

## Development of Archicist Vocabulary in *Bayan Budiman*



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**ABSTRACT:** Poetry as a type of old poetry has value contained in it through verse verses and as a literary work. Its existence must be preserved and introduced as an oral tradition to the community. This study examines archaic vocabulary. The existence of this research is expected as a reference for literary theory and an effort to develop one of the old literatures, namely poetry. It can be said that poetry as one of the old poems also uses the old language where the use and meaning of poetic values is conveyed by using the old language where the use and meaning of poetic values is conveyed using beautiful, poetic and meaningful language so that the values that are contained in poetry as a reference for community learning through language. Archaic language is a classic form when the poem was created in its time.

**KEYWORDS:** Poetry, Arkaic Vocabulary, Bayan Budiman

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### I. INTRODUCTION

Poetry as a very popular type of old poetry. The popularity of poetry is due to the nature of its creation which has the power to tell a story, so that it is in the form of prose which is not the same as pantun, seloka, and gurindam. As a type of poetry, poetry shows the beauty of the sound of language through a structural arrangement in the form of poetry that can express the beauty of a literary work. In addition, the value statement contained in the contents of the verse is the essence or importance of the existence of the verse.

Various types of poetry constitute a unity of values written by the author as a historical document in the form of a view of life and matters relating to culture, politics, and criticism of humans as their targets. Poetry according to the origin of the word; *syiar* and *syuur* which is derived from the Arabic language, so many Islamic-themed poetry as a means to convey the teachings of Islam, so that poetry made in activities and the creativity religious communities concerned.

Furthermore, society that has begun to turn towards capitalism has abandoned many traditional regional arts, such as poetry. Of course this is not a strange thing, because everywhere what is called traditional art when dealing with capitalist culture, both aesthetically and politically, the arts will gradually be displaced. Changes like this basically make traditional literature deactivated, so that literary connoisseurs prioritize contemporary literary interests with nuances of modernity.

From this fact, it is hoped that there will be efforts to explore and reveal and strengthen old literary values that have integrative potential and are still relevant to the demands of the times. It is necessary to think about the development of new values that can serve as a reference for developing attitudes and behavior patterns of people who are undergoing a process of change and development. Furthermore, old literature serves as a motivator and inspiration. Awareness that regional cultural values contained in old literature are still relevant to modern life.

Poetry *Bayan Budiman* is a literary work that must be preserved. This is because in the poetry there are life values that are very important as a reflection of life. Nursisto (2000: 2) states, "Literary work is something that pleases the heart and when viewed from its content, literary works have a useful value for anyone who is able to appreciate them and literary works are not only read and internalized as time fillers, but literary works contain values. a meaningful value for life." The values of life conveyed through poetry include *Syair Bayan Budiman* who tells of the obligation as a Muslim to keep all the orders and mandates that have been given to each individual. Based on the background above, basically there are so many things that can be studied in the poetic text, for example the language used in the poetic text, the role of poetry in Malay society, the meaning of poetry is related to the values of life contained in poetry, for example moral values, social values, , religious values, educational values and aesthetic values.

Poetry *Bayan Budiman*, abbreviated as SBB, is an old type of poetry. The strict regularity of the poetic language will be able to give birth to the form, content and cultural values as one of the aesthetic concepts in traditional poetry. The rules or rules for the relationship between line patterns and rhyme patterns are one of the criteria for the form of convention in *syiar* language. The author limits this research to the aspects of archaic vocabulary. So, the formulation of the research problem is how to use the archaic poetry vocabulary in *Bayan Budiman*? The purpose of this research is to describe the utilization of archaic vocabulary

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*Bayan Budiman's*. Furthermore, this research is expected to; (1) theoretical benefit, namely the results of this study are expected to describe the utilization of archaic vocabulary. In addition, research on texts *Syair Bayan Budiman* can also develop linguistics and literature related to stylistics, and (2) the practical benefit is that this research is expected to provide input to the public regarding the use of language contained in the text of *poetry. Bayan Budiman* which deals with the utilization of stylistic aspects, namely archaic vocabulary. Apart from being an old literary form, *Syair Bayan Budiman* is useful for the development of regional literature and enriches teaching materials for Indonesian language and literature teachers.

## II. THEORETICAL REVIEW

### a. *Syair as a literary work*

Has a very special position in the Malay tradition. Humans, animals, and birds have become literary material by Malay authors. Not only that, various natural mysteries such as mountains, rivers, rocks and large trees have been described in this literary work in an interesting manner. Imagination as a power and the imagining of a thing in the creation of works has played an important role, so that the aspects of the mind that have not been able to work properly have been replaced by emotional elements and spiritual impressions. The mysteries or secrets of nature that their minds have not been able to digest have been explained in another way.

Nursisto (2000: 17) argues, "The word *syair* comes from Arabic; *suur* which means feeling. "In a sense, that a poet expresses all his feelings in beautiful and attractive words arranged in verse verses. According to Hamidy (2005: 1), "Poetry as an essay contains the same lines, the ending rhymes and the same consideration of the words." *Syair* is a very popular form of traditional Malay poetry. The popularity of poetry is actually based on the nature of its creation which has a narrative or narrative style, the same as in prose, so it is different from *pantun*, *seloka*, and *gurindam*. The term *syair* originated when the Gujarati traded in Indonesia while spreading Islam. The Gujarati also brought Arabic culture, especially literature and language.

### b. *Arabic Vocabulary*

In line with the development of science and technology, the Indonesian language needs to be developed in order to accommodate new emerging concepts. In reality, the Indonesian language cannot yet accommodate these new concepts, it is necessary to make efforts to create new word meanings from the archaic vocabulary, namely those that have previously appeared in everyday language usage, which due to linguistic conditions, the vocabulary no longer appears.

Archaic language is related to vocabulary that once appeared in everyday language usage, which due to linguistic conditions, the vocabulary no longer appears. One of the writer's strengths is the ability to bring life to words that have been lost, or to use words that are no longer used in everyday speech. Sometimes the word is used with an old meaning, but sometimes it is also used to give new meaning to the vocabulary. Atmazaki (2008: 50) states that the use of old words *archaic* (Indonesian: archaic) aims to create an atmosphere of "returning to the past" or to reminisce, or vice versa, bringing the past to the present.

The term archaic comes from the Greek meaning it is from an earlier time and is not used anymore or something that has an ancient or antique characteristic. Something in linguistics that has been outdated or has fallen into disuse is often referred to as archaism. Science and technology give rise to new concepts in science that previously did not exist and are now being discovered. To reveal the meaning of the concept found, it is necessary to create a new term. This will continue as long as science and technology develop.

## III. RESEARCH METHODOLOGY

This type of research is qualitative. The method used is descriptive analytical. According to the opinion of Ratna (2006: 53) states that analytical descriptive is an attempt to describe or describe the facts followed by analysis. This analytical descriptive method was chosen with consideration because every word, clause, or sentence in every verse of *Syair Bayan Budiman*. The data source which is the object of research is the text of the *poetry Bayan Budiman*. *Poetry Bayan Budiman* is one of the poems contained in the Anthology of Symbolic Poetry in Old Indonesian Literature published by the Directorate General of Culture, Ministry of Education and Culture of the Republic of Indonesia. The data analysis technique is analyzing the text structure of the *verse Bayan Budiman* is based on poetry theory and stylistic theory through an objective approach, namely the approach taken basically rests on the literary work itself (Ratna, 2006: 73), Analyzing data according to the method and concluding the research results.

## IV. RESULTS AND DISCUSSION

### a. *Results*

The term Arabic is related to vocabulary that once appeared in everyday language usage, which due to the linguistic condition of the vocabulary no longer appears. The existence of an archaic vocabulary is able to revive words that have been lost or use words that are no longer used in everyday speech.

The following is an explanation of the archaic vocabulary contained in poetic text *Bayan Budiman's* through the verses contained in the verses.

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Verse 1: *Bismilahi* the first word of  
the name of God the Creator al'Alam  
abundance of grace day and night  
To all mumin and Islamic

Courts to use archaic SBB-1 on line 1 "*Bismilahi* the first *kalam*". The archaic vocabulary has meaning; words (especially to Allah).

Verse 3: The poetry of four is a meaning  
Compounded by the humble poor  
All of them gather  
to Allah the God. The *Ghana*

text of the verse in the 3rd stanza uses the archaic on the 4th line "To Allah the God *ghana*". The meaning of the archaic vocabulary has the meaning of the existence of God as the regulator of the universe.

Verse 4: Arrahman a trait  
it's meaning all places  
everything in nature oceans and land  
that they All these *might receive* favors

Archaic vocabulary contained in the text to the temple SBB-4 on line 4 "All these would *receive* favors". The meaning of the archaic vocabulary is to get or receive something.

Verse 5: Arrahman the nature of *sani*  
meaning great pity  
that the Islamic Goods conscience  
is why God is *menghampuni*

Bait 5th SBB uses archaic text on the 1st row and 4th Arrahman property that *sani* is why God is *menghampuni*". The archaic vocabulary has the meaning of writing, is sublime, beautiful, and the meaning of the archaic vocabulary in the 4th line is: giving mercy; forgive.

Verse 6: Listen to the master, a madah  
Written by the poor in *anxiety*  
Verse Even though poetry is not easy  
If there is a *benefit*

Furthermore, the verse text in verse 6 also uses archaic vocabulary in the 2nd and 4th lines "Written by devotees in *depressed*/ If there right to *profit*". The archaic vocabulary has the meaning of sadness, doubt, and anxiety, and in the 4th line it has the meaning: use or benefit.

Verse 7: Fakir is not used to writing  
Kalam is held *as a feeling*.  
If there is a language error,  
God forgives sins.

Verse The verse text in verse 7 uses the archaic vocabulary on the second line "Kalam is held with *all taste*". This archaic vocabulary has the meaning of what is felt by the tongue or body (when it hits something).

Verse 8: Fakir who is *dhaif* a despicable trade  
Corresponding verses arbitrarily in use  
If there is a wrong *lafadh* and meaning,  
but forgive God who is Ghana

The SBB text of the 8th stanza also uses the archaic vocabulary in the 1st and 3rd lines "Fakir who *dhaif* trades that are contemptible, if wrong *lafadh* and meaning". The word *dhaif* means weak, powerless, powerless; useless; no meaning; hina, and the word *lafadh* contains the meaning of a good name or speech (about words and sayings); word or word (spoken).

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Verse 11: The heart of the needy is very sad.  
Seeing the behavior of younger siblings and brothers (k)  
Many people do not like the  
world of the hereafter, face the wrath of

SBB. In verse 11 there is an archaic vocabulary in line 4 "The afterlife, be *wrath*". The archaic vocabulary has the meaning: anger; greedy; greedy.

Verse 12: World is no longer *prosperous*  
*Dekatlah* he was about to  
die, Let us do service  
to God in one God

Text verse 12 contained all archaic vocabulary at all 1 "The world is no longer prosperous". The archaic vocabulary means safe; serene; safe and secure; not riotous (heart and so on).

Verse 14: Alright think mother and father  
Will be like the poor and needy.  
Day and night, don't forget  
Allah, the God. The *immortal*

Text of the 14th verse also uses the archaic vocabulary on the 4th line "God, the God *immortal*". The archaic vocabulary has the meaning (1) eternal; does not change forever; (2) family (who inherited): the origin of the offspring; and (3) sick.

Verse 18: Brother *Wai*, do not be mistaken.  
It is not the world of an immortal land.  
Just to sit down for a moment.  
Finally, the

Verse poetry text in verse 18 of the archaic language is also used by the author, namely the word *wai*. The archaic vocabulary has the meaning of an interjection word to express surprise and so on.

Verse 19: This poem can be heard by you  
People who seek knowledge  
In books many are bored.  
In verse *baharu* meets

Verse 19 also uses the archaic vocabulary on line 4 "In verse *baharu* meets". The archaic vocabulary has meaning; new.

Verse 21: It is said that a story of all the  
birds in the air  
He has the same *Verse question getting*  
Understanding the science of not *injured*

The 21st stanza also uses the archaic vocabulary in the 3rd and 4th lines "He has the same *question getting*/ Understands the science of not *injured*". The meaning of the word *sendarah* is not found in the dictionary, while the word *injury* has the meaning (1) wound, wounded; quarrel; dispute; injured; clash; fight; (2) slightly defective; wound; broken; wretched; languishing (diseased); loss, loss; and (3) traitor; unfaithful; do not keep promise; murder (assault and so on) by deception or in secret.

Verse 22: The beginning said the parrot  
Verse To the dancing wise fowl  
He said the same to himself  
Let us be *elaborate*.

The verse text of the 22nd stanza has the archaic vocabulary on the 4th line "Let us *be fairies*". Vocabulary Arkasi *speak-fairy* fairy comes from the word meaning (1) terms; character; circumstances; regarding; (2) how to act; behavior; behavior; behavior; deed; and (3) incident; event; something is happening; fairy; a beautiful female spirit (jin) in appearance; whereas *speak* meaningful; said.

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Verse 24:           The dove poetry also  
                      Try to order the fowl *ghairati*  
                      Alright, we do devotion  
                      And our knowledge is *tuned in*.

In verse 24 there are vocabulary words in the 2nd and 4th lines "Try fowl *ghairati*/ And our knowledge is *tuned*". The meaning of the words *ghairati* and *tununti* is not found in the dictionary.

Verse 25:           O all mothers and fathers  
                      We nin really put *neglect*  
                      Life nin no longer how much  
                      To, it is like completely forgetting

Text *Bayan Budiman's* poetry in verse 25 there is an archaic vocabulary on line 2 "We nin really put *neglect*". The archaic vocabulary has the meaning of not paying attention to it; lack of memory; negligence (of obligation and so on).

Verse 26:           Praise did the bird Gods  
                      Saytrue Kakanda  
                      If so speak we  
                      must not *greedy* search for treasure

Archaic vocabulary contained in the text to the temple SBB-26 on line 4 "Do not be *greedy* search for treasure". The point is to always want to get (have) a lot; greedy; greedy.

Verse 27:           To science, don't be negligent anymore  
                      Verse In hell the body is neglected  
                      Be crazy with rice and curry  
                      Science and charity is *obstructed by the* hall of the

Poetry text *Bayan In* verse 27, there is an archaic language in the 4th line "Knowledge and charity are *obstructed by caress*". The meaning of the word *omitted was* not found in the dictionary.

Verse 31:           Instigated pale *as he* recite  
                      Thus betapakah own  
                      heart beta is *depressed*  
                      Dati world lagikan moved

Text poem in stanzas to 31 are the vocabulary of archaic on line 1 and 3 "Instigated pale *as he* recite / heart beta is *depressed*". The archaic vocabulary in the 1st line has the first meaning; while; and; the second meaning of money; money to be paid by residents for village needs (such as salaries for heads of state, clerks); the third meaning; various meranti trees, and in the third line the archaic language has a sad meaning; hesitating; restless.

Verse 32:           Nuri poetry,  
                      Allah's good to *Verse knowledge isseek*  
                      To the knowledge we learn  
                      *Cuisines* nothing he gave the

Text contained poetic vocabulary 32nd Arkasi on line 2 and 4 "God is good Science *dicahari/ Cuisine* nothing he gave". The archaic vocabulary in the second line has meaning; sought, and on the fourth line the meaning of the word is the result of cooking; Cooked side dishes.

Verse 33:           Nuri said, bersenada  
                      servant opened it fetched  
                      While young lagikan body  
                      *Light upabsent.* science, don't be

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The verse text in the 33rd stanza has the archaic language on the 4th line "*Light up the missing knowledge, don't be*". The archaic language comes from the word search, *cahari* which means to seek.

Verse 36:           Turtledoves recite *gloomy spirited*  
Do as those who spoiled  
the Servant of reviewing Baharu spell  
Can not already *tualah sake only*

Subtitles 36th stanza poem contained archaic vocabulary on line 1 and 4 "turtledoves recite *gloomy spirited*/ Can not already *that's all*". The archaeological meaning of the vocabulary is *gloomy*, namely (1) less bright (about light); lack of light; (2) dim or a bit dark (about the weather); gloomy not radiant (about face); opaque, not clear (about diamond glass); non-sparkling (about gold, silver and so on); and the word *durja* means; advance; facial expression; vocabulary and *tuahlah* meaning; excellence (prestige, honor, fame and so on); and the word *sahaja* means appropriately; as is (not added or decorated).

Verse 42:           They answer finger  
Laku's like a dancing person.  
Knowledge can again look for  
Verse Bodies. They are very *happy terrifying. The* and

Text of the verse in the 42nd stanza is also found in the archaic language on the 4th line, "Bodies are too *proud* and terrified". The meaning of the archaic vocabulary is *masgul*, while from KUBI it means *masyagul* which means being troubled for a reason; sad; moody.

Verse 49:           The bird is blessed.  
Knowledge of the hereafter, I am  
Good looking for *discouraged. zaudah treats*  
Quickly *feel* to the tongue.

The poetry text in the 49th stanza has archaic vocabulary on the 3rd and 4th lines "Good looking for *zaudah treats*/ Quickly *tastes* to the tongue ". The word *zaudah* has the meaning of *juadah* (food made from sticky rice and so on; food; supplies; food for lunch; and *tastes* from the word *rasa*, which means what is experienced by the tongue or body (when it something).

Verse 56:           Uncat Saying while smirking  
OK, listen to us *watat*.  
If you don't know the nature of  
Dung (k) a goat is thought to be *dead*.

The archaic language is also found in the 56th stanza on the 2nd and 4th lines "Well listen to us *watat*/ Tahi (k) the goat is thought to be *dead*. Language Arkasi on line 2 was not found meaning in the dictionary, and the row of fourth-sense form of auxiliary lime contained in the gall (herbs, reeds, etc.).

Verse 65:           Says itself is commendable  
None *fikiran* call the promise The  
promise was first  
In the hereafter we are *integrated The*

Text of the poetry in the 65th stanza has the archaic language in the 4th line "In the hereafter we are *integrated*." The meaning of the archaic word is that it has been integrated (put together, fused into one, and so on).

Verse 123:          Swamp (h) said, biting  
Where is the stomach does not hurt  
*Sekalian dipaju* not small  
Out of a *bowl* Baharu rose

Text archaic in the temple all 123 contained vocabulary in line 3rd and 4th "*Sekalian dipaju* did little / Out of a *bowl* baharu get up ". The archaic vocabulary does not mean it is not found in the dictionary and on the word *sepinggan*, the meaning of the word is one plate or large bowl, eating together on one big plate.

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Verse 18:            Answered by the magpie bird  
                      Says while being *stifled*  
                      My heart is very *spiteful*.  
                      In understanding, it changes The

Text of the 185th verse has the archaic vocabulary on lines 2 and 3 "Saying while being chest *stricken*/ My heart is very *aggressive*". The archaic language in the word *ditagai* has no meaning in the dictionary, and the word *gelabah* in the third line means sad; restless.

Verse 23:            Poetry to the gods  
                      The hell is *Torment ofraging* real  
                      All of them *sputtering*  
                      Like people without eyes

The verse text of the 230th stanza has vocabulary on the 2nd and 3rd lines "Torment of a raging hell is real / All of them it *sped up*". The archaic language in the word *amuklah* comes from the word *amuk* which means berserk; rampage; fight; fight; tangled chaos of thought; and the word *lata* comes from the word *lata* which means walking creeping.

### **b. Discussion**

#### **1. Archaic vocabulary as classical vocabulary**

According to the Big Indonesian Dictionary, archaic is defined as something that is related to the past or is characterized by being ancient, old. Arkais also deals with the use of a word that is no longer used or out of date. The use of the word archaic is often found in old literary works that contain elements of court centrism or are related to ancient life. Although they are rare, the use of these archaic words is still found in several literary works.

The archaic vocabulary relates to the language spoken in ancient times which has survived to the present day. The content contained in the archaic word tends to be difficult to understand because it only applied in ancient times. The use of archaic vocabulary in literary works initially describes the characteristics of the work itself. This is caused by several factors such as stories that are lifted from major events in ancient times as well as stories originating from the royal environment.

Archaic vocabulary has certain characteristics in building a literary work. The existence of an archaic word that can only be found in old literary works makes its use very rare to find. Therefore, modern literary works tend to find it difficult to use archaic words even though there are still classical authors who produce literary works that are packed with archaic vocabulary.

#### **2. Archaic vocabulary in the aesthetic concept of language**

Archaic vocabulary is vocabulary related to ancient times which is ancient and is not commonly found today. The vocabulary contains certain aspects that cannot be understood directly by literary connoisseurs. Archaic vocabulary tends to relate to the context of ancient life so that the difference is absolute when juxtaposed with current life.

In this modern era, literary works tend to be created using language that is beautiful and not difficult for literary connoisseurs to understand. This is of course due to the development of the times and literary work itself from the classical period to the modern period. Literary creation refers to the author's technique of producing the words he has. Therefore, the writers' insights and skills in language and the richness of vocabulary become references in the creation of a literary work.

Based on this, the use of archaic vocabulary actually still appears in the middle of life today. Several authors have tried to revive the archaic vocabulary by presenting it in literary works. This aims to revive or reintroduce archaic vocabulary as the richness of language in literary works. This innovation also aims to create aesthetics and language variations in a work, so that literary lovers can appreciate literary works from several perspectives.

#### **3. Archaic vocabulary as the basic menu of poetry creation archaic**

Vocabulary is often found in old literary works. This is because the use of the archaic word is often found in ancient times. In old literary works, archaic vocabulary is used to enliven the atmosphere and give a unique characteristic in a literary work. Some old literary works such as *gurindam* and *syair* are objects used by the author to impose archaic vocabulary in his works.

The use of archaic vocabulary is closely related to the creation of old literary works such as *gurindam* and *syair*. *Gurindam* is a two-line poem that contains certain advice or advice, while *syair* is an old poem that ends in the same sound and can be sung. In addition, there are also several ancient Malay saga that use archaic vocabulary in their creation. The use of the archaic word brings out certain characteristics that connect a literary work with environmental conditions in ancient times.

Archaic vocabulary is often found in Malay literary works such as *syair*. *Syair* is an old poem that each line has the same ending and can be chanted through a beautiful rhythm. The process of creating a poem is often adapted from events that occur in Malay society. Sometimes, these events are also associated with the context of the Malay kingdom that existed in ancient times. In

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essence, each verse also tells a little story and has a meaning that is conveyed to the community. Therefore, the use of the archaic word is the main ingredient in poetry making so that its identity as old Malay poetry does not fade and can be useful for life today.

### V. CONCLUSIONS AND SUGGESTIONS

#### a. Conclusions

Based on the research results of text, *Bayan Budiman's poetry* the vocabulary used by the author is closely related to the elements of language development and the expression of the values of life contained therein. The conclusions of the research results are as follows:

1. Archaic vocabulary is related to the use of vocabulary when the verse was created, so that the words are categorized as archaic for the present because they are no longer found and used. In fact, the words were no longer found in the dictionary.
2. In the SBB text uses Malay which is categorically the regional language.

#### b. Suggestions

Based on the research results, some suggestions can be made as follows:

1. Can be used as teaching material in learning Indonesian language and literature in secondary schools.
2. It can be used as a character building material because in poetry there are advice that forms noble morals.
3. The younger generation can improve and preserve literary works, especially poetry as one of the old literary works.

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