

**PROLOGUE AND EPILOGUE NARRATIONS OF
*MATA NAJWA: PEJABAT PEMBURU RENTE***

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Abstract: The study of stylistics has grown wider in literatures and in linguistics. Stylistics provides linguistic features that support the interpretation of certain text so that the investigation becomes comprehensive. This research aims at finding stylistic features of the narrations of the prologue and epilogue of Mata Najwa talk show in an episode entitled *Pejabat Pemburu Rente*. Using ear-catching word arrangements, the prologue and epilogue successfully attract the audiences' attention and, thus, the talk show becomes one of the most popular TV show in Indonesia. The stylistic features observed in this research are based on deviation and parallelism. This is a descriptive qualitative research. The data source is Mata Najwa show with the sub-title *Pejabat Pemburu Rente*, while the data are the prologue and the epilogue of the show. The analysis shows three features in the prologue as well as in the epilogue: figurative language, sound repetition and word repetition.

Keywords: stylistic, figurative language, sound repetition, word repetition

INTRODUCTION

Language style can be an identical characteristic that reflects the particular features of certain texts. Generally, although readers are not capable in describing the exact pattern of the language style, recognizing the general characteristics of particular texts would lead to the understanding of the type of texts the readers are working on. For example, commonly, people can differentiate a short story, a poem and a manual cell phone book though they cannot depict the systematic features of each text. Stylistics comes out as a branch of linguistics concerned with the study of style of a text. By using stylistic approach, researchers may get concrete prove that support their interpretation of the language style of given texts.

This research observes the stylistic features used in the prologue and epilogue narrations of Mata Najwa talk show. The prologue and epilogue parts of this talk show are the interesting parts that introduce and close the topic of the show using ear-catching word arrangements. Thus, common audience

could admit the topic though very commonly the topics discussed in the show are deliberated as a "heavy" topic. The popularity of the language style used in the prologue and epilogue parts of Mata Najwa talk show had even ever used by irresponsible group in order to create black campaign in the president election 2015. The group copied the language style of the narration to create the black campaign against one of the candidates.

This research focuses on the narrations of the prologue and epilogue of *Mata Najwa* aired on 18 November 2015 with the sub-title *Pejabat Pemburu Rente*. This episode was chosen as this is a remarkable episode deliberated as a "whistle blower" in revealing the notion of code of ethics violation involving the former Head of the Indonesian House of Representatives, Setya Novanto. The introduction part (the prologue) becomes an interesting segment that draws the audiences' attention to the case while the ending (the epilogue) attracts the audiences' attention to the crucial incidents happened in the

country that leads to longer investigation. The stylistic features found in the analysis were then used as the basis of composing the “foregrounding” of the narrations.

STYLISTICS

The Development of Stylistics

In ancient Greece, language studies develop into three different branches: poetic, rhetoric and dialectic (Wales 2001). Poetic refers to the composition of poetic works that then develops into literary criticism. Rhetoric is the study of how to create impressive speech while dialectics is the study of how to form a dialogue. These last two branches develop into stylistic studies.

Generally, the term “style” means the appearance of everything or a manner of a way. In the field of literature, Leech (1969) states stylistics as the study of the use of the language in literature. The other statement derived from Aslam, et al (2014) who describe stylistics as a branch of applied linguistics that concerns with the study of style in texts. Furthermore, Verdonk (2002) emphasizes that stylistics does not only concern with the distinctive expression in language but also with its purpose and effect.

The different opinions about whether stylistics only deals with literary texts or whether this study could be applied in non-literary texts come up as the development of the study itself. Before the 20th century, the study of style or stylistics had only concerned with literary texts. Stylistics then grows to deal not only with literary texts, such as poetry, prose, and play; but also with non-literary texts, e.g. law, religion, newspaper, advertisement, etc. The occurrence of stylistics provides concrete linguistic features that support the interpretation, in stylistics it is called as “foregrounding”, of a text. This would help researchers in underlying their interpretation with objective, scientific, as well as concrete quantifiable data.

Research with stylistic approach is also conducted through specific procedures that support the validity of the interpretation.

Foregrounding in Stylistics

Verdonk (2002) describes foregrounding as the psychological effect, by means of affecting the readers’ emotion and feeling, which occurs within particular texts. Foregrounding can also be considered as the interpretation of the stylistic elements of the text. The foregrounding elements range almost in all levels of linguistic, such as lexical, phonology, syntax, semantic, etc.

As what have been stated before, stylistics is different from literary criticism in the way that stylistics provides linguistic proven in supporting the interpretation. Besides, stylistics is not only an act of giving comment to a particular works but also providing concrete elaborative explanation about the purpose of the works. Thus, a set of procedure becomes the basis of the analysis. Foregrounding is drawn by applying two devices, deviation and parallelism. Deviation is a phenomenon when a set of rules or expectations are broken in some way while parallelism is the over regularity or the repetitive structures. Both deviation and parallelism are used to attract attention and create memorability.

RESEARCH METHOD

This research is a descriptive qualitative research that attempts to analyze the social phenomena in the society (Cresswell 1998). The social phenomena objected in this research is the phenomena of language style in the prologue and epilogue narrations in Mata Najwa talk show. This is also a descriptive research that aims to describe the details phenomena using stylistic approach.

The source of data is *Mata Najwa* talk show broadcasted on Metro TV, 18 November 2015, with the sub-title *Pejabat Pemburu Rente*. The data are the prologue and the epilogue parts of

the show. The data were obtained through observance and note-taking techniques. The data were analyzed using two standard devices in stylistics, deviation and parallelism. These devices were then used to compose the foregrounding of the narrations.

RESEARCH FINDINGS

Before presenting the findings, below are the scripts of the prologue and the epilogue narrations of *Mata Najwa: Pejabat Pemburu Rente*:

Prologue:

*Selamat Malam, saya Najwa Shihab, Tuan Rumah Mata Najwa
Kisah para pemburu rente di Indonesia
Mereka yang hidup dan besar dari fasilitas dan akses negara
Mereka ada di sekujur birokrasi negara di pemerintahan dan wakil rakyat kita
Negara bagi mereka hanya tunggangan kekuasaan dan kekayaan menjadi tujuan
Jabatan politik menjadi modal, pengabdian utamanya memburu kapita
Di manakah martabat diri dan negara? Sebegitu bangkrutkah moral pejabat kita?
Inilah Mata Najwa: Pejabat Pemburu Rente*

Epilogue:

*Para pemburu rente merajalela menggadaikan negara seperti terlatih dan sudah biasa
Kekuasaan yang bersekutu dengan korporasi sering tak malu menjual murah negerinya sendiri
Penyalahgunaan wewenang politik makin ramai dengan pelbagai taktik
Jangan salahkan watak korporasi melobi sesiapa pejabat berkuasa yang mudah dibeli
Itulah era safari korporasi kepejabat dan elit kasak kusuk meminta beking politik
Kebiasaan lama yang sulit berubah terjadi karena korupsi dan ketamakan dianggap biasa
Selama para pejabat menghamba harta benda negara akan terus dijadikan sapi perah penguasa*

Saham kosong dan proyek tersedia begitulah kisah pejabat negara merendahkan dirinya

Pada merekalah konsep belanegara perlu diberikan mereka yang menjual Indonesia melalui sebetuk kebijakan

Based on the analysis, there are three major findings of the stylistic features of the above prologue and epilogue. They are figurative language, sound repetition and word repetition.

Figurative Language

Figurative language is derived from the semantic deviation analysis. There are four types of figurative language in the prologue and in the epilogue.

Figurative language in the prologue

Hyperbole, metaphor, personification, and symbol are types of figurative language found in the prologue narration. The distribution of figurative language in the prologue can be seen in *Figure 1*.

Hyperbole is the most used figurative language in the prologue. It is a kind of figurative language which uses an exaggerated or extravagant statement to create stronger emotional feeling or a greater effect:

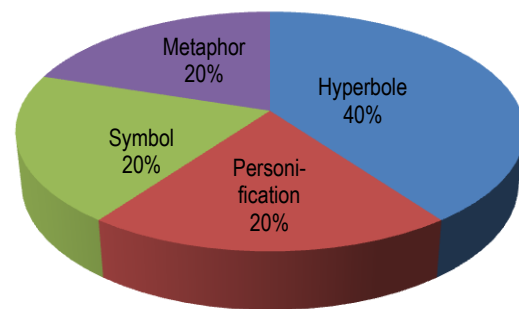


Figure 1: *The Distribution of Figurative Language in the Prologue*

Jabatan politik menjadi modal, pengabdian utamanya memburu kapita.

Dimanakah martabat diri dan negara? Sebegitu bangkrutkah moral pejabat kita?

Personification is a type of figurative language used by giving the attributes of a human being to an

animal, an object, or a concept (Perrine & Arp 1992). In personification, the figurative term of the comparison is always a human being, whether in its behaviors, feelings, or other human attributes:

*Mereka ada di **sekujur birokrasi negara** di pemerintahan dan wakil rakyat kita*

Another figurative language in the prologue is symbol. It is defined as something that means more than what it is. In the prologue, *Para Pemburu Rente* is the symbol of government officials who do corruption to enrich themselves. Furthermore, *mereka* in the following phrase also refers to the symbol:

*Kisah **para pemburu rente** di Indonesia. **Mereka** yang hidup dan besar dari fasilitas dan akses negara.*

Meanwhile, metaphor compares two different objects directly without comparative words. There is only one metaphor in the prologue:

***Negara bagi mereka hanya tanggungan kekuasaan** dan kekayaan menjadi tujuan*

Figurative language in the epilogue

The same types of figurative language, personification, symbol, hyperbole and metaphor; are also found in the epilogue. *Figure 2* shows the distribution of figurative language in the epilogue part.

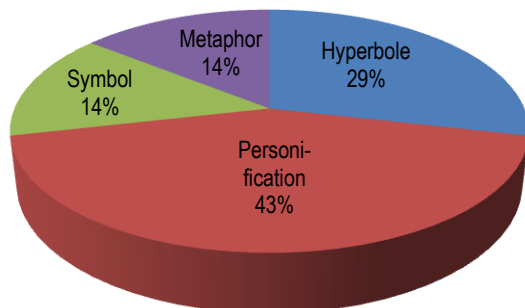


Figure 2: *The Distribution of Figurative Language in the Epilogue*

There are three personifications in the epilogue. Thus, it is considered as the most used one:

Kekuasaan yang bersekutu dengan korporasi sering tak malu menjual murah negerinya sendiri

Jangan salahkan watak korporasi melobi ke siapa pejabat berkuasa yang mudah dibeli.

Itulah era safari korporasi kepejabat dan elit kasak-kusuk meminta beking politik

Below is the sentence using symbol and hyperbole together at once. The phrase *para pemburu rente* symbolizes the corrupt government officials while the exaggerate expression or hyperbole reflects in *merajalela menggadaikan negara*:

***Para pemburu rente** merajalela menggadaikan negara seperti terlatih dan sudah biasa*

Hyperbole is also used together with metaphor. The hyperbole part is seen in the use of *pejabat menghamba harta benda* to portray the greedy government officials. On the other hand, the comparison of *negara* and *sapi perah* is categorized as metaphor:

Selama para pejabat menghamba harta benda negara akan terus dijadikan sapi perah penguasa.

Sound Repetition

Sound repetition is part of phonological parallelism analysis. In this section, part of sounds is repeated in order to create rhythmic expressions.

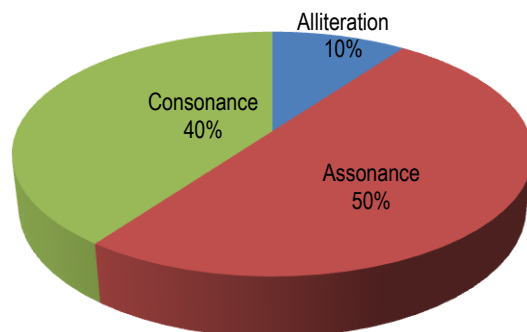


Figure 3: *The Distribution of Sound Repetition in the Prologue*

There are three types of sound repetition in the prologue as well as in the epilogue parts, alliteration, assonance, and consonance. The three types of sound repetition are usually used together in one line.

Sound repetition in the prologue

The distribution of sound repetition feature in the prologue is shown in Figure 3.

The most dominant sound repetition in the prologue is assonance. Cuddon (1999) describes assonance as the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony. Assonance is also known as vocalic rhyme:

Mereka ada di sekujur birokrasi negara di pemerintahan dan wakil rakyat kita (/a/)

Mereka yang hidup dan besar dari fasilitas dan akses negara (/a/)

Negara bagi mereka hanya tunggangan kekuasaan dan kekayaan menjadi tujuan jabatan politik menjadi modal, pengabdian utamanya memburu kapita (/a/)

Dimanakah martabat diri dan negara? Sebegitu bangkrutkah moral pejabat kita?(/a/)

The other type of sound repetition in the prologue is consonance. It refers to the repetition of identical consonance before and after different vowels (Cuddon 1999). The concept of consonance and alliteration usually overlap one another. The difference is in the state that consonance does not only occur in the beginning but also in the other parts of the words:

Mereka yang hidup dan besar dari fasilitas dan akses negara (/s/)

Mereka ada di sekujur birokrasi negara di pemerintahan dan wakil rakyat kita (/r/)

Negara bagi mereka hanya tunggangan kekuasaan dan kekayaan menjadi tujuan (/n/)

Jabatan politik menjadi modal, pengabdian utamanya memburu kapita (/a/)

The last sound repetition is alliteration. It is defined as the repetition of consonants especially at the beginning of words, or stressed syllables (Cuddon 1999). Unlike assonance and consonance, the use of alliteration is not too obvious in the prologue part:

Kisah para pemburu rente di Indonesia (/p/)

Sound repetition in the epilogue

Alliteration, assonance, and consonance also appear in the epilogue. The distribution of sound repetition in the epilogue is shown in Figure 4.

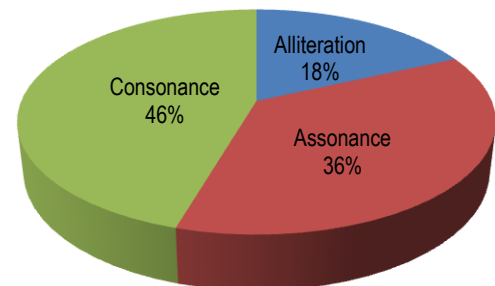


Figure 4: *The Distribution of Sound Repetition in the Epilogue*

The most dominant one is consonance. Below are some examples of consonance in the epilogue:

Penyalahgunaan wewenang politik makin ramai dengan pelbagai taktik(/k/)

Kekuasaan yang bersekutu dengan korporasi sering tak malu menjual murah negerinya sendiri (/k/)

Selama para pejabat menghamba harta benda negara akan terus dijadikan sapi perah penguasa (/p/, /b/, /n/)

Some examples of assonance in the prologue are seen in the following data:

Penyalahgunaan wewenang politik makin ramai dengan pelbagai taktik (/i/)

Selama para pejabat menghamba harta benda negara akan terus dijadikan sapi perah penguasa (/a/)

Kekuasaan yang bersekutu dengan korporasi sering tak malu menjual murah negerinya sendiri (/u/, /i/)

Alliteration appears quite often in the epilogue although it is not the dominant one. Below are some data that employ alliteration:

Kebiasaan lama yang sulit berubah terjadi karena korupsi dan ketamakan dianggap biasa (/k/)

Penyalahgunaan wewenang politik makin ramai dengan pelbagai taktik (/p/)

Word repetition

In syntax level, parallelism occurs in word repetition. The repetition of words is seen in the form of anaphora. Anaphora is the type of repetition when words or groups of words in successive clauses are repeated (Cuddon 1999).

Word repetition in prologue

Anaphora rarely occurs in the prologue part. It is only seen once in the use of *mereka* which is repeated in the next clause:

***Mereka** yang hidup dan besar dari fasilitas dan akses negara*

***Mereka** ada di sekujur birokrasi negara di pemerintahan dan wakil rakyat kita*

Word repetition in epilogue

Similarly, the repetition of *mereka* also occurs in the epilogue part:

*Pada **mereka**lah konsep bela negara perlu diberikan. **Mereka** yang menjual Indonesia melalui sebetuk kebijakan*

DISCUSSIONS

The prologue becomes an important part of the show as it introduces the topic of the show. Likewise, the epilogue is also important as it shows the conclusion of the case. Furthermore, both of them show the audiences that something is in the case. The analysis shows three major stylistic features of the prologue and epilogue parts of *Mata Najwa: Para Pemburu Rente*. The three major stylistic features are classified as:

1) figurative language, 2) sound repetition and 3) word repetition. In both parts, sound repetition becomes the most dominant feature followed by figurative language. Meanwhile, word repetition is the least used feature. The distribution of the stylistic features is shown in *Figure 5* and *Figure 6*.

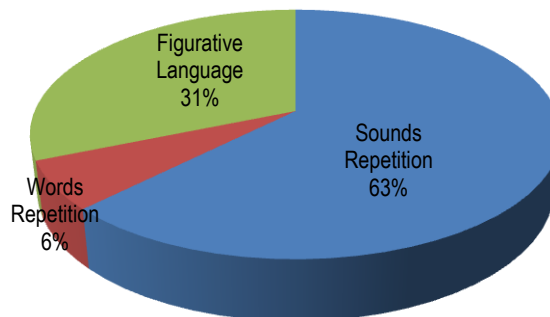


Figure 5: *The Distribution of the Stylistic Features in the Prologue*

Considering the topic of the show, the notion of code of ethics violation by Setya Novanto, it is actually not a “light” topic that could be understood easily by public audiences. Thus, understandable vocabularies that flow in such a way are important in order to give plausible understanding for general audiences. The stylistic analysis shows there is no lexical deviation, especially in the form of neologisms, which possibly arouse the audiences’ thought as the vocabularies are rarely used. On the other hand, with the intention of giving easily understood explanation, the writer decides to make use of sound repetition techniques. The application of alliteration, assonance, and consonance create rhythmic utterances, or I can say “ear-catching expressions”, that unconsciously help audiences in understanding the topic. This finding is proper with the theory stated by Duboviciene & Skorupa (2014) who say that alliteration, consonance, and assonance are meant to be attention-grabbing features that provide expressions with strong beating rhythm.

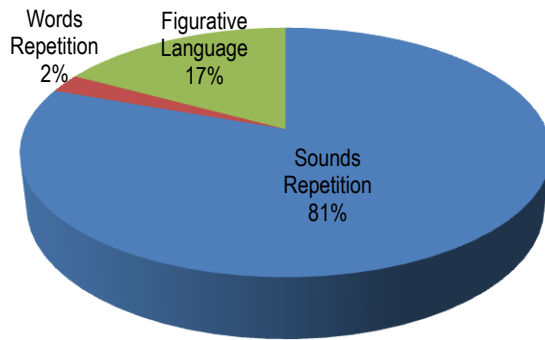


Figure 6: *The Distribution of the Stylistic Features in the Epilogue*

The second stylistic feature, figurative language, is used in order to maintain the texts with “beautiful” expressions. The use of figurative language is proper in any types of writing by means of giving artistic senses to the texts. Personification, hyperbole, metaphor, and symbol are types of figurative language found in the prologue as well as in the epilogue. The use of personification gives abstract or non-human elements within the texts with human attribute to make the idea more concrete. The abstract things like *birokrasi*, *korporasi*, *kekuasaan* become more concrete by putting them side by side with human attributes. Furthermore, these attempts successfully increase the dramatic effect of the texts. Similarly, in their research of stylistic features in advertising slogans, Duboviciene and Skorupa (2014) say that personification may give interesting, more attractive, and more dramatic senses in a figure of speech. Meanwhile, in both parts, hyperbole is seen in the use of some exaggerate expressions, such as *para pemburu rente merajalela*, *memburu kapita*, *sebegitu bangkrutkah moral pejabat kita*. To sum up, hyperbole is used to present the “greedy” characteristic of the irresponsible government officials who do corruption to enrich themselves. The use of hyperbole emphasizes that the corruption activities have become a very serious problem in this country that must be overcome quickly. Metaphor is also employed in both parts

by comparing two different-unrelated things. In both parts, metaphor is used to define *negara* (the country, Indonesia) which is compared with *tunggangan* and *sapi perah penguasa*. The writer seems to portray the condition of the country that recently becomes tool for the greedy officials to gain profit for their own sake. The last type of figurative language found in the texts is symbol. Symbol is used to express the actors of corruption act by symbolizing them with the term *para pemburu rente*.

The last stylistic feature, word repetition, is actually rarely found in both texts. Anaphora occurs with the repetition of *mereka*. Thus, it can be interpreted that anaphora is used to emphasize the parties, the main “actor” of the prologue and the epilogue narrations, which is symbolized as *para pemburu rente*, that have to be responsible for the corruption activity in Indonesia. By correlating *para pemburu rente* with the corrupt officials and repeat the word *mereka*, which refers to *para pemburu rente*, several times, the emotion of the audiences is somehow aroused. This finding is correlated with the theory proposed by Cuddon (1999) who said that anaphora is used to appeal to the emotions of the audience in order to persuade, inspire, motivate and encourage them.

CONCLUSION

Based on the above analysis, it can be concluded that the stylistic features found in the prologue and the epilogue parts of *Mata Najwa: Para Pemburu Rente* show similar results. The stylistic features are classified into three major features: figurative language, sound repetition, and word repetition. Four types of figurative language in the prologue and epilogue are personification, hyperbole, metaphor, and symbol. Three types of sound repetition found in the prologue and epilogue are alliteration, assonance, and consonance. Meanwhile, anaphora

is the type of word repetition found in the prologue and epilogue.

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