

MEANING AND IMAGERY IN PAY JAROT SUJARWO'S "KEKASIH, KEMARAU KALI INI TIDAK ADA JINGGA, TIDAK ADA JINGGA" AND ITS PEDAGOGICAL RELEVANCE FOR LITERATURE COURSES

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Abstract

This study aims to analyze the meaning and imagery of Pay Jarot Sujarwo's poem entitled "Kekasih, Kemarau Kali Ini Tidak Ada Jingga, Tidak Ada Jingga" and to describe its relevance as a teaching material for literature courses. This study uses a qualitative descriptive approach with a structural analysis of the poem's content. The theoretical framework of this study draws on the structural theory of semiotics to examine the connotative meaning of the imagery and diction and to identify signs pointing to meanings beyond the diction. The results of the study show a diversity of imagery found, including visual, auditory, motion, tactile, and atmospheric imagery. The use of imagery clearly conveys the inner atmosphere of longing and despair. This poem is also relevant to literary learning because it uses diction that trains students to understand implied meanings, imagery that supports the aesthetic analysis of language, and a theme that effectively develops students' critical thinking skills. This poem can be a model text to improve students' literary competence.

INTRODUCTION

Poetry is a form of literature that forms artistic and aesthetic expressions to represent emotions, experiences, or personal conditions from a social and cultural perspective. As a literary work, poetry uses creative language to convey ideas and feelings through rhythm, meaning, and imagery (Launjaea, 2024). Poetry is also used as a medium for expressing the author's role and role, using beautiful, rhyming, and rhythmic language (Fadhila & Qur'ani, 2021). From a linguistic and literary perspective, poetry plays a crucial role in developing linguistic competence and aesthetic appreciation, particularly in shaping the interpretative ability of literary texts. Poetry analysis is necessary for developing critical thinking skills, aesthetic literacy, and an understanding of contextual meaning.

In line with the explanation above, this study found that language and literature learning at the Shanti Bhuana Institute is suboptimal. It was found that students still lack linguistic competence and literary appreciation. Students' linguistic analysis skills are weak. They struggle to identify and interpret creative uses of language, such as implied meaning (connotation), figurative language (figures of speech), and imagery. Students tend to understand language only at the denotative level, even though an understanding of linguistic aesthetics is essential in literature. This obstacle creates an urgent need for teaching materials that can demonstrate concretely how language can be used aesthetically and meaningfully. Students often struggle to grasp the hidden meaning of poetry due to the lack of a pedagogical approach grounded in structural and contextual analysis in literary learning (Abd. Latiff & Ismail, 2024).

Numerous studies have analyzed poetic meaning. For example, (Dianty et al., 2022) analyzed the meaning of the poem "*Ilusi*" by Heri Isnaini using a semiotic approach. There are also studies of diction and meaning in contemporary poetry, such as Ginting et al. (2021), who study of the poem "*Di Ranjang Surga*" by Azizah Nur Fitriana. However, no research has been found specifically analyzing the meaning and imagery of the poem "*Kekasih, Kemarau Kali Ini Tidak Ada Jingga, Tidak Ada Jingga*" by Pay Jarot Sujarwo, and linking this analysis to its pedagogical relevance for improving students' linguistic abilities, particularly in the context of this research, students at the Shanti Bhuana Institute taking language and literature courses.

In this context, Pay Jarot Sujarwo's poem was chosen as the object of study because of its diverse diction and imagery, making it an ideal example of a meaningful poem. This poem is highly adequate for demonstrating linguistic aesthetics. This poem can be analyzed as an effort to improve linguistic abilities through language and literary representation. The poem, entitled "*Kekasih, Kemarau Kali Ini Tidak Ada Jingga, Tidak Ada Jingga*," by Pay Jarot Sujarwo, conveys profound symbolic meaning, reflecting feelings of loss, emptiness, and a search for existential meaning. The poem uses natural symbols such as "*kemarau*" and "*jingga*" as aesthetic means to express inner anxiety and human emotional emptiness. The poem's structure opens up space for multi-interpretive reading, making it relevant as an object of study in language and literature courses, particularly for students at the Shanti Bhuna Institute.

The analysis of the poem in this study utilizes structural semiotic theory, which views literary works as systems of signs. The focus of the study is on the analysis of diction and style to uncover word choices that shape connotative meaning, followed by an analysis of imagery to explore the imagery embedded in the diction and create aesthetic meaning. These are then linked to ensure relevance to language and literature learning.

Based on the aforementioned background, this study aims to analyze and describe the meaning and imagery contained in the poem "*Kekasih, Kemarau Kali Ini Tidak Ada Jingga, Tidak Ada Jingga*" by Pay Jarot Sujarwo. Furthermore, this study aims to formulate a model of relevance and to apply the results of the analysis of the poem's meaning and imagery as a concrete solution to improve students' linguistic and aesthetic competence in language and literature courses, specifically literature.

Theoretically, this research is expected to enrich the study of contemporary Indonesian poetry through its stylistic and imagery perspectives. In practice, the research results can serve as a reference or an initial survey of language and literature learning relevant to current developments. This research also seeks to bridge the gap between literary appreciation practices and innovative pedagogical approaches, in line with the direction of national education policy.

REVIEW OF LITERATURE

Studies of contemporary poetry have often employed a stylistic approach and examined linguistic symbols to reveal textual and symbolic meanings. Such research has been conducted by Hotimah (2024), who analyzed the stylistic elements in Sapardi Djoko Damono's poem entitled "*Perihal Waktu*". In his research, he found that the use of language style in poetry is related to the functions of diction, figures of speech, rhyme, rhythm, and imagery, which form

aesthetic qualities in the reader, while language symbols provide a framework of signs and signifieds to support the connotative interpretation of poetic symbols.

More specifically, research by Arina and Astuti (2022) indicates that imagery can be classified into visual, auditory, kinesthetic, tactile, and olfactory modalities. Many contemporary poems use visual imagery predominantly to construct concrete and symbolic images. Analysis of imagery in contemporary works shows a strong correlation between the choice of concrete diction and the emotional resonance it elicits in readers.

From an educational perspective, several studies emphasize that literary teaching that is oriented towards language skills must integrate text interpretation activities, critical discussions, creative writing exercises, and authentic assessments to develop four language skills as well as aesthetic competence Rizal and Harsiati (2021) proved in the research he had conducted that there are advantages to implementing contemporary poetry as teaching material, especially in bringing out cultural relevance, language that is close to students' experiences, and interpretive challenges that train high-level thinking skills.

In short, the theoretical basis used in this study is related to stylistic theory, namely language style and aesthetic function to see the meaning, then semiotics to analyze the signs and connotative meaning of the imagery of the poem by Pay Jarot Sujarwo entitled "*Kekasih Kemarau Kali Ini, Tidak Ada Hingga, Tidak Ada Hingga*", and also uses the theory of text-based literary language learning that emphasizes the integration of language skills through interpretation and production activities. In this study, empirical and conceptual sources are also used as analytical and pedagogical support.

METHOD

This study uses a qualitative descriptive method with a textual analysis approach. The research data is the text of a poem by Pay Jarot Sujarwo entitled "*Kekasih, Kemarau Kali Ini Tidak Ada Hingga, Tidak Ada Hingga*". Data were collected and analyzed using the procedures of 1) intensive reading, 2) identification of the structure of meaning and imagery, 3) symbolic interpretation, and 4) interpretation of relevance to the Language and Literature Competence course. The relevance of the analysis results to the language and literature competencies course, namely, highlighting aspects of interpretation, appreciation, style, and language creativity. From a structuralist perspective, the researcher examines the physical and spiritual elements of poetry as they interact to form meaning; this refers to the theory of poetic structure. Then, from a semiotic or stylistic perspective, it is used to interpret signs such as imagery in poetry as a system that represents meaning literally and connotatively. This approach has also been used

in previous research by Soepandi (2023), which analyzes the poem by Heri Isnaini entitled “*Aku membawa Angin*” using a semiotic approach.

RESULTS AND DISCUSSIONS

Analysis of the Meaning and Imagery of Poetry

Based on its theme, this poem combines two dimensions of meaning: personal memory and ecological critique. In the opening stanza, the poet recalls a romantic experience with a lover on the banks of the Kapuas River, as indicated by the following text quote:

“Every Saturday afternoon, we used to see the sun off...”
 “I dedicate this simple poem to you”
 (“*setiap sabtu sore, dulu kita sering, mengantar matahari pergi...*”
 “*kepadamu sejak sederhana ini kupersembahkan*”)

The denotative meaning of the verse suggests a simple activity, but its connotations include symbols of love, intimacy, and natural beauty. Dusk and orange symbolize emotional warmth and hope (Padopo, 2018). Structurally, the phrase “every Saturday afternoon” indicates a habit that is usually carried out personally. The word “afternoon” itself often symbolizes intimacy, reflection, or the end of a cycle. Then, the phrase “sending the sun away” conveys a connotative meaning of a conscious, shared separation, fostering a nostalgic atmosphere or memories of the beautiful past, when the sunset depicted in orange still exists.

Furthermore, the phrase “I dedicate this simple poem” emphasizes poetry’s role as a medium of intimate communication and dedication to the “lover”. The meaning of the phrase is rooted in the personal experience to be shared. However, in the first stanza, the word “used to” may have a deeper meaning: the habit never happened again when this poem was written or created. The word “used to” suggests a change in conditions or situations. Based on the poem’s context, the word “formerly” suggests that the “sun gone” is no longer attractive because of the hostile environment. This meaning is also evident at the end of the poem, marked by the following text quote:

“This dry season feels so long... no orange, no orange.”
 “The equatorial wilderness is still bright red...”
 (“*kemarau kali ini terasa begitu panjang..., tidak ada jingga, tidak ada jingga*”
 “*belantara khatulistiwa masih merah menyala...*”)

The repetition of the phrase “there is no orange” is a sign of loss and destruction. Here, the poet uses irony in the sentence “the once beautiful sunset is now lost covered in smoke haze due to forest fires.” This ecological meaning is a critique of the way the beauty of nature, which was once a space of aesthetics and romance, is now replaced by a human-made disaster. From

the two text excerpts above, it is very clear that the beautiful sunset, which is usually seen by “me” and “lover,” is no longer visible, orange as a symbol of hope has disappeared, and the absence of orange can scientifically be caused by the thick smoke haze, which covers the light at sunset. This statement is also reinforced by the phrase “the equatorial wilderness is still burning red,” which provides the most concrete description of forest fires in Kalimantan, especially in the Equatorial forest area (as indicated by the poem’s setting).

This ironic state shows an environment that is in a state of emergency due to mass exploitation by humans. This phrase also serves as a sign that cannot be separated from the context of the forest and land fire disaster (Karhutla) in Indonesia, especially in Kalimantan, on the banks of the Kapuas River, Pontianak. Even through the diction “bright red”, it voices criticism of the failure of environmental policies that have been unable to stop the fires, resulting in an extended drought without any orange (twilight). Thus, this poem has an ecocritical dimension. Sutisna (2021) states that ecocriticism is a study that critiques the environment through literary works. Ecocritical studies developed out of a need within literary works. In Pay Jarot Sujarwo’s poem, ecocritical studies help address the environmental issues presented.

In keeping with the meaning of Pay Jarot Sujarwo’s poem, imagery is also present. As previously explained, imagery in poetry depicts body parts as if they were real, as written by the author (Rahmawati, 2021). Imagery is a physical element in poetry; it helps the reader feel as if they are experiencing the events through their senses (Rumbajan et al., 2020). Based on this explanation, within the context of the poem discussed in this article, the author conveys several imagery elements. This imagery clearly embellishes the sentences, blending with their emotional meaning. Five imagery elements are shown in the following table.

Table 1. Poetic Imagery

Types of Imagery	Text Evidence		Data Code	Meaning
Visual	“orange full of flames.”	<i>“jingga yang penuh nyala”</i>	V1	The natural beauty of dusk as a symbol of love (M1)
	"thick smoke adorns the horizon"	<i>“asap tebal menghiasi cakrawala”</i>	V2	Ecological conditions (E1)
	"body slightly bent"	<i>“badan sedikit membungkuk”</i>	V3	Humility as a symbol of love (H1)
	"you smile sweetly"	<i>“kau tersenyum manis”</i>	V4	Admiration for the lover (K1)
Auditory	"sing me a love song"	<i>”nyanyikan aku sebuah sajak cinta”</i>	A1	Intimate and romantic atmosphere (IR)

	"Sweet, I remember your sweet request"	" <i>manis, aku terngiang permohonan manjamu</i> "	A2	Intimate and romantic atmosphere (IR)
	"Your soft voice whispered that you would return"	" <i>sempat pula suara lirimu berbisik bahwa akan kembali</i> "	A3	Intimate and romantic atmosphere (IR)
Movement	"naked Malay boys splashing happily"	" <i>bocah-bocah melayu telanjang yang berkecipak riang</i> "	G1	Representation of local life (LO)
Tactile	"I put my arm around your shoulders, I lend you my thin chest for your head to lean on"	" <i>kurangkul pundakmu, kupinjamkan dada tipisiku untuk kepalamu bersandar</i> "	T1	Emotional physical closeness (EMO)
Aroma/Atmosphere	"thick smoke adorns the horizon"	" <i>asap tebal menghiasi cakrawala</i> "	R1	Ecological disaster overview (E1)

From the table above, the imagery shown by the author is located in the visual, which is marked with the data code V1, auditory is marked with the data code A1, motion is marked with the data code G1, tactile is marked with the data code G1, and aroma or atmosphere is marked with the data code R1. Furthermore, from the imagery, the meaning that has been identified appears, first marked with the data code M1 which means the natural beauty of dusk as a symbol of love, E1 shows ecological conditions, H1 signifies the meaning of humility as a symbol of love, then K1 which leads to the meaning of admiration for the lover, IR which leads to the meaning of intimate and romantic atmosphere, LO leads to the meaning of representation of local life, and EMO leads to the meaning of emotional physical closeness.

All of the coding above is used to facilitate explanation in the discussion section. In qualitative research, data coding is necessary to summarize linguistic text data. As Sarosa (2021) explains, understanding the complexity of phenomena in qualitative research requires a data-coding method.

First, the visual imagery shown is marked by data codes V1, V2, V3, and V4. Data codes V1, V2, V3, and V4 play a central role in building a poetic landscape. The use of the words "*jingga*" and "*nyala*" (V1) is interpreted as a symbol of the natural beauty of dusk as a symbol of love marked by M1. However, this beautiful imagery is contrasted with other data, such as data code V2, leading to the use of the word "*asap tebal*," which creates a strong visual image of the color and intensity of the sunset light and reflects ecological conditions marked by data code E1. Luxemburg (2004) explains that in poetry, specific colors often function as symbols that go beyond their literal meaning, symbolizing passion, hope, or fading beauty. In the

context of this study, bright orange is interpreted as the peak of beauty or passion in the love relationship described by the author.

Physical visualization in poetry also uses metaphors, such as in the lines in data code V3, which convey humility and symbolize love (marked with meaning code H1), and data code V4 represents admiration for the lover (K1). This combination shows that love in poetry is not only interpersonal but also intertwined with the natural and environmental dimensions. In the studies that have been conducted, poetry analysis often highlights natural imagery, such as colors or atmospheric phenomena that are used to reflect the mood and transcendental themes of poetry, including the shift in meaning from beauty to ecological criticism (ecocriticism). This statement is also supported by Waluyo's writing (2002), which states that visual imagery is the tool most often used by authors to depict objects in their poetry, providing a concrete impression that the reader can see with their inner eye.

Next, auditory imagery is present in the data codes A1, A2, and A3. It can be seen that the auditory imagery in data A1-A3 creates an intimate, romantic atmosphere (IR). The imagery in A1, A2, and A3 shows inner dialogue and promises spoken softly. The use of auditory imagery effectively provides a nuance of affection through aspects of voice, whispers, and singing. In modern poetry studies, sound is often analyzed not only as sound but as a medium of emotional communication that connects two subjects, emphasizes distance or closeness, and reflects a hidden sense of intimacy. The presence of auditory imagery becomes the foundation of emotional performance in poetry. Pradopo (2021) states that auditory imagery often functions to build an atmosphere of feeling in poetry. In this context, the request to sing poetry creates an atmosphere of emotional closeness and intimate romance between my lover and me.

Apart from visual and auditory imagery, some images give the impression of movement, both visible and felt, to bring the atmosphere or character in the poem to life. The image of movement is marked with the data code G1, which refers to the representation of local life (LO). This imagery provides a spatial and social dimension to the poem, connecting the narrative of love to the realities of local culture and society. The imagery of movement is marked by the text quote "naked Malay boys splashing happily," which shows the children's active, cheerful movements. This imagery not only brings the setting to life but also presents a sociocultural reality: the lives of Malay children. Nurgiyantoro (2018) explains that imagery of movement can give objects a dynamic character and often serves as a lively backdrop for the poem's central theme.

Next, there is tactile imagery; this is shown in the text quote "I lend you my thin chest" (T1). This imagery evokes a sense of touch, making the reader feel the touch, temperature, or

texture described. The tactile imagery in the text also refers to physical touch and closeness, as indicated by the phrase “lend my chest”. The word “thin” may imply the fragility or emotional vulnerability of the subject I. Tactile imagery is often used to express the intensity of feelings and deep connections because touch is the primary way to convey empathy and warmth (Aminuddin, 2011).

The final imagery in the poem is atmospheric, referring to a specific smell or environmental atmosphere. This imagery is characterized by the quote “thick smoke adorns the horizon” (R1), which can be interpreted as a depiction of the ecological disaster (E1) currently unfolding. Although the phrase “thick smoke” is a form of visual imagery, it also evokes an unpleasant smell or aroma and a tense atmosphere. Thick smoke often refers to haze caused by land fires, which is considered an ecological disaster. The meaning referring to environmental conditions is seen in data codes V2 and R1, which emphasize the multisensory impact of the environmental crisis. Based on the poem’s theme, the smoke blocking the orange shows a visual and olfactory metaphor that destroys beauty, and implies an environmental crisis that has engulfed the intimacy and beauty symbolized by dusk. The natural elements used by the author are often not just a backdrop but also social commentary or environmental criticism. In this context, atmospheric imagery creates a dark and critical atmosphere (Eagleton in Wening, 2023).

From the analysis of the poetic imagery above, there is a contrast between the romantic imagery of the past and the destructive imagery of the present, creating a strong emotional effect and building the message that damaged nature erases aesthetic spaces and memories. This imagery structure produces a strong discussion that contextualizes and responds to the reality of the social environment, showing the theme of love in Pay Jarot Sujarwo’s poem.

Relevance in Language and Literature Courses

The application of poetry in language and literature learning is crucial. Literature teaching must incorporate interaction. In the context of this research, students not only discover pre-existing meaning but also discover deeper meaning based on personal experience and linguistic knowledge to construct their own meaning (Rosenblatt, 1988). Reader-response theory, developed by Louise Rosenblatt, emphasizes that meaning is not entirely contained within the text but is created through the interaction between the reader and the text (transaction). This concept is supported by the literature on literary learning, which recommends structured interpretive activities (Rizal & Harsiati, 2021).

In the context of this research, language and literature courses must facilitate a reading process that focuses on the information from the text and the experiences or feelings experienced during reading. The analysis of the imagery in Pay Jarot Sujarwo's poem provides a rich reading experience, offering sensory experiences that serve as the primary bridge between the text and students' emotional responses. In-depth interpretation of imagery, as in Pay Jarot Sujarwo's poem, serves as a key entry point into critical literacy. This imagery is a manifestation of the creative use of language, also known as linguistic aesthetics. Students' ability to identify and interpret visual, auditory, gestural, tactile, and atmospheric imagery demonstrates their mastery of connotation and figurative language. Based on the previous analysis, it was shown that the absence of "*jingga*" (orange) and the diction "*merah menyala*" (bright red) are not merely linguistic descriptions but also signs referring to environmental issues, namely forest destruction and the political situation in Kalimantan. When students are invited to interpret these images, they not only understand the diction but are also trained to connect literary texts to social and ecological issues.

The relevance of analyzing the meaning and imagery of Pay Jarot Sujarwo's poem can be seen from a linguistic competency perspective. Through practical learning experiences in language and literature courses, students can deepen their understanding and use of connotative diction and figurative language, thereby enriching their learning experience. This analysis of meaning and imagery also plays a role in developing appreciation skills by focusing on sensory and emotional elements (imagery). Most importantly, Pay Jarot Sujarwo's poem serves as an example of a literary work that can be analyzed by connecting literary texts to social, political, and environmental contexts. In the context of this research, literature is positioned as a reflection of social reality. This condition ensures that, in literature courses, students not only learn to analyze works technically but also use language to provide critical explanations of reality and develop empathy, in accordance with the objectives of learning language and literature.

CONCLUSION

Students' weak language skills hinder their learning in language and literature at the Shanti Bhuana Institute. Therefore, research that addresses the role of literature in improving students' linguistic abilities is needed. An examination of the meaning and imagery of Pay Jarot Sujarwo's poem "*Kekasih, Kemarau Kali Ini Tidak Ada Jingga, Tidak Ada Jingga*" demonstrates that a literary work serves more than just entertainment; it also serves as a critique

of current environmental and socio-political conditions, particularly in Kalimantan, an equatorial region, and Pontianak.

The findings of this study demonstrate that through interpreting meaning, students can practice analyzing diction connotatively and symbolically. Literature as a tool of ecocriticism encourages students to connect literary works with environmental and political content. Academically, this research is expected to make a significant contribution by filling a gap in the literature through an in-depth and comprehensive analysis of Pay Jarot Sujarwo's poem. Furthermore, this study demonstrates a structural analysis framework that directly connects elements of meaning and imagery to the ecological, social, and political context, which is also related to literary interpretation.

Further research can be conducted by developing the reader response theory using the poem by Pay Jarot Sujarwo entitled "*Kekasih, Kemarau Kali Ini Tidak Ada Jingga, Tidak Ada Jingga*" to empirically test its effectiveness in improving students' poetry writing skills through connotative and imagery language styles at the Shanti Bhuana Institute.

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ATTACHMENT

Poem

Kekasih, Kemarau kali ini, Tidak ada jingga, Tidak ada jingga

Pay Djarot Sudjarwo

"kekasih, nyanyikan aku sebuah sajak cinta di ujung senja dengan jingga yang penuh nyala"
aku terngiang permohonanmu manjambu, manis,
setiap sabtu sore, dulu kita sering, mengantar matahari pergi dan menjemput kedatangan jelaga,
di pinggiran kapuas, bersama bocah-bocah melayu telanjang yang berkecipak riang, betapa
jingga senja menjadi alasan paling berharga bagiku untuk menyanyikan sajak – sajak cinta
"kepadamu sajak sederhana ini kupersembahkan"

Kira-kira demikian kututup sajakku dengan badan sedikit membungkuk.

Kau tersenyum manis,

seperti aktor di sinetron-sinetron remaja, kurangkul pundakmu, kupinjamkan dada tipisku
untuk kepalamu bersandar.

selanjutnya, kuyakin kau masih mengingatnya, mata kita sama-sama menatap barat cakrawala
demi jingga yang begitu sempurna.

Indah dan sangat menggoda.

Manis, aku terngiang permohonan manjambu,

tentang sebuah sajak cinta,

tentang jingga senja yang penuh menyala.

"kekasih, suatu hari aku akan meminta kau menyanyikan kembali" begitu ucapanmu sebelum
kau pergi.

Kau akan memintanya kembali manis? Angka-angka kalender tanggalan, hujan berganti
kemarau. Kuulangi manis, hujan berganti kemarau kuulangi manis, hujan berganti kemarau.
Kemarau, musim kita merawat romantisme-seperti anak-anak yang baru masuk SMA, seperti
film india, juga telenovela, tentu saja ada jingga senja keindahan begitu rupa.

Sebelum kau pergi pada tahun-tahun yang lewat, sempat pula suara lirihmu berbisik bahwa
akan kembali. Melewati sore, ikut riang dengan kecipak senang bocah-bocah melayu telanjang
di sungai terpanjang, tapi manis, kemarau kali ini memaksaku berharap kau tak kembali. Sebab
jingga yang kurindukan, tak pernah lagi menghiasi cakrawala.

Kemarau kali ini terasa begitu panjang, begitu panjang, begitu menyesakkan, tak ada kecipak
di atas kapuas, kumohon, jangan datang pada kemarau kali ini.

(belantara khatulistiwa masih merah menyala

asap tebal menghiasi cakrawala

tidak ada jingga

tidak ada jingga)

*Pontianak**Tepian Kapuas, Oktober 2006.*