

Stylistics of Karang Setio and Parno Nujuh Ahi in Kerinci Oral Tradition and Its Implications for Indonesian Language Teaching

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Abstract

The significance of this research lies in two main dimensions: academic and cultural sustainability. From an academic perspective, this research is important because, to date, studies of oral literature in Kerinci have largely focused on social, ritual and symbolic aspects, whilst stylistic analysis particularly of the texts *Karang Setio* and *Parno Nujuh Ahi* has not yet been systematically examined. The aim of this research is to analyse the use of stylistic elements in the texts of *Karang Setio* (*Benit Perbayo*) and *Parno Nujuh Ahi* as part of the oral tradition of the Hiang community in Kerinci Regency. The method used in this study is qualitative descriptive; in this study, the main instrument used is the researcher themselves to support the data collection process, whilst several additional instruments are also used, such as observation sheets, interview guidelines, and written documentation or recordings related to the texts *Karang Setio* (*Benit Perbayo*) and *Parno Nujuh Ahi*. The research findings are as follows: Firstly, both texts demonstrate a wealth of stylistic elements, including word choice, sentence structure, figurative language, imagery, and discourse style. Secondly, the stylistic functions in both texts encompass aesthetic value, linguistic strategies, linguistic effects, symbolic meaning, as well as communicative and expressive functions. Thirdly, there are similarities and differences in stylistic characteristics between the two texts. Fourthly, the results of the stylistic analysis have significant implications for the teaching of Indonesian at lower secondary school level.

1. Introduction

From a folkloristic perspective, *Karang Setio* and *Parno Nujuh Ahi* fall within the category of traditional oral literature in the form of folk poetry, combining elements of the vernacular, traditional expressions, and formulaic structures characteristic of the local culture. However, to date, studies of these two texts have largely focused on their social significance and ritual function, whilst stylistic analyses that systematically examine linguistic elements such as diction, figures of speech, rhyme, rhythm, repetition and imagery remain very limited (Zainuddin, 2021). In fact, it is these stylistic elements that are the primary force in shaping the beauty, the effectiveness of the message, and the evocative power of traditional discourse. Although traditional customs and culture still appear to be active in ritual practices, a significant phenomenon has emerged: the younger generation is beginning to demonstrate a declining understanding of this discourse, including its distinctive vocabulary, rhythm, figures of speech, verse structure, and the symbolic meanings it contains (Kasmiati dkk., 2024). Meanwhile, in the academic sphere, there is still little research focusing on the analysis of stylistic and linguistic structures in the texts of *Karang Setio* and *Parno Nujuh Ahi* namely, how elements such as repetition, rhyme, parallelism, imagery of nature, and the choice of local vocabulary work to produce rhetorical and aesthetic effects in ritual performances. By way of comparison, research on the traditional *parno* customs in Kerinci has examined illocutionary acts, but has not yet specifically addressed the full range of stylistic features (Manik, 2021).

The issue becomes even more complex when considered in the context of education. Based on initial observations and interviews with traditional leaders and Indonesian language teachers at junior high schools in the Hiang area, it was found that the majority of pupils are only familiar with *Karang Setio* and *Parno Nujuh Ahi* as traditional names, without understanding the linguistic structure, symbolic meaning or character values contained within them. The oral literature material in Indonesian language lessons at secondary schools remains general in nature and rarely utilises learning resources based on local wisdom, resulting in students lacking an emotional and cultural connection to the literary learning material (Maulidatulillah, 2024). Within the context of the Merdeka Curriculum, which emphasises a deep learning approach, the teaching of literature should not merely stop at textual understanding, but should encourage students to analyse, reflect upon and internalise the cultural values and character traits contained within the text (Simanungkalit, 2024). *Karang Setio* and *Parno*

Nujuh Ahi hold great potential as contextual learning resources for enhancing students' literary literacy, critical thinking skills, and character development such as respect for ancestors, social responsibility, polite language use, and a love for local culture.

There are currently no academic studies that directly link the stylistic analysis of the oral literature of *Karang Setio* and *Parno Nujuh Ahi* with its implications for literature education and character development among secondary school students. The lack of teaching materials based on local oral traditions means that literature teaching loses its cultural relevance and is less able to address the challenge of strengthening national identity in the modern era. Therefore, this research is significant and innovative as it combines three main fields folklore (oral literature), stylistics, and education with a focus on making a tangible contribution to improving the quality of literature teaching and character development among junior high school students. (Achmad, 2025). This study aims not only to describe the stylistic features of the texts *Karang Setio* and *Parno Nujuh Ahi*, but also to examine how the results of this analysis can be implemented as a resource for contextual learning within the curriculum, thereby making a tangible contribution to the development of literature teaching in lower secondary schools.

This issue is considered highly relevant to the field of literary linguistics, particularly the branch of stylistics, as well as oral traditions. This is because stylistics aims to understand how linguistic forms shape aesthetic and rhetorical meaning, whilst ethnolinguistics examines how such utterances are connected to cultural contexts and performance. (Insani & Misra, 2025). For example, an analysis of the performance style of the Rangguk dance in Kerinci demonstrates how the structure and style of traditional performances can be described in descriptive-qualitative terms (Fitri, 2024). Thus, applying a stylistic approach to the texts of *Karang Setio* and *Parno Nujuh Ahi* opens up opportunities to expand the study of regional oral literature, which has so far been under-researched. In this study, the objects analysed comprise two main forms of oral discourse, namely the Benit Bebayo or *Karang Setio* text and the *Parno Nujuh Ahi* text, which are part of the traditions of the Hiang community in Kerinci Regency. Both texts are performed as part of a series of traditional rituals, particularly during the *Kenduri Sko* ceremony, the conferral of traditional titles, and funeral processions. *Karang Setio* is a rhythmic poem or song recited in the Kerinci or Malay-Kerinci language, delivered by traditional leaders as a vital component in conveying moral messages, history, and traditional wisdom. Its linguistic structure incorporates natural symbols such as hills, rivers, the moon, and forests, accompanied by distinctive stylistic features such as repetition, rising and falling intonation, specific rhythmic patterns, and traditional figures of speech which are still empirically used within the cultural milieu of the *Hiang* community. (Manik, 2021).

The research also examines the text of *Parno Nujuh Ahi*, a ritual recitation that appears in a similar context but has different functions, forms and aesthetic nuances. *Parno Nujuh Ahi* is usually delivered or recited during sacred occasions, particularly as part of the traditional seven-day memorial ceremony for the deceased (Maulina & Fardeni, 2023). The language used is also rich in symbolism and metaphor, and is enriched by patterns of repetition, formulaic expressions and vivid imagery of nature. The presence of repetitive structures and specific rhymes makes *Parno Nujuh Ahi* an interesting text to analyse from a stylistic perspective, as it reveals a close relationship between linguistic form and ritual function within *Hiang* society (Manik, 2021). The significance of this research lies in two main dimensions: academic and cultural sustainability. From an academic perspective, this research is important because, to date, studies of oral literature in Kerinci have largely focused on social, ritual and symbolic aspects, whilst stylistic analysis particularly of the texts *Karang Setio* and *Parno Nujuh Ahi* has not yet been systematically examined. In fact, stylistic elements such as local diction, figures of speech, rhyme, rhythm, and imagery of nature are the main determinants of both the aesthetic power and the effectiveness of message delivery in traditional discourse. Therefore, this research is important to fill a gap in scholarly study and to expand the application of stylistic approaches to regional oral traditions, which have so far been relatively marginalised in Indonesian literary studies.

Based on initial observations and interviews with Hiang traditional leaders, it was found that the texts of *Karang Setio* (Benit Perbayo) and *Parno Nujuh Ahi* still play an active role in two main rituals: the *Kenduri Sko*, a ceremony for the conferral of traditional titles, and the seven-day memorial feast. Both texts are delivered through rhythmic recitation with strong characteristics of the Kerinci language, including the use of local vocabulary, figures of speech, repetition, and imagery of nature such as mountains, the moon, forests and rivers. The richness of this linguistic style constitutes an aesthetic element that reinforces the symbolic meaning and ritual function of each recitation. However, the younger generation is now beginning to experience a disconnect from the meaning of these texts. They recognise the texts of *Karang Setio* and *Parno Nujuh Ahi* merely as a tradition, without understanding the philosophical meaning and cultural values contained within them. This phenomenon indicates a gap in understanding, transmission, and documentation that has the potential to threaten the preservation of the Hiang oral tradition. The aim of this study is to investigate and analyse the implications of Indonesian language learning in junior high schools in relation to the texts of *Karang Setio* and *Parno Nujuh Ahi*.

2. Method

The method used in this study is qualitative descriptive research, which focuses on presenting data factually and objectively based on the realities found in the text, without adding any elements beyond the data (Endraswara, 2013). This method is used to systematically describe and analyse the stylistic elements in the texts *Karang Setio* (Benit Perbayo) and *Parno Nujuh Ahi*, including sound, diction, sentence structure, discourse style, figurative language and imagery. The study of the texts *Karang Setio and Parno Nujuh Ahi* is significant because they contain a wealth of linguistic and aesthetic expression that reflects the way of thinking and outlook on life of the Hiang people. Through a stylistic approach, this research seeks to examine how linguistic elements, such as diction, figures of speech, and rhetorical structure, play a role in constructing the meaning and beauty of the texts. This research was conducted in several stages: first, observations were made and interviews were conducted with informants. Subsequently, the researcher undertook a documentation process, both in written form and via recordings, regarding the texts *Karang Setio (Benit Perbayo)* and *Parno Nujuh Ahi*. From the data obtained, the researcher selected those deemed relevant to the research questions. The researcher then presented this data in the form of tables, images, or statements and carried out an in-depth analysis to draw conclusions from the analysis.

3. Results and Discussion

3.1. Stylistic Analysis of Karang Setio's Text within the Oral Tradition of the Hiang Community

From a phonological stylistic perspective, sound elements serve both an aesthetic and a rhetorical function (Al Ma'ruf, 2009). Field observations indicate that the *Karang Setio* text is recited with a regular rising-and-falling intonation and stress on specific sections, particularly when reciting traditional oaths and curses. The *Karang Setio* text is characterised by a predominance of repetition, alliteration and a strong parallel rhythm. Repetition of phrases such as: "*dengea-dengea daripado kayo ribu ratauh nan banyek inaih*". The opening section serves to affirm the collective audience. This repetition forms a steady rhythm that reinforces the oral character of the text. In oral tradition, according to (Keraf, 2009) Repetition is an important strategy for aiding memory and maintaining the coherence of the message. Based on interviews with traditional leaders (Depati and Ninik Mamak), it was found that the linguistic structure of the *Karang Setio* text is deliberately composed in a rhythmic and repetitive manner so that it is easy to remember and possesses performative power within traditional ceremonies. This pattern demonstrates phonological parallelism through the repetition of prefixes and syllabic patterns. Stylistically, this pattern produces a rhythmic effect that emphasises the readiness and decisiveness of the traditional leaders. During observations of the procession, the researcher noted that in this section the speakers' voices tended to be raised, accompanied by distinct pauses. This reinforces the function of sound as a tool of symbolic legitimisation.

According to Keraf (2009), diction in literary works is closely linked to the speaker's cultural background, communicative purpose, and the social context in which the text is used. In this context, the text of *Karang Setio* demonstrates that word choice serves not only a communicative function, but also an ideological and symbolic one. Analysis shows that the diction in the text of *Karang Setio* can be classified into three main categories, namely traditional diction, religious diction, and metaphorical-symbolic diction. These three categories are intertwined, forming a coherent system of meaning.

3.1.1. Traditional Terminology

Errors in the use of traditional terms can lead to changes in meaning and may even be regarded as a breach of norms. Thus, language serves as an instrument of social control that maintains the stability of the traditional system. The term '*nenek mamak*' signifies a matrilineal kinship structure that positions traditional leaders as guardians of social balance. The use of this term in the *Karang Setio* text emphasises the collective role in decision-making. Stylistically, traditional vocabulary functions as a marker of authority and the continuity of tradition. Based on field observations, the researcher found that traditional terms are pronounced with a specific intonation, as if to mark their sacredness. The audience remains silent when these terms are spoken, indicating a collective recognition of the symbolic authority of the traditional language (Mariana, 2019).

3.1.2. Religious Diction

The religious diction in *Karang Setio's* text reveals a strong integration between *adat* and Islam. This demonstrates a practice of code-mixing between the local language and Arabic. This phenomenon is not merely linguistic, but also ideological. The use of Arabic serves as a source of theological legitimacy that reinforces the authority of *adat*. In religious diction, it functions as a mechanism for the internalisation of moral values. Traditional leaders are bound not only by social norms but also by spiritual responsibilities. In other words, religious language creates a transcendental dimension within traditional practices. Stylistically, this code-mixing expands the text's layers of meaning. Arabic introduces a sacred and formal nuance that distinguishes

the Karang Setio text from everyday discourse. In field observations, the religious sections are recited at a slower pace and in a more solemn tone, which reinforces the ritual atmosphere (Putri, 2026).

3.1.3. Metaphorical-Symbolic Language

This geographical metaphor is rooted in the ecological experiences of the *Hiang* people, who live in mountainous regions. By using the natural landscape as a source of metaphor, *Karang Setio's* text links leadership to the community's everyday experiences. Cognitively, this metaphor helps the audience to visualise moral burdens as a physical journey. A lofty hill symbolises a great challenge, a deep valley depicts a difficult situation, and a heavy burden signifies a weighty responsibility. This choice of words creates an empathetic effect that reinforces the collective awareness of the weight of the leadership mandate. Field observations show that when these metaphors are spoken, the speaker often uses hand gestures that mimic the movements of climbing or carrying a burden. This demonstrates the interconnection between verbal language and non-verbal expression within the oral tradition. Overall, the diction in the *Karang Setio* text forms a network of meaning that integrates customary, religious, and symbolic dimensions. Thus, the word choice in this text serves as a means of reproducing collective values passed down across generations.

According to Leech and Short (2007), parallelism in syntactic structure functions as a rhetorical device that strengthens textual cohesion whilst reinforcing the ideological message contained within. This structure creates a binary opposition between an ideal state and a deviation from it. From a stylistic perspective, this binary opposition serves as a rhetorical strategy to emphasise the moral boundary between what is acceptable and what must be avoided. Negative sentences are not merely descriptive but also normative, constructing standards of social behaviour. Field observations indicate that when the negative section is recited, the atmosphere among the audience becomes quieter and more serious. This shift in atmosphere suggests that syntactic structure acts as a mechanism of social control. Language functions as a tool for the internalisation of norms, whereby the audience collectively reflects on the moral consequences of deviation. *Karang Setio's* text also demonstrates the use of enumerative sentences, namely sentences that list actions or characteristics in sequence. This pattern of enumeration creates a cumulative effect that reinforces the rhetorical pressure. Each additional element increases the weight of meaning, thereby making the message increasingly persuasive. According to Parera (2009), language in social practice is never neutral; it is always bound up with power structures and the reproduction of ideology.

The internal structure of the text, organised into sections, reveals a step-by-step argumentative system: the ritual introduction, the legitimisation of the heirloom, the affirmation of responsibility, and the installation of the leader. This sequence reflects a systematic discursive logic, in which each part reinforces the next. The performative function of the text performative utterances does not merely convey information but creates social reality. The reading of the *Karang Setio* symbolically transforms an individual's status into that of a legitimate traditional leader. Field observations indicate that during the reading of the text, all ritual participants adhere to strict interaction rules: orderly seating arrangements, no interruptions, and collective responses emerging at specific points. This pattern of interaction indicates that the text functions as a centre of social coordination. The *Karang Setio* serves as a mechanism for cultural reproduction. Through the repetition of the ritual, traditional values are transmitted from one generation to the next. Language becomes the medium for the preservation of collective identity.

Figurative language in the text of *Karang Setio* is a key stylistic device that transforms literal meaning into symbolic and cultural meaning. According to Masruchin (2017), figurative language enables literary texts to convey abstract ideas through concrete representations rich in meaning. In the context of oral tradition, figurative language serves not only an aesthetic function, but also ritualistic and ideological ones. Imagery in the *Karang Setio* text plays a role in enriching the listener's sensory experience. According to (Nurgiyantoro, 2018) Imagery enables language to evoke mental representations that are visual, auditory, kinesthetic and emotional. In this text, imagery creates an imaginative experience that makes the traditional message feel concrete and vivid.

3.2. A Stylistic Analysis of the Text 'Parno Nujuh Ahi' within the Oral Tradition of the Hiang Community

The auditory aspects of the *Parno Nujuh Ahi* text serve not only as aesthetic elements, but also as rhetorical devices that govern the dynamics of ritual communication. From a phonostylistic perspective, this text is characterised by repetitive rhythms, ritual intonation, and formulaic patterns that reinforce the oral nature of the discourse. The similarity of initial sounds and the symmetrical rhythms within this structure create an acoustic balance that enhances the evocative power of the moral message. Repetitive sounds produce a persuasive effect that encourages the internalisation of patience and gratitude as principles of life. Field observations indicate that the performance of sound is crucial to the text's receptivity. The speaker increases vocal intensity at key points, particularly when mentioning misfortune and expressions of apology. Variations in tempo and vocal stress form an emotional curve that guides the audience's response. Stylistically, this blending of sound systems enriches the phonological texture and reinforces the religious atmosphere. In a

pedagogical context, the richness of the sound aspects in the Parno Nujuh Ahi text can be utilised in Indonesian language teaching to cultivate students' phonological sensitivity, particularly in understanding rhythm, intonation, and the musicality of language as part of the appreciation of oral literature.

The choice of words in the text *Parno Nujuh Ahi* reflects the social, customary and spiritual values of the Hiang community. (Keraf, 2009) states that diction in literary works is closely linked to the cultural context and the speaker's communicative intent. In this text, diction serves both as a marker of collective identity and as a means of transmitting values.

3.2.1. Traditional Terminology

Terms such as *sepangkalan*, *depati*, *ninik mamak*, and *adat* indicate an organised social structure. The word *sepangkalan* has a broad semantic scope as it refers to a kinship network that extends beyond the nuclear family. The use of the term *adat* in the text serves as a device for social legitimisation. The mention of titles and traditional structures reinforces each individual's position within the social order. Stylistically, the consistent use of *adat* terms creates lexical cohesion that reinforces a formal and institutional impression. Furthermore, the use of *adat* terminology is conservative in nature, tending to be retained in its original form without substitution by synonyms. This lexical consistency indicates that the *adat* language functions as a cultural archive that preserves the continuity of tradition.

3.2.2. Religious Vocabulary

Religious expressions such as 'a trial from God', 'patience', 'gratitude' and 'the mercy of the grave' form an interpretative framework that places death within a theological perspective. Religious vocabulary links personal experience to a broader spiritual narrative. The integration of religious vocabulary demonstrates the internalisation of Islamic teachings within customary practices. Stylistically, the code-mixing between the local language and religious terms expands the layers of symbolic meaning. Religious language functions as a source of moral authority that reassures the audience and fosters a reflective attitude towards death. The use of religious vocabulary also creates a performative effect: the utterance not only conveys information but simultaneously serves as a form of collective prayer and hope.

3.2.3. Emotive Diction

Word choices such as 'tragedy', 'trial', 'please forgive me', and 'patience' carry strong emotional weight. Emotive diction serves to foster empathy and social solidarity. In the context of death rituals, language becomes a medium of catharsis that allows the community to express grief in a structured manner. From a stylistic perspective, emotive diction reinforces the expressive dimension of the text. The repetition of words related to asking for forgiveness and patience creates a deep emotional resonance. The audience not only understands the message cognitively but also experiences it affectively. In an educational context, the richness of diction in the text *Parno Nujuh Ahi* can be used to teach nuances of meaning, connotations, and the expressive functions of language. Students can learn that word choice is not neutral but carries specific cultural and emotional values.

The sentence structure in the *Parno Nujuh Ahi* text exhibits the characteristic features of traditional spoken language: long, multi-layered, repetitive, and rich in parallelism. Syntactically, this text makes greater use of coordinate and subordinate clauses linked additively, rather than complex subordinate clauses as found in modern written texts. This is consistent with the characteristics of spoken discourse as outlined by (Sari, 2011) that oral discourse tends to be aggregative and cumulative. As ritual discourse, Parno does not stand as an individual utterance, but rather as a representation of the collective voice. The subject used is "the community", not "I" in a personal sense. This indicates that the speaker's identity is subsumed within the community. The ritual nature of the discourse is evident in the formal opening, the reference to traditional structures, the presentation of the chronology, and the closing prayer.

This pattern creates a sacred framework that distinguishes Parno from ordinary speeches. The religious dimension is evident in the interpretation of death as a divine decree. The narrative of illness leading to death is not presented merely as a tragedy, but as "God's promise" that has been fulfilled. Religious language directs the audience towards an attitude of patience and resignation. Thus, this discourse not only explains events, but shapes the community's way of thinking about life and death. According to (Ratna, 2013) In social practice, language serves to reproduce power relations and social structures. In Parno, language functions as a mechanism for reconciliation. Parno serves as a means of social purification in a symbolic sense. Language acts as a medium for mediating conflict and restoring harmony. Structurally, the discourse of Parno proceeds through the following stages:

- a. Sacred opening ceremony and traditional tribute
- b. Validation of the guests' attendance

- c. Explanation of the tragedy and chronology of events
- d. Performance of ritual obligations
- e. Apology and social reconciliation
- f. Collective prayer and sacred closing

This macro-structure exhibits a systematic linear-progressive pattern. Each section has a clear social function, so that the discourse is not random but is organised normatively in accordance with custom. Thus, the style of Parno's discourse is not merely an aesthetic form, but a mechanism for maintaining social and spiritual order. Figurative language expands literal meaning into the symbolic; in *Parno Nujuh Ahi's* text, figurative language serves as a means of interpreting the experience of death in cultural and spiritual terms. The use of metaphors, symbols and euphemisms helps the community express events of grief through language that is more subtle, reflective and imbued with collective meaning. Imagery enriches the listeners' sensory experience and helps them visualise events concretely (Nurgiyantoro, 2018). In *Parno Nujuh Ahi's* text, imagery plays a key role in evoking the atmosphere of a death ritual, ensuring that the audience not only understands it intellectually but also experiences it emotionally.

- a. Visual Imagery. Descriptions of funerals and ritual sequences provide a clear visualisation of the funeral procession. References to funeral activities, final resting places, and the presence of the community create a concrete visual image in the listeners' minds. This visualisation helps the audience develop a collective awareness of the reality of death as part of the cycle of life.
- b. Kinesthetic Imagery. Kinesthetic imagery depicting movement; this imagery is evident in the expressions: "bathe the deceased, perform the funeral prayer, bury them". This sequence of action verbs creates a strong image of movement. The listener can directly visualise the ritual process from start to finish. This kinesthetic imagery emphasises that death is not merely a spiritual event, but also a social process involving the physical actions of the community. The sequential depiction of ritual activities creates a chronological impression that reinforces the narrative structure of the text.
- c. Auditory Imagery. The recitation of prayers, opening and closing greetings, and the intonation of the rituals create a distinctive soundscape. This auditory imagery establishes a sacred atmosphere that distinguishes Parno from everyday conversation. The resonance of the prayers reinforces the religious tone and underscores the text's function as a medium of spiritual communication
- d. Emotional imagery. The collective apology and prayers for the deceased evoked deep empathy amongst the audience. This emotional imagery strengthened social bonds and fostered a reflective atmosphere regarding human relationships. A religious scholar stated: "The apology touched the hearts of everyone present." This statement indicates that the emotional imagery in Parno's text functions as a mechanism for collective catharsis, helping the community to process their grief together.

3.3. Stylistic Functions in the Text by Karang Setio and Parno Nujuh Ahli

3.3.1. Aesthetic Value

The aesthetic value of *Karang Setio* is evident in its repetitive structure, parallelism, and metaphors of leadership that create a sacred rhythm. The beauty of the language is not merely decorative but rather forms an aura of traditional legitimacy. The repetition of appeals to traditional authority creates a musicality that maintains the audience's focus whilst reinforcing a sense of formality and solemnity. According to Ravanelli (2018), aesthetics in ritual texts function as "reinforcers of cultural memory". In *Karang Setio*, the repetitive linguistic patterns ensure that the values of leadership, responsibility, and traditional loyalty are collectively ingrained. The beauty of sound and structure serves as a means of internalising norms.

The aesthetic value in *Parno Nujuh Ahi* lies in the gentleness of the metaphors, the symbols of alms food, and the chronological narrative rhythm. The beauty of the language is reflected in the way death is expressed subtly and reflectively. Metaphors such as "God's promise is fulfilled" provide a soothing spiritual touch. Ravanelli (2018) emphasises that the aesthetics in texts about death serve as an emotional stabiliser. In *Parno*, the beauty of language helps the community cope with grief in a dignified and meaningful way.

3.3.2. Linguistic Strategies

The linguistic strategies in *Karang Setio* include formulaic repetition, syntactic parallelism, and the consistent use of traditional and religious vocabulary. These strategies establish symbolic authority and reinforce social hierarchies. From Ravanelli's (2018) perspective, ritual linguistic strategies function as a system

of legitimation. Language reinforces traditional power structures and clarifies the social position of each individual within the community. *Karang Setio* uses language as an instrument for legitimising leadership. In the text *Parno Nujuh Ahi*, linguistic strategies are more oriented towards emotional management and social reconciliation. Repetition, chronological narrative structure, and the use of euphemisms are the primary devices. Language is not confrontational, but persuasive and collective. According to Ravanelli (2018), this strategy reflects the therapeutic function of language in death ritual texts. Language is designed to reduce tension, strengthen empathy, and open up space for social resolution.

3.3.3. The Effects of Language

The effects of language in *Karang Setio* are sacred and normative. Listeners sense the authority of tradition and moral responsibility through repetitive and symbolic structures. Language produces an effect of legitimisation and the reinforcement of collective identity. Ravanelli (2018) refers to this effect as the 'institutional effect', whereby language is not merely heard, but recognised as an authority. The linguistic effects in Parno are predominantly emotional and cathartic. Collective apologies and communal prayers create an atmosphere of poignancy and solidarity. Language serves as a medium for social healing. This effect aligns with Ravanelli's (2018) view that death ritual texts function as mechanisms for regulating community emotions through controlled linguistic structures.

3.3.4. Meaning

Meaning in *Karang Setio* is normative and ideological. This text affirms that traditional leadership must align with moral and religious values. The symbolic meaning constructed through metaphors and parallel structures reinforces the principle of social responsibility. Ravanelli (2018) explains that meaning in ritual texts is performative: it creates social reality, not merely depicts it. *Karang Setio* legitimises leadership structures through language. The meaning in Parno is reflective and spiritual. Death is interpreted as divine providence, whilst the seven-day ritual serves as a space for reconciliation. Figurative language expands literal meaning into theological and social experiences. This meaning shapes the collective consciousness that life is temporary and that social relationships must be resolved with dignity.

3.3.5. Communicative and Expressive Functions

Communicatively, *Karang Setio* conveys leadership norms and traditional values to the community. Expressively, this text showcases the collective identity of the Hiang people as a community that upholds tradition and religious law. (Ravanelli, 2018) emphasises that the communicative function in ritual texts is always accompanied by an identity function. Language serves as a marker of the continuity of tradition. In Parno, the communicative function lies in the conveyance of information regarding misfortune, ritual obligations, and social resolution. The expressive function is evident in the expression of grief, empathy, and spiritual hope. Language in Parno serves as a medium for collective emotional expression as well as a tool for the restoration of social relations. Thus, the stylistic functions in both texts demonstrate that the oral traditions of the Hiang community are not merely a means of communication, but the foundation of cultural continuity.

3.4. Stylistic Similarities and Differences in the Texts by Karang Setio and Parno Nujuh Ahi

3.4.1. Similarities in the Stylistic Features of the Two Texts

Stylistically, both *Karang Setio* and *Parno Nujuh Ahli* exhibit a number of fundamental similarities in terms of language choice, rhetorical patterns and semantic orientation. Firstly, both texts employ a repetitive style as both an aesthetic device and a means of reinforcing meaning. The repetition of phrases, parallel structures and rhythmic patterns build a strong narrative rhythm, creating a strong sense of orality. This characteristic indicates that both texts stem from an oral tradition that relies on collective memory and the performative nature of language. Secondly, both texts feature a dominance of metaphor and symbolism rooted in local cosmology. Natural elements such as the sea, stones, wind, or light are not merely a backdrop, but are present as symbols of moral and spiritual values. From a stylistic perspective, the use of these natural symbols forms a shared semantic field, namely the depiction of the relationship between humans and a higher power. The linguistic structure employed reveals a tendency to highlight the values of loyalty, wisdom, and devotion through figurative expression.

Thirdly, from a pragmatic perspective, both texts demonstrate a normative communicative function. Language serves not only as a means of storytelling, but also as a medium for transmitting values. Declarative and aphoristic sentence structures are frequently used to convey moral messages implicitly. In this context, the stylistics of both texts indicate that aesthetic and ethical functions go hand in hand. Thus, the stylistic similarities between the two texts lie in: (1) the use of repetition to create rhythm and emphasis, (2) the use of nature metaphors as symbols of cultural values, and (3) a communicative-normative linguistic orientation in shaping the collective consciousness of the reader or listener.

3.4.2. Stylistic Differences Between the Two Texts

The two texts display quite significantly different stylistic characteristics. In Karang Setio, the style tends to be more poetic and symbolic. The sentences are relatively denser, featuring powerful imagery. The diction makes extensive use of words with emotional and spiritual undertones, creating a reflective and contemplative atmosphere. The sentence structure is more complex, with the use of inversion and implicit metaphors. Stylistically, this text emphasises aesthetic and expressive dimensions. Conversely, Parno Nujuh Ahli displays a more narrative and communicative style. The sentences are more straightforward, though they still utilise figurative elements. The diction tends to be concrete and closely tied to social reality. The focus is more on the telling of a story and the explicit articulation of a moral message. From a rhetorical perspective, this text is more dialogic and argumentative, thus allowing greater scope for the dynamics of character interaction.

These differences indicate distinct stylistic orientations: (1) Karang Setio emphasises symbolic expression and the beauty of language as a means of reflecting on values. (2) Parno Nujuh Ahli places greater emphasis on communicative narrative and the direct conveyance of teachings. Thus, the stylistic differences between the two texts lie in the intensity of symbolism, the complexity of sentence structure, and the degree to which the moral message is made explicit.

3.5. Cultural Significance in the Stylistics of Both Texts

The cultural significance in both texts is reflected through the choice of language and rhetorical structure, which represent the community's value system. Stylistics is not merely a matter of formal beauty, but also the way in which a community frames its social and spiritual reality. In *Karang Setio*, symbols of nature and metaphors of loyalty depict a cultural perspective that places loyalty and steadfastness as core values. The reflective nature of the language indicates a cultural tendency that values contemplation and inner depth. The aesthetics constructed through repetition and symbolism demonstrate that moral values are conveyed implicitly through aesthetic experience. In Parno Nujuh, cultural meaning is more evident in the structure of the dialogue and the explicit delivery of the message. This reflects a culture that emphasises the direct role of advice, wisdom, and social learning. Language serves as an educational tool that shapes collective norms. Overall, the stylistics of both texts reveal two distinct modes of cultural representation: one that is more symbolic and contemplative, and one that is more narrative and didactic. Both demonstrate that language is not merely a tool for communication, but a vehicle for the formation of identity and the transmission of cultural values across generations.

3.6. Implications of the Results of Stylistic Analysis for Indonesian Language Teaching in Lower Secondary Schools

3.6.1. The Relevance of Oral Tradition Texts as Teaching Materials

A stylistic analysis of the texts Karang Setio and Parno Nujuh Ahli indicates that both texts have great potential as teaching materials for Indonesian language at lower secondary school level. These texts from the oral tradition are not only rich in linguistic elements but also contain cultural and moral values relevant to the character development of pupils. The use of stylistic devices such as metaphors, repetition and symbolism can be an effective means of introducing stylistic concepts to pupils in a contextual manner. From a pedagogical perspective, oral tradition texts provide students with the opportunity to understand language as a living cultural practice. Indonesian language teachers emphasise that the use of local texts can enhance student engagement in learning. As expressed by a teacher informant:

“If the material is drawn from the local tradition itself, students are more interested because they feel a connection to their own lives. They are not only learning the language, but also their own culture.”

Traditional leaders also emphasise the importance of passing on traditions through formal education:

“Stories like Karang Setio are not just entertainment, but life lessons. If they are included in the school curriculum, children can come to know their cultural identity.”

Thus, the relevance of oral tradition texts as teaching materials lies in their ability to integrate linguistic, aesthetic and cultural aspects into a single learning experience.

3.6.2. Integration of Stylistic Elements in Indonesian Language Teaching

The integration of stylistic elements in Indonesian language teaching can be achieved through the analysis of stylistic features, word choice, and semantic effects in traditional oral texts. Students can be encouraged to identify figures of speech, patterns of repetition, and cultural symbols that appear in the texts. This activity

develops critical thinking skills and literary appreciation (Manipuspika, 2020). Religious scholars highlight that stylistic elements in traditional texts also contain moral messages that are important for character education:

“The language in oral traditions is rich in metaphors that teach manners and religious values. If studied at school, this can shape children’s moral character.”

In teaching practice, teachers can employ a stylistic analysis approach based on group discussion. Pupils are asked to interpret symbolic meanings and relate them to their own experiences. This approach makes learning more interactive and reflective. A community leader added:

“Children need to be guided to understand the meaning behind the words. Oral traditions teach them to think more deeply, not just to read superficially.”

The integration of stylistic elements thus not only enhances linguistic competence but also enriches students’ interpretative abilities.

3.7. A Learning Model Based on the Oral Traditions of the Hiang Community

Based on the research findings, a learning model based on the oral traditions of the Hiang community can be designed using a contextual and participatory approach. This model comprises several stages: (1) introduction to the text through performance or expressive reading, (2) collaborative stylistic analysis, (3) interpretation of cultural values, and (4) production of creative works by students (Arifa, 2022). Traditional leaders emphasise the importance of the performative element in learning:

“Oral traditions should not merely be read but also performed. That way, children can feel the rhythm and spirit of the story.”

Indonesian language teachers also support the use of dramatisation:

“When students act out traditional stories, they gain a deeper understanding of the content and linguistic style. Learning becomes more vibrant.”

This model positions students as active participants who not only analyse texts but also reconstruct their meaning through creative practices such as performances, rewriting stories, or composing poetry.

3.8. Contributing to the Development of Students’ Literacy and Character

The use of oral tradition texts in teaching makes a significant contribution to strengthening pupils’ literacy and character development. In terms of literacy, pupils are trained to read critically, understand symbols and interpret implicit meanings. In terms of character, the values embodied in the texts—such as loyalty, responsibility and wisdom serve as a source of moral education (Ntwalana, 2024). Religious scholars emphasise the link between language and character development:

“These traditional stories contain life lessons. If understood properly, children can learn to respect others and their cultures.”

Community leaders also highlight the aspect of cultural identity:

“Through oral traditions, pupils learn who they are and where they come from. This is important for fostering a sense of pride in their own culture.”

Thus, learning based on the stylistic analysis of oral traditions not only enhances language skills but also strengthens students’ cultural identity and character. This aligns with the national education objectives, which emphasise a balance between academic competence and character development.

3.9. Implications

Theoretically, this study enriches the field of oral literary stylistics by demonstrating that linguistic analysis cannot be separated from the cultural and social context of the community of speakers. These findings confirm that stylistics serves as a bridge between linguistic structure and cultural meaning. From a pedagogical perspective, this study highlights the importance of integrating traditional oral texts into Indonesian language teaching in lower secondary schools. Teachers can utilise the texts *Karang Setio* and *Parno Nujuh Ahi* as a medium for teaching stylistic elements, understanding symbolic meaning, and interpretative skills. This approach supports contextual learning that links language content with pupils’ cultural experiences. Culturally,

this research affirms the role of schools as agents of local cultural preservation. The use of oral tradition texts in formal education can strengthen students' cultural identity, foster a sense of pride in regional heritage, and ensure the continuity of the Hiang community's oral traditions.

3.10. Limitations

As an oral tradition, the texts of *Karang Setio* and *Parno Nujuh Ahi* rely heavily on the memory and performance of the traditional narrators (traditional experts) in Hiang Village, Kerinci Regency. There is a possibility of variation in diction, structure, or textual reduction between one narrator and another; consequently, the texts analysed in this study are limited to the versions obtained from key informants during the course of the research. The formulation of the implications of this study's findings is currently limited to the development of recommendations for teaching materials or resources for literary appreciation (folk poetry/expository texts) at lower secondary school level. This study has not yet reached the stage of empirically testing the effectiveness of the materials in the classroom (experimental research), so the direct impact on improving students' language competence cannot yet be measured quantitatively. Therefore, further research is recommended to test the implementation of these oral tradition-based teaching materials in the classroom, as well as to expand the study from an ethnolinguistic or pragmatic perspective.

4. Conclusion

Both texts demonstrate a wealth of stylistic elements, including word choice, sentence structure, figurative language, imagery and discourse style. *Karang Setio*'s text places greater emphasis on a narrative-epic style, employing metaphors and repetition to create a heroic and moral atmosphere. Meanwhile, the *Parno Nujuh Ahi* text displays a ritual-religious style with repetitive structure, euphemisms, and symbolism that reinforce a sacred and reflective atmosphere. The stylistic functions in both texts encompass aesthetic value, linguistic strategies, linguistic effects, symbolic meaning, as well as communicative and expressive functions. Stylistic elements serve not merely as linguistic embellishments, but also as a means of conveying the cultural, moral, and spiritual values of the Hiang community. The linguistic style in both texts plays a role in fostering collective emotion, strengthening social solidarity, and preserving the continuity of tradition. In this regard, there are similarities and differences in the stylistic characteristics between the two texts. The similarities lie in the use of repetition, cultural symbols, and ritual imagery that affirm communal identity. The differences are evident in the thematic orientation: *Karang Setio* focuses on the values of heroism and social ethics, whilst *Parno Nujuh Ahi* centres on religious reflection and social reconciliation. This has significant implications for the teaching of Indonesian at secondary school level. Traditional oral texts have proven to be relevant as teaching materials capable of enhancing language literacy, literary appreciation, and strengthening pupils' character through an introduction to local cultural values.

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Data Availability

The datasets generated during and/ or analyzed during the current study are available from the corresponding author on reasonable request.

Declaration on AI Use

The authors declare that no artificial intelligence (AI) or AI-assisted tools were used in the preparation of this manuscript.

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