Language Style in a Collection of Poetry "Masih Ingatkah Kau Jalan Pulang" and Its Relevance as Teaching Materials

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Abstract. This study aims to describe and explain the figurative language style in the form of figure of speech and imagery language style used in a collection of poetry *"Masih Ingatkah Kau Jalan Pulang"* and its relevance as teaching material in junior high school. This is qualitative description study and data was collected using documentation techniques and analytical techniques using interactive models. Researchers read, analyze, present, and draw conclusions from the data obtained. The results are (1) figurative language styles in the form of figures of speech: comparison, contradiction, relation, and repetition, (2) imagery in the form of visual, auditory, olfactory, and sensory. (3) The results of this study are relevant for learning Indonesian language phase D on the elements of speaking, presenting and writing. The learning outcomes to be achieved by students are being able to develop, interpret, use, and write in the form of prose and poetry.

Keywords: Language Style · Figure of speech · Imagery · Poetry · Teaching Material

1 Introduction

Literary works are expressions of human emotions in the form of written works. A literary work is the result of the author's thoughts and feelings from his life experiences. The results of the author's imagination can leave a good impression on the reader. Basically, a literary work is created to be appreciated. Each author must have his own characteristics in developing ideas to produce a unique language style and expressive sentences (Wiharja & Fahmi, 2021). Based on the type, literary work is very diverse, one of which is poetry.

Poetry is a literary tool to express the thoughts that the poet wants to express in the work. Poetry is an imaginative work that expresses the poet's emotions with beautiful words and gives an interesting and aesthetic impression with unique language (Ardin et al., 2020). Poetry is formed from collection of words that have meaning so that it has its own aesthetic value. Therefore, in general, poetry is presented with attention to language style.

Language style is an important element in a poetry (Putra et al., 2021). Language style is a beautiful language that is used to develop certain effects. This style can change and produce certain connotations in literary works. Language style becomes a medium for the author to express what he wants to express. The author has an objective to make language expressions more interesting, rich, solid, and clear. Therefore, the emphasis on the ideas conveyed is able to create a certain atmosphere and show an aesthetic effect because in the creation of literary works, aesthetic effects become one of the artistic values. Style is a field of study in stylistics. According to (Al-Ma'ruf, 2009) stylistics is a field of science that examines the form of language use in a literary work regarding its overall empowerment in the potential uniqueness of the language and the peculiarities of language and sound style, choice of diction, sentence style, discourse style, figurative language, and imagery.

A collection of poetry entitled "Masih Ingatkah Kau Jalan Pulang" by Sapardi Djoko Damono and Rintik Sedu. The use of language style in the poetry collection is very interesting to the researcher. Therefore, the researcher is interested in studying the poetry collection book to be used as a research object by focusing on figurative language styles in the form of figures of speech and imagery styles in the collection of poetry.

According to (Waluyo, 1991) figurative language is the language used by poets to express something in an unusual way, indirectly to express the meaning of a word or the language has figurative or symbolic meanings. The figurative style of language is very diverse, one of which is figure of speech. Figure of speech is figurative language (Faizun, 2020). In its use, figure of speech is used to illustrate words so that figure of speech is a deviation of language in terms of meaning. Referring to (Tarigan, 1985) figurative language or figure of speech can be classified into four types: comparison, contradiction, relation, and repetition. Comparative figure of speech is divided into 10 types: simile, personification, depersonification, metaphor, allegory, antithesis, pleonasm, periphrasis, propolepis, and correction/epanortoris; Contradictive figure of speech is divided into 20 types: hyperbole, litotes, irony, cynicism, sarcasm, oxymoron, paronomasia, paralipsis, syllepsis, satire, inendo, antiphrasis, paradox, climax, anticlimax, apostrophe, anastrophe, apophasis, hysteron proferon, and hypalasae; Relation figure of speech is divided into 13 types: metonymic, synecdoche, alusio, euphemism, eponym, epithet, antonomasia, erotic, parallelism, ellipsis, gradation, asyndeton, and polysidental; and finally, the repetition figure of speech is divided into 12 types: alliteration, assonance, chiasmus, simploke, epizeuxis, tautotes, antanaclases, anaphora, mesodiplosis, epistrophe, epanalepsis, and anadiplosis.

Imagery is a collection of images to describe an object as well as the quality of the sensory response used in literary works with literal and figurative exposure (Abrams, 1981). The objective of using imagery in poetry is for the reader to catch a specific expression of what the author or poet wants to convey. According to research (Laila, 2016) imagery is divided into 6 types: visual, auditory, tactile, olfactory, gustatory and motor.

Language style in the collection of poetry can be used to support literature learning in junior high school. The collection of poetry by Sapardi Djoko Damono and Rintik Sedu has a very interesting language style to make it relevant for the Indonesian language learning material in phase D on the learning outcomes of speaking, presenting and writing

elements in the independence curriculum. Learning outcomes that will be achieved by students are being able to develop, use, and write in prose and poetry so that learning cannot be separated from literary activities.

Researchers found reference sources with similar research that had been conducted by (Nurhamidah et al., 2019), (Ferlian Mindy, 2020), (Izzati, 2020), (Umami & Anto, 2020) with the topic of language style and its relevance as teaching material. (Saragih et al., 2021), (Hidayatullah, 2020), (Dewi & Sumiharti, 2020), (Widyaningsih, 2021), (T. Pertiwi, 2022), (Z. Pertiwi et al., 2022), and (Hasanah et al., 2019) with the topic of language style. (Wulandari et al., 2016) with the topic of figure of speech and its relevance to teaching materials. (Munir et al., 2013) and Fauziah et al. (2018) with the topic of figure of speech. Al-Ma'ruf (2011) with the topic of figure of speech and sentence style. Laila (2016), Kristina and Setiawan (2021), Rahimah (2017), Oktaviantina (2019), and Agustin et al, (2020) with the topic of imagery.

2   Method

This is qualitative descriptive research with content analysis techniques. According to Mukhtar (2013: 10), qualitative descriptive research is a method used by researchers to seek knowledge or theory with a certain time. The objective of this method is to describe the observed conditions in a specific, transparent, and in-depth manner.

The data used in this research is written figurative and imagery style used by Sapardi Djoko Damono in his collection of poetry. The data were obtained through the reading technique of a collection of poetry entitled "Masih Ingatkah Kau Jalan Pulang", analyzing the contents, presenting the results of the data, and making conclusions.

3   Result and Discussion

Based on the results obtained from reviewing this book, the figurative language styles found are figure of speech and imagery as described in Table 1 and Table 2.

3.1   Figure of Speech

Figure of speech is a technique used to express language whose meaning is not shown literally but implicitly. Figure of speech is an indirect use of figurative language. The use of figure of speech is able to support the aesthetic goals of writing literary works and the proper use of figure of speech can influence the reader's interpretation to create a certain atmosphere. In the poetry collection of " Masih Ingatkah Kau Jalan Pulang" figure of speech were found in terms of comparison, contradiction, relation, and repetition. The data can be seen as follows:

3.1.1   Comparative Figure of Speech

Comparative figure of speech is a figure of speech which has the function of comparing objects implicitly or explicitly. Hakim et al, (2020) stated that a comparative figure of speech is a rhetorical tool to compare one object with another through a process, both

Table 1. Figure of Speech

Comparative	Simile	11
	Personification	14
	Depersonification	8
	Metaphor	24
	Allegory	25
	Antithesis	24
Contradictive	Hyperbole	24
	Sarcasm	6
	Oxymoron	3
	Climax	10
Relation	Asyndeton	2
	Polysidental	26
	Eponym	1
	Parallelism	31
Repetitive	Alliteration	30
	Assonance	20
	Chiasmus	1
	Epistrophe	4

Table 2. Imagery.

Visual Imagery	126
Auditory Imagery	48
Olfactory Imagery	9
Sensory Imagery	10

exaggeration and equating. From the analysis, comparative figures of speech found are simile, personification, depersonification, metaphor, allegory, and antithesis.

3.1.1.1 Simile
Simile is an explicit comparison because this figure of speech aims to compare two things that are very different and deliberately considered the same. When comparing the two things, it is expressed by using words like, similar, like, be like, as, for example, as if, and the like. The figure of speech is described in the data below:

(1) *"tanduk seperti sedang khusyuk berdoa"* (Sapardi dan Rintik, 2020:62).
    {"horns as if praying" (Sapardi dan Rintik, 2020:62)}

This quote describes a simile because the horns are likened to or compared to someone who is praying fervently.

3.1.1.2 Personification

Personification is to make an analogy of an object with humans and these inanimate objects seem to be able to do and think like humans. This can be seen in the data below:

(2) *"dengarkan segala yang dikatakan air"* (Sapardi dan Rintik, 2020: 39).
    {"listen to everything the water says" (Sapardi and Rintik, 2020: 39)}

The data above shows a personification because water is compared to a human being who can talk or speak.

(3) *"luasan bumi yang menatap langit"* (Sapardi dan Rintik, 2020: 53).
    {"the vastness of the earth looking up at the sky" (Sapardi and Rintik, 2020: 53)}

The personification is described in the word the luasan bumi (the vastness of the earth) which seems to be able to see the sky like humans.

3.1.1.3 Depersonification

Depersonification is comparable to a living thing with an inanimate object. Depersonification is the antonym of personification. Data can be seen below:

(4) *"Apakah aku boleh menjadi cermin"* (Sapardi dan Rintik, 2020: 23).
    {"Can I be a mirror" (Sapardi and Rintik, 2020: 23)}

The quote is said to be depersonification because the figure aku (I) want to become an inanimate object in the form of a mirror.

3.1.1.4 Metaphor

Metaphors relate two things directly but in a shorter form. The following is the data:

(5) *"kau tiada lain sebentuk batok tanpa air kelapa"* (Sapardi dan Rintik, 2020: 24).
    {"You are nothing but a shell without coconut water" (Sapardi and Rintik, 2020: 24)}

The data explains that the figure engkau (you) is analogous to a shell without coconut water.

(6) *"dan kau bayang-bayang belaka yang tak kasat mata. Ya, ya"* (Sapardi dan Rintik, 2020: 58).

{"and you are a mere invisible shadow. Yes, yes" (Sapardi and Rintik, 2020: 58)}

Whereas in the quote above, the figure *engkau* (you) is comparable to that he as a whole is like a shadow that cannot be seen.

3.1.1.5 Allegory

Allegory is a figure of speech that explains something not literally. Allegory in general always refers to the use of rhetoric. This can be seen in the quotation listed below:

(7) *"sudah berapa kali kubilang jarak antara pergi dan pulang sejengkal saja." (Sapardi dan Rintik, 2020: 59).*
{"How many times have I told you that the distance between going and returning is only an inch." (Sapardi and Rintik, 2020: 59)}

The allegory appears because the quote compares the distance between going and going home to being very close.

3.1.1.6 Antithesis

Antithesis is a figure of speech that compares two opposite things. This can be seen in the quotation listed below:

(8) *"yang hitam-putih aromanya" (Sapardi dan Rintik, 2020: 99).*
{"which has a black and white aroma" (Sapardi and Rintik, 2020: 99)}

The quote compares two opposite things which is black and white.

3.1.2   Contradictive Figure of Speech

Contradictive figure of speech is the use of contradictory figurative language or words intended to impress and influence the reader or listener. The contradictive figures of speech found in the analysis are hyperbole, sarcasm, oxymoron, and climax.

3.1.2.1 Hyperbole

Hyperbole is a style of language that contains exaggerated statements to emphasize a statement. This can be seen in the data below:

(9) *"Bahwa doa ringkas itu menusuk dirimu sendiri." (Sapardi dan Rintik, 2020: 21).*
{"That succinct prayer pierced you." (Sapardi and Rintik, 2020: 21)}

The quote seems exaggerated and dramatic because its true meaning is that the short prayer he said really touched him.

3.1.2.2 Sarcasm

Sarcasm is a type of language style that contains a joke or satire that hurtful. This can be seen in the quote data below:

(10) *"Kalau nggak paham lukisan jangan sok jadi kritikus" (Sapardi dan Rintik, 2020: 67).*

{(10) "If you don't understand painting, don't pretend to be a critic" (Sapardi and Rintik, 2020: 67)}

The quote contains scathing satire to someone not to act like an expert if they don't understand a painting.

3.1.2.3 Oxymoron

Oxymoron is a figure of speech that contains contradictory words in the same phrase. The following is an example of the data:

(11) *"Pernahkah kau yakin bahwa putus asa adalah satu-satunya cara? Bahwa berhenti adalah satu-satunya usaha," (Sapardi dan Rintik, 2020: 85).*

{"Have you ever believed that giving up is the only way? That stopping is the only effort," (Sapardi and Rintik, 2020: 85)}

The data contains contradiction shown in the phrase stop is the only way.

3.1.2.4 Climax

Climax figure of speech is a derivative of sentences that are periodic. It contains sequences of thoughts which each time the importance is getting higher than the previous one. It can be seen in the data below:

(12) *"aku, Nadhifa Allya Tsana.*
          mengingatkan kalian semua
          kalau kirim pesan lewat e-mail saja
          dan jangan menulis surat cinta"
          (Sapardi dan Rintik, 2020:10)
      {"I, Nadhifa Allya Tsana.
          remind you all.
          If you send a message via e-mail only.
          and don't write love letters.
          (Sapardi and Rintik, 2020:10)}

From the data above, it can be seen that the sequence of events is increasingly emphasizing. Starting from the introduction of the event to the event that became the climax.

3.1.3   Relation Figure of Speech

Relation figure of speech expresses the relation of language style to a sentence in a figurative expression and has a relationship with what will be expressed. From the results of the analysis, there are relation figure of speech in the form of asyndeton, polysyndeton, eponym and parallelism.

3.1.3.1 Asyndeton

Asyndeton is a language style in the form of a sentence or a construction containing parallel words. However, the sentence or discourse is not connected by conjunctions and

several things regarding circumstances or objects are mentioned successively without using conjunctions. This can be seen in the quotation below:

(13) *"Dan dengan kata-kata yang sangat cepat meluncur hingga sering sulit ditangkap ia mendongeng tentang jalan-jalan sempit di Belgia, Arc de Triomphe, pementasan sandiwara di off-off-Broadway, menara kembar di KL, luncur-luncuran salju di Hokkaido." (Sapardi dan Rintik, 2020: 64).*

{"And in words so fast that they are often elusive he tells tales of the narrow streets of Belgium, the Arc de Triomphe, the staging of off-off-Broadway plays, the twin towers in KL, the snow slides in Hokkaido." (Sapardi and Rintik, 2020: 64)}

The data is categorized as asyndeton because in its construction it is marked by combining several words without using conjunctions and only using commas.

3.1.3.2 Polysyndeton
Polysindenton is a style of language in the form of a sentence or a construction containing parallel words and connected by connecting words. Polysindenton is the antonym of asyndeton. This can be seen in the quotation below:

(14) *"Dia bilang suaminya lebih sering tinggal di Singapura (tempat transit orang kaya, kata orang yang agak-agak cenderung ikut-ikut diskriminasi ras) dan ia bilang tinggal sendiri terus sama tukang kebun dan sopir dan juru masak dan 3 orang satpam, Kalau kalian mau mampir ke rumah, oke banget." (Sapardi dan Rintik, 2020: 65).*

{"She said her husband mostly stayed in Singapore (a transit place for the rich, people said that tended to get involved in racial discrimination) and she said she lived alone with the gardener and driver and cook and 3 security guards, If you want to come over to the house, that's fine." (Sapardi and Rintik, 2020: 65)}

The data is categorized as polysindenton because in its construction it uses the conjunction word *and*.

3.1.3.3 Eponym
An eponym is a figure of speech that uses a name or figure that is commonly known among the public to express characteristics related to that character or express the same characteristics. This can be seen in the quotation below:

(15) *"Kamu itu, ya, kadang pinter banget macam jenius kadang konyol banget macam yang dimainkan badut Srimulat kadang tidak bisa ditebak maunya jadi apa kadang malah tampangmu seperti orang kebelet." (Sapardi dan Rintik, 2020: 67).*

{"You are, yes, sometimes you're really smart, like a genius, sometimes it's really ridiculous, like the clown Srimulat plays, sometimes you can't predict what you

want to be, sometimes you even look like someone dying." (Sapardi and Rintik, 2020: 67)}

It is an eponym because the nature of the character *kamu* (you) is related to the nature of srimulat where the characteristics of both are equally ridiculous.

3.1.3.4 Parallelism

Parallelism is a language style that aims to achieve parallelism in the use of words or phrases that occupy the same role in the form of the same grammatical order. The parallel can be in the form of a clause that depends on the same main clause.

(16)   *"**Ketika** mendung tak menjadi hujan.*
        Ketika angin tak hendak
        Ketika malam berlindung di sela-sela rimbun daun
        Ketika pohon jambu di halaman merontokan bunga"
        (Sapardi dan Rintik, 2020: 62)
     {"When it's cloudy it doesn't rain
        When the wind doesn't want
        At night take shelter on the sidelines of the lush leaves
        When the guava tree in the yard sheds its flowers"
        (Sapardi and Rintik, 2020: 62)}

In this data above there is a repetition of the word "ketika" at the beginning of each line.

(17)   *"tunggu.*
        keluarlah lewat pori-poriku.
        tunggu.
        keluarlah lewat pori-poriku.
        tunggu.
        keluarlah lewat pori-poriku.
        tunggu.
        keluarlah lewat pori-poriku."
        (Sapardi dan Rintik, 2020: 49)
     {"wait.
        come out through my pores.
        wait.
        come out through my pores.
        wait.
        come out through my pores.
        wait.
        come out through my pores."
        (Sapardi and Rintik, 2020: 49)}

The data above displays the repetition of the words "tunggu" and "keluarlah lewat pori-poriku".

3.1.4   Repetition Figure of Speech

Repetition figure of speech is a figurative language that contains repetition of words, phrases, or syllables to emphasize a context. In line with Yosiana and Wulandari (2022) the repetition figure of speech is a figurative language that uses figurative words to show an affirmation of the word or sentence in question. The analysis found repetition figure of speech in the form of alliteration, assonance, chiasmus, and epistrophe.

3.1.4.1 Alliteration

Alliteration is a language style that uses words that have the same consonant sound so that at first glance they look the same but have different meanings. This can be seen in the quotation below.:

(18) *"**k**urasakan **k**au meleleh" (Sapardi dan Rintik, 2020: 98).*
    {"I feel you are melting" (Sapardi and Rintik, 2020: 98)}

The data shows the repetition of the "**k**" consonant in the words *kurasakan* and *kau.*

3.1.4.2 Assonance

Assonance is a repetition of vowel sounds to create a beautiful effect. This can be seen in the quotation below:

(19) *"Sebab aku ada dalam jiwamu.*
        dan kau ada dalam ruhku. Bukan begitu?"
        (Sapardi dan Rintik, 2020: 44)
    {"For I am in your soul
        and you are in my soul It is not like that?"
        (Sapardi and Rintik, 2020: 44)}

In the poetic stanza data above, it is said to be asonance because there is a repetition of the vowel sound "u" at the end of each line.

3.1.4.3 Chiasmus

Chiasmus is a language style that contains repetition and at the same time forms an inversion or reversal of the arrangement between two words in a sentence. The description of chiasmus in the poetry can be seen in the evidence of the following text:

(20) *"Sebermula adalah kau dan aku saja yang tidak mengucapkan kata yang tidak berlumur warna yang saling menatap yang saling menatap yang saling menatap agar bisa menyusup di bawah kulit agar bisa merasa tentram di sela-sela ziarah darah yang tak letih-letihnya dipompa jantung kita" (Sapardi dan Rintik, 2020: 74).*

    {"In the beginning, it was you and I who did not utter a word that was not smeared with color, stared at each other, stared at each other, so that they could penetrate

under the skin so that they could feel at ease amidst the pilgrimage of blood that the heart pumps tirelessly us" (Sapardi and Rintik, 2020: 74)}

From the data above, there is a repetition of the phrase "yang saling menatap" in the sentence.

3.1.4.4 Epistrophe

Epistrophe is a repetition style of language in the form of repeating a word or phrase at the end of a sentence or in successive sentences. The epistrophe described in the poetry can be seen in the following text:

(21) *"Aku sungguh tak tahu.*
 Kau sungguh tak tahu."
 (Sapardi dan Rintik, 2020: 21)
 {"I really don't know
 You really don't know."
 (Sapardi and Rintik, 2020: 21)}

The data contains the repetition of the phrase "sungguh tak tahu" at the end of each sentence sequentially.

3.2 Imagery

Imagery is a description of wishful thinking in a literary work. This depiction is able to create a livelier atmosphere so that it is more interesting to read. Imagery plays an important role in evoking experience in the reader. From the results of the analysis, there are 4 imageries found, which are:

3.2.1 Visual Imagery

Visual imagery is an image produced by the senses of sight in the form of the eye. The imagery depicted can provide stimulation to the eye, making it appear as if it can see the invisible. The visual imagery described in the poetry can be seen as evidence of the following texts:

(22) *"ada daun jatuh selembar saja" (Sapardi dan Rintik, 2020: 12).*
 {"a leaf just falls" (Sapardi and Rintik, 2020: 12)}

The lyrics describe it so that the readers seem to see a fallen leaf.

(23) *"diraihnya sebelum jatuh di telaga erat-erat didekapnya dua-duanya" (Sapardi dan Rintik, 2020: 13).*
 {"he grabbed them before they fell into the lake, tightly embracing them both" (Sapardi and Rintik, 2020: 13)}

Stimulate the reader's vision senses so that the reader seems to be reaching for something that is about to fall into the lake and holding it tightly.

In line with Marsela et al, (2018) revealed that visual imagery is the most used imagery by poets compared to other imageries. Visual imagery gives encouragement to the senses of sight, so that things that are unseen seem as if they can be seen.

3.2.2   Auditory Imagery

Auditory imagery is an imagery produced by ear senses. The imagery is able to provide a stimulus to the ear, so that it looks as if it can hear something conveyed through the imagery. The auditory imagery displayed in the poetry can be seen from the following evidence:

(24) *"desir angin menangkapnya kau mau ke mana? tak ada suara" (Sapardi dan Rintik, 2020: 12).*
      {"The wind catches him where are you going? no sound" (Sapardi and Rintik, 2020: 12)}

This line describes auditory imagery as if the reader does not hear any sound when he is asked where he is going even though the wind has caught him.

(25) *"apakah suara bersahutan yang terpantul di dinding-dinding ini sejak aku mula-mula menjumpaimu di sebuah sabana…" (Sapardi dan Rintik, 2020: 18).*
      {"apakah suara bersahutan yang terpantul di dinding-dinding ini sejak aku mula-mula menjumpaimu di sebuah sabana…" (Sapardi dan Rintik, 2020: 18)}

The auditory imagery depicted in the poetry is that the readers seem to hear a voice resounding reflected on the walls when I meet you in a savanna.

In line with Sujoko and Nasution (2020) which stated that auditory imagery provides a stimulus to the senses of the listener. Therefore, the words written by the poet seem to be able to make a sound and the readers are able to express the sound written from the poetry.

3.2.3   Olfactory Imagery

Olfactory imagery is related to the senses of smell, which is the nose. Olfactory imagery usually contains or describes an object that can give off scent, whether it is fragrant, rancid, rotten, etc. The description of the olfactory imagery in the poetry can be seen in the following quotation:

(26) *"…yang tak henti-hentinya bersenandung yang menyaksikan pucuk perdu digoyang angin tanpa bau dan tak kasat mata…" (Sapardi dan Rintik, 2020: 18).*
      {"…the one who hums incessantly watching the shoots of the shrubs shaken by the wind without smell and invisible…" (Sapardi and Rintik, 2020: 18)

The text illustrates the readers as if they also feel when the shoots of the shrubs are hit by the wind which does not cause any scent.

(27) *"…yang sengit warna dan aromanya—yang amiin bunyinya" (Sapardi dan Rintik, 2020: 18).*

      {"...the color and aroma are fierce—the sound, amen" (Sapardi and Rintik, 2020: 18)}

The olfactory imagery described in the text is about a sharp smell, what is meant here is a sharp scent.

Sulaeman (2016) states that olfactory imagery utilizes the experience of the senses of smell. Then what is meant by experience here is the result of sense of smell related to a fragrance.

3.2.4 Sensory Imagery

Sensory imagery involves a sense of touch, which is the skin. Examples of sensory images are rough, soft, hot, cold, etc. The sensory imagery depicted in the poetry can be seen as evidence of the following text:

(28) *"dan ruang yang tanpa dinding.*
       menyusup di bawah kulit.
       agar kita sepenuhnya leluasa".
       (Sapardi dan Rintik, 2020: 40).
    {"and a room without walls.
       infiltrate under the skin.
       so that we are completely free".
       (Sapardi and Rintik, 2020: 40)}.

The data is sensory imagery because in the quote above there is diction that creeps under the skin. This diction has the meaning of getting into the skin and it can be felt by the sense of touch from the skin.

(29) *"waktu itu aku jawab, kalau aku merayap di bawah kulitmu kamu bisa apa, coba?"*
       (Sapardi dan Rintik, 2020: 48).

       {"At that time I said, if I crawl under your skin what can you do, try?" (Sapardi and Rintik, 2020: 48)}

The data above categorized as sensory imagery because it involves the senses in the form of skin and this imagery stimulates the reader to imagine if something is crawling under the skin, what can you do?.

In line with Yulianto's research (2018) which stated that sensory imagery can be found when reading or listening to lines of poetry and when there are dictions that can be felt by the skin.

3.3 Relevance as Teaching Materials

The results of this study are consistent with the independent curriculum on learning outcomes in phase D for junior high school students. Based on the elements in phase D, the learning outcomes of speaking, presenting, and the writing elements show that students are asked to use and interpret new vocabulary that has denotative, connotative, and figurative meanings to express their ideas. In the learning outcomes in the writing element what must be achieved by students is being able to use and develop new vocabulary with the existence of writing having denotative, connotative and figurative meanings. Then students are asked to convey their writing based on facts, experiences, and imagination. Therefore, the forms of prose and poetry produced by students are able to give a beautiful impression by using creative vocabulary. When viewed from the

learning outcomes, this collection of poetry is closely related to the learning material because the style of language in the poetry is figurative language.

Briefly, the learning process can be described as follows. Learning activities will be divided into introduction, main content, and closing. Introduction activities are carried out with greetings. After that, the teacher will take attendance, conditioning and review student knowledge. The main activity will be filled with: (1) students make observations, ask questions, and identify figurative language styles in the poetry shown by the teacher, (2) students are divided into several groups, (3) students are given the task of identifying the poetry (4) students were asked to present the results of discussions about the figurative language styles they found, (5) the teacher and other students discussed together to provide responses and feedback about the results of the ongoing discussion, (6) the teacher and students reflected on the learning outcomes. The learning activity was closed by giving the task of writing a poem by applying a figurative language style, after that the teacher said a prayer and close the session.

Previous research from Mindy (2020), Izzati (2020), and Umami and Anto (2020) are in line with this research because of the discovery of figurative language styles and their application in school learning. The difference with this research is the domination of figurative language style and there is no imagery in previous research, and the differences in school levels in the learning application. The curriculum applied is also different, this study is applying learning within independent curriculum. The results of previous research by Saragih et al, (2021), Hidayatullah. (2020), Dewi and Sumiharti (2020), Widyaningsih (2021), Pertiwi (2022), Pertiwi et al, (2022), Rohman et al, (2015), and Hasanah (2019) are also in line with this study because they both found figurative language style, but in this study the dominant figurative language style was not the same, there was no imagery in previous research, and it had nothing to do with the application of learning in schools. Research from Wulandari (2016) is in line with this research because they both examine figurative language and its relevance to teaching materials. The difference is the dominance of figurative language and the different levels of schools in the application of learning, as well as the curriculum used is also different. Munir (2015) and Fauziah et al., (2018) are in line with this study because they both analyze figurative language and the only difference is the dominance. Al-Ma'ruf (2011) is in line with this research because their studies are both looking for figures of speech and the difference lies in the dominance of figures of speech and this research does not examine sentence style. Laila (2016), Kristina and Setiawan (2021), Rahimah (2017), Oktaviantina (2019), and Agustin et al, (2020) are in line with this study in terms of imageries found and the difference was only in the number of imageries that dominated.

4 Conclusion

Based on the analysis that has been presented above, the research on language style in the poetry collection of "Masih Ingatkah Kau Jalan Pulang" resulted in the following conclusions: the findings of comparative, contradictive, relation and repetition figures of speech. There are also imageries in the form of visual, auditory, olfactory and sensory. The results of this study are applied to Indonesian language learning in schools according to the independent curriculum in phase D.

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