastrophe when the Ek tree is gone is emphasized by the repetition of word forms that have a balance of meaning. Among the two elements, the more prominent element is parallelism of meaning because there is no reinforcement related to the similarity of form other than the word that is also used to explain the similarity of meaning. Thus, the story text in the first data has a parallel use of words or phrases which is the purpose of the parallelism style in a sentence.

The element of parallelism in the second data contains elements of parallelism of form and meaning. The choice of the words “حُزْنَنَا” and “أَلَمْنَا” contains parallelism in the form of adjectives with the use of the first person plural dhomir (pronoun) “نحن” which means us or we. The two words here are also synonyms in the context of the sentence where the sadness of the death of the tree is paralleled with the pain of saying goodbye. This writing model emphasizes the situation and condition of loss felt by Abu Baraqish. The sense of loss is also reinforced by Kamil Kailani by repeating the sentence structure through the arrangement of the words “مَا أَشَدَّ” before the synonymous word above. The parallelism of meaning is also seen from the synonyms used, so the repetition certainly has a balance of meaning. In this second data, the element of parallelism of form is more prominent than parallelism of meaning because there is a reinforcing word related to the similarity of form in addition to the word that is also used to explain the similarity of meaning. Thus, the story text in the first data has a parallel use of words or phrases which is the purpose of the parallelism style in a sentence.

While the third data contains elements of parallelism. The choice of the words “عَشَاءً” and “طَعَامًا” contains parallelism of meaning that can be seen from the arrangement of the idea of a pleasant situation. The writing strategy here is found by utilizing the hypernym “طَعَامًا” meaning food and the hyponym “عَشَاءً” meaning dinner. The hyponym referring to a specific category is used to support the context of the previous sentence which explains the time of night. Meanwhile, the hypernym or general category of food is used to emphasize the context of very delicious food.

In addition, the selection of the two words contains parallelism in the form of isim (nouns). Thus, the meaning of happiness when eating delicious food is emphasized by repetition of word forms that have a balance of meaning. The sense of comfort when eating the food is also reinforced by Kamil Kailani by repeating the sentence structure through the word “مَا” before the hypernym and hyponym above. Between the two elements, there is nothing more prominent because the parallelism of meaning and parallelism of form have the same power in explaining the meaning of the text. Thus the story text in the first data has a parallel use of words or phrases which is the purpose of parallelism style in a sentence.

6. Procrastination Technique of Hyperbole

Hyperbole procrastination technique is a writing technique in which an author exaggerates what is actually intended. It usually involves words, phrases or sentences related to number, size, or nature to emphasize a statement or situation. That way the impression created becomes more intense and increased²⁹. In the text of *Jabbaratul Ghabah* short story, defamiliarization with delay technique through hyperbole is.

Table 6. Sample Data Analysis of Hyperbole Procrastination Technique

Translation	Text
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²⁹ Rissa Adittia Tanur and Tri Mahajani, “Analisis Gaya Bahasa Simile Dan Hiperbola Dalam Novel Hujan Bulan Juni Karya Sapardi Djoko Damono Serta Implikasinya Terhadap Pembelajaran Bahasa Indonesia Di SMA,” *Triangulasi: Jurnal Pendidikan Kebahasaan, Kesastraan, Dan Pembelajaran* 2, no. 1 (May 30, 2022): 3, <https://doi.org/10.55215/triangulasi.v2i1.5131>.

How many <u>countless deeds (honors) and blessings</u> does this dear tree have!	وَكَمْ لِهَذِهِ الشَّجَرَةِ الْعَزِيزَةِ عَلَيْنَا مِنْ مَّآثِرِ (مَكْرُمَاتٍ) وَأَيَادٍ لَا تُحْصَى (نَعَمَ لَا تُعَدُّ)!
I found its taste so bitter and pungent that - because of its bitterness and sting - it almost <u>burned my tongue</u> , and it seemed to me that I had <u>tasted a deadly poison</u> !	وَجَدْتُ لَهَا طَعْمًا مُرًّا لَذَاعًا، كَادَ — لِمَرَارَتِهِ وَلَذَعِهِ — يُحْرِقُ لِسَانِي، وَحَيَّلَ إِلَيَّ أَنِّي تَدَوَّقْتُ سَمًّا قَاتِلًا!

Based on the data in Table 6 above, the results of the analysis of hyperbole delay technique in *Jabbaratul Ghabah* short story can be described. The description of hyperbole used by Kamil Kailani can be classified into quantity topics and quality topics. The topic of quantity contained in the short story *Jabbaratul Ghabah* is presented through the narration of the goodness of the character of the Oak tree. As a tree that is well known by all forest dwellers for its kindness, Ek tree is respected by other characters in the story. Based on the kindness of the Ek tree, Kamil Kailani tries to emphasize the kindness.

The diction used is by utilizing the word order “of incalculable value”. This style of writing contains an element of exaggeration. For the reader, this kind of writing provides a view of the great goodness and how the oak tree is respected by all forest dwellers. The appreciation in the form of praise in the narrative is also evident from the causal relationship between the kindness before the Ek tree died and the impact of the loss felt by the various characters. As with the explanation of hyperbole on the topic of quantity above, the intended function of hyperbole is affirmation. The assertion is done to strengthen the statement or intention of the language style³⁰.

The topic of exaggerated quality in this short story is the quality of taste. The situation is told when Ummu Sharshara is enamored of the red ball in the oak tree. The seductive red color made Ummu Sharshara mistakenly think that the ball was a cherry. In fact, the ball has a very bitter taste. On the basis of Ummu Sharshara's disappointing experience, Kamil Kailani tries to emphasize the experience of eating the red ball.

³⁰ Tri Mike Aprila, “Gaya Bahasa Hiperbola Dalam Novel Bumi Manusia Karya Pramoedya Ananta Toer,” *Takuana: Jurnal Pendidikan, Sains, Dan Humaniora* 1, no. 1 (2022): 43, <https://doi.org/10.56113/takuana.v1i1.22>.

The words used to exaggerate are “burned my tongue” and “tasted deadly poison!”. The choice of diction contains a hyperbolic style with an element of exaggeration. For the reader, this kind of writing gives an expressive impression that reflects the bitter taste. The visualization of bitterness is also made clear by the aesthetic choice of words as if it burns the tongue. Not only that, Kamil Kailani still provides a detailed description by providing an explanatory effect on the word comparison of the intensity of the severity of the taste with a deadly poison. The discomfort felt by Ummu Sharshara successively reinforces the inherent emotional impression of Ummu Sharshara's character. As the explanation of hyperbole on the topic of quality above, the intended functions of hyperbole are poeticization, concretization, affirmation, and comparison³¹.

Meaning of nature revitalization in the short story “*Jabbaratul Ghabah*”

Throughout the short story “*Jabbaratul Ghabah*”, Kamil Kailani conveys a message related to the revitalization of the meaning of nature through the interaction between the characters and nature. This is related to the utilization of writing techniques that involve the use of various language styles. So that the relationship between the characters in the story and the reflection of the situation and natural conditions looks clearer. The conception of nature that is successfully highlighted in this short story tends to be related to natural conditions in the forest. Forests as one of the world's lung assets are natural resources that have a very high urgency value in human life³². The urgency of the forest is the basis where nature becomes the main theme in a literary work, one of which is the short story *Jabbaratul Ghabah*³³.

The description of the comfortable condition of the forest can be seen from the interactions between the characters. All characters are portrayed in a positive light to clarify the value of goodness possessed by natural elements in the forest. In real life, trees have continuous benefits while they are alive until after they fall. During its life, a tree has indirect benefits and direct benefits. The indirect benefit of the existence of

³¹ Aprila, 42–44.

³² Muhammad Koginta Lubis and Fitri Yanni Dewi Siregar, “Analisis Pertanggungjawaban Pidana Terhadap Perusakan Hutan Di Kecamatan Batang Lubu Sutam Kabupaten Padang Lawas,” *Jurnal Ilmiah Penegakan Hukum* 11, no. 1 (June 30, 2024): 33, <https://doi.org/10.31289/jiph.v11i1.11649>.

³³ Hemas Haryas Harja Susetya, “Darurat Lahan Hijau Dalam Cerpen Palasik Dan Petani Itu Sahabat Saya Karya Hamsad Rangkuti,” *Disastra: Jurnal Pendidikan Bahasa Dan Sastra Indonesia* 4, no. 1 (April 24, 2024): 2, <https://doi.org/10.29300/disastra.v4i1.3165>.

trees in the forest is as a contributor to oxygen³⁴. While the direct benefits when viewed from the side of the surrounding living things, namely as a shelter or shade³⁵. As for humans, woody trees can be utilized as wood for carpentry furniture³⁶.

Reality related to the usefulness of trees is a discussion that is also alluded to in the short story *Jabbaratul Ghabah*. The use of the background of this reality shows an emphasis on the importance of maintaining the natural ecosystem. This task should be done by every human being by thinking about the long-term impact of negligence in maintaining the balance of the ecosystem. The hope is that when the level of human awareness of the benefits of ecosystem balance increases, the level of forest degradation will decrease. In relation to this hope, the short story *Jabbaratul Ghabah* provides a reminder to its readers to always try to maintain the balance of natural ecosystems. Moreover, this short story is included in the category of children's stories so that it is more efficient to introduce nature from an early age.

CONCLUSION

Based on the analysis using Viktor Shklovsky's defamiliarization model on Kamil Kailani's *Jabbaratul Ghabah* short story, it can be seen that this short story is one of the most beautiful literary works. This is because the narrative used by Kamil Kailani in this short story contains defamiliarization with a variety of techniques. In *Jabbaratul Ghabah*, there are eighteen forms of defamiliarization with six different techniques. The techniques used are defamiliarization techniques using personification, repetition, simile, metaphor, parallelism, and hyperbole. Based on the techniques used, the short story *Jabbaratul Ghabah* contains two figurative meanings, namely comparison and affirmation. In addition, researchers can also find the meaning of nature revitalization in the short story *Jabbaratul Ghabah*. The meaning that Kamil Kailani wants to convey is related to the role of humans who should maintain the balance of the natural ecosystem. The image of living things in the forest

³⁴ Luthfan Zatnika and Faris Zuhair, "Korelasi Antara Ruang Terbuka Hijau Dengan Konsentrasi Karbon Dioksida (Co2) Dan Oksigen (O2) Di Kampus Universitas Efarina Pematangsiantar," *Jurnal Teknik Unefa: Bunga Rampai Teknik Informatika Dan Teknik Elektro* 5, no. 1 (2019): 2-3.

³⁵ Akhmad Fathoni, Fatchur Rohman, and Sulisetijono Sulisetijono, "Karakter Komunitas Pohon Area Sekitar Sumber Mata Air Di Malang Raya, Jawa Timur," *Biotropika: Journal of Tropical Biology* 9, no. 1 (April 26, 2021): 73, <https://doi.org/10.21776/ub.biotropika.2021.009.01.08>.

³⁶ Fathoni, Rohman, and Sulisetijono, 75.

is adapted to the reality in the real world. This makes the reader get a real picture of what Kamil Kailani reveals about the relationship between characters and nature.

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كيلاڤي، كامل. جبارة الغابة. المملكة المتحدة: الناشر مؤسسة هنداي، ٢٠١١.