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ANALYSIS OF STYLISTIC FEATURES IN THE POEMS OF JOKO PINURBO

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Abstrak

Gaya bahasa merupakan aspek krusial dalam karya sastra untuk menyampaikan nilai keindahan dan emosional. Puisi-puisi karya Joko Pinurbo menawarkan kekhasan dalam penggunaan bahasa figuratif yang sederhana namun sarat makna untuk mengomentari fenomena kehidupan sehari-hari. Tujuan penelitian ini untuk menganalisis fitur bahasa yang terdapat dalam dua puisi karya Joko Pinurbo yang berjudul 'Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya' dan 'Kepada Uang'. Esensi dalam memahami gaya bahasa sebagai aspek utama yang mencerminkan nilai keindahan dan emosional dalam karya sastra merupakan latar belakang dari penelitian ini. Tujuan analisis ini untuk mengidentifikasi dan menafsirkan penggunaan gaya bahasa dalam puisi-puisi tersebut. Penelitian ini menggunakan metode deskriptif kualitatif melalui pendekatan stilistika, dimana peneliti dapat menemukan unsur gaya bahasa yang lebih dominan dengan cara menganalisis teks. Teknik pengumpulan data dengan cara membaca, mencatat, mengklasifikasi, dan menginterpretasi isi puisi. Hasil analisis menunjukkan bahwa majas yang digunakan meliputi personifikasi, metafora, simbolisme, ironi, simile, hiperbola, dan apostrof. Puisi pertama menjelaskan hubungan vertikal antara manusia dengan Tuhan melalui metafora komunikasi, sedangkan puisi kedua menggambarkan hubungan manusia dengan uang melalui simbolisme kehidupan sehari-hari. Kesimpulan penelitian ini menegaskan bahwa bahasa figuratif Joko Pinurbo mengindikasikan keunikan dan kedalaman makna, menjadikan karyanya relevan dalam pembelajaran sastra sebagai bahan apresiasi seni dan refleksi sosial. Penelitian ini diharapkan dapat meningkatkan apresiasi terhadap puisi Indonesia serta memperkaya pengetahuan tentang pembelajaran sastra di kancah akademik.

Kata Kunci: Joko Pinurbo, puisi, gaya bahasa, stilistika.

Abstract

Style is a crucial aspect of literary works, playing a key role in conveying beauty and emotion. Joko Pinurbo's poems offer a unique use of simple yet meaningful figurative language with which to comment on everyday life. This study aims to analyse the linguistic features in two of his poems: "Prayer of a Busy Person Who Works 24 Hours a Day on Their Mobile Phone" and "To Money". This study is based on the idea that language style is a major aspect that reflects the values of beauty and emotion in literary works. This analysis aims to identify and interpret the language style used in these poems. This study employs a qualitative descriptive method with a stylistic approach, enabling the researcher to identify the dominant linguistic features by analysing the text. Data were collected by reading, noting, classifying and interpreting the content of the poems. The analysis revealed that the poems contain various figures of speech, including personification, metaphor, symbolism, irony, simile, hyperbole and apostrophe. The first poem uses the metaphor of communication to describe the vertical relationship between humans and God, while the second poem uses symbolism to describe the relationship between humans and money in everyday life. This study concludes that Joko Pinurbo's unique and profound use of figurative language makes his work relevant to literary learning, art appreciation, and social reflection. It is expected that this study will increase appreciation of Indonesian poetry and enrich knowledge of literary studies in an academic context.

Keywords: Joko Pinurbo; poetry; language style; stylistics.

1. INTRODUCTION

Social change has become increasingly turbulent, with the emergence of negative behavioural phenomena such as demonstrations and the weakening of moral values among policymakers and those in power. There has also been a decline in Eastern culture, evidenced by the growing influence of Western culture on Indonesian youth. This has led to a loss of ancestral values and teachings. The voice of the people has become a means of breaking through and eroding the policies of the elite, which are making people's lives increasingly difficult (Mujawanah, 2022). The words and aspirations of the people continue to be voiced in order to uphold the rules and constitution of a sovereign, just and prosperous nation. Positive and negative criticism, as well as constructive suggestions, are expressed in a variety of styles and tones. This demonstrates the impact of language, style and structure on the meaning of the words used by poets, whether spoken or written (Saptaningsih & Sari, 2015).

Poetry is widely loved by the public, from young people to academics, as a means of expressing ideas and aspirations, and is one of the best solutions. Ariadinata (Hasanah et al., 2019) also mentions this, stating that poetry is a creation of poets that acts as a mediator, proving its effectiveness and efficiency amid societal dynamics when communication stalls and intense fear arises, suppressing critical arguments expressed by leaders, scientists and experts that are no longer being heeded (Oksinata, 2010).

As a subcategory of literary works, poetry functions as a linguistic art form that provides aesthetic value to society through language (Hasanah et al., 2019). It is also a medium through which poets express their thoughts, emotions, and ideas (Wiranta et al., 2019).

The most prominent characteristic of literary works is the presence of aesthetic value. Every poet's work expresses their thoughts and ideas,

influenced by their environment, background and emotions (Rohma & H.B, 2022). From the first generation of old poets to the post-reform generation, poetry has always presented experiences, personal stories, life's dynamics, and romantic tales in an imaginative, beautiful, and meaningful style. This is undoubtedly due to the components of poetry that make it beautiful and appealing (Sunaidi & Susetya, 2023).

The regeneration of poets influences the development of poetry through the replacement of poets themselves and the adoption of foreign customs and cultures in Indonesia. According to Indriyana et al. (2024), poetry can broadly be divided into two types: old and new. Old poetry includes pantuns, syairs, gurindams, talibuns, karminas, selokas and mantras. New poetry, meanwhile, includes ballads, satires, epigrams, odes and hymns. The differences between types of poetry have led several famous writers to develop distinctive characteristics in their works. The use of language styles certainly varies. In a single work, writers may employ two or even three different styles of language. These different styles certainly convey different meanings (Fatoniakhmadunimacid, 2025).

Every poet and writer uses different figurative language to express their poetic ideas. The poems they write contain a style of language influenced by the poet's nature, character and personality, so it can be concluded that these factors greatly influence their work. This is directly proportional to the inherently different nature, character, and personality of humans. Literary works are creations expressed by writers with the aim of achieving beauty (Amalia & Fadhilasari, 2019). Literary works often serve as a medium for storytelling from a first- or third-person perspective, incorporating plot elements and various literary devices bound by time (Angesti et al., 2021).

Poetry is an expression of the poet's feelings and contains both intrinsic and extrinsic elements. Rhythm, metre, lyrics and figures of speech are

components that contribute to the beauty of poetry, as do the sounds of word endings that create pleasing lines (Cahyadi et al., 2016). Meanwhile, moral and social values, as well as the poet's background, reflect the social situation and dynamics of society and can be understood through the work itself. These aspects are categorised as extrinsic elements of poetry. Poetry embodies society because it reflects a community's diverse cultural, social and moral values, as well as its unique linguistic styles. Therefore, as social beings and academics, we should appreciate poems written by Indonesian poets (Nugraheni Eko Wardani, 2009).

Language style is a distinctive feature of a speaker or writer when communicating with their interlocutor, whether verbally or in writing (Subkhi Mahmasani, 2020). Through a person's language style, the recipient of the message can identify and prove the speaker or writer. Figures of speech must be used appropriately to support the issues encountered and be appropriate to the circumstances of communication (Zaimarni & Rumadi, 2020).

Meanwhile, several language experts state that language style is a medium for expressing emotions through both spoken and written language. With style, communication becomes more colourful and aesthetically pleasing. Other language experts state that figurative language is a tool that allows language users to express emotions through their own language (Syamsiyah & Rosita, 2020). Furthermore, some experts argue that figurative language enables individuals to select and arrange vocabulary in a way that makes literary works more aesthetically pleasing (Yuniarti, 2023).

The poem '*Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya*' is one of Joko Pinurbo's works that has attracted public attention due to his distinctive poetic style, expressed as a monologue containing dialogue between humans and God. Joko Pinurbo often writes in a simple style that is nevertheless rich in meaning

(Mu'minin, Farikhah A Nailil, Sauqi Ahya Ahmad, 2019). Jokpin's poems are known for combining narrative, humorous and ironic styles. He skilfully analyses images contained in everyday phenomena using crisp yet touching language (Pramudya et al., 2023). His poetry collections often contain deep thoughts and reflections on strange or absurd aspects of everyday life. Additionally, Jokpin enjoys playing with Indonesian vocabulary and incorporating it into his daily life, resulting in many of his works being inaccessible to non-Indonesian speakers (Angesti et al., 2021).

Previous research by Angesti, T., Sudrajat, R. T. and Sahmini, M. entitled 'Analysis of Style in Sapardi Djoko Damono's Poem "Dalam Diriku"' focused on the use of figures of speech in the poem 'Dalam Diriku' by Sapardi Djoko Damono using a stylistic approach. The results of the study show that Sapardi uses simple yet meaningful figurative language to reflect on everyday life (Azima elva, Wicaksono Andri, n.d.). This study is highly relevant to the present study as both authors employ distinctive linguistic styles and explore universal human experiences, albeit with different approaches. Sapardi is better known for his nature metaphors, while Joko Pinurbo tends to present the absurdity of everyday life in a humorous way (Angesti et al., 2021).

Secondly, there is a study by L. Widyaningsih entitled 'Analysis of Language Style in the Poetry Collection Kekasihku by Joko Pinurbo: A Stylistic Study'. This study analyses the poetry collection Kekasihku by Joko Pinurbo, focusing on his use of language (Neng Tuti Novianty, 2022). The study's findings show that the poet uses personification, metaphor and symbolism extensively to create an inner dialogue between poet and reader. The study highlights the importance of exploring style when interpreting the messages and impressions conveyed by Joko Pinurbo. This approach is also adopted in the analysis of Jokpin's other poems, including works such as '*Doa Orang Sibuk*' (Prayer of a Busy

Person) and 'Kepada Uang' (To Money), which are discussed in the study (Widyaningsih, 2021).

This study aims to analyse the language style used in two poems: 'Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya' and 'Kepada Uang', both by Joko Pinurbo. The results of the discussion on the language style of these poems will then be classified and summarised based on several sub-categories of language style.

This study is expected to provide an alternative source of insight into the use of figures of speech in two poems by Joko Pinurbo, and to offer a conception of beauty and literary values in poetry. Entitled 'Prayers of Busy People Who Work 24 Hours a Day on Their Mobile Phones' and 'To Money', the research aims to contribute to the cognitive understanding of Indonesian poetry. Additionally, the study appreciates the aesthetic value of language and the emotional elements created in literary works.

2. METHOD

This study employed library research methods. This approach involves conducting literature reviews to inform the exploration of the study's results (Sari & Asmendri, 2020). The approach adopted in this study involved reading and taking notes from books and other literature. The data sources for this study were two poems by Joko Pinurbo: 'Prayers of Busy People Who Work 24 Hours a Day on Their Mobile Phones' and 'To Money'. The data from these poems were classified according to the research questions. This study employed a qualitative descriptive analysis method to provide a detailed explanation of the use of figures of speech and the meanings contained in these poems. Data were collected from the two poems by reading, examining, classifying and interpreting their content based on their language style.

This study uses content analysis, a data analysis technique that focuses on the content of the two poems through a stylistic approach. Every literary work studied in terms of language use and

style requires a relevant approach, namely stylistics (Fransori, 2017). In line with this, Miles, Huberman and Saldana (2014) explain that qualitative analysis involves collecting, simplifying, presenting and drawing conclusions from systematic data (Lira Hayu Afdetis & Harti, 2025). The data generated from the two poems by Joko Pinurbo will be analysed using the following procedures.

First, identification. At this stage, researchers identify linguistic elements containing figures of speech and stylistic devices in two poems: 'Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya' (Prayer of a Busy Person Who Works 24 Hours a Day on Their Mobile Phone) and 'Kepada Uang' (To Money), both by Joko Pinurbo. This is done by reading the poems continuously (Septy Anisya & Sudiatmi, 2024). This method is used to identify diction, phrases and sentences that demonstrate the use of figurative language.

The purpose of this stage is to extract the overall aesthetic meaning, capture the implied emotions in the poetry and ensure that the collected data is representative (Ayendi et al., 2021). According to Sari and Asmendri (2020), the purpose of identification in library-based research is to systematically obtain data relevant to the research focus (Sundari & Fauziati, 2021).

Secondly, classification. At this stage, researchers categorise the identified stylistic features, such as figures of speech, contradictions, affirmations and satire, based on Keraf's stylistic theory (Wulandari, Tri Widya & Nofasari, Wulandari Lubis, 2024). This involves recording each quotation containing a particular style of language and describing it based on its category (Cahyo et al., 2020). The aim is to facilitate the description process in the next stage so that each figure of speech can be described in full based on its context (Hanum Ayu Lestari Setyo Ningrum et al., 2024).

In a journal entitled Analysis of the Stylistic Style of Sapardi Djoko Damono's Poem Hujan

Bulan Juni: A Stylistic Study, the researchers stated that classification in stylistic studies is important for systematically and objectively reviewing a poet's stylistic tendencies. This technique is also in line with the theory proposed by Syamsiyah and Rosita (Shany & Astuti, 2024).

Thirdly, interpretation. Based on the classification of the identified literary styles, researchers should interpret or analyse their meaning in terms of the function, aesthetic effect and connotative meaning of each figure of speech within the context of the poem's content (Kanzunudin, 2022). At the same time, the researcher relates linguistic aspects to the poet's social, psychological and religious backgrounds, revealing the connection between linguistic form and the implicit or inner meaning behind their creative process (Theresia, 2020).

Fourthly, verification. In the final stage, the researcher reviews and reconfirms all data and interpretations to ensure consistency between the findings and the theory used. Finally, conclusions are drawn about Joko Pinurbo's linguistic style and the implied aesthetic meaning.

Verification is a research technique that emphasises the compatibility of findings with stylistic theories and previous research results (Paudiah et al., 2025). According to Miles, Huberman and Saldaña (2014), the verification process protects the validity of the data and increases the validity of qualitative analysis results (Hastuti et al., 2021).

The stylistic approach was chosen because it examines the relationship between linguistic form and the aesthetic effects produced (Fransori, 2017). This analysis technique therefore focuses on the figurative language that characterises Joko Pinurbo's literary works (Budi et al., 2024), revealing the implicit meanings behind his choice of words and linguistic structure.

3. RESULTS AND DISCUSSION

As mentioned above, poetry is a representation of a poet's ideas, perspectives and

emotions, as evidenced through their creations. Every writer has distinctive characteristics and aesthetic preferences that are reflected in their work. These can be seen in the theme, title, style of language and even the storyline. As a literary genre, poetry is one of the earliest types of writing created by humans. Additionally, poetry is a creative outlet for poets to express their thoughts and emotions imaginatively. Poetry is created by utilising the power of language and paying attention to physical and spiritual structures as important parts of its content (Shany & Astuti, 2024).

Based on the object of analysis, the author focuses on the linguistic style of two poems by Joko Pinurbo. The results and discussion are described below.

The following are two poems by Joko Pinurbo:

Poem (1):

'Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya'

*Tuhan, ponsel saya
rusak dibanting gempa.
Nomor-nomor kontak saya hilang semua.
Satu-satunya yang tersisa
ialah nomorMu.
Tuhan berkata:
Dan itulah satu-satunya nomor
yang tak pernah kausapa.*

Poem (2):

'Kepada Uang'

*Uang, berilah aku rumah yang murah saja,
yang cukup nyaman buat berteduh
senja-senjaku, yang jendelanya
hijau menganga seperti jendela mataku.
Sabar ya, aku harus menabung dulu.
Menabung laparmu, menabung mimpimu.
Mungkin juga harus menguras cadangan
sakitmu.
Uang, berilah aku ranjang yang lugu saja,
yang cukup hangat buat merawat*

*encok-encokku, yang kakinya
lentur dan liat seperti kaki masa kecilku.*

Stylistic Analysis

Poem 1

After examining the above poem in detail, the researcher identified several stylistic devices (figures of speech) which can be categorised as follows:

Firstly, the poem '*Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya*' (Prayer of a Busy Person Who Works 24 Hours a Day on Their Mobile Phone) contains several stylistic devices that convey meaning. The first figure of speech identified is personification. This is evident in the use of the word 'God' and the phrase 'God said:'. This choice of words attributes human characteristics to God (Safira, Malia Hayati et al., 2022), creating the impression of a direct dialogue between humans and God. This literary device creates the impression that the relationship between humans and God can be as intimate as human relationships (R. Rosyidah Nafisatur, 2024).

In theory, personification is a figure of speech that attributes human characteristics to inanimate objects (Widyaningsih, 2021). Langermann (2002: 144) expresses a similar opinion, stating that personification illustrates an abstract or concrete concept (animal or object) that behaves like a human being (S. Fatikhah Nur, 2023).

Secondly, metaphors are identified. This figure of speech is evident in the lines 'All my contact numbers are gone' and 'The only one left is your number'. In the first line, the poet intends to interpret the loss of human relationships and communication metaphorically (Putri Anggini et al., 2025). Meanwhile, in the second line, 'The only thing left is your number', the poet symbolises the often neglected spiritual relationship with God. This figure of speech successfully correlates the abstract concept of a relationship with God with the concrete object of a telephone number (Sabili, Ariel, 2025).

A metaphor is an act in which the poet omits words such as 'like', 'as', 'as if', and so on, in order to draw an analogy (Syamsiyah & Rosita, 2020). Conversely, a metaphor is defined as a style of language with a non-literal meaning, which is figurative and connotative rather than denotative, and functions as a parable (Prayogi & Oktavianti, 2020).

Thirdly, symbolism can be found in the word '*NomorMu*' (Your Number). While the word explicitly means 'number', an implicit understanding reveals that it represents a personal and intimate relationship with the Almighty (Hamonangan et al., 2024). This symbolises the idea that God is always close and can be 'contacted' at any time by following His commands and avoiding His prohibitions.

Symbolic figures of speech use symbols to express a specific meaning (Farida, 2020). According to Milandari (2017: 384), something imagined or illustrated using objects as symbols is a symbolic figure of speech (Dawa Putri et al., 2023).

Fourthly, irony. This figure of speech is implied in the sentence, 'And that is the only number you never call.' In the second line of the second stanza of the poem, the poet uses irony to reveal that God is always there for His servants (Zahara et al., 2020). However, people often forget His presence and fail to draw closer to Him by fulfilling their obligations, even in critical situations.

Irony is a figure of speech that aims to mock a style of language by creating a contrast between what is said and the actual reality (Yulianti & Suryaningsih, 2025). The author reveals that irony has the opposite meaning. (Kasmi, 2016).

Finally, hyperbole is found in the line '*Nomor-nomor kontak saya hilang semua*' (All my contact numbers are gone). The third line of the first stanza contains two figures of speech: metaphor, as explained above, and hyperbole.

From a hyperbolic perspective, the poet uses exaggerated words in this line to create a dramatic

impression of humans being powerless and having no authority before Him (Mildawati & Prasetyo, 2025). Hyperbole aims to dramatise an event or condition to make it appear more impressive (Shaleha, 2016). Consistent with the above, Putriani et al. (2023) reveal that hyperbole is a stylistic device that conveys information in an exaggerated manner (Nama Maran et al., 2024).

Style analysis

Poem 2

In the second poem, '*Kepada Uang*' (To Money), Joko Pinurbo uses a slightly different style to the first poem to depict the relationship between humans and material things. This can be explained as follows:

First, there is an apostrophe. In the line *Uang, berilah aku rumah yang murah saja* (Money, give me a cheap house), Joko Pinurbo uses an apostrophe (Salsabila, 2022). Here, the poet addresses 'money' directly, as if it were a living being that can hear and grant requests. This demonstrates that this figure of speech creates the impression that money plays a pivotal role in meeting human needs and can even determine one's fate. According to a research journal entitled '*Tinjauan Stilistika terhadap Diksi dan Gaya Bahasa dalam Terjemahan Lagu Qolbi Fill Madinah*' (A Stylistic Review of Diction and Style in the Translation of the Song Qolbi Fill Madinah) (Kasmilah et al., 2025), the figure of speech known as apostrophe focuses on the transfer of messages from the non-existent to the existent, or from living things to inanimate objects (Dewirohati, 2020).

Secondly, personification is found in the line '*Menabung laparmu, menabung mimpimu. Mungkin juga harus menguras cadangan sakitmu.*' (Save your hunger, save your dreams. You may also have to drain your reserves of pain). This poem characterises money as having human traits such as hunger, dreams and pain (Nuraini & Nadya, 2021). This figure of speech conveys the idea that money is alive and has characteristics, reflecting the complex emotional

relationship between humans and money, full of heroic spirit (Aleima Sharuna, n.d.).

Personification prioritises metaphors with an inanimate, material nuance as if they possess human characteristics (Utin Maekatini Ayuningsih, 2021).

Thirdly, the following two lines contain metaphorical tables.

1. The first is '*Jendela mataku*' (The window of my eyes). In this line, Jokpin provides a pattern containing an interpretation of the human perspective on life and hope. Just as human eyes are used every day for a specific purpose and/or intention, so too are they used to see. To see means to look. Looking involves perspective: how humans view and construct their lives (Nadia Karimah, n.d.), and how they see the future. It is as if human eyes are windows looking out onto the world. This style of language is called a metaphor.
2. In the line '*Uang, berilah aku ranjang yang lugu saja*' (Money, give me a simple bed) the word '*ranjang*' (bed) is used metaphorically to mean a place to escape the cruelty of the world and experience the simple pleasures desired by the poet. This symbolises human needs that are not excessive, but full of warmth and harmony. The language used by Joko Pinurbo in this poem represents the recording and interpretation of human memory, transformed into its most memorable form (Sari Rahayu, 2021). Joko Pinurbo also often plays with words using metaphors, which are figures of speech that describe everyday life and are drawn from concrete experiences (Ningsih et al., 2024).

Fourthly, similes. Joko Pinurbo uses this figure of speech to create clear comparisons. This can be seen in the lines 'Whose green windows gape like the windows of my eyes' and 'Whose legs are supple and flexible like the legs of my childhood'. The explicit use of the word 'like' draws a comparison between the house's

windows and eyes, conjuring up an image of a dream house in harmony with nature. It also draws a comparison between the bed's legs and the legs of childhood, evoking nostalgia and a longing for a simpler time. Similes compare two different things using a comparative word to provide optimal understanding.

Words that are often used to make comparisons in this way include 'like', 'as', 'as if' and 'as though' (Filipović & Hawkins, 2016). They indicate a comparison or similarity between two things (Asiva Noor Rachmayani, 2015).

Finally, the hyperbole in the phrase '*Menguras cadangan sakitmu*' (Drain your reserves of pain) is notable. This phrase exaggerates the sacrifices that must be made to earn money, as if money had 'reserves of pain' that must be spent.

This hyperbole emphasises the difficulty of the physical and mental struggles that humans must endure. In other words, this style of language attempts to dramatise events or conditions to make them appear more impressive or aesthetic (Shaleha, 2016). Lio Kong, Chuanyi Li et al. express a similar opinion in their journal Identifying Exaggerated Language, stating that hyperbole is a rhetorical device that overemphasises or exaggerates an effect. The study discusses the prevalence of hyperbole and its detection, highlighting its use in analogical language, which often employs descriptive language and various strategies to convey exaggerated meaning (Kong et al., 2020).

Sixthly, Jokpin uses symbolism in three words in his poem. The explanation is as follows:

1. The word '*rumah*' (house) symbolises the basic human need for shelter and security. Conversely, it also represents human aspirations for a better life, which cannot be measured in monetary terms, but rather in terms of security, peace and tranquillity (Riany et al., 2014).
2. Secondly, the poet uses the word '*ranjang*' (bed) to symbolise the comfort of one of the

most restful places, especially in old age or when tired. The poet's dream of an '*lugu*' (innocent) bed highlights the importance of simple needs.

3. The word '*jendela*' (window) symbolises a broad outlook or aspiration for the future (Majid et al., 2024), representing a desire for a life that is both more contrasting and more harmonious.
4. The word '*rumah*' (house) symbolises the basic human need for shelter and security. Conversely, it also represents human aspirations for a better life, which cannot be measured in monetary terms, but rather in terms of security, peace and tranquillity (Riany et al., 2014).
5. Secondly, the poet uses the word '*ranjang*' (bed) to symbolise the comfort of one of the most restful places, especially in old age or when tired. The poet's dream of an '*lugu*' (innocent) bed highlights the importance of simple needs.

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6. The word '*rumah*' (house) symbolises the basic human need for shelter and security. Conversely, it also represents human aspirations for a better life, which cannot be measured in monetary terms, but rather in terms of security, peace and tranquillity (Riany et al., 2014).
7. Secondly, the poet uses the word '*ranjang*' (bed) to symbolise the comfort of one of the most restful places, especially in old age or when tired. The poet's dream of an '*lugu*' (innocent) bed highlights the importance of simple needs.
8. The word '*jendela*' (window) symbolises a broad outlook or aspiration for the future (Majid et al., 2024), representing a desire for a life that is both more contrasting and more harmonious.
9. The word '*rumah*' (house) symbolises the basic human need for shelter and security.

Conversely, it also represents human aspirations for a better life, which cannot be measured in monetary terms, but rather in terms of security, peace and tranquillity (Riany et al., 2014).

10. Secondly, the poet uses the word '*ranjang*' (bed) to symbolise the comfort of one of the most restful places, especially in old age or when tired. The poet's dream of an '*lugu*' (innocent) bed highlights the importance of simple needs.
11. The word '*jendela*' (window) symbolises a broad outlook or aspiration for the future (Majid et al., 2024), representing a desire for a life that is both more contrasting and more harmonious.

Finally, irony is identified in the line '*Sabar ya, aku harus menabung dulu*' (Be patient, I have to save up first). It shows that the desire for simple things, such as an affordable house and a simple bed, must also be fought for. It is not as easy as one might imagine. This illustrates the complexity of achieving basic necessities in modern life.

According to (Shiddiq & Thohir, 2020) in their journal, irony is a beautiful linguistic device that subverts its own satirical purpose. At the same time, however, irony can have harsher and cruder meanings in certain contexts, such as cynicism and sarcasm (Kasmi, 2016).

4. DISCUSSION

The results of this study suggest that Joko Pinurbo frequently uses figures of speech, particularly personification and metaphor, as well as figures of contrast, especially irony, to create meaning in his poetry (Safitri et al., 2024). This finding confirms the distinctive characteristics of Jokpin's writing and provides strong justification for the main argument of the study, namely that stylistic choices are a key cognitive tool for conceptualising complex themes, not merely ornamental (Mirolli & Parisi, 2009). Within the

framework of cognitive poetics, metaphors and personification are not viewed as linguistic deviations, but as fundamental human mechanisms for grasping abstract concepts (such as spirituality and materialism) by translating them into more tangible frameworks (such as mobile phones and money) (Landau, 2018). Thus, Jokpin's language style functions as a cognitive bridge, enabling readers to access the social and spiritual criticism he conveys.

In the poem '*Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya*' (Prayer of a Busy Person Who Works 24 Hours a Day on Their Mobile Phone), Jokpin employs personification '*Tuhan berkata:*' ('God said:') and technological metaphors '*nomorMu*' ('Your number') as effective strategies to illustrate the relationship between spirituality and the modern era. The researcher argues that Jokpin 'humanises' God by presenting him as a familiar conversational partner to highlight the irony of human alienation implied in the line 'you never say hello'. This finding aligns with stylistic research on religious language which found that anthropomorphism (attributing human characteristics to non-humans) is a universal rhetorical strategy to make the transcendent immanent or understandable (Waytz et al., 2010). Other discourse analysis research also notes that using everyday language in sacred contexts often intensifies moral messages or criticism of empty ritualism (Marietta, 2007).

By contrast, in the poem '*Kepada Uang*' (To Money), Jokpin employs apostrophe (addressing 'Money') and personification '*menabung laparmu*' ('saving your hunger') to explore the theme of materialism. The researcher argues that treating money as a living entity ('draining your sick reserves') (Hart, 2015) and demanding sacrifice is a sharp criticism of the deification of materialism (Cameron, n.d.). This style of language effectively positions money as a rival 'god' that controls human desires and lives. In line with (Belk, 1985), these findings are relevant to

international sociological and literary criticism studies on materialism, which identify an obsession with objects as a global phenomenon shaping consumer ethics (Joseph Sirgy et al., 2013). In the Indonesian context, where discourse on consumerism and social inequality is highly relevant, Jokpin's poetry contributes to a broader cultural critique (Cruz et al., 2024).

A common thread in both poems is the use of irony reinforced by hyperbole in lines such as *'hilang semua'* (lost everything) and *'menguras cadangan sakitmu'* (drained your reserves of pain). The researcher argues that Jokpin does not use irony and hyperbole separately, but combines them to achieve a sharper critical effect that still feels 'crisp'. Hyperbole functions as a rhetorical marker that signals to the reader not to interpret the lines literally, thus opening up space for ironic meaning (Carston, 2012). Research in pragmatics and rhetoric confirms that hyperbole often acts as a 'trigger' for irony, where exaggerated statements explicitly reveal the speaker's (or poet's) attitude towards a phenomenon (Bowes & Katz, 2015).

Several experts in literature suggest that poets who predominantly use personification or metaphor may have imaginative personalities and be able to see deep connections between various things. Therefore, it is not surprising that Joko Pinurbo is known as a poet whose works are characterised by a crisp and sharp style of language (Pradotokusumo, 2005).

5. CONCLUSION

The above research, entitled 'Analysis of Style in the Poems of Joko Pinurbo', concludes that poem (1), entitled *'Analisis Gaya Bahasa pada Puisi-puisi Karya Joko Pinurbo'* (Prayer of a Busy Person Who Works 24 Hours a Day on His Mobile Phone), contains five figures of speech used by Joko Pinurbo, including personification, metaphor, symbolism, irony and hyperbole. Then, poem (2), entitled *'Kepada Uang'* (To Money), was found to contain seven figures of speech, including apostrophe,

personification, metaphor, simile, hyperbole, symbolism and irony.

Based on the analysis of the two poems, 12 pieces of data were found, including: three comparative figures of speech, one metaphorical emphasis, two contrasting figures of speech, two personifications, two exaggerated expressions and two symbolic figures of speech. The most prominent figure of speech in each of the above poems is comparison, which Jokpin uses three times more than other stylistic devices. Thus, this stylistic analysis confirms that Joko Pinurbo is a poet who is very conscious of his choice of language. His consistent use of comparative figures of speech to ground abstract concepts and contrasting figures of speech to convey social criticism demonstrates his poetic maturity. These findings reinforce previous research (Widyaningsih, 2021) dan (Utin Maekatini Ayuningsih, 2021) which highlights the uniqueness of Jokpin's style. By linking these findings to cognitive theory and the international research context, the researcher argues that Jokpin's stylistics are not merely a local phenomenon, but rather an advanced poetic practice reflecting how language shapes—and is shaped by—the modern human understanding of God and the world.

6. REFERENSI

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