

Journal of Comprehensive Science
p-ISSN: 2962-4738 e-ISSN: 2962-4584
Vol. 2 No. 1 January 2023

THE THRILL OF THEIR COLLECTION OF SHORT STORIES SAYS, I'M A MONKEY

Umi Kulsum, Mudjahirin Thohir
Diponegoro University
Email: umiesargi@gmail.com

Abstract

Melalui konten nilai sensasi Condillac, seseorang dapat mencari upaya hiburan yang berharga dalam gaya kalimat. ini bertujuan untuk mengungkapkan perasaan penulis tentang gaya kalimat. Ada dua teori yang digunakan dalam penelitian ini yaitu teori gaya bahasa dan teori sensasi. Teori sensasi Condillac digunakan untuk menentukan karakteristik sensasi yang menghibur dalam sebuah karya sastra. Hiburan dalam penelitian ini berasal dari identifikasi sensasi yang dirasakan oleh pembaca atau narator melalui arahan penulis, gaya kalimat Djenar Maesa Ayu. Penulis menggunakan dua teori gaya dasar Aminuddin untuk menganalisis objek penelitian. Pertama, penulis akan memeriksa sistem tanda - khususnya gaya kalimat dan elemen pendukungnya - tidak melepaskan jenis pembagian gaya yang dimiliki, dan yang kedua, faktor di mana sistem tanda dapat ditampilkan pada bentuk karya sastra yang diusulkan oleh penulis. Penafsiran dalam penelitian ini diperoleh dari perbedaan sistem linguistik masing-masing cerpen yang memiliki kesan berbeda. Para sarjana berusaha menemukan distorsi dan penyimpangan dalam penggunaan bahasa sastra untuk menemukan nilai-nilai estetikanya, dalam hal ini akan memberikan hiburan kepada pembaca. Dengan tekad bahwa kalimat inversi dapat dinyatakan sebagai kalimat panjang dan kalimat pendek, tetapi tidak terbalik.

Keywords: Mereka bilang, saya monyet!, sensasi, gaya kalimatnya, Djenar Maesa Ayu, gaya bahasa.

Abstract

Literary works serve as didactic heresy, that is, entertaining and at the same time teaching something. Through Condillac's content of sensational value, useful consolation efforts within the sentence style can be sought. This research includes qualitative research. The research aims to reveal the sensation in Djenar Maesa Ayu's sentence style in their collection of short stories saying I'm a monkey!. There are two theories used in this study, namely sensation theory and stylistic theory. Condillac's theory of sensations to determine the characteristics of sensations of an entertaining nature of a literary work. The entertainment in this study comes from the identification of sensations felt by the reader- narratee over the direction of the sentence style that exists in the author's speaking style. The author uses two theories. First, the author examines the sentence style sign system & secondly, the factor why the sign system can be raised over the form of literary work offered by the author. This study uses an approach that addresses the form of using signs as a unity between form and content. The interpresentation in this study

was obtained from differences in linguistic systems that have print-out differences. The author seeks to find distortions and deviations in the use of literary language in order to find its aesthetic value, in this case it is the nature of providing comfort to the reader. Provided that, that inversion sentences can be expressed in the form of long sentences as well as short sentences, but not vice versa.

Keywords: *leverage, external pressure, financial stability and fraudulent financial reporting.*

Introduction

Short stories are usually used by authors to present only a small part of the life of the character who most attracts the author's attention (Kulsum, 2022). Based on its function, literary works in this case short stories, as Edgar Allan Poe points out, are functioning as didactic heresy, that is, entertaining and at the same time teaching something.

In the short story collection *They Say, I'm a Monkey!* by Djenar Maesa Ayu, not only using conventional methods found in ordinary short stories. He tried to experiment with incorporating elements from everyday life, and took distinctive elements from both drama and poetry in the form of his narrative. The experiment became important to observe in relation to the new color giver in the delivery of the short story narrative that had been accepted by the public.

The main study in this study is stylistics, which reveals how the value of Condillac sensations in the author's sentence style, the identification of Condillac sensations is only a supporting study to obtain the data needed by stylistic studies in the research process.

Condillac's theory of sensations to determine the characteristics of sensations of an entertaining nature of a literary work. The entertainment in this study comes from the identification of sensations felt by readers at the direction of sentence styles that exist in the speech style of the author, Djenar Maesa Ayu. While the stylistic theory is used after identifying the character of the sensation. Important elements in stylistic theory are language style, word choice/ diction, tone, sentence structure, direct or absence of meaning, morphology, phraseology, and sentence style. The author of this style research only focuses on the style of the sentence.

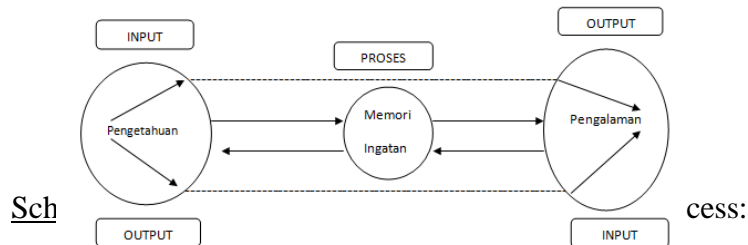
Research methods

This research begins with a systematic analysis of the linguistic system of literary works in the style of sentences offered by Djenar, then continues the interpresentation of these sentence styles in causing sensational effects for the reader so that they can fulfill the function of literary works: entertaining. The interpresentation in this study was obtained from the differences in the linguistic system in each short story that had print-out differences. At such stages a contrasting method is carried out. The author seeks distortions and deviations in the use of literary language (sentence style) in order to find its aesthetic value, in this case it is the nature of providing comfort to the reader, comfort in the form of sensations based on the understanding of Condillac.

This research is expected to find the meaning of the interpretation that exists in the totality of the work, and can also find the function of the role of stylistics in building a literary work. Because, the use of stylistics designed by the author, is used to cause the effect of literary communication (Endraswara, 2008).

Results and discussion

The following author describes the position of *print out, Narratee*, the shape of the storytelling *style*, and the outline of Condillac's sensation-seeking performance.



The knowledge derived from the information (received) with the help of attention will be processed by the memory to make an impression (Nugraheni, 2018). The knowledge gained by more than one, from the processes inside the memory will generate the concept of experience. From that experience will be processed back in memory. From these memories then new knowledge is produced.

1. Research Instruments (*Print Out*)

The *print out* in this table centers on the form of narrative and dialogue in Djenar's speaking style, because the role of narrative and dialogue in the story is used as the basic material for research in determining the sentence style that the author has, out of 11 total short stories, there are 3 styles of short story writing that can be categorized into 3 groups:

Table 2
Third General Concept of Djenar's Storytelling Style

No	Short Story Title
1	<i>Window Painting</i>
	Synopsis It tells the story of a child who paints a mother, because she is eager have with a mother figure (Zamzuri, 2019).
	<i>Print Out</i> Contains long paragraphs .
	Quotation Every time Mayra comes home from school, she is greeted with excitement and coolness from inside the house. air-conditioned, he will soon
	enter the room and spend time conversing with the painting (Zamzuri, 2019).
2	... <i>Wong Asu*</i>

Synopsis	Tells the story of two people who talk about Wong Asu, they are + and – (Zamzuri, 2019)
<i>Print Out</i>	Brief dialogue everyday.
Quotation	+ Then, why did you tell me ? - I don't tell stories. I'm just talking to oneself.
3	Nayla Time
Synopsis	It tells the story of a woman being between the past, the present, and future
<i>Print Out</i>	Combination of dialogues with a touch of poetry writing.
Quotation	Too much waste. Inattention. Less sensitive. Lack of time... Time... Time... Time... Time. ?

Table 1. Short Story Collection Summary

They said, I'm a monkey!

When viewed from the point of view of storytelling and the involvement of characters in it, each group has the characteristics as described in the following table

Class I Short Stories

Goal	Storytelling that wants to bring a sense of <i>reality</i> . Through the presence of dialogue among narrative paragraf the details.
Advantage	Understanding the information conveyed will be easier to digest.

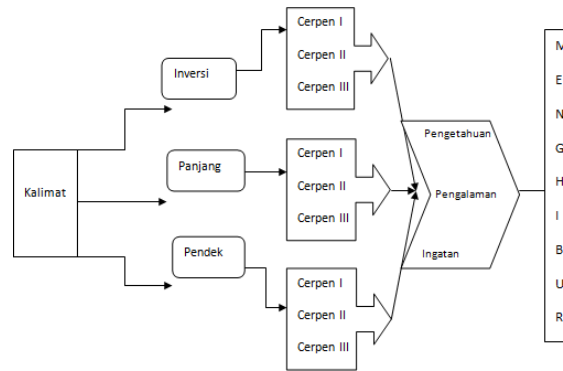
Deficiency	Storytelling techniques will seem ordinary, because in general prose is conveyed with storytelling that such.
Effects	This storytelling technique is ideal storytelling like a short story on generally.
Story Viewpoint	Using a first-person, and or third-person storytelling point of view.
Characterization	Able to involve roles /quite a lot of character characters.
Class II Short Stories	
Goal	Storytelling that wants the reader to experience the events that is being delivered in real terms.
Advantage	The narrator makes the reader reach the appropriate understanding with an atmosphere formed within the story.
Deficiency	Dialogue building requires concoction events in detail and plausible.
Effects	A chain of events that lacks causal clarity will hinder acceptance and understanding of information.
Story Viewpoint	Using a first-person, and or second-person storytelling point of view.
Characterization	The more characters the more complex the barrage of events, and the broader the events, the harder it will be for the reader to reach the point of understanding the addressed.
Storytelling techniques	<ul style="list-style-type: none"> a The logic of thinking in producing a series of events in the story must be logical, sharp and detailed. b Good at using active sentences.

Class III Short Stories

Goal	Storytelling that emphasizes a personal approach that is personal, so that the distance between the narrator and the reader is more emotional.
Advantage	The reader obtains an explanation of the information in a exclusively in the form of poetry.
Deficiency	Readers who continuously receive information, feared exhaustion in enjoying his reading.
Effects	The storyteller will be subjective, so the story can be told even if It only requires one character in it.
Point of View Story	Using a first-person storytelling point of view.
Characterization	Can be used using only one character.
Storytelling techniques	<ul style="list-style-type: none"> a It is required to create other media that can replace the role of dialogue in narrating. b Mastering techniques active and passive sentence storytelling .

2. Nilai Sensation Condillac in Sentence Style Djenar Maesa Ayu On Their *Collection of Short Stories Says, I'm a Monkey!*

This study is divided into three subsections; inversion sentences, long sentences, and short sentences from each class of short stories. The three groups of short stories will then be combined with each other to find out the working system of building Condillac's sensational value; knowledge, experience , and memory in its endeavors provide a consolation value to the stylistic realm.



Scheme 2. Sentence Style Research Scheme

A. Inversion Sentence Research

Inversion sentences are a form of sentence deviation whose structure does not correspond to good and correct sentences, an attempt at the formation of rhetorically styled sentences (reference to the correct sentence constituents based on Surono, 2014: 70)

The short story I has 52 inversion sentences that build it. Short story II is a short story that uses dialogue in storytelling, so it is the inversion sentences that build the story. Short Story III is a place to combine the two results of previous research into a unity that melts into the building of the short story as a whole. The combination will show the position of the inversion sentence as one part of the style of the literary work.

One of the inversion sentences in Short Story I is Inversion Caption.

Inversion Description *Sejak kecil Mayra*

love to paint

A few minutes ago he arrived at the school and as usual the five hooligan children prevented him at the fence door (Zamzuri, 2019).

In that process Djenar tried to offer background/ reasons, and at the same time events.

The role of inversion sentences in the formation of Candillac's sensational value based on *the narratee's* standing, one of which is in providing the sensation of knowledge.

On the knowledge side, the author tries to cause the irony effect of ignorance by showing other knowledge that actually exceeds the capacity that the *narratee* should have in Short Story 1, while to maintain the dynamics of storytelling in particular Djenar makes more use of the role of structural and nonstructural inversion. Nonstructural sentences are usually used to emphasize certain emotive sessions on areas of dramatization.

They want to show Mayra, a child of a famous writer and businessman, the only student who goes home and goes to school with a private driver, so as not to just look at them with one eye.

B. Short Sentence Research The definition of a short sentence is a series of a number of words that are grammatically and syntagmatically related, in contrast to long sentences whose series are infinite. The short sentence is usually in charge of expressing the affirmation of a statement (Razak, 1992).

The short sentences in Story I, based on syntactic and grammatical glasses, there are two types of short sentences that Djenar commonly uses; the first is a series of words

that < one storytelling array/ line, with a series of words that > from one storytelling array/ line. Both can be used in two areas of storytelling, namely narration and dialogue. Short Story II is used to determine the role of short sentence storytelling in the dialogue style, while in Short Story III it is used to corroborate the role of short sentences in narrative style.

One of the roles of short sentences in the area of dialogue storytelling such as the one in Short Story II plays an active role in the level of meaning expressed by Ferdinand de Saussure 10 , the difference in the level of meaning is strongly felt in the use of the following word dog.

- He made love to his mother through the anus.
- + Dog!
- Even that hasn't been much.
- + You mean?
- Then he killed his mother.
- + Anjinggg!
- Still not much.
- + Don't go on, I can't imagine what's worse than that.
- She...
- + Shut up! (Ayu, 2012: 79).

From the data above, it shows that in a style building, an author can make optimal use of diction if he constructs the diction through a certain level of meaning for a certain emotive.

The use of short sentences in constructing the value of Candillac's sensations was instrumental in the formation of the depiction of the value of experience, although it was inseparable from the formation of the value of knowledge and memory.

The experiences described by short sentences in Short Story II are depicted directly and indirectly. On some occasions, Djenar even combines .

the two types of experiences into one event intermittently between direct experience and indirect experience,

- here I invited him in.
- + You guide his hands like this?
- Already.
- + He wants to?
- Not. He struggled.
- + Why?
- Wong Asu doesn't believe in humans.
- + Is it howling every full moon?
- Howling and barking every second.
- + No one cares. (Zamzuri, 2019).

c. Supriyanto's Long Sentence Research (2009: 51) referring to Chapman, in terms of stylistics says that long sentences are a finite set of infinite numbers of words that are syntagmatically related.

The short story I uses ten long sentences to express his story as a whole. The use of the types of long sentences in Short Story II is very limited, because there are many short sentences used, while in Short Story III data is obtained that long sentences have some

characteristics in the process of meaning; long sentences consisting of one meaning & one event, long sentences consisting of several meanings & events, long sentences that undergo a process of formation, and long sentences that do not undergo formation / inversion.

This is because the wider the variables used, the wider the scope of information that is of parallel value. Based on the form of print out, these variables can be seen through the number of conjunctors in them. Like this quote,

Making love to taste, heart, chest, heart, hands, feet, breasts, vagina, neck, back, armpits, eyes, nose, mouth, cheeks, body palpitations (Zamzuri, 2019)

One comma (,) represents one diction variable of sentence construction. Writing in such a form focuses narratee on enjoying an activity that has diverse variables in its formation, whereas the more those variables, the more information is received.

The influence of the existence of long sentences themselves in the formation of Candillac sensations is widely used to illustrate illustrations of memory.

Long sentences in Short Story III greatly optimize memory performance, given that the form of events offered is the result of memory performance; well through the process of remembering & the imagination entailed. At least five long sentences, one of which is this,

Hunting for the opportunity to stand on the sidelines begging for forgiveness for sins that Nayla regrets she did not have time to commit, before her watch turned into a broom, her sedan car turned into a pumpkin, and herself turned into ashes (Zamzuri, 2019)

The process of remembering in long sentences gives a sense of contemplation to everything that has ever happened, on this side the intuitive value of an author is strongly illustrated through the intuitive side of a character who conveys it.

Conclusion

Through Condillac's sensational value content, fruitful consolation efforts within the sentence style can be sought through the sensational value of knowledge, experience and memory. Especially in the process of forming a literary work to achieve the emotions of its readers, through this research it has been proven that the existence and function of sentence styles for a literary work is very important and has a great influence on the emotions of its readers, especially in the Collection of Short Stories: They Say, I am a Monkey! by Djenar Maesa Ayu.

Narratee is different from narrator, narratee is the person the narrator wants to tell. The entertainment that narratee can enjoy is to participate in feeling the events felt by the characters in the story through the richness of the storytelling style owned by an author. Djenar provides entertainment value through the richness of style he offers through inversion sentences, long sentences, & short sentences that he uses in storytelling. Provided that, that inversion sentences can be expressed in the form of long sentences as well as short sentences, but not vice versa.

BIBLIOGRAPHY

- Endraswara, S. (2008). *Metodologi penelitian sastra*. Niaga Swadaya.
- Kulsum, U. (2022). SENSASI KUMPULAN CERPEN MEREKA BILANG, SAYA MONYET!: Studi tentang Gaya Kalimat Djenar Maesa Ayu. *Jurnal Skripsi Mahasiswa*.
- Nugraheni, N. R. (2018). PENGARUH ALAT PERMAINAN EDUKATIF (APE)“MAZE OF BUSY CITY” TERHADAP PEMAHAMAN ANAK. *E-Jurnal Skripsi Program Studi Teknologi Pendidikan*, 7(1), 26–38.
- Razak, A. (1992). *Kalimat efektif: struktur, gaya, dan variasi*. Gramedia Pustaka Utama.
- Zamzuri, A. (2019). STRATEGI PENARASIAN DAN PEMOSISIAN SUBJEK PEREMPUAN DALAM MEREKA BILANG, SAYA MONYET! KARYA DJENAR MAESA AYU: PERSPEKTIF POSFEMINISME (Narration Strategic and Woman’s Positioning as Subject on Mereka Bilang, Saya Monyet! Karya Djenar Maesa Ayu: Postfeminism’s Perspective). *Kandai*, 15(1), 101–116.



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.