

## Bahasa Figuratif dalam Antologi Puisi Meracik Kenangan: Kajian Struktural Puisi

### *Figurative Language in the Poetry Anthology Meracik Kenangan: Structural Study of Poetry*

SRI UTAMI RIZKI<sup>1</sup>, SENDANG MULYONO<sup>2</sup>

Magister Pendidikan Bahasa Indonesia, Universitas Negeri Semarang, [sriutami160803@students.unnes.ac.id](mailto:sriutami160803@students.unnes.ac.id),  
[sendang\\_bagus@mail.unnes.ac.id](mailto:sendang_bagus@mail.unnes.ac.id)

\*Correspondence to: [sendang\\_bagus@mail.unnes.ac.id](mailto:sendang_bagus@mail.unnes.ac.id)

**Abstract:** This article discusses the use of figurative language in the poetry anthology “Meracik Kenangan”. The background of this study focuses on the importance of figurative language in enriching the language and meaning of poetry, as well as how figurative language can increase emotional appeal for readers. The method used in this study is qualitative analysis, where each poem is analyzed using a structural approach to identify and classify the types of figurative language contained in it. The results of the analysis show that there are five dominant types of figurative language, namely simile, hyperbole, personification, metaphor, and repetition. The use of figurative language in the poetry anthology “Meracik Kenangan” not only enriches the language, but also provides emotional depth and deeper meaning for readers. This study can provide new insights into literary techniques in poetry and highlight the importance of figurative language as a key element in creating meaningful and interesting literary works.

**Keywords:** Anthology, poetry, figurative language, meracik kenangan, structural approach

**Abstrak:** Artikel ini membahas tentang penggunaan bahasa kiasan dalam antologi puisi “Meracik Kenangan”. Latar belakang penelitian ini berfokus pada pentingnya bahasa kiasan dalam memperkaya bahasa dan makna puisi, serta bagaimana bahasa kiasan dapat meningkatkan daya tarik emosional bagi pembaca. Metode yang digunakan dalam penelitian ini adalah analisis kualitatif, di mana setiap puisi dianalisis menggunakan pendekatan struktural untuk mengidentifikasi dan mengklasifikasikan jenis bahasa kiasan yang terkandung di dalamnya. Hasil analisis menunjukkan bahwa ada lima jenis bahasa kiasan yang dominan, yaitu simile, hiperbola, personifikasi, metafora, dan repetisi. Penggunaan bahasa kiasan dalam antologi puisi “Meracik Kenangan” tidak hanya memperkaya bahasa, tetapi juga memberikan kedalaman emosional dan makna yang lebih dalam bagi pembaca. Penelitian ini dapat memberikan wawasan baru tentang teknik sastra dalam puisi dan menyoroti pentingnya bahasa kiasan sebagai elemen kunci dalam menciptakan karya sastra yang bermakna dan menarik.

**Kata Kunci:** Antologi, puisi, bahasa kiasan, meracik kenangan, pendekatan struktural

## INTRODUCTION

Poetry as a form of artistic expression has the power to convey ideas, emotions, and experiences through the use of structured and meaningful language. Imagination and ideas are realized in the form of a literary text, namely poetry, which uses a language arrangement that gives it a beautiful form and a distinct aesthetic value (Sukainah et al., 2023). Poetry is imaginative, but not absolutely so, because poetry can also be produced from real events that have been processed by the poet, combined with various life experiences, both from the poet and others (Anwar & Astuti, 2021).

The poetry anthology “Meracik Kenangan” is a collection of poems that describes the beauty and complexity of life for the people of Situbondo. In this context, a structural study of poetry becomes important to understand how language elements, including figurative language, contribute to the overall meaning and aesthetic experience presented. The structural approach in poetry studies is an analytical method that emphasizes the internal elements of poetry, such as form, language, and rhythm, to understand the meaning and aesthetic experience contained within it (Nugraha, 2023). In this approach, poetry is seen as a system consisting of various interacting components. Poetry has a building structure to make the poem more impressive and systematic. The building structure of a poem is divided into two, namely the physical structure and the inner structure of the poem. The physical structure of a poem is the building structure of the poem that is physical or visible in the arrangement of its words, or it can be said to be the means used by a poet to express the essence of the poem. The physical structure of a poem is

the structure that is visible to the naked eye. The physical structure of a poem is divided into six parts, namely diction, imagery, concrete words, figurative language, rhyme or rhythm, and typography or layout (Adriatik et al., 2022). Diction is the processing or choice of words used so that the poem has a high aesthetic value. Imagery is the way a poet uses the human senses, such as visual imagery, auditory imagery, tactile imagery, gustatory imagery, and olfactory imagery. Concrete words are the way a poet interprets a word as a whole. Figurative language is used by a poet by using language that seems to bring things to life and creates connotative meaning by using figurative language. Through rhyme or rhythm, the poet processes words in each line so that there is a similarity of sound at the beginning, middle, or end of the poem's lines. Typography or layout is used to understand the visual aspect of the poem by knowing the arrangement of relations and lines in a poem.

The inner structure of a poem is the building structure of the poem that builds from within. The inner structure of a poem can be said to be the content or meaning that expresses what the poet wants to convey. The inner structure of a poem is divided into four parts, namely theme, feeling, tone, and message. Through a theme, a poet can convey ideas developed through his or her verses, both in the meaning of each stanza and as a whole. The feeling in a poem allows the poet to insert an attitude towards the problems contained in the poem. The expression of a theme and feeling is closely related to the poet's insight, which can be seen from their social and psychological background. The tone used by the poet channels an attitude to the reader that is related to the theme and feeling conveyed, for example, by using a high or arrogant tone that looks down on the reader. The message in a poem is created by the poet to convey the intent and purpose to the reader through an implicit message contained in the poem's content; thus, it is very necessary to study a poem when one wants to recite it so that the message conveyed can be received and understood by the reader.

Research related to the structural study of poetry has been conducted by Anwar & Astuti (2021), who studied the figurative language of personification and simile in the poetry anthology "Perempuan Laut" by Madurese women poets. In addition, research was also conducted by Sukainah et al. (2023) who investigated diction and figurative language in the poetry anthology "Sajak sang Cendekia" by teachers of MAN Insan Cendekia. Similar research was also conducted by Adriatik et al. (2022) who explored the physical and inner structures in the poetry anthology "Tentang Jejak yang Hilang" by Jumari Hasibuan.

Figurative language as a stylistic device plays a crucial role in shaping the imagery and nuance of poetry. Figurative language is the choice of words that includes the entire form of words, phrases, or clauses combined with the tone in the poem (Anwar & Astuti, 2021). Through the use of figurative language such as metaphor, personification, simile, and so on, the writer can create strong and deep imagery. The presence of figurative language not only enriches the form of the text but also invites readers to feel and contemplate the deeper meaning in the poem. This study aims to analyze the use of figurative language in the poetry anthology "Meracik Kenangan" with a structural approach, which will reveal the relationship between form and meaning in poetry.

The poetry anthology "Meracik Kenangan" is a literary work that explores the theme of the beauty and diversity of the culture of Situbondo, a regency located on the eastern coast of Java Island, Indonesia. This collection of poems consists of 40 works written by 26 poets. Each poet contributes with a unique style and perspective, yet they are all bound by the same common thread: a love for their homeland and the memories etched within it. Each poem in this anthology depicts various aspects of life in Situbondo, from its stunning natural beauty, such as beaches, mountains, and agricultural fields, to its rich local traditions and culture. Universal themes such as love, loss, and hope are also addressed, making these poems relevant not only to the people of Situbondo but also to readers from various backgrounds. This anthology serves not only as a medium of expression for the poets but also as a means to preserve and introduce the culture of Situbondo to future generations. Thus, this work becomes more than just a collection of poems; it is a journey that invites readers to feel, understand, and appreciate the cultural richness that exists in the Situbondo area. Overall, this poetry anthology reflects the collective spirit of the Situbondo community, which strives to craft beautiful memories into an eternal work of art.

By analyzing the structure of poetry, especially the use of figurative language, it is hoped that this research can provide a deeper insight into how these elements can create a complete poetic experience.

Furthermore, this research is also expected to contribute to literary studies, particularly in understanding the dynamics between language, structure, and meaning in poetry.

## METHODS

This research methodology adopts a descriptive qualitative approach aimed at analyzing the figurative language in the poetry anthology “Meracik Kenangan”. Qualitative research is used to investigate and understand meaning in relation to human or social problems (Mandela & Gitawati, 2024). This type of research was chosen because it allows the researcher to understand and explore the various types of figurative language found in the poems. The research subjects consist of several poems selected based on certain criteria such as relevance and thematic diversity of the poems. The research procedure began with data collection through direct observation of several poems, namely by noting the parts that contain figurative language. The instrument used in this study was an observation sheet designed to facilitate the analysis process. The data collection technique was carried out by reading the poems and noting every identified figure of speech such as metaphor, personification, repetition, and so on. After the data was collected, the data analysis technique was carried out with a structural approach that focused on categorizing the data based on the type of figurative language. The results of this analysis are expected to contribute to the structural study of literary works, especially poetry.

## RESULT AND DISCUSSION

The following are the results of the research related to the figurative language found in the poetry anthology “Meracik Kenangan”.

### Simile

According to Tarigan (1986:144), a simile is a comparison of two things that are essentially different but considered the same (Lafamane, 2020). The simile in the poetry anthology “Meracik Kenangan” is found in the poem titled “Lagu Situbondo” by Sri Wahyuningsih. The following is the simile in the poem.

- (1) Puisi “Lagu Situbondo” karya Sri Wahyuningsih bait 1:

**Pagi...** (baris 1)

**Mengalir Bagai lagu** (baris 2)

Dengarlah merdu suaranya (baris 3)

...

The simile in the poem is found in the line “Pagi mengalir bagai lagu” (“Morning flows like a song”). This sentence contains a simile that compares the morning to a song using the conjunction “bagai” (like). The meaning of this sentence is a depiction of a morning atmosphere that is beautiful, harmonious, and full of melody. This illustrates that the morning has a rhythm and beauty similar to the strains of music, creating a calming and pleasant atmosphere. Thus, this sentence creates a strong image of how the beauty of the morning can be felt in the same way as enjoying a melodious song.

A simile in the poetry anthology “Meracik Kenangan” is also found in the poem titled “Hujan, Tubuh, dan Tarian Sumbang” by Panakajaya Hidayatullah. The following is the simile in the poem.

- (2) Puisi “Hujan, Tubuh, dan Tarian Sumbang” karya Panakajaya Hidayatullah bait 3:

Suara menggelegar, bukan tangis pengharapan (baris 1)

**Keangkuhan bak penjual obat kuat pasaran, jualan!** (baris 2)

...

The simile in the poem is found in the line “Keangkuhan bak penjual obat kuat pasaran” (“Arrogance like a common street vendor of strong medicine”). This sentence contains a simile that compares arrogance with a medicine seller using the conjunction “bak” (like). The meaning of the sentence is that arrogance is likened to a common street vendor of strong medicine, who often has an overconfident

attitude and tends to promote their product in a conspicuous or exaggerated way. This shows that a person's arrogance can appear flashy and insincere, similar to the way a strong medicine vendor often uses excessive marketing tactics to attract attention. Thus, this sentence creates an image that arrogance can be considered something inauthentic and excessive, and can create a negative impression on others.

A simile in the poetry anthology "Meracik Kenangan" is also found in the poem titled "One Day di Pasir Putih" by Budi Supriyanto. The following is the simile in the poem.

- (3) Puisi "One Day di Pasir Putih" karya Budi Supriyanto bait 1:

...

**Ombak pun terayun seirama bayu yang mengalun sendu** (baris 3)

Jangan harap bayu sekalipun mengaum (baris 4)

...

The simile in the poem is found in the line "Ombak pun terayun seirama bayu yang mengalun sendu" ("The waves swayed in rhythm with the melancholic breeze"). The sentence contains a simile that compares the movement of the waves with the melody of the wind, although it does not explicitly use a conjunction like "seperti" (like). The meaning of the sentence is that the waves are likened to moving with a harmonious rhythm, in tune with the gently blowing wind. The term "seirama" (in rhythm) indicates a harmony between the movement of the waves and the sound of the wind that "mengalun sendu" (flows melancholically), creating a calm and melancholic atmosphere. This sentence describes the interacting beauty of nature, where the waves and wind work together to create a peaceful and emotional atmosphere. Thus, this sentence creates a strong image of the beauty and peace of nature, as well as the emotions that can be felt when witnessing the scene.

### Personification

Personification is a discourse in which it describes objects but tries to resemble humans (Aziz & Mulyawati, 2022). Personification in the poetry anthology "Meracik Kenangan" is found in the poem titled "Lagu Situbondo" by Sri Wahyuningsih. The following is the personification in the poem.

- (4) Puisi "Lagu Situbondo" karya Sri Wahyuningsih bait 5:

**Bila malam mengembang** (baris 1)

Bumikan sholawat, dengungkan doa (baris 2)

...

The personification in the poem is found in the line "Bila malam mengembang" ("When the night expands"). The sentence contains personification that gives human qualities to the night by describing the night as if it can "mengembang" (expand or bloom). The night is likened to something that can expand physically, like a balloon or a blooming flower. This creates an image that the night has a beauty and grace that develops with the coming of darkness. The term "mengembang" can also describe the atmosphere of the night becoming wider and enveloping, giving the impression that the night brings tranquility and mystery. Thus, this sentence creates a poetic atmosphere and emphasizes the beauty and depth of experience that can be felt when night arrives.

Personification in the poetry anthology "Meracik Kenangan" is also found in the poem titled "Sore di Dermaga" by Ahmad Maghroby Rahman. The following is the personification in the poem.

- (5) Puisi "Sore di Dermaga" karya Ahmad Maghroby Rahman bait 4:

Semua menghening (baris 1)

**Pada azan** (baris 2)

**Yang menyeruak di seisi kota** (baris 3)

The personification in the poem is found in the line “pada azan yang menyeruak di seisi kota” (“to the call to prayer that pushes through the entire city”). The sentence contains personification that gives human qualities to the adhan (call to prayer) by describing it as if it can “menyeruak” (push through/penetrate). The adhan is described as if it can push through, meaning that the sound of the adhan spreads or touches all parts of the city in a strong and deep way. The term “menyeruak” gives the impression that the adhan is not only heard but also has the power to enter and fill the space throughout the city, reaching every corner and heart of its listeners. This creates an image of how powerful the call to prayer is in inviting the faithful to worship, as well as emphasizing the importance of that moment in the life of the community. Thus, this sentence creates a poetic atmosphere and describes the spiritual depth that can be felt when the adhan is sounded.

Personification in the poetry anthology “Meracik Kenangan” is also found in the poem titled “Di Pangkuan Dewi Rengganis” by Latifatuz Zahro. The following is the personification in the poem.

(6) Puisi “Di Pangkuan Dewi Rengganis” karya Latifatuz Zahro bait 6:

Ku hirup aroma sambutan darinya (baris 1)

**Edelwis melambai menyapa** (baris 2)

Dia lembut namun perkasa (baris 3)

...

The personification in the poem is found in the line “Edelwis melambai menyapa” (“The Edelweiss waves a greeting”). The sentence contains personification that gives human qualities to the edelweiss flower by describing the flower as if it can “melambai” (wave) and “menyapa” (greet). The edelweiss flower is described as having the ability to wave and greet, which creates an image that the flower seems to interact with the people who see it. The terms “melambai” and “menyapa” give the impression that the edelweiss is not just a plant, but also has a living and friendly beauty, as if inviting attention and giving a warm welcome to anyone who passes by. Thus, this sentence creates a poetic atmosphere and emphasizes the beauty and grace of nature, as well as the harmonious relationship between humans and the environment.

### Hyperbole

Hyperbole is a figure of speech that describes something in an exaggerated or hyperbolic way, and the description often feels illogical or difficult to understand further (Ancieta et al., 2025). Hyperbole in the poetry anthology “Meracik Kenangan” is found in the poem titled “Sore di Dermaga” by Ahmad Maghroby Rahman. The following is the hyperbole in the poem.

(7) Puisi “Sore di Dermaga” karya Ahmad Maghroby Rahman bait 2:

**Nelayan yang memeluk senja** (baris 1)

Sejengkal di atas pecarron (baris 2)

...

The hyperbole in the poem is found in the line “Nelayan yang memeluk senja” (“The fisherman who embraces the dusk”). The meaning of this sentence is to describe the closeness and emotional attachment of the fisherman to the beautiful dusk atmosphere. Although it is literally impossible for someone to embrace time or a natural phenomenon like dusk, this phrase creates a strong image of how the fisherman feels the beauty and peace when seeing the sunset. This shows that dusk has a deep meaning for the fisherman, perhaps as a symbol of hope, reflection, or a moment of farewell to the day that has passed. Thus, this sentence creates a poetic atmosphere and emphasizes the emotional relationship between humans and nature, as well as the beauty that can be found in simple moments.

Hyperbole in the poetry anthology “Meracik Kenangan” is also found in the poem titled “Asing yang Tak Pernah Usang” by Monique Clariza Vidora V.S. The following is the hyperbole in the poem.



(8) Puisi “Asing yang Tak Pernah Usang” karya Monique Clariza Vidora V.S. bait 1:

Sedikit yang tahu	(baris 1)
Amat jarang disingkap	(baris 2)
<b>Surga di ujung Jawa</b>	(baris 3)

The hyperbole in the poem is found in the line “Surga di ujung Jawa” (“Heaven at the end of Java”). The meaning of the sentence does not refer to a place that is literally heaven, but describes the beauty, peace, and specialty of a location at the end of Java that is very amazing. By using the term “surga” (heaven), the writer wants to emphasize that the place has an extraordinary charm, perhaps because of its beautiful natural scenery, rich culture, or calming atmosphere. This hyperbole creates the impression that the place is a highly desirable destination and provides an extraordinary experience for anyone who visits it. Thus, this sentence creates a strong image of the beauty and attraction of a place, and emphasizes the emotional value felt by the people who know it.

Hyperbole in the poetry anthology “Meracik Kenangan” is also found in the poem titled “Gunung Putri Tidur” by Ridha Aina Tauba. The following is the hyperbole in the poem.

(9) Puisi “Gunung Putri Tidur” karya Ridha Aina Tauba bait 3:

Elok tanak kotaku yang amat subur	(baris 1)
<b>Menghamilkan berjebah tutur untuk bersyukur</b>	(baris 2)
Bersama semesta seluruh raga membaur	(baris 3)
...	

The hyperbole in the poem is found in the line “Menghamilkan berjebah tutur untuk bersyukur” (“Impregnating abundant speech to be grateful”). The meaning of the sentence is to describe the process of creating or producing words that are very valuable and full of meaning, as if those words were born from a deep and significant process. The term “berjebah” (abundant) indicates that the speech produced is very plentiful and rich, thus creating the impression that the expression of gratitude produced is something extraordinary and unusual. This hyperbole creates an image that the expression of gratitude is not just ordinary words, but the result of deep thought and feeling, as if the words have a life and power of their own. Thus, this sentence emphasizes the importance of expressing gratitude and the beauty in conveying feelings through meaningful words.

## Metaphor

A metaphor is a kind of analogy that compares two things directly in a brief form (Priyanti et al., 2023). A metaphor in the poetry anthology “Meracik Kenangan” is found in the poem titled “Definisi Situbondo” by Daniatul Iklimah. The following is the metaphor in the poem.

(10) Puisi “Definisi Situbondo” karya Daniatul Iklimah:

<b>Situbondo adalah seni</b>	(baris 1)
<b>Situbondo adalah sastra</b>	(baris 2)
<b>Situbondo adalah SANTRI</b>	(baris 3)
<b>Situbondo adalah karya</b>	(baris 4)
<b>Situbondo adalah budaya</b>	(baris 5)
<b>Situbondo adalah wisata</b>	(baris 6)
...	

The metaphor in the poem is found in the lines “Situbondo adalah seni, Situbondo adalah sastra, Situbondo adalah SANTRI, Situbondo adalah karya, Situbondo adalah budaya, Situbondo adalah wisata” (“Situbondo is art, Situbondo is literature, Situbondo is SANTRI, Situbondo is work, Situbondo is culture, Situbondo is tourism”). The meaning of these lines is that Situbondo is not just a place name, but also symbolizes various rich and diverse aspects. By stating that Situbondo “is” art, literature, santri (Islamic

students), work, culture, and tourism, the writer wants to emphasize that this area has deep cultural richness and values. Each term used describes a unique characteristic of Situbondo, such as creativity in art, literary wealth, the role of santri in community life, the works produced, and the existing cultural and tourism potential. This metaphor creates a strong image of Situbondo's identity as a place rich in cultural heritage and creativity, and emphasizes the importance of each of these elements in shaping the character and appeal of the area. Thus, these lines celebrate the diversity and beauty that exist in Situbondo, and invite the reader to appreciate and get to know the place more deeply.

A metaphor in the poetry anthology "Meracik Kenangan" is also found in the poem titled "Situbondo, Bangun!" by Ahmad Hanafi. The following is the metaphor in the poem.

(11) Puisi "Situbondo, Bangun!" karya Ahmad Hanafi bait 3:

Situbondo (baris 1)

**Rakyatmu adalah kamu** (baris 2)

...

The metaphor in the poem is found in the line "Rakyatmu adalah kamu" ("Your people are you"). The meaning of this sentence is that the individual referred to as "you" is not separate from their people; they are part of a larger unity. By stating that "your people are you," the writer wants to emphasize that a person's identity and existence are closely linked to the society around them. This reflects the individual's responsibility and connection to the people, and shows that the welfare and fate of the people reflect the state of the individual. This metaphor creates the impression that everyone has a role and responsibility in building and improving society. Thus, this sentence invites the reader to realize the importance of solidarity, care, and involvement in social life, and emphasizes that every individual has a significant contribution to the common welfare.

A metaphor in the poetry anthology "Meracik Kenangan" is also found in the poem titled "Jalan Menuju Padang Rumput" by Zainuri Arifin Billah. The following is the metaphor in the poem.

(12) Puisi "Jalan Menuju Padang Rumput" karya Zainuri Arifin Billah bait 2:

**Aku jalan berlumpur**, biarkan saja (baris 1)

Pemalas sepertimu tak perlu menghitamkan lumpur-lumpur tuhan (baris 2)

...

The metaphor in the poem is found in the line "Aku jalan berlumpur" ("I am a muddy road"). The meaning of this sentence is the speaker's condition, who may be experiencing difficulties, challenges, or uncertainty in their life. A muddy road is often associated with a difficult journey, full of obstacles, and may cause someone to get stuck or hindered. By stating "I am a muddy road," the speaker wants to express a difficult feeling or state, where they feel trapped in a tough situation or full of difficulties. This metaphor creates a strong image of the struggle and challenges faced by the speaker, and emphasizes that their life journey may not always be smooth and easy. Thus, this sentence invites the reader to understand and feel the burden that the speaker may be feeling, and describes the reality of life which is often full of twists and turns and obstacles.

## Repetition

Keraf (1999:125) and Amin & Nurfadila (2017) say that repetition is the repetition of sounds, syllables, words, or parts of a sentence that are considered important to emphasize in appropriate situations and conditions (Umairah et al., 2021). Repetition in the poetry anthology "Meracik Kenangan" is found in the poem titled "Petik Laut" by Putri Alfiana Dewi. The following is the repetition in the poem.

(13) Puisi "Petik Laut" karya Putri Alfiana Dewi bait 5:

**Ini petik laut** bukan penyembahan (baris 1)

**Ini petik laut** bukan pemujaan (baris 2)

**Ini petik laut** bukan pengkhianatan (baris 3)

**Ini petik laut** hanyalan peradaban (baris 4)

The repetition in the poem is found in the phrase “Ini petik laut” (“This is a sea harvest”). This expression can be interpreted as an invitation or a statement that highlights the importance of the sea and the harvest that can be taken from it. By repeating this phrase, the writer wants to emphasize the beauty, wealth, and potential that exists in the sea, and invites the reader to pay more attention to and appreciate the natural resources around them. This repetition can also create rhythm and emotional power in the poem, thus adding depth to the meaning and emphasizing the relationship between humans and the sea.

Repetition in the poetry anthology “Meracik Kenangan” is also found in the poem titled “Tentang Pasir Putih” by Yuni Maulidatul Isnainiyah. The following is the repetition in the poem.

(14) Puisi “Tentang Pasir Putih” karya Yuni Maulidatul Isnainiyah bait 3:

**Di sana** di pantainya (baris 1)

**Di sana** di lautnya (baris 2)

**Kami** datang (baris 3)

**Kami** takjub (baris 4)

**Kami** tertawan (baris 5)

**Engkau** kaya (baris 6)

**Engkau** berharga (baris 7)

**Engkau** tercipta (baris 8)

Tak untuk dilupa (baris 9)

The repetition in the poem is found in the words “di sana, kami, dan engkau” (“there, we, and you”). The word “di sana” (there) describes a place that has an important or symbolic value, so this repetition emphasizes the existence or experience that occurs in that location. Furthermore, the word “kami” (we) refers to a group or community, highlighting a sense of togetherness and solidarity among individuals. The repetition of this word strengthens the impression of togetherness and shared experience by a group of people. Meanwhile, “engkau” (you) signifies another individual who has a personal relationship with the speaker, and its repetition emphasizes the emotional closeness and bond between the two. Overall, this repetition not only creates a flowing rhythm in the poem but also deepens the meaning of place, togetherness, and human relationships, inviting the reader to absorb these values more intensely.

Repetition in the poetry anthology “Meracik Kenangan” is also found in the poem titled “Main-main Situbondo” by Daniatul Iklimah. The following is the repetition in the poem.

(15) Puisi “Main-main Situbondo” karya Daniatul Iklimah:

**Tanah, aspal, batu, pasir, air** (baris 1)

**Tanah, aspal, batu, pasir, air** (baris 2)

**Roda, kaki, roda, kaki** (baris 3)

**Roda, kaki, roda, kaki** (baris 4)

...

**Tanah, aspal, batu, pasir, air** (baris 14)

**Tanah, aspal, batu, pasir, air** (baris 15)

**Roda, kaki, roda, kaki** (baris 16)

**Roda, kaki, roda, kaki** (baris 17)

The repetition in the poem is found in the words “Tanah, aspal, batu, pasir, air” (“Soil, asphalt, stone, sand, water”) and “Roda, kaki” (“Wheels, feet”). These words describe various natural and man-made elements that are the foundation of daily life. The repetition of these words emphasizes the diversity of elements that exist around us, which interact with each other and form the space where humans are active. Each of these elements has its own meaning, reflecting the richness of nature and the infrastructure



that supports life. Meanwhile, the phrase "Roda, kaki" (Wheels, feet) shows two different ways of moving and exploring the world. Wheels symbolize progress, technology, and efficient mobility, while feet represent a more fundamental and natural journey, reminding us of the human connection to the land and environment. The repetition of these two phrases creates a contrast between static and dynamic elements, as well as highlighting the importance of journey in life.

## CONCLUSION

An analysis has been conducted on the use of figurative language in the poetry anthology "Meracik Kenangan," which consists of 40 poems. The problem formulated in this study is how the use of figurative language in these poems can affect the meaning and appeal of the poetry for readers. This study aims to identify the dominant types of figurative language, as well as to understand the role and function of each figure of speech in enriching the language and emotions contained in the poetry.

From the analysis conducted, five dominant types of figurative language were found in this anthology: simile, hyperbole, personification, metaphor, and repetition. Simile and metaphor provide rich comparisons, creating more vivid and profound imagery. For example, the use of a simile comparing feelings with natural elements can help readers feel the intended emotion more strongly. Meanwhile, personification adds emotional depth by giving human qualities to objects, so that readers can connect more with the experience being described. Hyperbole serves to emphasize strong feelings, creating a dramatic effect that can arouse the reader's emotions. The use of repetition, on the other hand, creates a distinctive rhythm and reinforces the message to be conveyed, making the poem easier to remember and appreciate.

The findings of this study indicate that figurative language plays an important role in building a deep aesthetic and emotional experience, and contributes significantly to the beauty and power of poetry in conveying a message. This research is expected to provide deeper insight into literary techniques in poetry, and to encourage readers to better appreciate the beauty of language in literary works.

## REFERENCES

- Adriatik, A. N., Kanzunnudin, M., & Nugraheni, L. (2022). Analisis Struktur Fisik dan Struktur Batin dalam Antologi Puisi Tentang Jejak yang Hilang Karya Jumari HS. *Buletin Ilmiah Pendidikan*, 1(1), 11–24. <https://doi.org/10.56916/bip.v1i1.214>
- Al Aziz, A. S. I., & Mulyawati, I. M. (2022). Personifikasi Antologi Puisi Kolam Sapardi Djoko Damono dan Relevansinya dengan Pembelajaran Bahasa Indonesia Di Madrasah Tsanawiyah. *Totobuang*, 10(1), 29–44. <https://doi.org/10.26499/ttbng.v10i1.331>
- Ancieta, Y. De, Namang, K. W., Bardi, Y., & Bura, T. (2025). Analisis Majas Hiperbola yang Terkandung dalam Puisi yang Bertema Tentang “ Cinta ” Karya Sapardi Djoko Damono. *Pragmatik : Jurnal Rumpun Ilmu Bahasa Dan Pendidikan*, 3(2018), 159–163.
- Anwar, M. S., & Astuti, B. S. (2021). Majas Personifikasi Dan Simile Dalam Antologi Puisi Perempuan Laut Karya Sepuluh Perempuan Penyair Madura. *Buana Bastra*, 8(1), 25–40. <https://doi.org/10.36456/bastra.vol8.no1.a4132>
- Lafamane, F. (2020). Majas Simile Dalam Novel Azab Dan Sengsara Karya Merari Siregar. *OSF Preprints*, 14(2), 23. <https://kelasa.kemdikbud.go.id/jurnal/index.php/kelasa/article/view/7>
- Mandela, F., & Gitawati, N. D. (2024). Ambivalensi ideologi patriarki pada serial tv populer House of the Dragon: kritik feminisme. *Diglosia: Jurnal Kajian Bahasa, Sastra, Dan Pengajarannya*, 7(1), 135–150. <https://doi.org/10.30872/diglosia.v7i1.838>
- Nugraha, D. (2023). Pendekatan Strukturalisme dan Praktik Triangulasi dalam Penelitian Sastra. *August*. <https://doi.org/10.21009/Arif.031.04>
- Priyanti, E., Sugono, D., & Hasbullah. (2023). Analisis Majas Persamaan , Metafora , dan Personifikasi. *Diskursus: Jurnal Pendidikan Bahasa Indonesia*, 6(1), 89–103.

- Sukainah, S., Afryansyah, A., & Marlisah, M. (2023). Diksi dan Majas dalam Antologi Puisi Sajak Sang Cendekia Karya Guru-Guru MAN Insan Cendekia. *DIDAKTIS: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 1(1), 15–22. <https://doi.org/10.33096/didaktis.v1i1.294>
- Umairroh, U., Mulyono, T., & Anwar, S. (2021). Estetika Bunyi Repetisi dalam Kumpulan Puisi Jauh itu Dekat Karya Tri Mulyono dan Implikasinya terhadap Pembelajaran Bahasa Indonesia di SMA. *Diksa : Pendidikan Bahasa Dan Sastra Indonesia*, 7(1), 11–21. <https://doi.org/10.33369/diksa.v7i1.16007>