



Metaphors in *Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini

Chaterine Br Sitepu^{1*}, Sri Rahayu²

^{1,2}Universitas Islam Riau, Indonesia

¹chaterinebrsitepu@gmail.com*, ²srirahayu@edu.uir.ac.id

Article Info

Article history:

Received July 15th 2025

Revised Aug 5th 2025

Accepted Aug 25th 2025

Keyword:

Metaphor; Poetry;

Marhalim Zaini;

Qualitative analysis;

Anthropomorphic.

ABSTRACT

This study aims to analyze, describe, and explain metaphors and types of metaphors in the collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini. In this poem, the types of metaphors are displayed, including anthropomorphic, animalistic, concrete to abstract, synesthesia. The problem in this study is to identify metaphors in the *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini. The theory used to analyze this study is Nurgiantoro's theory. This study uses a qualitative approach with a descriptive method through literature studies. The data used in this study are in the form of texts or quotations and forms of metaphors. The data collection technique in this study uses hermeneutics, namely by reading and understanding the *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini. Data analysis is carried out by grouping the reading results based on theory, then presenting them in the order of research problems in table form. The results of this study found 33 data in the form of metaphors consisting of 15 anthropomorphic metaphors, 3 animal metaphors, 10 concrete to abstract metaphors, and 5 synesthesia metaphors. Of the four metaphors, the anthropomorphic metaphor that often appears in the *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini



©2025 Chaterine Br Sitepu, Sri Rahayu. Published by Arka Institute. This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

(<https://creativecommons.org/licenses/by-nc/4.0/>)

INTRODUCTION

Every author has unique ideas when creating a literary work. This is due to the style of language used by each author (Handayani & Usiono, 2025). Examining the uniqueness of each author's use of language in producing their work is one method of determining how unique each author's writing is in a literary work. Stylistics is used to examine the uniqueness of language use in a literary work. According to Ningsih et al. (2024), stylistics is a study that helps readers enjoy, understand, and appreciate the system of signs in literary works, with the aim of revealing the expressions that the author wants to convey. Furthermore, Ningsih et al. (2024) explain that stylistics studies the use of language elements in conveying the messages of literary works, while also serving as a means to uncover the author's language style, which reflects their creativity in expressing ideas.

According to Edukasiku.com (2020), a literary work is a work that is intended by its author to be a literary work, takes the form of a literary work, and is accepted by society as a literary work. This aligns with the view of Nurgiantoro (2004), who defines literature as an expression used to depict human life, revealing the diversity of human thoughts, feelings, and experiences through the use of language and imagination to convey ideas and emotions to readers or audiences in the form of artistic works. In line with the opinion of Ningsih et al. (2024), literary works are the result of the author's creativity in using words and language artistically to convey ideas, emotions, and experiences.

One form of literary work is poetry. Poetry has its own distinctive characteristics in the use of language, as the language of literary works generally differs from everyday language. According to Nabila & Hasanah (2021), poetry is a written literary work closely associated with the use of beautiful and captivating figurative language. The distinctive characteristics of poetry lie in its unique, beautiful, and meaningful language. The analysis of poetry using a structural approach involves several elements

such as typography, rhythm (including meter and rhyme), and word usage (diction, denotation and connotation, figurative language, and imagery) (Masykuri & Septian, 2024). All these structural elements fundamentally aim to reinforce the theme conveyed by the author.

Metaphors are one of the sources for describing, expressing, conveying, and articulating all emotions, feelings, and experiences (Dhapa & Novita, 2022). In line with the opinion of Dhapa & Novita (2022), metaphors are intended to create a unique impression and appeal for readers, preventing boredom, monotony, or a sense of repetition in a poem. Thus, the presence of metaphors enhances the enjoyment of poetry for readers and adds freshness to the language of poetry. Metaphors function as both decorative elements and measures of literary quality. According to Safitri & Septiana (2023), metaphors aim to provide insight and understanding of the meaning intended by the speaker or author, as well as to help understand words or sentences that are difficult to comprehend.

According to Dhapa & Novita's theory (2022), a metaphor is a form of comparison between two things that can be objects, physical entities, ideas, characteristics, or actions with other objects that are implicit in nature. The elements being compared can include physical characteristics, qualities, states, activities, or other elements, all of which must be identified to understand the intended meaning. Metaphors are categorized into four types: anthropomorphic metaphors, animal metaphors, concrete-to-abstract metaphors, and synesthetic metaphors. According to Pateda in Ningsih et al. (2024), anthropomorphic metaphors are expressions that refer to inanimate objects compared to the transfer of the human body and its parts, senses, and feelings. Animal metaphors are metaphors related to animals, specifically associations comparing the characteristics of animals and humans. Metaphors from concrete to abstract are one of the basic tendencies in metaphors, which involve describing abstract experiences in concrete terms. Synesthetic metaphors are a very common type of metaphor based on the transfer from one sense to another (Dahlan & Wahyuni, 2022).

Previous research discussing metaphors in poetry was conducted by Ningsih et al. (2024), which discussed metaphors in the poetry collection "Setitis Air Mata, Seulas Senyum" by Kahlil Gibran. The results of the study showed that the dominant type of metaphor was abstract to concrete, and the least common was animal metaphors. Next is the study conducted by Ningsih et al. (2024) on metaphorical figures of speech in poetry contained in the poem "Senja di Pelabuhan Kecil" by Chaeril Anwar. The results of the study show that the figures of speech in the poem are used as a connector of feelings to include a metaphor and broaden the reader's insight. Next is the research by Ningsih et al. (2024) which shows that in the traditional pantun of the Jambi community, there are types of metaphors that are distinguished into (a) anthropomorphic metaphors, (b) animal metaphors, (c) metaphors of abstract and concrete relationships. The similarity between this study and the previous one is that both analyze the semantic study of metaphors, focusing on anthropomorphic, animal, concrete-to-abstract, and synesthetic metaphors. The difference lies in the research object, as this study uses the collection of poems titled "Yang Melimpah dari Cucuran Atap Peribahasa" by Marhalim Zaini.

This study chose the collection of poems entitled *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* (A Plentiful Collection of Poems from the Leakage of Proverbs) by Marhalim Zaini, a writer from Riau, because it contains a variety of poetic styles, focusing on the use of metaphors. The study of Marhalim Zaini's poetry collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* is worthy of research because it is new and no previous studies have been conducted on the form of metaphor. This poetry collection features a variety of metaphors and addresses various themes, including the history of the Riau community, Malay culture, religion, and love. The author presents his poetry in a very interesting style, meaning that each stanza and line is full of deep meaning. The author hopes that readers can better appreciate the content or meaning of each poem. To understand poetry that contains connotative meanings between stanzas, an analysis of metaphors is necessary. This study aims to describe the metaphorical language styles found in Marhalim Zaini's collection of poems, *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa*. This research can serve as a reference for other similar studies on language use and provide additional relevant knowledge about language styles. Additionally, this study has the potential to benefit teachers and students in the teaching and learning process.

RESEARCH METHODS

This research was conducted using a qualitative approach and a stylistic study model (Emawati & Yuliani, 2024). According to Setiawati et al. (2021), stylistics is one of various disciplines that specifically examine, study, or explore matters related to style, particularly the language used in various literary works.

The data collected in this study are words and sentences found in the poetry collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini. The focus of this study is to analyze the metaphors in all the poems in the poetry collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini.

The book *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini, which in its first edition consisted of 130 pages. This book uses proverbs as a source of creative inspiration and a means of philosophical reflection on human life. Through language that is rich in meaning and symbolism, the author presents a wealth of metaphors and local wisdom. The presence of this book not only enriches the treasure trove of modern Indonesian literature but also serves as an important medium for preserving, reviving, and transforming cultural heritage through the form of poetry.

Data collection in this study was conducted using hermeneutic techniques, by reading and understanding the collection of poems entitled *Himpunan Puisi yang Melimpah Bercucuran dari Atap Peribahasa* by Marhalim Zaini. This is in line with Sudarti (2019), who argues that hermeneutics works to interpret literary works by understanding the whole based on its constituent parts. Data analysis in this qualitative research was conducted by collecting data after the data collection was completed, then grouping the data using the theory applied, and finally presenting the data according to the sequence of research questions and displaying it in tabular form.

RESULTS AND DISCUSSION

The results of the study on metaphors in Marhalim Zaini's *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* are anthropomorphic metaphors, animal metaphors, concrete-to-abstract metaphors, and synesthetic metaphors. The following data on the types of metaphors presented by the researcher are based on the theory of Safitri & Septiana (2023).

Table 1. Types of Metaphors in *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini

No	Poetry Title	Poem Excerpt	Types of Metaphors			
			A	K	B	S
1	Kayu habis nasi tak masak	Api tak mau nyala di rawa basah dan malam sudah dekat ditungku, minta dijerang, <i>minta dikenang sebagai mantan kekasih</i>	√			
2	Tuah kain belasah	<i>Kau dengar, ini napas satu-satu dibungkus dalam kain warisan, kain yang pernah membalut tubuh bayimu</i>	√			
3	Kalau hidung tak mancung	Cinta semacam itu hanya ada dalam puisi palsu. <i>Puisi berhidung tak mancung dan pipi tersorong-dorong</i>	√			
4	Retak belum melampaui tarah	Matahari telah melambung naik <i>embun jantan telah meniti buih di daun-daun</i> , itik telah turun ke sungai, merbah telah terbang ke rimba	√			
5	Tiba di mata jangan dipicingkan	Kapan engkau setia? Katamu. Hujan di luar kaca, <i>hujan di dalam dada, hujan deras segera tiba</i>	√			
6	Buah masak batang ditebang	Ah, cinta katanya <i>demikian pejal serupa sekarat serupa pejal yang menggeliat</i>	√			
7	Buah masak batang ditebang	Tapi ia, hanya silajang tua, bukan sijeat pendurhaka. <i>Keris telah lama ia tanam seperti menanam sebuah dendam.</i>	√			
8	Kalau meyenget kopiah imam	<i>Bedug dan toa telah meninggalkan gema menjelma rekaman ayat-ayat tuhan dalam lantunan hampa</i>	√			

No	Poetry Title	Poem Excerpt	Types of Metaphors			
			A	K	B	S
9	Bagai buluh betung	<i>Kita adalah si keras kepala yang angkuh, memilih menentang matahari dari pada menentang bayang-bayang sendiri</i>	✓			
10	Agama sungai	<i>Ia tak sendirian. Menjadi pendayung adalah pilihan untuk tidak menjadi sampan. Menjadi sungai adalah pilihan tabu, sebab sungai memilih mejadi ibu.</i>	✓			
11	Agama sungai	<i>Ibu yang sudah tidak lagi mencuci rambutnya, sejak punggung sejarah menghadap kota</i>	✓			
12	Agama ikan	<i>Air adalah dunia tempat mata berenang melihat tuhan terjaga. Dan karena aku bukan tuhan, aku tidak tidur dengan mata terbuka.</i>	✓			
13	Agama kabut	<i>Kita bukan air terjun yang berani menghempaskan waktu ke batu-batu, memecah batu-batu saban waktu. Kita hanya buih sansei, selalu lenyap sebelum sampai.</i>	✓			
14	Kemenyan suku	<i>Tiada ampun lagi desau pasir laut yang gusar merebut sepi dari malam menjemput hari yang tenggelam bau bara apa ini?</i>	✓			
15	Akulah penyamun sirih besar	<i>Kau aku mengunkai cahaya sisa sebuah pagi pucat lesu yang terantuk patah hati di tungkai kaki sebuah hari duh.</i>	✓			
16	Birahi gunung	<i>Bukankah senggama adalah riwayat bencana</i>		✓		
17	Belimbing wuluh	<i>Ketika cangkang dibuang, sejarah daging dibumbui oleh sejarah hidup orang lapar.</i>		✓		
18	Merindukan bulan	<i>Sejumpat angin kuhembuskan dari sepuluh jari tangan. Saksi seribu bintang gemintang mengitari bulan</i>		✓		
19	Memori sebuah taman	<i>Dan sepanjang jalan taman Kutanami benih peristiwa tanpa tragedy tanpa kesepakatan atas cemburu hari</i>		✓		
20	Agama kopi	<i>Rasa pahit dari doa Yang gugur dari pohon iman. Pohon yang dulu menggugurkan adam</i>		✓		
21	Retak belum melampaui tarah	<i>Meski kita tak dapat tidur diatas rasa malu sekaum, yang turun temurun kita jaga sebagai ranjang wasiat.</i>		✓		
22	Kalau hidung tak mancung	<i>Mendung, mestinya kemarau berselaput awan, dan gerimis saling menitikkan harapan-harapan.</i>		✓		
23	Di batu belah kita bertangkup	<i>Sembilan puluh ribu lelaki mengaku menjadi raja muda. Tapi mereka diam-diam makan cukai dari garam laut tubuhmu yang bunting belia.</i>		✓		
24	Hikayat orang laut	<i>Sejarah turun dari langit. Bukan surut dari laut</i>		✓		
25	Asam kandis	<i>Kelak, yang kau iris tipis-tipis di atas piring kayu, adalah rasa malu kita pada tuhan, rasa malu kita pada matahari yang mengering-hitamkan irisan tubuhmu, irisan tubuhku.</i>		✓		
26	Kalau hidung tak mancung	<i>Tapi kau bilang, salah matak keranjang, salah matak elang, mata yang seperti bilik sunyi yang tak terkunci</i>			✓	
27	Di daun tingkap yang patah sebelah	<i>Menanti musim berbenan. Menunggu debu jerebu bersayap</i>			✓	
28	Daun tingkap yang patah sebelah	<i>Aku ingin menjadi patung!</i> <i>Tapi hujan telah hinggap di atas atap</i>			✓	
29	Si buta penunggu lesung	<i>Sebab hanya pada telinga ia percaya, karena gelap pada mata adalah cahaya dari kebisuan panjang</i>				✓
30	Sampan kayu	<i>Aku datang dan selalu terkenang muasal pasir dan siul sumbang dari mancung bibirmu</i>				✓
31	Kayu manis	<i>Meski kau tetap berkilah, masih ada pedas di anggur panas, katamu.</i> <i>Tapi kau bukan kasiavera, kataku.</i>				✓
32	Prosesi di ujung jam	<i>Bukankah pisau lebih tajam dari pedang perang yang berdentang?</i>				✓
33	Daun tingkap yang patah sebelah	<i>Bau lepat pulut bersantanpun meruap Siapa yang tak mencium pedasnya rempah. Lidahmu tak dapat ku kulum</i>				✓

Legend:

A : Anthropomorphic

- K : Concrete to Abstract
B : Animals
S : Synesthesia

Anthropomorphic Metaphor

An anthropomorphic metaphor is an expression that refers to inanimate objects by transferring characteristics from the human body and its limbs, or from human senses and feelings, to inanimate objects or even other creatures such as animals, thereby depicting them as having human-like behavior (Umam, 2018). The anthropomorphic metaphors in the *"Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa"* by Marhalim Zaini will be discussed below:

- (1) *"Api tak mau nyala di rawa basah dan malam sudah dekat ditungku, minta dijerang, minta dikenang sebagai mantan kekasih". (Kayu habis nasi tak masak: 2)*

In data (1), there is the use of anthropomorphic metaphor in the sentence *"minta dikenang sebagai mantan kekasih"* (asked to be remembered as a former lover). The activity of *"dikenang"* (being remembered) is an activity that can only be done by humans to recall past experiences or events, but in data (1), the activity of *"dikenang"* (being remembered), which is normally done by humans, is transferred to another object, namely *"api"* (fire). Thus, fire, as an inanimate object, has similarities with humans, namely that both can perform the action of *"mengenang"* (remembering).

- (2) *"Kau dengar, ini napas satu-satu dibungkus dalam kain warisan, kain yang pernah membalut tubuh bayimu" (Tuah kain belasan: 5).*

In data (2), there is the use of anthropomorphic metaphor in the sentence *"kau dengar, ini napas satu-satu dibungkus dalam kain warisan"* (you hear, this breath is wrapped one by one in heirloom cloth). The activity of *"bungkus"* (wrapping) is an action performed by humans to place or wrap something inside a container or vessel. This wrapping can only be done by humans, but in data (2), the activity of *"bungkus"* (wrapping), which is typically performed by humans, is transferred or assigned to another object, namely *"napas"* (breath). Breath shares a similarity with humans in that both are capable of performing the activity of *"pengemasan"* (packaging).

- (3) *Cinta semacam itu hanya ada dalam puisi palsu. "Puisi berhidung tak mancung dan pipi tersorong-dorong" (Kalau hidung tak mancung: 6).*

In data (3), there is the use of anthropomorphic metaphor in the sentence *"puisi berhidung tak mancung"* (poetry with a nose that is not pointed). The *"hidung"* (nose) is an organ located in the center of the face and serves various functions, including as a respiratory passage and the sense of smell, which are possessed by both humans and animals. However, in data (3), the *"hidung"* (nose), which is typically found on the bodies of humans and animals, is transferred or transferred to another object, namely *"puisi"* (poetry). Thus, poetry shares a similarity with humans, as both possess the organ *"hidung"* (nose).

- (4) *Matahari telah melambung naik "embun jantan telah meniti buih di daun-daun", itik telah turun ke sungai, merbah telah terbang ke rimba. (Retak belum melampaui tarah: 7).*

Data (4) found the use of anthropomorphic metaphors in the sentence *"embun jantan telah meniti buih di daun-daun"* (manly dew has climbed the foam on the leaves). The word *"jantan"* (manly) is a word used by humans to indicate gender; male is synonymous with male. However, in data (4), the word *"jantan"* (manly) which is typically used by humans, is transferred or applied to another object, namely *"embun"* (dew). Thus, dew shares a similarity with humans, as both possess *"jantan"* (manly). Anthropomorphic metaphor is also present in the activity of *"meniti."* The activity of *"walking"* refers to walking on a narrow and long path; it is an activity performed, for example, on a bridge. However, in data (4), the activity of *"meniti"* (walking), which is typically performed by humans, is transferred or applied to another object, namely *"embun"* (dew). Thus, dew shares a similarity with humans, as both engage in the activity of *"meniti"* (walking).

- (5) *“Kapan engkau setia? Katamu. Hujan di luar kaca, hujan di dalam dada, hujan deras segera tiba”*. (Tiba di mata jangan dipicingkan: 8)

In data (5), an anthropomorphic metaphor is used in the sentence *“hujan di dalam dada, hujan deras segera tiba”* (rain in the chest, heavy rain is coming soon). The body part *“dada”* (chest) is the part of the body located between the neck and stomach in humans. However, in data (5), the body part *“dada”* (chest), which is naturally found in humans, is transferred or transferred to another object, namely *“hujan”* (rain). Thus, rain shares a similarity with humans, as both possess the body part *“dada”* (chest).

- (6) *“Ah, cinta katanya demikian pejal serupa sekarat serupa pejal yang menggeliat”* (Buah masak batang ditebang: 9).

In data (6), there is the use of anthropomorphic metaphors in the sentence *“demikian pejal serupa sekarat, serupa pejal yang menggeliat”* (so solid, like dying, like a solid that writhes). The activity of *“menggeliat”* (writhing) is an activity commonly performed by humans when waking up or as a response to releasing muscle tension and preparing the body for activity. However, in data (6), the activity of *“menggeliat”* (writhing) which is typically performed by humans, is transferred or attributed to another object, namely *“pejal”* (solid). Thus, the solid shares a similarity with humans, as both engage in the activity of *“menggeliat”* (writhing).

- (7) *“Tapi ia, hanya silajang tua, bukan sijebat pendurhaka. Keris telah lama ia tanam seperti menanam sebuah dendam”*. (Buah masak batang ditebang: 9).

In data (7), there is the use of anthropomorphic metaphor in the sentence *“keris telah lama ia tanam seperti menanam sebuah dendam”* (he has long planted the keris like planting a grudge). The activity of *“menanam”* (planting) is an activity commonly performed by humans when cultivating or propagating plants. However, in data (7), the activity of *“menanam”* (planting), which is typically performed by humans, is transferred or assigned to another object, namely the *“keris.”* Thus, the keris shares a similarity with humans, as both engage in the activity of *“menanam”* (planting).

- (8) *“Bedug dan toa telah meninggalkan gema menjelma rekaman ayat-ayat tuhan dalam lantunan hampa”*. (Kalau meyenget kopiah imam: 11).

In data (8), there is the use of anthropomorphic metaphor in the sentence *“bedug dan toa telah meninggalkan gema”* (the drums and loudspeakers have left their echoes). The action of *“meninggalkan”* (leaving) is typically performed by humans when they depart or move away from something. However, in data (8), the action of *“meninggalkan”* (leaving), which is normally performed by humans, is transferred or attributed to another object, namely the *“bedug dan toa”* (drum and gong). Thus, the drum and gong share a similarity with humans, as they both perform the action of *“meninggalkan”* (leaving).

- (9) *“Kita adalah si keras kepala yang angkuh, memilih menentang matahari dari pada menentang bayang-bayang sendiri”* (Bagai buluh betung: 13).

In data (9), anthropomorphic metaphors are found in the sentence *“kita adalah si keras kepala yang angkuh”* (we are stubborn and arrogant). The trait of *“angkuh”* (arrogant) is a trait possessed by arrogant humans. However, in data (9), the trait of *“angkuh”* (arrogant), which is naturally possessed by humans, is transferred or attributed to another object, namely *“kepala”* (the head). Thus, the head shares a similarity with humans, as both possess the trait of *“angkuh”* (arrogant).

- (10) *“Ia tak sendirian. Menjadi pendayung adalah pilihan untuk tidak menjadi sampan. Menjadi sungai adalah pilihan tabu, sebab sungai memilih menjadi ibu”*. (Agama sungai: 21).

In data (10), the use of anthropomorphic metaphors can be seen in the sentence *“sebab sungai memilih menjadi ibu”* (because the river chose to become a mother). The activity of ‘choosing’ is an action performed by a person to ensure that something is in accordance with their wishes between two choices. However, in data (10), the activity of *“memilih”* (choosing) which is normally performed by humans, is transferred or transferred to another object, namely *“sungai”* (the river). Thus, the river shares a similarity with humans, namely that both engage in the activity of *“memilih”* (choosing).

- (11) *"Ibu yang sudah tidak lagi mencuci rambutnya, sejak punggung sejarah menghadap kota". (Agama sungai: 21).*

In data (11), anthropomorphic metaphors are found in the sentence *"sejak punggung sejarah menghadap kota"* (since the back of history faces the city). The body part *"punggung"* (back) is the rear part of the human body located between the head and waist. However, in data (11), the *"punggung"* (back) that is naturally possessed by humans is transferred or transferred to something else, namely *"sejarah"* (history). Thus, history shares a similarity with humans, namely that both have a *"punggung"* (back).

- (12) *"Air adalah dunia tempat mata berenang melihat tuhan terjaga. Dan karena aku bukan tuhan, aku tidak tidur dengan mata terbuka". (Agama ikan: 22).*

In data (12), there is the use of anthropomorphic metaphor in the sentence *"air adalah dunia tempat mata berenang melihat tuhan terjaga"* (water is the world where the eyes swim to see God awake). *"Berenang"* (swimming) is one of the water sports activities performed by humans. However, in data (12), the act of *"berenang"* (swimming), which is typically performed by humans, is transferred or assigned to another object, namely *"mata"* (the eye). Thus, the eye is equated with humans because both are depicted as performing the activity of *"berenang"* (swimming).

- (13) *"Kita bukan air terjun yang berani menghempaskan waktu ke batu-batu, memecah batu-batu saban waktu. Kita hanya buih sansei, selalu lenyap sebelum sampai". (Agama kabut: 23).*

In data (13), there is the use of anthropomorphic metaphor in the sentence *"kita bukan air terjun yang berani menghempaskan waktu ke batu-batu"* (we are not waterfalls that dare to crash time onto rocks). The activity of *"terjun"* (jumping) is one of the activities performed by humans when they jump into a pool, river, or other body of water. However, in data (13), the act of *"terjun"* (jumping), which is typically performed by humans, is transferred or attributed to another object, namely *"air"* (water). Thus, water shares a similarity with humans, as both engage in the activity of *"terjun"* (jumping).

- (14) *"Tiada ampun lagi desau pasir laut yang gusar merebut sepi dari malam menjemput hari yang tenggelam bau bara apa ini?" (Kemenyan suku: 37).*

In data (14), there is the use of anthropomorphic metaphor in the sentence *"desau pasir laut yang gusar"* (the restless sound of the sea sand). The feeling of *"gusar"* (restlessness) is a feeling experienced by humans when they are emotional, angry, or disappointed about something. However, in data (14), the feeling of 'restlessness' is transferred or channeled to another object, specifically "laut" (the sea). The sea and humans share a commonality: both experience *"gusar"* (restlessness).

- (15) *"Kau aku mengungkap cahaya sisa sebuah pagi pucat lesu yang terantuk patah hati di tungkai kaki sebuah hari duh". (Akulah penyamun sirih besar: 56).*

Data (15) shows the use of anthropomorphic metaphors in the sentence *"kau aku mengungkap cahaya sisa sebuah pagi pucat lesu"* (you and I unravel the remnants of a pale, sluggish morning). The condition of *"lesu"* (sluggishness) is a condition experienced by humans when they are hungry and sick. However, in data (15), the condition of 'sluggishness' experienced by humans is transferred or transferred to *"pagi"* (morning). Thus, morning shares a similarity with humans, as both experience the condition of *"lesu"* (sluggishness).

Based on the above description, anthropomorphic metaphors are a form of comparison that associates inanimate objects with human physical characteristics. This is reinforced by the opinion of Safitri & Septiana (2023) that anthropomorphic metaphors refer to expressions or phrases that use human body parts to refer to inanimate objects so that these objects are understood as if they were alive or animate. The poems in the collection *Himpunan Puisi Yang Melimpah dari Cucuran Atas Peribahasa* by Marhalim Zaini contain 15 instances of anthropomorphic metaphors. Examples include poems such as "The Nose," "Manly Dew," "Rain on the Chest," "The Back of History," "Swimming Eyes," and "Breath Wrapped." Furthermore, according to Safitri & Septiana (2023), anthropomorphic figures of speech not only compare with human body parts but also with the characteristics and habits of humans as living beings. Similarly, the poems in the collection *Himpunan Puisi Yang Melimpah dari Cucuran Atas Peribahasa* by Marhalim Zaini contain several phrases that have human-like

characteristics and habits, such as fire asking to be remembered as a former lover, a pale and listless morning, restless sea sand, a waterfall, a proud head, a river choosing to become a mother, a keris planting resentment, and drums and loudspeakers leaving echoes.

This opinion is in line with the research by Safitri & Septiana (2023), which examined the stylistics of metaphors and imagery in a collection of lyrics by Iwan Fals, which includes the lines “*Dahaga meronta/Letihku menggila*” (Thirst struggles/My fatigue goes wild). Thirst is perceived as being able to struggle like a human being. Inanimate objects are personified or associated with life.

Concrete to Abstract Metaphors

Concrete to abstract metaphors, also known as abstraction metaphors, are a form of metaphor that occurs when meaning is transferred from something concrete to something abstract or unclear, and vice versa (Cahyaningsih, 2018). The abstraction metaphors in Maramim Zaini's *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* will be explained below.

(16) “*Bukankah senggama adalah riwayat bencana*” (Birahi gunung: 115)

In data (16), a conceptual shift from the abstract to the concrete is illustrated in the phrase “*Riwayat bencana*” (history of disaster). The word *riwayat* refers to oral traditions or historical narratives, which are abstract in nature. In contrast, “*bencana*” (disaster) refers to real, tangible events that affect people or nature and are thus concrete. However, in this expression, the abstract notion of “*riwayat*” (history) becomes the object that carries the action or meaning, making it appear as though history itself is shaped by visible catastrophes.

(17) “*Ketika cangkang dibuang, sejarah daging dibumbui oleh sejarah hidup orang lapar*”. (Belimbing wuluh: 61)

In data (17), the process is reversed a shift from the concrete to the abstract is evident in the phrase “*sejarah daging*” (history of flesh), which is further described as being seasoned by the life stories of the hungry. “*Sejarah*” (history) is an event that occurred in the past and can serve as a lesson. Flesh is the soft tissue attached to the muscles of humans and animals; in animals, flesh is edible and concrete. “*Daging*” (flesh) is the soft tissue attached to the muscles of humans and animals; in animals, flesh is edible and concrete. However, in data (17), the concrete object “*daging*” (flesh) is transformed into an abstract concept, namely “*sejarah*” (history).

(18) “*Sejumput angin kuhembuskan dari sepuluh jari tangan. Saksi seribu bintang gemintang mengitari bulan*” (Merindukan bulan: 10)

In data (18), the transition from something that was initially abstract to something concrete is evident in the phrase “*saksi seribu bintang*” (a thousand stars) surrounding the moon. A witness is someone who provides testimony about an event they have seen, heard, and felt, which is abstract in nature. A star is a celestial object that emits its own light in outer space, which is concrete in nature. However, in data (18), the abstract object “*saksi*” (witness) is made into a concrete object, namely “*bintang*” (stars).

(19) “*Dan sepanjang jalan taman*

Kutanami benih peristiwa tanpa tragedi

Tanpa kesepakatan atas cemburu hari” (Memori sebuah taman: 96)

Data (19) illustrates the process of transforming something that was originally concrete into something abstract, as depicted in the phrase “*kutanami benih peristiwa tanpa tragedi*” (I planted the seeds of events without tragedy). Seeds are concrete objects; they are the seeds of plants that will grow into new plants. An event is an occurrence in nature that is abstract in nature. However, in data (19), the concrete object “*biji*” (seed) is transformed into an abstract object, namely “*peristiwa*” (event).

(20) “*Rasa pahit dari doa*

Yang gugur dari pohon iman.

Pohon yang dulu menggurkan adam” (Agama kopi: 17)

Data (20) illustrates the process of transforming something that was originally concrete into something abstract, as depicted in the phrase *“yang gugur dari pohon iman”* (that fell from the tree of faith). A tree is a plant with a trunk and branches made of wood, which is concrete, such as a mango tree, a rambutan tree, and a sapodilla tree. Faith is a person's belief in their god or religion, which is abstract. However, in data (20), the concrete object *“pohon”* (tree) is made into an abstract object, namely *“iman”* (faith).

- (21) *“Meski kita tak dapat tidur diatas rasa malu sekaum, yang turun temurun kita jaga sebagai ranjang wasiat”.* (Retak belum melampaui tarah :7)

In data (21), there is a shift from something that was initially concrete to something abstract, as reflected in the phrase *“ranjang wasiat”* (bed of wills). A bed is a place used for resting, which is concrete in nature. A will is the transfer of property or a statement by someone about what they wish to be done after their death. However, in data (21), the concrete object *“ranjang”* (bed) is transformed into an abstract concept, namely *“wasiat”* (will).

- (22) *“Mendung, mestinya kemarau berselaput awan, dan gerimis saling menitikkan harapan-harapa”.* (Kalau hidung tak mancung: 6)

Data (22) describes the process of transforming something that was originally concrete into something abstract. And *“gerimis saling menitikkan harapan-harapan”* (the drizzle sprinkles hopes). Drizzle is rain with very small drops that are concrete in nature. Hope is the belief that something desired will happen, which is abstract in nature. However, in data (22), the concrete object of ‘drizzle’ is made into an abstract object, namely *“harapan”* (hope).

- (23) *“Sembilan puluh ribu lelaki mengaku menjadi raja muda. Tapi mereka diam-diam makan cukai dari garam laut tubuhmu yang bunting belia”.* (Di batu belah kita bertangkup: 77)

In data (23), the process of transferring something that was originally concrete and then transferred into something abstract is illustrated in the phrase *“diam-diam makan cukai”* (silently eating customs duties). Eating is the concrete activity of consuming food to produce energy. Tax is a concrete levy imposed by the state on goods originating from abroad. However, in data (23), the concrete activity of *“makan”* (eat) is made into an abstract object, namely *“cukai”* (tax).

- (24) *“Sejarah turun dari langit. Bukan surut dari laut”* (Hikayat orang laut: 46)

The process of transforming something that was originally abstract into something concrete is illustrated in data (24) with the phrase *“sejarah turun dari langit”* (history descends from the sky). History is an event that occurred in the past that can be used as an abstract lesson. The sky is a vast space above the earth that is concrete. However, in data (24), the abstract concept of *“sejarah”* (history) is made into a concrete object, namely *“langit”* (the sky).

- (25) *“Kelak, yang kau iris tipis-tipis di atas piring kayu, adalah rasa malu kita pada tuhan, rasa malu kita pada matahari yang mengering-hitamkan irisan tubuhmu, irisan tubuhku”.* (Asam kandis: 64)

In data (25), we see the process of shifting from something abstract to something concrete through the phrase *“rasa malu kita pada matahari”* (our shame in front of the sun). Shame is a feeling that someone experiences after doing something bad and is abstract in nature. The sun is a celestial object that emits light during the day, which is concrete. However, in data (25), the abstract concept of *“malu”* (shame) is made into a concrete object, namely *“matahari”* (the sun).

Based on the above description, it can be understood that concrete-to-abstract metaphors can be interpreted as a shift in meaning from expressions that are concrete or have a tangible form to expressions that are abstract and intangible. According to Safitri & Septiana (2023), concrete-to-abstract metaphors are metaphors that convey concrete expressions into abstract expressions. The poems in the collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini contain 10 instances of concrete-to-abstract metaphors, as indicated by the phrases *“riwayat bencana”* (history of disaster), *“sejarah daging”* (history of flesh), *“saksi bintang”* (witness of the stars), *“benih peristiwa”* (seed of events), *“pohon iman”* (tree of faith), *“ranjang wasiat”* (bed of will), *“gerimis*

harapan” (drizzle of hope), *“makan cukai”* (eating taxes), and *“malu pada matahari”* (shame before the sun).

The data above shows concrete objects that can be seen and have form, such as disasters, flesh, stars, seeds, trees, and beds. These objects can be seen and touched using the senses, but in Marhalim Zaini's poetry, they are transferred to abstract concepts whose forms cannot be determined, such as history, witnesses, events, faith, wills, and hopes.

Animal Metaphors

Animal metaphors utilize all aspects related to the animal world, both physical structure and behavior, as a means of representing other objects or concepts (Samhudi, 2024). The animal metaphors in Marhalim Zaini's *Himpunan Puisi Yang Melimpah dari Cucuran Atas Peribahasa* are explained below:

- (26) *“Tapi kau bilang, salah matakul keranjang, salah matakul elang, mata yang seperti bilik sunyi yang tak terkunci” (Kalau hidung tak mancung:6)*

The animal metaphor found in data (26) is expressed as *“salah matakul elang”* (my eagle eye). The animal behavior transferred to humans in data (26) is that of an *“elang”* (eagle). An eagle is a type of bird that can fly and often preys on chickens, but in data (26), the animal *“eagle”* is transferred to humans, specifically to the *“mata”* (eye), so that the human body part *“mata”* (eye) shares similarities with the animal, namely resembling an eagle.

- (27) *“Menanti musim berbenan. Menunggu debu jerebu bersayap” (Di daun tingkap yang patah sebelah:71)*

The animal metaphor in data (27) is expressed as *“menunggu debu jerebu bersayap”* (waiting for winged dust). The transfer or transference of animal behavior to another object in data (27) is in the form of *“bersayap”* (winged). Wings are body parts possessed by animals such as birds or chickens to enable them to move their bodies for flight, but in data (27), the body part *“sayap”* (wing) is transferred to another object, namely *“debu”* (dust), so that dust shares a similarity with animals, namely both having wings.

- (28) *“Aku ingin menjadi patung!”*

Tapi hujan telah hinggap di atas atap” (Daun tingkap yang patah sebelah:73)

Data (28) shows an animal metaphor through the expression *“hujan telah hinggap di atas atap”* (rain has perched on the roof). The activity of *“hinggap”* (perching), which generally refers to the behavior of birds when they settle in a place after flying, is transferred to rain in this context. Thus, rain is described as resembling an animal that perches.

Animal imagery metaphors use names, body parts, or anything related to animals, as well as plants, and are comparable to anthropomorphic metaphors, which equate inanimate objects with the human body. According to Safitri & Septiana (2023), animal imagery metaphors refer to metaphors that utilize animal characteristics or the animal world as imaginative points of comparison. This type of metaphor is commonly used by language speakers to describe conditions or realities in their life experiences.

In the poetry collection *Himpunan Puisi Yang Melimpah dari Cucuran Atas Peribahasa* by Marhalim Zaini, there are three animal metaphors found in the phrases *“matakul elang”* (my eyes are eagles), *“debu bersayap”* (winged dust), and *“hujan hinggap”* (raining down). The data above uses animal imagery metaphors. Animal imagery includes the terms *“eagle,” “winged,”* and *“perching.”* The animal kingdom and all its characteristics form the basis of this animal analogy. Animal metaphors are created by comparing various aspects of the animal kingdom, including its characteristics and behavior. Animal imagery metaphors arise from associations that compare elements related to animals, both their nature and behavior.

According to Safitri & Septiana (2023), animal metaphors are found in Sapardi Djoko Damono's poetry collection *“Hujan Bulan Juni”* (June Rain) in the sentence *“Seperti landak yang tak punya teman Ia mengonggong bak suara hujan”* (Like a hedgehog with no friends, he barks like the

sound of rain). The word “*menggonggong*” (barking) is a sound made by a dog. The word “*anjing*” (dog) is a curse word, just like the sound it makes. The word “*menggonggong*” (barking) is also known as an insult. The word “*ia*” (he) in the quote refers to a person who speaks negatively about things like rain and insults.

Synesthetic Metaphor

Essentially, a synesthetic metaphor is a form of transferring experiences or thoughts from one realm to another (Relawati, 2023). The synesthetic metaphors in Marhalim Zaini's *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* will be explained below:

- (29) “*Sebab hanya pada telinga ia percaya, karena gelap pada mata adalah cahaya dari kebisuan panjang*” (*Si buta penunggu lesung*: 4)

In data (29), there is the use of a synesthetic metaphor in the line “*sebab hanya pada telinga ia percaya*” (because only the ear believes). The ear is possessed by the sense of hearing acquired by living beings, but the organ “*telinga*” (ear) in data (29) becomes something that can be trusted by the heart. Thus, there is a shift from the sense of hearing to something else, as if the ear can believe.

- (30) “*Aku datang dan selalu terkenang muasal pasir dan siul sumbang dari mancung bibirmu*” (*sampan kayu*:50)

In data (30), there is the use of a synesthetic metaphor in the line “*dan siul sumbang dari mancung bibirmu*” (and the discordant whistle from your protruding lips). A protruding feature is typically associated with the sense of smell, namely the nose, but in data (30), the term “*mancung*” (protruding) is instead applied to another sense, namely the mouth. Thus, there is a shift from the nose to the mouth, as if the mouth were being transformed into a protruding feature.

- (31) “*Meski kau tetap berkilah, masih ada pedas di anggur panas, katamu.*

Tapi kau bukan kasiavera, kataku”. (*Kayu manis*: 60)

In data (31), there is the use of a synesthetic metaphor in the line “*meski kau tetap berkilah, masih ada pedas di anggur panas*” (even though you keep arguing, there is still a spicy taste in the hot wine). Grapes are typically fruits with a sweet and sour taste, but the “*anggur*” (grapes) in data (31) are instead portrayed as fruits with a spicy taste, akin to chili peppers. Thus, there is a shift from the taste of grapes to the taste of chili peppers, as if the grapes themselves were spicy.

- (32) “*Bukankah pisau lebih tajam dari pedang perang yang berdentang?*” (*Prosesi di ujung jam*: 97).

In data (32), there is the use of a synesthetic metaphor in the line “*pisau lebih tajam daripada pedang perang*” (a knife is sharper than a sword). Knives are commonly used by women, especially mothers, to cut ingredients for cooking, but the “*pisau*” (knife) in data (32) is sharper than a sword. Thus, there is a shift from the sharpness of a knife to the sharpness of a sword.

- (33) “*Bau lepat pulut bersantanpun meruap Siapa yang tak mencium pedasnya rempah. Lidahmu tak dapat ku kulum*” (*Daun tingkap yang patah sebelah* :75)

In data (33), there is the use of a synesthetic metaphor in the line “*siapa yang tak mencium pedasnya rempah*” (who does not smell the spiciness of the spices). Smelling is an activity performed by humans using their nose, such as smelling body odor. “*Pedas*” (spicy) is a taste that can only be perceived using the sense of taste, namely the tongue. However, in data (33), there is a shift from what should be perceived by the tongue to the nose. It is as though the nose can perceive spiciness.

Synesthetic metaphors are a type of metaphor that represents experiences or phenomena that are usually perceived by sense A, but are transferred to sense B. This view is in line with Safitri & Septiana (2023). Synesthesia is a change in meaning that arises due to the exchange of responses between two different senses. In the poetry collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini, there are five examples of synesthetic metaphors marked in the phrases “*telinga ia percaya*” (his ears trust), “*mancung bibir*” (protruding lips), “*pedas anggur*” (spicy wine), “*pisau tajam dari pedang*” (sharp knife from a sword), and “*mencium pedasnya rempah*”

(smelling the spiciness of spices). Safitri & Septiana (2023) identify a synesthetic metaphor in the phrase “*di luar hujan pun masi kudengar*” (even outside the rain, I can still hear). There is a shift from the sense of hearing to the sense of sight outside the rain. “Outside the rain” is something that can be seen and heard through the eyes and ears.

Previous research by Safitri & Septiana (2023) shows that synesthesia in literary works not only enriches the reader's experience but also strengthens emotions. In the novel *Tajwid Cinta*, this technique is used to create a religious atmosphere and emphasize the moral message being conveyed. The author conveys their purpose or desire through metaphors, as explaining it directly would diminish the depth of meaning and fail to create the captivating effect desired in a poem. Among the various types of metaphors that appear, it is evident that the poet tends to draw comparisons between human traits or behaviors depicted through nature or other objects, as most of the poems in the collection *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini describe human traits, making them more suitable for comparison with objects.

CONCLUSION

This study concludes that metaphors are an important part of language style that helps build imagination, meaning, and beauty in poetry. From the results of research on a collection of poems in the book *Himpunan Puisi Yang Melimpah dari Cucuran Atap Peribahasa* by Marhalim Zaini, four types of metaphors were found, namely: anthropomorphic metaphors, which give human characteristics and behavior to inanimate objects or animals, making these objects feel symbolically alive and full of emotion. Anthropomorphic metaphors appear when human traits or activities are transferred to inanimate objects or animals, such as in the phrase “*api... minta dikenang*” (fire... wants to be remembered), where fire is depicted as if it were human. Animal imagery metaphors use animal characteristics to describe human traits or conditions. Animal imagery metaphors are seen in the expression “*salah mataku elang*” (my eyes are like an eagle's), which associates the sharpness of human eyes with an eagle. Concrete-to-abstract metaphors connect something tangible with abstract ideas to deepen meaning. Concrete-to-abstract metaphors are seen in the phrase “*riwayat bencana*” (history of disasters), which connects abstract concepts with concrete reality. Synesthetic metaphors, which combine senses with feelings or beliefs, create complex and profound experiences in poetry. Meanwhile, synesthetic metaphors are present in the expression “*pada telinga ia percaya*” (he believes in his ears), which transfers the function of the sense of hearing to the aspect of belief. From the four types of metaphors, anthropomorphic metaphors are the most dominant. This shows that poets tend to humanize nature and objects around them, allowing readers to feel a deeper emotional connection. The function of metaphors in Zaini's poetry lies in their ability to connect language with meaning, not only to beautify the poetry but also to enrich the reader's understanding and experience.

The recommendation for this research is that the author hopes this study can be further developed by examining the function and meaning of metaphors in depth. Further research is also expected to expand the scope of the study to enrich literary understanding, particularly in poetry.

REFERENCES

- Cahyaningsih, N. (2018). Metafora dalam Puisi Taufik Ikram Jamil. *Nuansa Indonesia*, XX Nomor 2, 159–171.
- Dahlan, D., & Wahyuni, I. (2022). Metafora dalam Kumpulan Cerpen Kenang-Kenangan Seorang Wanita Pemalu Karya WS Rendra. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya*, 6(2), 426–438.
- Dhapa, D., & Novita, F. (2022). *Majas Metafora dalam Puisi-puisi Karya Bara Pattyradja*. 1–8.
- Edukasiku.com. (2020). *Hakikat Sastra Indonesia*. Edukasiku.com. <https://www.edukasiku.com/2020/06/hakikat-sastra-indonesia.html>

- Emawati, E., & Yuliani, I. E. (2024). Kajian Stilistika pada Buku Antologi Puisi "Kawitan" dan Implikasinya Pada Pembelajaran Sastra di Perguruan Tinggi. *Jurnalistrendi: Jurnal Linguistik, Sastra, Dan Pendidikan*, 9(2), 471–483.
- Handayani, N., & Usiono, U. (2025). Studi Literature Riview: Pengaruh Diksi terhadap Gaya Bahasa dalam Karya Sastra. *Alahyan Jurnal Pengabdian Masyarakat Multidisiplin*, 3(1), 39–48.
- Masykuri, A., & Septian, M. (2024). Analisis Gaya Bahasa dan Diksi dalam Puisi “Senja di Pelabuhan Kecil” Karya Chairil Anwar. *Metonimia: Jurnal Sastra dan Pendidikan Kesusastraan*, 2(3), 203–206.
- Nabila, U., & Hasanah, M. (2021). *Metafora Dalam Kumpulan Puisi Sajak-Sajak Lengkap 1961 — 2001 Karya Goenawan Mohamad*. 5, 239–249.
- Ningsih, I. M., Firmansyah, D., Anggraini, A., & Devi, K. (2024). *Metafora dalam Puisi Winternachten Karya Joko Pinurbo*. 7(1), 58–64.
- Nurgiyantoro, B. (2004). Sastra Anak Persoalan Genre. *Humaniora*, 16(2), 107–122.
- Relawati, H. (2023). *Metafora Dalam Bahasa Wolio: Kajian Etnolinguistik*.
- Safitri, I., & Septiana, I. (2023). *Metafora dalam kumpulan puisi kertas basah karya dea anugrah 1 1,2,3*. 49–56.
- Samhudi, S. (2024). Metafora Dalam Kumpulan Puisi Mata Pemburu Karya Mahdi Idris. *Al-Madaris Jurnal Pendidikan dan Studi Keislaman*, 4(2), 1–17. <https://doi.org/10.47887/amd.v4i2.129>
- Setiawati, A. M., Ayu, D. M., Wulandari, S., & Putri, V. A. (2021). Analisis gaya bahasa dalam lirik lagu “Bertaut” Nadin Amizah: Kajian stilistika. *Jurnal Penelitian Humaniora*, 26(1), 26–37.
- Sudarti, N. (2019). Analisis Kajian Teori Hermeneutika dan Citraan yang Terkandung dalam Puisi “Sihir Hujan” Karya Sapardi Djoko Damono. *Jurnal Dialog*, 8(2), 811–872.
- Umam, T. A. (2018). *Metafora Dalam Kumpulan Puisi Cerota Dari Negeri Angin Karya Agus R. Sarjono Serta Implikasinya Bagi Pembelajaran Sastra di Sekolah* [Skripsi, Universitas Sultan Ageng Tirtayasa]. <https://eprints.untirta.ac.id/4211/>