

TRIANGULAR THEORY OF LOVE IN THE POEM "ELEGY OF HEMOSTASIS" BY WIRA NAGARA: A STYLISTIC STUDY

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ABSTRACT

Literary work is a manifestation of concepts and reflections conveyed by a writer. Poetry as a literary genre often explores various aspects of life, including emotions, education, economics, society, politics, and culture. The aim of this research is to identify the triangular theory of love, which consists of three elements: intimacy, passion, and commitment. Understanding the deeper meaning of the poem "Elegy of Hemostasis" written by Wiranagara. This study employs a stylistic methodology based on the theoretical framework proposed by Geoffrey Leech and Michael Short (1981). The study utilizes descriptive and interpretative stylistic methodology. The poem "Elegy of Hemostasis" by Wiranagara serves as the primary data source for this research. The result of this research is that through a stylistic study of the triangular theory of love, this poem not only speaks about the experience of passionate love but also the process of searching for meaning, letting go of the past, and the commitment to create a new love. Each element of love in Sternberg's theory appears in the form of symbols, diction, and imagery that provide deep meaning to the emotional journey experienced by the speaker in the lyrics. Every love poem written by Wiranagara conveys a different interpretation of love and always ends either with sadness or happiness.

Keywords: Love Triangulation, Stylistics, Poetry, Elegy of Hemostasis

ABSTRAK

Karya sastra adalah manifestasi dari konsep dan refleksi yang disampaikan oleh seorang penulis. Puisi sebagai genre sastra seringkali mengeksplorasi berbagai aspek kehidupan, termasuk emosi, pendidikan, ekonomi, masyarakat, politik, dan budaya. Tujuan dari penelitian ini adalah untuk mengidentifikasi triangular theory of love yang terdiri dari tiga elemen; intimacy, passion dan commitment. memahami makna yang lebih dalam dari puisi "Elegy of Hemostasis" yang ditulis oleh Wiranagara. Studi ini menggunakan metodologi stilistika yang berlandaskan pada kerangka teoretis yang diusulkan oleh Geoffrey Leech dan Michael Short (1981). Studi ini menggunakan metodologi stilistika deskriptif dan interpretatif. Puisi "Elegy of Hemostasis" karya Wiranagara berfungsi sebagai sumber data utama untuk penelitian ini. Hasil dari penelitian ini adalah; melalui kajian stilistika mengenai triangular theory of love, dapat dilihat bahwa puisi ini tidak hanya berbicara tentang pengalaman cinta yang penuh gairah, tetapi juga proses pencarian makna, pelepasan masa lalu, dan komitmen untuk menciptakan cinta yang baru. Setiap elemen cinta dalam teori Sternberg muncul dalam bentuk simbol, diksi, dan citraan yang memberikan makna mendalam pada perjalanan emosional yang dialami oleh aku lirik. Setiap puisi cinta yang ditulis oleh Wiranagara menyampaikan interpretasi cinta yang berbeda dan selalu diakhiri baik dengan kesedihan maupun kebahagiaan.

Kata Kunci: *Tringulasi Cinta, Stilistika, Puisi, Elegi Hemostasis*

INTRODUCTION

Literary works are a manifestation of human feelings that are characteristic of individuals, including emotions, thoughts, or concepts. Literary composition is a communicative framework that expresses the aesthetic goals of the writer. Literary work, as defined by the Great Dictionary of the Indonesian Language (KBBI), is an artistic composition that conveys principles of moral excellence using poetic language. According to Nurhayati (2019), a literary work is essentially how the author expresses the creative process by observing various events and then processing and weaving them into a narrative. In its characteristic way, literature offers a comprehensive understanding of personal, social, and intellectual issues. Literary works, essentially, are sophisticated artistic productions that use language as their medium, distinguished by originality, and prominently showcase imaginative aspects, as literary works are products of the author's imagination shaped by social reality. (Masikatin, 2007).

Poetry is essentially the embodiment of an individual's abstract concepts and reflections, aimed at transmitting knowledge to the reader through high and artistic imagination. In his article published in Muntazir in 2017, Herman J. Waluyo explains that poetry encompasses various subjects and serves as a literary medium through which writers creatively express their thoughts and ideas. In line with this, according to Nurhayati (2019), poetry is created by the author by depicting and composing in language, with its formation arranged precisely to enhance and sharpen people's experiences, as well as to provide specific responses through the arrangement of rhythm, sound, and particular meanings. Poetry, as a literary genre, has a multifaceted and symbolic vocabulary. The communication of ideas in poetry is often marked by its clarity, which facilitates understanding for readers compared to other forms of literary composition. The nature of poetry cannot be separated from its structure, including sentence structure, rhetorical devices, word choice, imagery, formal patterns, and rhyme.

The deep creativity demonstrated by teenagers makes the existence of literary works, such as love poetry, very dynamic. Love is experienced universally, both implicitly and openly. Love can also be expressed through beautiful language, which is cherished by lovers through extraordinary literary works. Based on the analysis by Wisnuwardhani (in Ariyati and Fathul Lubabin Nuqul, 2016), love is a popular subject across all age groups, as evidenced by various forms of artistic expression such as drama, theater, poetry, songs, comics, books, and even casual conversations.

In this study, the author analyzes the triangular theory of love, which explains that love consists of three components. According to Robert J. Sternberg (1986), the triangulation of love has three main components that can form various types of romantic relationships. These three components are intimacy, passion, and commitment. Each relationship is formed based

on how these three components relate to and interact with one another. Analysis of the poem "Elegy of Hemostasis" by Wiranagara using stylistic study methods.

This research method employs a stylistic study methodology that focuses on the interpretative analysis of the language aspects used in literary works, particularly in poetry texts. The analyzed aspects consist of word choice, sentence structure, symbolism, and the use of language style or figures of speech. The goal is to understand how these linguistic elements create meaning and aesthetic effects in literary works. (Geoffrey Leech dan Michael Short 1981).

Previous research using the same method was conducted by Fatmawati (2017) with the title "A Stylistic Study of Love Poems by Sapardi Djoko Damono," which examined how the elements of stylistics in Sapardi's poetry shape the experience of love that can be associated with Sternberg's triangular theory of love. Through the analysis of metaphor, rhythm, and symbolism, this study demonstrates that intimacy, passion, and commitment can be found in the imagery and word choices of the poet. Research by Setyawan & Marlina (2018) in their study titled "Stylistic Analysis and Sternberg's Theory of Love in Chairil Anwar's Romantic Poetry" analyzes Chairil Anwar's poetry using a stylistic approach to identify elements of the triangular love theory. They found that Chairil's romantic poems reflect a strong passion and emotional intensity, while aspects of intimacy and commitment are more implicit. In line with previous research, in this study the author differentiates the object of the poetry text being examined from earlier studies, making the poetry text by Wiranagara the main object of this research by seeking triangulation of the theory of love. The author's hope is that the differences in the analyzed objects can serve as a comparison for readers, as Wiranagara is a writer who is currently popular among young people with his distinctive touch that always discusses themes of love, heartbreak, and loss.

Wiranagara often emphasizes the narrative of love in his works, covering themes such as love for the opposite sex, homeland, and related subjects. The Romanticism movement has also been ingrained in the writer, as the manifestation of emotions serves as a cognitive component for the writer, allowing them to evoke the feelings of their readers. The Romantic movement is generally associated with the theme of love due to its intense emotional evocation, but this is not always the case. The vocabulary used by Wiranagara often has both literal and implied meanings. In addition, it brings poetry to life, captivating readers throughout the reading process. The denotative meaning refers to the explicit and objective meaning, while the connotative meaning is not the literal meaning but serves as a psychological stimulus that carries emotional significance.

The poem "Elegy of Hemostasis" by Wiranagara is known for its intriguing choice of vocabulary and phrases, making it an interesting subject for research. This study aims to deepen the understanding of the meaning and communication conveyed in the poem "Elegy of Hemostasis" by Wiranagara through the use of stylistic theories and content analysis.

Studying this poetic work is very interesting because it allows for a deeper understanding of its meaning.

According to Robert J. Sternberg (1986), the Triangular Theory of Love highlights how romantic relationships can occur due to the presence of three elements, which consist of 1) intimacy, which involves emotional closeness, deep personal connections, mutual understanding, and feelings of attachment. Intimacy encompasses aspects such as sharing thoughts and feelings deeply, trust, and emotional support. This component is not always related to physical or sexual aspects, but rather to the emotional bond that is built between two individuals. 2) Passion Passion is related to physical and sexual desire, as well as intense attraction. It includes sexual interest, intimacy, and the desire to be close to a partner. Passion often develops quickly at the beginning of a relationship, but it can fade over time if not supported by other components such as intimacy and commitment. It is the component that drives the need for physical intimacy and intense attraction to a partner. 3) Commitment Commitment is a long-term decision to love someone and remain in a relationship with them, regardless of the challenges that may arise. Commitment consists of two aspects: the decision to love someone in the short term, and the commitment to nurture that love in the long term. This is the rational aspect of love, which tends to develop more slowly but can last longer compared to passion.

The interpretation and meaning in this poem use stylistics as an analytical tool to convey the meaning of interpretation and explore the use of language appropriately. Stylistics, as a field of study that examines the use of language and stylistic elements in literary works, facilitates the artistic identification of a work through its various components. (Wellek and Warren, 1995). Stylistics is the examination and analysis of the substance and characteristics of literary works. In general, stylistics encompasses diction, which refers to word choice, sentence structure, figurative language, rhythm, rhyme, and the mantras used by a writer or found in literary works. Mulyono, S., & Munir, S. (2013). According to Geoffrey Leech and Michael Short (1981) in their book *Style in Fiction*, stylistics is an approach that combines linguistic analysis with literary interpretation. They divide stylistics into two main approaches: Descriptive stylistics focuses on the objective analysis of language elements in a text, such as diction, sentence structure, and the use of rhetorical devices. Interpretive stylistics leans more towards subjective interpretation, where the researcher attempts to understand the deeper meanings of these stylistic elements within the overall context of the text.

METHOD

Descriptive stylistic research and interpretative stylistic research are the methodologies used in this study. Geoffrey Leech and Michael Short (1981) assert that the method of stylistic research focuses on the analysis and interpretation of the linguistic aspects used in

literary works. Descriptive and interpretative stylistic methodologies are applied in analyzing the poem "elegi hemostatis" by Wiranagara, which serves as the data source for this research. The technique involves identifying its stylistic elements such as word choice, sentence structure, symbolism, and the use of figures of speech like metaphor, irony, and repetition, as well as the deeper meanings within the literary work. This research aims to understand the stylistics and meaning of poetry by examining the Triangular Theory of Love, which focuses on three components of love according to Robert J. Sternberg (1986): intimacy, passion, and commitment. (commitment).

RESULT AND DISCUSSION

Result

Literary works are a unique expression of human emotions, combining feelings, ideas, or concepts. Literary works are also communicative creations that convey the author's intentions for aesthetic purposes. The style of language used by the author is clearly evident in their literary works. The style of language is used to convey messages in an aesthetic way, which is why it is often associated with poetry. When readers understand a poem as a whole, the poem holds a profound meaning. A desire, hope, or feeling that is not explicitly expressed by the writer can be reflected in the meaning of the poem. The love poem by Wiranagara explains the characteristics of the triangular theory of love, where love is unreciprocated and the individual chooses to leave. Therefore, "Elegy of Hemostasis" by Wiranagara will be one of the compositions whose triangular love will be dissected and analyzed.

Elegi Hemostasis

Oleh : Wira Nagara

Terkadang tangis tidak selalu mengurai luka (1)

Ia juga mengisyaratkan bahagia dalam derai air mata.(2)

Seperti saat ini (3)

Kala kau hadir ditengah-tengah sepi (4).

Menegaskan bahwa tak bisa melupakanmu (5)

Bukan berarti aku tidak bisa menemukan cinta yang baru.(6)

sebab rindu ini bagai pualam (7)

Aku membiasakan ia tergesek beragam rasa agar berkilau tak seragam.(8)

Agar hati tak menjadi jeruji (9)

Tanpa warna yang bergantian menghiasi.(10)

Cinta ... Hadir mu ada menyajikan suatu karunia (11)
Ya ... Aku jatuh cinta
Kelip bintang dan terang bulan terasa biasa.(12)

Entahlah . . .
Mungkin meraka kalah meriah oleh hatiku yang kian merekah.(13)

Melangkah keluar dari parumu yang menghimpit sesak (14)
Menyapu debu-debu masa lalu yang menyangkut di sudut riak.(15)

Mendorongnya hingga kerongkongan (16)
Membersihkan sisa janjimu yang masih menempel di perasaan.(17)

Bermuara pada mulut mengumpulkan pahit.(18)
Mengeja secara urut membuang semua rasa sak0it.(19)

Cuh Mudah itu untukmu(20)
Dan semua masa laluku.(21)

Berpindah melawan arus rindu yang biasanya (22)
Mengalahkan keinginan untuk mencintaimu selamanya.(23)

Menggedor beribu pintu (24)
Menawarkan cinta yang baru.(25)

Bersiap untuk berjuta kenyamanan saat hadir dipersilahkan (26)
Berpeluk kembali pada setiap kecewa yang jatuh saat penolakan.(27)

Tak masalah ... Bagiku itu lebih terpuji daripada hidup di hatimu lagi (28)
Sebab kini ... Malamku ... Bukan lagi tentang kau (29)

Singgah ke setiap hati dengan mengguncah (30)
Mencari yang paling tepat (31)
Kadang lupa mencari sampai lupa hati yang paling dekat.(32)

Menyusuri ruang penasaran terbaik (33)
Berpasrah akan perasaan yang di bolak-balik.(34)

Berputar hebat merotasi waktu (35)
Sampai telah datang pesona gugup menunggu akan hadir sebuah temu.(36)

Memberi kejutan yang menyenangkan (37)

Memberi pelukan yang menenangkan. (38)

Mengakhiri dengan kecup (39)

Menegaskan masa lalu telah ku tutup.(40)

Sampai menetap dengan indah pada satu hati (41)

Di satu cinta yang mendiami. (42)

Setia pada pilihan walau jauh dari kesempurnaan (43)

Sebab bahagia itu diciptakan bukan ditemukan.(44)

Bertanggung jawab secara adil (45)

Pada setiap keping hatinya yang aku ambil (46)

Bertanggung jawab secara penuh(47)

Agar hubungan tetap utuh.(48)

Menjadi alasan satu-satunya cinta yang jatuh (49)

Tanpa memaksa harapan lain harus runtuh.(50)

Menjagamu tetap utuh dipelukanku (51)

Hingga terlepas oleh kehendak waktu (52)

Karna kamu kini adalah kamu ... Bukan lagi tentang dia ..(53).

The meaning of the triangular theory of love in the poem "Elegi Hemostasis" by Wiranagara, which employs a descriptive and interpretative stylistic approach, represents a feeling that is forced to shift and pursue a new heart, as expressed by a man to the woman he loves. However, the woman chose to move on with her life and forced the man to forget about her and pursue new passions.

Based on the theories of Leech, Short, Jakobson, and Halliday (1986) to analyze the "triangular theory of love" in the poem "Elegi Hemostasis" by Wiranagara, the stylistic method can be applied by utilizing linguistic, rhetorical, and interpretative analysis steps that focus on the language elements related to the three components: intimacy, passion, and commitment. Here are the results of the analysis of the triangular theory of love using descriptive and interpretative stylistic methods from the poem "Elegi Hemostasis" by Wiranagara.

1. Components of Intimacy (*Keintiman*)

Intimacy is the feeling of closeness, friendship, and deep emotional attachment. In this poem, intimacy emerges through the depiction of subtle emotions and the relationship between the poet and the beloved figure, despite the distance or loss.

- a. Lines 1-4: "*Terkadang tangis tidak selalu mengurai luka // Ia juga mengisyaratkan bahagia dalam derai air mata.*" The poet uses the metaphor of "tears" to describe the complexity of love, where tears can signify both pain and happiness. This is an expression of emotional intimacy, describing how love can encompass a range of complex emotions.
- b. Lines 7-8: "*Sebab rindu ini bagai pualam // Aku membiasakan ia tergesek beragam rasa agar berkilau tak seragam.*" Longing is a strong element of intimacy. The use of the word "pualam" (marble) that is worn down suggests that love and longing are refined by experience, as if the more one goes through, the more beautiful those feelings become. This emphasizes the intimate and deep relationship despite having faced difficulties.

2. Component of Passion (*Gairah*)

Desire encompasses intense physical and emotional attraction, as well as the longing to be together more closely. In this poem, passion is expressed through the depiction of deep and unforgettable love.

- a. Lines 5-6: "*Menegaskan bahwa tak bisa melupakanmu // Bukan berarti aku tidak bisa menemukan cinta yang baru.*" Desire here is shown through the inability to forget the loved one. Although the poet acknowledges that new love can be found, the presence of that figure remains very strong, reflecting an emotional passion that is still felt.
- b. Lines 13-14: "I don't know... // Perhaps they pale in comparison to my heart that is blooming." The depiction that the stars and moon feel ordinary because the poet's heart is "blooming" illustrates the strength of love present, where that feeling surpasses the beauty of the universe. This is a symbol of intense and profound passion.

3. Component of Commitment

Commitment is the decision to maintain a relationship and continue love in the long term. In the poem, this emerges through the decision to let go of the past and seek new love, as well as the significant responsibility towards the love that is being or will be experienced.

- a. Lines 26-27: "*Bersiap untuk berjuta kenyamanan saat hadir dipersilahkan // Berpeluk kembali pada setiap kecewa yang jatuh saat penolakan.*" Commitment is shown through the poet's readiness to embrace both comfort and disappointment in the journey of love. This indicates that although the poet is ready to embark on a new love, they are also prepared to face rejection and difficulties, an attitude that signifies a commitment to remain faithful to the journey of love.
- b. Lines 41-42: "*Sampai menetap dengan indah pada satu hati // Di satu cinta yang mendiami.*" This poem reaches the climax of commitment in this part, where the poet finally finds stable love and is ready to settle on one heart. This shows a desire to commit to a new love with full sincerity.

Discussion

1. **Use of Diction and Symbolism:** The diction employed by Wira Nagara in this poem is rich with words that depict a deep and passionate emotional connection. Words like "*pualam*," "*karunia*," and "*rekah*" reflect elements of intimacy and passion in love. In addition, the symbolism in the form of metaphors such as "longing like marble" (line 7) emphasizes that love in this poem is not only emotional but also symbolic. The word "*pualam*," which is a fine and beautiful material, symbolizes the desired feeling of love, but it can also be hard and needs to be polished to shine. (baris 8). This is a reflection on the difficulties of love that must be faced in order to achieve true beauty and meaning.
2. **Structure and Narrative Flow:** This poem has a progressive narrative structure, starting with the revelation of a painful past, then moving on to the process of healing, and finally reaching a commitment to create new love. This reflects Sternberg's theory, where love is not only shaped by spontaneous feelings (passion), but also through a process of reflection and consideration that leads to commitment. This structure aligns with the emotional journey experienced by the lyrical "I," as they go through the phase of letting go of the past, healing wounds, and ultimately reaching wisdom in a new love.
3. **Repetition and Rhythm:** Repetition is used in several parts of the poem, especially in conveying strong emotions. Phrases like "*Bertanggung jawab secara adil*" (line 45) and "*Bertanggung jawab secara penuh*" (line 47) are used to emphasize commitment and accountability in love, depicting elements of stability and loyalty in relationships. This repetition also plays a role in creating a pleasing rhythm in the reading of poetry.
4. **Sensory Imagery:** Visual, auditory, and kinesthetic imagery is used to describe the emotional process of love. For example, lines like "*Menyapu debu-debu masa lalu*" (line 15) and "*Melangkah keluar dari parumu yang menghimpit sesak*" (line 14) create a visual image and a feeling of relief, depicting the process of freeing oneself from an old and painful relationship. This depiction adds depth to the elements of passion and commitment in the new relationship being formed.

5. Language Style Analysis in the Triangular Love Theory

a. The metaphors

"*Tangis*", "*rindu*", and "*pualam*" are the metaphor used to describe intimacy and passion. The use of these metaphores adds deep emotional nuances and shows the intimate inner relationship between the poet and the beloved object.

b. Symbolism

Symbols such as "*kelip bintang*," "*terang bulan*" and "*pualam*" indicate the complexity of love that involves beauty, difficulties, and the process of self-

discovery in love. The use of these symbols also reflects the desire to seek true love and strong commitment.

c. Repetition

The repetition of the phrases "*cinta*," "*rindu*," and "*menjaga*" underscores the themes of intimacy and commitment. This creates a stylistic effect that emphasizes the importance of those feelings in love.

d. Diction

Word choices such as "*menetap*," "*menemukan*," and "*menjaga*" reflect aspects of commitment. This diction emphasizes seriousness and responsibility in embarking on a new romantic relationship.

In the analysis of the Triangular Theory of Love using stylistic methods on the poem "Elegy of Hemostasis," we see that the three components of love intimacy, passion, and commitment are explicitly present through language style and narrative structure.

1. Intimacy is evident in the way the lyrics convey their emotional depth through gentle diction and natural symbols. This deep emotion of love reveals a close relationship, even though there is pain from the past; intimacy still arises when talking about new love.
2. The passion is strongly evident through emotional expressions filled with enthusiasm and intense metaphors such as "this longing is like marble," which illustrates the intensity of romantic desire. The visual imagery and metaphors used strengthen the presence of this passion.
3. Commitment emerges in the form of my awareness to let go of the past and seek a healthier and more stable love. The responsibility and effort to maintain a relationship despite facing challenges also demonstrate an important element of commitment in love.

CONCLUSION

Wiranagara often highlights love stories in his works, whether it's love for the opposite sex, the homeland, or others. This poem reflects the Triangular Theory of Love by showcasing the three main aspects of intimacy, passion, and commitment through beautiful and expressive language. Metaphor, symbolism, and repetition are used to depict the emotional journey of the poet from memories of a past love to finding a new commitment. By using stylistic methods, we can understand how the elements of language construct a complex and layered meaning of love in this poem. The elegiac poem "Hemostasis" by Wiranagara is one of the poems whose choice of words and language is very interesting to study. This research encourages the author to gain a deeper understanding of the meaning and message in the poem "Elegy of Hemostasis" by Wiranagara using stylistic methods and content analysis, which includes discussions on structure and sentence elements, emotional effects, atmosphere creation, language style, the author's language functions to convey messages to readers, and the correlation of the functions of the poem's theme. This poem is

very interesting to study in order to understand the meaning of the poem "Elegi Hemostasis" by Wiranagara in more detail.

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