



Representation of Meaning through the Stylistics of the Poems “Telaga”, “Metamorfosis” and “Pohon Pisang” by Kusprihyanto Namma

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ABSTRACT

The purpose of this study is to analyze the three poems of Kusprihyanto Namma using stylistic studies. This research is motivated by the content of Kusprihyanto Namma's poems which have deep meanings, especially when studied using stylistic theory. Just like the three poems of Kusprihyanto Namma “Telaga” “Metamorfosa” and “Pantai Pisang” which contain a lot of diction, style of language and imagery. The research method used is descriptive qualitative with literature study so that the time and place of research are not available. The population and sample in this study are sentences in Kusprihyanto Namma's poems entitled “Telaga”, “Metamorfosa” and “Pantai Pisang”. The research instrument used is the theory of diction, style of language and imagery. Data collection techniques by reading and taking notes. The data analysis technique uses stylistic studies. Stylistic studies are studies that interpret words or sentences. The results of the study show that there are diction, style of language and imagery in Kusprihyanto Namma's poems. Diction includes descriptive, connotative, and concrete words. However, not every poem by Kusprihyanto Namma contains all three of these instruments. In “Telaga,” diction, figurative language, and imagery are fully represented. In “Metamorfosa,” diction and imagery are present. Meanwhile, in “Pantai Pisang,” diction and imagery are present. Although diction, imagery, and figure of speech are not fully represented, the meaning of Kusprihyanto Namma's three poems is very significant. Good poetry is indeed poetry that has deep meaning, especially in the aspects of diction, figurative language, and imagery.

Keyword : representation of meaning, stylistics, poems

Representasi Makna melalui Stilistika Puisi “Telaga”, “Metamorfosis” dan “Pohon Pisang” Karya Kusprihyanto Namma

ABSTRAK

Tujuan penelitian ini yaitu menganalisis ketiga puisi Kusprihyanto Namma dengan menggunakan kajian stilistika. Penelitian ini dilatar belakangi oleh kandungan puisi karya Kusprihyanto Namma yang memiliki makna mendalam, terutama kalau dikaji menggunakan teori stilistika. Sama seperti ketiga puisi Kusprihyanto Namma “Telaga” “Metamorfosa” dan “Pohon Pisang” yang banyak mengandung diksi, gaya bahasa dan citraan. Metode penelitian yang digunakan yaitu deskriptif kualitatif dengan studi pustaka sehingga waktu dan tempat penelitian tidak ada. Populasi dan sampel dalam penelitian ini yaitu kalimat-kalimat dalam puisi Kusprihyanto Namma yang berjudul “Telaga”, “Metamorfosa” dan “Pohon Pisang”. Instrumen penelitian yang digunakan yaitu teori tentang diksi, gaya bahasa dan citraan. Teknik pengumpulan data dengan baca dan catat. Teknik analisis data menggunakan kajian stilistika. Kajian stilistika merupakan sebuah kajian yang memaknai kata atau kalimat. Hasil penelitian menunjukkan terdapat diksi, gaya bahasa dan citraan dalam puisi Kusprihyanto Namma. Pada diksi terdapat kata deskriptif, konotatif dan konkret. Namun, tidak setiap puisi Kusprihyanto Namma tersebut mengandung ketiga instrumen yang ditentukan. Pada puisi “Telaga”, terdapat diksi, gaya bahasa dan citraan secara lengkap. Puisi “Metamorfosa” terdapat diksi dan citraan. Sedangkan dalam puisi “Pohon Pisang” terdapat diksi dan gaya bahasa. Meskipun tidak lengkap terdapat diksi, citraan, dan gaya bahasa, kandungan makna dari ketiga puisi Kusprihyanto Namma tersebut sangat berarti. Puisi yang baik memang puisi yang memiliki makna mendalam terutama pada aspek diksi, gaya bahasa, dan citraan.

Kata kunci : representasi makna, stilistika, puisi

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INTRODUCTION

Literature is a medium of human expression that not only conveys ideas and feelings but also showcases the power of language through various styles. Poetry, as a literary genre, possesses unique characteristics because its beauty and meaning often depend on the poet's choice of words, structure, and style. Therefore, the study of stylistics is crucial to uncover how linguistic elements in poetry work to create aesthetic effects while deepening the intended message.

Poetry is a popular literary work. Poetry can also make readers feel the spirit of the writing. However, it's important to remember that not all poems are easily interpreted according to the reader's heart. Poetry writers are sometimes absurd in their choice of diction. Indeed, good poetry must have precise diction, differing from scientific writing. Literature also doesn't limit the diction chosen to scientific writing, and even the sentence structure differs. Poetry is an expression of the poet's inner experiences with nature, human life, and so on. Poetry is a concise form of language used to express emotions. Stylistics is a branch of linguistics that studies style in literary works. Stylistics focuses on analyzing the use of language to reveal the beauty and meaning contained in a work (Nurgiyantoro, 2018). Stylistics not only examines linguistic form, but also how that language creates aesthetic effects and specific meanings for the reader. Stylistics comes from the word "style," meaning style, and terminologically, it is defined as the study of the use of language in literary works. Stylistics is an analysis that emphasizes how language is used to create aesthetic effects (Ratna, 2017). Thus, stylistics combines linguistic analysis (language structure) with literary appreciation (meaning and aesthetic value).

Stylistics in poetry makes poetry more vivid. The choice of diction and style offered in poetry can captivate readers, thus requiring stylistic study. In fact, stylistics itself plays a role in interpreting the signs contained in a poem. One of these signs is diction. Diction is the ability to choose words

appropriately and effectively to express ideas, thoughts, and feelings in oral and written communication (Tarigan, 2013). When discussing diction, it is closely related to style. Figures of speech, or figurative language, are a writer's distinctive way of conveying ideas through language. Style serves as a rhetorical tool that enhances expressive power (Luxemburg dkk., 1992). Stylistics is an interdisciplinary science between linguistics and literature that investigates the use of language in literary works to produce distinctive expressive effects. Figures of speech in poetry are divided into several forms, including: Metaphor, an implicit comparison between two things. Personification, the attribution of human qualities to inanimate objects. Simile, an explicit comparison using a conjunction. Hyperbole, an exaggeration to emphasize meaning (Pradopo, 2021).

Literary works, particularly poetry, are a medium of expression that utilizes language not only as a means of communication but also as an aesthetic tool to convey the poet's ideas, feelings, and inner experiences. The beauty of poetry arises from the appropriate choice of words (diction), the use of figurative language (figures of speech), and the presence of imagery that can stimulate the reader's imagination. Therefore, the study of stylistics is crucial for examining how these linguistic elements are used to create meaning and aesthetic nuance in literary works. Stylistic analysis of poetry can also be used to uncover the inner workings of a poem. This makes the poem more lively and engages the reader.

This research has a problem formulation that is in line with the research objectives. The problem formulation taken in this research is, 1) how is the diction in the poems "Telaga" "Metamorfosa" and "Pohon Pisang" by Kusprihyanto Namma?, 2) how is the style of language in the poems "Telaga" "Metamorfosa" and "Pohon Pisang" by Kusprihyanto Namma?, 3) how is the imagery in the poems "Telaga" "Metamorfosa" and "Pohon Pisang" by Kusprihyanto Namma?. The purpose of this study is in line with the formulation of the



problem, namely 1) describing the diction in the poems “Telaga” “Metamorfosa” and “Pohon Pisang” by Kusprihyanto Namma, 2) describing the style of language in the poems “Telaga” “Metamorfosa” and “Panana Tree” by Kusprihyanto Namma, 3) describing the imagery in the poems “Telaga” “Metamorfosa” and “Pohon Pisang” by Kusprihyanto Namma. The benefits of this study are, 1) knowing the diction in the poems “Telaga” “Metamorfosa” and “Pohon Pisang” by Kusprihyanto Namma, 2) knowing the style of language in the poems “Telaga” “Metamorfosa” and “Pohon Pisang” by Kusprihyanto Namma, 3) knowing the imagery in the poems “Telaga” “Metamorfosa” and “Pohon Pisang” by Kusprihyanto Namma. Stylistics is a branch of linguistics that focuses on the use of language in literary works, particularly word choice, style, and sentence structure (Aminuddin, 2020). Stylistics is the study of language in literary texts, with the aim of explaining the relationship between linguistic choices and meaning and aesthetic effect (Leech & Short, 2015). Stylistics is the study of the use of linguistic elements that characterize a text, particularly literary texts (Sudjiman, 1993).

Stylistics encompasses various aspects of language used in a distinctive manner by an author. The scope of stylistics includes: diction (word choice), style, sentence structure, imagery, and linguistic sounds (Aminuddin, 2020). Diction encompasses the use of concrete, abstract, denotative, connotative, archaic, and symbolic words. Typical figures of speech in poetry include metaphor, personification, simile, hyperbole, irony, and repetition. Sentence structures include sentence variation, inversion, parallelism, ellipsis, and syntactic repetition. Imagery (imagery) comes in several forms: visual, auditory, kinesthetic, tactile, and olfactory, which create the reader’s aesthetic experience. Linguistic sounds include rhyme, alliteration, assonance, and rhythm, especially in poetry (Ratna, 2017). The aims of stylistic studies are to uncover the author’s distinctive style, explain the relationship between linguistic form and meaning, discover the aesthetic

and expressive functions of language, and help readers understand literary works more deeply. Furthermore, stylistics serves as a bridge between linguistic analysis and literary analysis, uncovering meanings that are not explicitly apparent (Ratna, 2017). The results of stylistic analysis must be objective and systematic, based on linguistic data, and link linguistic form to the function and effect of meaning (Aminuddin, 2020).

Diction in poetry plays a crucial role because each word chosen by the poet carries a specific meaning, both denotative and connotative. Diction is the choice of words used by an author to express his or her ideas and feelings. Diction encompasses accuracy in word choice and its appropriateness to the context, situation, and desired effect. In poetry, diction serves not only to convey denotative meaning, but also connotative and symbolic meaning, thus enriching the nuances of a literary work (Keraf, 2010). Denotative meaning can be interpreted as the true meaning that corresponds to the original meaning. Meanwhile, connotative meaning can be interpreted as a meaning that is not true to the original meaning. This means that denotative and connotative meanings have different roles when they enter poetry. Denotative meaning is only used to emphasize words without adding different meanings. Connotative meaning makes poetry more alive because it has meanings that are not the true meaning.

Style is an author’s distinctive way of using language. Style is a rhetorical tool that provides expressive power and distinguishes one author’s work from another (Luxemburg dkk., 1992). In poetry, style is often manifested through figures of speech such as metaphor, personification, simile, hyperbole, and irony that strengthen the imagination and suggestive power of the text. Style or figures of speech enriches expression by providing an imaginative touch, while imagery evokes the reader’s sensory experience through sight, hearing, feeling, or other senses. Imagery is the use of language that creates the impression as if the reader is directly experiencing what the poet describes through the senses. Imagery is a

representation of sensory experience in literary works. Imagery can be visual (sight), auditory (hearing), tactile (touch), olfactory (smell), or gustatory (taste) (Abrams & Harpham, 2015). The presence of imagery makes poetry more alive and is able to arouse the reader's feelings. These three stylistic aspects are interrelated in shaping the characteristics and beauty of a poem. Based on these aspects, a poem can be said to be beautiful or not. Poetry with strong diction signifies strong inner strength.

Kusprihyanto Namma is an Indonesian poet known for his works, which convey philosophical and reflective meanings about life. In his poems, he frequently utilizes symbols, metaphors, and imagery to reveal human reality and the relationship between humans and nature. His three poems, "Telaga," "Metamorfoza," and "Pohon" (Banana Tree), exhibit distinctive stylistic characteristics, where the choice of diction, figurative language, and imagery plays a crucial role in establishing atmosphere and meaning. This stylistic study of these three poems aims to uncover the poet's linguistic characteristics, including diction, figures of speech, rhyme, and syntactic structure. Therefore, this research is expected to provide a deeper understanding of the richness of language in Kusprihyanto Namma's poetry and demonstrate how figurative language can serve as a gateway to interpreting the messages contained within. However, the stylistic richness of these works has not been studied in depth, particularly in terms of diction, style, and imagery, which are the primary elements that shape poetic aesthetics. Based on this description, this study was conducted to examine how Kusprihyanto Namma constructs his poetry through the choice of diction, use of style, and the presence of imagery. This study is expected to broaden understanding of the power of stylistics in contemporary Indonesian poetry and uncover the meaning behind the poet's beautiful language. This study will also reference recent developments in stylistics, as discussed by (Islam & others, 2021), which emphasize the application

of stylistics in interdisciplinary analysis of language and literature.

This research aligns with the study conducted by (Januarti, 2019), entitled *Stylistics in the Poem "Kerikil Tajam dan yang Terampas dan yang Putus"* by Chairil Anwar. The difference between this study and Inayah's is that Inayah's study examines the use or choice of sounds, diction, and style, while in this study, the stylistics examined are: diction, style, and imagery. Another study conducted by (Mevyani & Hidayah, 2021), entitled *Stylistics Study of the Poem "Padamu Jua"* by Amir Hamzah, the difference between this study and the previous study is that the previous study examined the style and meaning in the poem, while in this study the stylistics studied were diction, style, and imagery.

RESULT

This research employed a descriptive qualitative method. Descriptive qualitative research utilizes data in the form of documents and texts to gain a deeper understanding of phenomena (Moleong). Qualitative methods are used to examine objects in their natural settings and emphasize meaning over generalizations (Sugiyono, 2019). Therefore, this approach is relevant for analyzing linguistic aspects of literary works because it allows researchers to conduct in-depth, contextual, and interpretive studies.

The descriptive qualitative approach used was a literature review. Qualitative research using a literature review is a type of research that aims to describe and analyze a phenomenon, concept, or idea in depth using written data sources as the primary source, such as books, scientific journals, articles, research reports, and official documents (Zed). This method was chosen because the research aimed to analyze the use of language in Kusprihyanto Namma's poetry, particularly in terms of diction, style, and imagery. Qualitative research produces descriptive data in the form of written words (Sugiyono, 2019).



The data collection technique used was reading and taking notes on Namma's three poems. The reading and note-taking technique was implemented by reading each line of the poem and then noting words and sentences containing diction, figurative language, and imagery. The results of these notes were then discussed in this study, thus providing a clearer explanation of the research findings.

The data analysis technique used in this study was stylistics. Stylistics is the study of language style that examines the aesthetic and expressive aspects of literary works (Ratna, 2017). Stylistics focuses on the use of linguistic elements such as diction, figurative language, and imagery to create specific effects (Nurgiyantoro, 2018). Using a stylistic approach, this study seeks to uncover the distinctive use of diction, figurative language, and imagery in the poems "Telaga," "Metamorfosa," and "Tapu Pisang" by Kuspriyanto Namma as a representation of his poetic style. The objects of this study were three poems by Namma: "Telaga," "Metamorfosa," and "Tapu Pisang." The selection of these three poems is based on the rich use of diction, style of language, and imagery which represent the distinctive style of Namma's poetry.

RESULT

Telaga (Namma, 2010)

*Di tempat seasing ini kudapatkan telaga
milik siapa ketenangan air yang jernih
sedang aku jadi malu seusai membuat kecipak
lalu duduk saja memandang cemara-cemara
yang berbaris membentuk bayangan raksasa yang lelap
oleh belaian angin bukit*

In this remote place, I found a lake
whose serenity and clear water belong to
while I felt embarrassed after making a splash
and just sat there, watching the pines
that lined up, forming giant shadows, asleep
by the caress of the hill breeze

*Sebaiknya engkau datang kemari di saat pagi
saat ikan-ikan bermain dengan pucuk-pucuk ombak
tapi jangan membawa kail itu akan membunuh cacing
daerah ini suci dan merdeka
belum pernah ketumpahan darah, setetes pun
You should come here in the morning
when the fish are playing in the waves
but don't bring a fishing hook, it will kill the worms
this area is sacred and free
there has never been a drop of blood shed*

*Kalau ingin ikan-ikan datang berkumpul
cukup dengan menyanyi, kau telah pula memanggil
murai, kutut, podang, tilang, jalak, dan emprit
yang membangun sarang di tengah telaga
semakin jelaslah kedamaian dan rasa bersama
berada jauh dari pusat kota*
If you want the fish to gather
simply by singing, you have also summoned
the magpie robin, the kutut, the podang, the tilang, the starling, and the sparrow
who build their nests in the middle of the lake
the peace and sense of togetherness become clearer
being far from the city center

Stylistic Study of the Poem “Telaga” by Kusprihyanto Namma

1. Diction

a. The denotative words in the poem “Telaga” are as follows:

- 1) *sedang aku jadi malu seusai membuat kecipak*
while I felt embarrassed after making a splash
- 2) *Sebaiknya engkau datang kemari di saat pagi*
You should come here in the morning
- 3) *tapi jangan membawa kail itu akan membunuh cacing*
but don't bring a fishing hook, it will kill the worms
- 4) *belum pernah ketumpahan darah, setetes pun*
there has never been a drop of blood shed
- 5) *yang membangun sarang di tengah telaga*
who build their nests in the middle of the lake
- 6) *semakin jelaslah kedamaian dan rasa bersama*
the peace and sense of togetherness become clearer

b. The connotative words in the poem “Telaga” are as follows:

- 1) *yang berbaris membentuk bayangan raksasa yang lelap*
that lined up, forming giant shadows, asleep
- 2) *saat ikan-ikan bermain dengan pucuk-pucuk ombak*
when the fish are playing in the waves
- 3) *daerah ini suci dan merdeka*
this area is sacred and free

c. The concrete words contained in the poem “Telaga” are as follows:

- 1) *Telaga*
Lake
- 2) *Air*
Water
- 3) *Cemara-cemara*
Pine trees
- 4) *Bukit*
Hill



- 5) *Ikan-ikan*
Fish
 - 6) *Kail*
Hook
 - 7) *Cacing*
Worm
 - 8) *Darah*
Blood
 - 9) *Sarang*
Nest
2. Language Style
- a. The personification style of language in the poem “Telaga” is as follows:
 - 1) yang berbaris membentuk bayangan raksasa yang lelap oleh belaian angin bukit
that lined up, forming giant shadows, asleep by the caress of the hill breeze
 - 2) saat ikan-ikan bermain dengan pucuk-pucuk ombak.
when the fish are playing in the waves
 3. Imagery
 - a. The auditory imagery in the poem “Telaga” is as follows: milik siapa ketenangan air yang jernih
whose serenity and clear water belong to
 - b. The visual imagery in the poem “Telaga” is as follows:
 - 1) *Di tempat seasing ini kudapatkan telaga*
In this remote place, I found a lake
 - 2) *milik siapa ketenangan air yang jernih*
whose serenity and clear water belong to
 - 3) *lalu duduk-duduk saja memandang cemara-cemara*
and just sat there, watching the pines
 - 4) *berada jauh dari pusat kota*
being far from the city center

METAMORFOSA (Namma, 2010)

*Hujan telah turun tapi engkau malah lenyap dari pandangan
selalu tak kau takut petir yang menyambar-nyambar
kemarin engkau bilang hendak menangkap capung
yang terjun dalam tidurmu
tapi ini bukan musim capung atau kupu-kupu
bahkan bunga-bunga yang kau tanam di pinggir telaga
belum juga mekar
seharusnya kau tidak berlari menembus kabut seorang diri
siapa tahu di belakang itu bersembunyi singa
atau serigala
yang langsung menerkammu ketika kau tak terjaga*

The rain has fallen, but you've disappeared from sight
you're always unafraid of the lightning that strikes
yesterday, you said you were going to catch a dragonfly
that dived in your sleep
but it's not the season for dragonflies or butterflies
even the flowers you planted by the pond
haven't bloomed yet
you shouldn't have run through the fog alone
who knows, a lion or a wolf might be hiding behind it,
pouncing on you when you're not awake

*Hujan belum reda, dan aku berniat mencarimu dalam hujan
namun tiba-tiba engkau muncul dari balik kabut
membawa seekor singa dan beberapa serigala
aku diam pesona, tak sanggup menatap tapi tak buta*
The rain hasn't let up, and I intend to look for you in the rain
but suddenly, you appear from behind the fog,
bringing a lion and several wolves
I am silent, captivated, unable to look, but not blind

Stylistic Study of the Poem "Metamorfosa" by Namma

1. Diction

a. Denotative Words

The denotative words in the poem "Metamorfosa" are as follows:

- 1) Selalu tak kau takut petir yang menyambar-nyambar
You're always unafraid of the lightning that strikes
- 2) kemarin engkau bilang hendak menangkap capung
yesterday, you said you were going to catch a dragonfly
bahkan bunga-bunga yang kau tanam di pinggir telaga
even the flowers you planted by the pond
- 3) belum juga mekar
haven't bloomed yet
- 4) siapa tahu di belakang itu bersembunyi singa atau serigala
who knows, a lion or a wolf might be hiding behind it,
- 5) yang langsung menerkammu ketika kau tak terjaga pouncing on you when you're not awake
- 6) Hujan belum reda, dan aku berniat mencarimu dalam hujan
The rain hasn't let up, and I intend to look for you in the rain
- 7) namun tiba-tiba engkau muncul dari balik kabut
But suddenly, you appear from behind the fog,
- 8) membawa seekor singa dan beberapa serigala
bringing a lion and several wolves

b. Konotative words

The konotative words in the poem "Metamorfosa" are as follows:

- 1) yang terjun dalam tidurmu
that dived in your sleep



- 2) Hujan belum reda, dan aku berniat mencarimu dalam hujan
The rain hasn't let up, and I intend to look for you in the rain
 - 3) aku diam pesona, tak sanggup menatap tapi tak buta
I am silent, captivated, unable to look, but not blind
- c. Concrete words
- The concrete words contained in the poem "Telaga" are as follows:
- 1) *Hujan*
Rain
 - 2) *Capung*
Dragonfly
 - 3) *Kupu-kupu*
Butterfly
 - 4) *Bunga-bunga*
Flowers
 - 5) *Telaga*
Lake
 - 6) *Singa*
Lion
 - 7) *Serigala*
Wolf

2. Imagery

The visual imagery in the poem "Telaga" is as follows:

- 1) *Hujan telah turun tapi engkau malah lenyap dari pandangan*
The rain has fallen, but you've disappeared from sight
- 2) *selalu tak kau takut petir yang menyambar-nyambar*
you're always unafraid of the lightning that strikes
- 3) *seharusnya kau tidak berlari menembus kabut seorang diri*
you shouldn't have run through the fog alone
- 4) *namun tiba-tiba engkau muncul dari balik kabut*
But suddenly, you appear from behind the fog,

Pohon Pisang (Namma, 2010)

Selama belum memberi buah
pohon pisang tak akan mati ditebang
kemuliaan seperti itu siapakah yang mewarisinya
pohon jambu atau pohon mangga
As long as it hasn't produced fruit,
a banana tree won't die if it's cut down
who will inherit such glory
a guava tree or a mango tree.

Walau matahari membakar kemarau panjang
dan penghujan melahirkan banjir bandang
selama belum memberi buah
pohon pisang tak akan mati ditebang
Even if the sun burns during a long drought
and the rain brings flash floods
as long as it hasn't produced fruit
a banana tree won't die if it's cut down

Stylistic Study of the Poem "Pineapple Tree" by Namma

1. Diction

a. Denotative Words

The denotative words in the poem "Pohon Pisang" are as follows:

pohon pisang tak akan mati ditebang
a banana tree won't die if it's cut down

b. Connotative Words

The connotative words in the poem "Pohon Pisang" are as follows:

selama belum memberi buah
as long as it hasn't produced fruit
kemuliaan seperti itu siapakah yang mewarisinya
who will inherit such glory

Walau matahari membakar kemarau panjang
Even if the sun burns during a long drought
dan penghujan melahirkan banjir bandang
and the rain brings flash floods

c. Concrete Words

The concrete words in the poem "Pohon Pisang" are as follows:

Pohon pisang
Banana tree
Pohon jambu
Guava tree
Pohon manga
Mango tree
Matahari
Sun

2. Language Style

The personification style of language in the poem "Telaga" is as follows:

yang berbaris membentuk bayangan raksasa yang lelap
oleh belaian angin bukit
that lined up, forming giant shadows, asleep
by the caress of the hill breez
saat ikan-ikan bermain dengan pucuk-pucuk ombak.
when the fish are playing in the waves



3. Imagery

The auditory imagery in the poem “Telaga” is as follows:

milik siapa ketenangan air yang jernih
whose serenity and clear water belong to

The visual imagery in the poem “Telaga” is as follows:

Di tempat seasing ini kudapatkan telaga
In this remote place, I found a lake
milik siapa ketenangan air yang jernih
whose serenity and clear water belong to
*lalu duduk-duduk saja memandang cemara-
cemara*
and just sat there, watching the pines

DISCUSSION

Stylistic study of the poem “Telaga”

1. Diction

Denotative word, the meaning of a word or group of words which is based on a direct designation of something outside of language or which is based on certain conventions and is objective. (Badan Pengembangan dan Pembinaan Bahasa, 2023)

a. The denotative words in the poem “Telaga”

The first data found was in the form of a sentence “sedang aku jadi malu seusai membuat kecipak”.

In this line of poetry, the denotative word is found in the word “buat kecipak,” which has the same meaning as the dictionary definition, which is “making water splash with the touch of a hand.” This literal meaning indicates that the sentence “buat kecipak” is a denotative word, meaning a word that has a literal meaning.

The second data point in the sentence “Sebaiknya engkau datang kemari di saat pagi”. In this line of poetry, the denotative word is found in the words “come here in the morning,” which has the same meaning as the actual meaning in the dictionary, namely, “come here when the sun is not yet bright and the fog is still thick.”

The third data in the sentence “tapi jangan membawa kail itu akan membunuh cacing”. In this line of poetry, the denotative word is “killing

worms,” which has the same meaning as the dictionary definition: killing small, smooth animals like snakes. “Bringing a hook” also has a literal meaning, as in the dictionary, meaning carrying a fishing tool.

The fourth data point in the sentence “belum pernah ketumpahan darah, setetes pun”. In the lines of the poem, the denotation is found in all the words in the line, which has the same meaning as the actual meaning in the dictionary, namely blood is interpreted as human or animal blood that is spilled even if only a drop (a little).

The fifth data in the sentence “yang membangun sarang di tengah telaga”. In the lines of the poem, the denotation is found in all the words in the line, which have the same meaning as the actual meaning in the dictionary, namely connected to the previous line which mentions the names of several types of birds and the birds make their nests in the middle of the lake, possibly in the middle of the lake there are trees. Because the poet comes from Ngawi and is close to Sarangan Lake, perhaps the lake described is also Sarangan Lake, and in Sarangan Lake, in the middle of the lake there is a small island with many large trees growing.

The sixth data in the sentence “semakin jelaslah kedamaian dan rasa bersama.” In the lines of the poem, the denotation is found in all the words in the line, which have the same meaning as the actual meaning in the dictionary, namely connected to the previous line which mentions the names of several types of birds and the birds make their nests in the middle of the lake, possibly in the middle of the lake there are trees. Because the poet comes from Ngawi and is close to Sarangan Lake, perhaps the lake described is also Sarangan Lake, and in Sarangan Lake, in the middle of the lake there is a small island with many large trees growing.

b. Connotative Words Found in the Poem Telaga

The word connotation is a mental link that creates a feeling of value in someone when faced with a word; a meaning that is added to the denotative meaning (Badan Pengembangan dan Pembinaan Bahasa, 2023).

The first data found was a sentence with the meaning of the word connotation, namely “yang berbaris membentuk bayangan raksasa yang lelap”. In the line of the poem, the word connotation is found in the words “shadow of a giant,” the word has an erroneous meaning. “shadow of a giant” does not mean the shadow of a very large person’s body, but in the line it is interpreted as the shadow of a pine tree that is like the shadow of a giant.

The second data found in the sentence “saat ikan-ikan bermain dengan pucuk-pucuk ombak”. In the line of the poem, the word connotation is found in the words pucuk-pucuk ombak, the word has a meaning that is not actually pucuk-pucung ombak does not mean the tip of the wave but in this line of the poem it is assumed that the wave has a tip when in fact the wave does not have a tip at all.

c. Concrete Words

Concrete words, linguistic elements that are factual and empirical, which authors use to present reality directly in literary works (Ratna, 2017). The concrete words found in the poem Telaga are; Telaga, Air, Cemara-cemara, Bukit, Ikan-ikan, Kail, Cacing, Darah, dan Sarang. These words are classified as concrete words because their meanings align with their actual dictionary meanings.

This research is relevant to study, “Diction and Figures of Speech in the Poetry Collection Nyanyian dalam Kelam” by Sutikno W.S. The study found the use of Javanese, Arabic, and English vocabulary. The diction study found connotative, denotative, and concrete words. The limitation of this study is that the diction analysis was limited to interpreting these three words, thus appearing limited and focused on denotative, connotative, and concrete words.

Another study discussing stylistics was conducted by (Faizun, 2020). In addition to discussing denotative and connotative meanings, he also discussed metaphors in W.S. Rendra’s poem “Ada tilgram tiba dalam senja” (There is a telegram arriving in dusk). The limitation of this

study compared to Faizun’s study is that it does not discuss metaphors in the poem, but rather concrete words.

2. Language Style

Personification, a form of expression that gives the characteristics of inanimate objects human characteristics (Nurgiyantoro, 2018).

The figurative language found in the poem “Telaga” is personification.

The first data is found in the sentence “yang berbaris membentuk bayangan raksasa yang lelap”, “berbaris membentuk bayangan raksasa”, The word “lined” refers to pine trees. So pine trees can be likened to being able to line up like humans.

The second data is found in the sentence “oleh belaian angin bukit”. The wind is likened to being able to caress the pines. It’s as if the wind has human-like hands, so it can caress the pines.

The third data is found in the sentence “saat ikan-ikan bermain dengan pucuk-pucuk ombak”. Fish playing with the crests of the waves are likened to having human-like qualities: the ability to play.

This research aligns with research conducted by (Munir & others, 2013) which also discussed stylistic studies in poetry. The results also found personification figures of speech in the analyzed poems. This aligns with the research conducted. Personification figures of speech are often chosen by poets because they can create evocative meanings for readers, inviting readers to see inanimate objects as living things. This can give poetry a more magical power that can captivate readers.

3. Imagery

Auditory, the concretization of sound objects as perceived by the ear. (Nurgiyantoro, 2018). The sentence “milik siapa ketenangan air yang jernih”, contains auditory imagery. The auditory imagery referred to here, the calmness of the water, can only be perceived by the sense of hearing, not sight or anything else. The listener can sense whether there is sound or not from the flowing water.



Visual imagery, related to the concretization of objects that can be seen by the eye, objects that can be seen visually (Nurgiyantoro, 2018). The visual imagery in the poem is found in several sentences, namely; “Di tempat seasing ini kudapatkan telaga”, “milik siapa ketenangan air yang jernih”, “lalu duduk-duduk saja memandang cemara-cemara”, “berada jauh dari pusat kota”. Some of these sentences can be perceived by the sense of sight, so they can be enjoyed with the eyes.

Stylistic study of the poem “Metamorfosa”

Metamorfosa poems contain diction and figurative language.

1. Diction

a. The denotative words found in the poem “Metamorfosa” are as follows:

The first data found is in the sentence “Selalu tak kau takut petir yang menyambar-nyambar”. In this line of poetry, the denotative word is found in the words “always not afraid of lightning,” which has the same meaning as the dictionary’s literal meaning: lightning in the sky, signaling impending rain. The lightning makes a sound, making it appear as if it were flashing.

The second data point is found in the sentence “kemarin engkau bilang hendak menangkap capung”.

In this line of poetry, the denotative word is found in the words “capturing dragonflies,” which has the same meaning as the actual meaning in the dictionary: catching an animal with wings shaped like an airplane.

The third data is found in the sentence “bahkan bunga-bunga yang kau tanam di pinggir telaga”. In the line of the poem, the denotative word is found in the words “bunga-bunga yang kau tanam di tepi lake” (flowers that you planted on the edge of the lake), which has the same meaning as the actual meaning in the dictionary, namely plants that have charm because of their color and are planted on the edge of the lake.

The fourth data is found in the sentence “belum juga mekar”. In this line of poetry, the

denotative word is found in the words “belum juga kembang”, which has the same meaning as the actual meaning in the dictionary, namely, a planted flower that has not yet bloomed and revealed its beautiful petals.

The fifth data point is found in the sentence “siapa tahu di belakang itu bersembunyi singa atau serigala”. In the line of poetry, the denotation is found in all the words in the line of poetry, which have the same meaning as the actual meaning in the dictionary, namely, lion or wolf means a wild animal.

The sixth data is found in the sentence “yang langsung menerkammu ketika kau tak terjaga”. In this line of poetry, the denotative word is found in the word “yang langsung menerkapmu” (which immediately pounces on you), which has the same meaning as the actual meaning in the dictionary, namely the activities of jumping, crashing, and catching, which are commonly done by lions and wolves.

The seventh data point is found in the sentence “Hujan belum reda, dan aku berniat mencarimu dalam hujan”. In this line of poetry, the denotative word is found in the words “rain has not stopped,” which has the same meaning as the actual meaning in the dictionary, namely that there are still water droplets falling from the sky.

The eighth data point is found in the sentence “namun tiba-tiba engkau muncul dari balik kabut”. In this line of poetry, the denotative word is found in the words “you appeared from behind the fog,” which has the same meaning as the actual meaning in the dictionary, which is emerging from the remaining water vapor of the rain.

The ninth data point is found in the sentence “membawa seekor singa dan beberapa serigala”. In this line of poetry, the denotative word is found in all the words in the line, and its meaning is the same as the literal meaning in the dictionary: carrying a wild animal that usually pounces.

b. Connotative Words in the Poem “Metamorfosa”

The first data is found in the sentence “yang terjun dalam tidurmu”. In the line of poetry, the connotative word is found in the words “jung dalam

tidurmu” (plunge in your sleep), which has a meaning that is not the same as the dictionary meaning of “jung in your sleep” which is “dreaming.”

The second data is found in the sentence “Hujan belum reda, dan aku berniat mencarimu dalam hujan”. In the line of the poem, the connotative word is found in the words “carimu dalam hujan” (looking for you in the rain), which has a meaning that is not the same as the dictionary meaning of “cari dalam hujan” (looking for someone who is being drenched by rain).

The third data is found in the sentence “aku diam pesona, tak sanggup menatap tapi tak buta”. In the line of the poem, the connotative word is found in the words “Aku diam pesona” (I am silent, charming), which has a meaning that is not the same as the dictionary meaning of “Aku diam pesona” (a small smile).

c. The concrete words found in the poem

“Metamorfosa” are; Hujan, Capung, Kupu-kupu, Bunga-bunga, Telaga, Singa, Serigala. These words are concrete words found in metamorphosis poetry because their meanings correspond to the dictionary meanings of the words.

2. Imagery

The imagery in metamorphosis poetry consists only of visual imagery, as follows: Hujan telah turun tapi engkau malah lenyap dari pandangan, selalu tak kau takut petir yang menyambar-nyambar, seharusnya kau tidak berlari menembus kabut seorang diri, namun tiba-tiba engkau muncul dari balik kabut. Some of these sentences demonstrate that the author invites the reader to experience the situation by imagining it using sight. For example, the sentence “you even disappeared from sight” suggests that the reader sees someone they had previously seen, but has now vanished from sight.

Stylistic Study of the Poem “Banana Tree”

The poem “Pohon Pisang” contains diction and figurative language.

1. Diction

a. Denotative Words

The denotative words found in the poem “Pohon Pisang” are only found in the sentence “pohon pisang tak akan mati ditebang”. In this line of poetry, the denotative word is “tak akan mati ditebang” (not to die from being cut down), which has the same meaning as the dictionary definition: “it will not die if the tree is cut down.” This is because banana trees are also like that; even if the parent tree is cut down, new shoots will still grow.

b. Connotative Word

The first data point in the sentence “Selama belum memberi buah”. In the line of the poem, the connotative word is found in the word “belum memberi buah” (not yet giving fruit), which has a meaning that is not the same as the dictionary meaning, which is “not yet bearing fruit”, not giving fruit (the dictionary meaning).

The second data in the sentence “kemuliaan seperti itu siapakah yang mewarisinya”. In this line of poetry, the connotative word is present in all the words in the line, meaning that nothing can match the nature of a banana tree.

The third data in the sentence “Walau matahari membakar kemarau panjang”. In this line of poetry, the connotative word is found in all the words in the line, which means the dry season.

The fourth data in the sentence “dan penghujan melahirkan banjir bandang”. In that line of poetry, the connotative word is found in all the words in the line which means rainy season.

c. Concrete words

The concrete words contained in the poem “Pohon Pisang” are; pohon pisang, pohon jambu, pohon mangga, dan matahari. These words are found in the poem “Pohon Pisang,” and the meanings of the sentences that follow them correspond to the dictionary meanings, so the words correspond to the objects they describe.

2. Style

The only style of language found in the poem “The Banana Tree” is personification, found in the sentence “dan penghujan melahirkan banjir



bandang”. Rain is likened to having human characteristics, namely giving birth. However, if the nature of rain, in accordance with its meaning, cannot be equated with humans.

This research aligns with research conducted by (Fransori & Arinah, 2017) which examined Chairil Anwar’s poetry based on its physical and spiritual structure. Although similar, this study only examined the physical structure. Fransori’s study, however, also examined the spiritual structure of the poem. The physical structure studied also employed the same theory, namely denotative, connotative, and concrete words. Therefore, a weakness of this article compared to Fransori’s is that the inner structure of the poem was not examined, thus the sharpness of the analysis from the spiritual perspective of the poem is not yet apparent.

CONCLUSION

This study analyzed three poems by Kusprihyanto Namma. The analysis revealed diction, figurative language, and imagery within the poems. The diction found in this study included denotative, connotative, and concrete words. Personification was found in the poem “telaga dan pohon pisang”. However, no figurative language was found in the metaphorical poem. Imagery was found in the poem “telaga”. The imagery found was auditory and visual. Of Kusprihyanto Namma’s three poems, the poem “telaga” possesses the most stylistic elements, as it encompasses all the stylistic aspects the researcher sought: diction, figurative language, and imagery.

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