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## An Analysis of Structuralism in the Poetry 'Kangen' by W.S Rendra

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### Abstract

*This study analyzes the relevance between physical structure and inner structure in the poem *Kangen* by W.S. Rendra, found in a collection of poems entitled *Empat Kumpulan Sajak bagian Malam Stanza*. Using a qualitative descriptive approach, this study applies reading and recording techniques to analyze written data. Structural theory describes various structures of the poem, focusing on its physical and inner elements. Physical elements include the selection of connotative diction, figurative language such as metaphor, hyperbole, repetition, concrete words, visual imagery, and low rhythm or beat. In addition, typographic elements, such as the use of capital letters and the use of complete punctuation, are also examined. Meanwhile, the inner structure involves the feeling, tone, theme, and message contained in the poem. These two structures are interrelated and inseparable and provide depth to the poem's meaning. The interaction between physical and inner structures can arouse the reader's feelings so that they can fully understand and appreciate the poem's contents. Thus, the synergy between physical and inner structures contributes significantly to forming the overall meaning of the poem *Kangen*.*

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## INTRODUCTION

Literary works are spread in all aspects of life, such as poetry, novels, comics, and dramas (Wuryani, 2013). Almost everyone knows at least one literary work in his life. Sometimes, a person may create literary works without realizing it when feeling or experiencing a particular event. Therefore, a literary work is an expression of a person's experiences, feelings, observations, and thoughts about something in the form of writing. Literature not only presents the beauty or aesthetics of language but can also reflect the reality of life and values that can form readers' empathy and awareness. Literary works are one of the tools (Nugroho et al., 2023) that the community can use to convey various ideas and opinions. This is in line with the opinion of Husna et al. (2018), who states that literary works reflect people's lives and play an important role in society.

Literary works appear to represent the reality of life that the writer has processed through a creative and imaginative process (Sahari & Putra, 2024). This aligns with the opinion (Putra et al., 2023) that allusions, comparisons, and histories in literary works seek to reflect life as it is. Literary works can make the reader a better person because of the wisdom contained in them. They can also make the reader more empathetic and aware of themselves and their environment (Al-Ma'ruf & Nugrahani, 2017). According to (Lafamane, 2020), Literary works are not science but art that contains elements of humanity, especially one's feelings. This is one of the reasons why it will be difficult for a person to interpret the content of a literary work if a good understanding does not accompany it. One example of a literary work is poetry.

Poetry expresses the poet's feelings and thoughts about something so the reader can feel what the poet feels. Fernanda & Sukardi (2022) Write that poetry not only displays beautiful words but also becomes an information medium to convey messages indirectly that are full of meaning, with a clear language style. This opinion is reinforced by Haryanto et al. (2022), who state that poetry is a means of education that can refine feelings and ethics. The task of poetry is not only to provide entertainment but also to play a role in building a sense of spirituality in a person. According to Firismanda & Puryanti (2023), literary works in the form of poetry also present a variety of contextual themes that are, by the development of the times, interesting to read and understand. One of the famous poems is *Kangen* karya W.S. Rendra.

In a *Malam Stanza* chapter, *Kangen* poetry is one part of *Empat Kumpulan Sajak*. *Empat Kumpulan Sajak* adalah kumpulan puisi yang terdiri dari empat bab, yaitu *Kakawin Kawin*, *Malam*

*Stanza*, *Nyanyian Dari Jalanan*, and *Sajak-Sajak Dua Belas Perak*, first published in 1961. In his article, Akbar (2022) wrote that a big theme in *Empat Kumpulan Sajak* is the love between a man and a woman in the first two chapters, namely *Kakawin Kawin* and *Malam Stanza*. Meanwhile, the social theme is present in the last two chapters, namely *Nyanyian dari Jalanan* and *Sajak-Sajak Dua Belas Perak*. In their article, Manurung et al. (2016) also wrote that most of the poems in the *Malam Stanza* are dark and sad, depicting the problems that the poet experienced after marriage and the sins he committed. In these poems, it can be seen that W.S. Rendra conveys his guilt to his beloved wife. This is supported by an article on Kompasiana.com (2015), which mentions that W.S. Rendra practiced polygamy, so he had three wives, as well as a statement from W.S. Rendra himself, who admitted that polygamy was not good, especially for his children.

A structure is a whole of components that come together into a solid unit (Rendika, 2022). If structural is used as a way of view, then structural is a method used in fact-finding with the goal of the elements of a structure and the relationships between them. The structural approach can further clarify the structure and elements of the studied poem. According to Cahyadi and Koswara (2016), Structuralism is a literary work built intact from all its elements. Oktarina (2016) mentions that structuralism has three basic ideas that become a unit, namely: (1) the idea of unity, which means that structure is a complete unity; (2) the idea of transformation, which means that the structure can change so that it is not stagnant; (3) self-regulation, meaning that the structure does not need outside assistance to confirm its transformation process.

Several previous studies have been conducted. The first, from Saputra et al. (2018), Titled *Analisis Struktur Fisik Puisi "Kangen"* by W.S. Rendra, was found that the physical structure of the poem included diction, imagery, concrete words, majas, rhymes, rhythms, and typography. Saputra also found figurative diction in *Kangen's* poems unusual, but it feels romantic if lived.

The second research comes from Ginanjar et al. (2018), who wrote *Analisis Struktur Batin dan Struktur Fisik pada Puisi "Ibu" Karya D. Zawawi Imron*. The study results show that *Mother's* poetry has a social theme that contains touching feelings and conveys a mandate not to forget the services of mothers and their great affection for their children. This poem also uses a variety of diction, imagery, and concrete words. The majas used are metaphorical and simile majas. Rhymes in this poem often end with the letters 'u,' 'a,' and 'i'.

Typography in poetry is intended to provide a particular atmosphere or meaning.

Then, the third research was sourced from Putri & Wilyanti (2022) in his article entitled *Analisis Struktur Fisik dan Batin Puisi "Mengheningkan Cipta" Karya Norman Adi Satria*, found that this poem is a contemporary poem with the theme of social criticism. The interconnectedness of the structure in this poem produces a deep meaning. The meaning conveyed in the poetry *Mengheningkan Cipta* is an invitation to maintain the integrity and independence of the country. The current problems must be addressed so that there is no continuous oppression.

This study closes the gap from previous studies that generally only examine the physical structure of W.S. Rendra's *Kangen* poems without delving into its inner structure. Previous analyses have found physical elements such as diction, imagery, and majas but have not yet linked them to strong themes of love and regret in this poem. Meanwhile, research on other poems that combine physical and mental structures shows different results due to differences in context. This research is urgent because the understanding of the physical and mental structure of W.S Rendra's *Kangen* poem in previous studies is still minimal. Without a comprehensive analysis, readers can only enjoy the beauty of language without understanding the emotions and messages that the poet wants to convey. The results of this research can help readers interpret poetry more deeply, support literary learning at various levels of education, and increase appreciation for Indonesian literary works. The formulation of the problem resulting from the background can be arranged in three main points. First, what is the physical structure of W.S. Rendra's *Kangen* poems, including diction, majas, imagery, concrete words, rhymes/rhythms, and typography? Second, what is the inner structure of the poem, especially related to the theme of love and regret? Third, what is the relationship between physical and mental structures in revealing the meaning and feelings that the poet wants to

convey? This study aims to comprehensively analyze *Kangen's* poetry, focusing on the relationship between physical and inner structures. Through this research, it is hoped that it can contribute to the research of poetry in particular and literary works in general, as well as in teaching students, students, and in general. Then, it is hoped that this research can fill in the gaps in previous studies and improve understanding of how poets use elements of poetry to convey messages and emotions, as well as serve as a reference for broader literary studies in the future.

## METHOD

The method used in analyzing W.S. Rendra's *Kangen* poem is a qualitative descriptive method, which aims to present data in depth through detailed descriptions. Bogdan and Taylor, in Tersiana (2018), explained that the qualitative method is a research procedure that describes the results thoroughly and comprehensively. According to Santosa (2015), qualitative research focuses on the quality and evidence of research. Therefore, this method finds comprehensive facts and evidence on the research object.

In this study, the poetry of *Kangen* by W.S. Rendra became the research's primary focus, which was then strengthened with other supporting literature. These supporting sources include various written documents from scientific journals, research articles, books, and websites relevant to the topic of study. To ensure a comprehensive analysis, this study uses systematic data collection techniques through an in-depth reading process and careful recording of various data sources. The note-reading technique is carried out by reading the text carefully and then recording information relevant to the problem to be explained according to the research objectives (Mujarod, 2022). Sources were selected based on their relevance to the research objectives to enrich and support the existing data, including a small quantity of background in writing *Kangen's* poems to add more accurate information.

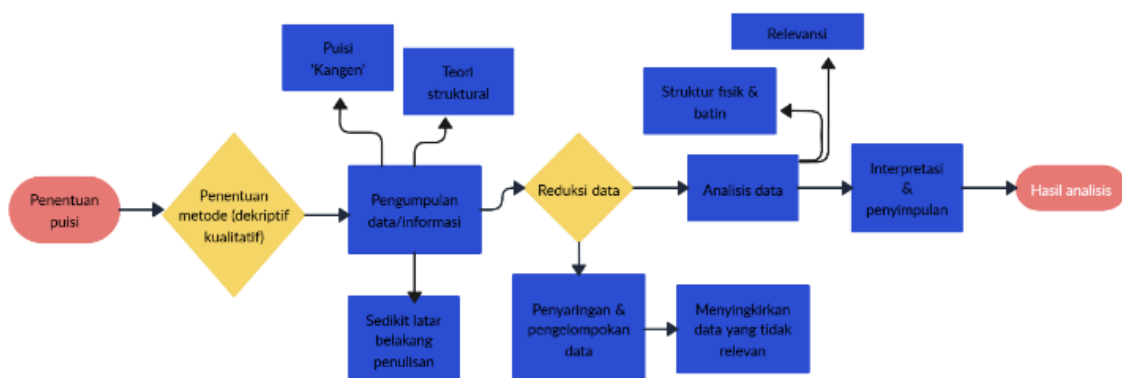


Figure 1. Research Process Flow

Data reduction is carried out to filter and organize relevant information, followed by the presentation and description of data. Data reduction is simplifying and organizing data by summarizing, grouping, and classifying data that fits into a specific category (Rijali, 2018). This research process includes identification and data collection. In collecting data, the background context of the poet's life could spur him to write the poem 'Kangen.' The following process is the determination of information relevance criteria. The information used in this study is related to structuralism theory, which can help researchers analyze the structures of poetry, such as physical and mental structures. In addition to information about structuralism theory, various information that does not have a direct connection that can support the analysis of the structure of poetry is not included in the discussion. The third process is the organization of relevant data obtained, such as physical and mental structures, and the relationship between these structures and existing meanings. After this process, an interpretation and conclusion process is carried out, namely repeated reading of the poem to deepen understanding, preparation of descriptive interpretation based on the results of the analysis, and conclusion of the findings by combining all the results that have been analyzed. This will provide the results of data analysis that can associate the physical structure and inner structure into a whole so that readers can feel the emotions shed by the poet and understand the content of *W.S. Rendra's* *Kangen* poem.

## RESULTS AND DISCUSSION

A work in society is a whole that reacts between parts and between parts and wholes. This is an epistemological definition of structure (Manshur, 2019). Structuralists argue that literary works are organized systematically and interrelatedly between elements and functions (Ginting, 2021). Intrinsic elements consist of two groups, namely physical structure and inner structure. According to Sari (2014), Intrinsic elements are various things poets express. Septiani and Sari (2021) wrote that intrinsic elements are unique or distinctive elements possessed by poetry because these various elements are a unit that cannot be separated from the growth of poetry as one of the works of Indonesian literature. The physical structure in poetry can be in the form of diction, majas, concrete words, images, rhymes/rhythms, and typography. The inner structure of poetry includes taste, tone, theme, and mandate. The following is a poem by *W.S. Rendra* in the chapter *Malam Stanza*.

*Kau tak akan mengerti bagaimana  
kesepianku  
menghadapi kemerdekaan tanpa cinta.  
Kau tak akan mengerti segala lukaku  
karena cinta telah sembunyikan pisaunya.  
Membayangkan wajahmu adalah siksa.  
Kesepian adalah ketakutan dalam  
kelumpuhan.  
Engkau telah menjadi racun dalam darahku  
Apabila aku dalam kangen dan sepi.  
Itulah berarti  
Aku tungku tanpa api*

You will not understand how lonely I am  
facing independence without love.  
You will not understand all my wounds  
because love has hidden its knife.  
Imagining your face is torture.  
Loneliness is the fear of paralysis.  
You have become poison in my blood  
If I am in the middle of longing and lonely.  
That means  
I am a furnace without fire

In the research on the poetry *Kangen* by *W.S. Rendra* that has been carried out, the physical structure and inner structure of the *Kangen* poem by *W.S. Rendra* have been found as follows.

### Physical Structure

Structures seen physically or explicitly in poetry include diction, majas, concrete words, images, rhymes/rhythms, and typography (Sari, 2014). According to Nugraha (2019), Physical structure is a structure in poetry that has a choice of words (diction) to express artistic content, imagery (image) that can express the feelings felt by the reader, concrete words that aim to concretize a word, language style (majas) that can be in the form of disputes, similarities, parables, and affirmations, rhymes/rhythms, and the arrangement of physical poetry forms (typography). According to Manshur (2019), Structuralism is a movement in literature used to interpret the content and mandate in literary works roundly and universally. From some of the opinions above, it can be concluded that poetry's physical structure is a structure that can be seen directly and displayed explicitly. Physical structure includes diction, which is the choice of words that have been arranged to indicate the poet's expression; majas, which is the poet's language style; concrete word, to clarify a word; imagery, which is the arrangement of words to enhance the reader's imagination; and typography, which is the face of

poetry and distinguishes it from other forms of literary works.

### Diction

Diction is the right choice of words according to situations and conditions by paying attention to words that are similar or almost synonymous (Triningsih, 2018). The choice of words (diction) is carried out through various considerations to express the expression or idea the author is referring to (Sebayang, 2018). According to Oktavia (2019), Diction is the result of careful word determination because the words result from careful evaluation in terms of meaning, tone order, and the bonds between words in each line and stanza. The diction used in W.S. Rendra's *Kangen* poem includes connotative diction and simple vocabulary. Here are the verses that contain connotative diction and their meanings.

*Kau tak akan mengerti bagaimana  
kesepianku (bait 1, baris 1)  
menghadapi kemerdekaan tanpa cinta. (bait  
1, baris 2)*

You will not understand how lonely I am  
(stanza 1, line 1)  
facing independence without love. (stanza  
1, line 2)

"Independence without love" can be analogized to Indonesia's independence, which would not have happened without heroes fighting for it. Independence can be realized because heroes give meaning to it by giving their souls and bodies for Indonesia's independence. For poets, the freedom of their hearts can occur with the love of loved ones. For him, love is an essential thing that must exist in the freedom of his heart. Without love, the poet feels that he is struggling alone in his independence, so he feels a burden or emptiness in his heart.

*Kau tak akan mengerti segala lukaku (bait 2,  
baris 3)  
karena cinta telah sembunyikan pisaunya.  
(bait 2, baris 4)*

You will not understand all my wounds  
(verse 2, line 3)  
because love has hidden its knife. (stanza 2,  
line 4)

This verse means that the poet has a deep wound because of love. However, it is also because of love that the poet chooses to hide his pain for the sake of his loved ones. The phrase "love has hidden

its knife" has two opposite meanings. The first meaning is that love has carved a deep and painful wound, just like the wound inflicted by a knife on a scratched or punctured body. The poet may feel hurt because of the unrequited love or the neglect he receives, but the poet chooses to hide the wound because of the love that tells him to keep it silent.

The second meaning is love, which functions as a shield. Perhaps the poet decides to hide his wounds because he wants to maintain the integrity of the relationship or the feelings of the loved one, even if he ends up hurting. These two meanings describe the complexity of love and make love a double-edged sword, namely a tool to inflict wounds or a shield to protect and defend.

*Membayangkan wajahmu adalah siksa (bait  
3, baris 5)  
Kesepian adalah ketakutan dalam  
kelumpuhan (bait 3, baris 6)*

Imagining your face is torture (verse 3, line  
5)  
Loneliness is the fear of paralysis (verse 3,  
line 6)

The poet's feelings, which should have felt happy and calm when remembering the faces of his loved ones, turned into a tormented feeling in his heart. This provides an emotional burden for the poet because he knows the distance and absence of loved ones. The paradox that is present in him makes him feel tormented because the feeling of joy and calm when remembering the face of a loved one has alternated, making him feel tormented and sick.

The loneliness felt was so deep that it seemed as if he was experiencing paralysis in life. Paralysis can be interpreted as a person's helplessness in life. Fear arises from within paralysis due to the absence of the power that can be deployed to change the situation.

This verse describes the torture, loss, loneliness, and helplessness the poet experiences in the face of love. The paralysis he suffered left him feeling trapped in deep loneliness and fear.

*Engkau telah menjadi racun bagi darahku  
(bait 4, baris 7)  
Apabila aku dalam kangen dan sepi. (bait 4,  
baris 8)*

You have become poison to my blood (verse  
4, line 7)  
If I am in the middle of longing and lonely.  
(stanza 4, line 8)

This verse tells about the poet's feelings for his loved ones, who are now the source of pain in him, to the point that it makes him seem to be dying. The poison itself is a dangerous substance for living beings, while the figure of a loved one is described as a poison that has flowed into every bloodstream. This means that love is no longer something that makes her happier and more comfortable but a torment for her soul and body. This poison becomes more painful when the poet is in a sense of longing and loneliness.

The poet feels that the love he has is no longer healthy and has become an obsessive love because there is no power to release the love he has, even though the love has damaged him from the inside to death.

*Itulah berarti (bait 5, baris 9)*  
*aku tungku tanpa api. (bait 5, baris 10)*

That is what it means (verse 5, line 9)  
 I furnace without fire. (stanza 5, line 10)

A furnace is a combustion device that can ignite if it gets the right fuel. Without the proper fuel, the furnace would be useless and just an empty container. If fire can make the furnace burn, the love of loved ones can make the poet's heart feel full and burning. Without love, the poet's heart would become a useless empty container.

Stenberg dalam Ha et al. (2018) Stenberg dalam Ha et al. (2018) W.S. Rendra's *Kangen* poem uses emotional diction such as "loneliness," "wound," and "poison" to describe the poet's inner suffering due to unrequited love. The symbol of the "furnace without fire" reinforces the meaning of the emptiness of life without love, deepening the longing and poignancy that the poet feels. This choice of words invites readers to feel an intense emotional struggle and the deep meaning of love that cannot be had.

### Language Style

In literary works, style is a technique authors or poets use to convey an intention (Putri et al., 2019). The language style in literary works can be oral or written, intended to convey the author's opinions and views with the beauty of his language (Sebayang, 2018). Some of the *majas* in this *Kangen poem* are metaphorical *majas*, hyperbolic *majas*, and repetitious *majas*.

Saputra et al. (2018) said that the metaphorical *majas* expresses a direct comparison. This aligns with Masruchin's (2017) opinion, which explains that metaphorical *majas* are analogous parable *majas* that are not displayed with actual

meaning but figuratively or comparatively. This can be seen in the following verse.

*Engkau telah menjadi racun bagi darahku*  
*(bait 4, baris 7)*  
*Apabila aku dalam kangen dan sepi (bait 4,*  
*baris 8)*

You have become poison to my blood (verse 4, line 7)

If I am in a lonely and lonely place (verse 4, line 8)

This verse describes the poet's feelings for his loved ones, who are now a source of suffering for him until it feels like poison flowing in his blood. Poison, which is generally considered a dangerous substance, in this context is a parable for a loved one who even brings suffering. This means that the poet's love is no longer a source of happiness and tranquility but a torment for him, both physically and emotionally. This feeling is even more painful when the poet is lonely and longs for the person he loves. The love has become obsessive and unhealthy because the poet cannot let go of his feelings even though the love destroys him from within.

*Itulah berarti (bait 5, baris 9)*  
*aku tungku tanpa api (bait 5, baris 10)*

*That is what it means (verse 5, line 9)*  
*I am a furnace without fire (verse 5, line 10)*

This line depicts the poet as a furnace without fire. A furnace is a combustion device that will only ignite if there is fuel. Without fuel, the furnace is just a useless empty container. In this context, fire is likened to the love of a loved one who can make the poet's heart feel alive and excited. Without that love, the poet's heart becomes empty and meaningless. This picture shows how love is essential in a person's life. Without love, life feels empty and demoralized. Like a furnace without a fire that cannot burn, living without love will not feel the warmth. This shows that the metaphorical *majas* in this verse is in the words "furnace" and "fire."

Then, according to Yono & Mulyani (2017), Hyperbolic *majas* are *majas* that compare things excessively. *Majas* hyperbole is a style of language that exaggerates the statement of something to make it look more minor or more significant than it is (Rahmadani et al., 2022). It can be concluded that hyperbolic *majas* is a style of language displayed excessively and not by its meaning to give a great impression and impact. The verse of *the poem*

*Kangen* by W.S. Rendra in which there is a hyperbolic majas is in the following stanza.

*Engkau telah menjadi racun bagi darahku.  
(bait 4, baris 7)*

You have become poison to my blood.  
(stanza 4, line 7)

The line "you have become poison to my blood" indicates the use of hyperbolic majas. Poison, which is a dangerous chemical substance that can inhibit the body's metabolism to cause death, is likened to a feeling of longing felt by poets. This indicates that the poet's longing for the person in question is so intense and dangerous that it seems as if he can cause himself to die from such a deep longing.

*Membayangkan wajahmu adalah siksa (bait 3, baris 5)*

Shadowing your face is torture (verse 3, line 5)

The hyperbolic majas in this verse, i.e., "imagining your face is torture," describes the poet's feelings that at first he may have felt happy and calm when remembering the face of a loved one, but now it has turned into suffering and torture. Memories of the person he loves become an emotional burden because he is aware of the distance and absence of that figure in his life.

Majas repetition is a majas that repeats in a poem. Saputra *et al.* (2022) Write that repetition majas are majas that contain the repetition of the same word or sentence. Then, according to Aloysia & Utami (2022), Majas repetition is a repetition of majas in the form of a phrase to affirm an intent.

*Kau tak akan mengerti bagaimana kesepianku (bait 1, baris 1)*

*Menghadapi kemerdekaan tanpa cinta. (bait 1, baris 2)*

*Kau tak akan mengerti segala lukaku (bait 2, baris 3)*

*Karena cinta telah sembunyikan pisaunya. (bait 2, baris 4)*

You will not understand how lonely I am  
(stanza 1, line 1)

Facing independence without love. (stanza 1, line 2)

You will not understand all my wounds  
(verse 2, line 3)

Because love has hidden its knife. (stanza 2, line 4)

In the poem's two stanzas, the repetition is shown by the repetition of the phrase "You will not understand" at the beginning of the first line in the first stanza and the third line in the second stanza. This repetition emphasizes the poet's frustration of feeling lonely and misunderstood. This repetition reinforces the poet's hopelessness as if he were speaking to someone who cannot understand or feel the wound he is in. Through this repetition of majas, the poet expresses his hidden desire so that someone can hear and understand his feelings.

### **Concrete Words**

Concrete words can refer to a comprehensive meaning (Dirman, 2022). Concrete words (Oktavia, 2019) intend to develop the imagination of readers with a choice of words that are clarified or concreted. Concrete words are a choice of words that can arouse the imagination of readers (Ulfah *et al.*, 2019). Concrete words are an arrangement that can accurately image what the poet wants to convey in his writing. (Fransori, 2017). Concrete words describe a thing or term with an actual physical and arouse the reader's imagination so that they can imagine a situation or event expressed by the poet. In KBBI, concrete has a real meaning and exists or is tangible. The word concrete is closely related to imagination. The concrete word in this poem is in the stanza:

*karena cinta telah sembunyikan pisaunya  
(bait 2, baris 4)*

Because love has hidden its knife (verse 2, line 4)

In the stanza, the concrete word is "knife." A knife is a sharp object that can injure a person because of its sharpness. The poet likened love to having hurt his heart, but his loved ones would not know how deep the wound the poet had suffered because his love had hidden the knife.

*Engkau telah menjadi racun bagi darahku.  
(bait 4, baris 7)*

You have become poison to my blood.  
(stanza 4, line 7)

"Poison" here is interpreted as a feeling of longing or longing. The poison itself is a dangerous and deadly substance. However, the poet re-expresses the word longing or longing as poison, so the longing in him is dangerous.

*aku tungku tanpa api. (bait 5, baris 10)*

I furnace without fire. (stanza 5, line 10)

The concrete words in the verse above are "furnace" and "fire." The poet likens his heart to a furnace and the love of a loved one to fire. His heart will not be able to burn, just as a furnace will not burn without fire.

### **Imagery**

Imagery is one of the physical elements in poetry, and it has a word structure that can make the reader feel as if he is feeling something from his senses. Imagery is closely related to concrete words. According to Dirman (2022), The meaning of the image can be limited to the meaning of a series of words that can evoke sensory experiences, such as sight, feeling, or hearing. Then, according to Adawiah et al. (2019), An image is a series of words that can give birth to sensory senses, such as sight, smell, hearing, and feeling. In KBBI, image means something imagined: shadow and imagination. In this poem, the poet gives the reader an image of feelings so that the readers can see, hear, or feel what the poet is experiencing. For example, in stanzas:

*menghadapi kemerdekaan tanpa cinta*  
(bait 1, baris 2)

Facing Freedom Without Love (stanza 1, line 2)

This verse implies that a loved one will never understand the poet's inner struggle in the face of profound loneliness. For poets, independence, which is usually associated with freedom and independence, feels empty without the presence of love from loved ones. The poet has to struggle alone against loneliness and emptiness because he does not have the love that can provide warmth and meaning in his life. Thus, his freedom without love feels like a heavy burden, something that the person he misses may never understand.

*Membayangkan wajahmu adalah siksa. (bait 3, baris 5)*

Imagining your face is torture. (stanza 3, line 5)

The meaning contained in "Imagining your face is torture" is a pain that feels like torture, even if only from imagining his face, because of W.S. Rendra's regret to his wife for not treating her well as a husband. As W.S. Rendra's second wife, Sitoresmi, said, W.S. Rendra was an impressive genius, but not in his home life, where there was no

clear distinction between right and wrong, contemptible and praiseworthy. Because without peace, one's great name will be useless (Kompasiana.com, 2015).

*Kesepian adalah ketakutan dalam*  
*kelumpuhan (bait 3, baris 6)*

Loneliness is the fear of paralysis (verse 3, line 6)

In this verse, the poet describes his loneliness due to missing loved ones. He compares that loneliness to the gripping fear of being paralyzed as if trapped helplessly to move. This image highlights how feelings of longing can be paralyzing and make a person feel trapped with no hope or way out.

*Engkau telah menjadi racun dalam darahku*  
(bait 4, baris 7)

You have become poison in my blood (verse 4, line 7)

In the line "You have become poison in my blood," the poet invites the reader to imagine such deep suffering as if the poison was spreading throughout his body. This image depicts how her love has turned into a source of pain that destroys her from within.

*aku tungku tanpa api (bait 5, baris 10)*

I am a furnace without fire (verse 5, line 10)

In these lines, the poet invites the reader to imagine the image of a furnace that cannot function without fire, which symbolizes the poet's helplessness without love. The image of a furnace without fire depicts the poet's emptiness and meaninglessness as if he has lost his source of life and passion. Without love, the poet's heart becomes like a furnace that cannot light or provide warmth. This image shows how important love is in giving meaning and enthusiasm to her life.

### **Rhyme/Rhythm**

**Rhyme** is the sound equation that exists in the verses of poetry, and **rhythm** is an orderly stop or pressure (Kusinwati, 2020). Rhyme is the correct tone in the poem that is positioned in the middle, beginning, or end of the poem (Ulfah et al., 2019). Fransori (2017) In his writing, he revealed that rhyme/rhythm is a repetition of notes in poetry that will form a beautiful and melodious sound if pronounced correctly. According to Adriatik et al.

(2022), Rhymes are used for rhyme changes in the old system because the placement and repetition are at the end of the line and the entire stanzas and lines. The function of rhyme is to make the poem sound and look more aesthetically pleasing. As in the following poem verse:

*Kau tak akan mengerti bagaimana  
kesepianku (bait 1, baris 1)  
menghadapi kemerdekaan tanpa cinta (bait  
1, baris 2)  
Kau tak akan mengerti segala lukaku (bait 2,  
baris 3)  
karena cinta telah sembunyikan pisaunya.  
(bait 2, baris 4)*

You will not understand how lonely I am  
(stanza 1, line 1)  
Facing Independence Without Love (stanza  
1, line 2)  
You will not understand all my wounds  
(verse 2, line 3)  
because love has hidden its knife. (stanza 2,  
line 4)

There is a rhyme in the words "my loneliness," "love," and "my wound," his "knife," which is in the shape of a b a b.

*Itulah berarti (bait 5, baris 10)  
aku tungku tanpa api (bait 5, baris 10)*

That is what it means (verse 5, line 10)  
I am a furnace without fire (verse 5, line 10)

In verse 5 above, the rhyme obtained is a because the back of the sentence ends in 'i' from the words "berarti" and "api."

The rhythm in this poem has a low tone and looks weak because it wants to describe the lonely atmosphere of sadness the poet feels for the person in question.

### Typography

Typography is a physical form of poetry, such as the arrangement of the right edge, left edge, middle, and other lines, which are also influenced by the presence or absence of a point at the end of the word. These things greatly influence the meaning of poetry (Muntazir, 2017). Adawiah et al. (2019) write that typography is a comparison that can be seen clearly to distinguish between poetry and fictional and drama prose. Typography is a physical or visual form seen explicitly in poetry (Ulfah et al., 2019).

The flat writing of the poem on the left creates an impression of order to help the reader

focus on the words and meanings conveyed. Using uppercase letters and complete punctuation can strengthen the reader's understanding of the poet's emotions.

### Inner Structure

It is known that physical and inner structures are included in a literary work's intrinsic elements, especially in poetry. Intrinsic elements are the most important aspect of literary works because they contain themes, mandates, tastes, tones, characters, and characters (Sebayang, 2018). The inner structure of poetry is one of the elements of poetry preparation that plays a role as the soul in the meaning of poetry (Fransori, 2017). The inner structure in poetry includes taste, tone, theme, and message. According to Wahyuni and Harun (2018), The inner structure of poetry is the implicit structure that exists in poetry, including taste, tone, theme, and mandate. Then Ibrahim (2022) reveals that the inner structure of poetry is a medium for expressing the poet's meaning. From some of the opinions above, it can be seen that the inner structure is included in the intrinsic elements of poetry that play a role in the selling of a poem and involves elements of themes, feelings, tones, and messages that the poet wants to convey to the readers.

### Feeling

Feelings or feelings are the feelings the poet must convey to the readers (Waluyo, in Wirawan, 2017). According to Aziza (2022), Feelings are the result of the imagination conveyed by the author through poetry. Then, according to Septiani and Sari (2021), Rasa is the poet's attitude toward the root of the problems found in his poems.

In this *Kangen* poem, the poet feels a feeling of poignancy, loneliness, and longing for someone. It can look like in the following example:

*Kau tak akan mengerti bagaimana  
kesepianku (bait 1, baris 1)  
menghadapi kemerdekaan tanpa cinta (bait  
1, baris 2)*

You will not understand how lonely I am  
(stanza 1, line 1)  
Facing Independence Without Love (stanza  
1, line 2)

This is supported by several previous opinions and research, as stated in Manurung et al. (2016) that the poems in the chapter *Malam Stanza* like *Kangen*, *Lagu Duka*, *Kali Hitam*, *Lagu Angin*, and *Ibunda*, in the book *Empat Kumpulan Sajak W.S. Rendra's work*, is an expression of regret and

sadness that the poet experienced after his married life.

### **Tone**

Wirawan (2017) Write that the sense and theme are related to the tone because of the various tones given to the reader, such as arrogant, sad, and so on. The atmosphere in the poem, the root of the problem, and the author's temperament toward the reader can also be associated with the tone (Massi, 2014). According to Adriatik et al. (2022), The atmosphere or tone is the life of the reader after reading the poem caused by the poem itself. From some of the opinions above, it is concluded that tone is an overflow of the poet's feelings closely related to the atmosphere in the poem, and it affects the reader after reading the poem.

An example of a sad tone can be seen from the verse of the poem:

*Kau tak akan mengerti segala lukaku (bait 2, baris 3)*  
*karena cinta telah sembunyikan pisaunya*  
*(bait 2, baris 4)*

You will not understand all my wounds  
 (verse 2, line 3)  
 Because love has hidden its knife (verse 2,  
 line 4)

The poet feels sadness because of the wound he suffered, but his loved one cannot know the pain because love has made the poet hide his pain.

### **Theme**

The main idea expressed by the poet is the meaning of the theme (Cahyadi & Koswara, 2016). The theme is the primary and foremost thing in a poem because each poem has something to convey to its readers (Fransori, 2017). Waluyo, in Wahyuni & Harun (2018), Write that the theme is the main idea conveyed in the specific poem (referred to by the poet), objective (interpretation by the reader), and straightforward (not figurative). So, the theme is the poet's main idea or central idea in conveying poetry to the readers.

Previous research from Haris & Juliawan (2024), which was written in their article discussed 'Representation of Modern Poetry Forms in the Collection of Four Collections of Poetry,' that the Four Collections of Poetry are full of themes of romance, struggle, longing, and loneliness. The poem 'missing' theme in the chapter of Stanza Night is the poet's longing and sadness for his loved ones. Although his choice of words can be said to be a little out of the way of romance, the meaning of this

*Kangen* poem is very romantic if it can be lived correctly.

### **Mandate**

According to Massi (2014), a mandate is an advice or message from a poet to his readers. The mandate can also be interpreted objectively by the readers, and it depends on the reader's attitude towards the theme given by the poet. The mandate can only be felt or interpreted after understanding a poem's theme, feel, and tone. However, many readers still have not been able to take the mandate from the poem they read (Waluyo, dalam Adriatik, et al., 2022). So, it can be concluded that the mandate is a message from the poet to the readers of his poems, and the mandate can only take its meaning after understanding the poem's taste, tone, and theme.

The mandate that can be taken from this *Kangen* poem is that we cannot impose what we want or want, and we must also be able to give up what is not suitable for ourselves, even in the name of love and longing. Ultimately, the physical and mental structures in *Kangen's* poems function individually and support each other to bring about the atmosphere, meaning, and feelings they want to convey. This allows the reader to feel the depth of emotions experienced by the poet so that the meaning and theme of the poem can be conveyed more deeply.

### **Analysis of the Findings and Their Implications**

The study results show that the emotions the poet felt and wanted to convey were great longing and a sense of loneliness in his heart toward his wife. This is supported by the opinions of Manurung et al. (2016) that the poetry *Kangen, Lagu Duka, Kali Hitam, Lagu Angin*, and *Ibunda* in the chapter of *Night of Stanza* in the book *Four Collections of Poetry* is a depiction of regret and sadness after the poet's married life, then from Sitoresmi in the article Kompasiana.com (2015) which states that W.S. Rendra is a genius and also an impressive person, but different in his domestic life because there is no despicable and praiseworthy, right and wrong. The opinion from the official Sitoresmi shows that W.S. Rendra is different from what the public sees when he is in his house. Even W.S. Rendra himself admitted that polygamy is a bad thing, especially for his children. This can be one of the reasons why W.S. Rendra created poems in *Malam Stanza*, one of which is the poem *Kangen*, which is a sense of regret and sadness for polygamy that he has committed to making his wife feel sad.

One of the study's main findings is that inner structure and physical structure cannot be

separated. Without both, poetry would not be a complete unity and beauty accompanied by strong emotions. The poet's feelings of sadness and regret can be better conveyed to the reader if the reader also knows what the reason behind the creation of this poem is, namely the regret and sadness felt by the poet by his wife because of the polygamy that he has committed so that he hurts his wife and children.

This finding aligns with research from Saputra et al. (2018) in their research article entitled *Analysis of the Physical Structure of the Poetry "Kangen" by W.S. Rendra*. Saputra found that the physical structure in *Kangen's* poetry consists of diction, imagery, majas, concrete words, rhymes, items, and typography. However, this study adds inner structure to *Kangen's* poems, which are accompanied by more precise and detailed descriptions of physical and mental structures. Thus, this research contributes to the structural understanding of a poem, especially the poem *Kangen* by W.S. Rendra.

From a theoretical point of view, the results of this research can contribute to the research of literary works in general, especially in the research on poetry, and also in education that will be taught to students, students, and the community in general. Practically, research can provide an idea to the reader that polygamy is an act that has a risk that can give a sense of sadness and disappointment to the partner and children. The results of this study can also help fill in the flaws of previous research and deepen the understanding of how poets convey messages and emotions through elements of poetry, as well as become a reference for education at large.

## CONCLUSION

The Book of Four Collections of Poetry remains relevant because it depicts human life experiences in beautiful language, such as love, happiness, longing, and loneliness. The analysis of W.S. Rendra's *Kangen* poem shows the depth of emotion through the physical and inner structures that support each other.

The physical structure of *Kangen's* poems displays connotative and concrete diction that describes the inner suffering of unrequited love. The majas displayed are metaphorical, hyperbole, and repetitive majas to reinforce meaning. Meanwhile, the images given are sensory images accompanied by melancholic rhymes and rhythms, as well as a neat typography to show the emotions of the poem. The inner structure of *Kangen's* poems depicts pain, loneliness, and longing with a sad tone. Its central theme is longing and sadness,

teaching the importance of letting go of unrequited love and accepting the feeling.

Each verse of the poem depicts a deep longing, in which the poet expresses his feelings with meaningful words. This shows how powerful the influence of unrequited love is on the poet's emotional state and how he struggles to cope with loneliness and loss. Overall, *Kangen's* poems are a powerful reflection on love, longing, and sadness and invite readers to feel the depth of the poet's emotional experience.

In the development of further research, it is hoped that the researcher can deepen and detail the poem's structure in the book *Four Collections of Stanza's Night* chapter poems, especially in *Kangen's* poems. Further research can explain and explain in language that provokes more emotions and readers' understanding of structures that have not been written in this article so that readers can understand that *Kangen's* poetry has many beautiful and dramatic linguistic elements in bringing out one's feelings.

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