



Application of Learning Strategies for Writing Poetry Based on Idols in High School Students

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Abstract. *Purpose:* The strategy for learning to write poetry based on idol figures is one way to help students to be more active and creative, especially in learning to write. By applying the strategy of writing poetry based on idol figures, students are free to write poetry based on their respective idol figures. This study aims to describe the application of learning strategies for writing poetry based on idols along with the results and responses to the application of learning strategies for writing poetry based on idols in high school students. *Methodology:* This study uses a qualitative-explorative method. The data in this study are the implementation and results of students' poetry work on the application of learning strategies for writing poetry based on idols. Data collection techniques using observations, interviews, and documentation. *Results:* The results of this study indicate that the application of learning strategies for writing poetry based on idols is divided into three stages, that is: the stage before writing, the stage when writing, and the stage after writing. Through the implementation of learning strategies for writing poetry based on idol characters, students produce poetry works with: a) variations of idol-based titles, b) the use of figurative language in poetry, and c) the use of imagery or images in poetry. Student responses to the application of learning strategies for writing poetry based on idols, that is 4.5% of students were not interested; 27.3% of students are less interested; 50% of students are interested; and 18.2% students are very interested. *Applications/Originality/Value:* Thus, learning strategies for writing poetry based on idol figures can be applied in general to attract high school students' interest in learning.

Keywords: writing poetry · idol · language skills

1 Introduction

Writing skill is one of the important language skills to be mastered by students. Teaching writing skills can be carried out by pouring ideas, ideas, information, or imagination into written discourse in the form of literary texts, such as poetry. Poetry is one type of literary work that contains the poet's heart expression, which is embodied in beautiful language, and contains an implied message. Therefore, writing poetry does not only rely on sensory abilities, but all potential knowledge and experience of a person will be able to support the results of his writing. Learning to write poetry in schools is expected to

help students express their ideas, feelings, and experiences through beautiful language. Through learning to write poetry, it will encourage students to be active in art with nice words, interpret their world with a new, unique point of view, and feel that their imagination can become real if they can choose the words carefully to be realized in the form of poetry [1].

The main purpose of learning to write poetry at school is to hone and improve students' language skills [2]. However, along with the development of the applicable curriculum, learning to write poetry is expected to display students' fresh interests that arise from the depth of the poetry work itself. Learning to write poetry is one of the Basic Competencies found in Indonesian subjects that must be achieved by students. Especially for class X senior high school students, namely at Basic Competency 4.17 Writing poetry by paying attention to the building elements (theme, diction, style of language, images, structure, facial expressions).

Realizing the importance of learning to write poetry for students in senior high schools, this learning must receive great attention. However, practice in the field shows that learning to write poetry at school still encounters obstacles and tends to be unpopular with some students. One of the obstacles found in teaching poetry writing competence is that this competency is taught by raising experiences that are separate or not internalized by students in a real way [3]. The first example, namely the teacher directs students to write poetry with the theme of natural atmosphere, but only by observing a picture, while students have never felt the real atmosphere of nature. Another example, the teacher gives assignments to students to write poetry with the theme of social issues, while students have not been able to appreciate and have never directly seen the social problems in question.

The application of strategies in learning to write poetry as above is often considered trivial and light, but because the sources of writing that are raised do not come from experiences experienced, felt, and internalized by students, on the contrary, it actually makes students unable to be creatively involved in the process of writing poetry. As a result, student motivation will decrease and various other difficulties arise for students in the process of learning to write poetry [4]. One of the causal factors for the emergence of these obstacles, namely the teacher has not implemented innovative strategies in learning to write poetry so that students tend to be less interested in the lesson being taught.

One strategy that can help students to be actively and creatively involved in learning to write poetry is by implementing idol-based poetry learning strategies. By implementing the strategy of writing poetry based on idol figures, students will be encouraged to write poetry from life experiences that each student has experienced, felt, and internalized. Based on the background described above, the researcher will describe how the implementation of learning strategies for writing poetry based on idol figures can be produced, so that it can produce a learning strategy that can make students more active and creative in Indonesian language teaching materials writing poetry in class X of senior high school students.

2 Theoretical Review

2.1 Learning Strategies

The learning strategy is one component that occupies an important role in achieving the success of educational goals. Thus, the process of achieving this success requires proportional activities from each learning component. The components in educational success in question include teachers, students, learning objectives, learning materials, learning media, and financial administration factors [5].

Learning strategies can be defined as a strategy in activities carried out with teachers and students when learning activities are in progress with the intention of achieving learning objectives. In order to achieve the learning objectives effectively and efficiently, the preparation of the strategy starts from the learning steps to the utilization of various learning facilities and resources directed as an effort to achieve the goals [6]. There are five components that need to be considered in preparing learning strategies, namely: a) preliminary activities before learning; b) transmission of knowledge; c) student participation; d) test; and e) follow up [7].

According to Sanjaya in [8], teachers must pay attention to four general principles in using learning strategies, namely:

- a. Oriented to the goals to be achieved. Learning activities carried out must be pursued to achieve the goals that have been made before;
- b. Activities in learning. All aspects of student activity, both physical activity and psychological activity, must be considered in using learning strategies;
- c. Individuality. The chosen learning strategy seeks to develop the potential of each student. Even though the teacher teaches a group of students, the goal to be achieved from the existence of learning activities is a change in the behavior of each student; and
- d. Integrity. Learning strategies must be able to develop all student personalities which include knowledge, attitudes, and skills in an integrated manner.

2.2 Writing Skill

Writing skill is defined as a language skill that has a tendency to produce a written work. Skills in writing require requirements, namely mastery of vocabulary, grammar, ability to compose and string together main ideas, and develop main ideas to produce a work that is clear, quality, and easy to understand. Therefore, writing skills can be categorized as one of the most recent language skills that students acquire in the learning process [9]. Writing skills have their own characteristics so they need special attention in teaching [10].

Writing skills can be interpreted as an attempt to express the contents of thoughts and feelings in writing. In order to be understood correctly, the contents of the writing must be carefully selected and systematically arranged. Based on the opinion of [11] the characteristics of writing skills can be viewed in terms of actors, processes, and products. The product of writing skills will be assessed based on the following criteria [12].

- a. Quality and scope of content;
- b. Structure in the presentation of content;

- c. Arrangement of words and sentences;
- d. Cohesion and coherence;
- e. Diction and style of language;
- f. Writing rules; and
- g. Typography.

2.3 Poetry

The variety of literature that often gets the attention of many people is poetry. Poetry is a variety of literary works that are used by authors to express their personality through the use of language or linguistic events as the medium, which contain messages or descriptions of certain situations, both physically and mentally [13]. Another opinion says that poetry is writing that can generate imagination, inspiration, and critical power for its readers [14].

Poetry consists of building elements that are interrelated with one another, so as to form a unified whole and cannot be separated. The building elements of poetry consist of intrinsic and extrinsic elements [15]. The intrinsic element is the building element that is in poetry and influences the form of poetry as a literary work. Meanwhile, extrinsic elements are building elements that are outside poetry and influence the presence of poetry as works of art [16]. The extrinsic elements of poetry are divided into three, namely: a) biographical, b) social, and c) value [17].

Herman J. Waluyo in [18] states that the intrinsic elements of poetry are divided into two structures, namely the physical structure and the inner structure. Physical structures are things that can be observed through the use of language or things related to sound elements, while inner structures are elements that can be internalized or conveyed implicitly. The physical structure of poetry consists of diction, imagery, concrete words, style, and typography [19]. The inner structure of the poem consists of theme, feeling, tone, and message [20]. In brief will be explained one by one the intrinsic elements of the poem.

2.3.1 Diction

Diction or word choice is the form of words chosen by the poet to get the suitability and accuracy of the meaning of the message he wants to convey to the reader or listener [21]. The words, word pairs, and series of words carefully chosen by the poet have the hope that they will have a certain effect on the reader or listener. The use of diction or choice of words in literary works of poetry is very numerous and in various forms. This is consciously done by the poet with the aim of giving the impression that displays the beauty of the poem itself.

2.3.2 Imagery

Imagery is an impression that can be captured by readers or listeners on the use of a word in poetry [22]. Imagery in poetry is characterized by the use of words related to human senses. The kinds of imagery, namely: a) visual imagery; b) auditory imagery; c) feeling imagery; d) smell imagery; e) kinesthetic imagery; and f) taste imagery [23].

2.3.3 Concrete Words

The words used in poetry must be concrete to evoke images for the reader [24]. The concrete intention here is the use of words that can lead to a comprehensive meaning. This comprehensive meaning is aimed at words that have connotative meanings and actual meanings. Concrete words that use real meanings function to build the imagination of readers or listeners, while the connotative meanings of concrete words have other meanings. Thus, readers and/or listeners can imagine clearly the events, circumstances, or things described by the poet so that the meaning of the poem can be understood clearly.

2.3.4 Style

Style in literary works is used to compare two or more words with the aim of making it easier to get the meaning of words [25]. Style in a poem will often be found in a series of words that are connotative, exaggerated, or seem condescending. Style can be seen through the use of figures of speech, such as personification, metaphor, euphemism, irony, and many more [26]. Usually each poet tends to have a style according to his own characteristics.

2.3.5 Typography

Typography is the arrangement of stanzas in poetry that is formed in such a way as to support the content of the poem [27]. Typography or the appearance of poetry can be used as a visual structure to embellish the form of poetry. Thus, poetry typography functions as an element of beauty or to provide guidance on how the poem should be read.

2.3.6 Theme

The theme is the main point of discussion or the essence of what the poet wants to convey. Poetry will be developed into a beautiful literary work from the basic words owned by the poet. This development could have come from the point of view of the poet on a theme that forms the basis of his work.

2.3.7 Message

Mandate is the moral or teaching message that the poet wants to convey to readers and listeners through his poetry. The mandate differs from the theme. Whether he realizes it or not, the poet feels responsible for maintaining the continuity of life in accordance with his conscience as a writer and or as a member of society. Therefore, in writing poetry the poet does not specifically and deliberately convey his message, but the message in the poem is contained implicitly behind the words and themes expressed by the poet [28].

2.3.8 Feeling

Sense is related to the poet's attitude towards the subject matter presented in his poetry. Taste (feeling) is defined as the poet's attitude towards the subject matter contained in

his poetry [29]. Thus it can be concluded, that *rasa* is a description of the poet's feelings when writing which is expressed through poetry.

2.3.9 Tone

The tone in poetry can be known by analyzing the things that are written, namely the use of language or the use of expressions in poetry. Poets can express tone through the mediums of language in their poetry. Thus, the tone is the embodiment of a certain attitude or point of view of the poet towards readers and listeners through the mediums of language in his poetry.

2.3.10 Idol

Idol is an object admired by someone. Idol figure is a figure adored by his admirers. The reason someone idolizes a certain idol is usually related to the superiority of the character, such as achievement, hard work, discipline and so on.

Based on the above understanding, an idol character can be defined as an individual or group who is a role model and favorite by others, whose personality is so admired by those who idolize him [30]. Idol figures can come from various professional backgrounds. One can idolize celebrities, athletes, artists, scientists, writers, female figures, business people, and so on.

3 Method

This research is a qualitative-explorative research. Explorative research is initial research that aims to get ideas about the subject matter in more detail as well as to develop existing theories. So, exploratory research is a type of initial research from a very broad study [31]. This type of exploratory qualitative research is used by the author because when conducting research, the researcher tries to develop new theories and develop existing theories. This research took place at Muhammadiyah 2 Surakarta High School class X MIPA 1 which was held in October 2022. The data in this study were in the form of the application and results of students' poetry works on the implementation of poetry writing strategies based on idol figures. Data collection techniques are by using observation, interview, and documentation techniques. The data analysis technique of this research is by using linkage analysis techniques which have a close relationship with data reduction, data presentation, and drawing conclusions as well as how a process of collecting research data in the field. Data validity technique is by using two techniques, namely triangulation of data collection techniques and triangulation of data sources. Triangulation of data collection techniques is done by checking existing data against the same data source, but with different techniques. Triangulation of data sources in this study was used to compare a truth to a fact based on the data obtained by the researcher.

4 Result and Discussion

4.1 Application of Learning Strategies to Write Poetry Based on Idols

4.1.1 Preparation Stage

At this stage there are five steps of activity. The first step is to set the research target. The target to be used in the research is class X MIPA 1. The second step is to determine the time of the research. The timing of the research was discussed with the Indonesian language teacher. The results of the discussion were to set a research time on October 5 and 7 2022. The third step was to compile a teaching module with a learning strategy for writing poetry based on idol figures. The teaching modules were prepared by researchers based on the Indonesian Language Class X Learning Module for SMA which was published by the Ministry of Education and Culture in 2020 in accordance with the applicable curriculum. The fourth step is to introduce learning strategies for writing poetry based on idol figures to Indonesian students and teachers. The researcher provides an overview of learning strategies for writing poetry based on idol characters briefly. The fifth step is to prepare examples of idol-based poetry that will be presented in class lessons. Examples of poems that the researcher prepared to present in class were two titles, poetry 1 entitled Idol quoted from Kompasiana.com and poetry 2 entitled *Jerome Polin Sijabat* which was written by the researcher himself.

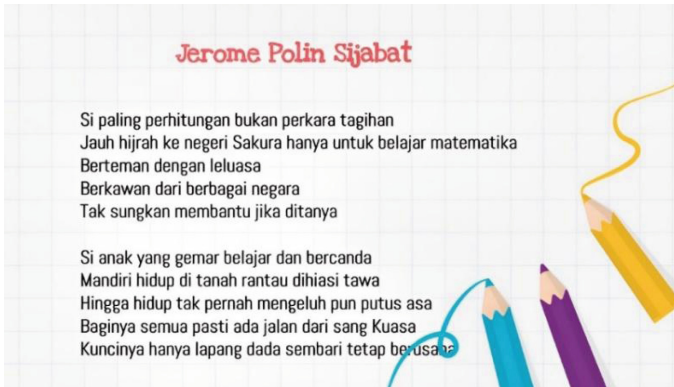
4.1.2 Implementation Stage

The researcher divided the implementation of the implementation of idol-based poetry writing learning strategies into three stages, including: a) before writing; b) writing; and c) after writing. Here's the presentation.

The first stage, namely before writing. Students are given an explanation in advance about the material related to the building elements of poetry. This understanding will serve as a basis for students to write poetry properly and correctly. Furthermore, students were directed to analyze the elements of idol-based poetry on examples of poetry that the researchers had prepared as material for discussion in class. The purpose of the discussion is to strengthen students' understanding of the elements contained in poetry and as a benchmark for researchers to follow up on learning strategies for writing poetry based on idol figures.

The second stage, namely writing. At this stage the researcher gives examples of implementing poetry writing learning strategies based on idol figures before students begin to apply the knowledge they have learned before. Furthermore, students are guided to write poetry based on idol figures individually by paying attention to the intrinsic elements of poetry. Researchers direct students to write poetry according to the correct steps by paying attention to matters in the rules of poetry writing. Examples of poetry can be seen in Fig. 1.

The third stage, namely after writing. The researcher reflects by asking again about the things that need to be considered in writing poetry. Through this activity, it can be seen that students' understanding related to learning to write poetry, especially writing poetry with this new strategy, can be said to be quite good. Students and researchers reflect on



Jerome Polin Sijabat

*The most calculating is not a matter of bills
 He moved far away to Sakura country only to study mathematics
 Make friends freely
 Friends from various countries
 Don't hesitate to help if asked*

*The child who likes to study and joke
 Independent living in overseas land decorated with laughter
 Until life never complains even despair
 For him everything must have a way from the Almighty
 The key is just being patient while still trying*

Fig. 1. Examples of poetry based on idols.

learning by exchanging opinions about the benefits obtained from implementing learning strategies to write poetry based on idol figures.

4.1.3 Post-field Stage

The entire series of research has been completed. The final step is to analyze the data that will be used as a result of the research report. The data to be analyzed is data obtained from classroom observations, documentation, and interviews with students. The data that has been collected is expected to be able to answer the formulation of the problem that has been previously determined, namely how to apply the learning strategy for writing poetry based on idol figures as well as the results and responses of SMA 2 Muhammadiyah Surakarta students in class X MIPA 1.

4.2 Students' Poetry Works Using Learning Strategies to Write Poetry Based on Idols

The results of the poetry works of class X MIPA 1 SMA Muhammadiyah 2 Surakarta on the implementation of learning strategies for writing poetry based on idol figures can be seen in Table 1.

Table 1. Poetry data based on idols by student of class X MIPA 1.

No.	Student's initials	Poetry Title
1.	AAP	Yeni Inka Idolaku (<i>Yeni Inka My Idol</i>)
2.	AAF	Olivia Rodrigo
3.	ARS	Dear Jaemin
4.	AC	Lyodra
5.	CRP	Bambang Pamungkas
6.	DS	Sang Ilmuwan Fisika (<i>The Physicist</i>)
7.	DAR	Rasulullah Idolaku (<i>Rasulullah My Idol</i>)
8.	ESP	Denny Caknan Si Suara Merdu Indah (<i>Denny Caknan The Beautiful Melodious Voice</i>)
9.	FSNH	Idolaku (<i>My Idol</i>)
10.	IS	Tasya Farasya
11.	KZR	Marselino Ferdinan
12.	MARI	Legenda dari Lamongan (<i>Legend from Lamongan</i>)
13.	MFRSP	La Joya Serigala Baru Roma (<i>La Joya Rome's New Wolves</i>)
14.	MGP	Sang Pemimpin dari Negeri Beruang (<i>The Leader of the Bear Country</i>)
15.	NA	Suatu Hari Tentang Mu Lagi (<i>One Day About You Again</i>)
16.	NRK	Ya Muhammad Ya Rasulullah (<i>Oh Muhammad Oh Rasulullah</i>)
17.	NWS	V
18.	RTK	
19.	RED	Sang Seniman (<i>The Artist</i>)
20.	RTS	Charles Goodyear sang Penemu Roda (<i>Charles Goodyear the Inventor of the Wheel</i>)
21.	RAS	Ya Muhammadku (<i>Oh My Muhammad</i>)
22.	RANR	Marc Márquez

4.2.1 The Development of Variations in Titles Based on the Application of Learning Strategies to Write Poetry Based on Idol Figures

The development of variations in titles in the poetry works of SMA 2 Muhammadiyah Surakarta students in class X MIPA 1 is based on the implementation of idol-based writing strategies:

a. The Use of Idol Character Identity in Poetry Titles

There were seven students who used the identity of an idol character in the title of the poem, including: (1) a student who had the initials AAF with the title of the poem **Olivia Rodrigo**, referring to a singer from the United States whose full name is Olivia Isabel Rodrigo; (2) students who have the initials AC with the title of the poem **Lyodra**. The title of the poem is addressed to a talented singer from Indonesia whose full name is Lyodra Margareta Ginting; (3) students who have the initials CRP with the title of the poem **Bambang Pamungkas**. The title of the poem used shows the figure of an idol figure who is famous as a player for the Indonesian national football team in the 2011 Pre World Cup; (4) students who have the initials IS with the title of **Tasya Farasya's** poem. The poem contains admiration for an idol who comes from Indonesia and is well-known as a content creator; (5) students who have the initials KZR with a poem entitled **Marselino Ferdinan**, a young idol figure who excels in Indonesian football; (6) students whose initials are NSW with the title of the poem **V**, is the stage name of a boy group from South Korea whose real name is Kim Tae-Hyung; and (7) a student with the initials RANR with the title of the poem **Marc Márquez**, a MotoGP racer from Spain.

b. Added Variations on Poetry Titles

There were seven students who added variations to the title of the poem, including: (1) students who had the initials AAP with the title of the poem **Yeni Inka Idolaku** (Yeni Inka is My Idol); (2) students who have the initials DAR with the title of poetry **Rasulullah Idolaku** (Rasulullah is My Idol). Poetry by AAP and DAR use the addition of variations on the word '*idolaku*' ('my idol') after writing the name of an idol character as the title of the poem; (3) students who have the initials ARS with the title of poetry **Dear Jaemin**. The title of the poem has developed variations with the addition of the foreign word 'dear' before writing the idol figure as the title of the poem; (4) students who have the initials ESP with the title of the poem **Denny Caknan Si Suara Merdu Indah** (Denny Caknan The Beautiful Melodious Voice); (5) students who have the initials RTS with the title of the poem **Charles Goodyear sang Penemu Roda** (Charles Goodyear the Inventor of the Wheel). Poems by ESP and RTS add variations of sentences showing the achievements of idol figures as the title of the poem; (6) student's initials NRK's name with the title of the poem **Ya Muhammad Ya Rasulallah** (Oh Muhammad Oh Rasulallah); (7) students who have the initials namely RAS with the title of poetry **Ya Muhammadku** (Oh My Muhammad). The poems by NRK and RAS add elements of words '*Ya*' ('oh') which contains praise for idol figures as the title of the poem.

c. The Removal of Idol Character Identity in Poetry Titles

There were seven students who lost the identity of idol figures in poetry, including: (1) students who had the initials, namely DS with the title of the poem **Sang Ilmuwan**

Fisika (The Physicist); (2) students who have initials, namely FSNH with the title of poetry *Idolaku* (My Idol); (3) student's initials name NA with the title of the poem *Suatu Hari Tentang Mu Lagi* (One Day About You Again); (4) students who have the initials namely RED with the title of poetry *Sang Seniman* (The Artist). Poetry by DS, FSNH, NA, and RED eliminates the identity of the idol figure in the title of the poem which results in dissolving the idol figure referred to in the poem. This loss of identity is also carried out completely in idol-based poetry, even though the poetry written is still related to the theme; (5) students who have the initials, namely MARI with the title of poetry *Legenda dari Lamongan* (Legend from Lamongan); (6) students who have initials, namely MFRSP with the title of poetry *La Joya Serigala Baru Roma* (La Joya Rome's New Wolves); (7) students who have the initials, namely MGP with the title of poetry *Sang Pemimpin dari Negeri Beruang* (The Leader of the Bear Country). Poetry by MARI, MFRSP, and MGP omitted the identity of the idol figure in the title of the poem, but the omission was only limited to the title. The identity of the idol figure in the poem can still be known after the poem is observed as a whole.

4.2.2 The Use of Style in Poetry Based on Idol Figures

Style or often referred to as figure of speech is the poet's way of expressing his work through language that is in accordance with the characteristics of the poet's language. The choice of language is done freely and unrestrictedly in order to evoke certain feelings in the hearts of readers or listeners. According to the content and type, the style can be divided into: a) assertion style, b) comparative style, c) satire style, and d) contradictory style [32]. There are other opinions that divide it into various types, consisting of comparative style, contradictory style, linkage style, repetition style, and satire style [33].

Comparative style is still divided into several types, including: metaphor, hyperbole, personification, simile, allegory, allegory, and synecdoche (pars pro toto and totum pro parte) [10]. Contradictory style includes hyperbole, litotes, oxymoron, paronomasia, paralipsis, and zeugma. Linkage styles include metonymic, synecdoche, allusion, euphemism, and ellipsis language styles. Repetition style includes alliteration, anaklasis, chiasmus, and repetition. Satire style includes irony, cynicism, and sarcasm [20]. The results of the analysis of poetry based on idol figures in students' works, the writer found the use of comparative language style and repetition language style. For more details will be presented as follows.

a. Comparative Style

The types of comparative figurative language found include metaphor, simile, and hyperbole. Metaphor is a figurative language that directly compares an object with another object. The style of metaphor is found in a poem by MFRSP entitled *La Joya Serigala Baru Roma* (La Joya Rome's New Wolves) in stanzas II and III.

Negeri pizza rumah keduanya
(Pizza land is his second home)
 Serigala roma tempat singgahnya
(Roman wolf shelter)
 Drible indah memanjakan mata

(Beautiful dribble spoils the eye)
 Plesing cantik senjata andalannya
(Plesing beautiful flagship weapon)

Bermain rapi bak jendral di lapangan
(Play neat like a general in the field)
 Mengolah indah si **kulit bundar**
(Processing the beautiful round skin)
 Dirimu tak pernah tergantikan
(You are never replaced)
 Itulah Paulo sang pangeran
(That's Paulo the prince)

Pa In stanza II of the poem above the use of metaphor is found in line 1 namely */Negeri pizza rumah keduanya/ (Pizza land is his second home)*. *Negeri pizza* (pizza land) is another name for Italy which is known to the world as the country where pizza is made. In stanza III the metaphor is found in line 2 namely */Mengolah indah si kulit bundar/ (Processing the beautiful round skin)*. *Si kulit bundar* (round skin) here refers to a round object made of leather, namely a ball. The style of metaphor is also found in a poem by CRP with the title Bambang Pamungkas in stanza III namely */Kini kau telah menggantung sepatu/ (Now you have hung shoes)*. Another meaning of *menggantung sepatu* (hung shoes) in the verse of the poem is retiring from the world of football.

Simile is a figurative language that compares two things using conjunctions: like, like, like, as, like, and so on [34]. The use of simile style is found in the poem by NWS entitled V in stanzas I and II.

Tatapanmu sangat tajam
(Your gaze is very sharp)
Bagaikan elang di malam hari
(Like an eagle in the night)
 Wajahmu yang sangat tampan **seperti** bulan purnama
(Your face is so handsome like the full moon)
 Kau **bagaikan** bintang bersinar saat malam
(You are like a shining star at night)

Suaramu sangat merdu
(Your voice is very melodious)
Bagaikan menari-nari di atas awan
(It's like dancing on a cloud)
 Lagumu menginspirasiiku
(Your song inspires me)

Similes are also used in the MFRSP poem entitled *La Joya Serigala Baru Roma* (La Joya Rome's New Wolves) in stanza III */Bermain rapi bak jendral di lapangan/ (Play neatly like a general in the field)*.

The use of hyperbolic language style is found in a poem by FSNH entitled *Idolaku* (My Idol) in stanza II.

Bagiku kau inspirasiku

(For me you are my inspiration)

Inspirasi di tiap langkahku

(Inspiration at my every step)

Setiap detik aku kagum padamu

(Every second I am in awe of you)

Paras rupawanmu yang menawan

(Your charming beautiful face)

Suara merdumu yang indah

(Your beautiful melodious voice)

Dirimu sungguh luar biasa

(You are truly extraordinary)

Hyperbole is a style of language that uses exaggerating words rather than reality or in modern language is exaggerated, thus giving a certain impression to those who read or hear. In the poem above there is the use of hyperbole in the following lines */Paras rupawanmu yang menawan/ (Your charming beautiful face)*. In [35] *paras* means face. *Rupawan* has a beautiful meaning apparently; beautiful. *Menawan* has the meaning of attracting the heart; alluring.

b. Repetition Style

It is found in a poem by DAR entitled *Rasulullah Idolaku* (Rasulullah is My Idol). This poem consists of four stanzas. Each stanza contains a repetition style.

Ya Rasulullah

(O Messenger of Allah)

Engkaulah idolaku

(You are my idol)

Engkaulah panutanku

(You are my role model)

Engkaulah pujaanku

(You are my idol)

Ya Rasulullah

(O Messenger of Allah)

Begitu besar jasamu

(So great is your service)

Begitu indah tutur katamu

(So beautiful your words)

Begitu rindu aku padamu

(I miss you so much)

Ya Rasulullah

(O Messenger of Allah)

Betapa mulia akhlakmu

(How noble are your morals)

Betapa lembut hatimu

(How soft your heart is)

Betapa aku mengagumimu

(How I admire you)

Ya Rasulullah

(O Messenger of Allah)

Aku 'kan selalu taat padamu

(I'll always obey you)

Aku 'kan selalu bershawat kepadamu

(I will always pray to you)

The repetition style in the poem above shows the type of repetition of certain words several times in one stanza. There is repetition in the word '*Engkaulah* (you are) ...' three times in stanza I; repetition that occurs in the word '*Begitu* (So) ...' three times in stanza II; repetition of word '*Betapa* (How) ...' three times in stanza III; repetition of words '*Aku kan selalu* (I will always) ...' twice in stanza IV; and repetition of words '*Ya Rasulullah* (O Messenger of Allah)' at the beginning of each stanza.

4.2.3 The Use of Imagery in Poetry Based on Idol Figures

The results of an analysis of poetry based on idol figures by students of class X MIPA 1 SMA Muhammadiyah 2 Surakarta, the authors found the use of visual imagery, auditory imagery, feeling imagery, and kinesthetic imagery. In more detail will be explained as follows.

a. Visual Imagery

It is found in stanza II in AAP's poem entitled *Yeni Inka Idolaku* (Yeni Inka is My Idol).

Parasmu yang cantik membuat kagum orang

(Your beautiful face makes people amazed)

Yeni Inka, **senyumanmu** sangat manis bagai gula

(Yeni Inka, your smile is as sweet as sugar)

Matamu yang berbinar-binar sangat indah

(Your twinkling eyes are so beautiful)

Wajahmu yang simetris seperti kotak yang sempurna

(Your face is symmetrical like a perfect square)

Visual imagery will provide stimulation to the sense of sight so that things that are not visible in poetry seem to be seen through the image of the reader or listener. The use of this image type appears on the line */parasmu yang cantik* (Your beautiful face) .../, the word beautiful face here means face; beautiful face, which will create an image of vision. Next, on the line */..., senyumanmu sangat manis* (your smile is as sweet) .../ means a smile that attracts and creates a feeling of joy for those who see it. Use in the following sentences */matamu yang berbinar-binar* (Your twinkling eyes) .../ and the sentence */wajahmu yang simetris* (Your face is symmetrical) .../ also creates a visual image for the reader or listener.

b. Auditory Imagery

It is found in verse II of a poem by AAF entitled "Olivia Rodrigo".

Penampilannya menarik hati

(His appearance is attractive)

Dengan suara **merdu** sekali

*(With a very **melodious** voice)*

Nada rendah dan nada tinggi

(Low tone and high tone)

Melantun **lembut** mencipta harmoni

*(**Soft** singing creates harmony)*

Seakan menghipnotis diri ini

(It's like hypnotizing yourself)

Auditory imagery is produced by saying or using voice sounds. This type of imagery is used by the poet in line 2, found in the word **merdu** (melodious) which means a good sound and pleasant to hear. In addition, it was found that the sound of the sound was not loud or not loud from the use of words **lembut** (Soft) on line 4 of the poem. The two words used present auditory imagery in the image of the listener or reader.

c. *Feeling Imagery*

It is found in stanza I of a poem by RANR entitled Marc Márquez.

Márq engkaulah idolaku

(Márq you are my idol)

Tanpa dirimu dunia balap motor terasa **sepi**

*(Without you the world of motor racing feels **lonely**)*

Tiada lagi yang **agresif** di tikungan

*(Nothing **aggressive** around corners anymore)*

Feeling imagery is an image in the brain that seems to influence the reader to feel various feelings or things as stated in the poem. All things related to the heart (feeling) are included in this image. Use of the word **sepi** (lonely) dan **agresif** (aggressive) in the poetry excerpt above shows the image of feelings. **Sepi** (lonely) describe a feeling of loneliness; quiet. **Agresif** (aggressive) describes a feeling that is characteristic or lust to attack.

d. *Kinesthetic Imagery*

It is found in stanza I of a poem by CRP entitled "Bambang Pamungkas".

Bermain di klub Ibu Kota

(Playing in the Capital club)

Betapa **lincah** engkau bergerak

*(How **agile** you move)*

Ke kanan ke kiri tanpa lelah

(Go right to left without getting tired)

Para penonton pun ikut bersorak

(The audience also cheered)

Kinesthetic imagery is used to describe something that actually does not move but is described as moving in the reader's imagination. The word **lincah** has the meaning of always moving; can't keep still; not calm. The use of these words presents an image of motion for listeners or readers.

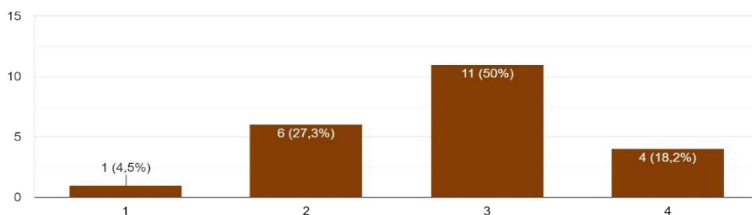
4.3 Student Responses to the Application of Learning Strategies for Writing Poetry Based on Idols

Based on the results of the implementation of the learning strategy for writing poetry based on idol figures above, the students' responses to the implementation of the strategy were obtained. Students' responses to learning to write poetry based on idol characters were divided into four categories, namely: (1) not interested as much as 4.5%; (2) less interested as much as 27.3%; (3) interested as much as 50%; and (4) very interested as much as 18.2%. Evidence of student responses to the application of learning strategies for writing poetry based on idol figures can be seen in Fig. 2 below.

Based on Fig. 2, it can be seen that out of 22 students, there is 1 student who is not interested, 6 students are less interested, 11 students are interested, and 4 students are very interested in applying learning strategies to write poetry based on idol figures. Broadly speaking, the reasons students are interested and very interested in implementing learning strategies for writing poetry based on idol figures, namely: a) learning becomes more active and creative; b) encourage students to be creative using words according to imagination; c) students are free to determine their respective idol figures; and d) this learning strategy has never been tried before. Meanwhile, the reasons for students' lack of interest or even disinterest in the implementation of learning strategies for writing poetry based on idol figures, namely: a) students feel confused in determining idol figures to serve as objects for writing poetry; and b) students feel less confident to be able to write poetry with beautiful words.

From the explanation above, it can be concluded that the student's response to the application of learning strategies for writing poetry based on idol figures is quite good. The application of learning strategies for writing poetry based on idol characters can make students able to write poetry more easily based on their respective idol figures. So, the implementation of learning strategies for writing poetry based on idol characters

Bagaimana respon kamu terhadap penerapan strategi pembelajaran menulis puisi berbasis tokoh idola?
22 jawaban



How do you respond to the application of learning strategies for writing poetry based on idol figures? (22 answers)

Fig. 2. Diagram of students' responses to the application of learning strategies to write poetry based on idols.

has been well received by students and has been able to be applied well to high school students.

5 Conclusion

The conclusion of this study is that the implementation of idol-based poetry learning strategies is carried out through three stages, including: the pre-writing stage, the writing stage, and the post-writing stage. The application of idol-character-based poetry learning strategies produces students' poetry works with: a) variations of idol-based titles, b) the use of figurative language in poetry, and c) the use of imagery or images in poetry. Then the students' responses to the application of learning strategies for writing poetry based on idol figures were obtained, namely 4.5% of students were not interested; 27.3% of students are less interested; 50% of students are interested; and 18.2% students are very interested. Through the implementation of learning strategies for writing poetry based on idol figures, it can make students active and creative and able to write poetry imaginatively based on their respective idol figures. Thus, the strategy for learning to write poetry based on idol figures can be generally applied to high school students.

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