



Diction in Poetry Anthology *Surat Kopi* by Joko Pinurbo as A Poetry Writing Teaching Material

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Abstract

This research shows the diction of Joko Pinurbo in ten letter-themed poetries in poetry anthology of *Surat Kopi* using a stylistic approach. The poetries included “Surat Cukur”, “Surat Kopi”, “Surat Kau”, “Surat Batu”, “Surat Pulang”, “Surat Libur”, “Surat Sarung”, “Surat Malam”, “Surat Senyap”, “Surat Kabar”. The stylistic approach was chosen because stylistics is one of the linguistic disciplines that studies the uniqueness or the isiosyncrasy of the use of language in literary works, especially poetry that can bring certain effects. This study used descriptive qualitative method. This type of qualitative descriptive research was used to describe the aspects to be described. The results of this study indicated that in ten poetries with the theme of the letter there were 4 types of diction used: denotative, connotative, concrete and abstract diction. The denotative and concrete dictions were widely used in the ten poetries. The effect was it was not confusing for the reader because it is very minimal use of figurative language. The poetries were explicit and did not generate many interpretations but still promising the depth of meaning. Thus, the ten poetries of Joko Pinurbo in this anthology could be used as a material for teaching Indonesian literature for students. The simplicity of the poetries could ease the students to learn and to try writing their own poetries with uncomplicated dictions, such as denotative diction and concrete diction that did not employ many figurative languages.

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INTRODUCTION

Poetry is one type of literary works besides short stories and novels. Suminto A. Sayuti (2008: 3) states that poetry is a form of language expression that takes into account the aspect of the sounds in it, which expresses the imaginative, emotional, and intellectual experience of the poet drawn from his individual and social life; expressed by a certain choice of technique, so it can evoke certain experiences in the reader or audience. Poetry itself is actually derived from *poesis* (creating), consisting of two things, namely the body and the spirit. The body in poetry can be interpreted syntactically, while the spirit in poetry can be interpreted semantically. Dick Hartoko (Indriyana, 2015: 11) states that the syntactic elements were the physical structure of poetry or elements that can be seen, including: 1. Diction, 2. Imaging, 3. Concrete words, 4. Figurative language, 5. Versification, 6. Typography. While the semantic elements of poetry were the inner structure or meaning contained in the poetry that includes: 1. Theme, 2. Feelings, 3. Tone and mood, 4. The message or moral value.

What distinguishes poetry from fictions like short stories and novels is the form and use of the language. There is freedom of form in poetry that is not found in a short story or novel. If in a short story or novel a sentence must be written intact and end with punctuation, poetry has the free form. Poetry does not have to finish a sentence directly, but can be cut and continued in the next paragraph, ended with punctuation or not which is called an enjambment. Meanwhile, the use of language the elements of the language used in poetry are used as much as possible in terms, intensity and rhythm and also sound. The language in poetry is a language that is developed and has many possible meanings. This is different from the literal language used in short story or novel that can lead to one meaning as desired by the author. Poetry can employ more freely manipulated the language elements. Junus (1985: 131) states that poetry is not limited in the elements of meaning (of words, phrases, sentences, and discourses) as in prose. In studying prose, many look for more mind aspects within it. There is even a tendency to forget the sound element. Language in prose is without sound but not with poetry. In fact, sometimes the beauty of poetry is seen as the beauty of sound.

The development of the Indonesian poetry tends to advance in certain periods. The trend can be seen from a historical perspective. Pujangga Baru poets, like J.E. Tatengkeng or Amir Hamzah have different kinds of poems compared to poems of poets born after them like Chairil Anwar, whom by H.B. Jassin is classified as Angkatan 45 period, as well as with the poems of Angkatan 66 and subsequent periods. Chairil Anwar's poetry is no longer bounded by rhymes as in pantun (pantoum) or lyric. It is free of all that. This is what makes the name of Chairil Anwar echoed as the pioneer of Indonesian current poetry.

In the next generation, there are W.S Rendra, Sutradji Calzoum Bachri, Abdul Hadi WM, Goenawan Mohamad, Sapardi Djoko Damono, Acep Zamzam, Afrizal Malna, Joko Pinurbo, and several other names. Each poet has his own distinctive language style and seems to be an icon in his writing style although he does not always write in such a style. The style of language is very noticeable, for example Rendra's poems are written in ballad, Sutardji Calzoum Bachri with typography and *mantra* style, Abdul Hadi WM with his Sufi style, Goenawan Mohamad with intertextual style which is inspired by the world of wayang as in the book collection his poem entitled *Asmaradana*, Sapardi Djoko Damono with his imagination about rain, Afrizal Malna whose poetry is typical of urban life, as well as Joko Pinurbo which is famous for its parody poems but have deep meaning. Almost all great poets will have a place for their readers with the peculiarities of their style of writing although not always the poets mentioned write only in one language style or in only one theme.

One of the poets who have a distinctive style in authorship is Joko Pinurbo. This is certainly an interesting research, besides his style of authorship, he is one of the poets who have received

several awards both in national and ASEAN scale. Joko Pinurbo's prizes include Satra Lontar Prize in 2001, the Jakarta Arts Council's Buku Puisi Award in 2001, Literature Prize in 2001, Literature Award at the Language Center of the Ministry of Education and Culture in 2002, Equator Literary Award in 2005, Literature of Choice in 2012, and the last is Kusala Award for his poetry anthology entitled *Surat Kopi*.

He also has published many poetry anthology, such as *Celana* (1999), *Di Bawah Kibaran Sarung* (2001), *Pacarkecilku* (2002), *Telepon Genggam* (2003), *Kekasihku* (2004), *Kepada Cium* (2007), *Tahilalat* (2012), *Baju Bulan* (2013), *Surat Kopi* (2014), *Selamat Menjalankan Ibadah Puisi* (2016), *Malam Ini Aku Tidur di Matamu* (2016).

Joko Pinurbo's poems are written in humorous, intriguing yet elegant style. Cecep Syamsul Hari, a poet, in one of his essays published in Media Indonesia, April 19, 1998 has even stated that Joko Pinurbo's poems are rich with intelligent humor literacy, wild imagination, and parody. What distinguishes Joko Pinurbo from previous Indonesian poets who have written similar poems is his rigorous way of thinking that is the characteristic of a philosopher.

Ayu Utami in the epilogue of *Pacar Senja* is in line with the opinion of Cecep Syamsul Hari. In *Pacar Senja* (2005: 151-152), she shows how Joko Pinurbo's poems are whimsical. This is possible because of its story-telling form. This form has a beneficial consequence for the poet, that is, the reader suspects a plot and an ending. From this not-so-conscious initial assumption, Joko Pinurbo steers his mini-story to an unexpected plot and ending, hooking it up to a strange knots. These knots often hide themes that appear strangely like the symptom of nervous tension.

Discourses offered in Joko Pinurbo's poems are discourses about the body. This can be seen from two anthologies of his poetries, *Celana* (1999) and *Di Bawah Kibaran Sarung* (2001). Ignas Kleden's review in *Celana Pacarkecilku di Bawah Kibaran Sarung* (2007: 213-214) expresses his admiration to Joko Pinurbo as he delivers things that are considered taboo in everyday conventions but with sympathetic and touching as in the story, song, or the prayer of Mary Magdalene, who on Easter morning came to her master's grave and found that the tomb was empty. The body in the discourse of Joko Pinurbo's poems is not merely a locus for excitement and bodily fadness or as portrayed in the traditional view as the source of sin but also a representation of a hard regret, a reckless reproach: a complete metanoia. In his introduction to the book *Di Bawah Kibaran Sarung* (2001: xi), Ignas Kleden also said that the body is under the spotlight, studied with intense reflection, and given a double role, both as a sign (signifier) and as what is intended (signified). What is striking is the fact that the thorough and detailed observations of the body and parts of the human body, do not lead its poet to a detotalization of the body that could have an effect as pornography.

In Joko Pinurbo's poem entitled *Surat Kopi*, such things are also still being encountered. It's just that there is a new discourse to be delivered by Joko Pinurbo about letter. In this anthology, there are ten letter-themed poems: "Surat Cukur", "Surat Kopi", "Surat Kau", "Surat Batu", "Surat Pulang", "Surat Libur", "Surat Sarung", "Surat Malam", "Surat Senyap", "Surat Kabar". The various discourses about letters in this anthology; poetries in *Surat Kopi* are restored to mean something that can convey the news. It can be about asking someone's condition, telling about persona's condition in the lyrics of the poem. The persona in the anthology of *Surat Kopi* looks very observant in seeing the various sides of life that is not only limited to personal views but also various issues of social life.

Departing from that this research begins, the view of life done by the persona in *Surat Kopi* will be studied about the selection of diction in this anthology. Stylistics is chosen because it is one of the linguistic disciplines that studies the uniqueness or distinction of the use of language in literary works, especially poetry that can bring certain effects. This can be seen from the way the poet chooses diction composed as poetry. According to Satoto (2012: 35), style is a typical way used by someone to express his self with his personal style. The way of such disclosure may include every

aspect of language: diction, figurative language, sentence structure, discourse forms, and other rhetorical means. The meaning of style in the broad sense may include the styles used by a group of authors, e.g. Angkatan 20, 30, 45, 66, etc., covering a particular nation. This is in line with the opinions of Wellek and Warren (1989: 233) who suggest that stylists can describe the characteristics of periods and literary movements. Ratna (2009: 3) states that stylistics is a study of style, whereas style is the typical way, how things can be expressed in a certain way, so that the intended purpose can be achieved maximally. In relation to the terms, it is necessary to mention other terms that seem to lack attention but in fact in the analysis process holds a large role, namely the figure of speech which can also be interpreted as metaphor or figurative language.

Figure of speech that dominates in a literary work, especially poetry, is metaphor. Subroto (Steinheur, 2009: 78) argues that the metaphor is an expression that reflects the author's creativity in processing the language for the benefit of a particular symbol or the interest of a particular expression so the one who is really creative is the language user (creator). Basically, metaphors are created on the basis of similarity between two units or terms. The similarity can be the same shape or physical form, the similarity of character or even the similarity of perception. In the metaphor, the two terms or terms are expressed united without the use of a word which expresses a similarity, such as 'as', 'as if', 'as though', or a word 'like' itself. One term is treated as a tenor (something that is being discussed), another term as a vehicle (something where the tenor is compared). An understanding of the figure of speech can be initiated from the dictions chosen by the poet.

In Joko Pinurbo's poetry anthology, there are 48 poems. To focus the research, not all poems will be studied. The poems studied are poems that have letter discourses, which are "Surat Cukur", "Surat Kopi", "Surat Kau", "Surat Batu", "Surat Pulang", "Surat Libur", "Surat Sarung", "Surat Malam", "Surat Senyap", "Surat Kabar".

METHODS

As the focus of this research, the style of language and the meaning of the letter in the Joko Pinurbo' anthology *Surat Kopi*, the best form that can be used for this type of research is descriptive-qualitative research model. This type of research emphasizes the inductive analysis process. It is called inductive because qualitative research does not analyze data after collecting them. In contrast, this type of qualitative research analysis is performed each time a datum is found or in other words, using the technique of referring to note. In addition, this type of descriptive-qualitative research is used to describe what aspects will be described. Whether the description will explain the cause and effect of its social phenomenon and allocate its findings in the context (Santoso, 2014: 46). Chaer (2007: 11) describes the type of qualitative research. Basically this research is done to develop theory, not to test the theory or in other words, this qualitative study to find new knowledge, or formulate a new theory based on data collected. This study also explains a problem, the problem of the research.

Thus, descriptive-qualitative type research describes a problem or problem that aims to find new theories and new discoveries about the data being studied or a problem researched by the researcher to find a new problem that will be a theory.

RESULT AND DISCUSSIONS

In accordance with the formulation of the problem, this study examines the dictions chosen by Joko Pinurbo in forming the poems in his anthology, *Surat Kopi*. Diction can be defined as choice of words performed by the poet in his poems to create a certain effect. In this context the

meaning of denotation and connotation play an important role in helping to give an understanding of the wholeness of meaning to be conveyed by the poet.

Diction is derived from a Latin word *dicere* which means 'to say'. Scott (1980: 170) states that diction means choosing and composing words in speech or writing. While the diction or choice of words according to Barfield (Pradopo, 1999: 54) is words chosen and arranged in such a way meant to cause or intended to cause an aesthetic image, then the result is called poetic diction. Therefore, diction means to achieve poeticism, to obtain aesthetic value. Keraf (2010: 24) states that the diction is downgraded into three parts: First, diction includes the meaning of which words are used to convey an idea, how to form the correct grouping of words or using appropriate expressions, and which style best used in a situation. Second, diction is the ability to distinguish precisely the mood of meaning from the idea to be conveyed, and the ability to find a form that is appropriate to the situation and sense of value that the audience of the community has. Third, proper and appropriate diction is made possible only by the mastery of majority of vocabulary.

Keraf divides diction into two kinds of meaning: connotative and denotative. According Keraf (2010: 28-29), a denotative diction denotes to a particular referent, concept, or idea of a most basic referent to a word. While connotative diction is a type of word in which the stimulus and response contain emotional values. Besides, Keraf (2010: 90) also adds that a concrete (special) diction which is a reference diction to a specially directed meaning. Concrete diction is intended to observe the image to be displayed. There is also an abstract (general) diction or diction which refers to a thing or a broad group of spheres (Keraf 1998: 90). The words such as honesty, sadness and religion are examples of abstract diction, because the diction raises different ideas in every person.

Overall, poetries in *Surat Kopi* by Joko Pinurbo has four types of diction which are denotative, connotative, concrete, and abstract. Here is the diction categorization table.

Table 1. The Amount of Diction in Surat Kopi Poetry Anthology

No	Poem Title	The Sum of Diction			
		Denotative	Connotative	Concrete	Abstract
1	Surat Cukur	8	3	8	4
2	Surat Kopi	7	2	7	4
3	Surat Kau	4	0	4	4
4	Surat Batu	6	3	6	2
5	Surat Pulang	5	1	5	4
6	Surat Libur	4	2	3	4
7	Surat Sarung	8	3	8	4
8	Surat Malam	8	3	8	4
9	Surat Senyap	5	5	3	1
10	Surat Kabar	8	3	8	4
	TOTAL	63	25	60	35

The table shows that the dominant dictions in *Surat Kopi* poems are denotive and concrete diction. This shows that Joko Pinurbo's poems in his anthology look very straightforward and employ a few figures of speech. The meaning was so clear that it is very difficult to allow the reader to interpret into another context.

Language style in Joko Pinurbo's authorship can be said as the style of language in conventional short stories in general that very rarely use figurative language. Joko Pinurbo's poems are written naturally. What he wants to offer in these poems is the depth of meaning. The poems seem to invite the reader to momentarily re-think about the trivial and what often ignored by people, for example when writing about coffee as in the following poetry.

*Lima menit menjelang minum kopi,
aku ingat pesanmu: "Kurang atau lebih,
setiap rezeki perlu dirayakan dengan secangkir kopi."*

*Mungkin karena itu empat cangkir kopi sehari
bisa menjauhkan kepala dari bunuh diri.*

Five minutes before drinking coffee,
I remember your words: "Less or more,
every bounty needs to be celebrated with a cup of coffee."

Maybe that's why four cups of coffee a day
can keep the head from committing suicide.

There is no figure of speech play in the poem above. This is because the denotative and concrete dictions are the dominant dictions in the poem. The meaning seems explicit and there is no ambiguity. What Joko Pinurbo wants to offer in this poetry passage seems to be about the depth of meaning, especially in the context of bounty. Readers seemed to be invited to celebrate whatever bounty received, it should still be celebrated or grateful. It is interesting that in celebrating it is by having a very simple thing: a cup of coffee. *Kopi* (coffee) as a diction in this poetry plays an important role because earning money, something that most people are looking for, becomes secondary after the coffee, as it is mentioned in the poem's that whether the bounty is less or more, each of it needs to be celebrated with a cup of coffee. The poem is like satirizing about the bad habits of humans who prefer to calculate the amount of money they earned rather than being grateful or celebrating whatever it earns. Coffee in this poem as intended as the ultimate goal in a person's search for things he wanted, for example bounty. The amount becomes unimportant in this poem and therefore the poet seems to invite readers to find their own "coffee".

The invitation to give a price on something that is often missed by most people is also found in "Surat Pulang" as in the following.

*Tenanglah. Aku tak akan pernah mengharap
oleh-oleh dari orang yang hidupnya susah.
Kamu bisa pulang dengan rindu
yang masih utuh saja sudah merupakan berkah.*

*Pulang ya pulang saja. Tak usah repot-repot
membawa buah tangan yang hanya akan
membuat tanganku gemetar dan mataku basah.*

Calm down. I will never expect
gifts from those whose lives are difficult.
You can come home with undamaged longing
is already a blessing.

Just go home. Do not bother
to bring any presents that will only
make my hands tremble and my eyes wet.

In two stanzas of the poem above, figures of speech are not found, similar to the previous poem. If only it does not employ enjambment, it will have the same form as the short story. The dictions in this poetry are also mostly denotative diction. There is no other purpose and also ambiguity in it. There is also connotative diction like */buah tangan/* (gift or present, but it literally means the fruit of the hand) but it will not confuse the reader since the use has been common, even used by most people so it is less likely to elicit another interpretation of the diction. This diction is chosen to enrich the vocabulary and avoid the similarity of diction that has been used in the previous stanza i.e. */oleh-oleh /* (gift). The diction of */mataku basah/* (my eyes wet) used in place of */menangis/* (cry). It can be seen that Joko Pinurbo does not verbose in the poem he wrote. This can be seen from the persona's saying in the poem which directly expresses what is unwanted and undesirable about the return of 'you'.

In the ten poems of this research there are also concrete dictions which the amount is almost the same with denotative diction. The most fundamental difference between the denotative and concrete diction is in terms of visualization in the diction used. Concrete diction demands more in showing how form or shape of the diction is. The difference of denotative diction and concrete diction is more clearly visible for example in the *Surat Senyap*:

*Waktumu sebentar lagi habis, hujan.
Malam akan datang dan kau menjadi gema*

Your time is up, rain.
The night will come and you will be a repercussion

There are two denotative diction, for example */malam/* (night) and */gema/* (repercussion). These are dictions that is included as denotative diction but cannot fit into concrete diction categories because */malam/* (night) and */gema/* (repercussion) do not have concrete form, though still most people have understood what night and the repercussion are.

There are also connotative dictions found in ten poems in Joko Pinurb's poetry anthology. Connotative diction has meaning that cannot be understood directly by the reader. This is because of the figurative language that can be used to state something indirectly. That indirect expression according to Riffaterre (1978: 2) is written by the poet because of three reasons: firstly, because of displacing of meaning; secondly, because of distorting of meaning; and thirdly, because of the creating of meaning.

The replacement or transfer of meaning in the ten poems in *Surat Kopi* is primarily due to the personification and metaphor which is the variety of the figurative language. Personification can be seen in several stanzas of the following poem entitled *Surat Batu*.

*Aku suka duduk membaca dan melamun
di atas batumu dan bisa merasakan denyutnya.
Kadang mimpiku tertinggal di atas batumu
dan mungkin terserap ke dalam rahimnya.*

*Hujan sangat mencintaimu batumu dan cinta hujan
lebih besar dari cintamu. Aku senang
melihat batumu megap-megap dicumbu hujanku.*

Akhirnya batumu hamil. Dari rahim batumu

*lahir air mancur kecil yang menggemaskan.
Air mancur itu sekarang sudah besar,
sudah bisa berbincang-bincang dengan hujan.*

I love to sit to read and to daydream
on the top of your stone and able to feel its pulse.
Sometimes my dreams are left on your stone
and may be absorbed into its uterus.

Rain loves your rock very much and rain's love
is bigger than your love. I am happy
to see your stone gasping for my wishes.

Finally your stone is pregnant. From your stone womb
born an adorable little fountain.
The fountain is now big,
can already talk with the rain.

There are personifications in these stanzas. Personification is a figurative language which attribute human characteristics to inanimate objects. It is especially visible in the sentence /*Kadang mimpiku tertinggal di atas batumu/ dan mungkin terserap ke dalam rahimnya.*// (/Sometimes my dreams are left on your stone/ and may be absorbed into its uterus.//) Followed by the next stanzas /*Hujan sangat mencintaimu batumu dan cinta hujan/ lebih besar dari cintamu. Aku senang/ melihat batumu megap-megap dicumbu hujanku.*// *Akhirnya batumu hamil. Dari rahim batumu/ lahir air mancur kecil yang menggemaskan.*// *Air mancur itu sekarang sudah besar,/ sudah bisa berbincang-bincang dengan hujan.* // (/Rain loves your rock very much and rain's love/ is bigger than your love. I am happy/ to see your stone gasping for my wishes.// Finally your stone is pregnant. From your stone womb/ born an adorable little fountain.// The fountain is now big,/ can already talk with the rain.// Other figurative language found is metaphor. The variety of language can be seen from the stanzas in the following poem entitled *Surat Cukur*.

*Subuh tadi aku dicukur. Aku didatangi
tukang cukur gondrong dan gila. Ia menghunus
pisau cukurnya sambil mencengkeram tengkukku:
"Aku ingin membuat garis merah di lehermu."*

*Di masa kecilku tukang cukur itu pernah
menggunduli kepalaku di bawah pohon beringin,
lalu mengantarkanku pulang dengan sepedanya.
Setelah itu aku tak pernah lagi melihatnya.*

*Sebagian rambutku sudah jadi rambut salju.
Jangan sedih. Aku belum lupa cara berbahagia.
Dompot boleh padam, rezeki tetap menyala.*

*Di dalam cermin ada matahari yang pemalu.
Matahariku kecil saja dan tidak sombong.
Aku tak bisa melihat matahari kecilku*

sebab ia sembunyi di belakang kepalaku.

Early dawn I was shaved. I was visited
by a crazy barber with a long hair. He wielded
the razor while grabbing my nape:
"I want to make a red line around your neck."

In my childhood the barber ever
shaved my head bald under the banyan tree,
then drove me home on his bicycle.
After that I never saw him again.

Some of my hair has become snow hair.
Do not be sad. I have not forgotten how to be happy.
The wallet may be empty, the bounty remains lit.

Inside the mirror there is a shy sun.
My sun is just small and not arrogant.
I cannot see my little sun
because he hides behind my head.

The metaphor in the poem are primarily found in the sentence / "Aku ingin membuat garis merah di lehermu." // ("I want to make a red line around your neck." //). The red line in the verse of the poem can be interpreted as a scratch on the wounded skin that bleeds. Other metaphor in this poem is also visible in the sentence / *Sebagian rambutku sudah jadi rambut salju.* / (/Some of my hair has become snow hair./). The snow hair in the sentence is used to compare directly grey hair or whitened with the word / *salju* / (snow) because that is the function of the metaphor, comparing two different objects without using the comparison expression. The following metaphors can be seen in these sentences: / *Aku tak bisa melihat matahari kecilku/ sebab ia sembunyi di belakang kepalaku.* // (/I cannot see my little sun/ because it hides behind my head. //). The little sun that hides behind the head of the persona in the poem can be interpreted as a hair whorl located right in the center of the hair on someone's head. It can be replaced as sun as the sun is the center of the solar system and the orbits that surround the sun can be equated to the hair that surrounds the hair whorl on the head.

Abstract diction is also found in some of Joko Pinurbo's poems although they are the least compared to other dictions. It is used to generate different ideas on everyone. An abstract dictionary exists in "Surat Kau" as in the following.

*Kau tidak ada di tanganku
ketika aku membutuhkan jarimu
untuk mengubah gundahku.*

*Kau tidak ada di sarungku
ketika aku membutuhkan jingkrunganmu
untuk meringkus dinginku.*

*Kau tidak ada di bibirku
ketika aku membutuhkan aminmu
untuk meringkas inginku.*

*Kau tidak ada di mataku
ketika aku membutuhkan pejammu
untuk merengkuh tidurku*

You're not in my hands
when I need your fingers
to compose my dismay.

You're not in my sarong
when I need you curling up in it
to capture my cold.

You're not on my lips
when I need your amen
to summarize my wish.

You're not in my eyes
when I need your closing eyes
to embrace my slumber

The abstract diction in the stanzas above can be seen in */gundahku/* (my dismay), */dinginku/* (my cold), and */inginku/* (my wish). These dictions put more emphasis on things that can only be felt by humans but has each criteria in accordance with what is perceived by a person. Feeling upset, feeling cold, and wanting is a very personal feeling.

CONCLUSION

This study came to the conclusion that the use of denotative diction in ten poems Joko Pinurbo's poetry anthology *Surat Kopi* is quite intensive. The use of the denotative diction makes the poems seem explicit since it does not use many figurative languages. They seem simple but still promising the depth of meaning that makes the readers eventually invited to contemplate or rethink about the events built in the poems. Thus, the poems in this poetry anthology can be used as a teaching material for Indonesian Literature which makes it easier for the students. The simplicity of the poems can ease the students to learn and try to make their own poems with an uncomplicated diction such as denotative and concrete dictions that do not employ much of the figurative language.

Stylistics of literary works seems to make an important contribution in analyzing literary works, in this case represented by poetry. This stylistic research describes the emerging and intensive dictions to express the peculiarities and the idiosyncrasy of the expression of language as a means of literature in order to create a certain effect of meaning.

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