

ANALYSIS OF FIGURATIVE LANGUAGE AND IMAGERY IN JEJAK TREMBESI POETRY ANTHOLOGY BY NORA SEPTI ARINI

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Abstract. The understanding of the meaning in a poem cannot be directly accepted by readers unless they have the knowledge and understanding that poetry is a form of art that contains meaning, not just a meaningless string of words. Therefore, stylistic analysis plays an important role in detailing and providing a comprehensive picture of how the beauty of a literary work can be fully appreciated. The purpose of this study is to describe the figurative language and imagery contained in the poetry anthology *Jejak Trembesi* by Nora Septi Arini. The type of research used is descriptive qualitative. The object of this research is twelve poems in the poetry anthology *Jejak Trembesi* by Nora Septi Arini. The focus of the study is on figurative language (metaphor, personification, hyperbole, allegory) and imagery (visual imagery, auditory imagery, motion imagery). The data collection techniques used are: note-taking technique and literature study. Qualitative data analysis is done interactively which includes, data collection, data reduction, data display, and conclusion drawing/verification. The results showed: (1) figurative language used consists of metaphor, personification, allegory, simile, and hyperbole, (2) imagery consists of sight, hearing, and motion.

Keywords: stylistics, figurative language, imagery, poetry, *jejak trembesi*

INTRODUCTION

Literary works that have been born are expected to provide satisfaction in terms of beauty. In this case, each author has his own way of expressing his ideas in order to produce certain effects for his readers (Ahyar, 2019: 7). Literary works are the embodiment of life as a result of literary observations of the surrounding life. Therefore, literary works are a combination of the work of thoughts and feelings, not merely containing imitations of life or empty daydreams, but the disclosure of life or life combined with imagination and creative power (Sumaryanto, 2019: 2).

Poetry is a type of literary work that is united by elements such as rhythm, rhyme, lines, and stanzas. Poetry can also be described as an expression of feelings, imagination, ideas, thoughts, rhythm, tone, wording, feelings and sensations. Nurgiyantoro (2019: 394) explains that poems are monologue texts whose contents are not only grooves, but have a certain typography. Poetry as one of the literary works can be studied from various aspects. Poetry can also be studied through its structure and elements. In addition, poetry as a literary work is poetic because it contains beauty values that are specific to poetry. Poeticism can be achieved in various ways, for example with visual forms that include typography, stanza arrangement, sound, taxation, assonance, alliteration, symbolism, diction, figurative language, rhetorical means, strict language elements, language styles and so on (Pradopo, 2019: 13).

Basically, poetry is a work that is presented to describe the mood, thoughts, and imagination of the author. Poetry readers cannot know directly the meaning contained in the poem unless they know and understand that poetry is an aesthetic work that has meaning, not just empty writing without meaning. Meanwhile, the study of stylistics plays a comprehensive role to help analyze and provide a complete picture of how the beauty value of a literary work. Stylistics is a study used to facilitate, understand, and appreciate literary works that function to find out the author's expressive expression.

Stylistics is the science of language style. However, stylistics is not only the study of language style in literature, but also the study of style in language in general, although there is special attention to the most conscious and complex literary language (Pradopo, 2020: 2). It can be stated

that stylistics is the study of language style. The use of an interesting language style from the author will add to the beauty of the work produced.

The elements of stylistics, commonly referred to as style elements, are elements that support the realization of the external form of language expression. The style component of a text includes all the components that make up the style. The style components include elements of sound, lexical, morphological structure, syntax, figurative language, rhetorical means, imagery, coherence, cohesion, graphology, and writing format. Meanwhile, according to Abrams (in Nurgiyantoro, 2019: 150), it is stated that the elements of style are the same as the term "stylistic features". These elements include elements of phonology, syntax, lexical, rhetoric in the form of characteristics of the use of figurative language, rhetorical means of imagery, and so on.

Figurative language, figures of thought, is the choice of words from the author or speaker to achieve aesthetic effects (Noviyanti, 2023). Maulidanti (2023) argues that figurative language is one of the poetics in poetry. Figurative language is language that deviates from everyday language. In line with these two opinions, (Fatmawati, 2019) states that figurative language is language used by poets to say something in an unusual way, namely indirectly to express their meaning. Figurative language consists of imagery that creates a figurative meaning and symbolism that creates a symbolic meaning. Majas as figurative language is generally in the form of majas comparison, and majas contradiction. Comparative figures of speech include simile, metaphor, personification, and allegory. The contradictions are hyperbole, litotes, and paradox (Nurgiyantoro, 2019: 218).

The next element of style to be studied in this article is imagery. Imagery is the collection of images used to describe objects and the quality of sensory responses that are often used in literary works, both with literal and figurative descriptions. Imagery is an imaginary (abstract) picture that is presented as something concrete in the order of poetic words (Rahimah, 2017). A similar statement is stated by (Nurgiyantoro, 2019: 389 and Minderop, 2019: 17), that imagery is an image or sensory content, which is found in literary works, usually poetry. The use of imagery in poetry itself functions to 1) provide a clear overview; 2) create a special atmosphere; 3) make the image live in the mind and senses; and 4) attract the reader's attention. Thus, imagery in a poem is also useful to understand the meaning of a poem more deeply (Yulianto, 2018). Imagery in literary works consists of (1) sight or visual, (2) hearing or auditive, (3) motion or kinesthetic, (4) touch, (5) smell, and (6) taste (Nurgiyantoro, 2019: 279-283; Pradopo, 2019: 82; Ahyar, 2019: 49, and Al Ma'ruf, 2009: 85).

This research aims to describe figurative language and imagery found in poetry. The poems used as research objects are poems in the poetry anthology *Jejak Trembesi* by Nora Septi Arini. The poetry anthology was chosen because Nora as a writer uses a lot of majas in her poems and pays attention to the imagery effect caused by the series of words in the poem. If only read at a glance, readers will find it difficult to understand the meaning. Therefore, the author is interested in analyzing the elements of style, especially figurative language and imagery in these poems.

Research that is relevant to this study include: (1) Fitriyani, Bagiya, and Suryo Daru Santoso (2018) who studied the use of majas in the novel "Cinta di Ujung Sajadah", (2) Research by Yusniar, R. L., Mujiyanto, Y., & Hastuti, S. (2019) on diction, language style, and imagery in Sheila On 7 song lyrics, and (3) Faizun, Mochamad who conducted research on the use of language style in its role as a shaper of meaning in the poem "Tilgram Tiba Senja". There are several gap analyses between this research and the previous research above. The first difference lies in the object of research, the object in this study is an anthology of poems totaling 12 poems. The second difference is that the focus of this research discussion is more detailed on figurative language and imagery so that it is more detailed.

RESEARCH METHOD

The type of research used in this research is descriptive qualitative research. The data source used is the poetry anthology *Jejak Trembesi* by Nora Septi Arini published in 2022. The research object is 12 poems contained in the poetry anthology *Jejak Trembesi*. The research focuses on the stylistic analysis of figurative language elements consisting of metaphor, personification, hyperbole, and allegory, as well as on imagery, namely: visual imagery, auditory imagery, and motion imagery, tactile imagery, olfactory imagery, and olfactory imagery. The data collection techniques in this research are observation, note taking, and literature study with the following steps: (1) reading the whole poetry anthology *Jejak Trembesi* intensively and repeatedly, (2) marking the poetry texts that contain stylistic elements, (3) recording the data found into the data collection sheet,

and (4) grouping the existing data by recording according to the stylistic elements. Next, the data were analyzed using the interactive technique of Miles and Huberman (2014) which includes: data reduction, data display, and conclusion drawing/verification. The stages in data analysis are: (1) recording the observation results into the data recording card, (2) classifying or grouping the data according to the stylistic elements, (3) analyzing the data with the theory that emphasizes the stylistic elements, and (4) concluding the research results.

RESULT AND ANALYSIS

1.1 Figurative Language in the Poetry Anthology *Jejak Trembesi* by Nora Septi Arini

1.1.1. Comparison Majas

1.1.1.1. Metaphor

Metaphor is a figurative language style that compares two things directly but in a short form. The following are the findings of metaphor in the anthology *Jejak Trembesi* by Nora Septi Arini.

Table 1. Data of Metaphorical Majas

NO	Poem Title	Data
1.	<i>Sebuah CD Berbagi Selembar Puisi</i>	a. Bulan itu lahir dari rahimmu b. Tinggal sorot matamu
2.	<i>Sesal</i>	a. Dahulu, Ibu sebegitu tegar menggarami lautan b. Dengan telapak kaki gilas serupa amplas, Ibu berjalan ke padasan c. Pertanyaanku mengambang, seperti awan menjelang hujan
3.	<i>Curahan Hati Seorang Biduan</i>	a. Sebelum sungai-sungai ngalir b. Gunung-gunung jadi hilir c. Kita mungkin mata air dan air mata
4.	<i>Retas Ilalang</i>	a. Mengantarkan embun pada cahaya b. Jadi mentari paling nyala usai hujan
5.	<i>Lima Bait Trembesi</i>	a. Angkasa melepas seluruh memorabilia b. Langkahmu mampu menghunus duri yang tertanam pada pohon trembesi c. Menjahit sebatang kenangan d. Seperti rambutmu yang memudar
6.	<i>Kelahiran Paling Dalam</i>	a. Malaikat mengirim seserpih dalam rinai penantian b. Serat menambal sulam jadi rintihan kelahiran
7.	<i>Keterbatasan Ruang Sepi</i>	a. Detak jantung ini pernah ada di rahimmu b. Menarik tarian wiraga tanpa jeda
8.	<i>Selapis Lipat Euforia</i>	a. Laut senja suguhkan cahaya b. Senja memancing kata
9.	<i>Umpak dan Janji</i>	a. Cabang batang beringin bermandikan cahaya b. Bayangmu menggugah sarang laba-laba sembari mengeja c. Titik emas penampungan hari tanpa kayuh cahaya
10.	<i>Antara Emak dan Koran</i>	a. Berbekal tembikar ia berangkat meninggalkan jejak titik sunyi b. Tapi harapan menyatukan asanya yang terbelah
11.	<i>Kabar dari Barisan Angka-Angka</i>	a. Kita berdansa dalam irama tetes air hujan

		b. Debu kemarau dari ngarai tempat kita bermukim
12. <i>Kopi Pasaman</i>	a.	Jejak bayang serupa catatan buku harian
	b.	Menenun hayat menjelma hangat

Seen in Table 1, above, the metaphor is found in 29 data in 12 titles of poems that are the focus of the research. The discussion of the data is as follows.

Bulan itu lahir dari rahimmu

Malam ini tak ada cahaya

Tinggal sorot matamu

Tajam memancar lelah

(Stanza IV, page: 4)

From the quote above, there is a metaphorical language style of "bulan itu lahir dari rahimmu" which is used to describe or express the deep love and affection of a mother and child. The word "bulan" refers to a child who is considered a gift born from the mother's womb. The quote also means that the child is something precious, beautiful, valuable and special for a mother, just like the splendor of the moon in the night sky. Whereas in the quote, "tinggal sorot matamu" has a metaphorical meaning as an expression of how strong the attraction or emotional bond they feel towards that person just by looking at their eyes and can express something without conveying feelings without using words.

In addition, in the poem entitled *Sesal*, there are also findings of metaphorical majas. The following are the findings of metaphor in the poem entitled *Sesal*.

Dahulu Ibu sebegitu tegar menggarami lautan

Saat matahari belum terbit, sandal jepit telah terlilit

Dengan telapak kaki gilas serupa amplas, Ibu berjalan ke padasan

Basuhi sekujur berurutan, sucikan badan, juga batin

(Stanza I, page 7)

From the quotation above, it can be seen that the metaphorical majas „dahulu ibu sebegitu tegar menggarami lautan” which means how strong and persistent a mother's struggle in facing obstacles and difficulties in life. „Menggarami lautan” describes a task or struggle that is very difficult and unimaginable. Whereas in „dengan telapak kaki gilas serupa amplas, ibu berjalan ke padasan” a metaphorical majas describes how strong and persistent a mother is in facing the difficulties of life. The phrase „menggilas serupa amplas” means a mother's ability to face all kinds of difficulties with strong determination.

1.1.1.2. Personification

Personification is a language style that compares non-living objects as if they have human-like characteristics. The following is the data of personification majas found.

Table 2: Personification Style Data

NO	Judul Puisi	Data
1.	<i>Sebuah CD Berbagi Selembar Puisi</i>	a. Puisiku nyaris terkikis oleh quote b. Meski hari-hari memanggil kita
2.	<i>Sesal</i>	a. Dahulu, Ibu sebegitu tegar menggarami lautan b. Kaki Ibu terseret di tanah bebatuan, membentuk irama
3.	<i>Curahan Hati Seorang Biduan</i>	a. Mengeja namamu di ambang subuh b. Kulipat jarak dalam satu nada kerinduan
4.	<i>Retas Ilalang</i>	a. Mengantarkan embun pada cahaya b. Sebelum senja mengantar pulang

	c.	Biarkan aku lebur dalam tarian kesunyian
5. <i>Lima Bait Trembesi</i>	a.	Satu teriakan dari sebutir debu
	b.	Serupa rindu yang memanggil
	c.	Daunnya berkaca-kaca
	d.	Rantingnya merentangkan belati
	e.	Menjahit sebatang kenangan
	f.	Tidak akan melahirkan sebuah pertemuan
6. <i>Kelahiran Paling Dalam</i>	a.	Kau adalah Ibu yang tekun merawat cuaca
	b.	Bumi menangisi getaran paling getir
7. <i>Keterbatasan Ruang Sepi</i>	a.	Menjerit lewat keheningan tirta
	b.	Terbungkam oleh sekat cermin cahaya
8. <i>Selapis Lipat Euforia</i>	a.	Senja memancing kata
	b.	Titik pandang ditangkap jadi tingkap
	c.	Bibirmu lembut memanjat
9. <i>Umpak dan Janji</i>	a.	Riak merdu serupa langgam sebuah gambang
	b.	Menjinjing napas menyibak lebat semak
	c.	Serupa situs baka terpejam cabang batang beringin bermandikan cahaya
10. <i>Antara Emak dan Koran</i>	a.	Wacana-wacana yang diperdagangkan
	b.	Sinarnya terus mengirimkan pesan berjuang
11. <i>Kabar dari Barisan Angka-Angka</i>	a.	Sejenak tubuhmu menyelimuti gigilku
	b.	Suara yang melahirkan kebahagiaan
12. <i>Kopi Pasaman</i>	a.	Kopi dengan doa terpahit yang pernah mengndap
	b.	Sebuah cakup menawarkan secangkir kenangan

The data of personification style in Table 2 above shows that there are 31 uses of personification style in the twelve poems. The personification language style can be seen from the poem excerpts below.

Sebuah CD
Lebih dari satu decade
Kita merindukan ode
Puisiku nyaris terkikis oleh quote
Yang melenggang di lini masa
 (Stanza II, page 4)

From the quote above, there is a personification majas, namely "puisiku nyaris terkikis oleh quote" which describes poetry and quotes as elements that have the ability of humans to almost experience damage or change. The phrase "nyaris terkikis" shows that they are almost changed. In fact, poems and quotes are concepts or objects that do not have physical or emotional abilities like humans. In addition, the findings of personification are also found in the following poem excerpt.

1.1.1.3. Allegory

Allegory is a figure of speech that links one event with another in a unified whole. The complete data of allegory found in 12 poems in the poetry anthology *Jejak Trembesi* is as follows.

Table 3. Data on Allegory

NO	Judul Puisi	Data
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1. <i>Sebuah CD berbagi Selembar Puisi</i>	a. Puisiku nyaris terkikis oleh quote b. Kita berharap mesin waktu c. Bulan itu lahir dari rahimmu
2. <i>Sesal</i>	a. Keranda telah siap dari bilik rumah b. Siapakah yang tengah disucikan dengan air padasan?
3. <i>Curahan Hati Seorang Biduan</i>	a. Di ketinggian dahaga
4. <i>Retas Ilalang</i>	a. Tangis pecah b. Laguku irama angin yang berhembus c. Biarkan aku lebur dalam tarian kesunyian
5. <i>Lima Bait Trembesi</i>	a. Rambutmu memudar b. Daunnya berkaca-kaca, ranting merentangkan belati c. Menjahit sebatang kenangan d. Malaikat mengirim seserpih dalam rinai penantian
6. <i>Kelahiran Paling Dalam</i>	a. Kembang citra lingga yoni lahir dari cupu manik duka b. Detak jantung ini pernah ada di rahimmu c. Aliran darah ini pernah mengakar biru
7. <i>Keterbatasan Ruang Sepi</i>	a. Bibirku yang kayu pernah ranum b. Dan cakap mengecap manis susumu
8. <i>Selapis Lipat Euforia</i>	a. Laut senja suguhkan cahaya, debur pukau kisah lampau b. Jeda napasmu riuh, terbaca sebagai notifikasi
9. <i>Umpak dan Janji</i>	a. Lihatlah altar menjelma tumpukan jejak tanpa setapak tuju b. Segalanya melintas walau hanya selemparan batu
10. <i>Antara Emak dan Koran</i>	a. Cadas tergilas magis terkikis satir terbulir b. Berbekal tembikar ia berangkat meninggalkan jejak titik sunyi
11. <i>Kabar dari Barisan Angka-Angka</i>	a. Merupakan agenda kehidupan yang tak butuh jalan pulang b. Sepiring ilalang kering renyah, tanpa membatasi ruang gerak gelisah c. Kita berdansa dalam irama tetes air hujan, yang ditampung baskom-baskom plastik
12. <i>Kopi Pasaman</i>	a. Kopi dengan doa terpahit yang pernah mengendap b. Senja meredup dalam setiap lembar halaman

It can be seen in Table 3, above that in 12 poems of Jejak Trembesi anthology, 28 allegory majas were found. The following is presented some of the findings of allegory majas in the poem entitled *Sebuah CD Berbagi Selembar Puisi*.

*Lebih dari satu decade
 Kita merindukan ode
 Puisiku nyaris terkikis oleh quote*

Yang melenggang di lini masa
 (Stanza II, page 4)

From the quote above, there is a finding of allegory, namely "puisiku nyaris terkikis oleh quote". The phrase means that it describes a person's struggle to maintain something that has been around for a long time. The symbol "quote" reflects the influence of today's popular culture that is gaining popularity and replacing poetry that has been around for a long time. Apart from the quote, allegory is also found in the following poem excerpt.

Kita berharap mesin waktu
Yang belum usai seluruh panggung
Belum usai berbagi selebar puisi
Meski hari-hari memaggil kita
Pada pertemuan dalam jaringan
Dan sebilah beban di punggung

(Stanza III, page 4)

1.1.1.4. Simile

Simile is a figure of speech that uses direct or explicit comparative words to compare something that is compared to the comparator. Simile usually uses words such as, like, as, as, like, similar, like, and so on. The following is the data obtained from the poetry collection *Jejak Trembesi*.

Table 4. Simile Majas Data

NO	Judul Puisi	Data
1.	<i>Lima Bait Trembesi</i>	a. Anak-anak bersemayam serupa rumpun
2.	<i>Curahan Hati Seorang Biduan</i>	a. Mengalirkan getah serupa tangis b. Seperti rambutmu yang memudar
3.	<i>Kelahiran Paling dalam</i>	a. Matanya membiru serupa abu
4.	<i>Keterbatasan Ruang Sepi</i>	a. Seperti rinduku padamu, bunda
5.	<i>Selapis Lipat Euforia</i>	a. Serupa kunang-kunang b. Bagai biduan
6.	<i>Umpak dan Janji</i>	a. Serupa situs baka terpejam
7.	<i>Kopi Pasaman</i>	a. Jejak bayang serupa catatan buku harian

Based on Table 4, above, it can be seen that simile is only found in 8 poems out of 12 poems that are the focus of the study. There are a total of 9 simile data. Examples of simile analysis in the poems above are as follows.

*Anak-anak bersenayam **serupa** rumpun*
*Mengalirkan getah **serupa** tangis*
Benih-benih yang sewindu membeku
Membuat lubang dan robekan-robekan kecil pada pematang jalan
 (Stanza IV, page 29)

In the poem excerpt above, there is a finding of simile, namely in the phrase "anak-anak bersemayam serupa rumpun". In the phrase, the simile uses the word "serupa" which means that the children are sleeping like the position of a clump (a collection of plants or trees). Meanwhile, the phrase "menghadirkan getah serupa tangis" also contains simile, namely the use of the word "serupa" which means that it shows tears that are dripping heavily. In addition, the findings of simile are also found in the following quotation.

Menjahit sebatang kenangan
Tidak akan melahirkan sebuah pertemuan
Peristiwa telah tertinggal bersama bayangan
Waktu bukan untuk dimenangkan
Namun menepati janji untuk datang esok pagi
Atau pemakaman,
Seperti rambutmu yang memudar

(Stanza V, page 29)

The quote above contains the simile "seperti rambutmu yang memudar". The phrase contains the word "seperti" likening someone whose hair has changed color due to age. Simile is also found in the poem entitled "kelahiran paling dalam" as follows.

*Lukisan pilu yang baka berdarah juga
 Kembang citra lingga yoni lahir dari cupu manik duka
 Matanya membiru **serupa** abu
 Menuiapkan tungku yang bakal tersapu gerimis malam sabtu*
 (Stanza III, page 30)

The quote above contains simile in the phrase "matanya membiru serupa abu". The phrase contains the word "serupa" (similiar) which aims to compare the color of the eyes.

1.2.1. Contradiction

1.2.1.1 Hyperbole

Hyperbole is a language style that contains an exaggerated statement of reality with the aim of gaining beauty value. The hyperbole data found can be seen in the table below.

Table 5. Data of Hyperbole

NO	Judul Puisi	Data
1.	<i>Sebuah CD Berbagi Selembar Puisi</i>	a. Bulan itu lahir dari rahimmu b. Tajam memancar lelah
2.	<i>Sesal</i>	a. Dahulu Ibu sebegitu tegar menggarami lautan b. Sampai pada suatu tonggak matahari
3.	<i>Curahan Hati Seorang Biduan</i>	a. Langit terbelah b. Telaga tumpah
4.	<i>Retas Ilalang</i>	a. Melucuti segala mimpi b. Terkadang limbung dikoyak angin c. Biarkan aku lebur dalam tarian kesunyian
5.	<i>Lima Bait Trembesi</i>	a. Membuka celah dua dunia b. Menyisakan pertemuan paling kusam di tengah pusar kerinduan c. Angkasa melepas seluruh memorabilia d. Mengalirkan getah serupa tangis
6.	<i>Kelahiran Paling Dalam</i>	a. Bumi menangis getaran paling getir b. Rimba semesta dikoyak tangis suci c. Guncangan besar dan hujan badai membikin darahmu nanar
7.	<i>Keterbatasan Ruang Sepi</i>	a. Mataku terperas b. Yang menarikku kepusaran masa lalu c. Terbungkam oleh sekat cermin cahaya
8.	<i>Selapis Lipat Euforia</i>	a. Teguk secangkir nostalgia b. Di kepala yang mabuk bulan
9.	<i>Umpak dan Janji</i>	a. Cabang batang beringin bermandikan cahaya b. Matahari wingit terangi lorong masa lalu
10.	<i>Antara Emak dan Koran</i>	a. Berbekal tembikar ia berangkat meninggalkan jejak sunyi b. Namun baginya menghirup bahasa kebisuan

11. <i>Kabar dari Barisan Angka-Angka</i>	a. Suara yang menawarkan rindu
	b. Suara yang menjanjikan janji
	c. Di kening berkerut telaga serupa kenang
12. <i>Kopi Pasaman</i>	a. Sembari menyelam di kedalaman kata
	b. Menenun hayat menjelma hangat

It can be seen in Table 5, above, that the contradictory majas found are only hyperbole majas. Based on the analysis, it can be seen that there are 30 data of hyperbole. The analysis of the hyperbole quotes is as follows.

Bulan itu lahir dari rahimmu
Malam ini tak ada cahaya
Tinggal sorot matamu
Tajam memancar lelah
 (Stanza V, page 4)

In the poem excerpt above, there is a finding of hyperbole "bulan itu lahir dari rahimmu". The phrase uses hyperbole to express love or feelings that are very strong and deep. In the phrase "bulan itu lahir dari rahimmu" the words are used exaggeratedly to describe how great and important the role of a mother is in carrying her child. While in the phrase "tajam memancar lelah" there is a use of hyperbole that expresses feelings dramatically and excessively. The phrase depicts an exhausting situation or experience. In addition to the poem entitled "Sebuah CD Berbagi Selembar Puisi", the findings of hyperbole are also found in the following poem entitled *Sesal*.

Dahulu Ibu sebegitu tegar menggarami lautan
Saat matahari belum terbit, sandal jepit telah terlilit
Dengan telapak kaki gelas serupa amplas, Ibu berjalan ke padasan
Basuhi sekujur berurutan, sucikan badan, juga batin
 (Stanza I, page 7)

In the excerpt of the poem above, there is a finding of hyperbole, which is "dahulu ibu sebegitu tegar menggarami lautan". The phrase uses hyperbole to describe how strong or great mothers are in living life or facing challenges. The hyperbole here is used to give an exaggerated or dramatic description of the mother's resilience and strength that can really salt the whole ocean.

1.2. Imagery in the Poetry Anthology Jejak Trembesi by Nora Septi Arini

1.2.1. Visual Imagery

In the imagery section, the author limits it to 3 types of imagery, namely: visual imagery, auditory imagery, and motion imagery. The findings of the imagery data can be seen in the following table.

Table 6: Sight Imagery Data

NO	Judul Puisi	Data
1.	<i>Sebuah CD Berbagi Selembar Puisi</i>	a. Bacalah rindu dari status yang ku posting b. Malam ini tak ada cahaya c. Tinggal sorot matamu
2.	<i>Sesal</i>	a. Saat matahari belum terbit, sandal jepit telah terlilit b. Aku menyimak dengan khusyu berpeluk dada
3.	<i>Curahan Hati seorang Biduan</i>	a. Sepasang mata liar muda mudi tumbuh b. Dalam sorak dan gempita tubuhku luruh
4.	<i>Retas Ilalang</i>	a. Mengantarkan embun pada cahaya b. Aku masih terjaga saat pagi beranjak
5.	<i>Lima Bait Trembesi</i>	a. Telah menyapa dalam pandang

	b. Serupa rindu yang memanggil
6. <i>Kelahiran Paling Dalam</i>	a. Lukisan pilu yang baka berdarah juga b. Matanya membiru serupa abu
7. <i>Keterbatasan Ruang Sepi</i>	a. Terbungkam oleh sekat cermin cahaya b. Mataku terperas
8. <i>Selapis Lipat Euforia</i>	a. Laut senja suguhkan cahay b. Lampu kota remang menyala c. Titik pandang ditangkap jadi tingkap d. Terbaca sebagai notifikasi
9. <i>Umpak dan Janji</i>	a. Lihatlah altar menjelma tumpukan jejak tanpa setapak tuju b. Bayangmu menggugah sarang laba-laba sembari mengeja
10. <i>Antara Emak dan Koran</i>	a. Mataku tidak sanggup menatap wajahnya b. Bahkan saat lampu kota menyala c. Sinarnya terus mengirimkan pesan berjuang
11. <i>Kabar dari Barisan Angka-Angka</i>	a. Kita dalam bayang-bayang kemiskinan b. Dahulu malam selalu menyala c. Matamu sembab saat mendapat kabar dari rumah paling riuh
12. <i>Kopi Pasaman</i>	a. Senja meredup dalam setia lembar halaman b. Jejak bayang menelisik sesekali pandang

Visual imagery is imagery that is made as if the reader can describe and see what the author writes in his poem. The visual imagery found in the poetry collection amounted to 29 data. The following is a discussion of the findings of visual imagery in the poetry anthology *Jejak Trembesi* by Nora Septi Arini.

Bacalah rindu dari status yang ku posting

Merayakan kesendirian

Memutar 8 lagu

Mengingat namamu

Sunyikah disana?

(Stanza I, page 4)

In the quote above, there is a finding of visual imagery " *bacalah rindu dari status yang ku posting* ". The phrase contains visual imagery found in the word "bacalah" (read). "Bacalah" means to see and understand the content of what is written. The phrase also means that it holds a deep feeling of longing and is expressed through the status. In addition to the poem, the findings of visual imagery are also found in the following poem.

Bulan itu lahir dari rahimmu

Malam ini tak ada cahaya

Tinggal sorot matamu

Tajam memancar lelah

(Stanza V, page 4)

The visual imagery contained in the quote is "malam ini tak ada cahaya". The phrase refers to the surrounding conditions that are completely dark, reflecting the atmosphere of a dark night without the help of any light. Meanwhile, the phrase "tinggal sorot matamu" illustrates that you are dealing with someone by staring and looking at each other's eyes. A person's eyes are also considered to have the ability to reveal many things, such as feelings of love, happiness, sadness or even desire.

1.2.2. Auditory Imagery

Auditory imagery is makes it appear as if the reader hears sounds or events described as text in a literary work. Complete hearing image data is present in the table below,

Table 7. Auditory Imagery Data

NO	Judul Puisi	Data
1.	<i>Sebuah CD Berbagi Selembar Puisi</i>	a. Memutar 8 lagu
2.	<i>Sesal</i>	b. Meski hari-hari memanggil kita a. Ketika dari mushala lantunan berjanji menggema b. Kaki Ibu terseret di tanah bebatuan, membentuk irama c. Aku menyimak dengan khusyu berpeluk dada
3.	<i>Curahan Hati seorang Biduan</i>	a. Disini terlalu gaduh b. Nyanyian dan tarian bikin nyeri c. Dalam sorak dan gempita tubuhku luruh
4.	<i>Retas Ilalang</i>	a. Aku luruh pada ricik air b. Laguku irama angina yang berhembus
5.	<i>Lima Bait Trembesi</i>	a. Satu teriakan dari sebutir debu b. Serupa rindu yang memanggil
6.	<i>Kelahiran Paling Dalam</i>	a. Lengking gerimis berpendar dari sayatan b. Serat menambal sulam jadi rintihan kelahiran
7.	<i>Keterbatasan Ruang Sepi</i>	a. Ada yang menangis pilu b. Menjerit lewat keheningan kata c. Tangisku rekah
8.	<i>Selapis Lipat Euforia</i>	a. Debur pukau kisah lampau b. Puncak tawa, kecemasan, dan pengharapan sia-sia
9.	<i>Umpak dan Janji</i>	a. Riak merdu serupa langgam sebuah gambang b. Dalam sebuah dongeng paling purba
10.	<i>Antara Emak dan Koran</i>	a. Emak pergi selepas adzan berkumandang b. Dengan suara rendah dan langkah goyah
11.	<i>Kabar dari Barisan Angka-Angka</i>	a. Suara yang menawarkan rindu b. Suara yang menjanjikan janji c. Suara yang melahirkan kebahagiaan d. Orang-orang yang mengetuk dengan angka-angka mengucap belasungkawa
12.	<i>Kopi Pasaman</i>	a. Bukan mati dicakapkan b. Sebuah cakup menawarkan secangkir kenangan

In accordance with Table 7, above, it can be seen that 29 auditory images were found. The following is a discussion of the findings of auditory imagery in the poetry anthology *Jejak Trembesi* by Nora Septi Arini.

Bacalah rindu dari status yang ku posting
Merayakan kesendirian
Memutar 8 lagu
Mengingat namamu
Sunyikah disana?
 (Stanza I, page 4)

In the poem excerpt above, there are findings of auditory imagery, namely "memutar 8 lagu." The phrase contains auditory imagery, as if we can listen to eight songs, as in the poem's line. In addition, the findings of auditory imagery are also found in the poem excerpt, as follows.

Ketika dari mushala lantunan berjanji menggema
Kaki Ibu terseret di tanah bebatuan membentuk irama
Aku menyimak dengan khusyu berpeluk dada
Bilakah Ibu kembali tiba?
 (Stanza II, page 7)

The auditory imagery contained in the quote above is "ketika dari mushala lantunan berjanji menggema, kaki ibu terseret di tanah bebatuan membentuk irama, dan aku menyimak dengan khusyu berpeluk dada." The phrase contains auditory imagery that describes whether it is as if the reader can listen to the sound of the chanting of promises coming from the mushala and listen to the sound of the mother's feet dragging when walking on the rocks. In addition, auditory imagery findings are also found in the poem entitled Curahan Hati Seorang Biduan.

Disini terlalu gaduh
Sepasang mata liar muda mudi tumbuh
Bergoyang penuh, menggoncang tubuh
 (Bait III, halaman 12)

The poem excerpt above contains auditory imagery. The quote is "disini terlalu gaduh." The phrase contains auditory imagery that makes the reader seem to be able to listen to a very noisy and rowdy sound. In addition to this quote, there are also other findings that contain auditory imagery. In addition to the poem above, the findings of visual imagery are also found in the poem entitled Retas Ilalang.

Aku luruh pada ricik air
Kikislah tubuh, usai hujan paling teduh
Sebab segala drama telah terlewat babak
Di titik penghabisan layar retas terkoyak
 (Stanza I, page 25)

The finding of auditory imagery contained in the quote above is "aku luruh pada ricik air." The phrase makes it seem as if the reader can hear the sound of running water.

1.2.3. Motion Imagery

Motion imagery is imagery that allows the reader to feel a movement. The following is a discussion of motion imagery in the poetry anthology Jejak Trembesi by Nora Septi Arini.

Table 8. Data for Motion Imagery

NO	Judul Puisi	Data
1.	<i>Sebuah CD Berbagi Selembar Puisi</i>	a. Pada pertemuan dalam jaringan b. Di bumi yang telah kau tingalkan
2.	<i>Sesal</i>	a. Dengan telapak kaki gelas serupa amplas, Ibu berjalan ke padasan b. Kaki Ibu terseret di tanah bebatuan, membentuk irama
3.	<i>Curahan Hati seorang Biduan</i>	a. Bergoyang penuh, menggoncang tubuh b. Nyanyian dan tarian bikin nyeri c. Kulipat jarak dalam satu nada, kerinduan
4.	<i>Retas Ilalang</i>	a. Dititik penghabisan layar retas terkoyak b. Berayun menahan embun

	c. Biar aku lebur dalam tarian kesunyian
5. <i>Lima Bait Trembesi</i>	a. Menutup warna kenangan b. Langkahmu mampu menghunus duri yang tertanam pada pohon trembesi c. Rantingnya merentangkan belati d. Tangan-tangan yang gemetar e. Menjahit sebatang kenangan
6. <i>Kelahiran Paling Dalam</i>	a. Menyiapkan tungku yang bakal tersapu gerimis malam sabtu b. Mengujar napas dengan cengkraman
7. <i>Keterbatasan Ruang Sepi</i>	a. Melarung desau risau b. Senja memancing kata
8. <i>Selapis Lipat Euforia</i>	a. Kau meraihnya dengan jala b. Kita berjabat harap
9. <i>Umpak dan Janji</i>	a. Kau jarang bertandang dengan kembng dan kemenyan b. Pelarian-pelarian derita
10. <i>Antara Emak dan Koran</i>	a. Emak pergi selepas adzan berkumandang b. Dengan suara rendah dan langkah goyah c. Berbekal tembikar ia berangkat meninggalkan jejak sunyi
11. <i>Kabar dari Barisan Angka-Angka</i>	a. Tanpa membatasi ruang gerak gelisah b. Orang-orang yang mengetuk dengan angka-angka mengucap belasungkawa
12. <i>Kopi Pasaman</i>	a. Perenungan jadi hal yang dituliskan b. Sembari menyelam di kedalaman kata c. Menenun hayat menjelma hangat

It can be seen in Table 8 above that the motion imagery found in the poetry collection amounts to 31 data points. The motion imagery can be seen in the following poem excerpts.

Di bumi yang telah kau tinggalkan

*Aku rentang dalam gelap
 Ranum rindu melambat
 Lamat-lamat nuju warna keabadian
 (Stanza IV, page 4)*

The finding of motion imagery in the quote above is "di bumi yang telah kau tinggalkan. The word "tinggalkan" (leave) refers to the activity of making changes, such as going to another place. Therefore, the phrase seems to make the reader feel as if they are moving away from this earth. In addition, the findings of motion imagery are also found in the poem entitled *Sesal*.

*Dahulu Ibu sebegitu tegar menggarami lautan
 Saat matahari belum terbit, sandal jepit telah terlilit
Dengan telapak kaki gilas serupa amplas, ibu berjalan ke padasan
 Basuhi sekujur berurutan, sucikan badan, juga batin
 (Stanza I, page 7)*

In the poem excerpt above, the finding of motion imagery is found in the phrase "dengan telapak kaki gilas serupa amplas, ibu berjalan ke padasan". The phrase means that it is as if the reader can see the mother going barefoot. In addition, there is also another quote in the following poem excerpt.

*Ketika dari mushala lantunan berjanji menggema
Kaki Ibu terseret di tanah bebatuan membentuk irama
 Aku menyimak dengan khusyu berpeluk dada
 Bilakah Ibu kembali tiba?
 (Stanza II, page 7)*

In the poem excerpt above, the finding of motion imagery is found in "Kaki ibu terseret di tanah bebatuan membentuk irama." The phrase contains motion imagery that makes the reader seem to listen to the rhythm of the mother's footsteps walking on the rocks.

1.2.4. Smell Imagery, Touch Imagery, and Taste Imagery

Based on the analysis of the 12 poems used as the focus of the research, only one piece of data related to olfactory imagery was found. The data is found in the poem titled Kabar dari Barisan Angka. The excerpt from the image is "Angin berkesiur membawa wewangian kendang sapi." There is no sensory or olfactory imagery found in the poems studied by the researcher.

CONCLUSION

Based on the results of the data analysis of figurative language and imagery in the poetry anthology Jejak Trembesi by Nora Septi Arini, it can be concluded as follows: Figurative language and imagery are used in writing poetry to help readers understand the meaning of poetry. The figurative language found is: (1) metaphorical majas totaling 29 data, (2) personification majas totaling 31 data, (3) allegory majas totaling 28 data, (4) simile majas totaling 9 data, and (5) hyperbole majas totaling 30 data. The images that function to provide a clear picture related to sensing so that the poem is more alive are: (1) visual imagery totaling 29 data points; (2) auditory imagery totaling 29 data points; (3) motion imagery totaling 31 data points; and (4) olfactory imagery totaling 1 data point, while sensory imagery and olfactory imagery were not found..

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