



Analysis of Language Style in a Collection of Poems of Incomplete Fairy Tales by Boy Chandra: Stylistic Study

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ABSTRACT

This study aims to describe the language style in the collection of incomplete fairy tale poems by Boy Candra which are reviewed from the aspects of sound, word aspect, sentence aspect, and semantic aspect. The research was carried out at the Indonesian Language and Literature Education Study Program, Faculty of Letters and Culture, Gorontalo State University in the year of the research. The research population is all texts in the book *Tales of Not Intact* by Boy Candra, while the research sample is in the form of books entitled incomplete fairy tales. The research instrument uses the researcher as the main instrument with the help of a data logger card. Data collection is carried out through literature techniques, while data analysis uses an interactive analysis model that includes data condensation, data presentation, and conclusion drawn. The results of the study showed that language styles based on sound aspects were found as many as 19 data which included rhyme, mesodiplosis, alliteration, and assonance. Based on the word aspect, 11 data were found in the form of simple and communicative diction, emotional diction, and connotative diction. Based on sentence aspects, 22 data were found that included forms of repetition, reversal, and omission. Based on semantic aspects, 56 data were found which included conflict majas, identity majas, and metaphorical majas. The findings of the study show that Boy Candra uses a poetic language style that is simple, modern, communicative, and reflective so that it makes it easier for readers to understand the message conveyed.

Keywords: language style, collection of poems, incomplete fairy tales, stylistic study

Analisis Gaya Bahasa dalam Kumpulan Puisi Dongeng Tak Lengkap Karya Boy Chandra: Studi Stilistika

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan gaya bahasa dalam kumpulan puisi dongeng tak lengkap karya Boy Candra yang dikaji dari aspek bunyi, aspek kata, aspek kalimat, dan aspek semantik. Penelitian ini dilakukan di Program Studi Pendidikan Bahasa dan Sastra Indonesia, Fakultas Sastra dan Kebudayaan, Universitas Negeri Gorontalo pada tahun penelitian. Populasi penelitian adalah seluruh teks dalam buku *Dongeng Tak Lengkap* karya Boy Candra, sedangkan sampel penelitian berupa buku-buku berjudul dongeng tak lengkap. Instrumen penelitian menggunakan peneliti sebagai instrumen utama dengan bantuan kartu data logger. Pengumpulan data dilakukan melalui teknik literatur, sedangkan analisis data menggunakan model analisis interaktif yang meliputi kondensasi data, penyajian data, dan kesimpulan yang ditarik. Hasil penelitian menunjukkan bahwa gaya bahasa berdasarkan aspek bunyi ditemukan sebanyak 19 data yang meliputi rima, mesodiplosis, aliterasi, dan asonansi. Berdasarkan aspek kata, ditemukan 11 data berupa diksi sederhana dan komunikatif, diksi emosional, dan diksi konotatif. Berdasarkan aspek kalimat, ditemukan 22 data yang meliputi bentuk pengulangan, pembalikan, dan penghilangan. Berdasarkan aspek semantik, ditemukan 56 data yang meliputi majas konflik, majas identitas, dan majas metaforis. Temuan penelitian menunjukkan bahwa Boy Candra menggunakan gaya bahasa puitis yang sederhana, modern, komunikatif, dan reflektif sehingga memudahkan pembaca untuk memahami pesan yang disampaikan.

Kata kunci: gaya bahasa, kumpulan puisi, dongeng tak lengkap, studi stilistika

Submitted
12/06/2026

Accepted
31/07/2026

Published
03/08/2026

Citation	Bolota, J., Didipu, H., & Masie, S. R. (2026). Analysis of Language Style in a Collection of Poems of Incomplete Fairy Tales by Boy Chandra: Stylistic Study. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 4, Juli 2026</i> , 3611-3618. DOI: https://doi.org/10.55909/jpbs.v5i4.1628
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Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Literary works are a medium of expression that represents human experiences, ideas, and feelings through the use of distinctive language. One form of literary work that is in great demand is poetry because it is able to convey inner experiences in a dense, aesthetic, and imaginative way. Language in poetry not only functions as a means of communication, but also as a means of creating a beauty effect through the use of sound elements, word choice, sentence structure, and meaning. Nurgiyantoro (2019:1–4) states that language allows humans to document ideas, feelings, and cultures so that they can be inherited across space and time. Therefore, the study of the use of language in literary works is important to reveal the aesthetic value contained in it.

In its development, contemporary Indonesian literary works show a tendency to use language that is increasingly varied and expressive. One of the writers who is known to have a peculiar language style is Boy Candra. The writer born in West Sumatra presents many themes of romance, loss, regret, and reflection on life through poetic diction choices. The collection of poems *Tales of Not Intact* is one of the works that shows this uniqueness. Through his poems, Boy Candra is able to build a melancholy atmosphere while presenting an emotional experience that is close to the reader's life.

The peculiarity of the use of language in *Tales of the Whole* can be seen in sound processing, word selection, sentence structure, and the use of figurative meanings that form certain aesthetic effects. For example, the use of repetition, sound equations, metaphors, and unusual sentence structures are strategies for authors to strengthen the message they want to convey. The existence of these elements makes this work interesting to be studied through a stylistic approach because stylistic studies seek to explain the relationship between the form of language and the aesthetic effects produced in literary works.

According to Ratna (2017:9), stylistics is a science of style that studies the distinctive way in

which authors use language to achieve certain effects. In line with this opinion, Satoto (2012:35–36) explains that stylistics reveals the theory and techniques of formal analysis of literary texts through linguistic elements. Nurgiyantoro (2019:74–75) emphasized that stylistic studies aim to explain the aesthetic function of the use of linguistic forms, ranging from sound aspects, lexical, sentence structure, to rhetorical meaning. Thus, the stylistic approach allows the researcher to understand the characteristics of the author's language style more comprehensively.

The study of language style in this study refers to Jan van Luxemburg's classification (1989:61–67) which divides language style into four aspects, namely the sound aspect, the word aspect, the sentence aspect, and the semantic aspect. The sound aspect is related to the use of rhyme, alliteration, assonance, and various forms of sound repetition. The word aspect is related to the choice of diction used by the author. Sentence aspects include the form of repetition, inversion, and ellipsis in sentence preparation. Meanwhile, the semantic aspect is related to the use of *majas* or figurative language that forms a certain meaning. These four aspects are considered relevant to reveal the peculiarities of Boy Candra's language style in the collection of poems studied.

Several previous studies have shown that stylistic studies are still relevant to be developed. Faizun (2019) in his research on the poem *Ada Tilgram Tiba Senja* by W.S. Rendra found the dominance of sound elements and the use of rhetorical questions that strengthen the poetic atmosphere. Setiawan, Ayu, Wulandari, and Putri (2021) through research on the lyrics of the song "Bertaut" by Nadin Amizah revealed that the rhetorical language style is more dominant than figurative language. Furthermore, Lestari (2021) in the stylistic analysis of the album *Untukmu Selamanya* by Ungu found a tendency to use connotative diction and *majas* that support romantic themes. In contrast to this research, this study specifically examines language styles based on four aspects according to Jan van Luxemburg,



namely sounds, words, sentences, and semantics in the collection of *poems Tales of Unfinished Tales* by Boy Candra.

Based on this description, the formulation of the problem in this study is: (1) how is the language style in the collection of *poems Tales of Untuh* by Boy Candra reviewed from the aspect of sound?; (2) how is the language style in the collection of *poems Dongeng-Dongeng Tak Utuh* by Boy Candra reviewed from the aspect of words?; (3) how is the language style in Boy Candra's collection of poems *Dongeng-Dongeng Tak Utuh* reviewed from the perspective of sentences?; and (4) how is the language style in Boy Candra's collection of poems *Dongeng-Dongeng Tak Utuh* reviewed from the semantic aspect?

Based on the formulation of this problem, this study aims to describe the language style in the collection of *poems Tales of Unfinished Tales* by Boy Candra from the perspective of sound, word aspect, sentence aspect, and semantic aspect. This research is expected to provide benefits both theoretically and practically. Theoretically, the results of the research can enrich the study of stylistics, especially regarding the analysis of language styles in contemporary Indonesian poetry. Practically, this research can be a source of reference for students, researchers, and readers who are interested in literary studies. In addition, the results of the research are expected to increase readers' appreciation of the use of language in literary works and become a consideration in literary learning in the educational environment.

METHODS

This study uses a qualitative approach with a descriptive type of research. The qualitative approach was chosen because the research aims to describe in depth the linguistic phenomenon in the form of language styles contained in the collection of poems *Tales of Untuh* by Boy Candra. According to Aminuddin (1995:88), Razak (2017:176), qualitative research emphasizes the understanding of facts through the process of

interpretation so that the relationship between the researcher and the object of study takes place intensively. Thus, this approach allows researchers to gain a comprehensive understanding of the use of language styles based on the context of the literary text being studied.

The research design used is a qualitative descriptive design with a stylistic approach. Stylistic approaches are used to identify, classify, and describe the stylistic forms of language that appear in the object of research. The analysis was carried out based on Jan van Luxemburg's theory which grouped the language style into four aspects, namely the sound aspect, the word aspect, the sentence aspect, and the semantic aspect. Through this design, the research is focused on revealing the characteristics of the use of language that are characteristic of authors in building aesthetic effects on poetry.

The research was carried out through a literature study by utilizing data sources in the form of a collection of poems *Tales of Tak Utuh* by Boy Candra published by PT Trans Media in 2019. The book consists of 162 pages and is the main source of research data. The data collection process is carried out from the intensive reading stage of the text to the data classification process based on analysis needs. Because this research is in the form of a document study, data collection is not tied to a specific location, but is carried out in an academic environment that supports literature study activities.

The data collection tools in this study are the researcher himself (human instruments) assisted by supporting instruments in the form of data cards and data classification sheets. The researcher plays a role in determining the focus of the research, selecting data, grouping data, interpreting, and drawing conclusions based on the theory used. Data collection techniques are carried out through reading techniques and recording techniques. The reading technique is carried out by repeatedly reading a collection of poems that are the object

of research to gain a thorough understanding of the content of the text. Furthermore, the note-taking technique is carried out by recording quotations that contain elements of language style according to the categories of sound aspects, word aspects, sentence aspects, and semantic aspects.

The research procedure is carried out through several stages. The first stage is preparation, namely determining the object of research, determining the theory used, and preparing data collection instruments. The second stage is data collection through the activity of carefully reading all poems in the collection of *Unfinished Fairy Tales* and recording data relevant to the focus of the research. The third stage is the classification of data based on predetermined language style categories. The fourth stage is the analysis and interpretation of data according to a stylistic approach. The last stage is drawing conclusions based on the results of the analysis that has been carried out.

The data analysis technique in this study uses a qualitative descriptive analysis model. The data that has been collected is analyzed through the stages of data reduction, data presentation, interpretation, and conclusion drawn. Data reduction was carried out by selecting quotes that were relevant to the focus of the research. Data presentation is carried out by grouping data based on sound aspects, word aspects, sentence aspects, and semantic aspects. Furthermore, the data are interpreted by linking the research findings with the stylistic theories used, specifically Jan van Luxemburg's theory as well as the opinions of relevant experts. The final stage in the form of drawing conclusions was carried out to obtain a comprehensive picture of the characteristics of language styles in the collection of *poems Tales of Untuh* by Boy Candra.

To ensure the validity of the data, this study applies observation diligence and sufficiency of references. Observation diligence is carried out through repeated reading of the research object so that the data obtained is completely in accordance

with the focus of the research. Meanwhile, the sufficiency of references is carried out by comparing the results of the analysis with various relevant stylistic theories so that the interpretation of the data can be scientifically accounted for.

RESULTS

1. The Results of Language Style Research

Reviewed from the Sound Aspect

The results of the study show that the language style of the sound aspect in the collection of poems *Tales of Untuh* by Boy Candra consists of several forms, namely rhyme, mesodiplosis, as well as alliteration and assonance.

1.1 Five

Based on the results of the analysis, four types of rhymes were found, namely hugging rhymes, free rhymes, straight rhymes, and broken rhymes. The hugging rhyme is found in the poem *Chair in the Coffee Shop, Invitation*, and several other poems with the final sound pattern a-b-b-a. Free rhymes are found in the poems *You Will Understand* and *More Nights with unbound sound patterns*, such as a-b-c-d. A straight rhyme is found in the poem *No Universe That Rejects Your Prayer, My Task of Calming You Is Done, Swallowed, Understanding You, and the Innermost Parts of You* with the pattern of a-a-a-a or a-a-a-a. Broken rhymes are found in the poem *You Will Finally Realize* and several other poems with the sound pattern a-b-b or a-b-a.

1.2 Mesodiplosis

Mesodiplosis is found in the form of repetition of words in the middle of a poem array. The repetition of words in the middle position of the row is found in the poem *Demi Puisi*. Repetitive repetitions in the middle of sentences are used to emphasize meaning and build the rhythm of the poem.

1.3 Alliteration and Assonance

Assonance in the form of repetition of vowel sounds is found in several arrays dominated by /a/



, /i/, and /u/ sounds. Alliteration in the form of the repetition of consonant sounds is found in the sounds /k/, /m/, /n/, and /t/ which produce a certain musicality effect.

2. Language Style Research Results Reviewed from the Word Aspect

2.1 Connotative Diction

The use of connotative meaningful words is found in expressions related to love, loss, longing, and sadness. Connotative diction is used to build an emotional atmosphere and strengthen the suggestiveness of the poem.

2.2 Poetic Diction

The author uses a choice of words that are aesthetic and imaginative. Words such as longing, mute, flirting, rain, and night appear repeatedly in some poems.

2.3 Repetitive Diction

The repetition of certain words is found to give emphasis to meaning. The form of repetition appears in the use of the same word in a verse or between lines.

3. The Results of Language Style Research Reviewed from the Sentence Aspect

Based on the results of the research, the language style of sentence aspects consists of the form of repetition, reversal, and elimination of sentence elements.

3.1 Forms of Repetition

Parallelism is found through the similarity of structure between sentences or between lines. Parallel structures are used to reinforce the message the poet wants to convey.

3.2 Reversal Forms

Inversion is found in arrays that do not follow the usual syntactic pattern. Sentence order reversals are used to highlight certain elements in a poem.

3.3 Forms of Removal

Ellipsis is found through the omission of certain sentence elements. The omission of these elements does not eliminate the main meaning because it can be understood through the context of poetry.

4. The Results of Language Style Research Reviewed from the Semantic Aspect

4.1 Opposition Parties

Antithesis is found through the use of two opposing ideas in a single line. Oxymorons are found through the combination of two opposing elements of meaning.

4.2 Identity Cards

Metaphors are found as an implicit form of comparison between two different things. An analogy is used to explicitly compare an object with another object.

4.3 Contiguity Materials

Metonymy is found through the use of names or terms that have a close relationship of meaning. Shifts in meaning occur based on cause-and-effect relationships as well as partial and overall relationships.

DISCUSSION

Language Style Reviewed from the Sound Aspect

The results of the study show that the sound aspect in the collection of poems *Tales of Unfinished Tales* by Boy Candra is dominated by the use of rhyme, mesodiplosis, assonance, and alliteration. These findings indicate that Boy Candra not only uses language as a conveyor of meaning, but also as a means of building the musicality of poetry. From a stylistic point of view, the use of sound is an aesthetic strategy that is able to strengthen the emotional atmosphere that the poet wants to present.

The first view can be explained through the theory of Aminuddin (1995:180) which states that

the repetition of sounds in literary works functions to create a beauty effect while enriching the nuances of meaning. In this study, the use of hugging rhymes and straight rhymes was found in poems with the theme of longing and loss. The similarity of sounds presents a harmonious, soft, and melancholy impression so that it is easier for readers to feel the emotional experience built by the poet.

The second view is put forward by Jan van Luxemburg (1989:61) who emphasizes that the sound aspect is a textual element that plays a role in building cohesion in poetry. Sound is not just an ornament, but a part of the structure of meaning. The findings of mesodiplosis, alliteration, and assonance in this study show that there is a pattern of repetition that indirectly directs the reader's attention to certain ideas that are considered important by the poet.

The results of this study are in line with the research of Faizun (2019) who found the dominance of sound elements in W.S. Rendra's poetry. However, this study shows a difference because Boy Candra uses more rhyming patterns that are flexible and close to the characters of modern poetry. This shows that the aesthetics of sound in contemporary poetry no longer depend on the attachment of strict sound patterns, but rather on their ability to build the inner atmosphere of the reader.

Language Style Reviewed from the Word Aspect

The findings of the study show that Boy Candra tends to use connotative, poetic, and repetitive diction. The choice of words is a characteristic that strengthens the author's identity and supports the dominant themes in his poems, such as love, loss, loneliness, and hope.

According to Keraf (1991:24), diction is the ability to choose words appropriately according to the ideas and effects that are to be caused. Based on this view, the use of words such as longing, night, rain, mute, and flirting is not just an aesthetic choice, but a strategy to evoke certain emotional associations in the reader. The diction presents a broader meaning than the lexical meaning.

On the other hand, Luxemburg (1989:58) explained that the choice of words in literary works also determines the character of the text. The more typical the selection, he said, the stronger the author's identity is formed. The findings of the study show that Boy Candra consistently uses simple but meaningful words so that his poems feel close to the experience of young readers without losing aesthetic value.

These findings support the research of Lestari (2021) who states that connotative diction is able to strengthen romantic nuances in popular literary works. However, this study expands on these findings by showing that diction repetition also serves as a marker of the identity of Boy Candra's authorship style.

Discussion of Language Style Reviewed from the Sentence Aspect

The results of the study show the use of parallelism, inversion, and ellipsis in the sentence structure of poetry. These forms show that the poet deliberately deviated from the general syntactic pattern in order to achieve a certain artistic effect. According to Jan van Luxemburg (1989:62–63), parallelism functions to create order and emphasis on meaning through the repetition of structures. In this study, parallelism is used to reinforce ideas about sadness, regret, and longing. The repetition of structure makes the message of the poem easier to remember and has a strong emotional repressive power.

Another view is put forward by Satoto (2012:150–152) who states that deviations in sentence structure, such as inversions and ellipses, are a form of linguistic creativity in literature. The poet makes use of syntactic irregularities to present aesthetic surprises as well as give the reader a wider space of interpretation.

The results of this study show that the sentence structure in Boy Candra's poem is not solely aimed at conveying information, but also creates a poetic effect. Thus, the sentence aspect is an important part of building the overall beauty of the text.



Language Style Reviewed from the Semantic Aspect

The findings of the study show that the semantic aspect is dominated by the use of metaphors, similes, antitheses, oxymorons, and metonymy. The use of the *majas* shows the tendency of poets to convey ideas indirectly.

According to Luxemburg (1989:64–67), figurative language allows authors to convey abstract experiences through the relationship of certain meanings. In this study, metaphors are widely used to describe feelings of loss and longing. The use of metaphors makes personal emotional experiences more universal so that they can be understood by readers from various backgrounds.

From another point of view, Nurgiyantoro (2019:296) explains that *majas* provides an effect of intensity of meaning and expands the possibilities of interpretation. The reader not only understands the meaning denotatively, but is also invited to discover the implicit meanings hidden behind poetic expressions.

The findings of this study are in line with the research of Setiawan, Ayu, Wulandari, and Putri (2021) which shows the dominance of figurative language in popular literary texts. The difference is that this study reveals that the *majas* in Boy Candra's poem not only serves to beautify language, but also serves as a medium for reflection on human inner experience.

Advantages and Limitations of Research

This research has several advantages. First, the analysis was carried out comprehensively by covering four stylistic aspects, namely sounds, words, sentences, and semantics. This approach provides a more complete picture of the characteristics of Boy Candra's language style compared to previous research which generally only focused on one aspect of language. Second, the data source in the form of all poems in the collection of Unfinished Fairy Tales allows for a more diverse variety of findings so as to strengthen the description of the research results.

In addition, this research also has limitations. First, the research only uses one work as a data source so that the results of the research cannot be generalized to describe the overall authorship style of Boy Candra. Second, the analysis carried out is qualitatively descriptive so that it has not quantitatively measured the tendency of the emergence of language styles. Third, the research only focuses on the intrinsic aspects of stylistics and has not related the use of language style to social, psychological, or readers' contexts.

Based on these limitations, further research is recommended to use a wider range of data sources, compare some of the works of Boy Candra or other authors, and combine stylistic approaches with quantitative analysis and interdisciplinary approaches. Thus, the study of language styles in contemporary Indonesian literature can develop in a more in-depth and comprehensive manner.

The content of the discussion is an argument from each research result. The argument contains at least two points of view. Also link to relevant articles. Use references to reinforce your argument. You are allowed to include suggestions as a result of arguments.

The discussion also involves the advantages and limitations of the research. The excess research must be presented from a specific perspective, such as data analysis specs or sample size, in the relevant article. Write down at least one weakness of the article in terms of analysis sharpness, sample size, or number of variables.

CONCLUSION

Based on the results of research on language style in the collection of poems *Tales of Untuh* by Boy Candra, it can be concluded that the language style used by the author is reviewed from the aspect of sound consisting of rhyme, mesodiplosis, alliteration, and assonance. The forms of rhyme found included hugging rhyme, free rhyme, straight rhyme, and broken rhyme. The use of sound elements serves to build musicality, strengthen the poetic atmosphere, and give emphasis to the ideas that the poet wants to convey.

Language style reviewed from the aspect of words shows the use of connotative diction, poetic diction, and repetitive diction. The choice of words used by Boy Candra tends to be simple, but full of meaning so that it is able to present strong emotional nuances. The use of diction is one of the characteristics of Boy Candra's authorship in expressing the themes of love, longing, loss, and reflection on life.

Language style is reviewed from the sentence aspect including the use of parallelism, inversion, and ellipsis. These three forms show the poet's creativity in composing sentence structures that do not always follow general syntactic patterns. The use of sentence structure serves to emphasize meaning, create aesthetic effects, and strengthen the expressiveness of poetry.

Language style is reviewed from the semantic aspect consisting of conflict majas, identity majas, and contiguity majas. The forms of majas found include antithesis, oxymoron, metaphor, simile, and metonymy. The use of figurative language allows poets to convey their inner experiences and ideas in a more imaginative way so that the meaning of poetry becomes deeper and more open to various interpretations.

In general, the collection of poems *Tales of Untuh* by Boy Candra shows the use of diverse language styles in the aspects of sounds, words, sentences, and semantics. These four aspects support each other in shaping the beauty of language while strengthening the delivery of messages and emotional experiences that are the hallmarks of Boy Candra's poems.

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