

Diction in Poetry Anthologies *Mengapa Luka Tidak Memaafkan Pisau* M Aan Mansyur's Work and Its Use as Poetry Teaching Material in High School

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Abstract

Learning poetry at the high school level in Indonesia is generally expected to provide a deeper understanding of literature and enrich students' language skills, but in reality, there is a lack of understanding of the building blocks and values of poetry, as well as limited teaching materials that are effective in facilitating understanding and appreciation of works. poetry. This analysis will be carried out with the aim of finding the use of diction in the poetry anthology Mengapa Luka Tidak Memaafkan Pisau by M. Aan Mansyur and analyzing its use as poetry teaching material in high school. This research uses a qualitative approach. The type of research used in this research is content analysis. By using content analysis, researchers can dig deeper into the use of diction in the poetry anthology Mengapa Luka Tidak Memaafkan Pisau by M. Aan Mansyur and its use as poetry teaching material in high school. Based on the research results, it was found that the dominant diction used in this anthology was connotation with a total of 107 words or a percentage of 69.5%. The results showed that the diction

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1. INTRODUCTION

Poetry has developed from old poetry which was bound by rules to modern poetry which is more flexible in terms of presentation and themes raised. The journey of poetry from old poetry to modern poetry reflects the cultural, social and political transformation that occurred in Indonesia along with the times [1]. One of the main characteristics of modern poetry is a stronger emphasis on personal expression [2]. Modern poets tend to use poetry as a means to convey thoughts, feelings and personal experiences directly [3]. This can be seen in the freer and more informal use of language in poetry, as well as in the deeper and more honest expression of feelings [4].

Poetry is not only a form of literature that is rich in creative expression and the beauty of language, but also provides various important benefits for students' intellectual and moral development in the modern era [5]. The importance of studying poetry at the high school level lies in the role of poetry as a medium for expanding understanding of language which is reflected in curriculum learning outcomes [6]. Through poetry, students can deepen their understanding of vocabulary, sentence structure, diction, and the meaning contained in words [7].

[8] stated that modern poetry is a space for deeper inner exploration. Modern poets use poetry as a medium to reflect on human existence, interpersonal relationships, and internal conflict. Rules such as the number of syllables or diction, number of lines, rhyme (rhyme) or number of stanzas do not apply in modern poetry [9]. The themes raised in modern poetry have also undergone significant changes. In the previous era, themes such as love, nature, or nationalism dominated, while in the modern era, themes such as existentialism, alienation, urbanization, and the challenges of modern life have become more frequently raised (Hidajati, 2020).

The poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* is one of the poetry anthologies by the famous Indonesian poet, M. Aan Mansyur, who won the best poetry category award. M. Aan Mansyur's works not only show his sensitivity to human social and emotional

conditions, but are also a reflection of personal experience [10]. The Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* was chosen in this research because this anthology received an artistic award from the Department of Education, Culture, Exploration and Innovation in commemoration of Literary Language Month in October 2021 and was the winner of the 2021 Khatulistiwa Literature Kusala. The award received by this anthology shows the quality of the work -works from M. Aan Mansyur.

In modern Indonesian literature, it is important to explore aspects of the language used in the work, one of which is diction. Diction refers to the choice of words and use of language used by a poet in his work. A poet can build meaning, evoke emotions, and convey messages more powerfully and precisely through diction. The choice of short but meaningful sentences, the use of repetition, and the formation of a unique rhythm all contribute to the impression of unity and strength of expression in M. Aan Mansyur's poetry [11].

This research strengthens high school Indonesian language learning achievement targets. By analyzing the diction in poetry anthologies, this research provides high school students with a broader understanding of how these aspects support the meaning and message of the poem as a whole. Thus, this research not only provides students with insight into poetry, but also helps them achieve the desired learning achievement targets more effectively.

2. RESEARCH METHOD

This research uses a qualitative approach. A qualitative approach was chosen because this research aims to gain an in-depth understanding of the use of diction, imagery and moral values in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur. Qualitative research, as explained by [12], aims to understand phenomena or events that occur to research subjects holistically, using descriptions in the form of words and scientific methods.

The type of research used in this research is content analysis. Content analysis was chosen because this method allows researchers to systematically analyze poetic texts, identifying patterns, themes and messages contained therein. The data sources used in this research are documents of the type of word choice, imagery and moral values in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur as well as informants (Indonesian language teachers and high school students).

Based on the characteristics and data collection techniques used, the data from this problem was validated using theoretical triangulation. This is done by collecting various theoretical perspectives from experts, such as Al Ma'ruf, Keraf, and Nurgiyantoro, to analyze the problems studied. Data analysis in this research uses a flowing analysis method. The choice of this analysis technique is adapted to the nature of the poetry collection book *Mengapa Luka Tidak Memaafkan Pisau*, where the analysis of diction and imagery is carried out in a plot following the content of the book. This technique was chosen because it is suitable for research that uses data sources in the form of text. Miles et al. (2014) stated that the data analysis process consists of several stages, including data collection, data reduction, data presentation, and drawing conclusions.

3. RESEARCH RESULTS AND DISCUSSION

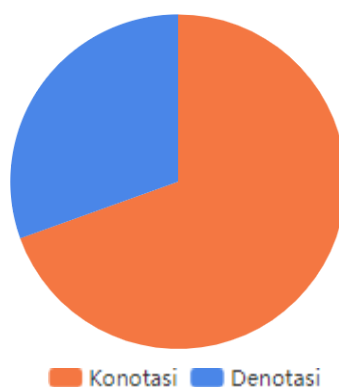
3.1. Research result

Theoretical study regarding the types of word choice or diction used in this research, namely the opinion of [13] who mentions diction groups based on word meaning (denotation and connotation), word groups (abstract words, concrete words, general words, and special words), language user layer (scientific words, popular words, jargon and slang words). The research focus is only on the type of diction based on the meaning of words, namely the meaning of denotation and connotation. The results of the findings on types of diction are based on the meaning of the words used in the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* can be seen in Table 1 below.

Table 1. Acquisition of Diction in Poetry Anthologies *Mengapa Luka Tidak Memaafkan Pisau*

Types of Diction	Connotat ion	Denotati on	Amount
Frequency	107	47	154
Percentage %	69.5	30.5	100%

Based on the data in Table 1, it is known that the use of diction types is based on the meaning of words that are often used, namely the connotation meaning. Frequency of use of connotative meaning in the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* 107 times with a percentage of 69.5%, while denotational meaning was used 47 times with a percentage of 30.5%. This percentage shows that in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur, 69.5% of the total diction used is connotation diction. These results show that of all the word choices (diction) in the anthology, 69.5% or 107 words/phrases have connotative meaning, namely meaning that is additional, contains emotion, or has certain associations that are more than just literal or denotative meaning. The table data above is depicted using a pie chart in Figure 1 below.

**Figure 1.** Types of Diction in Poetry Anthologies *Mengapa Luka Tidak Memaafkan Pisau*

3.2. Discussion

Diction is the most important factor in creating literary works. Choosing the right words/diction will produce quality work and give rise to the right thoughts/ideas in the imagination of the reader/listener. This is in accordance with the opinion of Pradopo (2014) who says that the function of diction can cause a response in the reader's mind because there are other meanings that appear behind the words. Apart from that, using correct diction will make it easier for readers/listeners to understand the literary work that is being enjoyed.

Keraf (2016) stated that diction is the ability to distinguish nuances of meaning from the ideas to be conveyed and find a form that suits the situation and the reader's sense of values. The focus of this research uses Keraf's theory which divides diction based on the meaning of words into denotation and connotation.

According to the analysis of findings from the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* M. Aan Mansyur's work resulted in 154 pieces of diction which were divided into two classifications, namely connotation and denotation. As for the diction analysis of connotation and denotation in the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* as follows.

a. Connotation

Connotation is usually an additional meaning or meaning related to taste value.

Connotations arise due to the association of our feelings with what is said or heard. This statement is strengthened by the opinion of Al Ma'ruf (2017) that connotative meanings are words with additional or implicit meanings that go beyond their denotative meanings which can give rise to deeper or emotional associations, feelings or meanings.

Based on the analysis of the data collected, connotative diction is the most dominant diction used in the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* as many as 107 pieces. These results show that of all the word choices (diction) in the anthology, 69.5% or 107 words/phrases have connotative meaning, namely meaning that is additional, contains emotion, or has certain associations that are more than just literal or denotative meaning. However, not all data will be analyzed, researchers only took a few examples. The following is an example of connotative diction contained in the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau*.

- 1) *Bulan tunduk menyerahkan cahaya murung* (Mansyur, 2020: 35)
- 2) *Saking rindunya kepada kemarau, langit menangis sepanjang malam
sepanjang siang* (Mansyur, 2020: 36)
- 3) *Lilin memakan tubuhnya separuh* (Mansyur, 2020: 36)
- 4) *Di warung coto: makassar sujud mencium lantai melihat seorang
wisatawan mengenakan kaos bertuliskan 1 love makassar*
(Mansyur, 2020: 54)
- 5) *Cekungan menyerupai bekas lahan tambang sedang hikmat
bersujud di atap kampung menampung langit warna bening*
(Mansyur, 2020: 77)

In data 1 there is a connotation word *bulan tunduk*. The meaning of the connotation of the bowing moon is that the moon is starting to be visible from the earth. Use of connotative words *bulan tunduk* the aim is to depict the day starting to get evening so that the moonlight begins to be seen. Say *bulan tunduk* it is more aesthetic to use than having to write down the actual meaning. The word dull light itself is a connotative word that describes light that is weak or not very strong. Supported by a statement from Al Ma'ruf (2017), connotations are words with additional or implicit meanings that go beyond their denotative meaning.

Then data 2 has the word connotation in the form of *the sky is crying*. Meaning of words *langit menangis* that is, it rains. The word dry itself is a connotative word that describes the dry season. In this sentence, dry is a connotative word that describes the dry season which causes longing for something. Supported by a statement from Al Ma'ruf (2017), connotations are words with additional or implicit meanings that go beyond their denotative meaning.

The use of words with other connotations can be seen in data 3, namely sentences *lilin memakan tubuhnya*. Sentence *lilin memakan tubuhnya* means wax that starts to melt after some time of use. The phrase describes the process of melting wax. When the wax begins to melt, the body of the wax will be reduced or consumed by the fire that burns it. This phrase metaphorically describes how wax undergoes physical changes that reduce its volume over time. The phrase is also used figuratively to imply things like a gradual process of sacrifice or reduction. In an emotional context, this phrase can describe someone's feelings that continue to diminish or erode over time. Supported by a statement from Al Ma'ruf (2017), connotations are words with additional or implicit meanings that go beyond their denotative meaning.

Another example can be seen in data 4. In data 4 we found the connotative meaning of the sentence at the coto stall: Makassar bowed down and kissed the floor when he saw a tourist wearing a t-shirt that said 1 love Makassar. Phrase *sujud mencium lantai* is an expression used figuratively to express great respect or appreciation. In this context, it refers to how someone feels so impressed or moved that they act very respectfully. Sentence

makassar sujud mencium lantai This does not mean that Makassar City is bowing down, but it shows that the residents there are happy to see tourists who are proud to come to Makassar City. Supported by a statement from [14] connotations are words with additional or implicit meanings that go beyond their denotative meaning.

The final example is in data 5, namely the sentence "a depression resembling former mining land" while wisdom is prostrating itself. Sentence *Cekungan menyerupai bekas lahan tambang* used to describe the shape of a crescent moon that looks like a depression. Sentence *sedang hikmat bersujud* interpreted as a crescent moon that also bows down and worships the Almighty God. In that context, *Cekungan menyerupai bekas lahan tambang* gives a clearer picture that the sentence depicts a crescent moon in a position of prostration or reverence, taking inspiration from the natural shape of a depression such as a former mining area. Supported by a statement from [14] connotations are words with additional or implicit meanings that go beyond their denotative meaning.

Based on the example above, the word connotation can be said to have a figurative meaning as a support for its denotational meaning (real meaning) which contains emotional values. Usually, authors use connotation words to create a familiar impression in their literary works. This opinion is reinforced by the opinion of Nurgiyantoro (2013) who states that connotative meaning is a type of word meaning that contains additional meaning, imagination, or certain taste values. The meaning of the connotation word is adjusted to the context of the speech being discussed.

b. Denotation

Denotation can be said to be a literal meaning, a real meaning and a conceptual meaning. This statement is proven by the opinion of Keraf (2016) that the meaning of denotation is the meaning of a phrase or word that does not contain additional meaning or feelings. Usually, denotation concerns objective factual information which is then referred to as the true meaning.

Based on the analysis of the collected data, 47 denotation words are used. The use of diction means that this denotation is suitable for describing real events with a literal meaning.

The following is an example of denotation in the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur.

- 1) *Aku menulis puisi-puisi cinta* (Mansyur, 2020: 27)
- 2) *Tiket pesawat diskon pulang-pergi di telepon seluler* (Mansyur, 2020: 36)
- 3) *Aku ingin melihat bunga matahari mekar diguyur hujan* (Mansyur, 2020: 36)
- 4) *Ibu sebentar lagi pulang* (Mansyur, 2020: 41)
- 5) *Wajah tidak butuh topeng; topeng butuh wajah* (Mansyur, 2020: 54)

Data 1 includes denotational diction because there is actual meaning in the sentence, *Aku menulis puisi-puisi cinta* means that the person who says it carries out the activity of writing poems that focus on the theme of love. Say *write* has the meaning of carrying out writing or creating activities. Say *poetry* contains the meaning of a literary work consisting of words chosen beautifully and structured creatively. These sentences convey information directly without using figurative or metaphorical meaning, so that the meaning can be understood directly by the reader or listener without the need for additional interpretation. Supported by Pradopo's (2014) statement that the meaning of denotation is a straightforward meaning or meaning as it is which is in accordance with the results of observations.

Another example in data 2 includes denotational diction because there is actual meaning in the sentence *Tiket pesawat diskon pulang-pergi di telepon seluler* denotes airline tickets sold at discounted prices that allow passengers to return home. Supported by Pradopo's (2014) statement that the meaning of denotation is a straightforward meaning or

meaning as it is which is in accordance with the results of observations.

Apart from that, data 3 also includes denotational diction because there is actual meaning in the sentence *Aku ingin melihat bunga matahari mekar diguyur hujan* means that the person expresses a desire to watch sunflowers bloom when it rains. Supported by Pradopo's (2014) statement that the meaning of denotation is a straightforward meaning or meaning as it is which is in accordance with the results of observations.

Furthermore, it can be seen in data 4 including denotational diction because there is actual meaning in the sentence *Ibu sebentar lagi pulang* means that the mother will return to that house or location in the not-too-distant future. Supported by Pradopo's (2014) statement that the meaning of denotation is a straightforward meaning or meaning as it is which is in accordance with the results of observations.

Another use of denotation words is found in data 5, namely sentences *Wajah tidak butuh topeng; topeng butuh wajah*. Denotatively, this sentence states that naturally the face does not need a mask because it is part of a person's identity and expression, while a mask requires a face as a base or place to wear. Supported by Pradopo's (2014) statement that the meaning of denotation is a straightforward meaning or meaning as it is which is in accordance with the results of observations.

Some of the examples above can be said to be poems that contain the word denotation because they have conceptual meaning according to responses involving the activities of the five senses and are objective (what they are). This statement is in accordance with the opinion of Keraf (2016) who states that the word denotation is a conceptual meaning because it is related to knowledge of stimulus and response regarding five sensory activities.

From the results of the data found, the use of diction that means connotation is the most dominant diction used. This dominant connotative use of the word led to the Poetry Anthology *Mengapa Luka Tidak Memaafkan Pisau* categorized as a type of prismatic poetry, namely a type of poetry that uses a lot of symbolic or figurative words (Suharianto, 2015). The author uses connotative diction so that the words in the poem are full of symbols, thus adding to the aesthetics of the poem.

[15] stated that several aspects need to be considered in determining literature teaching materials, including language aspects, aspects of mental maturity (psychology), and students' cultural background. Indicators of appropriateness of non-text book language that have been determined by BSNP (2022) include straightforward, communicative, dialogic and interactive, and appropriate to student development. If we look at the language aspect, the findings are in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* has met the appropriateness standards for non-text book language, including straightforward, communicative, dialogic and integrative, and must be appropriate to student development. This is in accordance with the opinion of Interviewee 1 that, "The use of poetry in this anthology as Phase E material is the right choice so that students get lots of new word choices and learn various moral values. The most important thing is that the poems in this anthology do not contain SARA so they can be taught to students." This opinion was reinforced by Interviewee 2 who stated that, "Phase E students will be more interested in studying diction and imagery that is anti- *mainstream* in this anthology. So, the poems in this anthology can be taught so that students' word choices are more diverse."

The poems in this anthology can guide students in active learning because they invite students to imagine and respond creatively, both through writing and group discussions. By using these poems as learning material, teachers can invite students to actively participate in the learning process, starting from analyzing connotative and denotative meanings, as well as identifying the elements in the poetry.

Then from the psychological aspect, the findings in this poetry anthology are good, seen from the phenomena or topics raised in accordance with the psychological development of students who are becoming interested in discovering abstract concepts by

analyzing a phenomenon. This is supported by the statement of Interviewee 1 that, "Phase E students' psychological development stage has entered an interest in discovering abstract concepts by analyzing a phenomenon. The complex life phenomena in this poetry anthology can attract students' interest in studying them more deeply." This statement was reinforced by Interviewee 2 who stated that, "Students at this stage are generally experiencing changes psychologically, socially and emotionally. These poems can be an effective means of helping students express and understand their own feelings, identify with the characters in the poems, and reflect on the moral values contained in the texts."

Judging from the aspect of cultural background in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* It is appropriate because the poems in this anthology raise topics that are closely related to students' daily lives. This is reinforced by the opinion of Interviewee 1 who stated that, "The poems in this anthology tell the conditions of everyday life that are appropriate in this era. The topics about family and love that are often discussed in this anthology are very close to students' lives." This is also supported by the statement of the student who was used as a resource who stated that the student felt familiar with the topics in these poems because they were in accordance with what happened in the environment or everyday life.

Results of diction findings in poetry anthologies *Mengapa Luka Tidak Memaafkan Pisau* It can also be said to have met the eligibility requirements for teaching materials according to [16] "The criteria for determining the suitability of teaching materials are that they must pay attention to the objectives to be achieved, be easy to obtain, and be flexible." Findings on diction, imagery and moral values in poetry anthologies *Mengapa Luka Tidak Memaafkan Pisau* can be used as an example of a poetry quote to analyze the building blocks of the poem so that the learning objectives in learning outcomes can be met.

4. CONCLUSION

The findings of the use of the types of word choices/diction contained in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* focus only on classifying diction based on word meaning, namely connotation and denotation meaning. From the analysis of the findings, data was obtained in the form of 107 connotation words with a percentage of 69.5% and 47 denotation words with a percentage of 30.5%. It can be said that the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* falls into the category of prismatic poetry, namely a type of poetry that uses a lot of symbolic or figurative words. The author uses connotative diction so that the words in the poem are full of symbols, thereby adding to the aesthetics of the poem.

Based on the results of interviews with literary experts and Indonesian language teachers at SMA CT Arsa Foundation Sukoharjo and SMA Muhammadiyah Al- Kautsar PK Kartasura, it was found that the diction findings in the poetry anthology *Mengapa Luka Tidak Memaafkan Pisau* can be used as Indonesian language teaching material in high schools because they are in accordance with the achievements Phase E learning which states "Students are able to evaluate and create information in the form of ideas, thoughts, feelings, views, directions or accurate messages from listening to various types of texts (non-fiction and fiction) in the form of monologues, dialogues and speeches." This anthology is also in accordance with the teaching material criteria that serve as a reference for assessment, namely aspects of language, psychology and cultural background. However, it is necessary to select some diction that is difficult for high school students.

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