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The Use of Comparative and Repetitive Language Styles in the Collection of Geguritan Sêrat Plérok by Yusuf Susilo Hartono

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Abstrak

Penelitian ini mendeskripsikan tentang gaya bahasa perbandingan yang terdapat pada kumpulan geguritan Sêrat Plérok karya Yusuf Susilo Hartono. Tujuan penelitian ini yaitu untuk mengetahui wujud gaya bahasa perbandingan dalam kumpulan geguritan Sêrat Plérok. Metode penelitian yang digunakan ialah metode deskriptif kualitatif dengan pendekatan stilistika. Teknik pengumpulan data yang digunakan dalam penelitian ini ialah analisis dokumen. Sumber data yang digunakan pada penelitian ialah buku antologi geguritan Sêrat Plérok karya Yusuf Susilo Hartono. Data yang digunakan ialah geguritan yang mengandung gaya bahasa perbandingan, jumlah data yang ditemukan berjumlah 11 data. Hasil penelitian ini ialah (1) gaya bahasa simile yang berjumlah 2 data, (2) gaya bahasa metafora berjumlah 4 data, serta (3) gaya bahasa personifikasi berjumlah 5 data. Kesimpulan dalam penelitian ini, pengarang menuliskan tiga gaya bahasa perbandingan dari empat jenis gaya bahasa perbandingan dalam sebelas data untuk membandingkan sesuatu serta memperindah kosakata. Gaya bahasa perbandingan yang tidak ditemukan dalam antologi geguritan Sêrat Plérok ialah gaya bahasa alegori.

Kata kunci: Stilistika; Gaya bahasa; Perbandingan; Geguritan; Sêrat Plérok

Abstract

This study describes the comparative style of language found in the collection of Sêrat Plérok geguritan by Yusuf Susilo Hartono. The purpose of this study is to determine the form of comparative language style in the geguritan group of Sêrat Plérok. The research method used is a qualitative descriptive method with a stylistic approach. The data collection technique used in this research is document analysis. The source of the data used in this research is the anthology book geguritan Sêrat Plérok by Yusuf Susilo Hartono. The data used is geguritan

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which contains comparative language styles, the number of data found is 11 data. The results of this study are (1) simile style with 2 data, (2) metaphor language style with 4 data, and (3) personification style with 5 data. The conclusion in this study, the author wrote three comparative language styles from four types of comparative language styles in eleven data to compare things and beautify vocabulary. Comparative language style that is not found in the geguritan Sêrat Plérok anthology is allegorical style.

Keywords: Stylistics; Language style; Comparison; Geguritan; Sêrat Plérok

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INTRODUCTION

Literary works remain abundant in contemporary times, stemming from authors' ideas, emotions, and creativity interwoven with culture and articulated through language (Sukirman, 2021: 17). Literature, in essence, represents the imaginative and creative output of an author. Among literary works, particularly in Javanese literature, is the geguritan.

Characterized by concise language, geguritan is synonymous with poetry in the Javanese language (Setyawan, 2018: 8). Javanese geguritan can be categorized into "gagrag anyar" and "gagrag lawas," differing in adherence to strict rules, with the former being more flexible. Contemporary geguritan, although not bound by rules, typically adhere to foundational elements, _ word choice, often expressed through stylistic devices, serves as a distinct marker for each author, representing their linguistic expression within literary works (Kutha, 2014: 22). In line with Arifin's perspective (2018), language serves not only as a means of

communication and expression but also as a tool for creation, thereby enabling anyone to become a creator.

To examine the stylistic devices, one approach that can be employed is stylistic analysis. Stylistics, defined as the study of language usage style, is an interdisciplinary field bridging linguistics and literature (Pradopo, 2021: 2). Stylistic approach is deemed appropriate as stylistic devices constitute a focal point of study.

Stylistic devices are categorized into eight groups: (1) comparison, (2) linkage, (3) repetition, (4) contradiction, (5) rhetorical questions, (6) antithesis, (7) climax, and (8) anti-climax (Nurgiyantoro, 2019: 216-259). Nurgiyantoro also asserts that the use of stylistic devices, particularly in poetry, significantly influences the beauty of the text (Nurgiyantoro, 2019: 72). Thus, word choice and stylistic devices are crucial aspects in creating aesthetically pleasing language in literary works.

The comparison stylistic device serves a specific function, allowing for the comparison or likening of two

entities. As stated by Tarigan (2013), one form of the comparison stylistic device is simile, which compares two ostensibly related or intentionally regarded as similar entities. Comparison stylistic devices are relatively prevalent, aligning with Nurgiyantoro's observation (2019) that authors frequently utilize comparison or similarity for embellishment.

Not only the comparative language style, but the repetitive language style is also frequently encountered in literary works. In line with the research findings by Inderasari and Ferdian (2018), the dominance of both comparative and repetitive language styles is evident, thereby serving as a primary rationale for conducting a study on these styles.

Both styles are also found in the research object used in this study, namely *Sêrat Plérok*. *Sêrat Plérok* is one of the works of Yusuf Susilo Hartono, a painter, journalist, and poet, renowned for his captivating works in both Indonesian and Javanese literature, having received the Javanese Literature Rancage Award in 2012 for "*Ombak Wengi*".

The anthology of geguritan *Sêrat Plérok* exhibits various unique features compared to other geguritan anthologies. *Sêrat Plérok* employs minimal common vocabulary, often derived solely from the author's imagination, indicating the breadth of the poet's insight and showcasing the freedom of vocabulary selection. This aspect aligns with the literary review conducted by J.F.X Hoery

on *Sêrat Plérok*. Another uniqueness lies in the absence of titles for the geguritan in this anthology, unlike the common practice in contemporary geguritan.

The anthology of geguritan *Sêrat Plérok* serves as the sole object of study in this research. The focus of this study is on the comparative and repetitive language styles found within *Sêrat Plérok*. They are chosen as the focal point of this research because both styles are prevalent in *Sêrat Plérok*. This object is examined using stylistic theory as language style is one of the areas of focus within stylistics.

Relevant research has been conducted by Umami (2020) titled "Comparative Language Style in a Collection of Poems in Literature Learning in Senior High Schools." Her study focused on geguritan as its object and literature learning in high schools. The findings revealed various comparative language styles in the object, including allegory, allusion, hyperbole, metaphor, personification, simile, and synecdoche. Another study was conducted by Mutiasari (2022) titled "Comparative Language Style in the Novel *Sihir Pambayun* by Joko Santosa." The findings in this research revealed the presence of comparative language styles such as personification, association, allegory, and antonomasia.

Therefore, the researcher is interested in conducting research on comparative and repetitive language styles in the anthology of geguritan *Sêrat Plérok* because the author employs

various types of comparative language styles, particularly in his work. Another reason is that comparative and repetitive language styles in geguritan have not been extensively studied by other researchers. Hence, this research is expected to assist and motivate other researchers to undertake similar studies.

RESEARCH METHOD

This study was not limited to a specific location as its object of study was a literary text, namely the anthology of geguritan *Sêrat Plérok*. This qualitative descriptive method as it aimed to describe using words regarding the comparative and repetitive language styles. In accordance with Anggito & Setiawan's view on qualitative research, which emphasized data collection, analysis, and interpretation without statistical elements (2018: 9), this study solely used words rather than numerical data.

The research approach utilized was stylistic analysis, considering language style as one of the focuses of stylistics. Data for this research was extracted from the anthology book titled *Sêrat Plérok* by Yusuf Susilo Hartono. Selected geguritan based on specific criteria constituted the data used.

The research process flowed from preparation, data collection, data analysis, to report compilation. The data collection technique employed was document analysis. Researchers analyzed each title individually to gather data containing comparative language styles. Purposive sampling technique

was used for sample selection, where samples were chosen for specific purposes (Sugiyono, 2013: 300). To validate the data, this research employed theory validity testing using stylistic theory from Nurgiyantoro.

RESULT AND DISCUSSION

The anthology of geguritan *Sêrat Plérok* encompasses various types of literary devices, but the focus of this research is on the comparative and repetitive language styles within the anthology. The anthology comprises 32 pieces of data containing figurative language, with 11 of them containing comparative language styles and 12 containing repetitive language styles.

Despite its highly varied language use, the anthology remains comprehensible. The comparative language styles found in the anthology of geguritan *Sêrat Plérok* are presented as follows:

Comparative Language Style

Simile

Simile is a type of comparative language style used to make comparisons using comparison words. In line with Nurgiyantoro's assertion (2019: 219) that simile uses comparison words explicitly to draw comparisons, examples of simile usage in the geguritan verses are as follows:

(1) "Yèn ora mèlu ngédan ora kéduman,
kaya kang sinêbda

Swargi Ki Ronggowarsito"

(*Sêrat Plérok*: 8)

Translation:

Not going mad means not getting
your share

As

The Late Ki Ronggowarsito said

(2) "*Sura Sapar
paribasan kali ilang kêdhunge*"

(*Sêrat Plérok*: 56)

Translation:

"*Sura Sapar*

Like a river losing its spring"

The excerpt from the geguritan verse (1) above falls under the category of simile as it employs comparison word 'kaya' or 'like'. The verse compares the condition of Ki Ronggowarsito in the past, who was perceived as not chasing wealth, to the present-day life, where individuals not pursuing wealth and trends are considered outdated.

The excerpt from the geguritan verse (2) also directly uses the comparison word 'paribasan'. This word is commonly used to compare Javanese society, meaning 'like'. The verse compares someone's life to losing their identity, likened to a river losing its spring and becoming useless to anyone.

From both data results above, it can be concluded that simile aims to compare or liken something that is factually different but considered similar.

This comparison is clearly expressed using comparison words. This is consistent with the research findings of Laila (2016), where the simile type of comparative language style is characterized by the frequent use of comparison words such as 'like' and 'as if'.

Metaphor

Metaphor is a comparative language style that is opposite to simile. Metaphor does not directly indicate its comparison words (Nurgiyantoro 2019: 224). Metaphor is evident in the following data:

(1) "*kêbo padha nyusu gudhèl
gudhèl padha nyusu pitik*

urip kuwalik-walik"

(*Sêrat Plérok*: 19)

Translation:

"Buffalo drink its calf's milk

The calf drink a chicken's milk

The life goes upside down

(2) "*Ora kurang lèhé jêngkang jêngking
ngambung lêmah*

ngathong wêngi-wêngi

(*Sêrat Plérok*: 14)

Translation:

Not less she's bending,

touching the ground,

asking for the night

(3) *"Iki wis dina Jêmuah
Rêbo Kêmis grimis luh ra wis-wis"*

(*Sêrat Plérok*: 53)

Translation:

This is already Friday

Wednesday and Thursday's tears haven't stopped

(4) *"Nêgara asmara bandha,
ya nêgarane para brahma corah,*

wangi tata lairé

basin tata batinè" (*Sêrat Plérok*: 6)

Translation:

The state of love is wealth,

the rulers of the state are wrong,

the smell of its exterior

is different from its internal order"

In data (1) above, the author employs metaphors to compare contemporary life. 'Kêbo' or buffalo is used to compare individuals of high status, while 'gudhèl' or buffalo calf is likened to those of lower status. Thus, the verse compares modern-day life where individuals of higher status, who should provide care, instead burden others.

In data (2), the author narrates the story of someone who faced significant hardship during their lifetime, yet never forgot their Lord. Compared to the phrase "ora kurang lèhé jêngkang jêngking," which depicts someone during prayer 'prostrating'. Metaphor is used to implicitly compare this, allowing readers to delve into its implied meaning. In line with Marsin's view in his research that metaphor is

characterized by hidden meanings in written statements (2019: 45). 52).

In data (3), the author employs metaphor to compare someone crying with the word 'grimis' or 'drizzle'. Someone is depicted feeling sad, longing for someone, likened to the drizzle of their tears never ceasing. Furthermore, in data (4), metaphor is used to compare the word 'good' with the word 'fragrant' and 'bad' with the word 'basin'. The author describes the nature of officials using this sentence but employs comparison to elucidate it. The word 'fragrant' carries a positive connotation, like its pleasant smell that others enjoy, while the word 'basin' carries a negative connotation, with many disliking it. The sentence essentially means good on the outside and bad on the inside

Thus, metaphor is also found in the anthology *Sêrat Plérok*. Metaphor can be understood by grasping its deeper meaning, as the author does not directly state the comparison words, requiring readers to delve into the meaning themselves. In line with Purwati's view that metaphor compares something with a concise form (2018: 295). 52)

Personification

Personification emerges as one of the prevalent figurative language styles found in the anthology *Sêrat Plérok*. The author extensively employs personification to directly compare the explicit with the addition of human attributes for comparison. In line with Nurgiyantoro's view (2019: 235) that personification is the personification figure, something imagined as if it were a

person. The use of personification figures is evident in the following data:

(1) "Surup wis slulup,
kringêt isih dlèwèran

ing dalan métropolitan"

(*Sêrat Plérok: 11*)

Translation:

"The sun has set,

sweat still lingering in

the metropolitan streets"

(2) "Bécik ala dumunungé nang
driji panguwasa

lan dhuwit kang mabur"

(*Sêrat Plérok: 13*)

Translation:

Good and bad reside in the

fingers of rulers,

and money that flies away"

(3) "Sakêtemuné têmu
sikil ora gèlêm takon sapa-sapa"

(*Sêrat Plérok: 15*)

Translation:

Meeting each other,

the feet do not want to ask

(4) "Adan cêluk-cêluk
saka sêbrang dalan

Sapa isih jèthungan"

(*Sêrat Plérok: 18*)

Translation:

The call to prayer echoes

from across the street,

who is still playing hide and seek

(5) "Kêmbang randhu ngowo bêdhidhing
Manuk branjangan nêmbang

ing pucuk kapang"

(*Sêrat Plérok: 45*)

Translation:

The randhu flower carries its fragrance,

the branjangan bird sings

on the top of the kapang tree"

The use of personification is evident in data (1) with the phrase "kringêt isih dlèwèran ing dalan" or "sweat still lingering in the streets". Personification is observed in the addition of human qualities such as 'lingering' to the word 'sweat'. In reality, sweat cannot walk. The verse narrates the hard work of someone who works until late at night.

In data (2), personification is seen in the phrase "dhuwit mabur" or 'money flying'. The author describes a modern era where people are judged solely based on money, both good and bad aspects of someone are seen from their wealth. This is compared to the phrase 'dhuwit mabur' where in reality, money cannot fly. The true meaning of 'dhuwit mabur' is bribery given to someone. In the subsequent verse, data (3), the author

attributes human qualities by adding speech to the phrase "sikil ora gêlêm takon" or 'feet unwilling to ask'. In reality, feet cannot speak or ask questions. The true meaning of this verse is that despite being surrounded by many people, the absence of conversation among them feels very strange.

Data (4) exemplifies personification with the phrase "adan cêluk-cêluk" or the call to prayer shouting. Calling out is a human characteristic, not the call to prayer, but the muezzin who chants the call to prayer. In this verse, the author recounts his childhood memories of playing in the field until the call to prayer echoes. This holds a special significance for the author.

In the last data, data (5), personification is marked by the word 'nêmbang' or singing attributed to animals, specifically birds. Birds cannot sing, but their melodious voice is considered and compared to human singing. The author depicts himself longing for someone who has not yet arrived, as he is accompanied by the sweet song of a bird chirping melodiously from atop a tree.

Repetitive Language Style

Repetition

Repetition is one of the rhetorical devices that involves repeating not only words but also sounds, phrases, sentences, or others (Nurgiyatoro, 2019: 247). Repetition aims to provide aesthetic influence on literary works. The use of repetition in literary works is as follows:

- (1) *Siru! kuwi salahmu*
Ing ngarêp ora madhêp
Ing ngguri ora mantêb

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Ing têngah marai bubrah **Brah brah brah**

(*Sêrat Plérok, Siru: 24*)

Translation:

Siru! its your fault
Not seeing while in the front
Not believing while in the back
Causing chaos while in the middle
Brah brah brah

- (2) *Paugêran mboyak-mbayik*

Yik yak yak yik

Yak yak yik

(*Sêrat Plérok, La: 59*)

Translation:

The rules are being mboyak-mbayik
Yik yak yak yik

In repetition (1), repetition is found in the words "ing" and "bubrah." Both words are repeated to emphasize the meaning, so that the reader understands the emphasis. The verse narrates that the person addressed cannot set a good example.

In repetition (2), repetition is marked in the word "yik" at the end of the verse. The author depicts that the rules and norms in society are not adhered to and disregarded.

Parallelism

Parallelism is also used for repetitive writing. Unlike repetition, parallelism repeats with the same sentence structure (Nurgiyantoro, 2019: 252). P 252). Parallelism is employed in the following data:

- (1) *Sapa sing isih jèthungan*
Ora nganggo klambi
Ora nganggo kotang
(*Sêrat Plérok, Blaiku: 18*)
Translation:

Who is still playing hide and seek
 Not wearing clothes
 Not wearing shirts
Urip kuwalik-walik
Sing bêcik ora kêtitik
Sing ala ora kêtara
 (Sêrat Plérok, Kum: 18)
 Life is upside down
 The good is not visible
 The bad is also not visible

Both data above contain the literary device of parallelism. Data (1) has the same sentence structure and mentions the same meanings, namely "klambi" and "kotang." The author reminisces about his past when he used to play until evening without wearing clothes. In data (2), the sentence structure is also the same. The author depicts present-day life which has turned upside down.

Polysyndeton

Polysyndeton is a literary device that repeats within a sentence. This repetition uses coordinating conjunctions and carries parallel meanings (Nurgiyantoro, 2019: 259). In Sêrat Plérok, the use of polysyndeton is evident in the following data:

(1) *Nalika urip kélangan patuladhan*
Tansah baliya marang ayat lan
kitab

(Sêrat Plérok, Bismillah: 5)

Translation:

When life loses its example
 Quickly return to the verses and books"

(2) *Godhong kelor dicampur*
Koyor tempe kacang lan cingur

Translation:

Fresh Moringa Leaves

Koyor tempe kacang and cingur

(3) *Yèn golèk jodho*

Itung lair bathiné

Bibit bobot lan bèbèté

Translation:

If seeking a mate

Consider the internal and external birth

The substance, weight, and demeanor"

All three data regarding polysyndeton use coordinating conjunctions "and" and mention repetition of words with similar meanings. In data (1), the author conveys a message in his geguritan to always remember the verses and books according to his belief. Furthermore, in data (2), the author repeats vegetable varieties to illustrate someone's feelings. In data (3), the author conveys a message that when seeking a partner, one should know their essence, weight, and demeanor.

Asyndeton

Asyndeton, unlike polysyndeton, does not use coordinating conjunctions.

While polysyndeton employs coordinating conjunctions, asyndeton repeats without using coordinating conjunctions (Nurgiyantoro, 2019: 259). The use of asyndeton can be observed in the following data:

(1) "Abang putih gula klapa

Jaman saiki sapa kang ora mèlu ngédan?"

Translation:

Red and white, coconut sugar

In today's era, who doesn't go crazy?

(2) *"Rêsèp urip ora padha
karo rêsèp pawon*

Pait lêgi bisa barêng saklayah"

Translation:

Life's recipe is not the same

As the kitchen's recipe

Bitter and sweet can be balanced"

(3) *"Nir! Jagané mênir sêgané
Jagung iwak gêrèh asin*

Iku crita jaman biyèn"

Translation:

"Nir! Is the soup, with corn rice,
,Salted fish,

That's the story of the old times"

(4) *Iki wis dina*

Jumuah Rébo Kêmis

Gêrimis luh ra wis wis

Translation:

This is already

Friday Wednesday Thursday

The drizzle of tears never stops

(5) *"Sawal Sela Besar*

Sarwa tinata urip bèn ora nyasar"

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Translation:

Sawal Sela Besar

Everything is arranged so that life doesn't get lost

In the above five data on the use of asyndeton, the author repeats parallel meanings without using coordinating conjunctions. In data (1), the author depicts who does not chase after wealth in today's era, symbolized by the phrase "abang putih," which encompasses all walks of life, including the old and young, as well as both men and women.

Data (2) conveys a message that everyone is unaware of the recipe for life, unlike the kitchen recipe that can be controlled. However, the bitter and sweet aspects of life's recipe must be accepted according to fate. Data (3) narrates life in ancient times, where people ate simple meals like salted fish. In data (4), the author expresses a deep longing for someone, awaited day by day but never appearing. Lastly, in data (5), the author reiterates a message. Humans are expected to continuously improve their devotion to the One God from month to month. The analysis of the asyndeton style aims to enhance the beauty of the verses (Alamsyah, 2019: 23).

Through various analyses of data regarding the personification style, it is

evident that the author utilizes this style to vividly depict scenes for the readers. This aligns with Payuyasa's assertion that personification aids readers in visualizing the situations described by the author (2019: 78). For instance, in the analysis of data (5), the author portrays the atmosphere with the phrase "manuk nêmbang," or birds singing, aiming for readers to feel and imagine the ambiance within the literary work.

CONCLUSION

The study of language style is one of the branches of stylistics. Language style serves to embellish the author's choice of words. There are numerous types of language styles, one of which is comparative language style. Comparative language style is a category commonly found in literary works. Based on the research findings, the comparative language styles identified in the anthology of Javanese geguritan Sêrat Plérok include simile, metaphor, and personification. However, one type of comparative language style, allegory, did not appear in the data. Among the various data collected, personification emerged as the dominant language style. With the existence of this research, it is hoped to broaden the readers' insights and serve as a foundation for further research with similar focus areas.

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