

Style of Language in the *Kumpulan Puisi Baju Bulan: Seuntai Puisi Pilihan* By Joko Pinurbo (Stylistic Study)

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Abstract

This study aims to describe the types of figurative language and the functions of figurative language contained in the buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan by Joko Pinurbo through stylistic studies. This study uses a descriptive qualitative approach. The research data are 16 selected poems taken as samples from a total of 82 poems in the collection. The classification of figurative language is based on the theory of Gorys Keraf and Henry Guntur Tarigan, while the analysis of linguistic functions refers to the theory of Roman Jakobson. The results show that there are 85 data covering 20 types of figurative language. The types of figurative language found include personification, metaphor, simile, antithesis, irony, paradox, hyperbole, satire, sarcasm, metonymy, antonomasia, allusion, eroticism, parallelism, euphemism, polysindeton, epizeukis, asyndone, anaphora, and assonance. The most dominant figurative language is metaphor (13 data) and personification (10 data), which shows the poet's tendency to use figurative language to build symbolic and imaginative meanings. From the aspect of the function of language style, 67 data were found divided into six functions: poetic, emotive, referential, conative, metalinguistic, and phatic functions. The poetic function is the most dominant (20 data), confirming that the poems in this collection really emphasize the aesthetic aspect and beauty of language. Overall, the use of language style in Joko Pinurbo's works not only functions as a decoration of the text, but also as a means of conveying social criticism, philosophical reflection, and deep emotional expression

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INTRODUCTION

Literary works are the result of writers' creativity through processes of contemplation and reflection on various phenomena of social, cultural, political, economic, humanitarian, religious, moral, and gender-related life around them. These experiences and realities are selected, processed, and re-expressed in imaginative language. Jakob Sumardjo (1994:15) emphasizes the close relationship between literary works and the society in which the author lives.

In general, literary works are divided into fiction and nonfiction. Fiction includes prose, poetry, and drama, while nonfiction includes biographies, autobiographies, essays, and literary criticism. Literary works function to provide spiritual satisfaction for both writers and readers through the use of language that presents various emotional experiences such as joy, sadness, and disappointment in an aesthetic form.

Poetry is one form of fictional literary work that uses language in a

condensed, rhythmic, and connotative manner. According to the *Kamus Besar Bahasa Indonesia*, poetry is a form of language characterized by rhyme, rhythm, meter, as well as the arrangement of lines and stanzas. Along with its development, poetry continues to experience innovation through the creativity of poets who express inner experiences, thoughts, and feelings through distinctive word choices. Thus, poetry can be understood as a form of the author's personal expression that aesthetically conveys messages, moods, and inner experiences.

Poetry possesses interrelated structural elements, both intrinsic and extrinsic. Intrinsic elements include theme, feeling, tone, message, diction, imagery, rhyme, typography, and figurative language. According to Burhan Nurgiyantoro (2013:23), intrinsic elements are the fundamental components that construct literary works and play a role in realizing the author's meaning and aesthetic purpose. In this study, the focus is directed toward figurative language as part of the intrinsic elements of poetry.

Figurative language plays an important role in poetry because it functions to create beauty, enliven meaning, and clarify the message the poet wishes to convey. Every poet has a distinctive style of figurative language influenced by their character and aesthetic experiences. For example, Chairil Anwar highlights reality and struggle, while W. S. Rendra frequently presents cultural and humanitarian values in his works. This distinctiveness can also be found in the poems of Joko Pinurbo.

Joko Pinurbo, also known as Jokpin, is recognized as an Indonesian poet whose language style is simple yet rich in meaning. His works have been translated into various foreign languages, such as English, German, and Mandarin. In the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan by Joko Pinurbo*, Jokpin presents poems that portray simple aspects of everyday life while containing profound meanings. Themes such as family, longing, solitude, and inner experiences are expressed through light yet reflective metaphorical language.

The study of these poems is conducted using a stylistic approach, namely the discipline that examines the use of figurative language in literary works. Stylistics focuses on the use of language (style) in specific contexts to produce aesthetic effects and particular meanings. Burhan Nurgiyantoro (2017:70) explains that stylistics has long developed alongside literary works themselves, although as a discipline it is relatively new in modern literary studies.

Joko Pinurbo's writing style in the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan by Joko Pinurbo* demonstrates a distinctive use of simple yet meaningful language. One prominent characteristic is the tendency to personify abstract things or inanimate objects as if they possessed human traits and behaviors, thereby creating a strong imaginative impression in his poems.

This can be seen in the following excerpt from the poem "Bayi di dalam Kulkas":

"Aku terbang ke langit, ke bintang-bintang, ke cakrawala, ke detik penciptaan."

In the excerpt, the poet uses the persona "aku" ("I"), who is depicted as being able to travel beyond the limits of human logic, namely flying to the sky, the stars, the horizon, and even to the "moment of creation." This expression represents the use of hyperbole, a figure of speech that exaggerates a situation in order to

emphasize meaning and strengthen aesthetic effects.

Logically, humans do not possess the ability to fly into cosmic space or return to the “moment of creation.” Therefore, the expression is unrealistic and functions to build strong imagery in the reader’s mind. The use of hyperbole not only beautifies the language but also expands the meaning of the poem into a more philosophical and reflective realm.

In terms of function, the figurative language in the excerpt serves a poetic function because it emphasizes the beauty of linguistic form and the power of imagination rather than conveying literal information. The series of images such as “flying to the sky,” “the stars,” “the horizon,” and “the moment of creation” strengthens the poem’s expressive power and invites readers into a vast and profound inner experience.

Based on the explanation above, this study will further examine the use of figurative language and its functions in the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo through a stylistic approach.

METHODS

The type of research used in this study is descriptive qualitative research with a stylistic approach. This study aims to describe the figurative language found in the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo. In accordance with this objective, the study is not oriented toward measurement or testing the relationships between variables, but rather toward understanding and interpreting linguistic phenomena that appear in poetic texts.

Descriptive qualitative research is a type of research that analyzes data in depth and then presents the results of the analysis in the form of descriptive explanations of linguistic phenomena rather than numerical data or statistical coefficients. Aminuddin (1990:16) states that qualitative descriptive research emphasizes detailed analysis and interpretation of phenomena. In the context of this study, the phenomenon being examined is the use of figurative language as a stylistic strategy in constructing meaning and aesthetic effects in poetry.

Qualitative research seeks to describe, analyze, and interpret data in order to discover patterns, principles, values, and functions contained within the object being studied. Robert Sibarani (2014:277) explains that qualitative research focuses on understanding the meaning behind the data being analyzed. The data in this study consist of linguistic expressions found in poetry, which are analyzed to reveal the characteristics of the figurative language used by the poet.

In descriptive qualitative research, data are presented in the form of words and, when necessary, may be accompanied by visual representations rather than numbers. Suwardi Endraswara (2008:5) argues that qualitative research prioritizes descriptive explanations over quantitative calculations. In line with John Lofland (as cited in Lexy J. Moleong), the primary source of data in qualitative research is words or texts, while additional data may consist of relevant supporting documents. Therefore, the primary data in this study are the poetic texts in the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, which are analyzed stylistically to reveal the functions and roles of figurative language throughout the text.

RESULTS AND DISCUSSION

Research Results

This section presents the results of the study on figurative language in the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo using a stylistic approach.

Figurative Language in the Poetry Collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo (A Stylistic Study)

No	Type of Language Style	Total
1	Personification	10
2	Metaphor	13
3	Simile	5
4	Antithesis	4
5	Irony	8
6	Paradox	8
7	Hyperbole	5
8	Satire	2
9	Sarcasm	2
10	Metonymy	6
11	Antonomasia	1
12	Allusion	3
13	Erotic	3
14	Parallelism	4
15	Euphemism	2
16	Polysyndeton	2
17	Epizeukis	2
18	Asyndeton	1
19	Anaphora	2
20	Assonance	2
	Total number	85 Data

Table 1. Types of Language Styles

Based on the analysis of Joko Pinurbo's poetry collection *Baju Bulan: A Selected Poem*, 85 figures of speech were found, consisting of 20 types. The most dominant type is metaphor (13 figures), followed by personification (10 figures), and irony and paradox (8 figures each). This indicates that the poet extensively uses figurative language to construct symbolic and imaginative meanings, as well as to present contradictions and critiques of the realities of life.

Other figures of speech, such as metonymy (6 figures), simile and hyperbole (5 figures each), antithesis and parallelism (4 figures each), and allusion and eroticism (3 figures each), further enrich the poetic expression. Meanwhile, lower-frequency figures of speech, such as satire, sarcasm, euphemism, polysyndeton,

epizeukis, asyndone, anaphora, assonance, and antonomasia (1–2 figures), continue to serve to enhance the poem's stylistic variety and musicality.

Overall, the diversity of language styles shows that Joko Pinurbo's poems have aesthetic richness as well as strong depth of meaning, both as emotional expressions, philosophical reflections, and social criticism.

Functions of Language Style

No	Function of Language Style	Total
1	Emotive Function	16
2	Conative Function	7
3	Referential Function	13
4	Poetic Function	20
5	Phatic Function	5
6	Metalinguistic Function	6
	Total number	67 Data

Table 2. Functions of Language Style

Based on the table above, the figurative language found in the *buku kumpulan puisi Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo consists of 67 data entries that are classified into six language functions according to Roman Jakobson. The most dominant function is the poetic function (20 data entries), indicating that the poems strongly emphasize the beauty of language and aesthetic elements. The emotive function (16 data entries) reflects the strong expression of feelings such as sadness, anxiety, and inner reflection. The referential function (13 data entries) demonstrates depictions of social reality and critiques of life. In addition, the conative function (7 data entries) plays a role in engaging readers through invitations or questions, the metalinguistic function (6 data entries) shows reflections on language itself, and the phatic function (5 data entries) functions to build interaction with readers. Overall, the functions of figurative language in these poems are predominantly poetic while also rich in emotional and social meanings.

Discussion

Figurative Language in the Poetry Collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo (A Stylistic Study)

This discussion section presents a data analysis of the language style in the poetry collection *Baju Bulan: A Selected Poem* by Joko Pinurbo using stylistic studies. The analysis is conducted on the use of language style found in the selected poems to identify the forms of language style used and the tendencies of their use in constructing poetic meaning.

1. Comparative Figures of Speech (Comparison)

a. Personification

This poem dominantly uses personification, which is the attribution of human characteristics to inanimate objects.

(1) “*Di kulkas masih ada gumpalan-gumpalan batukmu mengendap pada kaleng-kaleng susu.*” (*Puisi “Di Kulkas: Namamu*)

The refrigerator, an inanimate object, is described as if it were capable of

storing "coughs," "breath," "sickness," and "secrets" belonging to someone. In reality, coughing and breathing are things only humans possess. The author gives life-like qualities to the refrigerator so that the object appears to have the ability to store traces of memories and the character's suffering. This personification strengthens the atmosphere of loss, longing, and memories that remain frozen in the life of the "I" character.

(2) "*Tahu senja sudah menunggu...*" (Puisi "*Kisah Senja*")

Dusk, as something abstract, is personified as if it has the ability to "wait" like a human. In reality, dusk is merely a time marker for the change of day. The use of this personification reinforces the internal state of the character who feels chased by time and creates the impression that dusk is both a witness and one who waits in the journey of the character's life. Furthermore, this personification creates a melancholic nuance and emphasizes the emotional tension in the poem.

(3) "*jarum jam mulai mengukur irama jantungnya*" (Puisi "*Di Salon Kecantikan*")

The clock hand, an inanimate object, is described as if it possesses a human ability, which is to "measure" the rhythm of someone's heart. The use of this personification shows that time feels so alive and constantly watches over the character's life. Additionally, inanimate objects or abstract concepts such as dusk, night, mirrors, and time in the poem are also given human qualities, such as "picking up," "seizing," and "measuring." This presents a dramatic, emotional atmosphere full of anxiety regarding aging and the transience of life.

(4) "*doa yang merahasiakan diri*" (Puisi "*Bayi di Dalam Kulkas*")

Prayer, as something abstract, is personified as if it is capable of "keeping itself a secret" like a human who can keep secrets. Furthermore, other elements such as the night and flowers are also given human characteristics, for example, the "mute-clumsiness of the night" and the "budding-wilting of the flowers." The use of personification creates a poetic, silent, and emotional atmosphere, while simultaneously strengthening the meaning of sadness, loss, and the secrecy stored within the poem.

(5) "*jerit tangis berkepanjangan*" (*seolah menjadi suasana hidup*). (Puisi "*Pertemuan*")

The screams and cries in this poem are described as if they were alive and filled the entire space of the house, creating a haunting atmosphere full of suffering. Personification is seen in the atmosphere of the house, which seems to possess emotions and is capable of presenting a continuous sense of sadness. The use of this figure of speech strengthens the impression of misery, loss, and the destruction of family life depicted in the poem.

b. Metaphor

Metaphor is seen in the use of words that do not carry their literal meaning but serve as a direct comparison.

(6) "*botol-botol waktu*" (Puisi "*Di Kulkas: Namamu*")

The phrase "bottles of time" is a metaphor because time is described as if it could be stored inside a bottle. In reality, time is something abstract and cannot possibly take the form of a physical object. This metaphor symbolizes memories, recollections, and the past that are kept tightly within the character's life. The use of this metaphor strengthens the atmosphere of nostalgia, loss, and the frozen

longing within the poem.

- (7) *"mencukur nyeri dan ngilu"* (Puisi *"Kisah Senja"*)

The phrase "shaving away pain and soreness" is a metaphor because internal emotional pain is described as if it could be shaved like hair or a beard. In reality, pain and soreness are abstract feelings that cannot be touched physically. This metaphor shows the character's effort to remove wounds, sadness, or the burdens of life they feel. The use of this figure of speech strengthens the emotional and reflective atmosphere in the poem.

- (8) *"langit di dalam cermin berangsur luruh"* (Puisi *"Di Salon Kecantikan"*)

The phrase "the sky inside the mirror" is a metaphor describing the character's hope, beauty, and inner life as reflected through their own shadow. The sky that "gradually falls away" symbolizes the fading of beauty, youth, and self-confidence as time passes. The use of this metaphor strengthens the melancholic atmosphere and the character's anxiety regarding aging and the transience of life.

- (9) *"Bayi di dalam kulkas adalah doa yang merahasiakan diri..."* (Puisi *"Bayi di Dalam Kulkas"*)

This phrase is a metaphor because the baby is directly compared to a "prayer." The baby is interpreted as hope, purity, and hidden internal secrets. The use of this metaphor strengthens the sad and mysterious atmosphere in the poem.

- (10) *"celana yang paling pas dan pantas buat nampang di kuburan"* (Puisi *"Celana"*)

The grave is metaphorized as a place to "party" or a place where one still wants to appear proper. This metaphor satirizes human life, where people still think about appearance even in death. This figure of speech presents an ironic and philosophical impression.

c. Simile

- (11) *"Kecantikan dan kematian bagai saudara kembar"* (Puisi *"Di Salon Kecantikan"*)

This sentence uses the simile figure of speech because it directly compares "beauty" and "death" using the comparative marker "like" (bagai). Beauty is equated with the twin sibling of death to show that the two are very close and inseparable. The author wants to emphasize that beauty is temporary and will ultimately face the transience of life.

- (12) *"seperti menjamah gumpalan jantung dan hati..."* (Puisi *"Bayi di Dalam Kulkas"*)

The use of the word "like" (seperti) indicates a simile. Touching the baby's body is compared to "touching a lump of heart and soul," thus presenting a soft, emotional, and affectionate impression. This comparison strengthens the emotional bond between mother and baby and depicts the baby as something very precious and fragile.

- (13) *"Seperti halaman buku yang luas"* (Puisi *"Surat Malam Untuk Paska"*)

This expression is a simile because it uses the comparative word "like" (seperti). The character's state of sleep is compared to a "vast page of a book" to describe calmness, the vastness of imagination, and an open inner world. This comparison shows that the character lives in a world of vast reading and thought.

- (14) *"Kau pun pulas. Seperti halaman buku yang luas."* (Puisi *"Surat Malam untuk Paska"*)

This sentence uses simile with the marker "like" (seperti). The character's sleep is equated with a "vast page of a book," symbolizing tranquility as well as the breadth of knowledge and imagination. The author presents a peaceful and reflective atmosphere through the relationship between sleep, books, and the character's inner world.

(15) *"Rumah seperti kuburan." (Puisi "Di Tengah Perjalanan")*

This sentence is a simile because it uses the word "like" (seperti) to compare a house to a grave. This comparison evokes a silent, haunting, and lonely atmosphere. The author utilizes simile to reinforce the dark nuances and emotional tension in the poem.

d. Antithesis

(16) *"langit kehilangan warna, jerit kehilangan suara" (Puisi "Minggu Pagi di Sebuah Puisi")*

This sentence contains antithesis because it brings together two conditions that contradict their natural functions. The sky is identical with color, while a scream is identical with sound, but both are described as losing their primary characteristics. This contradiction reinforces the atmosphere of grief, emptiness, and suffering in the poem.

(17) *"saya bangga dan sering saya lecehkan" (Puisi "Tubuh Pinjaman")*

This expression includes antithesis because it presents two opposing attitudes: "to take pride in" (banggakan) and "to belittle" (lecehkan). The body is viewed as something loved yet simultaneously degraded. This contradiction shows the internal human conflict toward their own body, which is considered precious yet also fleeting and temporary.

(18) *"tubuh maya dan tubuh dusta" (Puisi "Mei")*

This sentence contains antithesis in meaning because it shows the contradiction between the physical real body and a body filled with falsehoods or illusions. The author presents the body not only as a biological reality but also as a symbol of social hypocrisy. This contradiction strengthens the critique of identity and human judgment based on outward appearance.

(19) *"kamar tidur dan kamar mandi" (Puisi "Di Tengah Perjalanan")*

This expression contains antithesis because "bedroom" symbolizes rest, comfort, and peace, while "bathroom" symbolizes cleansing, restlessness, and internal struggle. These two spaces are contrasted as symbols of two different states of life. This contradiction reinforces the psychological conflict of the character in the poem.

2. Conflict Figures of Speech (Oppositional)

a. Irony

(20) *"...celana yang paling pas... buat nampang di kuburan" (Puisi "Celana")*

This expression contains irony because pants are usually used to look attractive in front of the living, but the character wants to wear them "at the grave." This situation contradicts the normal function of clothing and parties. This irony shows the proximity between life, death, and human absurdity.

(21) *"Selamat ngorok" (Puisi "Pertemuan")*

This sentence contains irony because the greeting "congratulations/happy"

(selamat) is usually used for good or happy things, while "snoring" (ngorok) is related to ordinary, unexceptional sleep. The unusual use of this greeting creates an impression of satire and bitter humor in the relationship between father and child.

- (22) *"Kenapa waktumu kausia-siakan dengan membaca?" (Puisi "Surat Malam Untuk Paska")*

This sentence contains irony because reading is generally considered a beneficial activity, but it is instead called something "wasteful" (sia-sia). This contradiction shows different perspectives on knowledge and life. The irony emphasizes that for the character, reading is not a waste of time but a way to understand the world.

- (23) *"aku tak sempat membuat foto bayimu" (Puisi "Topeng Bayi Untuk Zela")*

This expression contains irony because precious childhood memories were not captured. Something that should be stored and remembered is instead lost to time. This irony strengthens the sense of regret and sadness toward memories that cannot be repeated.

- (24) *"Setelah itu, perkosalah saya." (Puisi "Atau")*

This sentence contains irony because the character speaks something tragic and horrific with a tone that seems ordinary or resigned. The request to be "cleansed from sin" before being raped presents a sharp contradiction between purity and violence. This irony shows absurdity, fear, and a critique of situations that threaten humanity.

b. Paradox

- (25) *"Saya hendak berjuang mencari ayah saya... Sudah tiga puluh tahun..." (Puisi "Pertemuan")*

This expression contains a paradox because the father and child are actually in the same life space, yet they still search for each other for decades. Biological proximity is inversely proportional to their emotional alienation. This paradox emphasizes the breakdown of family relationships.

- (26) *"agama dan senjata telah menjarah perempuan lemah" (Puisi "Minggu Pagi di Sebuah Puisi")*

This sentence is a paradox because religion, which should bring peace and protection, is instead aligned with weapons as tools of violence. This contradiction shows social critique toward the abuse of religion to carry out oppression and violence.

- (27) *"Bukan kau yang membaca kami, tapi kami yang membaca kau." (Puisi "Surat Malam Untuk Paska")*

This expression contains a paradox because logically humans read books, but in the poem, books are described as "reading" the human. This contradiction emphasizes that reading can reveal the personality, thoughts, and life of the reader themselves.

- (28) *"wajah kita pun cuma topeng" (Puisi "Topeng Bayi untuk Zela")*

This sentence contains a paradox because the face, usually considered a human's true identity, is instead called a "mask." This contradiction shows that humans often hide their true selves behind expressions and outward appearances.

- (29) *"Nenek sedang meninggal dunia." (Puisi "Mudik")*

This expression contains a paradox because death is usually understood as a completed event, but here it is described as an ongoing process ("sedang"). This paradox strengthens the touching atmosphere and the realization that life and death move side by side at the same time.

c. Hyperbola

(30) *"negeri-negeri jauh di balik cermin"* (Puisi "Di Salon Kecantikan")

This sentence contains hyperbola because it presents an exaggerated image of the world "behind the mirror" as if there were very distant lands. This expression is used to strengthen the imagination, fantasy, and the inner world of the character who is dissolved in beauty and their own illusions.

(31) *"telah mencoba seratus model celana"* (Puisi "Celana")

This expression is hyperbola because the number "one hundred models of pants" is used excessively to emphasize the character's immense effort in finding suitable pants. The use of this number is not meant literally but to strengthen the impression of a tiring and absurd search.

(32) *"kemiskinan yang berlimpah-limpah"* (Puisi "Tubuh Pinjaman")

This sentence contains hyperbola because poverty is described as "abundant" (berlimpah-limpah) like something overflowing and vast. This exaggerated expression emphasizes the character's life suffering while showing that poverty is a large part that dominates their life.

(33) *"tetes air hujan yang tak terhingga banyaknya."* (Puisi "Surat Malam untuk Paska")

This expression includes hyperbola because the number of raindrops is described as "infinitely many." The author exaggerates the amount of rain to present a sense of vastness, depth, and boundaryless imagination and thought of the character.

(34) *"Api sangat mencintaimu..."* (Puisi "Mei")

This sentence contains hyperbola because fire is described as having a very great love for the character "Mei." The exaggerated depiction of fire "loving" strengthens the tragedy of the body burning while presenting an emotional, painful, and dramatic atmosphere in the poem.

d. Satire (Social Critique)

(35) *The entire story about searching for pants to "show off"* (Puisi "Celana")

This poem contains satire because it ridicules human behavior that prioritizes appearance and self-image, even carrying it into the realm of death. The character is depicted as busy searching for the most appropriate pants to "show off at the grave," thus presenting a critique of a lifestyle full of pretension and obsession with social recognition. This satire also shows the absurdity of humans who still think about appearance even though life ultimately ends in a grave.

(36) *"para serdadu berebutan kain kafan"* (Puisi "Minggu Pagi di Sebuah Puisi")

This sentence contains satire because it ridicules the power and violence committed by the military or armed groups. Shrouds (kain kafan), which are identical with death and purity, are instead fought over by soldiers. This expression becomes a social critique of war situations, violence, and human hypocrisy that

turns suffering and death into part of the struggle for interests and power.

e. Sarcasm

(37) "*Hai, bajingan kita pulang!*" (Puisi "*Mudik*")

This sentence contains sarcasm because it uses the harsh word "bastard/scoundrel" (bajingan) as a form of greeting. This expression presents a harsh, bitter, and emotional impression. The use of sarcasm in the poem strengthens the atmosphere of intimacy as well as tragedy amidst the event of death and the character's return home.

(38) "*Bangsat kau.*" (Puisi "*Di Tengah Perjalanan*")

This expression includes sarcasm because it uses harsh and hurtful insults. The word "bastard/damn you" (bangsat) is used to vent anger and conflict between characters. This sarcasm strengthens the tense, emotional atmosphere full of contradiction in the poem.

3. Relationship Figures of Speech (Associative)

a. Metonymy

(39) "*kulkas*" (Puisi "*Bayi di Dalam Kulkas*")

This expression contains metonymy because "refrigerator" is not only interpreted as an object for storing food but also represents a cold space, alienation, and death. The refrigerator becomes a symbol of a state of life that is frozen and isolated from the outside world.

(40) "*serdadu*" (Puisi "*Minggu Pagi di Sebuah Puisi*")

The word "soldier" (serdadu) is a metonymy representing power, war, and the apparatus of violence. The author uses this term to describe groups or systems involved in oppression and social conflict.

(41) "*api*" (Puisi "*Mei*")

The word "fire" contains metonymy because it is used to represent the riots, violence, and destruction that occurred during the May 1998 tragedy. Fire does not only mean literal flames but is also a symbol of social anger and human tragedy.

b. Antonomasia

(42) "*yang di dalam cermin*" (Puisi "*Di Salon Kecantikan*")

The expression "the one inside the mirror" contains antonomasia because it is used as a replacement for directly mentioning the character or their own reflection. The author does not mention the name or identity of the character directly but uses a certain characteristic or title as a substitute. This antonomasia strengthens the reflective impression and shows the character's internal struggle with themselves, especially regarding beauty, age, and identity.

c. Allusion

(43) "*ke detik penciptaan*" (Puisi "*Celana*")

The expression "to the moment of creation" contains allusion because it indirectly refers to the initial event of the creation of humans and the universe in religious belief. The author utilizes this reference to present a spiritual, sacred, and deep impression regarding the origins of life.

d. Erotesis (Rhetorical Question)

- (44) *“Siapa masih berani menemani Tuhan?”* (Puisi *“Minggu Pagi di Sebuah Puisi”*)

This sentence contains erotesis because it is in the form of a question that does not require a direct answer. This question is used to emphasize the social and moral state of humans which is full of fear, so that only a few people still dare to defend truth and humanity. Its effect reinforces the tragic and reflective atmosphere in the poem.

- (45) *“Bagaimana kalau kita gelut di kamar tidur?”* (Puisi *“Di Tengah Perjalanan”*)

This expression is erotesis because it is a rhetorical question that does not really ask for an answer. This question is used to emphasize the conflict and contradiction between the two characters. The author utilizes the question form to create a tense yet absurd atmosphere.

- (46) *“Cantikkah saya waktu bayi?”* (Puisi *“Topeng Bayi untuk Zela”*)

This sentence contains erotesis because the question is more of an emotional and reflective expression than one that truly needs an answer. The question shows a longing for childhood, innocence, and self-identity. The use of erotesis strengthens the touching and nostalgic atmosphere in the poem.

e. Parallelism

- (47) *“yang mencari-cari dan memintanya”* (Puisi *“Tubuh Pinjaman”*)

This sentence contains parallelism because it uses two parallel verb forms: "searching" (mencari-cari) and "requesting it" (memintanya). Both elements have the same grammatical pattern, creating a regular rhythm and emphasizing that no party truly cares about the body.

- (48) *“yang cuma warna, yang cuma kulit, yang cuma ilusi”* (Puisi *“Mei”*)

This expression includes parallelism because the author repeats the same phrase structure: "which is only..." (yang cuma...). This alignment of form strengthens the emphasis that the human body is only viewed from physical and illusory aspects. The effect creates a rhythmic impression while reinforcing the social critique in the poem.

f. Euphemism

- (49) *“Nenek sedang meninggal dunia.”* (Puisi *“Mudik”*)

This sentence contains euphemism because it uses a gentler expression to state death. The author chooses the phrase "passed away" (meninggal dunia) rather than a harsher or more direct word like "died" (mati). The use of this euphemism presents a polite, soft, and respectful impression toward the figure of the grandmother.

- (50) *“Tubuhmu hancur dan lebur dengan tubuh bumi”* (Puisi *“Mei”*)

This expression contains euphemism because the destruction of the body due to tragedy is described more poetically and gently through the phrase "merged with the body of the earth." The author does not convey death directly but uses a symbolic expression to soften the tragic and painful impression of the event.

g. Polysyndeton

- (51) *“yang serius maupun yang ringan.”* (Puisi *“Surat Malam untuk Paska”*)

This sentence contains polysyndeton because it uses the conjunction "as well as" (maupun) to connect two parallel elements: "the serious" and "the light." The use of this conjunction emphasizes that the character accepts various types of reading without distinguishing their level of seriousness. The effect creates a sense of completeness and thoroughness.

(52) *“yang cuma warna, yang cuma kulit, yang cuma ilusi.” (Puisi “Mei”)*

This expression contains polysyndeton because of the repetition of phrase elements in a sequential pattern. The repetition of "yang cuma" (which is only) serves to connect each part gradually, thereby strengthening the emphasis that the human body is only seen as something shallow and illusory. This style creates a rhythmic and dramatic effect in the poem.

4. Repetitive Figures of Speech

a. Epizeuxis

(53) *“senyum-senyum sendirian” (Puisi “Kisah Senja”)*

This expression contains the epizeuxis figure of speech because the word "smile" (senyum) is repeated directly in the form of reduplication. This repetition is used to emphasize the condition of the character who is constantly smiling to themselves in front of the mirror. The effect strengthens the quiet, peculiar, and reflective atmosphere in the poem.

b. Asyndeton

(54) *“merokok, minum kopi, onggang-onggang, baca koran” (Puisi “Kisah Senja”)*
(Puisi “Di Salon Kecantikan”)

This sentence contains the asyndeton figure of speech because several activities are arranged in a sequence without the use of conjunctions. The elements are only separated by commas, creating a fast-paced, dense, and cumulative impression. The use of asyndeton strengthens the depiction of the character's relaxed routine after dressing up and simultaneously presents a flowing atmosphere of life.

c. Anaphora

(55) *“Minggu pagi di sebuah puisi...” (Puisi “Minggu Pagi di Sebuah Puisi”)*

This expression contains the anaphora figure of speech because the phrase "Sunday morning in a poem" (Minggu pagi di sebuah puisi) is repeated at the beginning of several stanzas or sections of the poem. This repetition serves to emphasize the religious, tragic, and reflective atmosphere that is the core of the poem. Additionally, anaphora creates a poetic rhythm that strengthens thematic unity.

(56) *“Api sangat mencintaimu, Mei. Api...” (Puisi “Mei”)*

This sentence contains anaphora because the word "Fire" (Api) is repeated at the beginning of consecutive sentences. This repetition emphasizes the symbol of fire as a destructive force as well as a symbol of tragedy and suffering. This anaphora reinforces the emotional and dramatic atmosphere in the poem.

d. Assonance

(57) *“pelangi dalam botol cintanya bakal berganti menjadi kuntum-kuntum mawar-melati” (Puisi “Pacar kecilku”)*

This quote contains the assonance figure of speech because there is a dominant repetition of the vowel sounds /a/ and /u/ in the series of words “pelangi”, “bakal”, “berganti”, “kuntum-kuntum”, and “mawar-melati”. The repetition of these sounds creates a musical and soft effect, thereby strengthening the poetic, warm, and affectionate atmosphere in the poem. The repetitive rhythmic sound also makes the line feel more beautiful and emotional.

(58) *“hujan yang meracau sepanjang malam.” (Puisi “Surat Malam untuk Paska”)*

This quote uses the assonance figure of speech through the repetition of the vowel sound /a/ in the words “hujan”, “meracau”, “sepanjang”, and “malam”. The repetition of these vowel sounds produces a soft and lilting sound effect, matching the silent and melancholic night atmosphere in the poem. This assonance strengthens the emotional nuance and presents a gloomy and contemplative impression.

Functions of Language Style

Based on the data on the style of language found in the poetry collection *Baju Bulan: A Selected Poem* by Joko Pinurbo, the function of using style of language according to Roman Jakobson's theory can be grouped as follows.

1. Emotive Function

The emotive function is used to express feelings, emotions, sadness, anxiety, longing, and the inner experiences of the author or the character. In the poetry collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, the emotive function appears dominant because many poems present atmospheres of sadness, anxiety, loss, trauma, and reflections on death.

(1) *“Di kulkas masih ada gumpalan-gumpalan batukmu...”*

This quotation demonstrates the emotive function because it expresses the character's sense of loss and longing for someone who has passed away or left. The memory of “your cough” still stored in the refrigerator illustrates that the memory of that person remains deeply attached to the character's inner self.

(2) *“Tahu senja sudah menunggu...”*

The emotive function appears in the character's inner atmosphere, which is filled with anxiety and awareness of the passage of time. Twilight symbolizes the end of life or old age, thereby creating feelings of worry and melancholy.

(3) *“doa yang merahasiakan diri”*

This quotation demonstrates the emotive function through the expression of sadness and restrained inner feelings. Prayer is portrayed as if it hides secrets, thereby creating impressions of silence, loss, and unspoken emotional wounds.

(4) *“hujan yang meracau sepanjang malam”*

The emotive function can be seen in the atmosphere of anxiety and emotional turmoil projected through the rain. The word “meracau” (rambling incoherently) reflects a chaotic emotional condition filled with pressure and unrest.

(5) *“Api telah mengungkapkan rahasia cintanya”*

This quotation contains the emotive function because it presents pain, tragedy, and profound suffering. Fire becomes a symbol of tragic love as well as destruction, thereby strengthening the emotional atmosphere of the poem.

2. Conative Function

The conative function relates to efforts to influence, direct, or involve readers or interlocutors. In the poetry collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, the conative function appears through the use of commands, invitations, and rhetorical questions that provoke readers' responses.

(7) *“Tubuh, pergilah dengan damai...”*

This quotation contains the conative function because the character directly gives a command or invitation to the body to “go peacefully.” The expression demonstrates direct communication between the character and the body, as if the body were an interlocutor. The imperative sentence involves readers in an atmosphere of resignation and reflection on death.

(8) *“ziarah ke kamar mandi”*

This expression demonstrates the conative function because the word “ziarah” (pilgrimage) contains the meaning of invitation or encouragement to undertake an inner journey toward self-reflection. The bathroom is interpreted not only as a physical space but also as a reflective space that directs readers to think about spiritual experiences and human life.

(9) *“Setelah itu, perkosalah saya.”*

This quotation contains the conative function because it is a direct statement addressed to an interlocutor. The sentence possesses very strong emotional force, thereby provoking readers' attention and response. The expression reveals resignation, fear, and criticism of violence and the loss of humanity.

(10) *“Jangan keluarkan aku ke dunia yang ramai itu.”*

This sentence demonstrates the conative function because it contains a prohibition directed toward an interlocutor. The character attempts to influence another party not to take them out of the space considered safe. The prohibitive sentence strengthens the atmosphere of fear and rejection of the outside world, which is perceived as harsh and frightening.

3. Referential Function

The referential function relates to the delivery of information, depictions of conditions, social criticism, or the realities of life. In the poetry collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, the referential function appears in depictions of social conditions, poverty, violence, discrimination, and humanitarian tragedies.

(11) *“jerit tangis berkepanjangan”*

This quotation contains the referential function because it describes continuous suffering and sadness in the character's life. The expression provides information about the atmosphere of a home or life filled with misery and emotional conflict.

(12) *“celana yang paling pas dan pantas buat nampang di kuburan”*

This quotation demonstrates the referential function because it conveys criticism of human behavior that excessively prioritizes appearance, even in facing

death. The expression portrays the social reality of human obsession with self-image and social recognition.

(13) "*tubuh maya dan tubuh dusta*"

This sentence contains the referential function because it depicts the reality of human life filled with falsehood and hypocrisy. The poet conveys social criticism of people who often display false identities in social life.

(14) "*...celana yang paling pas... buat nampang di kuburan*"

This quotation contains the referential function because it portrays the absurdity of human behavior in still thinking about appearance in death. The poet presents an image of social life full of pretense and image-making.

(15) "*Sudah tiga puluh tahun...*"

This expression demonstrates the referential function because it provides information about the long separation or search of the character for their father. The quotation portrays the reality of distant family relationships filled with emotional alienation.

4. Poetic Function

The poetic function is related to the beauty of language, musicality, rhythm, and the creativity of using figures of speech. In the poetry collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, the poetic function becomes the most dominant function because the poems frequently employ metaphors, personification, repetition, assonance, and parallelism to create beauty in sound and meaning.

(16) "*botol-botol waktu*"

This quotation contains a poetic function because it uses a beautiful and imaginative metaphor. Time is described as if it could be stored in bottles, thus creating a poetic impression of memories and the past that are tightly preserved in the character's life.

(17) "*langit di dalam cermin berangsur luruh*"

The poetic function appears through the use of metaphor that creates a beautiful and melancholic visual image. The "falling" sky presents an aesthetic atmosphere of aging, loss, and the transience of life.

(18) "*topeng bayi yang cantik*"

This quotation shows a poetic function because it presents beautiful symbols and metaphors regarding human identity and innocence. The use of the word "topeng" creates deep meaning while strengthening the aesthetic value of the poem.

(19) "*Kau mandi api*"

The poetic function is seen in the use of a dramatic and touching metaphor. The activity of "bathing," which is usually calming, is combined with "fire," producing an expression that is strong both imaginatively and emotionally.

(20) "*Kepalamu berambutkan kata-kata.*"

This quotation contains a poetic function because it uses a creative metaphor describing the character's mind as being filled with language and imagination. The expression presents beauty of meaning as well as an artistic effect in the poem.

5. Phatic Function

The phatic function is related to efforts to build emotional relationships and

communication between the writer and the reader. In the poetry collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, the phatic function appears when the poet creates emotional closeness, tension, or direct reader involvement through greetings, questions, and certain repetitions.

(21) “*Selamat ngorok*”

This quotation contains a phatic function because it is used as a form of greeting and direct communication between the character and the interlocutor. The greeting “selamat” creates a sense of emotional closeness, although it is delivered in a tone of satire and bitter humor. The phatic function appears in the poet’s effort to build interaction that makes readers feel the atmosphere of the relationship between the characters.

(22) “*Hai, bajingan kita pulang!*”

This sentence shows a phatic function because it begins with the greeting “Hai,” which aims to open communication and attract the interlocutor’s attention. Although it uses harsh words, the expression creates strong emotional closeness and shows an intimate relationship amid a tragic atmosphere. The poet successfully builds the reader’s emotional involvement through a harsh yet meaningful greeting.

(23) “*Siapa masih berani menemani Tuhan?*”

This quotation contains a phatic function because it takes the form of a rhetorical question that directly involves readers in moral and humanitarian reflection. The question creates a communicative relationship between the poet and the reader, encouraging readers to contemplate the answer inwardly.

(24) “*Bagaimana kalau kita gelut di kamar tidur?*”

This sentence shows a phatic function because it is both an invitation and a question that builds direct interaction between the character and the interlocutor. The interrogative form makes readers involved in the atmosphere of conflict, tension, and dialogue constructed in the poem.

(25) “*Minggu pagi di sebuah puisi...*”

This quotation contains a phatic function because the repetition of the phrase creates a recurring emotional relationship between the poet and the reader. The repetition keeps readers connected to the religious, reflective, and tragic atmosphere that forms the core of the poem. The phatic function appears in the author’s success in maintaining readers’ attention and involvement through the repetition.

6. Metalinguistic Function

The metalinguistic function is related to language that explains language, symbols, or certain meanings. In the poetry collection *Baju Bulan: Seuntai Puisi Pilihan* by Joko Pinurbo, the metalinguistic function appears in the use of symbols, religious terms, and reflective expressions that contain deep meanings regarding language, identity, and human life.

(26) “*Kepalamu berambutkan kata-kata.*”

This quotation contains a metalinguistic function because it uses language to explain the relationship between humans and words and language itself. Hair is metaphorized as “words” filling the character’s head, showing that human thought is shaped by language, reading, and imagination. This expression presents a reflective meaning regarding the function of language in human life.

(27) “Bukan kau yang membaca kami, tapi kami yang membaca kau.”

This quotation shows a metalinguistic function because it discusses the activity of reading and the relationship between readers and texts. Books or reading materials are described as if they are capable of “reading” humans, so language is used to reflect on the function of language and meaning in the reading process. This expression shows that literary texts are not only understood by readers, but are also capable of revealing the personality and experiences of their readers.

(28) “*yang di dalam cermin*”

This expression contains a metalinguistic function because it uses the symbol of the “mirror” to explain human identity and self-reflection. Referring to the character through this symbolic expression shows that language is used to construct meaning about the self, reflection, and human inner reality.

(29) “*ke detik penciptaan*”

This quotation shows a metalinguistic function because it contains religious and philosophical symbols regarding the origin of human life. Language is used to present profound meanings about creation, existence, and the relationship between humans and God.

(30) “waktu bayi dulu”

This expression contains a metalinguistic function because it refers to symbols of innocence, purity, and the beginning of human life. Language is used not merely to refer to childhood, but also to present reflective meanings regarding identity and the journey of human life.

CONCLUSION

Based on the analysis and discussion of the figurative language and its function in Joko Pinurbo's poetry collection *Baju Bulan: A Selected Poem*, several conclusions can be drawn.

First, 85 figurative language data were found, consisting of 20 types. The most dominant figurative language was metaphor (13 items), followed by personification (10 items), irony and paradox (eight items each), and metonymy (six items). Meanwhile, other figurative language devices such as simile, hyperbole, antithesis, parallelism, allusion, eroticism, satire, sarcasm, euphemism, polysyndeton, epizeukis, asyndone, anaphora, assonance, and antonomasia appeared in smaller numbers. The dominance of metaphor and personification indicates that Joko Pinurbo's poems rely heavily on figurative language to construct imagination, symbolism, and depth of meaning.

Second, 67 figures of figurative language function were found in the poetry collection, divided into six linguistic functions according to Roman Jakobson: emotive, conative, referential, poetic, phatic, and metalinguistic. The most dominant function was the poetic function (20 figures), followed by the emotive function (16 figures), and the referential function (13 figures). This indicates that poetry not only emphasizes the beauty of language but is also powerful in expressing emotions, depicting social realities, and conveying philosophical reflections.

Third, overall, it can be concluded that the poetry collection *Baju Bulan: A Selected Poem* by Joko Pinurbo possesses a high stylistic richness. The use of various figurative language functions not only as aesthetic decoration but also as a

means to convey social criticism, inner experiences, the ironies of life, and reflections on human existence. Thus, these poems possess both strong depth of meaning and high aesthetic value.

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