



## Imagery in the *Geguritan Undhaling Rasa* anthology by Siti Sundari: A Stylistic Study

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### ABSTRACT

Geguritan is a modern Javanese poem that is not bound by rules. Geguritan is a modern Javanese literary work in the form of writing resulting from the author's expression of feelings. The object of this research is the Geguritan Anthology "Undhaling Rasa" by Siti Sundari. The purpose of this research is to describe the form of imagery in the Geguritan Anthology "Undhaling Rasa" by Siti Sundari. This research uses a descriptive qualitative method. One of the characteristics of qualitative research is that the data used is in the form of written words. The research focuses on imagery and those contained in four Geguritan entitled *Cidra*, *Impening Wengi*, *Lamis*, and *Dalan Tembus*. In this research, library techniques are used by reading and recording the collected documents. Data analysis is carried out using the analysis model according to Miles and Huberman, namely: data reduction, data presentation, and drawing conclusions. Based on the analysis of the research results and discussion, it can be concluded that in the Geguritan Anthology "Undhaling Rasa" by Siti Sundari, the imagery obtained includes: 1) Visual imagery, 2) Auditory imagery, 3) Olfactory imagery, 4) Tactile imagery, and 5) Motion imagery. In the Geguritan Anthology "Undhaling Rasa" by Siti Sundari, the dominant imagery is visual imagery and auditory imagery. Geguritan researchers use four in the Geguritan Anthology "Undhaling Rasa" by Siti Sundari. The four geguritan are *Cidra*, *Impening Wengi* (IW), *Lamis*, and *Dalan Tembus* (DT). Of the four geguritan, not all geguritan contain the five imagery. This shows that the author uses imagery wisely so that each geguritan has its own strength, which makes this geguritan anthology more alive and easily felt by the reader.

*Keywords:* imagery, anthology, stylistic study

## Citraan dalam Antologi *Geguritan Undhaling Rasa* Karya Siti Sundari: Kajian Stilistika

### ABSTRAK

Geguritan merupakan puisi Jawa modern yang tidak terikat oleh aturan. Geguritan adalah karya sastra Jawa modern berupa tulisan yang dihasilkan dari ungkapan perasaan penulis. Objek penelitian ini berupa Antologi *Geguritan "Undhaling Rasa"* karya Siti Sundari. Tujuan dari penelitian ini untuk mendeskripsikan bentuk citraan dalam Antologi *Geguritan "Undhaling Rasa"* karya Siti Sundari. Penelitian ini menggunakan metode kualitatif deskriptif. Salah satu ciri penelitian kualitatif adalah data yang digunakan berbentuk kata-kata tertulis. Penelitian berfokus pada citraan dan yang terdapat dalam empat *Geguritan* yang berjudul *Cidra*, *Impening Wengi*, *Lamis*, dan *Dalan Tembus*. Dalam penelitian ini digunakan teknik kepustakaan yang dilakukan dengan membaca dan mencatat dokumen yang telah terkumpul. Analisis data dilakukan dengan menggunakan model analisis menurut Miles dan Huberman, yaitu: reduksi data, penyajian data, dan penarikan kesimpulan. Berdasarkan analisis hasil penelitian dan pembahasan dapat disimpulkan bahwa dalam Antologi *Geguritan "Undhaling Rasa"* karya Siti Sundari diperoleh citraan antara lain: 1) Citraan penglihatan, 2) Citraan pendengaran, 3) Citraan penciuman, 4) Citraan peraba, dan 5) Citraan gerak. Dalam Antologi *Geguritan "Undhaling Rasa"* karya Siti Sundari ini citraan yang menjadi dominan adalah citraan penglihatan dan citraan pendengaran. Peneliti geguritan menggunakan empat dalam Antologi *Geguritan "Undhaling Rasa"* karya Siti Sundari. Empat geguritan tersebut adalah *Cidra*, *Impening Wengi* (IW), *Lamis*, dan *Dalan Tembus* (DT). Dari empat geguritan tersebut, tidak semua geguritan memuat kelima citraan itu. Hal ini menunjukkan penulis menggunakan citraan secara bijak agar setiap geguritan punya kekuatan tersendiri, yang membuat antologi geguritan ini lebih hidup dan mudah dirasakan oleh pembaca.

*Kata kunci:* citraan, antologi, stilistika

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## INTRODUCTION

Literary works serve as a reflection of social life. Their existence is always influenced by the social and cultural context of the society in which they develop. Darni (2023:3) explains that literary works present life, which largely consists of social reality. Through literary works, authors depict complex social realities, ranging from relationships between individuals, social conditions, and culture, to conflicts that occur within society. One type of literary work is modern Javanese literature. Modern Javanese literature is Javanese literature that lives in the midst of Javanese society today.

One form of modern Javanese literature is *geguritan*. *Geguritan* is a modern Javanese literary work in the form of writing produced from the author's emotional expression. *Geguritan* writers tend to express their personal feelings, whether happiness, sadness, or experiences. According to Sari & Sulanjari (2022:14), because it is not bound by a pattern, authors can freely express their creativity and work with words that they find aesthetically pleasing. The uniqueness of *geguritan* lies in the emotional richness reflected through freely chosen words, allowing readers to feel the author's inner touch. This freedom allows for the use of words deemed aesthetic and beautiful. The issue of the aesthetics of a literary work is crucial because each society has different aesthetic standards, making it crucial to study the development of these principles (Pertiwi et al., 2018:10). Therefore, the freedom a writer has to arrange words aesthetically is not merely decorative, but also serves to strengthen the appeal and message of the *geguritan* itself, making it more lively and engaging.

The *Geguritan* Anthology "Undhaling Rasa" embodies a literary work in the form of a collection of *geguritan* works by Siti Sundari. This work is part of a *geguritan* anthology that specifically showcases various *geguritan* full of expressions of feeling and emotion. The *geguritan* anthology, with 53 *geguritan*, has its own distinctive characteristics or writing style inherent in each work. This

style encompasses word choice, the use of figures of speech, and the use of language that evokes sensory images in the reader's mind. In the *Geguritan* anthology "Undhaling Rasa" by Siti Sundari, unfamiliar words, some of which are meaningless, are found, which express the author's style and breadth of literary creation. They also demonstrate the author's freedom in using words in her poetry, such as imagery. These words seem unfamiliar to readers. Through the development of these unfamiliar words, Siti Sundari captures and understands the reality of things beyond logic.

Imagery in *geguritan* is the linguistic elements and meanings used by the author to express her ideas and thoughts clearly and beautifully, thus creating a distinctive discourse. According to Setyawan & Saddhono (2020:145), the use of figurative language and imagery in *geguritan* depicts a situation or condition that the author describes using the words in her *geguritan*. A writer is considered successful when the reader can feel, see, smell, and perceive events through her work. By using language that evokes sensory images in the reader's mind, the author presents images that stimulate the reader's imagination, making the atmosphere feel alive and real. This success is achieved when the reader can interpret the hidden meaning behind the language and experience the same emotional intensity as the writer.

Based on the description above, this study will examine four *Geguritan* Anthologies, "Undhaling Rasa," by Siti Sundari. The four *geguritan* are *Cidra*, *Impening Wengi*, *Lamis*, and *Dalan Tembus* (DT). The research problem is formulated as follows: What is the form of imagery in Siti Sundari's *Geguritan* Anthology "Undhaling Rasa?"

Based on the problem formulation above, this study is structured based on the richness and diversity of imagery contained within it, which can evoke images that convey the atmosphere and meaning conveyed. The selection of *geguritan* with abundant imagery is highly relevant in stylistic studies, as these two elements are the primary focus in analyzing the author's style. The purpose of this study is to describe the form of imagery in



Siti Sundari's Geguritan Anthology "Undhaling Rasa."

Siti Sundari's Geguritan Anthology "Undhaling Rasa" can be studied through stylistic analysis. Nugraha et al. (2025:303) explains that stylistic studies examine an author's writing style, namely the way in which ideas and feelings are conveyed through unique language in accordance with the author's creativity, personality, and character to achieve specific goals, such as achieving aesthetic effects or creating meaning. Through stylistic studies, the unique elements of language used by an author can be revealed as a reflection of the personality and cultural background that shape the literary work. Stylistic studies aim, among other things, to explain the specific or aesthetic effects achieved through the selection of these linguistic forms (Nurgiyantoro, 2017:76). Stylistics functions to identify and explain how linguistic elements such as diction, figures of speech, and imagery are used by authors to create a certain atmosphere, impression, or feeling in literary works.

Stylistics is concerned with how authors select and use linguistic elements to create certain aesthetic effects in their works. Stylistics not only examines the linguistic aspects, but also how these linguistic features function in constructing meaning, atmosphere, and messages in literary texts. The placement of words in a sentence causes sentence style, in addition to the accuracy of word choice, to play a crucial role in literary creation (Pradopo, 2021:2). The choice of words in a sentence and the overall choice of words determine the quality of the language style and the beauty of the meaning of a literary work. Imagery in literary works allows readers to capture messages through sensory experiences, such as sight, hearing, smell, touch, and Nurgiyantoro taste. Murut (2017:276) states that the use of imagery is essentially an author's effort to facilitate readers to more easily grasp the meaning of something conveyed. Imagery in literary works functions to build poetic elements by stimulating the reader's senses so they can feel and imagine the images conveyed by the author.

Relevant research was conducted by Nadia Eka Fatmawati (2019) with the title Aspects of Imagery and Figurative Language in the Poetry Anthology Book "Suluk Nang, Ning, Nung" by Handoko F. Zainsam. The research analyzes the use of imagery and figurative language in the poetry collection book "Suluk Nang, Ning, Nung". It can be concluded that the most dominant imagery used is visual imagery, while the least used imagery is taste imagery and tactile imagery. In figurative language it can be concluded that the most dominant used in the poetry collection book "Suluk Nang, Ning, Nung" is metaphor, while the least used is simile. The next research, namely research conducted by Zaqi Nugraha, Missriani, and Sri Wahyu Indrawati (2025) with the title Figurative Language and Imagery in the Lacrimosa Poetry Collection by Iswadi Pratama: Stylistic Study. The results of the study indicate that 11 types of figurative language were found in the 28 poems analyzed: parallelism, antithesis, metaphor, hyperbole, personification, simile, allusion, irony, alliteration, repetition, and symbolism. Furthermore, five types of imagery were found, including visual (sight), auditory (hearing), tactile (touch), gustatory (taste), and olfactory (smell), which collectively enrich the poetic expression in the Lacrimosa poetry collection. This research presents a novel element in its object of study. The researcher used the Geguritan anthology "Undhaling Rasa" by Siti Sundari, which has never been studied using stylistic analysis.

## METHOD

This research is a qualitative research. Qualitative research aims to explain a phenomenon in as much detail and depth as possible. According to Kirk & Miller (1986:9) in Anggito & Setiawan (2018:8) and Razak (2017:211), qualitative research is the science that identifies things relevant to meaning within human diversity, diverse actions, diverse beliefs, and interests, focusing on the different forms of things that give rise to different meanings. Through qualitative research, research-

ers can present a picture of how meaning is constructed, maintained, and changed in social interactions.

Researchers used qualitative research by creating systematic and accurate descriptions of the language style in Siti Sundari's *Geguritan Anthology "Undhaling Rasa,"* specifically in four geguritan: *Cidra*, *Impening Wengi (IW)*, *Lamis*, and *Dalan Tembus (DT)*. Descriptive qualitative research aims to describe the characteristics of a reality or phenomenon. According to Ghony & Almanshur (2016:13), qualitative research produces descriptive data in the form of speech, writing, and actions of the observed subjects. Descriptive qualitative research emphasizes the process of examining or analyzing the research object.

One characteristic of qualitative research is that the data used is in the form of written words. The data in this study are divided into two categories: primary and secondary. The primary data, which serves as the main data in this study, is the *Geguritan Anthology "Undhaling Rasa"* by Siti Sundari, specifically the four geguritan: *Cidra*, *Impening Wengi (IW)*, *Lamis*, and *Dalan Tembus (DT)*.

Secondary data is drawn from existing sources such as journals, scientific articles, printed books, and non-printed books, which are useful for establishing context or expanding insight. The data sources used in this study are primary and secondary. According to Arikunto (2010) in Musa (2023:286), primary data sources are data obtained and taken from primary sources. The primary data source in this study is the *Geguritan Anthology "Undhaling Rasa"* by Siti Sundari. Secondary data sources, on the other hand, are data sourced from several sources other than the primary source that relate to the problem being studied.

In qualitative research, the research object is often contextual. Qualitative research objects are natural objects or natural settings that are presented as they are, not manipulated by the researcher (Habsy, 2017:91). The objects in this study are four geguritan in the *Geguritan Anthology "Undhaling Rasa"* by Siti Sundari: *Cidra*, *Impening Wengi*

(*IW*), *Lamis*, and *Dalan Tembus (DT)*.

Research instruments function as tools for systematically measuring and collecting data to ensure valid and reliable results. Sugiarti, Ikk (2020:154) explains that research instruments are various tools used by researchers during the research process. This study utilized two types of research instruments: the primary instrument and the supporting instrument. The primary instrument in this study was the researcher, while the supporting instruments included a laptop, books, pens, and paper, which were used to create analyses or analytical notes covering key chapters.

In conducting research, data collection is a crucial step in obtaining research data. According to Sugiyono (2022:224), the primary objective of research is to obtain data. Therefore, without data collection techniques, researchers will not obtain data that meets established data standards. Data collection must be carried out sequentially and systematically so that research data can be presented neatly and clearly. This study utilized library research techniques. Literature review is a method used in research by reading and reviewing matters related to the object of study (Syafitri & Nuryono, 2020:56). Literature review involves reading and recording collected documents.

This research employed a flowchart data analysis technique. According to Miles & Huberman (1992:16), there are three stages in the flowchart: data reduction, data presentation, and conclusion drawing. These stages constitute a series of crucial steps in data analysis to ensure more focused, clear, and valid results, providing a complete and accurate understanding of the data being studied.

## RESULT

Aspects of stylistic studies used in literary works often utilize imagery. Imagery is a narrative style widely utilized in literary writing. Imagery serves as a means of understanding a work and also as a writing style. According to Nurgiyantoro (2017:277), there are five types of imagery: sight, hearing, smell, touch, and move-



ment. Research on the Geguritan Anthology "Undhaling Rasa" by Siti Sundari, specifically in four geguritan: Cidra, Impening Wengi (IW), Lamis, and Dalan Tembus (DT), found several types of imagery.

### 1. Visual Imagery

Visual imagery is the use of language that evokes images or depictions related to objects visible to the eye, namely objects that can be observed visually. The visible objects are imaginative objects of vision deliberately evoked by the author (Nurgiyantoro, 2017:279). Visual imagery is used to create a visual impression, as if the reader is witnessing a particular scene, color, shape, or situation. Visual imagery found in Cidra's geguritan can be observed in the following data presentation.

Data 1:

*Tanda rejosari ganti sip-sip an (Cidra, 2019:12)*

Tanda Rejosari ganti secara bergiliran (Cidra, 2019:12)

Transalation

The sign "rejosari ganti sip-sip an" (Cidra, 2019:12)

The sign "rejosari ganti sip-sip an" (Cidra, 2019:12)

The quote above evokes visual imagery. The sign "rejosari" is visual imagery that visually depicts a crowded atmosphere or a large crowd. Meanwhile, "ganti sip-sip an" signifies change. The use of words that evoke a lively atmosphere alternately makes it easier for the reader to feel as if they are witnessing the changing crowds. Visual imagery stimulates the sense of sight, often making things invisible appear visible (Kristiana et al., 2021:4). The author presents visual imagery in the quote "Tanda rejosari change sip-sip an" which functions to activate the reader's imagination regarding the busy atmosphere that appears alternately.

The use of visual imagery can make it easier for readers to imagine real situations and provide visual stimulation so that events that are actually

invisible can feel as if they are appearing before their eyes. This form of visual imagery is also found in Impening Wengi's geguritan.

Data 2:

*Banjur eling terus tengi Dak delok wayah jam siji bengi (IW, 2019:17)*

Lalu teringat dan terus terbangun, saya lihat sudah jam satu malam (IW, 2019:17)

Transalation

Banjur Eling continues to watch Dak Delok Wayah Jam Siji Bengi (IW, 2019:17)

Then I remembered and woke up, I saw that it was already one o'clock at night (IW, 2019:17)

This quote describes the atmosphere of a quiet night. The quote *Dak delok wayah jam siji bengi* means I saw one o'clock at night, which is a visual image that appears through a visual depiction of the dark night time. This sentence was chosen to create the reader's imagination to imagine the atmosphere of a dark and quiet night, thus giving the impression that the reader is in a state of contemplation. According to Arina, et al. (2022:49) Visual imagery can be used to illustrate the plot of the story. The choice of the time zone serves as a plot marker, as the change in time to the silent night signals the emergence of events or inner conflicts that will develop in the story. Another form of visual imagery is found in Lamis's geguritan.

Data 3:

*Edi peni kang katon (Lamis, 2019:23)*

What looks very beautiful (Lamis, 2019:23)

Transalation

*Edi peni kang katon (Lamis, 2019:23)*

What looks very beautiful (Lamis, 2019:23)

The quote above demonstrates the existence of an imaginative visual object intentionally evoked by the author. *Edi peni kang katon* means "what looks very beautiful." This beauty is visually apparent, inviting the reader to capture an image of something beautiful. The visual imagery is constructed through the choice of the diction "edi peni," which is a Javanese expression for beauty. The use of the word "katon," meaning "visible," strengthens the visual impression, making it seem as if the reader can directly see the beauty in

question. The author uses this visual imagery to enhance the reader's imagination and create an aesthetic effect in his work. Another form of visual imagery is found in the geguritan *Dalan Tengah*.

Data 4:

*Nyawang kiwa tengen margi (DT, 2019:18)*

Melihat ke kiri dan ke kanan jalan (*DT, 2019:18*)

Translation

*Nyawang kiwa tengen margi (DT, 2019:18)*

Looking left and right on the road (*DT, 2019:18*)

The quote above is a form of visual imagery because it presents a visual depiction of the character's actions looking left and right on the road. This imagery is constructed through the use of the verb "nyawang," which directly indicates the activity of looking. This action depicts someone observing their surroundings before proceeding further. The use of this visual imagery aims to emphasize alertness, caution, or an effort to understand the situation.

## 2. Auditory Imagery

Auditory imagery embodies certain sounds through verbal descriptions or imitations, thus stimulating the reader's imagination as if they can hear the sounds. According to Nurgiyantoro (2017:281), auditory imagery is the concretization of sounds heard by the ear. The use of auditory imagery helps reinforce the depiction of the situation. The reader is transported to "hear" directly through the reality of the sounds the author wishes to portray, as in the geguritan *Cidra*.

Data 5:

*Mature rada ndredek*

*Kawistara, pangucape mondhak – mandhek (Cidra, 2019:12)*

Translation

His speech was slightly shaky.

It was clear that his speech was halting (*Cidra, 2019:12*).

This quote depicts the voice of someone who is feeling doubtful and afraid. The choice of the word "ndredek" and the phrase "mondhak-

mandhek" indicate a trembling voice, an unstable voice, as if there were pauses and hesitations when speaking. This is a form of auditory imagery, because these words contain elements of sound, directly leading the reader to imagine how the voice sounds. Auditory imagery is presented through word choice that depicts the unstable and trembling character of the voice, creating a tense and emotional atmosphere. This can activate the reader's imagination while reading the geguritan.

The characteristics of auditory imagery include the use of words or phrases that evoke the imagination of sound through the sense of hearing, so that the reader feels as if they are hearing the sounds described in the literary work. Auditory imagery creates the impression of sound that the reader can hear (Nugraha et al., 2025:310). Through words like bang, gurgle, break, screech, or imitation of sound, an expression can be imaginatively heard by the reader, so that it seems to be heard through the process of imagination. This form of auditory imagery is present in the geguritan *Impening Wengi*.

Data 6:

*Atiku rasane mak plas (IW, 2019:17)*

*Hatiku rasanya kaget (IW, 2019:17)*

Translation

*Atiku rasane mak plas (IW, 2019:17)*

My heart feels shocked (*IW, 2019:17*)

The quote above describes a sound that suddenly emerges from the author's feelings. The phrase "mak plas" is an imitation of a sound that indicates surprise or shock that arises in the heart. The phrase is placed after the sentence "atiku rasane," so the reader is invited to hear how the sound indicates the emotional reaction that arises. This quote creates a dramatic effect on the situation, indicating that the author is experiencing stress or a sudden change in feelings. The reader is given the impression of listening to the emotional sound presented through words such as "bang," "gegurik," "rusak," "melekken," or imitations of sounds. Other forms of auditory imagery are also



present in Lamis' geguritan.

Data 7:

Antepe janjimu cemplung maron (Lamis, 2019:23)

Mantapnya janjimu seperti sesuatu yang jatuh ke dalam sawah (Lamis, 2019:23)

Antepe janjimu cemplung maron (Lamis, 2019:23)

Translation

Your promise is like something that falls into a rice field (Lamis, 2019:23)

Your promise is like something that falls into a rice field (Lamis, 2019:23)

Your promise is like something that falls into a rice field (Lamis, 2019:23)

The quote above illustrates auditory imagery through the word "ceplung," the sound of an object falling and sinking into water. The choice of the word "ceplung" evokes auditory imagination by depicting a sinking promise. The reader is made to feel as if they are hearing the sound through their imagination. This auditory imagery creates an atmosphere that emphasizes the collapse of the promise's meaning. Another form of auditory imagery is found in the geguritan Dalam Tengah.

Data 8:

Menggok ndeder, keprungu klakson (DT, 2019:18)

Berbelok ke samping, terdengar bunyi klakson (DT, 2019:18)

Translation

(DT, 2019:18)

Turning to the side, a horn sounded (DT, 2019:18)

The quote above illustrates auditory imagery constructed through the use of the word "keprungu," which directly indicates the presence of sound, and the mention of "klakson," which triggers the imagination of the distinctive sound of a vehicle. The use of auditory imagery aims to create a more vivid atmosphere through the image of sound.

### 3. Olfactory Imagery

Olfactory imagery is an image in literary texts that stimulates the sense of smell, allowing readers to imagine a particular odor. According to Ansori (2015:5), olfactory imagery is imagery used to depict the sense of smell. The presence of olfactory imagery in literary works can enrich the atmosphere with descriptions of the scent of flowers or nature, allowing readers to imaginatively experience the presence of smell without the dominance of other senses. A form of olfactory imagery is found in the geguritan Lamis. The quote above illustrates auditory imagery constructed through the use of the word "keprungu," which directly indicates the presence of sound, and the mention of "klakson," which triggers the imagination of the distinctive sound of a vehicle. The use of auditory imagery aims to create a more vivid atmosphere through the image of sound.

Data 9:

Ambar arum sumbribit (Lamis, 2019:21)

Tersebar harum yang lembut (Lamis, 2019:21)

Translation

Ambar arum sumbribit (Lamis, 2019:21)

A soft fragrance spreads (Lamis, 2019:21)

The quote above is a form of olfactory imagery because it presents the image of a fragrant aroma that can be perceived through the sense of smell. This imagery is constructed through the use of the word "ambar arum," which directly describes a fragrant or fragrant odor, which can activate the reader's imagination as if they can smell the described aroma. Olfactory imagery is imagery that depicts the object being discussed as having a fragrant, foul, or rancid aroma (Maghfiroh, et al., 2021:41). Therefore, the use of olfactory imagery in Lamis's geguritan not only stimulates the reader's imagination but also creates an aesthetic effect in a literary work.

### 4. Tactile Imagery

Tactile imagery is a type of imagery that evokes the sensation of touch through the sense of skin. According to Sutejo (2012:162) in Halimatussa'dyah, et al. (2021:86) Tactile imagery is the depiction of touch through the imagery of various sensory experiences in the form of images. This can stimulate the reader's imagination, as if they are able to feel through their sense of touch. This imagery is realized through concrete diction such as smooth, rough, hot, cold, slippery, or wet. As in the following excerpt from the *geguritan* *Dalan Tembus*.

Data 10:

Cahyane *cumlrot agewe anget* (DT, 2019:18)

Cahayanya bersinar membuat hangat (DT, 2019:18)

Translation

Cahyane *cumlrot agewe anget* (DT, 2019:18)

The light shines, making it warm (DT, 2019:18)

The quote above is a tactile imagery because it evokes a warm sensation that can be felt on the skin. "Cumlorot," meaning brightly lit, is visually combined with "agewe anget," meaning warm. The choice of the word "anget" describes a physical state that gives the impression of a certain temperature. In this quote, the author transposes the visual imagery from "what is seen" to "what is felt." The author chooses a word that directly triggers a physical sensation, namely "anget." This choice of diction prevents the reader from interpreting the meaning abstractly, but rather from experiencing a real sensation. This tactile imagery is used to stimulate the reader's imagination in understanding the content of the fiction, thus creating an aesthetic effect.

## 5. Motion Imagery

Motion imagery is imagery that evokes the imagination of movement that can be seen with the eye. In motion imagery, the object evoked for viewing is any form of activity or motor movement, not a still or fixed object. According to Supriyanto (2009:76), motion imagery is imagery that depicts

something that is not actually moving but is depicted as capable of movement. Through the use of words that suggest movement, the reader can also see the depicted activity through the power of imagination. This form of motion imagery is found in Lamis's *geguritan* poem.

Data 11:

"Munyar mubeng ra bisa kelakon" (Lamis, 2019:21)

"Berputar-putar, tetap tidak dapat terlaku" (Lamis, 2019:21)

Translation

"Munyar mubeng ra bisa kelakon" (Lamis, 2019:21)

"Going round and round, still can't be done" (Lamis, 2019:21)

The quote above is a form of motion imagery described through the words "munyer" and "mubeng," which mean to move or circle. The author uses these words to imply repetitive action, as if the reader is watching an object move around a target but in vain. The motion imagery in Lamis's *geguritan* is used to express the impossibility of something.

## DISCUSSION

Based on the analysis of the research results, it can be concluded that in the *Geguritan* Anthology "Undhaling Rasa" by Siti Sundari, imagery is still often found. Various types of imagery appear in almost every *geguritan*. As for the results of the analysis, it is known that not all of the imagery described above is found in the *geguritan* Cidra, Impening Wengi (IW), Lamis, and *Dalan Tembus* (DT). According to Ahma & Rafiek (2024:4) in several poetry studies it was found that not all types of imagery appear in every poem, there are even certain imagery that are not found at all. The imagery obtained includes: 1) Visual imagery, 2) Auditory imagery, 3) Olfactory imagery, 4) Tactile imagery, and 5) Motion imagery. The most widely used imagery in the *Geguritan* Anthology "Undhaling Rasa" by Siti Sundari is visual and auditory imagery. Of the four *geguritan* used by the researcher, only one *geguritan* contains all



forms of imagery, namely the Lamis geguritan. Based on the results of the analysis, the Geguritan Anthology "Undhaling Rasa" by Siti Sundari uses various forms of imagery with visual imagery and auditory imagery being dominant.

## CONCLUISON

Based on the study of stylistic theory, from the results of the analysis and discussion that have been carried out, it can be concluded that there are five images used in the Geguritan Anthology "Undhaling Rasa" by Siti Sundari. The images obtained are visual imagery, auditory imagery, olfactory imagery, tactile imagery, and motion imagery. Geguritan researchers use four in the Geguritan Anthology "Undhaling Rasa" by Siti Sundari. The four geguritan are Cidra, Impening Wengi (IW), Lamis, and Dalam Tembus (DT). Of the four geguritan, not all geguritan contain the five images. This shows that the author uses imagery wisely so that each geguritan has its own strength, which makes this geguritan anthology more alive and easily felt by the reader.

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