

## DEVIATIONS OF SYNTAX IN COLLECTION OF POETRY *STANZA AND BLUES* BY W.S. RENDRA

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**Abstract.** Poetry provides a way to express the sentiments of the writer that the reader will later enjoy. It is also appreciated by all perception. Therefore, the role of the appeller is essential to both intrinsic and extrinsic elements in poetry, particularly in language deviation. A poet has a "poetic license" that is his privilege to have aesthetic effects. Through rigorous studies, researchers wanted to dissect language distortion in poetry in the realm of syntax. The study was to describe sentences that had a deviation from language in the collection poetry stanza and blues by W.S. Rendra. The method used in this study is a qualitative descriptive method. The data in this study was obtained from temple quotations and lines on the 9 titles of poems that were chosen based on his focus in the deviation of syntax studies. Based on the findings, there is a deviation of syntax results in the reversal of sentence elements, by enjambemen, by non-grammatical structure, and by sentence elements incomplete.

**keywords:** collection poetry of *Stanza dan Blues*, stilistics, syntax deviations

### INTRODUCTION

Literary works have several types, one of which is poetry. Poetry is the result of the creativity of a writer as an art form originating from human life combined with his imagination. Shofi (2019) says that poetry is a poet's medium for expressing or expressing the ideas and goals he wants to convey to readers. Poetry is created not only to be enjoyed, but also to be appreciated. When reading a poem, the reader must be able to understand and interpret the meaning contained in it (Dhany & Suyitno, 2021). The role of the appreciator is very important in understanding the implied meaning in poetry, as well as the beauty that emerges from the style of language, diction, and even imagery. However, another beauty that needs to be considered in poetry is the forms of deviation. Mardiono (2020) says that poetry is characterized by the density of words used so that it is likely to display forms of deviation.

A poet has special authority to treat language in poetry. This term is known as "poetic license". Baldic (in Nurgiyantoro, 2015: 197) says that poetic license is the imaginative and linguistic freedom possessed by the poet to create in a way that distorts it in obtaining satisfactory imaginative and aesthetic effects. That is, a poet is free to use language in his poetry by ignoring the rules of language that apply to obtain aesthetic effects. Thanks to this authority, poets are free to convey their expressions in playing diction with broken symbols that are far from denotative meanings, also playing with spellings by forming certain typography has become something common in poetry (Solihati, 2014).

This deviation is called language deviation. According to Nurgiyantoro (2017: 229), deviation is a standard language deviation that occurs in a literary text to create an impression of beauty in the literary work. The formulation regarding deviation according to Puspokusumo (2014) is divided into 9, namely: (1) lexical deviation, (2) semantic deviation, (3) phonological deviation,

(4) syntactic deviation, (5) dialect deviation, (6) register deviation, (7) morphological deviation, (8) historical deviation, and (9) graphological deviation. In this regard, deviation is a characteristic of poetry when compared to other literary works. Therefore, more and more deviations appear in poetry, making it difficult to interpret the poem in depth (Purwadi, 2022). In addition, according to Sari (2020: 128), language deviations (deviations) that occur in literary works indicate that the literary work wants to be separated from the pre-existing structure. The stability of the structure gives birth to convention and a sense of security, especially in the literary sphere. Therefore, there is a study that specifically studies language deviations contained in poetry, namely stylistics.

Stylistics is a study that focuses on exploring and processing language so as to create aesthetics in literary works. Mukhlis, et al. (2018) said that the exploration and processing of language means the poet's ability to use and utilize language by disobeying language rules in order to achieve this aesthetic effect. In line with this, Ratna (2007: 236) says that stylistics is a science that investigates the use of language in literary works by considering its aesthetic aspects.

Based on this, stylistics can be used as an effective approach to analyze language deviations in a poem, both in linguistics and literature. Therefore, stylistics and deviation have a significant relationship in terms of studying the elements of beauty in literary works. In this case, beauty is also a measuring and determining part of a valuable literature (Fransor, 2017).

In connection with the explanation above, the researcher will conduct a study of language deviation in the collection of Stanza and Blues poetry by W.S. Rendra. The researcher chose this poetry collection book because the contents of these poems describe the social portraits around him so it can be said that these poems are a form of Rendra's response regarding social conditions at the time the poems were made. In addition, there were many deviations found by the researcher which became the basis for choosing this collection of poetry as the object of research.

There are several previous studies that were used as relevant studies by researchers. (1) research conducted by Indramini, et al (2022) entitled "Morphological Deviations in the Form of Confix Dissolution in Literary Texts (Poetry)". This research discusses morphological deviations in the form of dissolving conflicts in literary texts in the form of poetry composed by Sutardji Calzoum Bachri, (2) research conducted by Khairussibyan & Tamara (2022) entitled "Semantic Deviation in the Form of Figure of Simile in a Collection of Poems on Lonely Animals in Your Body by Ilda Karwayu and Its Implications in Language Learning in High School". This research discusses semantic deviation in the form of simile and its implications for learning Indonesian in high school, especially teaching literature related to the building elements of poetry, and (3) research conducted by Sahidillah (2018) entitled "Social Criticism in Collections of Poetry Stanzas and Blues by W.S. Rendra: Review of the Sociology of Literature and Its Relevance to Teaching Materials in High School". This research discusses, a) mental structure and physical structure, b) social criticism, and c) the relevance of social criticism as teaching material in high school.

Based on the findings of several other researchers, it appears that the study of the collection of Stanza and Blues poems by W.S. Rendra is still a little. Therefore, the researcher conducted a stylistic study that focused on the syntactic deviations found in the collection of Stanza and Blues poems by W.S. Rendra in the context of enriching the repertoire of studies on the collection of Stanza and Blues poems by W.S. Rendra.

## RESEARCH METHOD

This research uses descriptive qualitative method. Bogdan and Taylor (in Moleong, 2017: 4) say that the qualitative method is a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior. In this case, this method is used to understand and obtain a complete picture of the data being studied.

Data collection techniques in this study used the see method. The term listening is not only related to the use of spoken language, but also the use of written language. In relation to the statement above, the listening method in this study was used to examine the use of written language in the collection of Stanza and Blues poems by W.S. Rendra which contains syntax deviation. The basic technique used is tapping technique. In this case, the intended use of language intercepts involves the use of written language in the quotations of verses and lines of poetry in the

collection of Stanza and Blues poems by W.S. Rendra which contains syntax deviation. Then, the next technique is note-taking technique. Researchers make data cards to make it easier to get the desired research data. After that, the data is classified by recording it on the data card that has been made. In this study, the authors recorded data related to the form of syntactic deviation.

The data analysis technique used in this research is using the basic technique of the equivalent method with the referential type, namely the equivalent method in which the referent or reality is designated by language. This equivalent method has a basic technique, namely the determining element sorting technique (PUP) by sorting or grouping the forms of deviation found in stanza and line quotes. This PUP technique is followed by an advanced technique, namely the equalizing comparison technique (HBS).

## RESULT AND ANALYSIS

Growing love for reading must start by producing the reading material first. If the reading material used is interesting, meaningful, and in accordance with the readers' wishes, they will continue to read it to the end. Reading is not a compulsion, but a process and comfort. The community will read if the information is important to them.

The following is research data obtained from excerpts of line and stanza quotations from the collection of Stanza and Blues poems by W.S. Rendra. In the discovery of this syntactic deviation data found in 9 poetry titles is *Kali Hitam, Terpisah, Kupanggili Namamu, Nyanyian Duniawi, Nyanyian Suto untuk Fatima, Blues untuk Bonnie, Kesaksian Tahun 1967, Bersatulah Pelacur-Pelacur Kota Jakarta, dan Nyanyian Angsa*. The following is the result of the analysis.

**Tabel 1.** Frequency Number of Forms of Syntactic Deviation

No.	Syntactic Deviation	Total
1.	Reversal of the Arrangement of Sentence Elements	6
2.	Enjambment	5
3.	Ungrammatical Structure	1
4.	Elements of Incomplete Sentences	1
<b>Total Number</b>		13

Data (1) [a] is in the form of, "*Sudah dua minggu kamu berbaring.*" Word *sudah dua minggu* is a permutation (reversal of arrangement) of sentence elements that experience deviations from the structural rules of standard sentence formation. Word *sudah dua minggu* are distributed at the beginning of the sentence with a function as an adverb. The arrangement of sentences according to the standard syntactic structure is patterned S-P-K, so they are written as "*Kamu berbaring sudah dua minggu*".

Data (1) [b] is in the form of, "*Sempoyongan ia berjalan.*" Word *sempoyongan* is a permutation (reversal of arrangement) of sentence elements that experience deviations from the structural rules of standard sentence formation. Word *sempoyongan* are distributed at the beginning of the sentence with a function as an adverb. The arrangement of sentences according to the standard syntactic structure rules is patterned S-P-K, so it is written as "*Ia berjalan sempoyongan*".

Data (1) [c] is in the form of, "*Banyak pasien lebih dulu menunggu.*" Word *menunggu* is a permutation (reversal of arrangement) of sentence elements that experience deviations from the structural rules of standard sentence formation. Word *menunggu* are distributed at the end of the sentence with a function as a predicate. The arrangement of sentences according to the standard syntactic structure rules is patterned S-P-K, so it is written as "*Banyak pasien menunggu lebih dulu*".

Data (1) [d] is in the form of, "*Di dekat pasar ia berhenti.*" Word *di dekat pasar* is a permutation (reversal of arrangement) of sentence elements that experience deviations from the structural rules of standard sentence formation. Word *di dekat pasar* are distributed at the beginning of the sentence with a function as an adverb. The arrangement of sentences according to

the standard syntactic structure rules is patterned S-P-K, so it is written as “*Ia berhenti di dekat pasar*”.

Data (1) [e] is in the form of, “*Dengan lega ia rebah di pinggir kali.*” Word *dengan lega* is a permutation (reversal of arrangement) of sentence elements that experience deviations from the structural rules of standard sentence formation. Word *dengan lega* are distributed at the beginning of the sentence and followed by the word *ia* with a function as a subject. The arrangement of sentences according to the standard syntactic structure is patterned S-P-K, so they are written as “*Ia dengan lega rebah di pinggir kali*”.

Data (1) [f] is in the form of, “*Dengan angkuh ia berdiri.*” Word *dengan angkuh* is a permutation (reversal of arrangement) of sentence elements that experience deviations from the structural rules of standard sentence formation. Word *dengan angkuh* are distributed at the beginning of the sentence with a function as an adverb. The arrangement of sentences according to the standard syntactic structure is patterned S-P-K, so they are written as “*Ia berdiri dengan angkuh*”.

Data (2) [a] is in the form of,  
*Pelacur-pelacur Kota Jakarta*  
*dari kelas tinggi dan kelas rendah*  
*telah diganyang*  
*telah diharu-biru*  
*Mereka kecut*  
*keder*  
*terhina dan tersipu-sipu.”*

The enjambment occurs because of the jumping of parts of the sentence structure which are deliberately not continued in writing in the lines of the poem, but are written in the lines afterward. The writing of the poetry array above deliberately separates the parts into syntactic structural units. Writing sentences according to the standard syntactic structure is:// *Pelacur-pelacur Kota Jakarta dari kelas tinggi dan kelas rendah// telah diganyang, telah diharu-biru// Mereka kecut, keder, terhina dan tersipu-sipu.//.*

Data (2) [b] is in the form of,  
“*Angin pemberontakan*  
*menyerang langit dan bumi*  
*Dan dua belas ekor serigala*  
*muncul dari masa silam*  
*merobek-robek hatiku yang celaka.”*

The enjambment occurs because of the jumping of parts of the sentence structure which are deliberately not continued in writing in the lines of the poem, but are written in the lines afterward. The writing of the poetry lines above deliberately separates the parts into syntactic structural units. Writing sentences according to the standard syntactic structure is:// *Angin pemberontakan menyerang langit dan bumi// Dan dua belas ekor serigala muncul dari masa silam// merobek-robek hatiku yang celaka.//.*

Data (2) [c] is in the form of,  
“*Sambil terus memanggil namamu*  
*amarah pemberontakanku yang suci*  
*bangkit dengan perkasa malam ini.*  
*dan menghamburkan diri ke cakrawala*  
*yang sebagai gadis telanjang*  
*membukakan diri padaku.*  
*Penuh. Dan perawan.”*

The enjambment occurs because of the jumping of parts of the sentence structure which are deliberately not continued in writing in the lines of the poem, but are written in the lines afterward. The writing of the poetry lines above deliberately separates the parts into syntactic structural units. Writing sentences according to the standard syntactic structure is: // *Sambil terus memanggil namamu, amarah pemberontakanku yang suci bangkit dengan perkasa malam ini.// Dan menghamburkan diri ke cakrawala yang sebagai gadis telanjang// Membukakan diri padaku, penuh, dan perawan.//.*

Data (2) [d] is in the form of,  
“*Di dalam bayangan pohon-pohon  
tubuhnya bercahaya  
bagaikan kijang kencana.  
Susunya belum selesai tumbuh  
bagai buah setengah matang.  
Bau tubuhnya murni  
bagaikan bau rumputan.  
Kudekap ia  
bagai kudekap hidup dan matiku.  
Dan napasnya yang cepat  
ia bisikkan ke telingaku.  
betapa ia kagum  
pada bianglala  
yang muncul dari mata terpejam.*”

The enjambment occurs because of the jumping of parts of the sentence structure which are deliberately not continued in writing in the lines of the poem, but are written in the lines afterward. The writing of the poetry lines above deliberately separates the parts into syntactic structural units. Writing sentences according to the standard syntactic structure is: // *Di dalam bayangan pohon-pohon tubuhnya bercahaya bagaikan kijang kencana.// Susunya belum selesai tumbuh gagai buah setengah matang.// Bau tubuhnya murni bagaikan bau rumputan.// Kudekap ia gagai kudekap hidup dan matiku.// Dan napasnya yang cepat ia bisikkan ke telingaku, betapa ia kagum pada bianglala yang muncul dari mata terpejam.//.*

Data (2) [e] is in the form of,  
“*Dua puluh tiga matahari  
bangkit dari pundakmu.  
Tubuhmu menguapkan bau tanah  
dan menyalalah sukmu.  
Langit gagai kain tetoron yang biru  
terpentang  
berkilat dan berkilauan  
menantang jendela kalbu yang berdukacita  
Rohku dan rohmu  
bagaikan proton dan elektron  
bergolak  
bergolak  
di bawah dua puluh tiga matahari.  
Dua puluh tiga matahari  
membakar dukacitaku.*”

The enjambment occurs because of the jumping of parts of the sentence structure which are deliberately not continued in writing in the lines of the poem, but are written in the lines afterward. The writing of the poetry lines above deliberately separates the parts into syntactic structural units. Writing sentences according to the standard syntactic structure is: // *Dua puluh tiga matahari bangkit dari pundakmu.// Tubuhmu menguapkan bau tanah dan menyalalah sukmu.// Langit*

*bagai kain tetoron yang biru terpentang, berkilat dan berkilauan// menantang jendela kalbu yang berdukacita// Rohku dan rohmu bagaikan proton dan elektron//bergolak, bergolak di bawah dua puluh tiga matahari.// Dua puluh tiga matahari membakar dukacitaku.//.*

Data (3) is in the form of “*Mengalir ia. Mengalir. Entah dari mana*” is a form of word that is not in accordance with the rules of the structure of a reasonable and standard sentence formation. In addition, the words used are also not cohesive, so its meaning becomes unclear. If the sentence is written in full according to the standard syntactic structure with the S-P-K pattern. So, the lines in the sentence will become cohesive and sound: *Ia mengalir entah dari mana.*

Data (4) berupa,  
*Waktu.*  
*Bulan.*  
*Pohonan.*  
*Kali.*  
*Borok.*  
*Sipilis.*  
*Perempuan*  
Bagai kaca  
Kali memantul cahaya gemilang  
Rumput ilalang berkilatan”

The word is an incomplete word form because it only presents one word in each line of poetry. If the word above is written in full, then the sound of the lines should be: *Waktu, bulan, pohonan, dan kali bagaikan kaca yang memantul cahaya gemilang. Borok, sipilis, dan perempuan bagaikan rumput ilalang berkilatan.*

From the data described above, the form of syntactic deviation in the collection of Stanza and Blues poetry by W.S. Rendra's most dominant form is the reversal of the arrangement of sentence elements.

## CONCLUSION

Based on the results of the analysis of the found data in the form of syntactic deviations in the collection of Stanza and Blues poems by W.S. Rendra has four forms, namely reversal of the arrangement of sentence elements, enjambment, non-grammatical structures, and incomplete sentence elements. After being analyzed, it is known that the form of reversal of the composition of sentence elements is the most dominant in the collection of Stanza and Blues poetry by W.S. Rendra, while the least is the form of ungrammatical structures and incomplete sentence elements. Thus, Rendra in expressing his feelings through poetry as a form of social criticism prioritizes the form of his writing in the form of reversing the arrangement of sentence elements so that they look aesthetically pleasing and contain a density of meaning.

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