

Analysis of the Stylistic Poetry
Tuhan, Kita Begitu Dekat – God, We Are So Closed –
by Abdul Hadi W.M

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ARTICLE INFO

ISSN: 2502-6909
Vol. 1, No. 2, November 2016
URL: <http://usnsj.com/index.php/JEE/article/view/JEE014>

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Abstract

Stylistic or style as the author's personal expression of quality in the creation of poetry. The quality of personality obtained through universality. The intensity found on the thoroughness, accuracy, and emotional Crystallization, not an intellectual. The quality of the personality of the poet used as the characteristic of the poet in creating poetry. The problem studied in this research is How is stylistic poetry by Abdul Hadi W.M? This study aimed to describe the analysis of the stylistic poems by Abdul Hadi WM benefit expected in this study were (a) theoretically, this study is helpful to the development of literary theory, especially the theory of poetry and stylistic. (B) practical research Translation (1) researchers and readers can obtain in-depth description of the analysis of the stylistic poems Abdul Hadi WM (2) source of referral for further research and as a reference source of learning materials Indonesian language and literature especially learning poetry. (3) educational institutions can make the results of research this as a reference to the development of theories of literature, especially poetry stylistic analysis by Abdul Hadi. This study is a literature research using descriptive research design. Sources of data in this study are a collection of poetry Horison Indonesian Literature, poetry internationally 2002. The data is text (lines and stanzas) that contain stylistic poetry. Data was collected by using read and record technique. Data were analyzed by using the theory of stylistic, with the objective approach. The results showed a significant choice of words connotation dominate poems by Abdul Hadi W.M. Meaningful words used connotation poet to style or personal characteristic (idiosyncrasy) poet, style or technique of exposition and style or technique of the highest quality literary achievement that is used to reach the top aesthetic poet poetry. The imagery are dominated by the image of feelings. The imagery feelings become style or characteristic (idiosyncrasy) personal, style or technique exposition technique and style or quality of the highest literary achievement. The sound is dominated by the sound of Kakafoni. This sound becomes a style or personal characteristic (idiosyncrasy), style or technique or style of exposition and literary quality engineering achievement. Theme options divinity of Tuhan, Kita Begitu Dekat in the poetry becomes a style or personal characteristic (idiosyncrasy), style or technique of exposition, style or quality of the highest literary achievement.

Keywords: poetry, stylists, diction, images, sounds and themes

A. Introduction

One interesting thing in poetry is a style. According to Thrall and Hibbard (in Ratna, 2011: 245-247) style is a combination of two elements, namely the ideas that will be expressed and the individuality of the author. In other words, the style is based on the wording in the way of expressing the idea. Good style displayed by adapting one language one idea, each speaker (as a manifestation of rhetorically) and author (as a manifestation of rhetorically) must find a way of expression that exactly represents the idea. Cannot be a diction or certain phrases represent the same thing, no actualization of the same style. Nevertheless, the reader does not by itself understood through the statement of the authors, not directly because in this connection happen mediation connotation language.

Based on the relation between words in subject, style can be divided into: (a) the style of conceptual and sensual, (b) concise and loose, (c) demeaning and praise, (d) clear and hazy, (e) calm and tempestuous, (f) high and low, (g) simple and redundant. Based on the relationship between words, the style can be divided into: (a) the tension and weak, (b) plastic and musical, (c) the smooth and rough, (d) colorless and colored. On the basis of word association with total system language, the style can be divided into: (a) oral and written style, (b) cliché and unique. The relationship between words and authors, styles can be distinguished: (a) objective style, and (b) the subjective style.

Style is an expression of personal qualities. But the quality of the personality acquired through universality. Its intensity is thoroughness, accuracy, and crystallization emotional, not an intellectual or definition-specific definition. Therefore, stylistic is successful if there is a balance, and alignment between thoughts and feelings. Nevertheless, in general dominance of the mind is in prose, the dominance of feeling there is in poetry. On the basis of the above, Murry distinguishes three characteristic style, namely, (a) as a characteristic style (idiosyncrasy) personal, (b) as a technical style of exposition, and (c) the style as the highest achievement of literary quality.

Style leads to force disclosure of the author in relation to the elements of rhyme builder. The elements are as follows. (1) style, (2) the style rhyme, (3) choice of words, (4) figurative language, (4) images or image, (5) a means rhetorical (6) sound or rhythm, (7) ideas and concepts, (8) feeling and (9) the theme (Pradopo, 2009: 4). the elements builders these poems are analyzed to find three main elements stylistic, namely (a) the style as characteristic (idiosyncrasy) personal, (b) the style as engineering exposition, and (c) the style as the highest achievement of literary quality.

Style mentioned above are not all examined in this study. Only four aspects are the focus, namely (1) diction or choice of words, (2) images, (3) the sound or cadence, and (4) theme. Diction or choice of words related to the words used in the poem. In general, the words used in the same poem with the words used in everyday life. However, the words of the poem in addition has the meaning denotation also has connotations. The images or images associated with inner experiences that ever happened to the audience of his work. One attempt to fulfil that desire is by selecting and using the right words in their works. Sound or rhyme immense influence something to clarify the meaning of the poem. The rhythm and rhyme of poetry something intimately linked with the sense, feeling, tone and intention contained therein. Themes related to something you want delivered poet.

Stylistic element in the poems by Abdul Hadi W.M, recounted below.

Diction or choice of words in the *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M found in the word of God, we are close (*Tuhan, kita begitu dekat* – God, We Are So Closed, the first verse). These words contain meaning denotation or real meaning. God refers to something that is believed, adored and worshiped by humans as an omnipotent, all-powerful. We refer to the first person plural pronouns, who spoke along with others, including one to talk. Near refers to the short distance, short, almost, familiar, and meetings. In addition to a meaningful word denotation, poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M also found words that are meaningful connotations, i.e. word-taka containing a figurative sense. The words are found in the word *fire* and *heat* (*Tuhan, kita begitu dekat* – God, We Are So Closed, the second verse). *Fire* is denotation refers to the heat and the light emanating from something burning because the word *fire* preceded by words such as the *fire* is no longer meaningful denotation. Therefore, it must be interpreted in connotation, namely metaphor refers to the relationship between *God* as worshiped by us (humans) as a servant, who worship. The nature of the relationship between

the worshiper with the worshiped is inseparable. Inside there is an obligation that must be carried by worshipers. This obligation is done not for the sake of worship. However, devotees worship done for the benefit of devotees only. The nature of the relationship devotees and are worshiped in this position is absolutely no interest worshiped. Worshipers did worship or not does not affect the position of being worshiped. He is still in perfect condition. The nature of the relationship was strengthened with hot words, the warm state are present because there was a fire.

The imagery in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M found two images, namely images feelings and visions. Feelings imagery found in words, like, Lord, hot, your fire, close, wind, to You. Visual imagery found in words, like, we, fire, I, fabrics, cotton, direction, dark, flame, light. Sound or rhythm in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M found two types of sounds Kakafoni and Efon. Beep Kakafoni amounted to 20 sounds. The sounds were dominated by the sound / r /, / s /, / t /, / p /, / k /. Efon sound in poetry *Tuhan, Kita Begitu Dekat* is totaled 23. Efon sound is dominated by the sound / a /, / n /, / i /, amounting to 23.

In the poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M is a religious theme or divinity. This scene depicts the relationship between God as a substance that is worshiped by us (human beings) as creatures who worship. Religious theme or divinity was supported by the choice of words used poets, like God, we are, close, fire and heat

B. Methodology

1. Research Design

This study is a literature research. It said the research literature for this study utilizing library materials such as books and poetry. Object of study is a literary work with a set of reference to be found directly in the repertoire of literature.

The research design used in this research is descriptive design. Descriptive study design is a method to describe or present the facts objectively in accordance with the data contained in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

2. Data and Data Resources

Sources of data in this study are a collection of poetry Horison Indonesian Literature, International poetries in 2002. The data in this study is the text (lines and stanzas) that contain stylistic poetries by Abdul Hadi W.M.

3. Procedure in Collecting Data

Data was collected by using read and record technique. Mechanical read, the text reading of poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. While the technique of log performed by recording parts of the poem that contains the elements of the stylistic by Abdul Hadi W.M.

4. Data Analysis

Data were analyzed by using the theory stylistic as one of the theories derived from objective approach. This theory of direct analysis studies on literary works, in terms of the use of language and style of the language. (Sehandi, 2014: 127). Through stylistic theory of literary works are analyzed and assessed in relation to (1) diction or choice of words, (2) images, (3) the sound or cadence, and (4) theme.

C. Findings and Discussion

1. Findings

The results of this research are directed at poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. In general, the poem described outlined below.

The poetry *Tuhan, Kita Begitu Dekat* is consisting of five stanzas, fifteen arrays. Beginning with the lyrics of *Tuhan* ends with array *pada lampu padammu*. Poetry in the first and second stanza have in common, that each stanza in the first array and the second reads the final / n /, on the second line reads the final / t /, the array third reads the final / s /, the array fourth alike reads end / u /. Poetry in the third stanza, fourth and fifth have differences, that on the third stanza, the first array reads the final / n / in the fourth stanza reads the first array end / t /, in the fifth stanza reads the first array end / p /. In the third stanza, the second line reads the final / t / in the fourth stanza the second line does not exist, the fifth stanza reads the second line end / a /. In the third stanza, the third array reads the final / u / in the fourth stanza third array does not exist, the fifth stanza reads the end of the third array / u /.

2. Discussion

Discussion of this study preceded by a description of aspects that build poems such as: (1) style, (2) the style rhyme, (3) choice of words, (4) figurative language, (4) images or image, (5) means rhetorical (6) sound or rhythm, (7) ideas and concepts, (8) feeling and (9) theme.

The elements of these poems are not all builders are analyzed. Only four aspects are the focus of the study, namely (1) diction or choice of words, (2) images, (3) the sound or cadence, and (4) theme. Fourth aspect associated with stylistic three main elements, namely (a) as a characteristic style (idiosyncrasy) personal, (b) as a technical style of exposition, and (c) the style as the highest achievement of literary quality. Here's a poem expressed *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. as the data to be analyzed in this study.

***Tuhan, Kita Begitu Dekat*
by Abdul Hadi W.M.**

Tuhan
Kita begitu dekat
Seperti api dengan panas
Aku panas dalam apimu

Tuhan
Kita begitu dekat
Seperti kau dengan kapas
Aku kapas dalam kainmu

Tuhan
Kita begitu dekat
Seperti angin dan arahnya

Kita begitu dekat

Dalam gelap
Kini nyala
Pada lampu padammu

The poem is successively analyzed from four aspects, namely (1) diction or choice of words, (2) images, (3) the sound or cadence, and (4) theme

1. The Diction in Poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

Description of diction or choice of words in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M is directed to the use meaningful words denotation and connotation meaningful words in poetry. Denotation meaningful words are words that carry real meaning. The word was given meaning by order of meaning in the dictionary. Meanwhile, the connotation meaningful words are words that carry meaning figuratively. The word is given meaning in context, the value of taste, ethics, norms and representations in awarding the meaning of a poem. Both of the above said, although it can be used simultaneously, but have a different portion. Meaningful words of denotation have a smaller portion than the use of words meaningful connotations. Meaningful words denotation used as a starting point to develop an insight into the meaning of the word carried in it. From the meaning of the word carried in denotation, authors and readers explore possibilities of meaning that can be attributed to the meaning in connotation. It was done with consideration of the context, the value of taste, ethics, norms, and the representation of the content of the meaning of the poem as a whole. To facilitate the analysis of second types of words, the following was stated differentiator table to sort out meaningful words and meaningful words connotation denotation.

Table 1. Diction in the poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

No	Denotative Meaning	Connotative Meaning	State
1	Tuhan (TKBD, 1:1)	Api (TKBD, 1:3)	
2	Kita (TKBD, 1:2)	Panas (TKBD, 1:3)	
3	Dekat (TKBD, 1:3)	Kapas (TKBD, II:3)	
4	Aku (TKBD, II:4)	Kain (TKBD, II:4)	
5	lampu (TKBD, V:3)	Angin (TKBD, III:4)	
6	padammu (TKBD, V:3)	Arahnya (TKBD, III:3)	
7		Gelap (TKBD,V:1)	
8		Kini(TKBD,V:2)	
9		Nyala (TKBD,V:2)	

Table of diction distinction above shows that the denotation meaningful words amounted to 6 words, whereas a meaningful word connotations totaling nine words. This suggests that the meaningful words more dominant connotation than denotation meaningful words. Meaningful words of denotation covers:

Tuhan (TKBD, 1:1), Kita (TKBD, 1:2), Dekat (TKBD, 1:3), Aku (TKBD, II:4), lampu (TKBD, V:3), padammu (TKBD, V:3)

These words are words, phrases that are meaningful denotation. Specifically words are selected and rigorously selected by the poet to find individual words, character and artistic worth. Some of the words above are deemed characterless and artistically *Tuhan, Kita, Dekat, Aku, lampu, padammu*. The words referred to repeatedly in the poem to show that the viscosity of word relationships with other words. The word *Tuhan* repeated 4 times, the word *kita* repeated 5 times, word *dekat* repeated 5 times, and *aku* repeated 2 times.

Semantically, those words refer to three meanings, namely (1) *Tuhan* (God) as someone to be worshipped, (2) *aku* (me) as the creature who worships, and (3) *kita* (we) as unity of creatures who are worshipped and the creatures who worship. This is what referred by the after word namely *dekat* (*close*).

Selection of meaningful word denotation above are supported by a selection of meaningful word connotation following.

Api (TKBD, 1:3), panas (TKBD, 1:3), Kapas (TKBD, II:3), Kain (TKBD, II:4) Angin (TKBD, III:4), Arahnya (TKBD, III:3), Gelap (TKBD,V:1), Kini (TKBD,V:2), Nyala (TKBD,V:2).

Some of the words above that is seen to represent the mind the ideas of the poet is fire (*Api*) and heat (*Panas*), cotton (*Kapas*) and linen (*Kain*), and the wind (*Angin*) and its direction (*Arahnya*). Three word pairs were deliberately and consciously chosen by the poet to describe two traits that have always united and inseparable. When there is a *fire* then there must be hot. But these two words are not interchangeable. When there is no *heat* there must be *fire*. Because it could be the cause of the *fire* is not hot. It could be from another object, such as the sun, the temperature of the body or other objects that produce *heat*. The pair said in connotative lead to two different meanings and different references. Said *fire* can mean God, the creator, a substance that must be worshiped by all his creatures. While *heat* can mean human beings worship. Concept creator and created totally interchangeable. Concept creator then certainly he came to power in being created. It cannot work in reverse because, being created may not be able to master creator. Thus the view of *fire* and *heat* are connotative.

The connotative concept of fire and heat also applies to the word and cotton fabrics. When there is a cotton fabric then there must be. Cotton and fabric cannot work the other way, such as cotton and linen. These two words are not interchangeable. When there is cotton fabric is not necessarily there because it can be cotton made into other objects, such as pillows, mattresses or other objects produced from cotton. The pair word in the connotative lead to two different meanings and different references. The word cloth can mean God, the creator, a substance that must be worshiped by all his creatures. While cotton could mean a human, a creature worshiped. The concept of cotton fabric and it is not at all interchangeable. The concept of fabric as the creator then certainly he came to power is in being created. It cannot work in reverse. For cotton as being created may not be able to master creator. Similarly, the views and cotton fabrics are connotative.

The concept of fire and heat connotation of the word, the word cloth and cotton also applies to the word of wind and its direction. When there is no wind then there must be him. But these two words are not interchangeable. When there is no wind direction is not necessarily. Because it can only refer to the direction of another object that is not the wind, such as vehicles, outlook or other objects that show the direction. The pair word in the connotative lead to two different meanings and different references. The word wind can mean God, the creator, a substance that must be worshiped by all his creatures. While the directions can mean human beings worship. Concept creator and created totally interchangeable. The concept of wind power as a creator then certainly is on being created. It cannot work in reverse. For directions as being created may not be able to master creator. Similarly views of the wind and its direction connotative.

2. The Imagery in Poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

Poet is still trying to express abstract ideas. She tried to connect her intuition as a poet with the imagination that of the reader. As a result, he had tried to arrange the word in a way that the meanings of the abstract become concrete and tangible. Others may not know the feelings of love if not concreted in a tangible form; for example through language or through motion. Because poet dealing with the language, so he tried to concrete their ideas through language. Thus, the problem is still in the diction imaginary problems as well. In addition to concrete abstract ideas, poet utilizing of imagery to evoke a special atmosphere which makes more vivid images in the mind and sensing and also to attract attention. As a result of the use of imagery, poetical case can also be created.

Here is identified the aspects of imagery poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. as follows.

Table 2. Rhyme in Poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

No	image of sight	image of hearing	image of smell	image of feelings	image of Palpation	image of motion
1	kita			Tuhan		
2	api			dekat		
3	aku			seperti		
4	kau			panas		
5	kapas			angin		
6	kainmu			arahnya		
7	gelap			kini		
8	nyala			padammu		
9	lampu					

The above table shows that the poetry of *Tuhan, Kita Begitu Dekat* constructed by 9 the words that show sight imagery, 8 imagery feelings. While the imagery hearing, smell, motion

palpation and none was found. Things that are visible in the next poem are translated by imagery feelings. Through this imagery, the poet and the audience were taken on a sensitive feeling for objects that can translate is imaged with vision. Neither confirmed nor rejected because it is seen by naked eye through sentiment. This imagery is basically an understanding of higher meaning. Everything that has been seen communicated with the feeling to take a decision before getting on the nature of divinity contained in poetry. Thus, the use of these two dominant imagery is merely the means to arrive at a core understanding of *Tuhan, Kita Begitu Dekat* is nuanced religious.

3. Sound or rhythm in poems by Abdul Hadi W.M

Sound or rhythm in poetry can be seen in the equation sounds of the beginning and ending sounds that build the poem. Simply put, sound in poetry can be divided into two types, namely (1) the sound Efoni, and (2) the sound Kakafoni. Efoni sound is basically a representation of what happiness is, well, happy and excited. Instead, the sound Kakafoni is a representation of the meaning of sad, difficult, complicated, difficult, sad and tense. The following table is presented identification of sound poetry *Tuhan, Kita Begitu Dekat* tersebut.

Table 3. Sound or rhythm in Poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

No	Efoni	Explanation	Kakafoni	Explanation
1	<i>kita</i>	a	<i>tuhan</i>	t/n
2	<i>api</i>	a/i	<i>kita</i>	k
3	<i>aku</i>	a/u	<i>dekat</i>	d/t
4	<i>begitu</i>	u	<i>panas</i>	p/s
5	<i>kau</i>	u	<i>begitu</i>	b
6	<i>angin</i>	a	<i>kau</i>	k
7	<i>arahnya</i>	a	<i>kapas</i>	k/s
8	<i>kini</i>	i	<i>angin</i>	n
9	<i>nyala</i>	a	<i>dalam</i>	d/m
10	<i>lampu</i>	u	<i>gelap</i>	g/p
11	<i>padammu</i>	u	<i>kini</i>	k
12			<i>nyala</i>	n
13			<i>lampu</i>	l
14			<i>padammu</i>	p
Jum	11		14	

The above table shows there are 11 Efoni sounds in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. consists of 6 sounds / a / and two sound / i /, and 5 sound / u /. Beep Kakafoni consists of 14 sounds. Consisting of 2 sounds / t /, 3 sound / n /, 3 sounds / k /, 2 sounds / d /, 1 sound / p /, 2 sounds / s /, 1 sound / b /, 1 sound / m /, 1 sound / g /, 2 sounds / p /, and one sound / l /.

The dominance of a particular sound in poetry slipped particular meaning anyway. Efoni sound is a representation of meaning of happiness, kindness, joy and glory while the sound is a representation of meaning Kakafoni sadness. Linguistically, Efoni sound is the sound that leads to vocal elements, while the sound of consonants Kakafoni leads to the elements. Efoni sound linguistically is potential sound of life or the meaning of the sounds Kakatoni.

The condition described above is basically a normal condition that occurs in a poem. However, in certain circumstances may be otherwise. The dominant Efon element can represent meanings hoarse, sad, and sad, while Kakafoni can represent the meaning of a happy and fun. This is what mostly happens in poetry paradoxical.

The poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M can be in both categories. From time to time may be normal, a time also can be paradoxical. It should be understood that the sound Kakafoni dominant in poetry above is not a representation of the meaning of sad, but to show a strong effort and earnest to be close to God. In this effort it takes hard work and seriousness of the individual.

4. Theme in Poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M

Poetry of *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. is a poem on the theme of divinity (religious). The theme of divinity was supported by the choice of words as the Lord God) is repeated three times. Moreover, the theme of divinity was supported by a choice of api (Fire) and panas (Heat), kain (cloth) and kapas (Cotton), angin (Wind) and arahnya (its direction) to show the parable relationship creator of the servants of God who created and human created.

The theme of divinity in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi W.M. specifically describes the relationship of God as a substance that creates human beings and human beings are created. As a consequence of the creator and the created, then the man should perform worship as a form of devotion to the creator.

The concept of worship is done in God is essentially not for God, but for the good and safety of the man himself. Worship is a form of devotion to the creator who has drafted ordinances implementation. Thus, people who worship must meet certain requirements and rules. Without the fulfilment of certain rules, then the service is considered rejected. All was done as a form of deep gratitude on the whereabouts of the man himself.

5. The Elements of *Style* in the Poetries by Abdul Hadi W.M

Style of diction or choice of words in poetry by Abdul Hadi W.M as style or characteristic (idiosyncrasy) indicated personal diction in the poem *Tuhan, Kita Begitu Dekat* consisting of six words that denotation, connotation 9 meaningful word. The classification shows that the poetry of *Tuhan, Kita Begitu Dekat* dominated by words that are meaningful connotations.

Style of diction as the style or technique of the highest achievement of literary quality relates to aesthetic peak poetry. Poet consciously uses elemental diction to represent feelings and inner experience. In this regard, the poet uses elements of meaningful connotation predominantly diction.

Style of imagery in poetry *Tuhan, Kita Begitu Dekat* by Abdul Hadi as style or characteristic (idiosyncrasy) personal show imagery in the poetry of *Tuhan, Kita Begitu Dekat* consists of 9 the word imagery sight, 0 imagery hearing and 0 imagery of smell, 8 imagery feelings, 0 imagery palpation and motion imagery. The classification shows that the poetry of *Tuhan, Kita Begitu Dekat* dominated by sight imagery. Sight imagery becomes personal traits from Abdul Hadi W.M.

In connection with the use of sight imagery is predominantly shows that poets use as an empowering sight exposition technique for concreting delivery point. This is where the essence of poetry as a means to express the feeling that the imaginative becomes concrete. Through this framework, sight experienced by the poet can be imagined, perceived and rated by readers. Referring to the above description, then imagery of vision to be the style or technique of exposition in that poetry.

Style of sound in poetry by Abdul Hadi W.M as style or personal characteristic (ideosyncrasy) that is showed of sound in poetry *Tuhan, Kita Begitu Dekat* Efon consists of 11 sounds, 14 sounds Kakafoni. The advanced classification of *Tuhan, Kita Begitu Dekat* that poetry is dominated by the sound of Kakafoni.

Style of sound as style or technique exposition related to the arrangement of sounds used poets in poetry. The arrangement of the sound can be either efficient use of sound Efon and Kakafoni. Identification of sound shows that sound Kakafoni in poetry by Abdul Hadi W.M. The sound Kakafoni is poet to represent meaning of hoarse, difficult, complicated perceived poet. Meaning hoarse, hard, complicated, especially to support the theme conveyed the poet through his poems, such as a theme for poetry divinity of *Tuhan, Kita Begitu Dekat*. Referring to the above description then, the sound becomes a style or technique Kakafoni exposition poems of Abdul Hadi W.M.

Style of sound as style or technique related to the quality of the literary achievement of peak aesthetics of poetry. Poet consciously uses the element of sound to represent feelings and inner experience. In this regard, the poet uses sound elements are dominant.

Style of theme in poetry Tuhan, Kita Begitu Dekat by Hadi W.M as style or characteristic of the poet indicates the theme of divinity. The poet *Tuhan, Kita Begitu Dekat* themed divinity. The theme of divinity in the poem specifically express the relationship between God and a servant. Such relationships are specified poet with diction *kain* and *kapas*, *api* and *panas*, *angin* and *arahnya* serta *gelap* and *lampu*. Each stanza that author shows is closeness between servants with God. Even the poet tried to show that closeness with the included himself in the realm of divinity. It was realized as array *aku panas dalam api-Mu*. Stanzas showed full awareness of the poet about his existence that can not be separated from God. Poet is just one of the elements produced by *api* i.e. heat but cannot be a fire. Second Stanzas the poet repeats the picture of closeness with God's servant with diction *aku kapas dalam kain-Mu*. Array clearly demonstrates that the servant is only cotton can be one element of cloth. In the third stanza the poet repeats again that closeness with the choice of words *angin* and *arahnya*. This section, the poet does not specifically include himself if the servant is *arah* and *angin* is God. This is actually the location awareness of the poet, on other thing, god and servants cannot be separated. Their servants showed the existence of god. And their God allows slave life and has the power to worship.

The theme of divinity in poetry *Tuhan, Kita Begitu Dekat* been poets to express God's relationship with the servant. God worshiped relationship with slave worship. That relationship is manifested in the form of parables *api* and *panas*, *kain* and *kapas*, *angin* and *arahnya*. Conceptually, the relationship between both the nature and the form are the two things that cannot be separated. When there is a fire, then there must be hot. Likewise, when there is no cotton cloth then definitely. When there is no wind then there must be him. Thus the relationship between God who created and slave are created in poetry *Tuhan Kita Begitu Dekat*.

Style of theme as a style or quality of the highest literary achievement is still associated with the style or technique of exposition. The theme of divinity in poetry *Tuhan, Kita Begitu Dekat* can be seen as the style or quality of the highest literary achievement. The author was able to describe the relationship of God as a creator and as a servant who worship in the form of a simple parable, like *api* and *panas*, *kain* and *kapas*, *angin* and *arahnya*. Given this parable, the reader can delve deeper into the both relationship. Abstract God can be expressed, can be imaged and be more approachable. Likewise, the servant will better understand the position itself as being created. This situation clearly gives great meaning for the reader to understand the meaning of the poem more closely and deeply. Scene style or quality of divinity becomes the highest achievement of literary poems.

D. Conclusion

There are four aspects that are the focus of research studies, namely (1) diction or choice of words, (2) imagery, (3) the sound or cadence, and (4) theme. Fourth aspect associated with stylistic of three main elements, namely (a) as a characteristic style (idiosyncrasy) personal, (b) as a technical style of exposition, and (c) the style as the highest achievement of literary quality.

The poetry by Abdul Hadi W.M dominated by the choice of words meaningful connotations. Domination poet choice of words used in the poem becomes a style or characteristic (idiosyncrasy) personal poet. In conjunction with the diction as a style or technique exposition in poems by Abdul Hadi W.M. poets tend to be on the use of exposition indirectly or connotative. Dominated diction of meaningful connotations also becomes style or technique of the highest quality literary achievement that is used to reach the top aesthetic poet poetry. Poet consciously uses elements of diction meaningful connotations to represent feelings and inner experiences.

The poetry imagery by Abdul Hadi W.M is dominated by sight imagery. The dominance of sight imagery used in the poem the poet into a style or characteristic (idiosyncrasy) personal. Sight imagery also becomes style or technique exposition. Mechanical exposition related to the arrangement style power used shadow poets in poetry. The selected imagery feelings poet to represent power shadows to convey to the reader to concrete idea in mind. Through the use of the power of the shadows, the reader can feel the events on which the poets create poems.

The imagery of vision to be the style or technique of the highest achievement of literary quality relates to aesthetic peak poetry. Poet consciously uses elemental imagery to represent feelings and inner experience. In this regard, the poet uses imagery as a dominant element.

Poetry sound of Abdul Hadi W.M dominated by the sound of Kakafoni. Domination sound poet Kakafoni used in the poem becomes a style or characteristic (idiosyncrasy) personal. Beep Kakafoni also becomes style or technique exposition. Mechanical exposition related to the arrangement of the sound arrangement used poets in poetry. Beep Kakafoni been poet to represent meaning hoarse, difficult, complicated perceived poet. The sound of a style or technique related to the quality of the literary achievement of peak aesthetics of poetry. Poet

consciously uses the element of sound to represent feelings and inner experience. In this regard, the poet uses sound elements are dominant. The use of sound is predominantly Kakafoni the style or technique of quality literary achievement.

The poetry by Abdul Hadi W.M entitled *Tuhan, Kita Begitu Dekat* is themed divinity. The theme becomes style or personal characteristic (idiosyncrasy), style or technique of exposition, style or quality of the highest literary achievement.

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