
Figures of Speech and Imagery in The Digital *Geguritan* Anthology: A Stylistic Study

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Article History:

Submitted 11-12-2024
Revised 27-12-2024
Accepted 30-12-2024
Published 31-12-2024

Citation:

Erwinsyah, H. Endraswara, S. Triyono, S. (2024). Figures of Speech and Imagery in The Digital *Geguritan* Anthology: A Stylistic Study. *Javanologi: International Journal of Javanese Studies*, Vol.8 (1), pp.104-119. doi:

ABSTRACT

Literary works are the manifestation of human thought. *Geguritan* is one of the interesting but complex literary works. Figures of speech and imagery are widely used in *geguritan*. This study aims to analyze figures of speech and imagery in the *geguritan* anthology in the *GEGURITAN* TEMBANG ATI Facebook group. This study uses a stylistic approach with a qualitative descriptive method. The data sources for the study were two *geguritan* entitled "*Ibu*" by J. Sumarto and "*Ora bisa kasawang*" by Van Ndeplok. The data collection technique used direct analysis, recording, and document analysis related to the data flow model of analysis technique. The results of the study showed that there were several figures of speech in both *geguritan*, namely metaphor, personification, hyperbole, simile, irony, and alliteration. The dominant figure of speech is hyperbole. In terms of imagery, the most dominant imagery was found in both *geguritan*, namely visual imagery, while olfactory imagery was not found in either.

Keywords: geguritan, stylistics, figures of speech, imagery.

INTRODUCTION

Literary works are a manifestation of human thought (Hendri & Ahmadi, 2023). Literary works are the embodiment of the author's experience which is full of meaning which aims to entertain and provide inner experiences for readers or connoisseurs (Sukirman, 2021). According to Satoto (2012), literature as a product of art is an imaginative creative work that emphasizes aesthetic and artistic aspects. The quality of literary works (art) is largely determined by the author's ability to exploit the possibilities of using language and language style which not only have communicative-effective value, but also have unique values, stylistic and aesthetic aspects, and artistic. According to Syahdi (2011), literature and language are two inseparable fields. The relationship between literature and language is dialectical (Wellek & Warren, 2016).

According to Yuliawati, Waluyo, & Mujiyanto (2012), literary works are present as a result of the author's contemplation of various phenomena of people's lives so that the work is not only considered as an imaginary story of the author, but also a manifestation of the author's creativity in exploring his

ideas. They also stated that language is a means or media to convey the author's ideas and thoughts which will be poured into a literary work. Language in literary works contains elements of beauty. Prahutami (2014) explains that the essence of literary works is beauty (aesthetics). Meanwhile, according to Endraswara (2013), literary works are unique phenomena that contain a series of meanings and functions. These meanings and functions are often vague and unclear. Therefore, literary works are full of imagination. That is why literary researchers have the task of revealing the basic elements that form literature and interpreting them according to the paradigm or theory used.

Farazila (2024) said that literature is the embodiment of thoughts in written form. Literature can be interpreted as a human creation that is imaginative. Literary works include the imagination of an author who describes life, both social, cultural, and norms in society. Literary works are created by authors to be enjoyed, understood, and utilized by society. Literary works are widely consumed by the public, one of which is in the form of *geguritan*.

Geguritan is one example of a literary work. Padmosoekotjo (1960) explains that *geguritan* comes from the root word '*gurit*' which means *kidung* or *tembang*. *Geguritan* is a literary work from a person or author who uses interesting words or expressions, and is intended for readers or listeners and is not bound by the rules contained in traditional Javanese poetry, so that its meaning can be appreciated (Waluyo, 2010). According to Saputra (2001) Javanese poetry (*geguritan*) is poetry written in Javanese or poetry discourse that uses Javanese as a means of expression. *Geguritan* in its presentation is not bound by certain rules or patterns such as in *macapat*, *parikan*, and *wangsalan*. Because it is not bound by a pattern, the author is free to express his creativity and will with words that he thinks are aesthetic according to the topic to be expressed. *Geguritan* is one of the most interesting but complex forms of literary work (Sari & Sulanjari, 2022).

In relation to language and style, there is one form of study in literary research, namely stylistics. Yuliawati, Waluyo, & Mujiyanto (2012) explain that stylistics is the science that studies the style of language of a literary work. The more skilled the use of stylistics, the more interesting the literary work produced will be. According to Nurgiyantoro (2014), stylistics is the study of linguistic forms, especially in literary works. Meanwhile, according to Ratna (2016), stylistics is the science of style, while style in general as will be discussed more widely in the following section is the distinctive ways, how everything is expressed in a certain way, so that the intended goal can be achieved optimally.

Stylistics means the study of language style, suggesting a science, at least a methodical study (Endraswara, 2013). Endraswara (2013) added that the use of language style specifically in literary works is stylistics. Stylistics is defined as a science that examines the use of language in literary works by considering aspects of its beauty (Ratna, 2016). Meanwhile, Nurgiyantoro (2012) argues that stylistics is an approach that emphasizes the relationship between language and the artistic function and meaning of literary works. Stylistics is included in the literature and linguistics section, where stylistics is a branch of linguistics that focuses on style. Aminudin (1995) states that style is a way used by the author in presenting ideas according to the goals and effects he wants to achieve. The effects to be

achieved do not only refer to linguistic symbols, but also to various forms of sign systems that can potentially be used to describe ideas with various possible aesthetic effects that they cause. Sutejo (2010) explains that there are two types of stylistic studies that can be applied, namely descriptive and genetic. The aspects discussed in descriptive stylistic studies are morphology, syntax, and semantics. The aspects discussed in genetic stylistic studies discuss language motifs and word choice. Yulistiana, Sumarlam, & Satoto, (2019) stated that the stylistic study of literary works is considered important because various forms, patterns, and linguistic structures in literary works have certain functions.

The object of the study is the *geguritan* in the Facebook group *GEGURITAN TEMBANG ATI*. According to Prahutami (2014), in the study of poetry stylistics (*geguritan*) there are many aspects that can be studied including diction, concrete words, imagery, language style (figure of speech), and recitation. This study examines 2 aspects, namely language style and imagery. Language style is related to various kinds of figures of speech used by the author in his literary works. Briefly, it can be said that language style is a way of expressing thoughts through language in a distinctive way that shows the soul and personality of the writer or language user (Tarigan, 2013). According to Keraf (2010), language style seen from the perspective of language allows us to assess a person's personality, character and ability to use the language. Aminuddin (1995) explains that language style is a technique and form of a person's language style in presenting ideas according to the ideas and norms used as the characteristics of the user's personality.

Pradopo (in Damayanti, 2013) stated that imagery is imaginary images in poetry to clarify events, create a special atmosphere, to make (more) vivid images in the mind and senses, and to attract attention. Thus, imagery can be interpreted as imaginary images formed and expressed through the medium of language which is the result of human sensory experiences. Waluyo (2010) stated that imagery or imagination is a word or arrangement of words that can express sensory experiences, such as sight, hearing, and feelings, Winarni (2014) mentioned imagery as the power of imagination which is the poet's ability to describe or depict an object or event so that it is as if the reader is witnessing the object or experiencing the event as witnessed or experienced by the poet. According to Nurgiyantoro (2013) imagery is essentially intended to facilitate the reader in the effort to read and understand the poem in question by linking it to various sensory experiences, images, that have been stored within him. Due to its characteristics, seen from its effects on poetry, imagery is also able to evoke poetic effects, and therefore it also supports the overall beauty of poetry. According to Nurgiyantoro (2014), imagery is related to the five human senses, the five types of imagery are visual, auditory, kinesthetic, tactile, and olfactory imagery. In this study, the language style and imagery in the collection of *geguritan* found in the Facebook group *GEGURITAN TEMBANG ATI* will be studied.

METHOD

This type of research is qualitative research using qualitative descriptive methods. Descriptive research in qualitative case study research leads to a detailed and in-depth description of the portrait of

conditions about what actually happened according to the existence in the field of study (Sutopo, 2002). The data source in this study is the *geguritan* contained in the *GEGURITAN TEMBANG ATI* Facebook group. The data or information collected and analyzed in this study is qualitative data. The data was obtained by reading the *geguritan* in the *GEGURITAN TEMBANG ATI* Facebook group entitled "*Ibu*" by J. Sumarto and "*Ora bisa kasawang*" by Van Ndeplok. The *geguritan* was analyzed using a stylistic approach.

The data collection techniques used in this study include several techniques, namely direct analysis, recording, and document analysis related to the research object, approach, and data analysis method. The technique used in sampling this study is purposive sampling or purposeful sampling. The purposeful sampling technique according to Sutopo (2002) is a sampling choice directed at data sources that are considered to have important data related to the problem being studied. In the *GEGURITAN TEMBANG ATI* Facebook group, two samples of *geguritan* titles were taken as samples and then the language style and imagery contained in them were analyzed. The *geguritans* that are the objects of analysis in this article are entitled "*Ibu*" by J. Sumarto and "*Ora bisa kasawang*" by Van Ndeplok. Data analysis in this study adopts the theory of Miles, Huberman, and Saldana (Miles, Huberman, & Saldana 2014) regarding the flow model of analysis technique. In the flow analysis technique, there are three stages including data reduction, data display, and conclusion drawing.

RESULT AND DISCUSSION

In this chapter, the study discusses the results of the figures of speech and imagery in the *geguritan* found in the *GEGURITAN TEMBANG ATI* Facebook group. The *geguritan* discussed are entitled "*Ibu*" by J. Sumarto and "*Ora bisa kasawang*" by Van Ndeplok. The focus of the research problem is to describe figures of speech and imagery.

Figures of Speech

The following presents data on the use of figures of speech in the *geguritan* entitled "*Ibu*" by J. Sumarto and "*Ora bisa kasawang*" by Van Ndeplok found in the *GEGURITAN TEMBANG ATI* Facebook group.

Geguritan 1

IBU

Ibu...

Sadawane dalan

Kang kebak alang-alang lan carang

Sliramu jumangkah kanti teteg ing ati

Nganti sukumu kebak ludira lan nanah

Amung siji tekad lan pamuji

Supaya aku urip mulya

Rasa perih, kaece ing batin

Lan pungges, lara tangis

Tan rinasa mbok tanpa lan mbok gawa

*Ing rerintih jiwa saben dina
Sih katresnanmu marang aku
Wus wani, ngrungkepi pati
Kanggo njaga awaku
Tanpa rinasa raga kebak panandang isin*

*Ibu ...
Luhmu garing
Pakulitanmu lungset
Lakumu ora jejek
Mratandake menawa ibu sayah
Ing yuswa sing ora mudha*

*Sliranmu amung bisa sumende
Ing amben kagawe saka deling
Nanging wegah leren
Mundak gawe rekasa putra putrine
Nganti tumeka pungkas candra*

*Ibu...
Aku, putramu sing kurang bekti
Amung gugu karep ati
Kang ora nate mirengke
Pangandika lan dawuhmu*

*Amung bisa ngaturake
“sugeng tindak sowan mring
Ywang kang maha agung”
Lan sinambi nunggu bapak
Minangka garwamu*

J Sumarto, 23 12 15

Table 1. Figures of Speech in the *Geguritan* entitled “*Ibu*” by J. Sumarto

Figures of Speech	Sentence	Line
Metaphor	<i>Sadawane dalan</i>	Line 2
	<i>Kang kebak alang-alang lan carang</i>	Line 3
	<i>Sih katresnanmu marang aku</i>	Line 12
	<i>Wus wani ngrungkepi pati</i>	Line 13
Personification	<i>Luhmu garing</i>	Line 17
Hyperbole	<i>Nganti sukumu kebak ludira lan nanah</i>	Line 5
	<i>Tanpa rinasa raga kebak panandang isin</i>	Line 15
Alliteration	<i>Tan rinasa mbok tanpa lan mbok gawa</i>	Line 10
Simile	<i>Ing rerintih jiwa saben dina</i>	Line 11
	<i>Ing amben kagawe saka deling</i>	Line 23
Irony	<i>Aku, putramu sing kurang bekti</i>	Line 28

Geguritan 2

Ora bisa kasawang

*Isih keprungu rintik riwisumu
Anganti surupe surya
Langit kadulu hamung peteng*

Pupuran mega klawu
Kang ndadekake sangsaya ora ana pedhate deres riris

Wis ora bisa kasawang maneh
Werna jingga pasuryan mu
Kang endah ngujiwat
Kabeh mung burem
Anjalari kucem lan ilang rasa sengsem

Pasuryan sore biasane kumlawe ngawe awe
Sak iki ora bisa ndak pandeng
Ilang lan klelep banyune langit
Kang nuwuhake banji lan bena

Table 2. Figures of speech in the *Geguritan* entitled "*Ora bisa kasawang*" by Van Ndeplok

Figures of Speech	Sentence	Line
Metaphor	<i>Langit kadulu hamung peteng</i>	Line 3
	<i>Pupuran mega klawu</i>	Line 4
Personification	<i>Isih keprungu rintik riwismu</i>	Line 1
	<i>Pasuryan sore biasane kumlawe ngawe awe</i>	Line 11
Hyperbole	<i>Wis ora bisa kasawang maneh</i>	Line 6
	<i>Werna jingga pasuryan mu</i>	Line 7
	<i>Kang endah ngujiwat</i>	Line 8
	<i>Ilang lan klelep banyune langit</i>	Line 13
Simile	<i>Werna jingga pasuryan mu</i>	Line 7
	<i>Kang endah ngujiwat</i>	Line 8
Irony	<i>Kabeh mung burem</i>	Line 9
	<i>Anjalari kucem lan ilang rasa sengsem</i>	Line 10

Imagery

The following presents imagery data contained in the *geguritan* entitled "*Ibu*" by J. Sumarto Sumarto and "*Ora bisa kasawang*" by Van Ndeplok on the Facebook group *GEGURITAN TEMBANG ATI*.

Geguritan 1

IBU

Ibu...
Sadawane dalan
Kang kebak alang-alang lan carang
Sliramu jumangkah kanti teteg ing ati
Nganti sukumu kebak ludira lan nanah
Amung siji tekad lan pamuji
Supaya aku urip mulya

Rasa perih, kaece ing batin
Lan pungges, lara tangis
Tan rinasa mbok tanpa lan mbok gawa
Ing rerintih jiwa saben dina

Sih katresnanmu marang aku
Wus wani, ngrungkepi pati
Kanggo njaga awaku
Tanpa rinasa raga kebak panandang isin

Ibu ...

Luhmu garing

Pakulitanmu lungset

Lakumu ora jejek

Mratandake menawa ibu sayah

Ing yuswa sing ora mudha

Sliranmu amung bisa sumende

Ing amben kagawe saka deling

Nanging wegah leren

Mundak gawe rekasa putra putrine

Nganti tumeka pungkas candra

Ibu...

Aku, putramu sing kurang bekti

Amung gugu karep ati

Kang ora nate mirengke

Pangandika lan dawuhmu

Amung bisa ngaturake

“sugeng tindak sowan mring

Ywang kang maha agung”

Lan sinambi nunggu bapak

Minangka garwamu

J Sumarto, 23-12-15

Table 3. Imagery in the *Geguritan* entitled “*Ibu*” by J. Sumarto

Imagery	Sentence	Line
Visual (Sight)	<i>Sadawane dalan</i>	Line 2
	<i>Kang kebak alang-alang lan carang</i>	Line 3
	<i>Sliramu jumangkah kanti teteg ing ati</i>	Line 4
	<i>Nganti sukumu kebak ludira lan nanah</i>	Line 5
	<i>Luhmu garing</i>	Line 17
	<i>Pakulitanmu lungset</i>	Line 18
	<i>Lakumu ora jejek</i>	Line 19
	<i>Mratandake menawa ibu sayah</i>	Line 20
	<i>Ing yuswa sing ora mudha</i>	Line 21
		<i>Sliranmu amung bisa sumende</i>
	<i>Ing amben kagawe saka deling</i>	Line 23
Auditory (Hearing)	<i>Amung bisa ngaturake</i>	Line 32
	<i>“sugeng tindak sowan mring</i>	Line 33
	<i>Ywang kang maha agung”</i>	Line 34
Movement (Kinesthetic)	<i>Sliramu jumangkah kanti teteg ing ati</i>	Line 4
	<i>Lakumu ora jejek</i>	Line 19
	<i>Sliranmu amung bisa sumende</i>	Line 22
	<i>Ing amben kagawe saka deling</i>	Line 23
Touch (Thermal Tactile)	<i>Rasa perih, kaece ing batin</i>	Line 8
	<i>Luhmu garing</i>	Line 17
	<i>Pakulitanmu lungset</i>	Line 18
	<i>Tan rinasa raga kebak panandang isin</i>	Line 15
Smell (Olfactory)	- (Not found)	Not found

Geguritan 2

Ora bisa kasawang

*Isih keprungu rintik riwismu
 Anganti surupe surya
 Langit kadulu hamung peteng
 Pupuran mega klawu
 Kang ndadekake sangsaya ora ana pedhate deres riris*

*Wis ora bisa kasawang maneh
 Werna jingga pasuryan mu
 Kang endah ngujiwat
 Kabeh mung burem
 Anjalari kucem lan ilang rasa sengsem*

*Pasuryan sore biasane kumlawe ngawe awe
 Sak iki ora bisa ndak pandeng
 Ilang lan klelep banyune langit
 Kang nuwuhake banji lan bena*

Table 4. Citraan pada *Geguritan* Berjudul “*Ora bisa kasawang*” karya Van Ndeplok

Imagery	Sentence	Line
Visual (Sight)	<i>Langit kadulu hamung peteng</i>	Line 3
	<i>Pupuran mega klawu</i>	Line 4
	<i>Werna jingga pasuryan mu</i>	Line 7
	<i>Kang endah ngujiwat</i>	Line 8
	<i>Kabeh mung burem</i>	Line 9
	<i>Pasuryan sore biasane kumlawe ngawe awe</i>	Line 11
	<i>Ilang lan klelep banyune langit</i>	Line 13
Auditory (Hearing)	<i>Isih keprungu rintik riwismu</i>	Line 1
Movement (Kinesthetic)	<i>Anganti surupe surya</i>	Line 2
Touch (Thermal Tactile)	<i>Deres riris</i>	Line 5
Smell (Olfactory)	- (Not found)	Not found

In this section, we will discuss the research data that has been obtained, namely regarding the figures of speech and imagery in the *geguritan* entitled “*Ibu*” by J. Sumarto and “*Ora bisa kasawang*” by Van Ndeplok which are found in the *GEGURITAN TEMBANG ATI* Facebook group.

Figures of speech in the *Geguritan* entitled “*Ibu*” by J. Sumarto

Metaphor

Data 1:

- *Sadawane dalam / Kang kebak alang-alang lan carang* (line 2-3)
 (Along a path full of reeds and branches)

Meaning:

It depicts the mother's life journey filled with hardships and obstacles, using natural metaphors that indicate the suffering and trials she must face.

Data 2:

- *Sih katresnanmu marang aku / Wus wani ngrungkepi pati* (line 12-13)
(Your love for me has dared to face death)

Meaning:

This metaphor shows how much a mother sacrifices for her child, even fighting death to keep her child safe.

Personification

Data 1:

- *Luhmu garing* (line 17)
(Air matamu mengering)

Meaning:

This is a personification, where tears are treated like living creatures that can dry up, depicting the mother's continuing suffering even though no more tears are coming out.

Hyperbole

Data 1:

- *Nganti sukumu kebak ludira lan nanah* (line 5)
(Until your feet are full of blood and pus)

Meaning:

Describes the mother's enormous sacrifice until she was seriously injured.

Data 2:

- *Tanpa rinasa raga kebak panandang isin* (line 15)
(Not feeling the body is full of signs of shame or suffering)

Meaning:

Describes the mother's great suffering but is not felt.

Alliteration

Data 1:

- *Tan rinasa mbok tanpa lan mbok gawa* (line 10)
(Without realizing it, you accept it and you take it with you)

Meaning:

The repeated use of the sound "mbok" creates a soft yet meaningful musical impression.

Simile

Data 1:

- *Ing rerintih jiwa saben dina* (line 11)
(In the soul's lamentation every day)

Meaning:

This can be categorized as a simile because it describes the mother's mental state which is full of suffering every day, as if her heart is always crying.

Data 2:

- *Ing amben kagawe saka deling* (line 23)
(On a bed made of bamboo)

Meaning:

Describes a bed that is hard like bamboo.

Irony

Data 1:

- *Aku, putramu sing kurang bekti* (line 28)
(I'm your less filial son)

Meaning:

Describes the guilt of children who feel unfilial even though their mother has sacrificed a lot.

Figures of speech in the *Geguritan* entitled "*Ora bisa kasawang*" by Van Ndeplok

Metaphor

Data 1:

- *Langit kadulu hamung peteng / Pupuran mega klawu* (line 3-4)
(The sky is dark and filled with gray clouds)

Meaning:

Describes a gloomy mood or state, not the literal sky. This is a metaphor that describes feelings or circumstances that are gloomy, dark, and full of uncertainty.

Personification

Data 1:

- *Isih keprungu rintik riwismu* (line 1)
(I can still hear the sound of your rain)

Meaning:

Depicting rain that seems to be able to talk.

Data 2:

- *Pasuryan sore biasane kumlawe ngawe awe* (line 11)
(The afternoon face usually waves)

Meaning:

Describes an afternoon that seems to be able to smile and greet.

Hyperbole

Data 1:

- *Ora bisa kasawang maneh* (line 6)
(Cannot be seen anymore)

Meaning:

Describes a very deep feeling, perhaps of great loss or disappointment. This hyperbole shows that things are so bad that there is nothing left to look forward to or hope for.

Data 2:

- *Werna jingga pasuryan mu / Kang endah ngujiwat* (line 7-8)
(The orange color of your face is so beautiful and captivating)

Meaning:

Depicting great beauty. This hyperbole gives the impression that a person's face (*pasuryan*) has extraordinary beauty, as if "*ngujiwat*" (charming) so deeply and strongly.

Data 3:

- *Ilang lan klelep banyune langit* (line 13)
(The sky disappears and sinks)

Meaning:

Describes something that is lost and drowned in very heavy rain.

Simile

Data 1:

- *Werna jingga pasuryan mu / Kang endah ngujiwat* (line 7-8)
(The orange color of your face is so beautiful and captivating)

Meaning:

Describes something that is lost and drowned in very heavy rain.

Irony

Data 1:

- *Kabeh mung burem / Anjalari kucem lan ilang rasa sengsem* (line 9-10)
(Everything just looks blurry, causing anxiety, and taking away the sense of wonder)

Meaning:

Describes the irony of beauty turning into blur and anxiety.

Imagery in the *Geguritan* entitled “*Ibu*” by J. Sumarto

Visual (Sight)

Data 1:

- *Sadawane dalan / Kang kebak alang-alang lan carang* (line 2-3)

Meaning:

This imagery depicts the mother's journey which is full of obstacles, such as a road full of weeds and bushes. This path is a metaphor for the mother's life, which is full of difficulties and challenges.

Data 2:

- *Sliramu jumangkah kanti teteg ing ati / Nganti sukumu kebak ludira lan nanah* (line 4-5)

Meaning:

Here, the mother is depicted walking with determination and determination, even though her body is covered in wounds and pus. This depicts the sacrifice of the mother who tries to stay strong despite experiencing physical suffering.

Data 3:

- *Luhmu garing / Pakulitanmu lungset* (line 17-18)

Meaning:

This imagery depicts the physical condition of the mother who is aging and exhausted. The mother's tears have dried, her skin is dull, and her body is increasingly fragile, giving a clear picture of the fatigue and suffering experienced by the mother.

Data 4:

- *Lakumu ora jejek / Mratandake menawa ibu sayah / Ing yuswa sing ora mudha* (line 19-21)

Meaning:

This imagery depicts the movement of a mother who is no longer upright or strong due to her advancing age. This reflects the physical decline of the mother who is getting weaker as she ages.

Data 5:

- *Sliranmu amung bisa sumende / Ing amben kagawe saka deling* (baris 22-23)

Meaning:

The mother who could only lie in bed, her body was tired and could not move like before. This added to the impression of a mother who had struggled hard all her life and was now lying weak.

Auditory (Hearing)

Data 1:

- *Amung bisa ngaturake / "sugeng tindak sowan mring / Ywang kang maha agung"* (line 32-34)

Meaning:

At the end of the geguritan, there is a confession and prayer that flows from the child's heart to the mother. The sound of this prayer, although not visible, gives the impression that the child can no longer listen to the mother's advice, can only pray for the mother who has rested.

Movement (Kinesthetic)

Data 1:

- *Sliramu jumangkah kanti teteg ing ati* (line 4)

Meaning:

Here, the mother is depicted walking (*jumangkah*) with determination and steadfastness. The mother's tireless movements show her physical struggle, even though her body is very tired. This movement shows the spirit and determination of the mother in facing difficulties.

Data 2:

- *Lakumu ora jejek* (line 19)

Meaning:

This image depicts the mother's steps which are no longer firm or strong (*ora jejek*), showing the physical weakness of the mother's body which is becoming increasingly fragile over time.

Data 3:

- *Sliranmu amung bisa sumende / Ing amben kagawe saka deling* (line 22-23)

Meaning:

The mother is depicted as only being able to lie down (*sumende*), with an increasingly weak body. The mother is lying on a bed (*amben*), giving a physical impression of the mother's body's inability to move as before. This shows the mother's limited mobility.

Touch (Thermal Tactile)

Data 1:

- *Rasa perih, kaece ing batin* (line 8)

Meaning:

The imagery of pain and cold piercing the heart.

Data 2:

- *Luhmu garing* (line 17)

Meaning:

This imagery indicates the tactile sensation of dried tears, giving the impression of dryness and loss of tenderness. This implies long-standing suffering, which dries up the mother's feelings and body.

Data 3:

- *Pakulitanmu lungset* (line 18)

Meaning:

This imagery depicts the mother's skin which is dull and fragile (*lungset*), giving a tactile sensation of how the mother's skin feels dry and weak. This is a physical image that shows the age and fatigue of the mother's body.

Data 4:

- *Tan rinasa raga kebak panandang isin* (line 15)

Meaning:

This imagery depicts the mother's body as filled with shame and suffering that is invisible but felt through the feelings in her body. This can include physical sensations of pain or a decline in body condition that the mother can feel directly.

Smell (Olfactory)

Data: Not found.

The imagery in the *Geguritan* entitled "*Ora bisa kasawang*" by Van Ndeplok

Visual (Sight)

Data 1:

- *Langit kadulu hamung peteng* (line 3)

Meaning:

The visual depiction of a dark sky (*peteng*), provides a very clear visual image of a gloomy and unlit atmosphere.

Data 2:

- *Pupuran mega klawu* (line 4)

Meaning:

Depicting a sky full of dark clouds that cover the sunlight. This gives a visual depiction of a gloomy and uncertain atmosphere.

Data 3:

- *Werna jingga pasuryan mu / Kang endah ngujiwat* (line 7-8)

Meaning:

" *Werna jingga* " (orange color) gives a visual image that depicts the beauty of a person's face emitting orange light like a beautiful sunset or morning.

Data 4:

- *Kabeh mung burem* (line 9)

Meaning:

Indicates a state of uncertainty, providing a visual image of uncertainty or confusion, where everything seems blurry and not well defined.

Data 5:

- *Pasuryan sore biasane kumlawe ngawe awe* (line 11)

Meaning:

Depicting the face of the afternoon which is usually bright but now unclear, giving a visual image of the change in mood or feeling connected to the time (afternoon).

Data 6:

- *Ilang lan klelep banyune langit* (line 13)

Meaning:

A depiction of rainwater falling and disappearing.

Auditory (Hearing)

Data 1:

- *Isih keprungu rintik riwismu* (line 1)

Meaning:

Provides auditory imagery of faint or soft sounds, such as the sound of drizzle or falling water. It describes feelings of anxiety or sadness that continue to be heard even though they are not very clear.

Movement (Kinesthetic)

Data 1:

- *Anganti surupe surya* (line 2)

Meaning:

Depicting the movement of time.

Touch (Thermal Tactile)

Data 1:

- ... *deres riris* (line 5)

Meaning:

Describes the sensation of heavy rain and may feel sharp on the skin.

Smell (Olfactory)

Data: Not found.

The results of this study are in line with Sari and Sulanjari (2022) who analyzed diction and language style (figures of speech) in the *geguritan* "Mung Iki Kang Dak Duweni" by Eka Nuranisih. The focus of their research is on word choice and language style (figures of speech) which includes comparisons and allusions. The results show variations in diction and the use of figures of speech that enrich the meaning of the *geguritan*. The similarity between Sari and Sulanjari's (2022) research and this study lies in the analysis of figures of speech, where both found variations in figures of speech that added meaning to the *geguritan*.

Another study that has similarities with this study is the research of Iswahyudi and Sulanjari (2022), where they analyzed language style (figures of speech) and diction in the *geguritan* "Wutah Getihku" by Mahardono Wuryantoro. Their research identified the use of language style (figures of speech) and the choice of diction that provided an aesthetic effect and deep meaning in the *geguritan*. The similarity between Iswahyudi and Sulanjari's (2022) research and this research is that they both analyze figures of speech that influence the aesthetics and meaning of *geguritan*.

CONCLUSION

From the analysis of the *geguritan* entitled "Ibu" by J. Sumarto and "Ora bisa kasawang" by Van Ndeplok on the *GEGURITAN TEMBANG ATI* Facebook group, it is known that there are several figures of speech and imagery. Figures of speech are used by the author to add an aesthetic impression when describing the atmosphere and implying the contents of the *geguritan* to the readers. The figures of speech found include metaphor, personification, hyperbole, simile, irony, and alliteration. The dominant figure of speech in both *geguritan* is hyperbole. In terms of imagery, the dominant imagery found in both *geguritan* in the *GEGURITAN TEMBANG ATI* Facebook group is visual imagery. Meanwhile, olfactory imagery was not found in both *geguritan*. Technological advances need to be utilized and maximized by *geguritan* writers to enrich digital literary works, especially on social media. Digital literary works need to be developed as part of the utilization of technology, especially artificial intelligence. Artificial intelligence can be used by writers to create more interesting and innovative digital literary works.

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