

STYLISTICS ANALYSIS ON LITERATURE LEARNING MATERIAL OF BAHASA INDONESIA CURRICULUM 2016 SMA- MA-SMK

By Sukasih Ratna Widayanti

STYLISTICS ANALYSIS ON LITERATURE LEARNING MATERIAL OF *BAHASA INDONESIA* CURRICULUM 2016 SMA-MA-SMK

10

Esti Ismawati

Universitas Widya Dharma Klaten, Indonesia

esti@unwidha.ac.id

Sukasih Ratna Widayanti

Universitas Widya Dharma Klaten, Indonesia

ratna@unwidha.ac.id

3

ABSTRACT

This study aims to analyze literature learning material Class X SMA-MA-SMK in Curriculum *Bahasa Indonesia* 2016. The method is descriptive by referring to the stylistics study. The problem is how is the linguistic description of literature learning material above?. The findings can be concluded that the poet uses the single and complex sentences. It also uses the rhetorical sentence, parallelism, repetition, metaphor, and climax in poems. The chosen vocabulary by the author is the common vocabulary which they use in our daily life, however it has special meaning when it is arranged in the form of poetry. The imagination in their poems is very strong. It can be seen through visual, auditory, and tactile.

Keywords: *stylistics study, linguistics aspect, literature material, curriculum 2016*

INTRODUCTION

Stylistics is one study which many teacher and students in *Bahasa Indonesia* class do not know. It is the relational study between linguistics and literature since it investigates the linguistics aspect in literary works (Nurhayati, 2008: 5). She states that stylistics is the study of the relation between linguistics form and literary function. Stylistic in literature is the study of the writer's style, for example the use of language in literature to examine the general features of language as a medium of literary expression. It is a branch of general linguistic that the focuses on style, particularly in works of literature (Leech, 1969: 1 cited Abdurrahman, 2016: 220). Stylistics is a branch of applied linguistics, originated as way of applying linguistic models to literary text (Khan, 2015: 10). Widdowson (in Nurhayati, 2008: 6) defines

it as the study of literary discourse from a linguistic orientation. Stylistic due to the main influences of linguistics and literary criticism. Critical literally means to be able to argue and judge, (Gin Gin, 2018: 531). Stylistic is needed to understand poetry in terms of language. Poetry is talked about a lot in the language curriculum now.

Curriculum *Bahasa Indonesia* 2016 covers the new learning material on Indonesian literature. It becomes the cheerful changes to all stakeholders of Indonesian language and literature learning since literature is an appropriate means to distinguish some sentences model through poem, fiction prose, and drama. Through literary works, the teacher can teach the gentleness of a language, the feeling sensitivity, and moral values which can become a good or bad role. Literary works

provide the world of the author's imagination. Through imagination language, the life becomes more beautiful, the mind becomes richer, and it makes the students happy to study. Idea, sense, and intention can develop. It has the same goal in our educational education. National education functions to develop the ability and form the character and civilization dignified nation in order to educate the life of the nation, aims to develop the potential of learners to become human beings who become human beings who believe and piety to God Almighty, noble, healthy, knowledgeable, skilled, creative, independent, and become a democratic and responsible citizen (Building Intelligent and Strong Indonesians) (Puspitawati, 2017: 10).

One component in curriculum content is learning material. Learning material is something contains a message which will be achieved in learning process (Ismawati, Gunawan, Ghofir, 2016: 185). Teacher must choose learning material according to the learning outcome. He/she must make a selection on learning material which appropriate with the Content Competency (KI) and Basic Competency (KD), as stated in Syllabus of *Bahasa Indonesia* Subject in Senior High School/Vocational High School Class X (Kemendikbud, 2016: 15). There are some adding learning material of literature in Curriculum *Bahasa Indonesia* 2016, such as five KD about tale, short story, and novel; four KD about biography; and four KD about poetry. From those literature learning materials, poetry is dominant and completely appear in some KD.

Basic Competency 3.16 stated about identify the ambience, theme, and meaning of some poems in Poetry Anthology which is listened or read. The materials are all the types of poems. Basic Competency 3.17 stated about analyze the element of poetry.

In Curriculum *Bahasa Indonesia* 2016 for Senior High School/Vocational High School, those basic competencies can be found in material 3.17 and 4.17. It tells about the element of poetry such as diction, imagination, concrete word, language style, rhyme, typography, theme/sense, feeling, tone, and intention. It continues to Basic Competency 4.16 which stated about demonstrate (read or musical) one poem from poetry anthology by paying attention to the vocal, expression, and intonation (dynamic and tempo pressure). Basic Competency 4.17 stated about write a poem by paying attention to the construct element. Those construct element of poetry according to Rahmat Djoko Pradopo (Pradopo, 2008: 7) consist of emotion, imagination, thinking, idea, tone, rhythm, five senses impression, word order, imaginary word, density, and muddle feeling. Those elements can be shorten to three elements, such as one, imagination, idea, and thinking; two, the form; and three, impression.

Linguistics study on literature text learning material is very interesting, however teacher and language students are not interest enough. Literature is suitable to teach to the students since literary works can be used to develop the insight of nation thinking (Wardiman, 1998: 3). Besides that, literature language is special, unique, licentiate poetical, ungrammatical, and fully deviation. The deviation is displacing of meaning, distorting of meaning, creating of meaning (Riffaterre, 1978: 2 cited Supriyanto, 2014: 114). Djojuroto (cited Puspitawati, 2017: 13) suggests that literary charm in modern society as follows, a) literature can refine the soul; b) literature can motivate people to think and do for the sake of development of themselves and society; c) literature encourages the emergences of awareness, openness, and community participation in development; d)

literature encourages people to apply good and noble morals in life; e) literature awakens man to his duties and obligations as God's creatures, social beings, and personal; f) literature stimulates scientists to engineer, invent and discover new science; g) literature server as a vehicle for disseminating advances in technology and informatics; h) literature raises a broad insight for its readers so as to be able to act and behave as a qualified modern human being; i) literature in addition to preserving the value of civilization of the nation, also encourage the creation of a civilized modern society / civil society; j) literature can motivate the growth of global changes; k) literature can humanize human beings; l) literature can introduce universal human values; m) exercise emotional intelligence, and n) sharpen reason.

The concept of complexity in stylistic shows itself in various shapes almost are in hierarchical relationship complexity of sentence (sentence structure, sentence length) (Abdurrahman, 2016: 221). While Widdowson is of the view that stylistic is a link between the disciplines; literary criticism and linguistics, (David Crystal, 1980 cited Khan, 2015: 10) sees stylistics as a part of linguistics which "studies certain aspects of language variation". In this sense stylistic analysis tends to explore and explain the particular choices made by the writer/author in the selection of words and sentence structure. In other words the style employed by the author serves to present a particular emotion and meaning (Khan, 2015: 10). There are quite a lot definitions of language style in modern linguistics, and they depend on how widely the object of stylistic is presented (Krivchikova, Inna, Natalia, 2015: 188).

Poetry is the oldest literary form. It emerges with the presence of man (Muntazir, 2017: 208). Poetry have a lot of

learning material in Curriculum *Bahasa Indonesia* Class X. The examine aspects in poetry based on Curriculum 2016 are diction, imagination, concrete word, language style, rhyme, typography, theme/sense, feeling, tone, and intention. From those elements, imagination is the important point. Imagination in a poetry consists of word or word order which can reveal the sensory experience such as visual, auditory, and tactile. There is a tight relationship between diction, imagination, and concrete word. Diction which is chosen must make an imagination which becomes a concrete word (Kemendikbud, 2016: 17). Below are the examples of visual, auditory, and tactile imagination.

GADIS PEMINTA-MINTA

1 Foto Sudarto Bahtiar)

Setiap kita bertemu, gadis kecil berkaleng
 kecil
 senyummu terlalu kekal untuk kenal duka
 engadah padaku, pada bulan merah jambu
 Tapi kotaku jadi hilang, tanpa jiwa

Visual imagination is describing an image object which can be seen by using words. From this poem above, we can see that a girl, who becomes a beggar, brings a small can as a sign of a city.

1 SMARADANA (Gunawan Mohamad)

1 dengar kepak sayap kelelawar dan guyur
 1ujan dari daun // karena angin pada
 kemuning. // Ia dengar resah kuda serta
 langkah pedati // Ketika langit bersih
 menampakkan bima sakti

From the poem above, the reader can hear the wing of bat, the splash of rain, the horse restless, and the step of horse cart. Auditory imagination is describing an image which can influence the reader's feeling by using words.

YANG TERAMPAS DAN YANG PUTUS (Chairil Anwar)

Kelam dan angin lalu mempesiang diriku
//Menggigir juga ruang dimana dia yang
ingin // Malam tambah merasuk, rimba
jani semati tugu // Di karet, di karet
terahku yang akan datang) // Sampai juga
deru angin // Aku berbenah dalam kamar //
Dalam diriku jika kau datang

From the poem above, the reader can feel how Chairil Anwar's feeling before his death. He is ready to die. It reveals in the sentence 'Aku berbenah dalam kamar, dalam diriku jika kau datang'.

METHOD

This study is descriptive qualitative. The data are in the form of poetry learning material in Curriculum *Bahasa Indonesia* for Senior High School/Vocational High School 2016 and students' text book which is published on Kemendikbud, 2017. The data collection technique in this study is by taking poems (since there are a lot of learning material in the form of poetry) in students' book then analyze the linguistics aspect and the language style with stylistics theory. The analyze elements are physical structure from linguistics aspect and internal structure of a poem from appreciation aspect (Nurhayati, 2008: 7). Linguistics aspect in a sentence can be seen through grammatical cohesion such as reference, substitution, ellipsis, and conjunction. While, lexical cohesion are repetition, synonym, collocation, hyponym, antonym, and equivalent (Herianah, 2014: 32). The focus problem on stylistics is the language use in literature by the author (Supriyanto, 2014). Poetry is also discussed in this paper, according to Suminto A. Sayuti (2008: 3) cited Andyan (2017: 40), states that poetry is a form of language expression that takes into account the aspect of the sound in it, which expresses the imaginative, emotional, and

intellectual experience of the poet drawn from the individual and social life, expressed by a certain choice of technique, so it can evoke certain experiences in the reader or audience. The language in poetry is a language that is developed and has many possible meanings (Anindita, 2017: 40).

Literature Learning Material in Curriculum *Bahasa Indonesia* Senior High School/Vocational High School 2016

- 3.7 identify the values and content of a tale
- 3.8 compare the value and language on a tale and short story
- 3.9 state the important point from two nonfiction books, one novel, tale, and short story
- 3.14 appraise the adopting role from biography text
- 3.16 identify the ambience, theme, and meaning from poem in poetry anthology which is listened or read (content, theme, meaning, value, ambience)
- 3.17 analyze the aspects in poetry (diction, imagination, concrete word, language style, rhyme, typography, theme/sense, feeling, tone, and intention)
- 4.7 retell the content of a tale
- 4.8 develop the tale into short story by paying attention on content and values.
- 4.9 arrange the summary from two nonfiction books and one novel
- 4.14 reveal the adopting role from the character in the biography text which is read
- 4.16 demonstrate (read or musicalize) one poem or poetry collection by paying attention on vocal, expression, and intonation (dynamic and tempo)
- 4.17 write a poem by paying attention on those aspects

RESULTS AND DISCUSSIONS

From the data above, it can be seen that literature learning materials in Class X

Senior High School/Vocational High School are tale, short story, biography, and poetry. The most occurrence material is basic competency on poetry. Thus, the discussion will be focused on stylistic study of poetry. In *Bahasa Indonesia Kemendibud RI* book Class X for Senior High School which is published in 2017, there are some poetry written by W.S. Rendra, Sapardi Djoko Damono, Chairil Anwar, Aming Aminoedin, D Zamawi Imron, Taufiq Ismail, Toto S Bachtiar, Goenawan Mohamad, Ali Hasymi, and Abdul Hadi W. M (Suherli, 2017: 1). From those books, there do not introduce yet about the stylistic analysis to students and teacher.

Stylistic Analysis on Rendra's Poem

The poem entitled 'Sajak Anak Muda' which is written by W.S. Rendra is an epic poem which consists of self-reflection expression toward the reality or the situation in nation, it states that the quality of student's education, especially Senior High School and undergraduate students, are not appropriate to the performance idealism. It consists of twenty two lines. Each line has variation on number. In analyzing the data, the poem above presents complete and gives number. The rewriting on this poem pays attention on punctuation, word line, since all have meaning in a poem.

1 SAJAK ANAK MUDA (W.S. Rendra)

1. Kita adalah angkatan gagap
2. yang diperanakkan oleh angkatan takabur.
 3. Kita kurang pendidikan resmi
 4. di dalam hal keadilan,
 5. karena tidak diajarkan berpolitik,
 6. dan tidak diajar dasar ilmu hukum
7. Kita melihat kabur pribadi orang,
8. karena tidak diajarkan kebatinan atau ilmu jiwa.
9. Kita tidak mengerti uraian pikiran lurus,
10. karena tidak diajar filsafat atau logika.

11. Apakah kita tidak dimaksud
12. untuk mengerti itu semua?
13. Apakah kita hanya dipersiapkan
14. untuk menjadi alat saja?
15. inilah gambaran rata-rata
16. pemuda tamatan SLA,
17. pemuda menjelang dewasa.
18. Dasar pendidikan kita adalah kepatuhan.
19. Bukan pertukaran pikiran.
20. Ilmu sekolah adalah ilmu hafalan,
21. dan bukan ilmu latihan menguraikan.
 22. Dasar keadilan di dalam pergaulan,
 23. serta pengetahuan akan kelakuan manusia,
 24. sebagai kelompok atau sebagai pribadi,
 25. tidak dianggap sebagai ilmu yang perlu dikaji dan diuji.
26. Kenyataan di dunia menjadi remang-remang.
27. Gejala-gejala yang muncul lalu luang,
28. tidak bisa kita hubung-hubungkan.
 29. Kita marah pada diri sendiri.
 30. Kita sebal terhadap masa depan.
 31. Lalu akhirnya,
 32. menikmati masa bodoh dan santai.
33. Di dalam kegagapan,
34. kita hanya bias membeli dan memakai
35. tanpa bisa mencipta.
36. Kita tidak bias memimpin,
37. tapi hanya bias berkuasa
38. persis seperti bapak-bapak kita.
 39. Pendidikan negeri ini berkiblat ke Barat.
 40. Di sana anak-anak memang disiapkan
 41. Untuk menjadi alat dari industry
 42. Dan industri mereka berjalan tanpa berhenti.
43. Tetapi kita dipersiapkan menjadi alat apa?
44. Kita hanya menjadi alat birokrasi!
45. Dan birokrasi menjadi berlebihan

46. tanpa kegunaan –
47. menjadi benalu di dahan.
 48. Gelap. Pandanganku gelap.
 49. Pendidikan tidak memberi pencerahan
 50. Latihan-latihan tidak memberi pekerjaan
51. Gelemp. Keluh kesahku gelap.
52. Orang yang hidup di dalam penangguran.
53. Apakah yang terjadi di sekitarku ini?
54. Karena tidak bias kita tafsirkan,
55. lebih enak kita lari ke puisi ganja.
 56. Apakah artinya tanda-tanda yang rumit ini?
 57. Apakah ini? Apakah ini?
58. Ah, di dalam kemabukan,
59. Rajah berdarah
60. akan terlihat sebagai bulan.
 61. Mengapa harus kita terima hidup begini?
 62. Seseorang berhak diberi ijazah dokter,
 63. dianggap sebagai orang terpelajar,
 64. tanpa diuji pengetahuannya akan keadilan.
65. Dan bila ada tirani merajalela,
66. ia diam tidak bicara,
67. kerjanya Cuma menyuntik saja.
68. Bagaimana? Apakah kita akan terus diam saja.
 69. Mahasiswa-mahasiswa ilmu hukum
 70. dianggap sebagai bendera-bendera upacara,
 71. sementara hukum dikhianati berulang kali.
72. Mahasiswa-mahasiswa ilmu ekonomi
73. anggap bunga plastik,
74. sementara ada kebangkrutan dan banyak korupsi.
75. Kita berada di dalam pusaran tatawarna
76. yang ajaib dan tidak terbaca.

77. Kita berada di dalam penjara kabut yang memabukkan.
78. Tangan kita menggapai untuk mencari pegangan.
 79. an bila lupa,
 80. kita memukul dan mencakar
 81. ke arah udara
 82. Kita adalah angkatan gagap,
 83. Yang diperanakan oleh angkatan kurang ajar.
84. Daya hidup telah diganti oleh nafsu.
85. Pencerahan telah diganti oleh pembatasan.
86. Kita adalah angkatan yang berbahaya.

Grammatical and Lexical in 'Sajak Anak Muda' by Rendra

When we are seen from Indonesian sentence structure, line (1) and (2) are one sentence, 'Kita adalah angkatan gagap yang diperanakan oleh angkatan takabur'. This sentence is compound sentence which has clauses. The independent clause (main clause) is 'Kita adalah angkatan gagap', while the dependent clause is 'yang diperanakan oleh angkatan takabur'. The opening sentence in this poem contains regret which states that we are stutter era. This regret continues to the next sentence, which states that we were born by the arrogant era. This regret intonation can be accepted since in the reality of the nation life there are not beautiful thing as we expected regarded to injustice. The stutter and arrogant generation is not hoped by our founding father since they have fight with blood and tears, and the next generation must fulfill this life with safety, secure, and peace.

Rendra's expression in the beginning of this poem continues to the next line, such as line (3), (4), (5), (6); 'Kita kurang pendidikan resmi di dalam hal keadilan,

karena tidak diajarkan berpolitik, dan tidak diajar dasar ilmu hukum'. This sentence is the confirmation from the previous sentence. It states that we, Indonesian, are not done the justice yet. The next line (7), (8), (9), and (10) is the result from the previous sentence, 'Kita melihat kabur pribadi orang, karena tidak diajarkan kebatinan atau ilmu jiwa'. Here, the poet is really disappointed with the potential of young people. The effect of this statement is the poet becomes angry, and says that 'Kita tidak mengerti uraian pikiran lurus, karena tidak diajar filsafat atau logika'. This reality is not fully the mistake of young people.

It can be seen in sentence (11), (12), (13), and (14) as follow. 'Apakah kita tidak dimaksud untuk mengerti itu semua?' 'Apakah kita hanya dipersiapkan untuk menjadi alat saja?' Those are rhetoric sentences. It does not need an answer since the answer is stated in the previous sentence. The next sentences is the acceptance sentence toward the reality, as stated in sentence (15), (16), and (17) as follow. 'Inilah gambaran rata-rata pemuda tamatan SLA, pemuda menjelang dewasa'. This poem is written in "orde Baru era", it becomes the picture of the young people which describe by the poet.

In the next line, the poet states another topic, the awareness on reality which we (Indonesia) already have, as seen in sentence (18) and (19). Here, the poet uses the simple sentence (Subject plus Predicate). 'Dasar pendidikan kita adalah kepatuhan', the subject is noun and the predicate is also noun. The next sentence is also simple sentence which contains rhetoric sentence, 'Bukan pertukaran pikiran'. Sentence (20) and (21) are the compound sentences by using conjunction 'and', 'Ilmu sekolah adalah ilmu hafalan, dan bukan ilmu latihan menguraikan'.

In the sentence (22), (23), (24), and (25), the poet states the belief that what we are afraid of is really happened as seen in the following sentence 'Dasar keadilan di dalam pergaulan, serta pengetahuan akan kelakuan manusia, sebagai kelompok atau sebagai pribadi, tidak dianggap sebagai ilmu yang perlu dikaji dan diuji'. This sentence is complex compound sentence in the poem entitled 'Sajak Anak Muda' by Rendra. In this sentence, it consists of parallelism, repetition, and climax, as follow.

Parallelism can be seen in the two following sentences.

'Dasar pendidikan kita adalah kepatuhan. Bukan pertukaran pikiran. Ilmu sekolah adalah ilmu hafalan, dan bukan ilmu latihan menguraikan'.

'Dasar keadilan di dalam pergaulan, serta pengetahuan akan kelakuan manusia, sebagai kelompok atau sebagai pribadi, tidak dianggap sebagai ilmu yang perlu dikaji dan diuji'.

Repetition can be seen (1) in the sentence which begins with the word 'Kita', 'Kita adalah angkatan gagap. // Kita kurang pendidikan resmi. // Kita melihat kabur pribadi orang. // Kita tidak mengerti uraian pikiran lurus'; (2) in the sentence which begins with the word 'Dasar', 'Dasar pendidikan kita adalah kepatuhan. // Dasar keadilan di dalam pergaulan'; (3) in the sentence which begins with the word 'Kita', 'Kita marah pada diri sendiri. // Kita sebal terhadap masa depan. // Kita hanya bisa membeli dan memakai. // Kita tidak bisa memimpin. Di sini juga terdapat pengacuan persona.'

Climax can be seen in the two following sentences. It is started from the first sentence then continued to the second one. There is the increase intensity to the climax. We can see the following sentences, 'Kita adalah angkatan gagap. // Kita kurang pendidikan resmi. // Kita melihat kabur pribadi orang. //

Kita tidak mengerti uraian pikiran lurus', then continue the second sentence, 'Pendidikan tidak memberi pencerahan. // Latihan-latihan tidak memberi pekerjaan'

Next, we can discuss the sentences number 26 until 50 in Rendra's poem. Line (26) 'Kenyataan di dunia menjadi remang-remang' continues from the previous line that is the reality about our life in nation thing which is shadowy. This reality continues in line (27) 'Gejala-gejala yang muncul lalu luang' and line (28) which we cannot connect it. Those sentences becomes compound sentence. In this part, there is a repetition form, such as (29) 'Kita marah pada diri sendiri.' (34) 'Kita hanya bisa membeli dan memakai', and (36) 'Kita tidak bisa memimpin.'

There is also found the use of conjunction. In line (31) '**Lalu** akhirnya', and (32) 'menikmati masa bodoh **dan** santai' there are the use of conjunction 'lalu' and 'dan'. It also occurs in line (35) 'tanpa bisa mencipta', line (37) '**tetapi** hanya bisa berkuasa', line (41) '**untuk** menjadi alat dari industri', line (42) '**dan** industri mereka berjalan tanpa henti', line (43) '**tetapi** kita dipersiapkan menjadi apa?', and line (45) '**dan** birokrasi menjadi berlebihan.' In line (44) 'Kita hanya menjadi alat birokrasi!' there is a climax of the problem which becomes the topic of the poem. The sentence with exclamation means that the poet is angry. He chooses the softest sentence but the angry intonation represents by the exclamation (!). Then, the poet uses methaphot to state the critics, such as in line (45) 'Dan birokrasi menjadi berlebihan', (46) 'tanpa kegunaan -', and (47) 'menjadi benalu di dahan'. The bureaucracy is as same as the parasite which sucks the food on the plants.

The parallelism reappears in the sentence (48) 'Gelap. Pandanganku gelap.'

and sentence (51) 'Gelap. Keluh kesahku gelap.' It is agreed with the research from Mukti W^glayati (2014) which states that the stylistic frequently occurring in the poetries of W.S. Rendra are repetition, climax, and anticlimax as well in addition to a small portion of other stylistic. The dominant stylistic is repetition, and this makes the poetries look rhythmic.

The poet starts the reflection in the sentence (51) 'Gelap. Keluh kesahku gelap.' It is the parallelism form toward the sentence (48) above. The next line is the declaration sentence, such as in line (52) 'Orang yang hidup di dalam pengangguran.' This follows by three rhetoric sentences as follow.

(53) 'Apakah yang terjadi di sekitarku ini?'

(56) 'Apakah artinya tanda-tanda yang rumit ini?'

(57) 'Apakah ini? Apakah ini?'

The answer of this rhetoric sentence is on the sentence (54) 'karena tidak bisa kita tafsirkan' and (55) 'lebih enak kita lari ke puisi ganja'. The word 'puisi ganja' is the new form by Rendra which means the intoxicate poem or just contains a moment happiness.

The metaphor can be seen in the following line.

(58) 'Ah, di dalam kemabukan,'

(59) 'wajah berdarah'

(60) 'akan terlihat sebagai bulan.'

Those line can be made become one sentence as follow 'Ah, di dalam kemabukan, wajah berdarah akan terlihat sebagai bulan.' It means that in the unconsiusness, we cannot see honestly.

The other rhetoric sentences are as follow.

(61) 'Mengapa harus kita terima hidup begini?'

(68) 'Bagaimana? Apakah kita akan terus diam saja.'

Another parallelism can be seen below.

- (62) 'Seseorang berhak diberi ijazah dokter,'
 (63) 'dianggap sebagai orang terpelajar,'
 (64) 'tanpa diuji pengetahuannya akan keadilan.'
 (65) 'Dan bila ada tirani merajalela,'
 (66) 'ia diam tidak bicara,'
 (67) 'kerjanya Cuma menyuntik saja.'

The sentences (62), (63), (64) are parallel to the sentences (65), (66), (67). The next line is also another example of parallelism.

- (69) 'Mahasiswa-mahasiswa ilmu hukum'
 (70) 'dianggap sebagai bendera-bendera upacara,'
 (71) 'sementara hokum dikhianati berulang kali.'
 (72) 'Mahasiswa-mahasiswa ilmu ekonomi'
 (73) 'dianggap bunga plastik,'
 (74) 'sementara ada kebangkrutan dan banyak korupsi.'

The sentences (69), (70), (71) are parallel to the sentences (72), (73), (74). The next line consists of the declaration sentence which becomes one compound sentence in two line below.

- (75) 'Kita berada di dalam pusaran tawarna'
 (76) 'yang ajaib dan tidak terbaca.'

The line (75) and (76) are one declaration sentence which divides into two line to enjambment purpose. 'Kita berada di dalam pusaran tawarna yang ajaib dan tidak terbaca.' This sentence is compound sentence with the dependent clause as adverb.

- (77) 'Kita berada di dalam penjara kabut yang memabukkan.'
 (78) 'Tangan kita menggapai untuk mencari pegangan.'

The sentence (77) and (78) is also uncomplete declaration sentence. The final sentence is on the line (79), (80), and (81) below.

(79) 'Dan bila luput,'

(80) 'kita memukul dan mencakar'

(81) 'ke arah udara'

'Dan bila luput, kita memukul dan mencakar ke arah udara' means that a wasted work. It suits to the sentence (77) 'Kita berada di dalam penjara kabut yang memabukkan' and sentence (78) 'Tangan kita menggapai untuk mencari pegangan', if the hand-grip is missed, it will be wasted. The next sentences (82) and (83) are the parallelism from line (1) and (2) which is the beginning of the poem. So, if we precise accurately, line (1) (2) and line (82) (83) are the whole unity. 'Kita adalah angkatan gagap yang diperanakkan oleh angkatan kurang ajar.'
 (82) 'Kita adalah angkatan gagap,'
 (83) 'Yang diperanakkan oleh angkatan kurang ajar.'

Then, this study comes to the end of the poet's statement in the poem entitled 'Sajak Anak Muda' by W.S. Rendra, as follow.

(84) 'Daya hidup telah diganti oleh nafsu.'

(85) 'Pencerahan telah diganti oleh pembatasan.'

The poet feels that our life in the world is out of truth track, (84) 'Daya hidup telah diganti oleh nafsu.' and (85) 'Pencerahan telah diganti oleh pembatasan.' The poet closes his poem by the tragic statement, (86) 'Kita adalah angkatan yang berbahaya.'

Grammatical and Lexical in 'Aku Ingin' by Sapardi Djoko Damono

Below is the poem entitled 'Aku Ingin' by Sapardi Djoko Damono.

AKU INGIN (Sapardi Djoko Damono)

1. Aku ingin mencintaimu dengan sederhana
2. dengan kata yang tak sempat
ucapkan
3. kayu kepada api yang
menjadikannya abu.

7

1. Aku ingin mencintaimu dengan sederhana
2. dengan isyarat yang tak sempat disampaikan
3. awan kepada hujan yang menjadikannya tiada.

The poet pours his imagination in the short sentences to gain the poetic effect. It is also gained enjambment by cutting the unfinished word in those sentences, such as 'diucapkan kayu' and 'diucapkan kayu'. In the poem above, linguistically, there are two long sentences (complex sentences), that are (1) 'Aku ingin mencintaimu dengan sederhana dengan kata yang tak sempat diucapkan kayu kepada api yang menjadikannya abu.' and (2) 'Aku ingin mencintaimu dengan sederhana dengan isyarat yang tak sempat disampaikan awan kepada hujan yang menjadikannya tiada.' Those consists of parallelism form. The sentence structure in this poem (1) and (2) are as follow. The subject is 'Aku'. The predicate is 'ingin'. The object is 'mencintaimu'. The adverbs are (1) 'dengan sederhana dengan kata yang tak sempat diucapkan kayu kepada api yang menjadikannya abu' and (2) 'dengan sederhana dengan isyarat yang tak sempat disampaikan awan kepada hujan yang menjadikannya tiada'.

The adverb of sentence (1) and (2) are very long since it has dependent clause, such as (1) 'kata yang tak sempat diucapkan api yang menjadikannya abu' and (2) 'isyarat yang tak sempat disampaikan awan kepada hujan yang menjadikannya tiada'. In the sentence (1), 'Kata' is subject, 'yang tak sempat' is adverb of subject, 'diucapkan' is predicate, 'api' is adverb of predicate, and 'yang menjadikannya abu' is adverb of the sentence. The sentence (2) has the same pattern, 'Aku ingin mencintaimu dengan sederhana dengan isyarat yang tak sempat

disampaikan awan kepada hujan yang menjadikannya tiada.'

Although it is long sentence, if we see from the use of vocabulary, most of Sapardi Djoko Damono's poem is used the daily vocabulary, but it has the magical meaning which can sweep away the reader's feeling. This is the uniqueness of a poet named Sapardi Djoko Damono who has been recognize internationally.

Grammatical and Lexical in 'Doa' by Chairil Anwar

Below is the poem entitle 'Doa' by Chairil Anwar.

DOA (Chairil Anwar)

1. Tuhanku
2. Dalam termangu
3. Aku masih menyebut nama Mu
4. Biar susah sungguh
5. Mengingat Kau penuh seluruh
6. CayaMu panas suci
7. Tinggal kerlip lilin di kelam sunyi
8. Tuhanku
9. Aku hilang bentuk
10. Remuk
11. Tuhanku
12. Aku mengembara di negeri asing
13. Tuhanku
14. Di pintu-Mu aku mengetuk
15. Aku tidak bisa berpaling

The poet uses the short sentence in the poem above to gain the beautiful and solid effect. Poetry is the intense language, not an apart one. In poem entitled 'Doa', there are short sentences but have solid content. Sentence (1) 'Tuhanku, // dalam termangu // aku masih menyebut namaMu' consists of O K S P O (In Indonesian grammar is Objek, Keterangan, Subjek, Predikat, Objek). This sentence is parallel with the sentence 'Biar susah sungguh // Mengingat Kau penuh seluruh.' 'CayaMu panas suci' is single sentence. Other example is 'Tinggal kerlip lilin di kelam sunyi'. Next, it is the same

with the first sentence (parallel), 'Tuhanku Aku hilang bentuk // Remuk.' Those parallel lines (8) 'Tuhanku', (9) 'Aku hilang bentuk. //', (11) 'Tuhanku', (12) 'Aku mengembara di negeri asing //', (13) 'Tuhanku', and (14) 'Di pintu-Mu aku mengetuk.' The closing statement from Chairil Anwar conveys in this poem 'Aku tidak bisa berpaling'. He realizes that only God completely becomes true friend who never turns around.

Grammatical and Lexical in 'Ibu' by D. Zamawi Imron

Below is the poem entitled 'Ibu' by D. Zamawi Imron.

IBU (D. Zamawi Imron)

1. Kalau aku merantau
2. lalu datang musim kemarau
3. sumur-sumur kering
4. dedaunan pun gugur bersama reranting
5. hanya mata air air matamu ibu,
6. yang tetap lancer mengalir
7. bila aku merantau
8. sedap kopyor susumu
9. dan ronta kenakalanku
10. di hati ada mayang siwalan
11. memutikkan sari-sari kerinduan
12. lantaran hutangku padamu
13. tak kuasa kubayar

II

14. ibu adalah gua pertapaanku
15. dan ibulah yang meletakkan aku di sini
16. saat bunga kembang menyebarkan bau sayung
17. ibu menunjuk ke langit, kemudian ke bumi
18. aku mengangguk meskipun kurang mengerti
19. bila kasihmu ibarat samudera
20. sempit lautan teduh
21. tempatku mandi, mencuci lumut pada diri

22. tempatku berlayar, menebar pukat dan melempar sauh
 23. lokan-lokan, mutiara dan kembang laut semua bagiku
 24. kalau aku ikut ujian lalu ditanya tentang pahlawan
 25. namamu, ibu, yang kan kusebut paling dahulu
 26. lantaran aku tahu
 27. engkau ibu dan aku anakmu
 28. bila aku berlayar dan datang angina sakal
 29. Tuhan yang ibu tunjukkan telah kukenal
 30. ibulah ibu bidadari yang berselendang bianglala
 31. sesekali datang padaku
 32. menyuruhku menulis langit biru
 33. dengan sajakku
- (Antologi Puisi Bantaku Ombak Selimutku Angin, 1996).

The poem by D. Zamawi Imron (Maduranese poet) entitled 'Ibu' consists of two stanza and thirty three lines. The sentences which are used in this poem are single and complex sentences. This poem contains the message to the children to forget their mother whether they are far away from home. Mother's prayer will approve by Allah, so every children must become good boy to their parent, mother and father.

We can observe the following sentences,

- (1) Kalau aku merantau // (2) lalu datang musim kemarau // (3) sumur-sumur kering // (4) dedaunan pun gugur bersama reranting. The sentences (1) until (4) are simple sentences which consist of subject and predicate. In sentence (1), 'aku' is subject and 'merantau' is predicate. In sentence (2), 'musim kemarau' is subject and '(lalu) datang' is predicate. In sentence (3), 'sumur-sumur' is subject and 'kering' is predicate. In sentence (4), 'dedaunan' is subject, '(pun)

gugur' is predicate, and 'bersama reranting' is object.

The next sentence is complex sentence, 'hanya mata air air matamu ibu, yang tetap lancar mengalir.' 'Bila aku merantau // sedap kopyor susumu dan ronta kenakalanku // di hati ada mayang siwalan memutikkan sari-sari kerinduan // lantaran hutangku padamu tak kuasa kubayar.'

The second stanza analysis is same with the first one. The sentence 'ibu adalah gua pertapaanku // dan ibulah yang meletakkan aku di sini' is the compound sentence. 'saat bunga kembang menyemberbak bau sayang // ibu menunjuk ke langit, kemudian ke bumi' is the complex compound sentence. The other compound sentence is 'aku mengangguk meskipun kurang mengerti'; 'bila kasihmu ibarat samudera // sempit lautan teduh'; 'tempatku mandi, mencuci lumut pada diri'; and 'tempatku berlayar, menebar pukut dan melempar sauh // lokan-lokan, mutiara dan kembang laut semua bagiku'.

Grammatical and Lexical in 'Ketika Tangan dan Kaki Bicara' by Taufiq Ismail

Below is the poem entitled 'Ketika Tangan dan Kaki Berkata' by Taufiq Ismail.

KETIKA TANGAN DAN KAKI BERKATA (Taufiq Ismail)

1. Akan datang hari
2. Mulut dikunci
3. Kata tak ada lagi

4. Akan tiba masa
5. Tak ada suara
6. Dari mulut kita

7. Berkata tangan kita
8. Tentang apa yang dilakukannya
9. Berkata kaki kita
10. Kemana saja dia melangkahnya

11. Tidak tahu kita
12. Bila harinya
13. Tanggung jawab kita

The parallelism form can be seen in sentences (1), (2), (3); (4), (5), (6); and (11), (12), (13). Below are the sentences.

1. Akan datang hari
2. Mulut dikunci
3. Kata tak ada lagi

4. Akan tiba masa
5. Tak ada suara
6. Dari mulut kita

11. Tidak tahu kita
12. Bila harinya
13. Tanggung jawab kita

The sentence in the poem above includes the single sentence with one subject and one predicate. We can see as follow, 'akan datang' is predicate, 'hari' is subject, 'mulut' is subject, 'dikunci' is predicate, 'kata' is subject and 'tak ada lagi' is predicate.

This poem can be used as one example of musicalize poetry which sing with music rythm. The teacher can play the video from Christian Rahadi (Chrisye). This poem contains a message to the reader that there will be one day that we cannot do nothing unless silent. Thus, when we still alive in this world, we must keep our good manner. There will be a time that our mouth is locked, then our foot and hand will talk.

CONCLUSION

The poet written by six authors above uses the single and complex sentence which the presentation changes into two or three lines to gain enjambment effect in his poetry. They also uses the rhetorical sentence, parallelism, repetition, metaphor, and climax in his poem. The chosen vocabulary by the poet is the common vocabulary which we use in our daily life, however it has special meaning when it is arranged in the form of poetry, such as some poems written by W.S. Rendra, Sapardi Djoko Damono, Gunawan Mohamad, Toto Sudarto Bahtiar, D. Zamawi Imron, and Abdul Hadi W.M. The imagination in their poems is very strong. It can be seen through visual, auditory, and tactile. Analyzing the poetry which goes under the linguistic aspects as previously done in stylistics study is very interesting. The teacher can start to define the stylistic study on short poetry to the students which can touch their heart. To the Senoir High School students, all topics in daily life can be presented, such as love in nationalism aspect, bad luck, happiness, devoting to parent. Thus, literature is very important to form the students' character to have good manners and kind hearted.

REFERENCES

- Abdurrahman, Israa Burhanuddin. (2016). "A Stylistic Analysis of Complexity in William Faulkner's 'A Rose for Emily'". *Advances in Language and Literary Studies*. ISSN 2203-4714. Vol. 7 No. 4. August 2016. Australian International Academic Centre, Australia.
- Anindita, Kun Andyan, (2017). "Diction in Poetry Anthology 'Surat Kopi' by Joko Pinurbo as a Poetry Writing Teaching Material". *International Journal of Active Learning*. ISSN 2528-505X. IJAL. 2 (1) (2017). Semarang: Universitas Negeri Semarang.
- Crystal, David. (2008). *A First Dictionary of Linguistic and Phonetics*. Boulder, Colo: Westview Press.
- Depdikbud. (2016). *Bahasa Indonesia SMA-MA-SMK*. Jakarta: Kemendikbud.
- Herianah. (2014). "Kohesi Gramatikal dan Leksikal dalam Wacana Puisi 'Tadarusku Untukmu' Karya Sus S. Hardjono". *Metalingua Jurnal Penelitian Bahasa*. Vol. 12. Nomor 1. Juni 2014. Bandung: Balai Bahasa Propinsi Jawa Barat.
- Gin Gin Gustine. (2018). "A Survey on Critical Literacy as a Pedagogical Approach to Teaching English in Indonesia". *Indonesian Journal of Applied Linguistics*. Vol.7 No.3, January 2018. (531-537).
- Ismawati, Esti, Gunawan Budi Santosa, Abdul Ghofir. (2016). "Development of the Teaching-Learning Model of Indonesian Literature Based on Character Education in SMA-SMK". *Metasastra Jurnal Penelitian Sastra*. Vol 9, nomor 2, Desember 2016.
- Khan, Abdul Bari. (2015). "Stylistic Analysis of the Short Story 'The Last Word' by Dr. A.R. Tabassum". *Advances in Language and Literary Studies*. ISSN 2203-4714. Vol. 6 No. 3. June 2015. Australian International Academic Centre, Australia.
- Krivchikova, Nelya Leonidovna, Inna Anatolievna Koteneva, Arkadiy Petrovich Sedykh, Natalia Vassilievna Trescheva. (2015). *Literature*. ISSN 2078-0303. Vol. 6. No. 2. 2015. Belgorod State University, Belgorod, Rusia.
- Muntazir. (2017). "Struktur Fisik dan Struktur Batin pada Puisi 'Tuhan, Aku Cinta Padamu' Karya WS Rendra.

- Jurnal Pesona*. ISSN 2356-2080. Vol. 3. No. 2 (2017)
- Nurhayati. (2008). *Stilistika. Teori dan Aplikasi*. Palembang: Unsri.
- Puspitawati, Dewi Poppy, Emzir, Sabarti Akhadiah. (2017). Character Educational Value in Novel "Harry Potter" "J.K. Rowling" Works. *International Journal of Language, Education and Culture Review*. Vol. 3 (2) December 2017.
- Subiyatningsih, Foriyani. (2013). "Kreativitas Linguistik dalam Wacana Cakuk di Kota Surabaya: Bentuk dan Cara Pengucapannya". *Metalingua Jurnal Penelitian Bahasa*. Vol. 11. Nomor 2. Desember 2013. Bandung: Balai Bahasa Propinsi Jawa Barat.
- Suherli, Maman Suryaman, Aji Septiaji, Istiqomah. (2017). *Bahasa Indonesia untuk SMA/MA/SMK/MAK*. Jakarta: Kemendikbud.
- Sulfasyah, Aliem, Fitri. (2018). "Writing Lessons in Grade 1 Indonesian Thematic Textbooks: A Content Analysis". *Indonesian Journal of Applied Linguistics*. Vol.7 No.3, January 2018. (495-503).
- Supriyanto, Teguh. (2014). *Kajian Stilistika dalam Prosa*. Yogyakarta: Elmatara Publishing.
- Wales, K. (2008). *A Dictionary of Stylistics*. London: Longman.
- Widayati, Mukti. (2014). "Language of Poetries Balada Orang-Orang Tercinta, Empat Kumpulan Sajak, Blues Untuk Bonnie, and Sajak-Sajak Sepatu Tua Written by W.S. Rendra (A Stylistic Study)". *International Journal of Linguistics*. ISSN 1948-5425. Vol. 6, No. 3. 2014.
- Widdowson. H.G. (2008). *Stylistics and the Teaching of Literature*. London: Longman.

STYLISTICS ANALYSIS ON LITERATURE LEARNING MATERIAL OF BAHASA INDONESIA CURRICULUM 2016 SMA-MA-SMK

ORIGINALITY REPORT

12%

SIMILARITY INDEX

PRIMARY SOURCES

1	idoc.pub Internet	184 words — 3%
2	www.readkong.com Internet	169 words — 3%
3	www.grafiati.com Internet	126 words — 2%
4	sipeg.unj.ac.id Internet	117 words — 2%
5	journals.aiac.org.au Internet	83 words — 1%
6	A Riafadilah, M Mukhidin. "Implementation Model's Taba in Geography Curriculum", IOP Conference Series: Earth and Environmental Science, 2018 Crossref	30 words — < 1%
7	tafsirpuisi.blogspot.com Internet	17 words — < 1%
8	www.neliti.com Internet	16 words — < 1%

-
- 9 Widayati, Mykti, and Subroto, Rachmat Djoko Pradopo. "Language of Poetries Balada Orang-Orang Tercinta, Empat Kumpulan Sajak, Blues Untuk Bonnie, and Sajak-Sajak Sepatu Tua Written By W.S. Rendra (A Stylistic Study)", *International Journal of Linguistics*, 2014.
Crossref 13 words — < 1%
-
- 10 scholar.google.co.id
Internet 13 words — < 1%
-
- 11 syahriartato.wordpress.com
Internet 11 words — < 1%
-
- 12 modern-journals.com
Internet 10 words — < 1%
-
- 13 ejurnal.budiutomomalang.ac.id
Internet 9 words — < 1%
-
- 14 es.scribd.com
Internet 8 words — < 1%
-
- 15 Erniati Erniati. "Reform of the System of Education in Pesantren", *HUNAF: Jurnal Studia Islamika*, 2017
Crossref 7 words — < 1%
-

EXCLUDE QUOTES ON
EXCLUDE BIBLIOGRAPHY ON

EXCLUDE SOURCES OFF
EXCLUDE MATCHES OFF