



Linguistic Defamiliarization in The Text of Ahmad Tohari's Novel Trilogy

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Abstract

This research is entitled Linguistic Defamiliarization in the text of Ahmad Tohari's Trilogy. One of problems discussed is the form of linguistic defamiliarization in the text of Ahmad Tohari's novels united in a trilogy. The purpose of this study is to describe the form of linguistic defamiliarization in the text. Theoretically, this research contributes (1) to adding a new insight about the writing Ahmad Tohari's rhetorical style and (2) to the preparation or writing of the history of Indonesian literary theory. Meanwhile, among the practical benefits that can be obtained is the appreciation of interesting language and literature learning. This research is a qualitative descriptive study employing an analytical approach and hermeneutic technique. It was carried out in such a way because it was difficult to avoid using an eclectic method to analyze a novel. The use of integrated the methods was expected to get maximum results. The data in this study were linguistic data in the form of sentence fragments contained in the text of the novels in the trilogy, namely *Ronggeng Dukuh Paruk*, *Lintang Kemukus Dini Hari*, and *Jentera Bianglala*. The data were in the form of chunks of the characters' speech and the author's narration in the form of words, phrases, clauses, sentences and discourse that allegedly contained forms of defamiliarization. The data collection technique employed in this study was the documentary technique and first level of semiotic reading technique. The data collection technique used in this study can be described as follows, (1) reading the text of the trilogy employing the first level of semiotic reading technique, i.e. the heuristic reading. This reading technique was based on a linguistic convention; (2) keeping records of data coded according to the characteristics on the data cards; (3) classifying the data according to the types of problems, namely the forms defamiliarization at word, phrase, clause, sentence, and discourse levels. On the data analysis stage, a second level of reading technique was applied, that is the hermeneutic technique, to provide the overall meanings of the text. The results of this study show that the form of text defamiliarization in Ahmad Tohari's trilogy are in all linguistic levels, i.e. word, phrase, clause, sentence and discourse ones. At the word level, the defamiliarization is in the form of connotative meaning utilization, exploiting the Javanese words, the use of foreign terms, the use of expletives, and the utilization of compositum. Meanwhile, at the phrase level it shows the use of endocentric attributive phrases, endocentric connective phrases, verbal phrases, noun phrases, and prepositional phrases. At the clause level it shows the use of verbal clauses, adjectival clauses, and nominal clauses. The sentences found in the text are in the form of simple sentences and compound/complex sentences with varied structural patterns, both compound and complex sentences.

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INTRODUCTION

Defamiliarization is a term that is referred to as a change of something ordinary into the unusual one or something familiar to become far fetched. Something that is usually heard, something that is commonly known in everyday life, has been changed by the author into another thing that is unusual, strange and weird. The defamiliarization concept was firstly introduced by the Russian formalists to analyze pieces of literature. The term defamiliarization has become a technique used by the author to substitute something that is common in life into another thing that is weird or strange so that it takes considerable time to reveal its intention. Therefore, defamiliarization is a peculiarity of literary texts in order to show the typicality of literary works. In line with this, Wellek and Warren (1990: 16) say that whatever variation obtained after observing a work of literature, the literary language has its own style.

Discourse analysis of literary texts is the practical implications of linguistic theories. The practical implications can be in contact with the theories of literature because the object of study is the same, namely the real use of language (Beaugrande 1993: 120). The cohesion of linguistic theory implications and literary theory can reveal meaning, aesthetics, and ideology that are sublime in literature. It is not surprising that those three things become important in the analysis of literary texts. In fact, it can be said that the analysis has not yet obtained comprehensive results if it has not revealed all of the three aspects.

The object of this study was texts in a trilogy. It was intended that the novels contain complex texts, divided into text sections. The text is the realization of discourse, which is used as a technical term to refer to a form of verbal acts of communication consisted of sentences. Analysis of a text is essentially an assessment of the functioning of language or the use of language as a means of communication. As confirmed by Halliday and Hasan (1992: 6), the road leading to an understanding of language lies on the study of texts.

The novel is very likely to be analyzed with the technique of novel defamiliarization because of the use of language processed by the author into texts with certain style as well as symbols. The style is discussed as a part of rhetoric. It means that the rhetoric is regarded as one of the means that can be used by the authors to achieve their objectives. According to Hartoko (1992: 104), every text has a style, consciously chosen and directed by the authors who had certain impact on their readers. The style presented by the author causes the novel to generate complex texts, which have their own peculiarities, beauty, and strangeness. As stated by Hartoko (1992: 105), style is everything that characterizes the text, causing the text to become a sort of individual when compared with other texts.

The analysis of literary texts aiming to understand literary works is now growing with a variety of approaches, one of which is the study of literature on stylistic approach. According to Sudjiman (1993: vii), the medium used by the author is language, observations of language certainly reveal things that help interpret the meaning of a work or portions thereof, to further understand and appreciate it. Further, Sudjiman claims that this undertaking is called stylistic assessment. In the stylistic assessment, there is a relevance of linguistics to the study of literature. Stylistics can explain the complex interaction between form and meaning that often go unnoticed or missed from the literary critics.

The medium for the creation of literary work is language. It is not deniable that the literary work has a special status as a verbal art (Cummings and Simmons 1986: vii). Furthermore, Cummings and Simmons state that language is a meaningful entity. Language is the core humanity semiotics and a model for all other forms of meaningful behavior. Thus, in order to understand the nature of language, people must have a sensitivity to patterns of meaning in every level of language such as graphic symbols, lexicogrammar, as well as the semantic organization that is in the text. The

analysis of language that is patterned typically shows the complexity and depth of the language literary text and also answer the question how the language also has the amazing power including the power of literary creativity (Cummings and Simmons 1986: vii). Given the nature of literary language that deviates from the norm of natural or conventional language, the study using the stylistic approach can help interpret the meaning of literary works.

In order to focus the study on the concept stylistics with the domain that is not too extensive, it is concluded that the method of stylistic analysis is the use of language in the text of literature including the entire language empowerment, i.e. strangeness, uniqueness, and distinctiveness of literary works especially novels.

One of the purposes of this research is to discuss the form of linguistic defamiliarization in the text of Ahmad Tohari's trilogy. It aims to describe a form of linguistic defamiliarization in the text of the three integrated novels.

METHODS

This is a qualitative descriptive study employing a stylistic analytical approach and hermeneutic technique. This is done because it is difficult to avoid the use of an eclectic method in analyzing the novel, applying an integrated method, to obtain maximum results.

This qualitative descriptive study aimed to reveal a variety of qualitative information by accurately describing the properties of issues (individual or group), state, symptom, or a phenomenon that is more valuable than just a statement in the form of numbers and it is not limited to but includes data collection but also data analysis and data interpretation (Sutopo 1997: 8-10).

According to Subroto (1992: 5), a qualitative method is a method of study or research to a problem that is not designed to use statistical procedures. This method is a descriptive one in which the data are in the form of sentences that are analyzed in terms their grammaticality using a particular theory or

approach. The application of the qualitative descriptive research is matched with the issues discussed in the research problems and purposes. In order to discuss the problems and achieve the research objectives, strategies of flexible and open-ended phenomenological way of thinking were applied; it emphasized inductive analysis by putting data not as a means of representing evidence but as the basis of understanding the facts that exist (Sutopo 1997: 47). The fact being described were manifestation defamiliarization in the text of the novels.

In this study, the text being analyzed was a literary text that is deemed necessary in interpreting data using the hermeneutic technique. Hermeneutics is a system of interpretation to reveal the hidden meaning behind the text; it aimed to explain the verbal meaning so that construction of valid rules of provisions on the meaning of events can be achieved (Palmer 2003).

The analytical approach being used here was the stylistic method. According to Abrams in Aminudin (1994: 64), Stylistics Especially since the 1950s, this term has been applied to a method of analyzing works of literature the which proposes to replace the 'subjectivity' and 'impressionism' of the standard criticism with an 'objective' or 'Scientific' analysis of the style of literary texts.

The data in this study were linguistic ones in the form of fragments of sentences contained in the text of Ahmad Tohari's novels collected in a trilogy, namely Ronggeng Dukuh Paruk, Lintang Kemukus Dini Hari, and Jentera Bianglala. The data were in the form of pieces of the characters and the author's narration in the novel in the form of words, phrases, clauses, sentences or discourse that allegedly contained forms of defamiliarization.

The data collection technique in this study was the library study and first-rate semiotic reading techniques. Library study is the search of data by using written sources that reflect the use of synchronous language. Library study is a means of collecting data from sources written by researchers in order to acquire data along the lingual context that supports the analysis.

The first level of semiotic reading technique is a type of heuristics reading. This technique is a step in finding meaning through the study of the linguistic structure by preferentially interpreting literary texts through linguistic signs. The provision of meaning was based on the structure of the conventional language (Riffatere in Wellek and Werren 1989: 148). The heuristics undertaking generates an understanding of the literal meaning, explicit meaning, and actual meaning (Nurgiantoro 2007: 33).

The data collection technique employed in this study can be described as follows: (1) reading the text using the first level of the semiotic reading technique, i.e. heuristic reading. This reading was based on a linguistic convention; (2) recording data coded according to their characteristics on the data card; (3) classifying the data according to the types of problems, namely forms of defamiliarization.

The data in this study were basically analyzed simultaneously with the process of providing data. At the stage of data collection, this study used the first level reading technique, so that at the stage of data analysis it used the second level of reading technique, i.e. the hermeneutic technique to provide the overall meaning of the text.

RESULTS AND DISCUSSION

Linguistic defamiliarization in the text of a novel can be in the forms of word, phrase, clause, sentence, and discourse.

Word

As a unit of the linguistic element, a word is a manifestation of feelings and thoughts that is used in the language. A word is channeling ideas that will be passed on to others. In communication, words are tied together construing larger constructions based on syntactic rules that exist in a language.

A word contains two aspects, namely form and content. The former is related to the form of embodiment appearing as an expression, whereas the latter is related to meanings which

may generate reactions in someone's mind. It could be said that it is important for a person to be able to determine the precise choice of words in order to achieve the target of effective communication, create the right atmosphere, and establish appropriate and enjoyable modes of expression.

In the text of the trilogy written by Ahmad Tohari, the common choices of words are widely found (strange, uncommon), so it takes time to understand them. The findings are grouped into five categories, namely (a) the utilization of connotative meaning, (b) the use of the Javanese vocabulary, (c) the use of foreign languages, (d) the use of expletives, and (e) the use compositum.

a. Utilization of connotative meaning

Connotative meaning is a kind of word meaning that contains additional message, imagination or particular sense of value. Connotation refers to impressions or associations, which are usually emotionally posed by a word. With the available choice of word with connotative meaning, sentence constructions may be strange, weird, or peculiar. Something that is common may change to be peculiar causing deotomation, so it takes time for the readers to understand it, as the following example.

(1) Kedua unggas itu telah melayang beratus-ratus kilometer mencari genangan air. Telah lama mereka merindukan amparan lumpur tempat mereka mencari mangsa: katak, ikan, udang, atau serangga air lainnya (Both birds had drifted hundreds of kilometers looking for puddles. They had long missed spreads of mud where they prowled: frogs, fish, shrimp, or other aquatic insects) (Tohari 2004: 9).

The word *merindukan* (missed) in the sentence above has a deep value of sense, not just a meaning of 'want,' but it means something much sharper and deeper 'fully desperate and hopeful.' The uncommon point is the word **merindukan** (missed) that is used to describe the mood of birds, that is commonly experienced by humans. Likewise is the sentence below.

(2) Kicau beranjangan mendaulat kelengangan langit di atas Dukuh Paruk (Lengthy chirping ousting loneliness of the sky above Dukuh Paruk) (Tohari 2004: 9).

It is very excessive and bizarre if the choice of the word *mendaulat* (ousting) meaning 'deprive the power/master/grab' is done by a bird; it is human beings who commonly oust.

(3) Ketika sais membunyikan cambuk buat melarikan kuda, hatiku yang terlecut (When the cart rider swayed the whip for the horse to run, my heart was lashed) (Tohari, 2004: 89).

(4) "Seorang priyayi seperti sampean, kalau mau, tentu bisa memenuhi keinginan Srintil," itulah kata-kata Nyai Kartareja yang melecut hati Marsusi ("A gentry like you, if you like, of course, can satisfy Srintil's desire," those were the words Nyai Kartareja that lashed Marsusi's heart.) (Tohari, 2004: 122).

The words **terlecut and melecut** (lashed) are felt unfamiliar compared with the word **tercambuk, mencambuk** (whipped). The word 'lecut' (lash) means 'imitation of flicked/lash sound.' When a prefix 'ter-' is added to the word 'lecut' ('terlecut') as in example (3), the word has the meaning of 'being accidentally exposed to the lash,' and when the same base 'lecut' is combined with the prefix 'me-' to form the word 'melecut' (lashed) as in example (4) it implies 'significantly intensify/ encourage.' Therefore, it can be inferred that grammatically the two words have different meanings, but they still have the same connotation, that is 'feeling hurt'.

b. Utilization of Javanese Words

In the text of the trilogy by Ahmad Tohari words in Javanese were commonly found so that the local color very strongly influenced the three novels. With the Javanese words spreading throughout them, the text feels strange and weird, and therefore their readers should spend enough time to understand them. The words in question include the following.

(5) "Cari sebatang cungkil," kata Rasmus kepada dua temannya. "Tanpa cungkil mustahil kita dapat singkong sialan ini. "Percuma. Hanya sebatang *linggis* dapat

menembus tanah sekeras ini," ujar Warta. "Searching for a piece of pry," said Rasmus to two friends. "Without it, it is impossible we can pry this damn cassava. "It's useless. Only a *linggis* (crowbar) can penetrate the ground as hard as this," said Warta (Tohari 2004: 10).

(6) Masih ada satu lagi yang diambilnya dari atas meja: botol jenever. Isinya yang tinggal setengah ditenggaknya. Botol itu banting mengenai *umpak* tiang (There's another one that is taken from the table: a bottle of gin. He gulps its content that is just a half. The bottle was slammed on *umpak* (pole pedestal)) (Tohari 2004: 152).

(7) Tak ada lagi atribut apa pun yang tepat bagi sebuah subjek yang kini terdampar di atas *lincak* itu (There is no longer any attributes appropriate for a subject that is now stranded at the top of the *lincak* (bamboo bench)) (Tohari 2004: 127).

(8) Mereka berhenti di sebuah *angkruk* di luar Dawuan sambil menantai senjakala lewat. Dalam kegelapan yang mulai membayang keduanya tetap bungkam (They stopped at an *angkruk* outside Dawuan while waiting for the twilight to come. The darkness slowly appeared and they both remained silent) (Tohari, 2004: 133).

The words *linggis*, *umpak*, *lincak*, and *angkruk* (crowbar, pedestals, bamboo bench, high-legged bamboo bench) are typical tools commonly owned Javanese people. Hence non-Javanese people likely feel those words to be strange and weird. For example, *linggis* is a lever tool of iron, *umpak* is a pedestal that is usually made of stone, and *angkruk* as well as *lincak* are long benches made of bamboo. *Lincak* is usually placed in the house that functions as a couch/bed while *angkruk* is usually found on the street or in the substation.

In addition to such words, there are also Javanese words which are commonly used by the Javanese people like the examples below.

(9) Dari tempat yang tinggi kedua burung bangau itu melihat Dukuh Paruk sebagai gerumbul kecil di tengah padang yang amat luas (From the second high point heron saw

Dukuh Paruk as small gerumbul amid a vast field) (Tohari 2004: 10).

(10) "Hari sudah sandikala!" ("Today has been sandikala!") (Tohari 2004: 133).

"Tidak bisa! Siapa tahu kejadian ini adalah *pagebluk*... ("I can not! Who knows this event is *pagebluk* ...) (Tohari 2004: 26).

The words *gerumbul*, *sandikala*, *pagebluk* must be far fetched to people in general. *Gerumbul* is a word used to describe clumps of plants in the middle of the road away from the village. The word *sandikala* is a term interpreted as dusk and it implies an advice that every dusk all human beings must stop doing activities and rest. While *pagebluk* is a calamity that befalls a village or villages.

(11) Yang serempak muncul di permukaan adalah kesan memelas, kesan menjadi daya tarik utama seorang bayi (The simultaneous emergence is pitiful impression, the impression being the main attraction of a baby) (Tohari 2004: 127).

(12) Kelengangan malam merembes masuk ke dalam rumah Kartareja (Loneliness of the night seeped into Kartareja's house) (Tohari 2004: 149).

(13) "Kau sudah tahu dari mana ronggeng itu memperoleh bandul kalung seberat dua puluh lima gram. Tetapi kau pasti belum tahu siapa yang memberi Srintil sebuah kalung," ujar perempuan lainnya." Dari Lurah Pecikalan yang menggendaknya?" ("You know where the dancer obtained pendant necklace weighing twenty-five grams. But you certainly do not know who gave Srintil a necklace," said the other woman. "From village head of Pecikalan who takes her as his mistress?") (Tohari 2004: 81).

(14) Dan kalian orang Dukuh Paruk, apakah kalian mengira aku tidak tahu bahwa semua yang kelihatan di sini adalah hasil persundalan? Hah?" (And you people of Dukuh Paruk, do you think I do not know that all the visible Herein is the result of prostitution? Huh?) (Tohari 2004: 151)

The words *memelas*, *merembes*, *menggendaknya*, *persundalan* feels awkward because they are forms of derivative words whose basic stems are derived from the Javanese language. The basic stems which come from the Javanese language that gets affixation in the Indonesian language, such as: *memelas* (me + melas) = pity, *merembes* (me + rembes) = seep of water to the surface, *menggendaknya* (meng + gendak + nya) = mistress, *persundalan* (per + sundal + an) = prostitution.

In addition, there are a lot of other Javanese words of greeting found in the text of Ahmad Tohari's trilogy such as *cah bagus*, *wong ayu*, *jenganten*, *sampean*, *nyai*. In addition to the words of greeting there are also words naming animals which are felt weird like *kampret*, *codot*, *bence*, *branjangan*, *prenjak*, *walang kerik*, *gangsir*. And it needs to be conveyed also that the names of the characters in the novel are taken also of the names of the Javanese, namely, *Srintil*, *Rasus*, *Kartareja*, *Nyai Kartareja*, *Santayib*, *Sukarya*, *Nyai Sukarya*, *Santayib*, *Warsa*, *Darsum*, *Sakum*, *Marsusi*, *Dower*, *Sulam*, *waras*, *Goder*, *Sentika*, *Kopral Pujo*, *Sersan Slamet*.

c. Utilization of foreign terms

The meaning of a foreign term here is a term taken from English and other foreign languages outside Indonesian and all its origin. It was also found in the text of Ahmad Tohari's trilogy that there are unfamiliar words containing defamiliarization like the following.

(15) Dengan tata sanggul seadanya profil Srintil justru memperlihatkan kesegaran remaja yang amat impresif (In simple hair do Srintil even shows a very impressive teenager's freshness) (Tohari 2004: 148).

(16) Sakarya diam membiarkan Rasus disiksa oleh pemandangan atas puing-puing dunianya ketika masa kanak-kanak dan sejarahnya yang mengembang dalam kedaulatannya dan telah membentuk sosok unikum, diri Rasus sendiri (Sakarya quietly let Rasus tortured by the sight of the ruins of his world during his childhood and history expanding in its sovereignty and has formed a unique figure, Rasus himself) (Tohari 2004: 260).

(17) Kalaulah mau dibuat catatan tentang ideologi dasar orang-orang dusun, maka di sana ada keyakinan mesianistik (Even if records on the basic ideology of the village would be made, then there is a messianic belief) (Tohari 2004: 231).

(18) Itulah hukum dialektika pergolakan politik yang acap kali berupa ironi sejarah dan ironi kemanusiaan.... Masih ada satu pendapat yang amat bersahaja (That is the dialectical law of political upheaval that is often in the form of historical irony, and irony of humanity There is still a very humble opinion) (Tohari 2004: 244).

(19) Dia dipenjarakan secara fisik dan dikurung secara psikis dalam tembok sejarah yang muncul sebagai kesrakahan nafsiah serta petualangan (He was imprisoned physically and confined psychologically within the walls of history that appears as nafsiah greed and adventure) (Tohari 2004: 244).

(20) Dari mulutnya terdengar lirih: la ilaha illallah; sebuah kalimat samawi yang baru sekali terdengar diucapkan orang Dukuh Paruk (From his mouth was soft: la ilaha illallah; a heavenly new sentence once heard being uttered in Dukuh Paruk) (Tohari 2004: 256).

(21) Dan kegiatan metabolisme yang luar biasa membuat keringat menitik di seluruh permukaan kulit (And the outstanding metabolic activity makes drips sweat all over the surface of the body) (Tohari 2004: 260).

(22) Tetapi kini bahkan wibawa Srintil mampu mencegah siapa saja yang ingin berkata sugestif (But now even the authority of Srintil was able to prevent anyone who wanted to say suggestive) (Tohari 2004: 203).

The words impresif, unikum, mesianistik, dialektika, nafsiah, la ilaha illallah, samawi, metabolisme, sugestif are foreign terms which foreshadowed and were found in the text of Ahmad Tohari's trilogy. Although the terms are unfamiliar, we can be convinced that's the word choice is the most appropriate to be placed in the construction. For example, the choosing of the words la ilaha illallah is very precise when used

as a construction telling a person who is in a state of agony, then is led by the sentence. For Muslims, the words may not be replaced with other words or pronounced in Indonesian or Javanese. Similarly is term exemplified above.

d. Utilization of expletives

An expletive or wear word is a slur, insult or dirty word, spoken for anger, annoyance, or disappointment. There are a few swear words containing defamiliarization found in the text of Ahmad Tohari's trilogy as follows.

(23) Dia berteriak bagai orang gila. "Santayib Engkau *anjing!* *Asu buntung.* Lihat, bokor ini biru karena beracun. *Asu buntung.* Engkau telah membunuh banyak orang. Engkau...engkau *aaasssu* (He was screaming like a madman. "Santayib You dog! Stump dog. See, this bowl blue due to be poisonous. Stump dog. You have killed many people. You ... you aaasssu) (Tohari 2004: 26).

(24) Keperawanan Srintil disayembarakan. Bajingan! Bajul buntung! Pikirku. Aku bukan hanya cemburu. Bukan pula sakit hati (Srintil's Virginity is competed. Asshole! Stump crocodile! I thought. I'm not just jealous. Nor hurt) (Tohari 2004: 51).

(25) "Bangsat engkau, Warta." "Bagaimana? Bukankah aku berkata tentang kebenaran?" ("You bastard, Warta." "How? Did not I say the truth? ") (Tohari 2004: 63).

(26) Dia akan merasa telah membeli. Dalam waktu satu malam Srintil akan menjadi barang yang sudah terbeli. Dower akan memperlakukannya sebagaimana dia suka. *Bajingan tengik!* Aku meludah sengit (She would have felt buying one. Within one night Srintil would be goods that had been bought. Dower would treat her as he liked. Asshole! I spit fiercely) (Tohari 2004: 60).

Words which are in the form of tangible reproach, invective, vile and filthy words like *anjing, asu buntung, bajingan, bajul buntung, bangsat* found as a reflection of anger, irritated by a situation or circumstances faced by someone. The most frequently repeated and expressed expletives are *asu buntung*. This particular word seems strange because not everyone knows the word intent. Asu is a dog,

buntung means does not have complete legs. Such an expletive has a sense of "very coarse" expletive, coarser than *bangsat*, *keparat*, *sialan*, maupun *bajingan*.

e. Utilization of Compositum

A compositum or compound word is a word derived from the results of a morphological process. A morphological process is a process of forming a derivative from base words. In addition compositum, other morphological processes are affixation and reduplication. Compositum is a combination of two words which gives rise to a new meaning.

In the text of the trilogy, Ahmad Tohari uses compositum containing defamiliarization as follows.

(27) Dan parabola bear aku mencintai Dukuh Paruk, mengapa aku berdiam diri dan membiarkan orang-orang sepuak *tumbuh liar* dengan segala akibatnya berupa kekalahan-kekalahan hidup? (And if I really loved Dukuh Paruk, why I remained silent and let people grew wild with all the consequences in the form of defeats of life?) (Tohari 2004: 391).

The word *tumbuh liar* (grow wild) in the sentence above is a compositum which means 'to live without rules.' The choice of *tumbuh liar* seems odd because the word *liar* is usually used to characterize animals, while in the construction above the utterance *tumbuh liar* is used to characterize the people of Dukuh Paruk.

(28) Nyai Kartareja merasa dirinya berada di atas angin. Langkahnya telah berhasil *melumpuhkan murka* Marsusi, secara sekaligus menempatkan laki-laki itu dalam sebuah taruhan harga diri (Nyai Kartareja felt she had the upper hand. Her steps had succeeded in crippling Marsusi's wrath, and simultaneously put her in a betting esteem) (Tohari 2004: 122).

The expression *melumpuhkan murka* (crippling anger) in the foregoing sentence means 'to calm down emotions. With the new meaning in the construction, the expression *melumpuhkan murka* is categorized as a compositum. The choosing of *melumpuhkan murka* can be strange because the word

melumpuhkan (paralyze) is usually used in a construction which describes the condition of the weak body, with no potent or incapable of moving anymore.

In connection with the linguistic analysis at the level of words such as the examples above it can be concluded that the choice of words in the text of Ahmad Tohari's trilogy is quite varied and experiences semantic deviations. It is this strange and weird deviation that makes the text of Ahmad Tohari's trilogy defamiliar.

Author's choice of words is very precise in utilizing connotative meaning so that the readers are suggestive to keep reading it until the end of the novels. The author's diction is so strongly patterned in Indonesian and Javanese culture with distinctive colors. The Javanese color is very visible from the names of the characters, the greeting, the terms, and the expletives used in the text.

Phrase

A phrase is a grammatical unit consisting of two or more words that do not surpass the limit of clause functions. A phrase is nonpredicative and may not give a new meaning as a compound word. The text of Ahmad Tohari's trilogy contains defamiliarized phrases like the following.

(29) Sentuhan telapak tangan *yang renta* yang jatuh di pundaknya serasa sejuk di hati Srintil. Dia berjalan menunduk ke luar pasar Dawuan dalam rangkulan neneknya, menggigit bibir, dan mata kembali berkaca-kaca (The touch of the withered hand that fell on her shoulders; it seemed cool at Srintil's heart. She walked down to the sidelines of Dawuan in her grandmother's embrace, biting her lip, and her eyes again filled with tears) (Tohari 2004: 134).

Yang renta (the aging) contained in the foregoing sentence belongs to the attributive exocentric directive article phrase, namely a phrase consisting of an element in the form of article and other elements as the core. *Yang* is an article and *renta* is the core. The phrase *Yang renta* contained in the construction mentioned above is felt weird because *renta* means 'aged or

old.' The semantic construction should have been *yang lemah* (the weak).

The following is an example of exocentric directive attributive article phrase.

(30) Bau bunga sedap malam dikalahkan oleh asap kemenyan yang mengepul dari rumah di Dukuh Paruk, pedukuhan *yang berduka* ketika Srintil genap usia lima bulan (The smell of tuberose flower was defeated by incense smoke billowing from the house in Dukuh Paruk, the hamlet mourned when Srintil was at the age of five months) (Tohari 2004: 31).

In the sentence above the phrase *yang berduka* can be analyzed as *yang* as an article and *berduka* as the core. The phrase *yang berduka* in the above sentence is odd, because *berduka* means 'sad,' and as a rule of the thumb they can create the construction 'yang terkena musibah' (the affected areas).

(31) Siapa pun yang *sedang diamuk rasa* tidak menentu bisa mendapatkan keteduhan bila dia mau menyelinap ke dalam dunia bayi (Anyone who is being battered by a sense of uncertainty can get shade when he would sneak into the world of a baby) (Tohari 2004: 136).

The phrase *sedang diamuk rasa* (being battered by feeling) as contained in the foregoing sentence is categorized as a verbal phrase, i.e. a phrase that is distributed in similar pattern to the combination of verb preceded or followed by another verb as well as by other categories. The phrase *sedang diamuk rasa* has the same distribution as the verb *diamuk rasa* as the core.

The phrase *sedang diamuk rasa* in the above sentence is considered odd because *diamuk* means 'affected by the unrest that involves a lot of people'; usually a construction like 'being churned heart' can thus be made.

Examples of other verbal phrases are as follows.

(32) Tetapi bahkan Srintil sendiri tidak merasa bahwa sesuatu *telah menyusup* ke alam bawah sadarnya. Sesuatu itu adalah benih melembaga yang kelak akan mengubah sikap Srintil terhadap semua laki-laki (But even Srintil herself did not feel that

something had hacked into his sub consciousness. That thing was a seed that would later change Srintil's attitudes toward all men) (Tohari 2004: 141).

The phrase *telah menyusup* (has infiltrated) has the same distribution as the core *menyusup* as a verbal core. The phrase *telah menyusup* (has infiltrated) is not commonly found in one construction as mentioned above so that it is felt weird because *menyusup* means 'trying to enter secretly'. Semantically, the proper construction should have been 'telah masuk' (has already infiltrated).

(33) Mengajak Dukuh Paruk menyelaraskan diri dengan selera Ilahi adalah mengajak orang-orang di sana membersihkan diri dari koreng, dari ciu, dari omong cabul, dan *dari kesewenangan berahi*. Dan yang terpenting, memperkenalkan kepada mereka. Siapakah Penguasa Sejati, kepada siapa mereka bertata krama sebaik-baiknya (Inviting Dukuh Paruk to align itself with the divine taste means bringing people there to rid themselves of ulceration, from ciu, from obscene way, and from the tyranny of lust. And most importantly was introducing them to who is the Lord of Truth, to whom they should be polite as good as possible) (Tohari 2004: 392).

The phrase *dari kesewenangan birahi* (from the tyranny of lust) in the above sentence is an example of prepositional phrase, i.e. a phrase that starts with a preposition as a marker followed by a word or phrase as signified. Preposition functions as the linking element and the other elements are the core. The phrase *dari kesewenangan birahi* (from the tyranny of lust) in the above sentence seemed strange and bizarre because the word *kesewenangan* that means 'act arbitrarily or despotism' usually can be used to make a construction 'dari nafsu birahi' (of lust).

(34) Dan apabila benar aku mencintai Dukuh Paruk, mengapa aku berdiam diri dan membiarkan orang-orang sepuak tumbuh liar dengan segala akibatnya berupa kekalahan-kekalahan hidup? Membiarkan mereka ternista *oleh saringan alam*? (And if I really loved Dukuh Paruk, why I remained silent

and let people there grew wild with all the consequences in the form of defeats of life? Let them tortured by natural filter?) (Tohari 2004: 391).

The phrase *oleh saringan alam* (by natural filter) in the above sentence also includes an example of prepositional phrase. The phrase *oleh saringan alam* (by natural filter) in the above sentence seemed strange and bizarre because the filter has a meaning of 'selection' and *alam* has a natural sense of 'neighborhood life,' typically made to construct 'oleh keadaan' (by circumstances).

Related to the analysis of the above phrases, it can be inferred that in the text of Ahmad Tohari's trilogy there is a kind of phrases that are quite varied, among others, (1) the exocentric attributive phrase, (2) the exocentric connective phrase, (3) the verbal phrase, (4) the nominal phrase, and (5) the prepositional phrase.

Clause

A clause is a grammatical unit in the form of words which consists of at least subject and predicate and has the potential to be a sentence. A short clause is a grammatical unit that forms the core of a sentence consisting of a subject and a predicate, either with objects, complementary, adjuncts or not. In the text of the novel trilogy by Ahmad Tohari there are clauses that contain defamiliarization like some of the followings.

(35) *Sepasang burung bangau melayang meniti angin*, berputar-putar tinggi di langit (A pair of storks were soaring with the wind, circling high in the sky) (Tohari 2004: 9).

In Sentence (36) there are two clauses, i.e. *sepasang burung bangau melayang meniti angin* (a couple of storks are hovering pursuing the wind) and *sepasang burung bangau berputar-putar tinggi di langit* (a couple of storks circling high in the sky). They are verbal clauses, i.e. clauses whose predicates are verbs or verbal category. Functionally, the construction can be broken down into

1. *sepasang burung bangau* (a couple of storks) as subject (S) and soaring pursuing wind as predicate (P) categorized verb.

2. '*sepasang burung bangau*' (a couple of storks) as subject (S), '*berputar-putar*' (circling) as predicate (P) and '*di langit*' (in the sky) as adjunct (K).

The interesting part of the above construction that is worth being analyzed is the clause *sepasang burung bangau melayang meniti angin* (a couple of storks hovering pursuing the wind) because it seems to be an odd clause. The construction *sepasang burung bangau* (a couple of storks) seems to be uncommon when coupled with *melayang meniti angin* (soaring pursuing the wind). A construction like *sepasang burung bangau 'terbang'* (a couple of storks 'fly') is generally constructed and it is proceeded by such a clause as *berputar-putar* (swirling ...) forming the clause '*sepasang burung bangau terbang dan berputar-putar tinggi di langit*' (A couple of storks were soaring and circling high in the sky).

(36) *Dia merasa perlahan-lahan muncul ke permukaan* setelah *sekian lama tenggelam dalam sisi aib sejarah kemanusiaan* (He felt slowly came to light after so long immersed in the disgrace of humanity history) (Tohari 2004: 363).

In Sentence (37), there are two clauses that is *dia merasa perlahan-lahan muncul ke permukaan* (he felt slowly rise to the surface) and *dia sekian lama tenggelam dalam sisi aib sejarah kemanusiaan* (she so long immersed in the disgrace of humanity history), and both are classified as verbal clauses because of the verb as predicate. When analyzed, the function of such clauses is patterned as follows.

3. *dia* as subject (S), *merasa perlahan-lahan muncul* (was slowly emerging) as predicate (P), and *ke permukaan* (to the surface) as adjunct (K)

4. *dia* as subject (S), *sekian lama tenggelam* (all this time lost) as predicate (P), *dalam sisi aib sejarah kemanusiaan* (in the history of humanity) as adjunct (K).

The two clauses are interesting to be discussed because the wording of the two clauses seems weird. The construction 'muncul di permukaan' (appear) means 'keluar menampakkan diri' (out appeared) (sun, moon) 'in the flat field on an object' (water, sea, earth).

Meanwhile, the construction 'tenggelam dalam sisi aib sejarah kemanusiaan' (immersed in the history of humanity) means 'immersed in water or sink' in 'malu terhadap sejarah kemanusiaan' (ashamed of the history of humanity) so hypothetical constructions can be made as follows.

1. 'the sun emerged from behind the clouds';
2. 'goods that have been washed away it suddenly appeared on the surface of the river';
3. 'the sun set in the western hemisphere';
4. 'a fishing boat that sank after being hit by a storm'.

The clause *dia merasa perlahan-lahan muncul ke permukaan* (he felt slowly rise to the surface) and *dia sekian lama tenggelam dalam sisi aib sejarah kemanusiaan* (she so long immersed in the disgrace of human history) are felt more common if constructed as 'dia merasa perlahan-lahan kembali hadir' (he was slowly re-present) and 'dia sekian lama merasa malu menjadi bagian dari sejarah kemanusiaan itu.' (she so long feels ashamed to be a part of the history of humanity).

(37) *Mengajak Dukuh Paruk menyelaraskan diri dengan selera Ilahi* adalah mengajak orang-orang di sana membersihkan diri dari koreng, dari ciu, dari omong cabul, dan dari *kesewenangan berahi* (Inviting Dukuh Paruk to align itself with the divine will is inviting people there to clean themselves from scabs, of ciu, from obscene way, and from the tyranny of lust) (Tohari 2004: 392).

In Sample (38), the construction is very interesting because there is a peculiarity. In addition to the fact that there are two verbal clauses, i.e. *mengajak Dukuh Paruk menyelaraskan diri dengan selera Ilahi adalah mengajak orang-orang di sana* membersihkan diri dari koreng, dari ciu, dari omong cabul (inviting Dukuh Paruk aligning itself with the divine will is inviting people there to rid themselves of ulceration, of ciu, of the way obscene, and of the tyranny of lust). The structure is uncommonly patterned as described below.

(38) *mengajak Dukuh Paruk menyelaraskan diri* (invites Dukuh Paruk to align itself) as

predicate (P), *dengan selera Ilahi* (the will of the divine as object (O)), *orang-orang* (the people) as subject (S), and *di sana* (there) as adjunct (K)

(39) 'orang-orang' (people) as subject (S), *di sana* (there) as adjunct (K1), *purify oneself* as predicate (P), *dari koreng* (of scab (K2)), *dari ciu* (of ciu) (K3), *dari omong cabul* (of the obscene way of speaking (K4)), and *dari kesewenangan berahi* (of tyranny lust) (K5).

Moreover, an interesting point to discuss concerning the clause above is the choice of words *menyelaraskan diri* (aligning oneself), *selera Ilahi* (divine will), and *kesewenangan birahi* (tyranny of lust). The use of such words sounds strange because *selera Ilahi* (divine will) can literally be interpreted as Divine lust or joy although of course that is not the case but 'according to the will of the Divine' instead. Likewise is the choice of the words *kesewenangan berahi*; the word *kesewenangan* literally means arbitrariness to do something arbitrarily or with despotism, *berahi* means feelings of love between two people of the opposite sex. By looking at the meaning of such words, it sounds strange if the two words are used together in one construction because what is meant by the construction is 'orgasm.'

Based on the analysis of such clauses already described above, it can be inferred that the text of Ahmad Tohari's trilogy is dominated by verbal clauses and adjectival clauses in addition nominal clauses.

Sentence

A sentence is a syntactic construction in the form of a clause. It can stand alone or independent, and it has a final intonation pattern. A sentence is a complete unit of thought that makes good communication happen. In the text of Ahmad Tohari's trilogy there are many sentences that contain defamiliarized elements such as the examples below.

(40) *Bau kematian telah tercium oleh burung-burung gagak* (The smell of death was wafted by ravens) (Tohari 2004: 29).

Sample (40) is a single sentence that consists only of one independent clause without

any dependent one. Formed by a single independent clause, a simple sentence has only one predicate (P). The sentence *Bau kematian telah tercium oleh burung-burung gagak* (The smell of death has been captured by the ravens) has a functional pattern of S-P-O whose detail is as follows. *Bau kematian* (The smell of death) as subject (S), *telah tercium* (has been captured) as predicate (P), and *oleh burung-burung gagak* (by ravens) as object (O).

The choice of words in the subject position of the sentence above, i.e. *bau kematian* (the smell of death) seems odd. The connotative meaning of the expression provides a symbol that the appearance of the crows in the Javanese tradition is synonymous with the sign of death.

(41) *Srintil sudah berhasil meraih harapan bahwa dirinya akan bisa bertahan dari tarikan kenisbian zaman yang membuatnya menjadi kerak kehidupan* (Srintil had already won the hope that she would be able to withstand the pull of the relativity of time that made it a crust of life) (Tohari 2004: 270).

Sample (41) is a complex sentence, i.e. a sentence that is formed by two or more unequal clauses. One clause is a part of the other clause. Such a complex sentence is marked by the use of a conjunction, namely *yang* (that).

The choice of the expression *dari tarikan kenisbian zaman yang membuatnya menjadi kerak kehidupan* (from the pull of relativity era which makes it a crust of life) in the above sentence sounds weird. The choice has a figurative meaning, i.e. an excessively connotative meaning in facing life. Constructions which have similar meaning and can quickly be understood easily, for example, 'menghilangkan pandangan negatif yang membuatnya mengalami kesulitan dalam hidup.' (eliminating the negative image that makes her experiencing difficulties in life). In a complete expression, 'Srintil had already won the hope that she would survive to dispel the negative image that made her experiencing difficulties in life'.

(42) *Alam sendiri yang turun tangan mengguruiku dan Srintil* (The Nature itself had stepped patronizing me and Srintil) (Tohari 2004: 76).

Sample (42) is a complex sentence that is marked by the relational attributive 'yang' (that). This sentence consists of two clauses *Alam sendiri yang turun tangan* (The nature itself intervened) with the function of the S-P. The clause *Alam sendiri yang mengguruiku dan Srintil* (The nature itself patronizes Srintil and me) with the function of S-P-Pel.

The choice of words in the sentence *Alam sendiri yang turun tangan menggurui* (The nature itself intervened) sounds weird. The words are figurative in nature namely an animate connotation of inanimate object in 'alam turun tangan' (the nature intervened). Such a construction usually appears as 'Bapak Kepala Sekolah turun tangan menangani masalah kebocoran soal ujian.' (The Headmaster intervened handling leaks in exams). The term *menggurui* (patronize) is also odd because in general the word 'mengajari' (teach) is chosen instead.

(43) *Sayap-sayapnya mendengungkan nada halus dan datar, mengisi kelengangan pagi yang masih temaram* (The wings hum with smooth tones and flat, filling the loneliness of the morning which was still dark) (Tohari 2004: 111).

Sample (43) is a compound sentence, i.e. a sentence which is formed by two or more independent clauses. The first clause is not part of the other clause. The sentence *sayap-sayapnya mendengungkan nada halus dan datar, mengisi kelengangan pagi yang masih temaram* (The wings hum smooth and flat tone, filling lonely morning that is still dim) consists of the following clauses:

1. *sayap-sayapnya mendengungkan nada halus* (the wings buzzed smoothly) has the functional pattern of S-P-K;
2. *sayap-sayapnya mendengungkan nada datar* (its wings buzzed monotonously) has the function of S-P-K;
3. *sayap-sayapnya mengisi kelengangan pagi yang masih temaram* (the wings fill the lonely morning that is still dim) has the function of S-P-K.

From the analysis of the functions above it is clear that the third clause in the sentence has the same pattern of S-P-K with the expansion of

the repetition of the subject *sayap-sayapnya* (the wings).

The interesting point in Sentence (42) is the choice of words that is felt uncommon. The choice of the words *sayap-sayapnya mendengungkan nada halus dan datar, sayap-sayapnya mengisi kelengangan di pagi hari yang temaram* (the wings hum a tone that is smooth and flat, the wings fill the quietness of the dim morning) sounds strange when interpreted at lexical level. It is only human being who is able to hum a tone filling the loneliness. The figurative language used in the construction makes the sentence (43) sounds weird.

In connection with the sentence analysis like the above, it can be inferred that the sentence patterns in the text of Ahmad Tohari's trilogy cover various types of complete sentences. The types of sentences in question are simple sentence, compound sentence, or complex sentence with all their variations.

Discourse

A discourse is a complete unit of language that is realized in the form of complete essay or report, has a regular and logical order, and consists of elements including topic, language, and context. The elements construing a discourse must have cohesion and coherence.

In the text of Ahmad Tohari's trilogy, it can be inferred that the discourse is built up of choices of complete 'defamiliar' words which are complete and integrated as the example below.

(44) **Sepasang burung bangau melayang meniti angin**, berputar-putar tinggi di langit. Tanpa sekalipun mengepak sayap, mereka berjam-jam lamanya. **Suaranya melengking seperti keluhan panjang. Air.** Kedua unggas itu telah melayang **beratus-ratus kilometer mencari genangan air.** Telah lama mereka **merindukan amparan lumpur** tempat mereka mencari mangsa: katak, ikan, udang, atau serangga air lainnya (A couple of storks were floating climbing with the wind, circling high in the sky. Without even flapping wings in their long hours. Their voice was long complaint. Water. Both birds had drifted hundreds of kilometers looking for puddles. They had long missed the spread of

mud where they prowled: frogs, fish, shrimp, or other aquatic insects) (Tohari 2004: 9).

Construction (44) is a discourse that is intact and coherently built with the strange choice of words so that it takes ample time to be able to understand it. The discourse above is the description of a natural phenomenon during the arrival of the dry season. The depiction of the object through the activity of the poultry; **sepasang burung bangau melayang meniti angin - suaranya melengking seperti keluhan panjang - beratus-ratus kilometer mencari genangan air - merindukan amparan lumpur**' (a couple of storks were floating pursuing wind - her voice shrill as long complaint - hundreds kilometers looking for puddle - missed the spread of mud) seems to give the deep impression of drought during the dry season.

(45) Di atasku, pada pucuk pohon sengon, hinggap tiga burung keket. Satu jantan, satu betina, dan anak mereka yang selalu mengibaskan sayap minta makan. Salah seekor induk burung itu segera menukik ke bawah bila melihat capung atau belalang terbang, kemudian hinggap lagi ditempat semula. Serangga tangkapan dihancurkan bukan untuk dirinya, melainkan untuk anak mereka. **Citra sebuah keluarga utuh** (Above me, on top of the *sengon* tree, perched three *keket* birds. One male, one female, and their young always flapping wings for food. One mother bird was swooping down immediately if it saw a dragonfly or a grasshopper fly, then it landed again at the start. Caught insects were destroyed not for itself, but for its young. **The image of an intact family**) (Tohari 2004: 62).

Construction (45) is a descriptive discourse that provides lessons for humans that even birds can become an example of harmonious family. The choice of words in **citra sebuah keluarga utuh** (the image of a whole family) is felt strange in the context of 'cerita burung' (the story of birds) but it makes a wonderful discourse, because words are built in orderly, coherent, and logical manner.

(46) Hari-hari selanjutnya Srintil makin larut dalam dunia Goder, larut dalam ocehan bayi yang lucu menawan. Sentuhan kulit bayi itu

menggugah perasaan aneh pada dirinya. Demikian, maka entah apa yang dirasakan Srintil ketika membenamkan hidung dalam-dalam ke pipi Goder. Pada saat seperti itu Srintil kadang merasa begitu dekat dengan Rasmus, kadang dia merasa dirinya adalah ibu kandung Goder, tak kurang suatu apa. **Ibu kandung yang dengan senang hati menyediakan diri menjadi tanah bagi sebutir kecambah yang sedang tumbuh, menjadi air yang mengalirkan kasih sayang, dan menjadi pagar pelindung bagi si kecambah. Amanat alam ini** entah mengapa, **menggema dalam sanubari** dan biasanya **mencapai fitrah keibuannya** (On the following days Srintil was deeper in the Goder's world, soluble in the baby's charming cute talk. The touch of the baby's skin was generated strange feelings in her mind. Thus, it was not known what is in Srintil's mind when burying her nose deep into the Goder's cheek. At such times Srintil sometimes felt so close to Rasmus, sometimes she felt she was the Goder's biological mother, nothing strange. A biological mother is happy to provide herself the ground for a growing sprouts, water that drain into affection, and be protective fence for the sprouts. The mandate of this nature somehow, echoing in the inner mind and usually reaches her maternal nature) (Tohari 204: 139).

The choice of words in Construction (46) sounds strange, like **'ibu kandung yang dengan senang hati menyediakan diri menjadi tanah bagi sebutir kecambah yang sedang tumbuh - menjadi air yang mengalirkan kasih sayang - menjadi pagar pelindung bagi si kecambah - amanat alam - menggema dalam sanubari - mencapai fitrah keibuannya** (a biological mother who is happy to provide herself to become the ground to a grain of sprout growing – to become water that drains compassion – to become a protective fence for the sprout - the mandate of nature - echoing the inner - reaching the nature of motherhood). However, the intact relationship and inter-sentence coherent discourse, the words that sound strange become understandable. The description of the discourse above provides a deep impression on the attitudes of 'heartiness of a mother' that is

pictured in Srintil. The nature of a mother who is subject to 'noble task' appropriately imagined by Srintil is represented by the choice of words in **'menyediakan diri menjadi..., menjadi air yang..., menjadi pagar...'** (prepared to be ..., be water ..., into the fence ...).

(47) Tengah malam ketika bulan terbenam hanya tinggal Rasmus dan Sakarya yang masih terjaga. Ketika itulah Rasmus melihat ada **gerakan-gerakan sporadik** pada wajah neneknya. Tiba-tiba **mata nenek itu terbeliak**. Tergambar di sana rasa takut yang amat sangat; kengerian yang paling mencekam. Lalu kelihatan **ada sesuatu yang bergerak cepat dari arah dada dan berhenti dalam tekak**. Nenek Rasmus seperti akan **terbatuk...** Tak ada sisa daya apa pun buat mengatupkan mulut yang terbuka. Tak ada tenaga lagi buat menarik kembali kelopak mata yang terbuka. **Sebentuk roh telah berangkat, kembali ke tempat asal-muasalnya. Hidup telah berjabat tangan dengan mati, lenyaplah sudah diri dan keakuan** karena semua telah **larut dalam keberadaan semesta** (At midnight when the moon set just Rasmus and Sakarya were still awake. That time Rasmus saw there were sporadic movements at her grandmother's face. Suddenly the grandmother's eyes widened. Depicted there was intense fear; the most gripping horror. Then it seemed something moved quickly from the chest and stopped in the pharynx. It seems Rasmus's Grandma would cough No trace of any created power to shut the open mouth. There was no energy left for pulling back the open eyelids. A kind of spirit has left, returned to its origin. Life had shook hands with death, gone had self and ego because all had been dissolved in the existence of the universe (Tohari 2004: 259).

Construction (47) is an intact and coherent discourse that is built by the choice of strange words so that it takes certain time to be able to understand it. The discourse above is a description of the phenomenon of the dying person. The depiction of Rasmus's chronology by the time of his grandmother's death by Rasmus is so impressive with the choice of the words **gerakan-gerakan sporadik – mata terbeliak –**

ada sesuatu yang bergerak cepat – berhenti dalam tekak – terbatuk (sporadic movements - eyed - there's something moving quickly - stops in the pharynx – coughed). The series of words chosen for the discourse above sounds strange but they are construed in sequence, coherently, and logical resulting in a coherent discourse that is easy to understand.

In Discourse (47) above, there are also other choices of strange words, namely **'hidup telah berjabat tangan dengan mati, lenyaplah sudah diri dan keakuan'** dan **'larut dalam keberadaan semesta'** (life has been shaking hands with a dead, gone are already self and ego' and 'dissolve in the presence of the universe). The choice of words in the construction sounds weird because it is not common; usually the existing construction should have been (1) Bapak berjabat tangan dengan Pak Budi sebagai tanda kebersamaan, tidak ada lagi yang lebih mementingkan pribadi masing-masing, (2) larut dalam situasi ((1) Dear Mr. Blake shook hands as a sign of unity, there is no more concerned with the private individual, (2) dissolved in the situation).

Based on the analysis of discourse as presented the above, it can be inferred that the discourse is formed with the complete elements, namely topic, language, and context. In addition, a discourse is also composed of intact and coherent language, both in terms of the integrity of the form (cohesion) and the coherence of meaning (coherence).

CONCLUSIONS

From the analysis of Ahmad Tohari' trilogy: *Ronggeng Dukuh Paruk*, *Lintang Kemukus Dini Hari*, and *Jentera Bianglala*, it can be concluded that the defamiliarization in the text of the novels are in the forms of words, phrases, clauses, sentences, and discourses.

At the word level, the author utilizes connotative meaning, words in the Javanese language, foreign terms, expletives, and compositum. As exemplified in the sections above, it can be said that the choice of words in the text of the novel is quite varied, and with

semantic deviations. It is this deviation that sounds strange and weird that makes the text of the novels "defamiliar."

The author's choice of words is very precise, and it is so meticulous for him to pay attention to the word choices, and he is also very smart in utilizing connotative meaning that suggests the reader to keep reading the novels until the end. The author's diction is so strongly patterned in Indonesian-Javanese culture with distinctive colors. The Javanese features are very vivid ranging from the naming of characters, greetings, typical terms, and expletives used in the text.

From the analysis of the phrases that has already been described above, it can be concluded that phrases in Ahmad Tohari's text of the trilogy are also quite varied, among others, (1) exocentric attributive phrase, (2) exocentric connective phrase, (3) verbal phrase, (4) noun phrase, and (5) prepositional phrase. Meanwhile, from the clause analysis it can be concluded that the text is dominated by verbal clauses and adjectival clauses in addition to nominal clauses.

From the analysis of the sentences, as described above, it can be stated that the text of Ahmad Tohari's trilogy covers various types of complete sentences. The types of sentences in question include simple sentence, compound sentence, or complex sentence with all its variations. Discourse is formed with complete elements, namely topic, language, and context. In addition, discourse is also composed by means of intact and coherent language, both in terms of the integrity of the form (cohesion) and the coherence of meaning (coherence).

In addition to these findings, in conjunction with the linguistic analysis it can be concluded that the morphologies range from the diversity of word forms, usage of the term, morphological processes, and constructions according to the rules of the existing language. In syntax, sentence structure patterns are quite varied and creative without leaving the rules, including the rules of spelling or grammar writing.

Ahmad Tohari observes the entire rules of Indonesian spelling in general. In spite of that, he obeys the rules of writing according to the predominance of the language, it does not in any way degrade the beauty of the language, along with its literary value. With the skill in playing with diction, it actually can add to and reinforce the beauty of the language and the high literary value is maintained.

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