

## Diction in the Poetry Anthologies 'Ngreksa Alam' (Stylistic Review)

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### ABSTRACT

This study aims to identify the typology and describe the functions of diction within the Geguritan Anthology Ngreksa Alam (AGNA), published by the Bantul Regency Cultural Office (2021). In response to the contemporary ecological crisis, this research positions modern Javanese literature as an ecological document that utilizes stylistic richness to transmit environmental awareness. This study employs a qualitative descriptive method with a stylistic and semantic approach to analyze 53 specific lingual units. A significant finding reveals that the pervasive use of infixes and personification represents the vitality of nature as a living subject rather than a mere passive backdrop. Functionally, these dictions serve aesthetic, semantic, stylistic, imaginative, and ideological roles. The contribution of this research lies in mapping "eco-stylistics" within Javanese literature, demonstrating that traditional linguistic aesthetics effectively serve as a medium for environmental advocacy and the internalization of ecocentric ethics in modern society.

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## **INTRODUCTION**

Literature is not merely entertainment, but a medium for reflecting on the values of life. The concept of *dulce et utile* emphasizes that literary works combine linguistic aesthetics with an educational function that can shape the character of readers. The integration of literary values in education has proven effective in building the moral and intellectual foundations of the younger generation (Ixfina & Rohma, 2025). In the context of Javanese culture, this aesthetics depends on the author's skill in crafting language to convey cultural ideas poetically (Setyawan & Saddhono, 2021).

One form of this expression is *geguritan*. As modern Javanese poetry, *geguritan* has evolved by breaking away from strict meter rules (*guru gatra*, *wilangan*, *lagu*) without losing its essence of beauty. This flexibility opens up space for *geguritan* to respond to contemporary issues, including the environmental crisis. The ecocritical approach has now become a vital analytical tool for revealing the reciprocal relationship between humans and nature in literary texts (Zulfa, 2021). Literature is now positioned as an ecological document that voices the balance of the ecosystem for the sake of survival (Rianda & Makincoiri, 2025).

In nature-themed poetry, diction plays a central role. Word choice is not merely an aesthetic ornament, but a key instrument in building ecological imagination. Studies on environmental poetry show that precise diction can narrate environmental damage while offering solutions based on local wisdom (Arum & Endraswara, 2023). This kind of ecological narrative urgently needs to be presented in today's literacy to instill environmental ethics from an early age (Sholihah & Asih, 2025).

Based on this urgency, this study uses the *Geguritan 'Ngreksa Alam' Anthology (AGNA)* as its main source of data. While previous studies have found ecological value in ancient manuscripts such as *Serat Tetanen*, which contains rules on seasons and farming methods (Purnama & Widiastuti, 2025), research on AGNA offers a different perspective. AGNA does not discuss agricultural techniques, but rather builds emotional awareness in modern readers to love nature. This proves that Javanese literature is capable of adapting: from rigid manuscripts containing rules to free poetry that voices concerns about the current climate crisis. Therefore, analyzing the diction in AGNA is a strategic step in understanding the transformation of ecological values in modern Javanese society.

Based on this urgency, this study utilizes the *Geguritan Ngreksa Alam Anthology (AGNA)* as its primary data source. While previous research has identified ecological values in ancient manuscripts such as *Serat Tetanen*, AGNA offers a distinct perspective by fostering emotional awareness in modern readers through free verse. The primary objective of this study is to identify the typology of diction and describe its functions within AGNA through a stylistic review. Consequently, this research seeks to reveal the transformation of ecological values and the ways in which modern Javanese literature internalizes environmental ethics in contemporary society.

## THEORETICAL REVIEW

Ecocriticism is an interdisciplinary approach that examines the relationship between literature and the physical environment. This theory views nature not only as the setting for a story, but as an entity that has intrinsic value and is threatened by human activity. A recent study by Saputra and Abror (2024) confirms that modern literary works serve as an effective medium of criticism to voice ecological injustices that are often overlooked in political discourse. In this perspective, literature becomes a “space of awareness” that invites readers to rethink their ethics towards the earth.

More specifically in the context of regional literature, Ramadhan, Juanda, and AJ (2023) found that ecological narratives are often intertwined with local wisdom. Writers use symbols of nature to represent human moral decay. This is in line with the findings of Larasati and Manut (2022), who state that environmental representations in literature serve as social documents that record the traces of environmental damage caused by modernization, while also offering solutions based on traditional values.

As a genre of modern Javanese literature, *geguritan* has a high degree of flexibility in responding to contemporary issues. Research by Setiawan and Wendra (2022) on environmental poetry anthologies shows that today's poets tend to use their work as a tool for advocacy or “green literature.” *Geguritan* no longer merely contains normative moral teachings, but also sharp criticism of the exploitation of natural resources, as revealed in the study of drama and literary texts by Guzali et al. (2024). This type of literature requires readers to not only enjoy the beauty of language, but also to capture the poet's anxiety about the future of the earth.

To convey a strong ecological message, poets utilize rhetorical devices in the form of style and diction. Stylistic studies are the main analytical tool for dissecting how environmental ideology is embedded behind beautiful words. Nugraha and Wikanengsih (2022) explain that the accuracy of diction and figurative language greatly determines the aesthetic effect and depth of meaning received by the reader.

Diction is the most fundamental element in poetry. Gustira (2023) emphasizes that the accuracy of diction determines how vivid the imagery is. In nature-themed poetry, concrete and evocative diction is essential to convey the nuances of nature's destruction or beauty in a tangible way. In addition, the physical structure of poetry, such as typography and imagery, also plays a vital role in supporting the main theme, as explained by Rahmawati (2023). According to Amala and Widayati (2021), the use of specific natural symbols is not merely ornamental but a narrative strategy to instill environmental awareness.

The significance of this study is best understood through a comparative lens with existing scholarship on Javanese *geguritan*. While Setyawan and Saddhono (2021) conducted a stylistic analysis of the anthology *Abang Mbranang*, their focus remained primarily on the idiolect, the individual linguistic style of a single prominent poet. In contrast, this research examines a collective anthology (*Ngreksa Alam*), capturing a broader regional response to environmental issues.

Furthermore, while Arum and Endraswara (2023) explored ecocriticism in the *Lingkungan Air* anthology, their approach was largely thematic and sociological, focusing on the relationship between humans and water.

This study fills a critical gap by shifting the focus toward Eco-Stylistics. It moves beyond thematic description to provide a rigorous morpho-semantic analysis. By specifically identifying how linguistic markers, such as the revitalization of Kawi vocabulary and the strategic use of infixes (-um- and -in-), are employed to personify nature, this research demonstrates that modern Javanese aesthetics (*basa rinengga*) functions as a deliberate ideological instrument. This focus on the linguistic mechanics of environmental advocacy provides a fresh, technical contribution that has not been adequately addressed in previous stylistic or ecocritical studies of Javanese literature.

## METHODOLOGY

The data collection method used in this study was document study (text analysis) operationalized through reading and note-taking techniques. Given that the object of this study was written discourse and focused on semantic analysis, the researcher acted as an observer of language use in the text.

The researcher carefully, comprehensively, and repeatedly read all the main data sources. This heuristic reading was carried out to understand the context of the discourse as a whole before identifying linguistic units that contained specific contextual meanings (Mahsun, 2017).

After the data corpus has been read and understood, the researcher records or inventories the data. Words, phrases, or sentences relevant to the focus of the problem (semantic study) are underlined, copied, and classified into a data corpus for further analysis (Kesuma, 2007).

In qualitative research, the primary instrument is the researcher himself (human instrument). According to Sugiyono (2022) and Creswell & Creswell (2023), the position of the researcher in qualitative research cannot be replaced by other instruments because it is the researcher who sets the focus, selects informants or data sources, collects data, assesses data quality, interprets meaning, and draws conclusions.

After the data is collected, the next stage is data analysis. This study adopts the interactive qualitative data analysis model proposed by Miles, Huberman, and Saldaña (2020), which includes four cyclical stages, namely data collection, data condensation, data presentation, and conclusion drawing.

Specifically, this study uses theory triangulation. The aim is to test and validate data findings by comparing them with a comprehensive theoretical perspective. Because this study focuses on the level of meaning, testing is carried out through the lens of semantic theory, which examines and emphasizes the contextual formation of word meaning within a text (Pateda, 2010).

To ensure data dependability, the researcher conducted persistent observation through repeated reading and sorting of data to find consistent patterns. Furthermore, the researcher checked the validity of the interpretation through the expert judgment technique. In this case, the researcher sought consideration, criticism, and opinions from the thesis supervisor as an expert

competent in the field of language. In addition, the data findings were also calibrated with various literature reviews and relevant previous research results to minimize subjective bias (Flick, 2022).

## RESULTS

The results of this study will be discussed in two parts, namely the types of diction in AGNA and the function of diction in AGNA. The explanation is as follows.

### *Types of Diction*

Based on the results of research conducted on diction in AGNA, 53 types of diction were found in this anthology. The types of diction found are: purwakanthi guru swara, infix -um-, infix -in-, lelewaning basa pepindhan, lelewaning basa repetisi, lelewaning basa personifikasi, and Kawi Words. The types of diction found in AGNA can be seen in the table below.

Tabel 1. Types of Diction in AGNA

No.	Data	Types of Diction	Details (title, pages, stanzas, lines)
1.	Poma poma <b>dipoma</b> Welingge sang <b>pujangga</b> Aja <b>denlalekna</b>	Purwakanthi guru swara	Aja degsiya, 1, 1, 1-3
2.	Dupeh dadi <b>janma</b>	Kawi Words	Aja degsiya, 1, 1, 6
3.	Kudu tansah njaga sakabehing kang <b>kumelip</b>	Infix -um-	Aja degsiya, 1, 1, 10
4.	Alam kang wis nggelar <b>gumelar</b>	Infix -um-	Aja degsiya, 1, 1, 11
5.	Alam kang wis <b>nggelar gumelar</b> Pindha klasa kang <b>jembar</b>	Purwakanthi guru swara	Aja degsiya, 1, 1, 11-12
6.	<b>Pindha</b> klasa kang jembar	Lelewaning basa pepindhan	Aja degsiya, 1, 1, 12
7.	Tan <b>aji</b> Iku yen sakeplasan anggone <b>mbiji</b>	Purwakanthi guru swara	Telek, 2, 1, 1-2
8.	<b>Telek</b> pitik <b>Telek</b> wedhus <b>Telek</b> sapi	Lelewaning basa repetition	Telek, 2, 1, 4-6
9.	Ngiwa-nengen, ngiwa-nengen kesrempet <b>sumiliring</b> angin	Infix -um-	Ijo royo-royo, 3, 2, 5
10.	Iwak <b>cethul</b> padha <b>njedhul</b>	Purwakanthi guru swara	Ijo royo-royo, 3, 3, 4
11.	Kudu nglayani <b>alam</b> Aja wani bantah <b>kalam</b>	Purwakanthi guru swara	Titi wanci, 4, 1, 3-4
12.	Wus <b>ginaris</b> mangsane	Infix -in-	Titi wanci, 4, 2, 1

No.	Data	Types of Diction	Details (title, pages, stanzas, lines)
13.	Sumunar cahyaning srengenge	Sesela -um-	Kumanthile atiku, 5, 1, 1
14.	Anerjang <b>tumuju</b> mring awakku	Infix -um-	Kumanthile atiku, 5, 1, 2
15.	Dene <b>puspa</b> kang maneka warna rerupane	Kawi Words	Kumanthile atiku, 5, 1, 4
16.	Padha gumbira <b>ngajak aku melu jejogedan</b>	Lelewaning basaa personifikasi	Kumanthile atiku, 5, 1, 5
17.	Engga sang <b>bagaskara mesem kalegan marang aku</b>	Lelewaning basaa personifikasi	Kumanthile atiku, 5, 1, 6
18.	Engga sang <b>bagaskara mesem kalegan marang aku</b>	Kawi Words	Kumanthile atiku, 5, 1, 6
19.	Andudut ing atiku duweni rasa <b>kumanthil</b>	Infix -um-	Kumanthile atiku, 5, 2, 2
20.	Bisa katampa <b>tumeka</b> mring anak putu kita	Infix -um-	Kumanthile atiku, 5, 3, 5

### Function of Diction

From the results of the research that has been conducted, it was found that there are four functions of diction in AGNA, namely

- Aesthetic function: to create beauty
- Semantic function: to create denotative and connotative meanings
- Stylistic function: to describe the author's style of language
- Imaginative function: to create images or describe characters and atmosphere
- Ideological function: to express values or social attitudes

The results of the research on the functions of diction can be seen below.

Table 2. Functions of Diction in AGNA Tabel 4

No.	Data	Jinising Diksi	Fungsi Diksi	Katrangan (irah-irahan, kaca, pada, gatra)
1.	Poma poma <b>dipoma</b> Weling sang <b>pujangga</b> Aja <b>denlalekna</b>	Purwakanthi guru swara	Aesthetic Function	Aja degsiya, 1, 1, 1-3
2.	Dupeh dadi <b>janma</b>	Kawi Words	Aesthetic Function	Aja degsiya, 1, 1, 6
3.	Kudu tansah njaga sakabehing kang <b>kumelip</b>	Infix -um-	Aesthetic Function	Aja degsiya, 1, 1, 10

No.	Data	Jinising Diksi	Fungsi Diksi	Katrangan (irah-irahan, kaca, pada, gatra)
4.	Alam kang wis <b>nggelar gumelar</b>	Infix -um-	Stylistic Function	Aja degsiya, 1, 1, 11
5.	Alam kang wis <b>nggelar gumelar</b> Pindha klasa kang <b>jembar</b>	Purwakanthi guru swara	Aesthetic Function	Aja degsiya, 1, 1, 11-12
6.	<b>Pindha</b> klasa kang jembar	Lelewaning basa pepindhan	Semantic Function	Aja degsiya, 1,1, 12
7.	Tan <b>aji</b> Iku yen sakeplasan anggong <b>mbiji</b>	Purwakanthi guru swara	Aesthetic Function	Telek, 2, 1, 1-2
8.	<b>Telek</b> pitik <b>Telek</b> wedhus <b>Telek</b> sapi	Lelewaning basa repetisi	Semantic Function	Telek, 2, 1, 4-6
9.	Ngiwa-nengen, ngiwa-nengen kesrempet <b>sumiliring</b> angin	Infix -um-	Stylistic Function	Ijo royo-royo, 3, 2, 5
10.	Iwak <b>cethul</b> padha <b>njedhul</b>	Purwakanthi guru swara	Aesthetic Function	Ijo royo-royo, 3, 3, 4
11.	Kudu nglayani <b>alam</b> Aja wani bantah <b>kalam</b>	Purwakanthi guru swara	Ideological Function	Titi wanci, 4, 1, 3-4
12.	Wus <b>ginaris</b> mangsane	Infix -in-	Stylistic Function	Titi wanci, 4, 2, 1
13.	<b>Sumunar</b> cahyaning srengenge	Sesela -um-	Stylistic Function	Kumanthile atiku, 5, 1, 1
14.	Anerjang <b>tumuju</b> mring awakku	Infix -um-	Stylistic Function	Kumanthile atiku, 5, 1, 2
15.	Dene <b>puspa</b> kang maneka warna rerupane	Kawi Words	Aesthetic Function	Kumanthile atiku, 5, 1, 4
16.	Padha gumbira <b>ngajak aku melu jejogedan</b>	Lelewaning basa personifikasi	Imaginative Function	Kumanthile atiku, 5, 1, 5
17.	Engga sang <b>bagaskara mesem kalegan marang aku</b>	Lelewaning basa personifikasi	Imaginative Function	Kumanthile atiku, 5, 1, 6

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18.	Engga sang <b>bagaskara</b> mesem kalegan marang aku	Kawi Words	Aesthetic Function	Kumanthile atiku, 5, 1, 6
19.	Andudut ing atiku duweni rasa <b>kumanthil</b>	Infix -um-	Stylistic Function	Kumanthile atiku, 5, 2, 2
20.	Bisa katampa <b>tumeka</b> mring anak putu kita	Infix -um-	Stylistic Function	Kumanthile atiku, 5, 3, 5

## DISCUSSION

### *Types of Diction*

#### a. Purwakanthi Guru Swara

Purwakanthi guru swara is a sound that is the same in the previous part as in the next part. Purwakanthi guru swara in this text is a sentence that contains a vowel or vowel letter after it, such as dipoma, pujanga, denlalekna, which are found in the title aja degsiya by Akhir Lusono.

*Poma poma dipoma*

*Welinge sang pujanga*

*Aja denlalekna*

By consistently utilizing the vowel /a/ at the end of each gatra (line), the author invokes a specific phonological resonance; as a low-front unrounded vowel produced with a wide-open oral cavity, the /a/ sound naturally conveys a sense of firmness, transparency, and inescapable urgency. This technical choice aligns with Padmosoekotjo's theory of wirama (rhythm), where phonetic harmony is utilized to captivate the reader's attention while establishing a meditative yet commanding musicality.

Beyond its formal aesthetics, this vocalic consistency serves a profound mnemonic and didactic function. The harmonic repetition transforms the text into a weling, a sacred oral testament or ancestral mandate, mimicking the structure of a mantra. In the context of Javanese oral tradition, such phonetic alignment ensures that the ecological message is not merely processed as abstract information but is instead "imprinted" auditorily into the reader's subconscious, making the warning against environmental exploitation easier to remember and internalize. The sound itself becomes an instrument of emphasis, turning the poet's anxiety into a resonant call for public consciousness.

From an ecocritical perspective, this use of purwakanthi guru swara acts as a linguistic metaphor for ecosystemic equilibrium. The intentional order and balance found in the vowel sounds mirror the intended balance of a healthy environment. By aligning the sounds of the language, the poet implicitly invites the reader to align their human actions with the natural laws of the universe. In

this framework, the beauty of the Javanese language (*basa rinengga*) is inextricably linked to the preservation of the earth; the interconnectedness of the phonemes serves as a microcosm for the interconnectedness of all living entities within the global ecosystem. Consequently, the aesthetic pleasure derived from these verses functions as a bridge to a deeper ideological realization regarding the necessity of environmental harmony.

b. Infix -um-

The infix -in- serves as a morphological marker of passivity and predestination within Javanese poetic discourse, establishing a tone of solemnity and cosmic certainty. In the anthology *Ngreksa Alam*, specifically within the phrase *ginaris mangsane* from the poem *Titi Wanci* by Amrard Nurobi, this linguistic device transforms the root *garis*, which means line, into a state of being already ordained or destined. By employing this specific structure, the poet suggests that natural phenomena and ecological cycles are not random occurrences but are instead governed by a higher, immutable law. This morphological shift provides a sense of gravity, implying that the boundaries of nature have been drawn by a divine hand and must therefore be respected as sacred limits that humans are forbidden to cross.

From a stylistic perspective, the use of -in- evokes an archaic and classical atmosphere that connects modern environmental concerns with timeless Javanese philosophical values. It positions nature as a subject of divine decree, where the appointed time or *titi wanci* refers to the inevitable consequences of environmental stewardship or neglect. This creates a powerful ideological message, suggesting that environmental laws are not merely social contracts but are *ginaris*, or fated, which means that any disruption of the ecological balance is a violation of the cosmic order. Consequently, the infix functions as more than a grammatical tool, acting as a moral anchor that grounds the ecological advocacy of the anthology in a tradition of reverence for the predetermined cycles of the universe.

Through this linguistic choice, the poet successfully conveys a message of environmental fate that demands human humility. When something is described as *ginaris*, it carries a weight of finality that discourages human arrogance or the desire to exploit the earth beyond its natural capacity. In the context of the *Ngreksa Alam* anthology, this stylistic strategy serves to remind the reader that while humans may attempt to manipulate the environment, the ultimate laws governing the earth remain beyond human control. By weaving these classical structures into contemporary poetry, the author reinforces the idea that protecting nature is a spiritual and historical obligation that has been ordained since time immemorial.

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d. *Lelewaning Basa*

*Lelewaning basa* is the beauty of language that can be seen from the words used, such as the words 'kaya, pindha, lir, kadya, and kadi'. The beauty of language is evident in the poem entitled *aja degsiya* by Akhir Lusono.

*Alam kang wis nggelar gumelar*  
*Pindha klasa kang jembar*

By using the comparative word *pindha*, the poet does not merely describe the vastness of the landscape but instead anchors the environment within the Javanese philosophy of hospitality and humility. In a traditional context, a *klasa* is spread upon the floor to receive guests, facilitating a space where individuals sit at the same level, which effectively dissolves social hierarchies and promotes a sense of communal equality.

This comparison carries profound ecological implications, as it suggests a horizontal relationship between humanity and the natural world. By likening nature to a mat, the poet strips away the anthropocentric illusion that humans possess a vertical or superior status over the environment. Instead, both nature and humanity occupy the same physical and spiritual plane, where the earth serves as a host providing a space for existence, and humans act as guests who must adhere to the etiquette of the house. This imagery reinforces the concept of *manunggaling menungsa lan alam*, or the unity of humans and nature, implying that the preservation of the "mat" is essential for the dignity and survival of those who sit upon it.

Furthermore, the choice of a *klasa* as a symbol reflects the inherent fragility and value of the ecosystem. A mat must be cared for, kept clean, and protected from damage to remain functional for future guests, much like the environment must be maintained to sustain future generations. This figurative language shifts the ideological focus from exploitation to stewardship, suggesting that damaging nature is akin to destroying the very foundation of Javanese social and spiritual life. By weaving these traditional metaphors into modern poetry, the author successfully instills a sense of environmental ethics that is deeply rooted in local wisdom, reminding the reader that to live in harmony with the earth is to embrace a life of humility and mutual respect.

e. *Lelewaning Basa Repetition*

The implementation of *lelewaning basa repetisi*, or rhetorical repetition, serves as a powerful stylistic mechanism to anchor the reader's focus and amplify the emotional resonance of a specific concept. In the poem titled *Telek* by Akhir Lusono, the rhythmic iteration of the word *telek* in the lines *telek pitik, telek wedhus, telek sapi* functions as more than a simple list, acting instead as a deliberate strategy to reframe a perceived waste product as a vital ecological asset.

By repeating this term three times, the poet strips away the social stigma of filth or repulsion typically associated with manure, instead elevating it to its rightful place as a foundational source of fertility and life for the farming community. This repetition creates a cumulative effect that emphasizes the interconnectedness of animal life and agricultural productivity, illustrating that in a balanced ecosystem, nothing is truly discarded.

From an ecocritical standpoint, this repetitive structure mirrors the cyclical nature of the environment itself, where decomposition and waste are necessary precursors to growth and renewal. The raw and pragmatic choice of diction, reinforced through persistent repetition, challenges the reader to look beyond the surface level of the word and recognize the inherent value in the organic cycles of the earth. By centering the poem on such a base element, the author forces a confrontation with the reality of sustainability, suggesting that true environmental awareness begins with an appreciation for the most humble components of nature.

Furthermore, the musicality created by this repetition provides a rhythmic pulse that mimics the repetitive labor of a farmer, thereby connecting the linguistic form of the poem with the physical reality of rural life. The beauty of the language in this context lies in its honesty and its ability to transform a mundane subject into a profound statement on local wisdom. Ultimately, the repetitive use of *telek* serves an ideological function by teaching that in the eyes of nature, there is no such thing as "dirt," only potential energy waiting to be returned to the soil to sustain the future of the land.

f. *Lelewaning Basa Personification*

The application of *lelewaning basa personification*, serves as a transformative stylistic strategy that imbues the non-human world with consciousness and agency, effectively bridging the gap between the observer and the environment. In the AGNA anthology, this device is utilized to grant inanimate natural elements human-like characteristics, such as the ability to feel, communicate, and act with intention. By personifying the earth, the poet shifts the

reader's perspective from viewing nature as a mere passive setting to recognizing it as a living entity that possesses its own soul and narrative. This linguistic choice is fundamental to building ecological empathy, as it encourages the audience to perceive environmental destruction not as a loss of resources, but as an injury to a sentient being.

This beauty of language is vividly illustrated in the poem *Kumanthile Atiku*, where flowers, or *puspa*, are described as being filled with joy and inviting the narrator to dance, while the sun, or *sang bagaskara*, is depicted as smiling with contentment. These images do not merely serve as decorative metaphors, but instead function as a narrative strategy to humanize the landscape. When a flower is described as "dancing" or a sun as "smiling," the poet creates a shared emotional space where the boundaries between the human self and the natural other are dissolved. This creates a sense of kinship and mutual happiness, suggesting that the well-being of the sun and the flowers is intrinsically linked to the emotional state of the human observer.

From an ecocritical standpoint, personification serves as a powerful ideological tool for advocacy, as it challenges the anthropocentric worldview that treats nature as a commodity. By assigning human characteristics to the environment, the author fosters a protective instinct within the reader, making the act of conservation feel like a social and moral obligation toward a friend or relative. This approach effectively transforms environmental ethics from a set of abstract rules into a personal relationship, where the smile of the sun becomes a reward for stewardship and the dance of the flowers signifies a healthy, harmonious ecosystem. Ultimately, the use of personification in this anthology demonstrates that the beauty of Javanese literature is a vital instrument for social change, using the power of imagination to inspire a deeper reverence for the living world.

#### g. Kawi Words

The inclusion of Kawi words, which are archaic Javanese terms, serves as a sophisticated linguistic strategy to elevate the register of the poetry from the mundane to the sublime. In Budi Siswanto's poem *Alas Jembar*, the choice of the word *bawana* to signify the world or the earth provides a sense of historical weight and spiritual authority that common modern Javanese terms often lack. By selecting *bawana* over more contemporary equivalents, the poet frames the forest as a sacred and ancient entity, thereby transforming the ecological message into a timeless moral imperative that feels connected to the wisdom of the ancestors.

The use of such classical vocabulary also performs a vital aesthetic and sonic function. The phonetic structure of the word *bawana* creates a seamless auditory transition to the subsequent line, *Dadi sulihing hawa*, where the repetition of the open vowel /a/ at the end of each segment produces a resonant and solemn tone. This intentional alignment of sound, known as *purwakanthi*, ensures that the poem is not only intellectually engaging but also pleasing to the ear, which helps to sustain the reader's attention on the gravity of the subject matter. The clarity of the tone when heard reinforces the image of the forest as the lungs of the earth, or *paru-paruning bawana*, suggesting that the biological survival of the planet is as much a linguistic harmony as it is a natural one.

From an ecocritical perspective, the revitalization of Kawi words in contemporary geguritan suggests that the environmental crisis is a challenge that requires a return to foundational cultural values. By using language that has existed for centuries to describe the current state of the earth, the author bridges the gap between the past and the present, reminding the audience that nature is an ancient heritage that must be preserved for future generations. This stylistic choice effectively turns the poem into a cultural monument, where the beauty of the Javanese language serves as a protective layer for the ecological message, instilling a sense of reverence for the environment that is both aesthetically profound and ideologically powerful.

### ***Function of Diction***

#### **a. Aesthetic Function**

The aesthetic function of diction in the AGNA anthology is primarily realized through the strategic use of purwakanthi guru swara, or vocalic assonance, which creates a harmonious and balanced auditory landscape. In the excerpt from the poem *Aja Degsiya*, the lines “*Alam kang wis nggelar gumelar / Pindha klasa kang jembar*” demonstrate how the consistent repetition of the open vowel /a/ produces a melodic rhythm that is inherently pleasing to the ear. This phonetic alignment serves as an aesthetic anchor, transforming the ecological message into a poetic experience that captures the reader's attention through its sonic beauty and structural symmetry, effectively elevating the text from a simple observation to a work of high literary art.

Beyond mere surface-level ornamentation, this aesthetic choice reflects a deep-seated Javanese literary tradition where the beauty of language, or *basa rinengga*, is used to dignify the subject matter. By crafting verses that are visually and aurally fluid, the poet ensures that the description of nature as a vast, unfolding mat resonates with a sense of grace and spiritual grandeur. This intersection of sound and imagery serves a vital psychological purpose, as the beauty of the verse softens the delivery of the ideological warning, making the call for environmental stewardship more inviting and memorable for a modern audience.

#### **b. Semantic Function**

The semantic function of diction in the AGNA anthology is articulated through a deliberate use of denotative language that grounds the ecological message in the physical realities of Javanese rural life. By selecting literal terms such as *telek pitik* (chicken manure), *telek wedhus* (goat manure), and *telek sapi* (cow manure), the poet employs a raw and unpretentious lexicon that emphasizes the tangible components of the ecosystem. This denotative approach ensures that the poetry remains accessible and grounded in the practical world of agriculture, where these substances are not viewed as mere waste but as essential organic fertilizers. By naming these elements specifically, the author validates the physical environment and its cycles, moving away from abstract metaphors to confront the reader with the foundational materials of natural renewal.

Beyond the literal level, these words carry significant connotative weight that serves an ideological purpose in environmental advocacy. The instructions

“Aja kok-babati” and “Aja kok-obongi” function as direct semantic mandates against deforestation and slash-and-burn practices, shifting the tone from description to an urgent prohibition of environmental destruction. While the denotative meaning of these phrases is to avoid cutting and burning, the connotation within an ecological framework represents a stern defense of the forest’s integrity as a life-sustaining system. This semantic strategy transforms the poem into a vehicle for social and moral education, compelling the reader to recognize that protecting the landscape is a non-negotiable duty. By combining blunt denotative realism with the powerful connotations of stewardship, the anthology effectively internalizes environmental ethics as a core component of contemporary Javanese identity.

c. Stylistic function

The stylistic function in the AGNA anthology is prominently featured through the strategic use of morphological markers, specifically infixes that characterize the author’s unique expressive signature. Words such as *gumelar* and *sumiliring* demonstrate a sophisticated command of Javanese affixation, where the insertion of the *-um-* marker transforms static roots into vibrant and evocative descriptors. This stylistic choice serves to elevate the linguistic register of the poetry, distinguishing it from everyday prose by imbuing the text with a classical elegance that resonates with the traditions of Javanese *basa rinengga*. By integrating these specific structures, the author establishes a distinct authorial voice that prioritizes the nuance of movement and the essence of the natural world.

Beyond morphological complexity, these suffixes perform a vital role in creating auditory harmony and structural flexibility within the *geguritan*. The transition from the active verb *nggelar* to the infixed form *gumelar* in the line “*Alam kang wis nggelar gumelar*” creates a rhythmic echo that enhances the musicality of the verse, making it feel more fluid and natural when recited. Similarly, the use of *sumiliring* in the poem *Ijo Royo-Royo* adds a gentle and sibilant quality to the description of the wind, allowing the language to mimic the physical sensation of a breeze. This focus on phonetic flexibility ensures that the poems are not only intellectually stimulating but also aurally pleasing, which helps the reader engage more deeply with the environmental themes through a seamless sensory experience.

Ultimately, the stylistic function of these linguistic choices serves to align the form of the poetry with its ecological ideology, suggesting that a harmonious language is necessary to describe a harmonious environment. The author’s careful consideration of suffixes allows the *geguritan* to appear flexible and organic, mirroring the adaptability and vitality of the ecosystems being described. By avoiding rigid or clunky structures, the poet creates a text that breathes and flows, much like the nature it seeks to protect. This stylistic cohesion reinforces the overarching message of the anthology, proving that the beauty of Javanese literary forms is a powerful tool for expressing the intricate and delicate balance of the global environment.

d. Imaginative Function

The imaginative function of diction in the AGNA anthology operates as a cognitive catalyst, transforming abstract ecological concepts into vivid and

sensory-rich mental landscapes. By employing evocative personification, such as the description of flowers (*puspa*) inviting the narrator to "dance" (*jejogedan*), the poet bypasses mere description to spark a profound imaginative engagement. This choice of diction forces the reader to visualize the natural world not as a static backdrop, but as a dynamic participant in a shared social reality. Through this mental visualization, the "lifeless" environment is resurrected in the reader's mind as a sentient companion that is capable of expressing joy and seeking interaction.

This imaginative stimulation is central to the shift from an anthropocentric to an ecocentric worldview. When the reader imagines flowers dancing or the sun smiling, the traditional hierarchy where humans are the only subjects with agency is effectively dismantled. The imagination acts as a bridge, allowing the reader to experience a sense of kinship with the ecosystem. This relational shift is crucial for environmental advocacy because it is far more difficult to exploit or neglect a "friend" who shares in one's happiness than it is to consume a nameless resource. The diction thus serves as an engine for empathy, using the power of the mind's eye to cultivate a protective instinct toward the living world.

Furthermore, the imaginative function ensures that the ecological message remains resonant long after the poem has been read. By anchoring environmental ethics in beautiful and playful imagery, the poet creates mental anchors that the reader carries into their daily interactions with nature. This approach is particularly effective for educational purposes, as it encourages students to develop a personal and creative relationship with their surroundings. Ultimately, the imaginative function of diction in AGNA demonstrates that the preservation of the earth begins with the ability to imagine a world where every element of nature is recognized as a living and breathing entity with its own story to tell.

#### e. Ideological Function

The ideological function of diction in the AGNA anthology represents the apex of the research, as it transforms the preceding aesthetic and stylistic elements into a persuasive call for social and environmental action. In the excerpt from the poem *Kumanthile Atiku*, the poet explicitly addresses the audience with the exclamation, "He... pra sedulurku enom lan tuwa!", which establishes a communal responsibility that transcends generational boundaries. By using the phrase "Aja mung sedhakep anglempit ing asta," the author employs a powerful Javanese cultural idiom, folding one's arms, to symbolize a state of apathy and indifference. This specific choice of diction serves a critical ideological purpose, as it directly challenges the reader to move beyond passive observation and confront the reality of ecological neglect through active engagement and stewardship.

This ideological framework is further solidified through the use of the word *gumregaha*, an evocative term that signifies a sudden and vigorous awakening to action. This diction functions as a moral imperative, urging the community to *anjaga* (protect) and *ngupakara* (maintain) the environment rather than allowing it to be *dijarke* (ignored or abandoned). Within the context of the anthology, these words do not merely function as instructions but as a manifestation of the Javanese value of *rukun*, or social harmony, extended toward the natural world. The ideology presented here is one of ecocentrism, where the preservation of the earth

is viewed as an essential duty that ensures the continuity of both the physical landscape and the cultural identity of the Javanese people.

Ultimately, the ideological function of the diction serves to internalize environmental ethics by framing them as an integral part of spiritual and communal life. By intertwining calls for nature preservation with reminders to remember the wisdom of the poets and the Almighty, the author elevates environmentalism from a political or scientific concern to a sacred obligation. This strategy is particularly effective in a modern Javanese context because it leverages the authoritative weight of *basa rinengga* to inspire a renewed sense of purpose. By the end of the anthology, the reader is left not only with an appreciation for the beauty of the language but with a profound realization that to protect the environment is to honor the ancestors, respect the Creator, and secure the future for the generations to come.

## CONCLUSIONS AND RECOMMENDATIONS

The findings of this study demonstrate that the authors of the *Ngreksa Alam* Anthology (AGNA) intentionally exploit various linguistic and stylistic elements to construct a sophisticated aesthetic for their compositions. The consistent application of *purwakanthi guru swara* creates harmonious rhymes, while the strategic insertion of infixes such as *-um-* and *-in-* and the use of Kawi words successfully evoke a powerful aesthetic-historical resonance. Furthermore, the beauty of the language, or *lelewaning basa*, is predominantly constructed through similes, repetition for emphasis, and personification, which effectively brings inanimate natural objects to life by granting them human-like characteristics. More profoundly, the choice of diction in this anthology transcends simple textual communication by carrying five complementary functions. The aesthetic and stylistic functions combine to create visual and auditory beauty, while the semantic and imaginative functions work in tandem to convey layered meanings that stimulate the reader's imagination. Ultimately, the ideological function serves as a vital medium for articulating moral messages and persuasive appeals to maintain environmental harmony.

Furthermore, because this study relies strictly on qualitative textual analysis from a stylistic and semantic perspective, it does not account for empirical reader reception or the measurable impact of these ecological messages on actual environmental behavior. These boundaries define the current work as an internal linguistic exploration rather than an external sociological or psychological study.

Based on these findings, this study recommends the integration of the AGNA anthology as authentic teaching material for Javanese language subjects in secondary education. Through this literary work, students can be facilitated to appreciate the beauty of *basa rinengga* while internalizing core values of character education and ecological awareness. To address the limitations of this research, future scholars are encouraged to expand this study by employing a semiotic approach to dissect more complex cultural symbols or a pragmatic study to measure real-world reader responses to the ideological content. Additionally, comparative studies involving multiple anthologies or different regional

literatures could provide a more comprehensive understanding of how contemporary poetry serves as a global instrument for environmental advocacy.

### FURTHER STUDY

Based on the limitations and findings described above, this study opens up several strategic opportunities for further study. This study suggests future research adopt pragmatic, pedagogical, and ecocritical approaches to enhance understanding and application of ecological elements in Javanese literature.

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