

SOCIAL CRITISISM LANGUAGE IN MANJALI DAN CAKRABIRAWA'S NOVEL BY AYU UTAMI (STYLISTICS ANALYSIS)

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ABSTRACT

This study aims to describe the language that contains elements of social criticism in the novel Manjali dan Cakrabirawa by Ayu Utami using stylistic theory. The data source of this research is the novel Manjali dan Cakrabirawa by Ayu Utami published by PT. Kepustakaan Populer Gramedia. This research is a qualitative descriptive study. The results showed that the language used to convey Ayu Utami's social criticism in her novel, namely 1) language related to historical events, 2) language embodied in songs, 3) language using foreign terms, 4) language related to mystical elements, 5) language related to eroticism, and 6) language of wordplay/Spoonerism Language.

Keywords: social criticism, stylistics, manjali dan cakrabirawa novel

INTRODUCTION

Social criticism is a satire, a response, which is aimed at something that happens in society when there is a confrontation with reality in the form of deviations. Social criticism is raised when life is judged to be incompatible and inharmonious, when social problems cannot be overcome and social change leads to dissociative impacts in society. Social criticism is conveyed directly or indirectly. Indirectly, social criticism can be conveyed through the media. There are various types of media for delivering social criticism. Literary works, especially novels, are one of the significant media to convey social criticism.

One of the novels that has become a medium for delivering social criticism is the *Manjali and Cakrabirawa* novel by Ayu Utami. This novel contains criticism based on social facts that occur in society, most of which are lifted from the G 30 S PKI incident in 1965. Although there are several historical actors' names that are not the same as the actual events. In this case, there is an imaginary character that is raised by Ayu Utami to give a more attractive impression in front of the reader. Everything outside of logic and common sense, characterizes events that compile themes, language styles, and absurd characterizations. This is related to the assumption of (Nurgiyantoro, 2000) that the relationship that occurs between the author and the reader is an indirect or implied relationship. There is no pretension of the author to directly teach the reader, the author seems to hide the message in the text, in its integration with the whole story, on the other hand the reader tries to find it through the text of the story. Ayu Utami presents social problems related to history which are generally known by readers or the public. So through this social problem, he conveyed criticism of the phenomena that occurred in society, both in criticizing the community itself and for the government in power at that time. Therefore, it is the reader who takes on the role of sorting out the criticisms that Ayu Utami wants to convey through her novels *Manjali and Cakrabirawa*.

In delivering social criticisms in the novels of *Manjali and Cakrabirawa*, Ayu Utami has its own characteristics and it will be different from the style of other authors even though basically has the same goal. The language used will be harmonized with the function of the story and the role of the play in the novel. The style of authorship is called stylistics. This is in line with the opinion of (Widdowson, 1997) that stylistics is the study of literary discourse that departs from language orientation. Stylistics involves both literary and linguistic criticism. His view suggests that stylistics is a field of science that bridges between language and literary criticism.

Sudjiman (1993) says that stylistics is the study of literary discourse with a linguistic orientation. Stylistics examines the way writers manipulate by

means of utilizing the elements and rules contained in language and the effects caused by their use. Stylistics examines the characteristics of language use and literary discourse, the characteristics that distinguish or consider non-literary discourse, examines the derivation of grammar as a literary tool, in short stylistics examines the literary function of the poetic function of a language.

As a methodology, the pedagogic value of stylistics in the teaching of literary language and of how such language works within a text, in both native speaker and non-native speaker contexts, has resided in an explication of how texts are understood and interpreted by readers, mainly in terms of their interaction with the linguistic organisation of the text. Stylistics has therefore served to make explicit and retrievable how interpretation is formed or new aspects of interpretation revealed (Short, 1995).

Stylistics takes a close look at the text and analyzes its significant language forms for the sake of interpretation, it comes very close to practical criticism. Even in the reader response theory criticism or reception theory stylistics has a role to play. Stylistics, in fact, has a great effect on almost every kind of critical approach. According to various dictionaries, the term “stylistics” means “the science of literary style” or the “art of forming good style in writing (Jaafar, 2014). Impossible if a literary works are born without any involvement or connection with the use of style language (Setyami, 2021).

The author raises social criticism in his works as one aspect of the message in literary works. In this case, Ayu Utami brings several ideas or ideas about her criticism through the novels of *Manjali and Cakrabirawa* with the language she has chosen and used. Therefore, in this paper, the author will reveal about the language used by Ayu Utami in the *Manjali and Cakrabirawa* novel to convey social criticism both for the community and the government. Based on the above background, the formulation of the problem in this paper is how to use the language of social criticism and its function in the *Manjali dan Cakrabirawa* novel by Ayu Utami?

THEORY AND METHOD

The data source of this research is the *Manjali dan Cakrabirawa* novel by Ayu Utami published by PT. Kepustakaan Populer Gramedia. This research is a qualitative descriptive study. The data collection technique was carried out by reading notes, namely reading accompanied by careful and thorough recording of the entire text in Ayu Utami *Manjali and Cakrabirawa* novels, especially texts that focus on the use of social critical language. This research is a qualitative descriptive study. This technique is done through the steps, 1) identification, 2) classification, 3) interpretation, and 4) inference.

FINDING AND DISCUSSION

The whole use of this language style is deliberately presented by Ayu Utami as the author to give the meaning that will be conveyed to the reader. The function of the language of delivering social criticism used by Ayu Utami , namely 1) language related to historical events serves to provide readers with an overview of the characters who are the targets of Ayu Utami criticism in her novels *Manjali and Cakrabirawa*; 2) language that is realized with songs can represent the spirit of the times that occurs in a nation. So several songs, such as Jim Reeves, Iwan Fals, Genjer, were presented by Ayu Utami to illustrate the turbulent atmosphere at that time ; 3) the use of language in which there are foreign terms to provide criticism of the colonial nation which has colonized many other countries, including Indonesia. And the criticism is also directed at Indonesians who prefer foreign products and are consumptive ; 4) the use of mystical language serves to support the course of the story because it is closely related to the puzzles and mysteries that exist found in *Manjali and Cakrabirawa*; 5) language in which there is an erotic element, this cannot be separated from Ayu Utami criticism of military officials who carry out sexual gratification in an unnatural way. People believe that the existence of the military is to protect the people, but in reality the military commits a moral lapse ; 6) The language of play and the giving of nicknames served as how great the rulers were at that

time, but from that majesty, they carried out policies that made the people very miserable.

1.1 Languages Related to Historical Events

In the novel *Manjali and Cakrabirawa*, Ayu Utami raises the language of social criticism related to history so that the story line and what is told seem to be re-acquainting with events that occurred in the past. Even though it has historical nuances, there are imaginary figures that Ayu Utami still brings up as an attraction and that is what differentiates them from historical facts. The historically charged language that Ayu Utami appears in the novels of *Manjali and Cakrabirawa* represents the history of the G 30 PKI and the New Order era. The use of historically charged language in the novels of *Manjali and Cakrabirawa* can be seen in the text excerpts below.

Parang Jati, who appeared last but whose abilities often made other climbers envious, chose a latent suspicion of the military. Suspicion that leads to antipathy. Parang Jati will not participate in joint military training. He has a list of military sins in Indonesian history that cannot be denied by Yuda, who has no control over history at all. Starting from playing a role in the dissolution of the Constituent Assembly, censoring the press, orchestrating the massacre of the communists that cost more than a million people seizing the people's land, and so on the violations of human rights in Timor, Aceh, Lampung, Tanjung Priok, which he will mention coldly and in detail by heart. That does not include military sins in other countries. Burmese. Iraq. Latin American countries (Utami, 2010:12).

This social criticism is linked by the author with the events of the G 30 S PKI rebellion in 1965. Through the character Yuda, criticism of the rulers in power at that time was very hated by some people. In this case the military is also a part of carrying out acts of violence and torture even though it is under the auspices of the government.

Anyone connected directly or indirectly, with Cakrabirawa or the Indonesian communist party, would be under suspicion. They will be branded a communist. "Not clean environment". They will be barred from becoming civil servants, let alone members of the armed forces. They are difficult to get credit from the bank, they are not allowed to become journalists, and they experience other losses (Utami, 2010: 63).

In the quote above, Ayu Utami criticizes the injustice experienced by people who are family members of the Communist Party, Cakrabirawa, and Gerwani. The suppression of communism should be carried out fairly and equitably. So, if their parents were involved in the PKI, Cakrabirawa, and Gerwani, they would bear the blame for their innocent children and grandchildren. A very wrong policy taken by a nation's leader. Other historical events that Ayu Utami has packaged with historically nuanced critical language can be found in the quote below.

However, prior to the decisive election, a covert operation was planned to twist a process that should have been democratic. At one dawn. One of the commanders brought in the leader of a covert operation to kidnap, and eventually kill, seven Army officers. Colonel Untung, the commander's name. That was the incident that Marja recognized in her history lesson at school as the G 30 S PKI incident. 30 September Movement by the PKI (Utami, 2010: 137-138).

In fact, this is an uprising within the military," said Parang Jati. Then by naming it G 30 S PKI, the Suharto regime leveled the blame and made all PKI supporters responsible for the murder of the seven army officers." (Utami, 2010: 138).

Suharto's decision was criticized in this quote because he generalized the mistakes made by a few people. Moreover, he used violence to crush the communists in this country. When the PKI was dissolved, it was an event this nation will never forget. The treatment and actions taken by the government at that time made all the people restless. This criticism is still directed at the government in power in that regime, so many parties have suffered from this incident.

1.2 Language Embodied in Song

According to Alwi (2005) song is a variety of rhythmic sounds, songs, variety of singing, behavior; method; act. The second definition used by Ayu Utami in the novel *Manjali dan Cakrabirawa*. The language that emerged was manifested into songs that played a role in criticizing the regime in power at that time.

Oh Danny boy, the pipes, the pipes are caling.....(Utami,2010:19).

The song was recorded by Jim Reves between 1960 and 1961. It is possible that the song entered Indonesia in the same year or a year after. One of the few Western songs

allowed by Sukarno. And the song began to be abandoned when Sukarno fell and the Beatles and all other western music won the hearts of the people. If the mother had a bond with Danny Boy, then the bond occurred between 1961 and 1966 (Utami, 2010:147).

Danny Boy. The melody comes from the Irish national anthem. This song tells of the separation of two lovers. The song is then interpreted as farewell as a son who goes to fight, a son who may say goodbye to death. Then. Young old Jacques. 60's era. Young Jacques looking at the world wide open. Jacques is an agitated and anti-war student like Parang Jati today. Jacques is angry at the role of his country, France, in colonialism and the Vietnam war. Jacques sympathized with Asia, which appeared to her eyes as a peaceful agrarian society: a group of slender humans wearing hats and standing in the middle of buffalo rice fields, with mountains and temples in the background. Opponents of the ruling industrial society. West. Jacques who bears the original sin of colonialism and wants to atone for it (Utami, 2010: 120).

The song Danny Boy by Jim Reeves in the '60s is a song about children fulfilling war duties. Jacques criticizes his own people who have colonized many other countries. This song inspired and colored the spirit of the times when Jacques began to hate his own country and he was even willing to give up Europe. This Danny Boy song also marks the changing times, namely the auspicious day of the Indonesian military regime. At this time, the Suharto regime discredited the entire PKI and wanted to rid the country of communism, but by force.

Panon hideung, cheek koneng, irung sharp, euis Bandung (Utami, 2010:122).

This song belongs to the group Bimbo which comes from Russian Folksong, possibly translated in the 60s. This song also colored the relationship between Indonesia and the Soviet Union which was currently warm. This song also marks the era of Soekarno and it is through this song that criticism of the military violence imposed by Suharto against the Indonesian nation is made. All these things tormented the peace of society at that time.

Parang Jati replaces Jim Reeves with Iwan Fals. He pressed the button until the song he chose arrived. People's representatives should be populist....(Utami, 2010:142).

Iwan Fals' song is actually a criticism of the Suharto regime in the 1960s. All members of Cakrabirawa and Gerwani were massacred to the max. In fact, only some of the members of Cakrabirawa were involved in kidnapping army

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officers. This is where criticism of the Suharto regime at that time, he carried out acts of violence to crush all members of Cakrabirawa and Gerwani indiscriminately. Through Iwan Fals' song, direct criticism of President Soeharto at that time should have paid attention to his people and punished those who were guilty, not by generalizing the punishment to innocent people. Genjer-genjer is a very popular song in the early half of the 60's. Bing Slamet sang it in the music of Borovava.

There's nothing political about this song. The poem tells about the genjer plant, which grows a lot in watery niches, which women can harvest, sell in the market, and cut them into pieces and put them in a cauldron as a vegetable (Utami, 2010:147).

The Suharto regime described Gerwani members, wearing thin clothes that showed nipples, cutting the generals' skin and genitals, while singing genjer-genjer. This picture is recorded in the story and the Lubang Buaya monument that Marja visited when she was still in elementary school. Marja never questioned the truth of this story. Until he met Parang Jati who said that all stories about Gerwani were mere slander (Utami, 2010: 148).

Genjer is actually a plant that can give life to humans. However, through this song something is obtained that is contrary to its existence. Even through this song, it is criticized that no politician has the characteristics and roles of this genjer-genjer song. Even more sad, this song is then associated with generals being taken, mistreated, and tortured even though they were not involved in kidnapping the army officer. From some of the songs contained in the text of the novel *Manjali and Cakrabirawa*, it shows Ayu Utami's knowledge of several songs that she recognizes and is associated with the story in her novel.

1.3 Language with Foreign Terms

Ayu Utami presents language with foreign terms in her novels *Manjali and Cakrabirawa*. A foreign term used by Ayu Utami in her novel is a foreign term in English. The language with foreign terms displayed by Ayu Utami in her novel can be seen in the quote below.

*Very impolite, huh! Not very gentleman (Utami, 2010:20).
"Don't call me Om, s'il vous plait, mademoiselle*

The quote above is a critique by Jacques of Yuda who has left his lover even though not directly in front of Yuda. By saying not gentleman. Jacques considers Yuda disrespectful and disrespectful to a woman and equates her position with something that can be entrusted to someone. Jacques's criticism of the treatment and low respect for women is usually carried out by a man named Yuda. In this case, Yuda represents a man who does not respect and is unable to appreciate the existence of women as people who deserve respect. The use of other foreign terms is found in the following text.

"Mother! Mother! Hi, we meet again, Mom! Hello!" While lowering the window pane, Marja screamed in a city boy style that she didn't even realize (Utami, 2010:141).

The quote clearly criticizes Marja's attitude towards her. He kept using Halo even though he was clearly already in the village and that wasn't the same as city life. Marja's figure doesn't even realize what she did to the mother she greeted, the mother would think that the child was impolite.

This time Marja felt that she was being sarcastic too. He likes shopping at Careffour. He likes wearing Levis. He will not miss discounts at Guess, Mango, or Marks & Spencers outlets (Utami, 2010:159).

Jacques again criticizes Indonesians that Indonesians really like foreign products, even though the prices are stifling. However, their economic capacity does not reach the price, so what they do is wait for a discount like Marja did.

1.4 Mystical Language

Mystery is knowledge about something that cannot be understood by ratio or supernatural things that are not reachable by ordinary human reason. In terms of its nature, we divide mysticism into two, namely ordinary mysticism and magical mysticism. Ordinary mysticism is a mystic without any particular power, while magical mystic is a mystic that contains a certain power and usually to achieve a certain goal. This magical mystic can be divided into two, namely white magic and black magic. According to Bagus (2013), mysticism is a spiritual and non-discursive approach to the fellowship of the

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soul with God or anything that is seen as the central reality of nature. What illustrates the use of mystical language can be seen in the quote below.

For Musa, it was the mantra "Cakrabirawa" that saved Indonesia from communism (Utami, 2010:76).

Bhairawa Cakra gave a magical whisper so that the people who had evil intentions against Pancasila carried out a failed coup. That way, Major General Suharto could crush the PKI." (Utami, 2010: 76)

With the massacres that took place in the past, there are some Indonesians who admire the Cakrabirawa that they caused Indonesia's independence. Whereas in the past all people associated with Cakrabirawa were punished with the aim of trying to rid this country of communists. However, through the character of Musa Wanara, Cakrabirawa obtained a defense and gave criticism to those in power during the cakrabirawa and Gerwani torture regimes.

Cursed this Bhairawa Chakra mantra. He never believed in the occult. Or, at least, if occult things exist, they are irrelevant to her life. But now he has to deal with the consequences of people's belief in those irrational things (Utami, 2010: 73).

Musa Wanara's belief in the Cakrabirawa spell was what gave him bad luck when he entered the crocodile pit near the Calwanarang temple. Yuda criticizes that one can believe in supernatural things, but not to relate them in the current life. So as a result of what happened to Musa Wanara, he was trapped by these supernatural things.

Jacques continues to ramble on: In turn, the relationship of Indonesians with the spirits has turned into a purely functional and materialistic relationship. In the past, the relationship between humans in Java with their ancestors and spirits was reciprocal. Javanese people respect the spirits and the spirits take care of nature. Now, supernatural and metaphysical things are only believed to be for profit. Cheating. Pesugihan. Hypnosis (Utami, 2010: 159).

This is the critique that Jacques conveyed to the Indonesians that nowadays people's belief in spirits is so reduced that they even ignore that belief. However, there are some people who value ancestral spirits, only to gain profit and commit crimes.

1.5 Erotic Language

Eroticism according to (Alwi, 2005) is defined as (1) a state of awakening lust; (2) persistent desire for sexual desire. Furthermore, Sutejo (2010) describes the division of erotic images, namely biological eroticism and metabiological eroticism. Biological eroticism is the depiction of sexuality events visualized by historical authors clearly, openly, transparently, and in detail. However, metabiological eroticism is a mental experience that departs from sensory experience to express sexuality issues symbolically, metaphorically, and packaged in a subtle aesthetic discourse. Ayu Utami expresses criticism of a character's thoughts or behavior towards other characters related to eroticism, without the quote below.

After all, Marja thinks the military has a distinctive sex appeal. At least as a fantasy. Sometimes he likes to ask Yuda to wear a uniform to play love. She likes to imagine Yuda as a savage warrior in the middle of a war, and herself a country girl accused of being a spy. Their courtship took place in the interrogation room. He can also imagine Yuda as a simple soldier and he is a village dangdut singer who likes to twist his hips in performances. He likes to imagine even the most unnatural intercourse. And in such a fantasy moment, he asked Yuda to take off his entire uniform (Utami, 2010: 50).

In the quote it is very clear that Marja is clearly Judas' lover, but on the other hand she says that Judas is a savage warrior in war even in making love she is like that. Marja who incarnates as a village girl and Yuda as a soldier, they commit immoral acts in the interrogation room. In her dreams, Marja also imagined Yuda as a simple warrior but she still had an affair with Marja who incarnated as a dangdut singer. In fact, they made that romance beyond the bounds of reasonableness. This is a critique of a soldier either as a savage or unassuming soldier, still legitimizing the act of romance even though he is not a legitimate wife.

Not all men are willing to have sex in predictable transactions in the red light district. Just like not all men want to rape. Why make love to women who do not thirst for our bodies? Yuda felt insulted if he had to buy. He knew his body was the body of a cupid. He knew he could please women in many ways. He is a passionate lover. He just wants to make love to attractive women who desire him. And meanwhile that woman is Marja, the wild cat who never dries up. Ah, Marja, whose legs are always moist and warm (Utami, 2010: 56).

The quote above is a monologue that Yuda said when he was in a brothel with Musa Wanara. Through the character Yuda, criticism is given to the figure of Musa Wanara who has sex with any woman. However, Yuda here has a different principle that he only wants to have romance with his girlfriend, namely Marja.

The only thing that is special is his wide smile as if it can fit all parts of the male genital organs into it. The rods and balls. His body did not have the pieces to be able to perform acrobatics. Intellectual tools may not be enough to bring exciting fantasy to life. He had no upbringing that could free him from this stuffy room (Utami, 2010: 61).

When offered by Musa Wanara to have sex with the prostitute, Yuda did not refuse rudely in front of Musa because he upholds a sense of solidarity, he chose to enter the room with the woman, but did nothing. Yuda only talked with the woman, through Yuda's character, Ayu Utami gave criticism that this woman did not have any education and abilities, even making love, she was not the same as the quality of an educated person like Yuda's lover, Marja. This prostitute can't get out of that place which is symbolized by the author as a stuffy room, she just stays in that place to accept the treatment of men who want to satisfy her lust. And this woman said that she rarely met good men like Yuda, most of them treated her harshly. Marja, which is raised by the author as a critic of men. He said that in general men treat women with lust and view women as mere objects.

1.6 Spoonerism Language

Spoonerism and nicknames are also used by Ayu Utami in the novels of *Manjali and Cakrabirawa* as the language of delivery of social criticism. The language of the pun can be seen in the following quote.

*The sissies laughed horribly while saying cakrabirawa, cakrabirawa. They refer to a handsome man. Cakrabirawa: very cute. Such was the effeminate language that was developing at that time. Previously, they told a joke that was Garin Nugroho, which was crisp or not funny. They listen to the vent, the outpouring of the heart, and entertain with the sutras, that is, never mind. That's when handsome boys enter and they giggle while screaming cakrabirawa (Utami, 2010: 136-137).
Sumi screamed, "Ouch! Chakrabirawa! Make ike a gerwani!"
I mean, gosh, it's so cute, it makes me so irritated.*

"Hush! Sumi! Do you know that many Cakrabirawa and Gerwani were killed even though they were not involved in the G 30 S PKI?" (Utami, 2010: 194).

This is a criticism of someone who is blind to history and even underestimates something very tragic for some people who have experienced it. Cakrabirawa is a group of communities who were punished by the military that was formed during the Suharto regime. They were tragically crushed in this country so cruelly that even their family members have no more rights in this country.

However, there were two days he spent the night with the Pontiman Satalip family, nicknamed Parang Jati with the KDSH title, Village Head for Life (Utami, 2010: 187).

This village head was nicknamed for life because he did not want to give up his position because he had conspired with the illegal pilots in the village. It is even described that the village head's house is very prominent among the houses of other residents. So it is clear that he has made deviations. Criticism of someone who has been trusted to lead the community instead abuses that power.

Because, in the next age, young people no longer want to listen to Jim Reeves. They will soon be drinking The Beatles, which had previously been banned by His Excellency President Sukarno for the rest of his life. PYM Soekarno condemned Beatles songs as giddy music (Utami, 2010:122).

"The President for Life is now a joke, because he has no fangs anymore," the student said to young Jacques. The Army pulled out his teeth. Then the boy tripped over Danny Boy, as if celebrating the remnants of an era that was about to be left behind. But the song accompanied Jacques' first meeting with Indonesia (Utami, 2010: 122).

Soekarno was also criticized as Your Excellency The President for Life has a God-like nature. The power possessed so that he is free to decide policies on his own considerations. Like some of the puns given to Beatles songs, namely *ngak-ngok* music, in the past he also banned foreign songs from entering Indonesia.

But that's the lucky name: Supersemar. The letter that legitimized Suharto rule for more than thirty years. Super Semar. Super. Semar. Super...Semar.....(Utami,2010: 121).

Supersemar is a historical event that is highly glorified until now. However, in this quote, it seems as if it is twisted into something that is not

worth anything at all. This is related to criticism of the regime in force at the time, the military regime that wanted to rid this country of communists, but by means of violence. Even people who do not feel guilty are also subjected to torture and punishment.

CONCLUSION

The language used to convey Ayu Utami's social criticism is language related to historical events, language embodied in songs, use of foreign terms, ambiguous language, language related to mystical elements, straightforward language, language related to eroticism, language of play and nickname.

The whole use of this language style is deliberately presented by Ayu Utami as the author to give the meaning that will be conveyed to the reader. The functions of the language for delivering social criticism used by Ayu Utami are 1) language related to historical events to provide readers with an overview of the characters who are the targets of Ayu Utami's criticism in her novels *Manjali dan Cakrabirawa*; 2) the language that is realized with the song can represent the spirit of the times that occurred in a nation. So some songs such as Jim Reeves, Iwan Fals, Genjer, were presented by Ayu Utami to illustrate the turbulent atmosphere at that time; 3) the use of language in which there is a foreign term to criticize the colonial nation which has colonized many other countries including Indonesia. And the criticism is also directed at Indonesians who prefer foreign products and are consumptive; 4) the use of mystical language serves to support the course of the story because it is closely related to the puzzles and mysteries contained in *Manjali dan Cakrabirawa*; 5) language in which there is an erotic element, this cannot be separated from Ayu Utami's criticism of military officials who carry out sexual gratification in an unnatural way. People believe that the existence of the military is to protect the people but in reality the military commits moral lapses; 6) the language of play and the giving of nicknames functioned as how great the rulers were at that time, but

from that greatness, they carried out policies that made the people very miserable.

There are still many opportunities to conduct research related to the object of research in the *Manjali dan Cakrabirawa* novel by Ayu Utami, namely 1) The language of sexuality used by Ayu Utami in the novels *Manjali dan Cakrabirawa*; 2) Gender issues in *Manjali dan Cakrabirawa* novels; 3) Aesthetic Response in *Manjali dan Cakrabirawa* novels.

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