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## INTRODUCTION OF CULTURE THROUGH CHILDREN'S LITERATURE THE LITTLE BEADS ON MY DRESS: STYLISTIC STUDY

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**Abstrak:** *This study describes the style of language used in the children's story The Little Beads on My Dress. This research is a qualitative descriptive study which aims to explain the style of language used in the children's story. The style of language that will be analyzed is the style of language from the aspect of story structure that occurs in the story and is associated with efforts to introduce the culture of one of the tribes in Indonesia, namely the Dayak Bahau tribe. The events that occur in the children's literature are imaginative works by the author which are told to occur in a village that actually exists in Indonesia, just as the traditions that are told in the story are also original traditions carried out by the Dayak Bahau tribe.*

**Keywords:** *stylistics, story structure, Dayak Bahau*

**Abstrak:** Penelitian ini menjelaskan gaya bahasa yang digunakan dalam cerita anak The Little Beads on My Dress. Penelitian ini merupakan penelitian deskriptif kualitatif yang bertujuan untuk menjelaskan gaya bahasa apa yang digunakan dalam cerita anak tersebut. Gaya bahasa yang akan dianalisis adalah gaya bahasa dari aspek struktur cerita yang terjadi di dalam cerita dan selanjutnya akan dikaitkan dengan upaya dalam pengenalan budaya dari salah satu suku yang ada di Indonesia, yaitu suku Dayak Bahau. Peristiwa yang terjadi pada cerita anak tersebut merupakan karya imajinatif oleh pengarang yang diceritakan terjadi di desa yang benar-benar ada di Indonesia, sama halnya dengan adat yang diceritakan juga merupakan adat asli yang dilakukan oleh suku Dayak Bahau.

**Kata Kunci:** gaya Bahasa, struktur cerita, Dayak Bahau

### A. INTRODUCTION

Among vast matters concerning literature, one thing, for sure, to be discussed is the element of beauty contained in it. Many purposes are meant to be the reasons of the birth of a literary work such as giving good impressions, implying messages, and for entertainment purposes, all of which are made in such a way in the form of an interesting work that contains aesthetic elements. As Kamarudin (2013) implies that the birth of a literary work cannot be separated from the realities of life that occur in the midst of society and are combined with the imagination of the author which is finally set forth in a work that has beauty.

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One example of a literary work is children's literature which of course has an element of beauty as all literature works do. The thing that distinguishes children's literature from other literature is essentially the elements of beauty, entertainment, conveying messages, and providing exemplary examples aimed for children as connoisseurs of a literary work. Kartika (2015) says that children's literature can focus on children aged 0-12 years.

As all literary works in general, children's literature can also be used as an educational medium that can be used in conveying moral messages that deserve to be role models. Educational goals can also be carried out through children's literature, as stated by Pertiwi and Rosmiati (2022) that children's literature is a medium that can be used to measure good children's reading.

In writing literary works, the delivery of ideas or messages will of course use broad vocabularies, yet not randomly include all vocabularies that the writers have in a written form (Prasetyo, 2020). Often the meaning in a literary work is determined by the style of language used by the author. The style of language in question can be seen from various aspects, such as structure, choice of words, grammar or grammatical, and the dialogue used in the literary works. In addition, Sudjiman (1993) states that another function of the use of language style, apart from conveying ideas, is for a literary work to have an element of beauty. Keraf (1994) theoretically adds that a varied language style will also eliminate the impression of monotony and boring atmosphere, especially in a work of children's literature which is of course aimed for children who get bored easily.

In literature, the selection and the use of vocabulary that will form a style of language in a literary work is known as style of language or diction whose study is called stylistic study. According to Satoto (2012) stylistics is a style or style used by a person in describing or expressing himself. Murotjonovich (2022) adds that stylistics is a link between language and literary criticism.

The object that will be studied in this research is a children's literature entitled *The Little Beads on My Dress* by Asanti (2020). This book links the characters and events that occur in it with one of the cultures in Indonesia, namely the cultures of Dayak Bahau tribe. This book tells the story of a girl from the Dayak Bahau tribe named Teting who is about to

celebrate Adat Tawah and for some reason needs the help of her good friend Tening, to prepare her traditional clothes that she will wear at the traditional event.

In addition, this study will analyze the structure of the story by using six main elements in a narrative text, namely abstract, orientation, complicating action, evaluation, resolution, and coda (Labov, 1972). Abstract explains a brief summary about the whole point of the story. Orientation describes the time, place, participants, and the events of the story. Complicating action refers to the main events of the story which lead the plot to move forward. Evaluation refers to commentary toward the events that occur in the story. Resolution refers to the actions that resolve the complications that happened in the story. Coda refers to the moral message that can be learned from the story or something from the story that can correlate its reader and the aforementioned narrative.

Based on the explanation above, this study will conduct a stylistic analysis on the book entitled *The Little Beads on My Dress* to describe the style of language used by the author in conveying ideas and messages through a work of children's literature. As previously discussed, the function and purpose of children's literature is to entertain and convey messages that are educational in nature to the audience, namely children.

## **B. REVIEW OF LITERATURE**

Literary works, of course, are made by considering the element of beauty in conveying the message that the author wants to convey to connoisseurs of these literary works, including children's literature. The existence of an effort to provide an element of beauty in children's literature is of course inseparable from the choice of vocabulary used, which the author is aware of or not, will give a style of language that is unique to the work or perhaps unique to the author.

The style of language used in every work of children's literature is of course interesting to study through stylistic research, considering the many considerations that children's literature authors might make to convey a message through their work. Much research has been conducted on stylistics in children's literature that is relevant to this research. The first is a study entitled *Pedagogical Stylistics of Indonesian Children's Tales in the Context of Javanese Culture*, written by Avianty, et al (2023). This study tries to analyze the style of

language that exists in an Indonesian fairy tale and the style of language used by a teacher who tells the story orally.

Second, namely *Kajian Stilistika dalam Budaya Mendongeng Masyarakat Melayu Jambi* by Kamarudin (2013). The object of this research is the fairy tale *Si Kelingking* and tries to describe the choice of sound, diction, and the use of figurative language in the Jambi Malay fairy tale. This research shows that there is the use of assonance and alliteration sound aspects, the use of foreign language vocabulary, and the use of several types of figure of speech in the children's literature.

Third, namely *Kajian Stilistika pada Kumpulan Cerita Anak* oleh Direktorat Jenderal Pajak Republik Indonesia by Pertiwi and Rosmiati (2022). The objects of this research are three fables entitled *Raja Lebah dan Satu Sendok Madu*, *Kisah Anjing dan Kelinci*, dan *Kisah Semut dan Jangkrik*. This study tries to analyze the diction, style of language, and imagery contained in the children's story. The results of this study indicate that the children's stories use denotative, connotative, concrete words, figurative language, and imagery in conveying ideas and thoughts to the reader.

## C. RESEARCH METHOD

The method of this research is qualitative descriptive method that uses stylistic analysis in explaining the style of language used in the children's literature *The Little Beads on My Dress* by Asanti (2020). According to Ratna (2009) stylistics is the science of style in which style in general is a variety of ways that are unique or distinctive about how things are expressed and described in a certain way so that the author's main goal can be achieved optimally. The analysis carried out also aims to see how the author uses a certain style of language to provide a work that is entertaining, not monotonous, educational, and at the same time trying to introduce the culture of the Dayak Bahau tribe, which is one of the tribes in Indonesia.

## D. RESULTS AND DISCUSSION

### 1. Structure

The structure of the story entitled *The Little Beads on My Dress* is formed by five elements. The elements are orientation, complicating action, resolution, coda, and

evaluation. The design of the structure is orientation-complicating action-resolution-complicating action-resolution-coda which is sequentially designed in such a way that brings ups and downs tension to the reader, while the element of evaluation happens throughout the story.

**Table 1. Orientation**

Indonesian Line	English Line
<p>a. "Halo! Namaku Teting."                      b. "Aku tinggal di desa Tering Lama Bersama Mamak, Bapak dan kakak perempuanku, Bulan."                      c. "Aku juga punya seorang sahabat, Namanya Tening."                      d. "Tening mempunyai adik kecil yang lucu dan lincah bernama Tigang."                      e. Hari ini semua orang tampak sibuk.                      f. Bapak, mamak dan Kak Bulan biasanya sedang memberi makan babi-babi dan membersihkan kendang d belakang rumah.                      g. Tapi hari ini adalah hari yang sangat istimewa. Hari ini kami semua sedang bergembira menyambut Adat Tawah.                      h. Kami, orang Dayak Bahau, merayakan adat Tawah untuk mengucapkan syukur kepada Dewi Padi setiap tahun.                      i. Kami biasanya saling mengunjungi dan menyalakan api unggun di malam hari sambil menari dan bergembira Bersama.                      j. Dan sebelum adat Tawah dimulai, banyak persiapan yang harus dilakukan oleh setiap keluarga.</p>	<p>a. "Hello! My name is Teting."                      b. "I live in Tering Lama Village with my Mother, Father and older sister, Bulan."                      c. "I also have a bestfriend. Her name is Tening."                      d. "Tening has a funny and lively younger brother named Tigang."                      e. Everyone is busy today.                      f. Usually, father, mother and my older sister, Bulan, feed pigs and clean the pigsty.                      g. But today is a special day. Today, all of us are happy to celebrate Adat Tawah.                      h. We, the Bahau Dayak people, celebrate Adat Tawah every year to give thanks to the Goddess of Rice.                      i. We usually visit each other's house and light the bonfire at night while dancing and having fun together.                      j. And before the celebration begins, a lot of preparation must be done by each family.</p>

Looking at the data above, the lines show that the orientation element happens at the beginning of the story as the introduction of the main character in line a, the family in line b and some other characters in line c and d that take a role in the plot of the story. This part

also describes the situation that several characters are usually being involved at the moment which is stated in line e and f, next the day setting of the story which is implied in line g. The introduction of common activities done by the characters in line f, at the same time, becomes the way of the story to introduce the culture of having a pig farm.

The introduction of the day setting also becomes the first step to the introduction of Adat Tawah culture. Line g describes the setting takes place on the day before Adat Tawah celebration which is something that brings joy to the people of Dayak Bahau in which they express their gratitude to Goddess of Rice (line h) which, although not explicitly stated, indicates that the celebration is done during harvest season or probably to welcome it. This orientation part also explains other activities which are done during the celebration, namely visiting each other's house, lighting a bonfire at night, also dancing and having fun with everyone. Next, in line j, it is also stated that there are a lot of preparations which need to be done before everyone can start the celebration.

**Table 2. Complicating Action**

Indonesian Line	English Line
<p>a. Sedangkan Mamak dan Kak Bulan sedang sibuk di dapur, mereka memasak untuk menyambut para tamu yang akan datang mengunjungi rumah kami esok hari</p> <p>b. Aku sendiri seharusnya membantu mamak dan kakakku di dapur, atau membantu bapak mengumpulkan kayu bakar, tetapi sepertinya mamak lupa memasang manik-manik yang ada di bajuku.</p> <p>c. Aku tidak mungkin meminta bantuan mamak atau kakakku.</p> <p>d. Akhirnya aku memutuskan pergi ke rumah Tening.</p> <p>e. Aku berjalan lebih cepat supaya bisa sampai ke sana sebelum hari menjadi semakin sore.</p>	<p>a. While Mother and Bulan are busy in the kitchen; they are cooking for the guests who will visit our house tomorrow.</p> <p>b. I should help my mother and sister in the kitchen or help my father gather the wood. However, mother forgot to add the beads to my dress.</p> <p>c. It's impossible to ask for help from Mother or my sister.</p> <p>d. Akhirnya aku memutuskan pergi ke rumah Tening.</p> <p>e. I walk fast so that I will arrive there before it is getting too late in the afternoon.</p> <p>f. The distance between my house and Tening's house is quite far, about fifteen minutes walk.</p>

f. Jarak antara rumahku dan Tening cukup jauh, kurang lebih selama 15 menit berjalan kaki.	
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The data above show that the complicating action happens after the orientation. Line b introduces the first tension of the story while line a describes the situation of several characters that indicates the exact moment on which the tension happens. It is explained that the tension which is introduced by the main character's, Teting's, problem of not having the beads sewed to her dress yet. Line b indicates that the mother is the one who is supposed to sew the beads, but since she and the older sister are currently busy, Teting decides to go to her best friend's, Tening's, house for help (line d). Line f clearly states that Teting's and Tening's house are quite far away to which Teting decides to walk fast so that it will not be too late in the afternoon (line e) which indicates another problem will arise if she goes out until afternoon or later. The introduction of the first tension in line b also indicates another culture of Dayak Bahau people in a form of dress that has beads on it.

**Table 3. Resolution**

Indonesian Line	English Line
a. Untungnya hari ini Tening ada di rumah. Biasanya dia membantu mamaknya di ladang.	a. Luckily Tening is at home today. Usually she helps her mother in the field.
b. Tening sedang menjaga adiknya yang masih kecil, Tigang.	b. Tening is taking care of her little brother, Tigang.
c. "Jangan khawatir," kata Tening.	c. "Don't worry," Tening says, calming me.
d. "Setelah adikku tidur, aku akan membantumu memasang manik-manik di bajumu," lanjut Tening.	d. "Once my little brother sleeps, I will help you add the beads on to your dress," she says.
e. Akhirnya setelah Tigang tertidur pulas, kami mulai memasang manik-manik di baju itu bersama-sama.	e. Finally, after Tigang falls asleep, we start adding the beads on to the dress together.
f. Tening mengajarku cara memasangnya.	f. Tening teaches me how to do it.
g. Ternyata memasang manik-manik di baju tidak sesulit yang aku pikirkan.	g. It turns out that adding beads on a dress is not as difficult as I thought.

The resolution element of the story can be seen from the data above, in line a supported by line b, it is indicated that the main character, Teting, feels relieved that Tening is at home at the moment she arrives, meaning that her best friend is available to provide some solutions regarding her problem. It is clearly stated in line c and d that Tening has a solution for Teting's problem and intends to help when the little brother falls asleep which, in line e and f, the solution turns out to be that Tening is able to sew the beads on the dress and that she is willingly going to teach Teting how to do it, in other words, not only that Teting will get some help to put the beads on to her dress, she will also be able to do it herself. Furthermore, the sewing turns out to be much easier than it was thought (line g).

**Table 4. Complicating Action**

Indonesian Line	English Line
<p>a. Tanpa kami sadari, hari sudah mulai gelap sedangkan manik-manik di bajuku baru terpasang separuh.</p> <p>b. "Sepertinya di luar hari mulai gelap. Sebaiknya aku segera pulang karena bapak dan mamakku pasti khawatir kalau aku belum sampai di rumah," akupun segera berkemas dan berpamitan pulang.</p> <p>c. Sesampai di rumah, mamak sedang menyiapkan makan malam dibantu oleh kak Bulan.</p> <p>d. "Maaf Mak aku terlambat pulang."</p> <p>e. Mamak hanya tersenyum dan kulihat Kak Bulan melotot ke arahku.</p>	<p>a. Before we know it, the day starts getting darker while the beads on my dress are only halfway done.</p> <p>b. "It's getting darker outside. I should go home because my parents will worry if I am not home yet," I pack my things up and say goodbye.</p> <p>c. At home, Mother is preparing for dinner, helped by Bulan.</p> <p>d. I'm sorry for coming home late, Mother."</p> <p>e. Mother only smiles and I see Bulan glaring at me.</p>

Another complicating action arises because the main character and the best friend unintentionally takes too much time to sew the beads on to the dress and that the day has started getting darker (line a and b), not to mention the way home is quite far away which means it will take some time to go back home. Teting really does come late back home which can be seen in line c, where Mother and the older sister, Bulan, are already preparing foods for dinner at the moment she arrives. Line d also indicates that her late arrival is indeed



something that she has done wrong which gets a glaring-eyes response from her older sister which can be interpreted as anger kind of response (line e).

**Table 5. Resolution**

Indonesian Line	English Line
<p>a. Aku berlari mendekati mamak dan menjelaskan mengapa aku terlambat.</p> <p>b. "Mamak sudah menduganya, sebaiknya kamu cepat mandi dan siap-siap makan malam," sahut mamak.</p> <p>c. "Nanti mamak dan kak Bulan membantu menyelesaikannya," kata mamak.</p> <p>d. "Hehehe.. tenang Mak, aku sudah bisa memasang sendiri, Tening mengajarku tadi," jawabku sambil tersenyum bangga.</p> <p>e. Tidak sabar rasanya menunggu esok hari. Aku yakin besok akan menjadi perayaan adat Tawah paling meriah yang tidak akan pernah kulupakan.</p> <p>f. Semua orang akan bergembira menyambut musim tanam padi dan aku akan memakai baju adat terbaikku.</p> <p>g. Keesokan malamnya, Tening dan keluarganya mengunjungi rumah kami.</p> <p>h. Dan manik-manik di bajuku sudah terpasang semuanya.</p>	<p>a. I run to my mother and explain to her why I was late.</p> <p>b. "I know it. Take a shower and be ready for dinner," Mother says.</p> <p>c. "Bulan and I will help finish it later," Mother says.</p> <p>d. "Don't worry Mother, I can add the beads by myself, Tening just taught me," I answer proudly.</p> <p>e. I can't wait for tomorrow. I am sure tomorrow will be the merriest Adat Tawah celebration which I will never forget.</p> <p>f. Everyone in the village will be happy to welcome the rice planting season and I will wear my best traditional dress.</p> <p>g. The next evening, Tening and her family visit our house.</p> <p>h. And I have all the beads added on to my dress already!</p>

The next resolution can be indicated by using the data above. It can be seen that the previous high tension of the story which is about the late arrival of the main character is reduced with Teting telling the mother the reason of her late return is because she needs Tening's help to add the beads on to her dress (line a) which is responded with warm hearted respond that her mother has expected the reason and even intends to sew the beads on to her dress with the help from the older sister, Bulan (line c and d). Teting, with a chuckle on

her face, responds back by saying she can already sew the beads on her own. Next, in line e and f, it is indicated that Teting is very excited to celebrate Adat Tawah which she expects will be the most memorable one with everyone having fun together. Furthermore, line g and h show that the main character celebrates the tradition with her best friend and all the beads have already been put on to the dress, indicating that the main problem of the story has been successfully resolved.

**Table 6. Coda**

Indonesian Line	English Line
<p>a. Aku tidak mungkin meminta bantuan mamak atau kakakku.</p> <p>b. "Setelah adikku tidur, aku akan membantumu memasang manik-manik di bajumu," lanjut Tening.</p> <p>c. "Sepertinya di luar hari mulai gelap. Sebaiknya aku segera pulang karena bapak dan mamakku pasti khawatir kalau aku belum sampai di rumah," akupun segera berkemas dan berpamitan pulang.</p> <p>d. "Maaf Mak aku terlambat pulang."</p> <p>e. Aku berlari mendekati mamak dan menjelaskan mengapa aku terlambat.</p>	<p>a. It's impossible to ask for help from Mother or my sister.</p> <p>b. "Setelah adikku tidur, aku akan membantumu memasang manik-manik di bajumu," lanjut Tening.</p> <p>c. "It's getting darker outside. I should go home because my parents will worry if I am not home yet," I pack my things up and say goodbye.</p> <p>d. "I'm sorry for coming home late, Mother."</p> <p>e. I run to my mother and explain to her why I was late.</p>

As can be seen from the data above, the coda of the story is shown by line a which indicates the main character is a daughter that does not want to burden her mother who is already busy with the preparation to celebrate Adat Tawah. Next, in line b, it teaches the reader to help each other when someone else is in need of help. Another coda or moral message can also be learned from line c which is about being a daughter who is aware that it is not good to come home late in the afternoon which, of course, can worry our parents. Lastly, in line d and e, the moral message that can be learned is that we must always apologize for the mistakes that we have done and never let anything keep us from telling the truth, no matter what the problem is.

**Table 6. Evaluation**

Indonesian Line	English Line
<p>a. "Setelah adikku tidur, aku akan membantumu memasang manik-manik di bajumu," lanjut Tening.</p> <p>b. Aku tidak pernah tahu kalau Tening ternyata bisa melakukannya.</p> <p>c. "Bagaimana kamu belajar melakukannya Tening?" Aku terkejut karena Tening memang tidak pernah bercerita padaku.</p> <p>d. "Mamakku yang mengajari aku melakukannya, jadi ketika bapak dan mamak ke ladang dan aku harus menjaga Tigang di rumah, aku belajar memasang manik-manik," Tening menjelaskan.</p> <p>e. Mamak hanya tersenyum dan kulihat Kak Bulan melotot ke arahku.</p> <p>f. Aku berlari mendekati mamak dan menjelaskan mengapa aku terlambat.</p>	<p>a. "Once my little brother sleeps, I will help you add the beads on to your dress," she says.</p> <p>b. I never really know that Tening can do it.</p> <p>c. How did you learn to do it, Tening?" I am surprised because Tening has never told me about it.</p> <p>d. "My mother teaches me how to do it. So, whenever my father and mother go to the rice field and I have to take care of Tigang at home, I learn how to add the beads," she explains.</p> <p>e. Mother only smiles and I see Bulan glaring at me.</p> <p>f. I run to my mother and explain to her why I was late.</p>

The evaluation of the story happens throughout the story. From the data above, line b is the evaluation of line a in the form of narration. Next, line d is the evaluation of line d in the form of a dialogue between characters. Furthermore, line f is a narration as the evaluation of narration e. In addition, line d also indicates an introduction of culture which is about the women of Dayak Bahau people who have the skill to sew beads on to a dress due to three characters are indicated to have the skill which at the end of the story turns out to be four when Tening has also learned how to do it.

## E. CONCLUSION

The introduction of culture through the children's literature *The Little Beads on My Dress* has introduced several cultures of one of the tribes in Indonesia, namely Dayak Bahau tribe. The story introduces the culture of the Dayak Bahau people which is about having a pig farm. The story also clearly explains about a traditional celebration, namely Adat Tawah

which is about a celebration full of joy during the harvest season and that it is done to express gratitude toward the Goddess of Rice, furthermore the celebration is also done by lighting a bonfire at night and also visiting each other's house. In addition, the story also introduces a traditional clothes of Dayak Bahau people which is a dress with beads sewn on it. Moreover, the story introduces that it is common for women of Dayak Bahau to have the ability to sew beads onto their dresses.

The narrative text of the story uses 5 elements of its structure, namely orientation, complicating action, resolution, coda, and evaluation. The sequence of the structure is orientation, complicating action 1, resolution 1, complicating action 2, resolution 2, coda. As for the evaluation, it happens throughout the story. Looking at the sequence of the elements existed in the story, it can be concluded that the style of the story is to introduce the reader to the conflict of the story, next the readers are led toward the solution of the conflict which relieves the previous tension. After that, the story introduces another conflict with another solution before actually ending the story. All of which are done while also introducing Dayak Bahau cultures to the readers.

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# CaLLs

*Seminar Nasional Bahasa, Sastra, dan Seni*



*"Membumikan Kesadaran Multikultural Masyarakat Melalui Ibu Kota Negara Nusantara (IKN)"*

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**Mardliya Pratiwi Zamruddin, & Muhammad Alim Akbar Nasir**

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