

IMPLICATION OF IMAGES AND LAYERS OF MEANING IN E-POETRY “EDRUS POETRY COLLECTION”

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Abstract

This study described the implications of imagery and strata of meaning layers in the E-Poetry "Edrus Poetry Collection." Concentration or condensation of all language strengths combined in an integrated manner in the E-Poetry "Edrus Poetry Collection." This study used a qualitative descriptive method. The data source is from a collection of poems published in March 2020 by Farha Pustaka publisher. The data collection technique used is reading, listening, and taking notes (snippet) techniques. The study techniques include: (i) data identification, (ii) data reduction, (iii) data classification according to problem formulation, and (iv) inductive data analysis. The research data are 17 poems from 67 poems in the poetry collection. The results show that in e-poetry, there are images of visual, hearing, touch, and motion. Visual images dominate imagery. In the analysis of the strata of the meaning layer, there is the use of figurative language, imagery, and figures of speech in poetry that can expand the meaning and add to the poem's beauty. Edrus' collection of poems described the imagery and layers of meaning that can enrich the interpretation in the poem.

Keywords: *implication, imagery, a layer of meaning, collection of poetry*

INTRODUCTION

Literary works can be said as an art form using language media. Nurgiyantoro (2010: 272) reveals that language is one of the most important literary works. Bypassing a poem, a reflection has been created that contains a message or description of certain atmospheres, both physically and mentally. In line with the opinion of McCaulay and Hudson, Aminuddin (1987:134) poetry is a literary product that uses words as a delivery medium to produce illusions and imagination.

Poetry is an imaginative literary work. This literary work was created based on deep reflection to be understood, enjoyed, and inspired by the reader. Language in

poetry is connotative because it uses many figurative and symbolic meanings (figurative of speech/*majas*).

If this is viewed from a linguistic perspective, poetry can be seen as a discourse that utilizes the potentials of language to express poetic means (beauty). Furthermore, poetry is dissected in linguistic studies, which aim to examine specific aspects of language use in literary works in the form of stylistics.

Stylistics intends to explain the function of beauty in the use of certain linguistic forms, starting from aspects of sound, lexical, structure, figurative language, rhetorical meanings to graphology. In addition, stylistic studies also aim to determine if the author uses linguistic signs to obtain special effects (Nurgiyantoro, 2014: 75-76). Stylistics is a study that discusses style in line with Ratna's view (2009:167). Style concerns the use of language. In this case, literature is considered the main source of data, and the latest developments in the literature show that style is limited in the analysis of poetry. It is poetry with a distinctive use of language because the style shown exists and is used in everyday life.

A similar study has been carried out by Susandiati, S. (2019), with the results showing that one characteristic of Chairil Anwar's poetry is the strength in the choice of words. Every word he created can create a strong imagination, and evoke different impressions, liven up the atmosphere with vivid images to radiate a deep sense of emotion for the audience. Concerning imagery in poetry, it has also been studied by Kristiana, E., & Setiawan, H. (2021). The results found include: (i) visual images, (ii) auditory images, (iii) motion images, (iv) tactile images, and (v) olfactory images. Both previous studies have analyzed word choice and imagery. This is certainly different from the object of research conducted in the E-Poetry "Edrus Poetry Collection." Concentration or condensation of all the power of language in the E-Poetry "Edrus Poetry Collection" can be illustrated through the implications of images and strata of meaning layers. The two images are combined in an integrated manner. Because of this, this research entitled Implication of Imagery and Layers of Meaning in E-Poetry "Edrus Poetry Collection" needs to be done.

LITERATURE REVIEW

How to enjoy literary works in the form of poetry can be done through stylistic studies. Stylistics is the study of the language style of a literary work. As Zhang's opinion (quoting Lodge's opinion, 1966) that to bridge the appreciation of literary works with language, a study known as the study of language style is needed (Zhang, 2010: 155). Stylistics study language style, word choice, and language use in literature (Mills, 1995:3; Verdonk, 2002:4; Endraswara, 2003:72).

Analysis of literary language requires special analysis such as stylistics as a theory that specifically analyzes the language of literary texts. A stylistic study is a form of study that uses an objective approach because, in terms of the target of the stylistic research, it is a study that focuses on the form of using the sign system in literary works.

Thus, stylistics is a science that examines the use of language and style in literary works (Tuloli, 2000:6; Sudjiman, 1990:75; Musthafa, 2008:51).

As a field of applied linguistics, Stylistics, in the extended sense, is a way to express the theory and methodology of formal analysis of a literary text. In a restricted manner, applied linguistics is specifically linked to the field of language education (Satoto, 1995: 36). The implications of stylistic studies in poetry can be in the form of images of objects or events, (2) ideas, (3) content units, and (4) ideology contained in its literary works (Aminuddin, 1995: 46). Language in poetry can present a wealth of meaning, create endless mysteries, and cause an emotional effect for the reader or listener, a certain image and atmosphere.

Imagery is the use of words and expressions that can evoke sensory responses. Imagery refers to mental reproduction. Abrams; Kenny in Nurgiyantoro (2012:276) imagery is a collection of images used to write objects and the quality of sensory responses used in literary works, both with literal and figurative descriptions. The five types of imagery are visual (visual), auditory (auditory), motion (kinesthetic), tactile (thermal), and olfactory (olfactory) images (Nurgiyantoro, 2014: 277-283).

METHOD

This study used a qualitative descriptive method. The results obtained in this study contain a description of the data from the E-Poetry "Edrus Poetry Collection" in the form of primary data and secondary data. The primary data are quotes from E-Poetry "Edrus Poetry Collection." Secondary data is sourced from journal articles, research reports, and books related to research. The source of the data in this research is E-Poetry "Edrus Poetry Collection." This collection of poems was published in March 2020 by Farha Pustaka publisher. The research data were 17 pieces of poetry from 67 poems in the collection of poems. The data collection technique was reading, listening, and recording (snippet) techniques. This technique requires the researcher as the key instrument to read, listen, record carefully, direct, and thoroughly to the data source.

On the other hand, the library technique suggests taking data from written sources by the researcher as the key instrument and the context that supports it. The study techniques include: (i) data identification, (ii) data reduction, (iii) data classification according to problem formulation, and (iv) inductive data analysis. The data analysis technique using the concept of data analysis by Miles and Huberman (1992:16) consists of three streams of activities that occur simultaneously: data reduction, data presentation, and conclusion drawing.

RESULT AND DISCUSSION

This study used the Kupu Si Edrus' book and E-Poetry "Edrus' Poetry Collection."

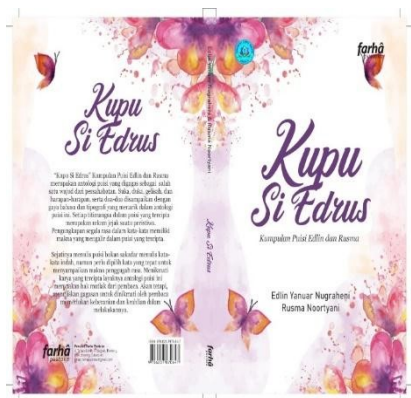


Image 1



Image 2

The following is an analysis of 17 poems based on imagery and strata of meaning layers.

Title : Paduan Bayangan
Author : Rusma Noortyani

Suatu menyatu dengan lintasan
Mengintip, menatap, mengelak dalam
benak
tertatih perlahan saat selaras
persis bayangan yang terlupakan

aku, kita tau lekatnya isi bayangan
Bahkan berlandas sempurna
tidak disadarikah?

Sandaran terikat setiap langkah
Setiap gerak walau tidak bersuara
Teriris menyayat jika terbelah
Tapi dapat seirama saat mewarnai lintasan
Inilah bayangan

Landasan ini
Akhir jalan
Awal jalan

Persimpangan jalan

Biarkanlah
Tangan, Kaki ikuti bayangan
Agar sumringah

Image 3

Title : Akhiri Malam
Author : Rusma Noortyani

Adanya penilaian
Siang Malam
Matahari Bulan
Terang Gelap
Manis Pahit

Penilaian malam ini tumbuhkan ragu
Seindah yang dimiliki
Seburuk perlakuanmu

Apakah terkadang akhiri malam dengan
indah?
Apakah terkadang akhiri malam dengan
sinaran?

Tapi malam ini
waktu akhir yang hampa
Suasana gelap tidak ada secercah

Nikmati dengan belunggu
Temani bisikan cahaya dari kejauhan
Jawaban akhiri malam

Image 4

Title : Kertasku Mengerti
Author : Rusma Noortyani

Gema menggebu
Pulanglah kertas yang mengerti
Seluruh isi benak hati dan otakku
Mata dan batinku

Mata kertas tidak hilang daya
Goresan kertas dipaksa terbuka
Remukan kertas menjadi kenangan

Kertasku mengerti
Arah isi dalam
Tercatat ketika menyatu
Terurai ketika melebur

Tumpukan ini bukan satu-satu
Satu-satu ini bukan tumpukan
Mengertilah...

Image 5

1. Paduan Bayangan

In this poem, the poet used the imagery of sight and motion. The poet presents a wishful image to the reader who seems to peek and stare at a shadow. A sticky and black shadow that guides the road until it ends at the crossroads. The reader appears to be given an experience in the senses of how anxious he is when he sees a crossroads. This poem contains the image of motion shown in a line that wobbles slowly in tune,

and the backrest is tied every step of the way. The limping diction gives the reader a wishful picture of how the limping motion is like almost giving up but still moving on, how were the wishful pictures shown at each step on the tied backrest. Dictions that strengthen this image will evoke the reader's experience related to the sense of sight.

The analysis of layers of meaning in this poem can be observed through a series of lines. In this poem, the poet's shadow diction contains a figurative sense that is interpreted as regret in the past in the author's interpretation. As stated by Nurgiyantoro (2019: 351), words are the main bearer of meaning and, at the same time, provide color for the beauty of a poem. An analogy of a shadow that is always behind and always follows wherever humans go. If this is observed as a whole, line after line of this poem is like layers of skin, in which each layer opens up the wounds and regrets the "I" character in this poem. The "I" character and other people may feel the same way, so the diction "WE" is written. In the fourth stanza of this poem, it is illustrated how a separation will occur. The diction 'crossroads' is used to refer to two different destinations and directions if it used to be in rhythm until finally, you have to go to the chosen path, each accompanied by a shadow.

2. Akhir Malam

In this poem, the poet uses visual and auditory imagery. In the lines in this poem, the poet presents a wishful image to the reader who seems to feel his sensory experience of the atmosphere of a dark night and a day filled with light. How the "I" character with his doubts and sorrows is shackled in a dark atmosphere. The reader will interpret the imagery presented line by line in this poem according to each individual's experience. Wellek and Warren (in Susilastri, 2020: 91) suggest that from the many experiences to limit poetry, both authors, readers, and collective readers, poetry is only a potential cause of experience. Apart from visual images, there are also auditory images. This can be observed through the fifteenth array, accompanying the whisper of light from a distance. The poet seems to present the sensory experience of the whispers to the ears of the reader. Although in the context of this sentence, it is figurative language that does not show the true meaning of whispering.

The analysis of layers of meaning in this poem seems to peel diction by diction in the lines. The first stanza of this poem begins with the use of a comparative figure of speech. It is comparing two different or opposite things such as day-night, sun-moon, light-dark, and sweet-bitter. The seventh and eighth lines also contain comparative figures of speech. Beauty and ugliness are aligned to appreciate the differences that make the "I" character feel doubtful and indecisive. More and more, the lines in this poem present questions about the doubts of the "I" character. However, in the last two stanzas, the poet hints at the chosen answer in doubt. An array of dark atmospheres without a glimmer appears to strengthen the notion that the choice that ultimately becomes the answer is the only choice. No glimmer can be interpreted as the loss or dim hope of the "I" character so that darkness surrounds him. In the fifteenth line, there is a personification figure of speech in the array accompanied by light whispers from a

distance. In this line, the poet compares the human attitude towards inanimate objects as a whispering light. Whispering, which is an attitude that humans do, is then described as being done by light. The use of the figure of speech in poetry aims to add beauty to the poetry.

3. Kertasku Mengerti

This poem used auditory imagery to build the reader's sensory experience in interpreting poetry. In the first line, there is an array of passionate echoes that evoke the reader's sensory experience. They could hear an echo or reflection of a sound that sounded passionate. So it's like there is a sound that is so passionate and repeatedly heard that it echoes. In the poem's context, voice can be interpreted as the voice of the heart, the mind, and voices that call for the feelings of the "I" character.

In analyzing the layers of meaning in this poem, based on the reader's interpretation as the researcher, the paper diction used in this poem refers to the denotative meaning. The paper in this poem can be analogized as a friend who can accommodate and understand all the feelings of the "I" character. This is also reinforced in the statements in the second and third lines, go home the paper that understands // all the contents of my heart and brain. Sheet after sheet of paper carves memories and feelings. Pile up and make living witnesses of the spilled feelings. So the pile of paper after paper is not just ordinary paper. The paper in this poem is like a sheet that stores memories, feelings, and witnesses to the life of the "I" character.

Title : KEDATANGANMU
Author : Rusma Noortyani

Sound ▶ ■

Satu syarat tapi tanpa syarat
Tanda itu kini datang
Meyakinkanmu
Pandangan yang manis
Senyuman yang tajam

Akankah ini harus pergi?

Padahal saat ini kedatangamu ku nanti

Sungguh nafasku tak terhenti
Jiwaku lirik
Hadirmu membungkamku
Ragaku tak ragu

Title : Imajiner
Author : Rusma Noortyani

Sound ▶ ■

Imajiner
Jadilah angan-angan rela bertarung
sebagai satuan permainan

Imajiner
Bukan yang sebenarnya
sehingga tak sedikitpun takut
Baik setia menemaniku

Imajiner
Aliran darah tak tampak
Walau membara di jiwaku

Imajiner
Ketidakpastian korbankan waktuku
Ketidakpastian korbankan senyumku
Ketidakpastian korbankan hartaku
Ketidakpastian korbankan tangisku
Ketidakpastian korbankan jiwa dan ragaku

Imajiner
Ku terjaga

Title : Rasa berjejak
Author : Rusma Noortyani

Sound ▶ ■

Bulan berjejak
Terlintas bersama sekumpulan burung sore
itu
Langit berjejak
Tersengat senja yang perlahan memudar
Malam berjejak
Tertelan rintihan sepi

Rasa berjejak
Terbang pergi, datang hinggap, dan berlalu

Aku tertegun berjejak bahkan semakin
memudar
Tak terlihat meski berjejak

4. KEDATANGANMU

In this poem, the poet uses visual imagery to strengthen the reader's imagination. For example, in the fourth and fifth lines, namely a sweet look / sharp smile, the poet uses visual imagery so that it seems as if the reader can also see how a sweet look and a brilliant smile are. If you look closely, these two arrays swap adjectives

for each other. Normally, a view can be seen sharply. This means that the eye seems careful and highlights something with a fixed and focused.

On the other hand, a beautiful smile is usually written as a sweet smile. Sweet does not mean sweet sugar, but the sweetness that describes beauty. However, the poet trades these two qualities by expressing an otherwise sweet look and a brilliant smile.

The layers of meaning can be seen from the series of lines in this poem that express a belief. The belief of the "I" character awaits the arrival of someone waiting for it. His eyes and smile always make me addicted. Don't want to say go and stop. As the question asked in the sixth line, will this have to go away? The arrival of someone who has been waiting for and believed in. The full confidence that the "I" character had: keep him alive. Living on self-confidence, as it is in the line, my breath really doesn't stop. The belief that is empowered by someone's arrival, which leaves no gaps in doubt. This makes the "I" character have no doubts.

5. Imajiner

This poem's "imaginary" diction is a figure of speech that can be interpreted as a fantasy. It is a thing vague and not obvious. Santoso (2016) reveals that figurative language supports the aesthetic goals of writing work as a work of art. This poem contains visual images that lead the reader to build a fantasy picture of looking at a pseudo and almost invisible to the eye. False imagining ultimately gives a sense of disappointment. The lines in the first stanza of this poem seem to describe the hope that is built on sincerity. However, like anything else, the hope was finally met with disappointment. Many things have been sacrificed, but the imagination that is created does not turn into reality. This can be seen in the array Uncertainty sacrifices my time // Uncertainty sacrifices my smile // Uncertainty sacrifices my treasure // Uncertainty sacrifices my tears // Uncertainty sacrifices my body and soul. This poem also shows the presence of repetition or repetition of the figure of speech. In the tenth and eleventh lines, there is an imaginary diction repetition. This repetition reinforces and reaffirms the position of imaginary diction in this poem. In the twelfth to the sixteenth array, there is also a loop. This time the repetition of the sentence seems to reaffirm how disappointed my character feels over the uncertainty that has sacrificed time, smiles, wealth, tears, soul, and body. So overall this poem is an expression of someone's disappointment with a pseudo thing, maybe, in this case, someone who was present and stopped by to give hope but only ended in disappointment.

6. Rasa Berjejak

This poem contains visual and auditory images that are built through diction after diction in the lines. In the first to fifth lines, it is as if the reader is presented with a wishful picture of being able to gaze, observing how the moon, a flock of birds, the twilight in the sky, and the night slowly trailing off. How the atmosphere built by the poet through these images can stimulate the reader's sense of sight to seem to be able to feel and see what is actually invisible. In addition, there is also an auditory image in the sixth line, swallowed by a silent moan. In this line, the groaning diction builds an image

in the reader's imagination of how a heartbreaking voice emits sadness seems to be heard. The moaning diction in this poem can also be an outpouring of feelings about how loneliness has groaned. Even a quiet thing like silence can sing its moans in sadness.

In analyzing the layers of meaning in this poem, it is clear that the dominant diction that appears is the trailing diction. It also shows the figure of speech repetition contained in the poetry. Alamsyah (2020: 19) suggests that the attractiveness of a poem is seen based on the poet's knowledge in using the figure of speech, thus causing the reader to desire to read and interpret the meaning based on the content of the poem. The repetition pattern in the first, third, fifth, and seventh lines brings up a lot of trailing diction.

Trailing diction in this poem is figurative language. Trailing can be interpreted as something that leaves a trace. Something that, when left, leaves a mark. The traces left behind will leave a mark that can also be directed as a memory. However, in the seventh, eighth, and ninth lines, the interpretation is referred to as a feeling that initially remains but fades. The poet describes how the feeling comes and goes at will in the array of flying away, coming alighting, and passing. Yet, there is a hope that is built and awaited for it. Until finally, in the line, I was stunned; the tracks were even fading; the character "I" eventually fell silent and realized that the hope that had been built and pinned was now slowly disappearing and vanishing. Things that were initially traced or scarred are now starting to be seen again.

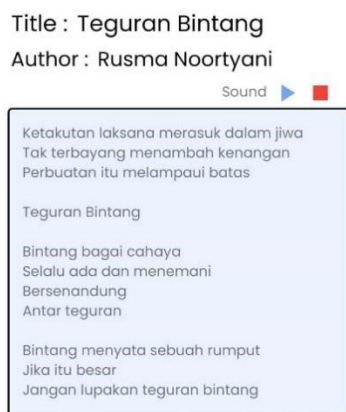


Image 9

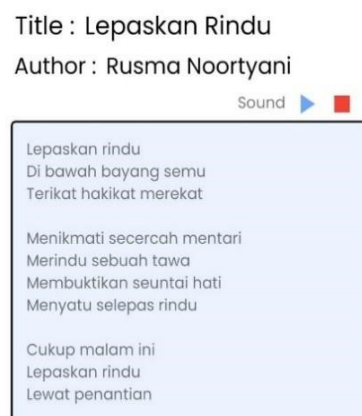


Image 10

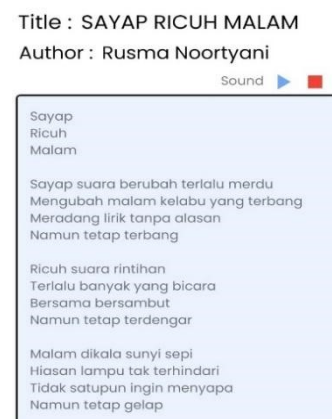


Image 11

7. Teguran Bintang

This poem contains visual and auditory images. In the fifth line, the poet likens the star to alight. The reader will then evoke his sensory experience to seem to be able to see how a star emits light. In addition to shining, the star is also humming. Senandung means singing or the strains of a soft-voiced song (KBBI). In the second stanza, the poet analogizes the warning from the stars to a hum. The poet presents a wishful image to the reader as if he could hear the rebuke in soft voices. In the analysis of layers of

meaning, it can be observed that star diction is a metaphor for something high, majestic, emitting light (hope), and always accompanying idioms wherever they are. Poets can use stars to describe the existence of God. God, the highest, emits light that can be interpreted as hope and grace but also gives rebuke. God's rebuke to stop the wrong steps taken by the "I" character. The third line reinforces this, and the deed is transgressing. So God's warning becomes a sign in awakening his people to things that should not be done or carried out. In the last stanza, the character "I" finally realizes that the warning is not to be heeded but to wake him up at a point to stop. This poem also contains the comparative figure of speech. In the fifth line, the stars are like light; the poet compares a star to a light.

Real stars emit light. This makes the poet compare the star with light because the star will look like a radiating light when viewed far from the earth. Hidayat (in Yono, 2017:201) suggests that figures of speech can make literary works more interesting and livelier.

8. Lepaskan Rindu

This poem contains visual imagery. In the fourth line, enjoying a glimmer of the sun, the glimmer diction refers to the radiance or light of the sun. In this line, the poet evokes and stimulates the sense of sight, as if able to give the reader a wishful picture to see a little sunlight.

Layers of meaning in this poem can be observed line by line. In the first to third lines, the poet expresses his longing for someone. Longing that has been buried for so long and wants to be released quickly. However, in the second line, the poet realizes that this longing falls on a pseudo person. The pseudo in this array can be interpreted as someone uncertain in terms of his existence or his relationship with the "I" character.

This uncertainty then binds the "I" character, binding and has been bound so strongly. In the fourth to seventh lines, the poet releases his longing. Missing a laugh, longing for a meeting to be together and miss each other. Finally, the poet limits himself to enthusiasm in the last three lines, namely the eighth to tenth lines. Only tonight, the character "I" releases longing for someone who is false and rests on an expectation.

9. Sayap Ricuh Malam

This poem contains auditory and visual images. The image of hearing is depicted in several lines of this poem. In the fourth line, the poet writes down the sound made by the wings, which were originally chaotic and then turned into a very melodious voice. In the eighth line, the poet again describes how the sounds of chaos are raised in groaning. In this section, the reader seems to hear how the moaning sounds are noisy and disturbing. In the ninth and tenth lines, the poet describes how the voices of many people calling each other can be heard. Visual imagery is also contained in this poem. In the thirteenth to fifteenth lines, the poet evokes an image of the reader's imagination as if he could see a lamp decoration that is there but does not give light. Only darkness remains from the lamp decorations that are reluctant to greet.

This poem contains layers of meaning that can be interpreted through a series of lines. This poem can be interpreted as an expression of loneliness. The loneliness that even with a loud voice cannot get rid of the feeling of silence. There is restlessness in line after line in this poem. There is an anxiety that cannot be shed and seems unable to be redeemed by the crowd. In the fifth line, the poet uses gray night diction. Gray is a metaphor for sadness. The original "me" character was on a sad night. A moment's calm was obtained when he heard the wings of the voice turning melodious. However, the calm was only temporary before it finally had to return to darkness. The dark diction used by the poet can be interpreted as a loss of hope. The anxiety and sadness that surround the "I" character make him face loneliness. The loneliness that finally makes despair, darkness surrounds, and hope begins to leave. This poem uses a lot of connotative meanings and metaphors in each line.

Title : BEBAN BERATKU

Author : Rusma Noortyani

Sound ▶ ■

Lelah hati Lelah jiwa
Lelah raga Lelah jantung

Beban di pundakku
Menyatu dengan beban di badanku
Melintang pada hasratku
Ingin keluar dari beban beratku
Tampak tertutup oleh mataku kenapa
selalu membuat luka

Jiwaku seakan hendak melayang terbang
Ragaku serasa hendak merampas pergi
Pelan perlahan menikmati kehidupan
Siapa yang menjadi beban beratku?

Title : MENATAP BAYANGAN

Author : Rusma Noortyani

Sound ▶ ■

Cermin diri terpampang panjang
Taka da yang tersembunyi
Tampak
Jelas
Terlihat

Namun, ku sadari itu
Bagai bayangan semu

Adakalanya ku tersentuh
Jatuh dan tersungkur
Secercah bayangan

Cermin itu
Menatap bayangan
Mata hingga badanku

Title : AKSARA DIRI

Author : Rusma Noortyani

Sound ▶ ■

Tepisan sepi membaca
Mengisahkan hanyut yang menemani
Di antara segelintir tamuan pagi
Terimakasih suara yang menderu

Suara angin pun menyerah
Pagi hari menghampiri
Sinar matahari berangsur tampak
Jiwaku semangat
memenuhi tempat ku berada

Tinta aksaraku menembus tanpa batas

Ku simak dari dekat
Awan dan udara pagi semakin sejuk
sampaikan isyarat yang indah

Aksara diri masih berkulat
Sembari serasa tadahan tanganku
Cekatan tersebut yang ku rasakan
Ku tau jiwa ini harus kenal aksara diri

10. Beban Beratku

This poem contains visual imagery. In the seventh line, it seems closed by my eyes why it always makes the poet's wound give the impression that the reader can feel how eyes can't see everything that happens. This line is a symbolic line that actually describes the anxiety of the "I" character, who cannot realize and see what and who is the real burden. Overall, this poem is still dominated by the use of dictions that have a denotative meaning. As in the title, my burden is heavy; this title does show the burden in the mind of the "me" character that feels so difficult. Implied frustration is depicted in line after line. There are many options to give up and feel tired. The burden that burdens the soul, body, and mind of the "I" character makes him always want to go and release his heavy burden. This is illustrated in the sixth line, wanting to get out of my heavy burden. However, this desire can always be quelled, even though the heart, body, and mind can hardly take it anymore. This is a heavy burden borne by the "I" character. A burden will always weigh him down and close his eyes to all wounds.

11. Menatap Bayangan

When reading the title of this poem, it is clear that this poem contains visual images. Staring at the shadow, diction staring has almost the same meaning as seeing,

gazing, observing, and looking. All of these dictions refer to activities using the sense of sight to see something. Likewise, in this poem, the poet uses visual imagery to stimulate the reader's sense of sight to seem to be able to see shadows. In the first to fifth lines, this poem describes that nothing is invisible in front of the mirror. It is very visible, clear, and visible. In the analysis of layers of meaning, it can be seen that this poem can be interpreted through the fabric of line by line. The poet chooses shadow diction to express his feelings.

Furthermore, this shadow then transforms into a false shadow. The pseudo-shadow in this poem can be interpreted as something false or not real. The falsehood that the "I" character has realized often keeps him lulled. However, in the end, this falsehood made him fall and fall, as reality hit him. The falsehood intended in this poem can be interpreted as hope or happiness. However, in fact, the hope and happiness that is awaited now are only false. This poem also contains the figure of speech personification in the eleventh and twelfth lines. In these two arrays, the mirror as an inanimate object is depicted as if it can stare at the image.

12. Aksara Diri

This poem contains images of hearing, sight, and touch. In the fourth line, namely enjoying the roaring sound, the poet tries to evoke the experience of the reader's senses as if they can enjoy the sound that is heard. Continued in the fifth line, the sound of the wind gives up, and the poet again gives a wishful picture to the reader as if he could hear the sound of the wind. However, the meaning in this array actually shows that the sound of the heard wind actually loses. It cannot be heard aloud, more than a roaring sound. The auditory imagery contained in this poem attempts to build the atmosphere in the poem. Apart from auditory images, there are visual images as well. This image can be observed in the morning array approaching // the sun's rays gradually appear.

The poet gives a wishful picture to evoke the reader's experience as if he could see the morning starting to come and revealing the sun's rays. Next, the atmosphere was originally dark and gradually lightened. The last is the tactile image in the twelfth array, namely clouds, and the morning air is getting cooler. In this line, the poet presents an image of wishful thinking as if the reader can feel the cool morning air.

In the layers of meaning in this poem, it can be seen that line after line brings the character "I" to be able to get up and be enthusiastic about starting the day. In the first to fifth lines, the poet describes how loneliness has accompanied him for a long time. This loneliness has led him to drift in it. Despite the roaring noises, even the sound of the wind had given up. Only loneliness remains. However, in the sixth to ninth lines, the present spirit feels accompanied by sunlight in the morning. The morning light brings new enthusiasm and hopes back. One of the dictions that appear in this poem is self-literacy. Based on the researcher's interpretation, self-literacy can be interpreted as the ability to read oneself.

Reading yourself in this context is to be able to measure your ability to do something. The spirit and persistence that is owned make the character "I" try to do many things. As seen in the ink array, my character penetrates without limits. The enthusiasm and persistence that are obtained make the character "I" feel a beautiful new hope. The array of clouds and the morning air is getting cooler // convey a beautiful sign. However, among the many activities and things to do, the character "I" must again know and understand the character of the self. So the character "I" can understand and read himself to be able to measure his ability. This poem also contains a personification figure of speech as in the morning line approaching.

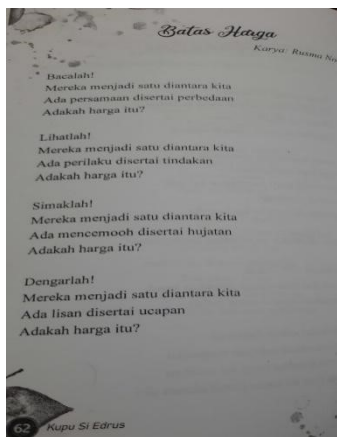


Image 15



Image 16

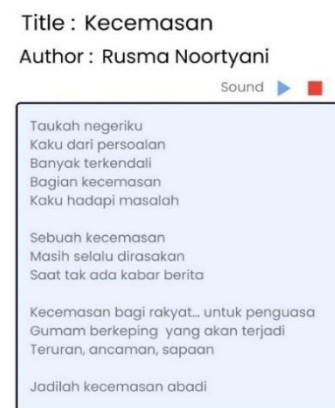


Image 17

13. Batas Harga

This poem contains visual and auditory images. In the first and fifth lines, there is a command sentence accompanied by an exclamation mark. The "I" character seems to give orders to read and see the similarities and differences in their behavior. In these lines, the poet tries to evoke an image of the reader's imagination through the sense of sight. The "I" character asks to understand more by seeing how their actual attitudes are both different. In the thirteenth and fifteenth lines, the poet asks to be heard. Hearing their speech is always accompanied by speech. In these lines, the poet tries to stimulate the imagination to listen to the words from their mouths.

What seems dominant in this poem is the repetition of the line by line. This poem uses repetition. There is a looping pattern, and even some of the same arrays are repeated as if they were one of us // is there a price for that? In the array, they become one of us and can be interpreted that they are part of us. It can be said that they are the same as us. This poem is like expressing a rebuke or warning.

Some dictions are marked with exclamation points to give more emphasis. So the "I" character is like asking to understand and understand that they are already the same as us. However, something different happened, namely the price to be paid. The array "is there a price for that?" is repeated several times in this poem. This is because price

refers to something of value. So this question sentence is like asking whether those who are the same as us also have that valuable thing? Aren't we the same as them, but is there also a price to be paid by them? Questions like these are the ones that arise and are like being asked in the mind of the "I" character in this poem. But, in Riffaterre (in Pradopo, 2012:12), there is one thing that remains in poetry, the poem states something indirectly, namely saying one thing and meaning another.

14. Sayap Ibu

This poem contains visual imagery. In the first line, always smiling, my dear mother, the poet uses a visual image. This image makes the reader seem to be able to see the mother's sincere smile. If observed in line by line, the majority of this poem uses language with true meaning. The dictions used are words that have a denotative sense. So this poem is like a series of stories written by the poet as a compliment to the mother figure. A figure of a strong mother despite having to live a hard life. A mother who always tries to make her children happy and always prays. The title of this poem is mother's wings. In some lines, this diction is also repeated as a form of emphasis. In this poem, the mother's wings can be interpreted as a symbol of the mother figure, which is described as an angel with wings. All goodness and happiness always accompany. A mother who is so strong, great, and loves her children like an angel.

15. Kecemasan

This poem contains auditory imagery. In the tenth and eleventh lines, namely muttering in pieces that will occur // reprimands, threats, greetings, it is seen that the poet uses auditory imagery. In these two lines, the auditory image will evoke the reader's experience as if he could hear murmurs, reprimands, threats, and greetings. Increasingly these voices cause anxiety for the people against the rulers. This is what causes these anxieties to be eternal. Tarigan (in Anggreni, 2013:12) reveals that every poem is an expression of imaginative human experience, so the first thing we get when we read a poem is experience.

The analysis of the layers of meaning in this poem illustrates how anxiety always strikes and becomes a problem in my country in this poem. The various issues faced made the anxiety worse. This is compounded by the behavior of the rulers, who have commented a lot. However, it does not produce a solution; it only adds to the anxiety getting worse.

Title : SUDUT DUKA

Author : Rusma Noortyani

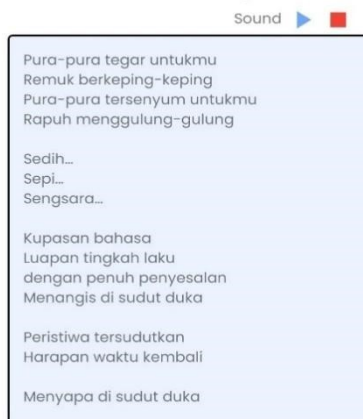


Image 18

Title : GEMA PENANTIAN

Author : Rusma Noortyani

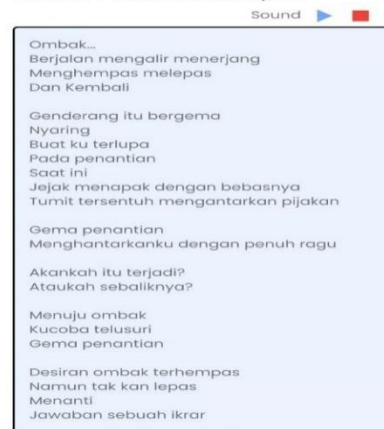


Image 19

16. Sudut Duka

This poem contains visual imagery. Visual imagery is the type of imagery most often used by poets. In the third line, which is pretending to smile for you, the poet uses visual imagery to invite the reader to seem able to see the pretense of the "I" character. The smile on his face was just a fake. There is sadness in it. Seeing this smile can show that the character "I" is strong and okay. In the analysis of layers of meaning, overall, this poem tells about regret. As in the fifth to seventh lines, my character expresses his feelings that he has kept to himself. There is sadness, loneliness, and misery. In the eighth to tenth lines, the character "I" also expresses his regret. Language stripping can be interpreted as speech.

The overflow of behavior can be interpreted as behavior that has been done. So in these three lines, my character feels sorry for what he has said and done in the past. Crying in the corner of grief can be interpreted as crying in a sad place. The corner can be construed as a place that is closed and away from the crowd. So the character "I" wants to cry alone without anyone knowing. Finally, in the last three lines, the character "I" expresses his hopes. After all the regrets and sad events that happened, he hopes that time can repeat itself and the person he wishes for can come and pick him up between his sorrows.

17. Gema Penantian

This poem contains visual and auditory images. In the first and fourth lines, the poet uses this imagery to give the reader a wishful picture of seeing the waves crashing and then coming back. The sound of the waves then sounded like a drum that echoed loudly. Poetry stimulates the reader's sense of hearing so that it seems as if he can listen

to the loud drum. So these two images can build the reader's interpretation as if they were on the beach, accompanied by rolling waves and the sounds that could be heard.

In the analysis of layers of meaning, it is seen that several lines in this poem use the personification figure of speech. In the first to fourth lines, there is a personification figure of speech that describes whether the waves could run, crash, and release. Diction echoes of waiting and echoing drums can be interpreted as a voice from the heart. There is a feeling that is awaited, and there is a voice that always accompanies. However, in the twelfth and thirteenth lines, the poet writes that conscience can also raise doubts. This can be interpreted as expected or not as the questions in the fourteenth and fifteenth lines. From the sixteenth line until the last line, the heart's voice is increasingly sought for its direction, trying to explore all directions. This voice will continue to be awaited.

With the analysis and interpretation of the seventeen poems in this study, it can be observed that imagery is present in all poetry data. The use of imagery can support the atmosphere in poetry and build a dream image in the reader. This is also expressed in the results of research by Itaristanti (2014:11), the use of images that can stimulate and hone children's imagination through fantasy images in readers' minds. The analysis of the strata of the meaning layer in this study was carried out by giving meaning to the array by the array in it. The implication is carried out connected in a complete series. This is also similar to the research on the strata of norms conducted by Manurung (2018), which describes analyzing layers of meaning based on an integrative understanding of the words contained in poetry. The analysis process cannot be based on a single word in sequence but can be carried out in a continuous and overall form of analysis of literary works.

CONCLUSION

In this study, the most widely used imagery in the E-Poetry "Edrus Poetry Collection" is visual imagery. Visual imagery is contained in fifteen poems from seventeen poems of this research data. In addition to visual images, there are also auditory, tactile, and motion images. The poet uses these images to build an atmosphere and stimulate sensory experience to build a dream image in the reader. In the analysis of the strata of the meaning layer, the use of figures of speech and denotative and connotative meanings broadened the meaning of the contents of the poem. It aims to produce a variety of interpretations that can also support aspects of beauty in poetry.

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