

REALIZATION OF RHYTHM IN POETRY “HUJAN BULAN JUNI” BY SAPARDI DJOKO DARMONO

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Abstract

The study aimed to determine the rhythm of the poetry. The present study examined rhythm performed by the rhythm in the transcript of poetry Sapardi Djoko Darmono, title "Hujan Bulan Juni". A collection of poetry rhymes Sapardi Djoko Darmono published by Gramedia Widiasarana Indonesia Jakarta in 1994. The data were 12 distich produced by all rhythm which performed in the poetry. Those rhythm were analyzed based on Schmitt dan Viala categories. Based on the result showed that césure (long pause) was the most frequent rhythm category. There were 12 of 12 distich of césure, 9 coupe and 2 enjambement. These results indicate that rhythm in the poetry had performed rhythm following Schmitt dan Viala categories which had mention previously.

Keywords: *Rhythm, Types of the Rhythm*

INTRODUCTION

Discourse analysis has become an increasingly influential area of research within a number of disciplines, including sociology, sociolinguistics, psychology, anthropology, and applied linguistic. The communicative approach to language learning and teaching, with its emphasis on practical communicative activities, has led to a need for genuine examples of language use, both written and spoken, to be made available to language learners. The web provides an excellent source of such material. Technological advances have also made developments in corpus linguistics potentially available to all the actors in the language learning process, including the procedurs of materials and resources, teachers, and even learners. This may appear to represent an ideal learning and teaching environment for those involved in specialised language use, with easy access to individual examples of specialized texts(used here to refer to both written and spoken language).

According to (Michael McCarthy:1991) Discourse analysis and Phonology is Under the heading of phonology in this chapter we shall take a brief look at what has traditionally been thought of as 'pronunciation', but devote most of our attention to intonation. This is partly because the most exciting developments in the analysis of discourse have been in intonation studies rather than at the segmental level (the study of phonemes and their articulation) and partly because intonation teaching, where it has taken place, has proceeded on the basis of assumptions that are open to challenge from a discourse analyst's viewpoint.

Rhythm is the ordered application of stress from on sllylable to the nex (Fountas and Pinnell, 2001). Rhythm can help to convey specific meaning. For example, the speed of the rhythm can help the reader understand the poem. If the rhythm is fast, the poem indicates action or excitement. If the rhythm is slow, the poem indicates peacefulness, or harmony. Rhythm in a poem is similar to the beat of music. Repetition of words or patterns can also add to the rhythm. Many times, a change in rhythm alerts the reader that there is a change in action or meaning. “ if you

have heard enough poetry read aloud or recited, you can hear the rhythm in your head as you read” (Fountas and Pinnell, 2001). Most students should be able to hear the rhythm in their heads if the teacher reads aloud more than once.

For this study, the researcher chooses the poetry as the data to prove that the rhythm is used in intonation or reading in poetry. The researcher uses Sapardi Djoko “Hujan Bulan Juni” poetry. A collection of poetry rhymes by Sapardi Djoko Darmono published by Gramedia Widiasarana Indonesia Jakarta in 1994. It can be shown by the utterances that are categorized by type, and the function. There are three stop signs of the poetry. In analyzing the stop signs of rhythm in the poetry, the researcher uses rhythm stop signs based on Schmitt and Viala (1982: 136-137) theories of rhythm.

METHOD

The researchers use qualitative descriptive by Donal (2002). The data is poetry by Sapardi Djoko Darmono with the title of Hujan Bulan Juni. The procedure in the data analyzed the researcher will retrieve data from the website http://digilib.uin-suka.ac.id/24385/1/12150055_BAB-I_IV-atau-V_DAAPAN-PUSTAKA.pdf. The researcher will download the poetry script, and then read it by way of the interpreter of the poem carefully then used the technique of collecting data by analyzing and observing the rhythm of the manuscript, then trying to understand it in depth, collecting data to classify it into the category of rhythm and then selecting each characteristic in rhythm of poetry.

RESULTS AND DISCUSSION

Results

The rhythm of the poem "Hujan Bulan Juni" is a short pause (coupe) and pause length (césure) and beheading (enjambement). This analysis has function to give a certain effect so as to facilitate the meaning. Based on the results of the analysis of poetry "Hujan Bulan Juni" has: 12 Short pause (coupe), 9 long pause (césure), and 2 (enjambement).

The findings of this study are presented below. The analyzed data are grouped in the table, and then descriptively elaborate based on the Schmitt and Viala (1982: 136-137) categorization

Data grouping Rhythm poetry, Sapardi Djoko Darmono-“Hujan Bulan Juni”

NO	DISTICH	CATAGORIES			TOTAL DISTICH
		Césur e (//)	Coupe (/)	Enjambement	
1.	Tak ada yang lebih tabah	1	1		1
	Dari hujan bulan juni	1	1		1
	Dirahasiakannya rintik rindunya	1	1		1
	Kepada pohon yang berbunga itu	1	-		1
2.	Tak ada yang lebih bijak	1	1		1
	Dari hujan bulan juni	1	-	1	1
	Dihapusnya jejak-jejak kakinya	1	1		1
	Yang ragu-ragu di jalan itu	1	1		1
3.	Tak ada yang lebih arif	1	1		1
	Dari hujan bulan juni	1	1	1	1

Dibiarkannya yang tak terucap	1	1		1
Diserap akar pohon bunga itu	1	-		1
TOTAL	12	9	2	12

Discussion

Based on the table above, In a poem, each array has a certain rhythm with a characteristic marked by a momentary stop sign with a given stressful syllable and certain sounds. Rhythm can be defined as a decrease in the order of sounds regularly.

The termination of *césure* and *coupe* is essentially the same that is the starting point lies in the said sounds. The *césure* and the *coupe* are the stops contained in the rhyme array to allow time for rest when reciting poetry. *Césure* divides the array into two parts and each section is named. Amounts on each hemistiche can be balanced but can also not. The *Coupe* begins with a short run and is free, so the review is included in the review of the *coupe*.

1. Process of Cutting (*coupe et cesure*)

In the poem "Hujan Bulan Juni" there is *Césure* and *Coupe*. This discussion starts from the first stanza, ie :

4 2 2
Tak ada yang// lebih/ tabah

2 2 4
Dari// hujan/ bulan juni

6 2 3
Dirahasiakannya// rintik/ rindunya

3 7
Kepada//pohon yang berbunga itu

In the first distich there are *césure* and *coupe*. *Césure* that divides the line into two parts by using the sign (/) and *coupe* (/), so the first line has three metrum with the syllable number 4/2/2, the second line has three metrum that is 2/2/4. The third line has four metrum 6/2/3.

And the fourth line has three metrum that is 3/7.

4 2 2
Tak ada yang// lebih/ bijak

2 2 4
Dari// hujan/ bulan juni

4 7
Dihapusnya// jejak-jejak kakinya

1 4 5
Yang// ragu-ragu/ di jalan itu

In the second distich there are *césure* and coupe. *Césure* that divides the line into two parts by using the sign (/) and coupe (/), so the first line has three metrum with the syllable number 4/2/2, the second line has three metrum that is 2/2/4. The third line has four metrum 4/7. And the fourth line has three metrum that is 1/4/5.

4 3 2
Taka ada// yang lebih/ arif

2 2 4
Dari// hujan/ bulan juni

5 2 4
Dibiarkannya// yang tak/ terucapkan

5 6
Diserap akar// pohon bunga itu

In the third distich there are *césure* and coupe. *Césure* that divides the line into two parts by using the sign (/) and coupe (/), so the first line has three metrum with the syllable number 4/3/2, the second line has three metrum that is 2/2/4. The third line has four metrum 5/2/4. And the fourth line has three metrum that is 1/4/5.

2. Cutting of the Distich (Rejet et Enjambement)

Enjambement as an expressive expression and a double meaning done poet to adjust the form of rhyme and sound. In the poem "Hujan Bulan Juni" there are four enjambement

- a. The first Enjambement is found in the second stanza of the second and third lines.

hujan bulan juni

Dihapusnya jejak-jejak.

In the enjambement, the poet describes as if June can do the human work of removing traces.

- b. The second Enjambement is found in the third stanza of the second and third lines .

Dari hujan bulan juni

Dibiarkannya yang tak terucapkan

In the Enjambement, the poet gives a picture as if the rain of June has the ability to speak and save the conversation.

CONCLUSION

There are some conclusions obtained from the result of the present study. Firstly, the sounds in the poetry performed rhythm following Schmitt dan Viala (1982: 136-137) categories for example *césure* (long pause), coupe (short pause). It also found pieces of enjambement. In this case *césure* (long pause) is the most dominant type of *césure* 12 performed in transcript of poetry Sapardi Djoko Darmana, title "Hujan Bulan Juni". Then, followed by 9 coupe (short

pause), and 2 enjambement. These results indicate that the rhythm in the poetry have performed sound following Schmitt dan Viala categories which have mention previously

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