STYLISTIC ANALYSIS OF IMAGERY IN THE POETRY COLLECTION *OF SLEEPING SONGS* BY AMA GASPAR

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ABSTRACT

This study aims to describe the type, distribution, and tendency of the use of imagery in the collection of poems Lagu Sleep by Ama Gaspar as a representation of the aesthetic strategy of contemporary Indonesian poetry. The focus of the research is directed at six types of imagery, namely visual, hearing, smell, taste, tactile and movement images, which play an important role in building the reader's aesthetic meaning and experience. This study uses a descriptive qualitative approach with a type of literature research. The data source is in the form of a collection of poems Sleeping Song by Ama Gaspar which contains 82 poems, with 52 poems selected as research data based on the completeness and clarity of the imagery elements. Data in the form of words, phrases, and expressions were analyzed using content analysis techniques through the stages of identification, classification, and interpretation of images. The validity of the data is maintained through repeated reading and checking the consistency of classification by peer researchers. The results of the study showed that 151 imaging data were found spread across six types of images, with details: 50 data visual images, 35 data auditory images, 32 motion images, 18 sensory images, 10 sensory images, and 6 sensory images. Visual imagery is the most dominant type, characterized by visual depictions of objects, light, colors, and spaces that function to concretize the inner experience of the lyrical figure. Auditory and motion imagery support mood dynamics and emotional conflict, while other imagery enriches layers of affective and symbolic meaning. The discussion suggests that the dominance of visual imagery reflects the tendency of visuality in contemporary poetry, while other variations of imagery show the use of human sensory experience as the primary poetic strategy. The novelty of this research lies in the comprehensive mapping of all types of imagery and its tendency to dominate contemporary poetry works that are relatively new and have not been studied stylistically, especially the work of Ama Gaspar. These findings contribute to the development of the study of the stylistics of Indonesian poetry and can be used as a reference in literary learning.

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INTRODUCTION

Literary works are the result of human creativity that functions as a medium of expression of inner experiences, life views, and social and cultural reflections of the author. Through aesthetically and imaginatively processed language, literary works not only provide entertainment, but also store deep meanings that can be read, interpreted, and studied scientifically. Hamidy (2012) emphasized that literary works are creative-imaginative works that make aesthetic elements the main dominance, thus distinguishing them from nonfiction writings. In this context, literature has a strategic role as a means of forming sensory sensitivity, imagination, and human understanding of the reality of life. One of the forms of literary works that is richest in language exploration is poetry. Poetry is a literary genre that

prioritizes the density of meaning, the beauty of sound, and the power of imagery in the delivery of ideas. Waluyo (2002) stated that poetry is a literary form in which language is condensed, shortened, and arranged rhythmically with a choice of words that are connotative and imaginative. The density of such language demands that the reader not only understand the meaning literally, but also interpret the symbolic and emotional meanings contained in it. Therefore, poetry has become a fertile field for the study of language and literature, especially related to language styles and image processing. In its development, Indonesian poetry has experienced significant dynamics, both in terms of themes, pronunciation styles, and aesthetic strategies used by poets. If in the previous period poetry was heavily influenced by the conventions of certain forms and themes, then contemporary poetry tends to be more free, personal, and reflective. Today's poets not only question social and existential issues, but also process inner experience intimately through metaphorical and symbolic language. One of the contemporary poets who shows this tendency is Ama Gaspar, whose works are known to have lyrical nuances, reflectiveness, and rich imagery of the human senses.

Poetry, structurally, is built by two main elements, namely the physical element and the mental element. Physical elements include typography, diction, imagery or imagery, concrete words, figurative language, and rhyme and rhythm. Meanwhile, the inner element includes themes, feelings, tone, atmosphere, and mandates (Haslinda, 2022). Among these elements, imagery occupies a very important position because it functions to condense the poet's abstract experience into an image that can be captured by the reader's senses. Through imagery, poetry is not only read, but also "felt" and "experienced" imaginatively.

Imagery in poetry is closely related to the study of stylistics, which is the science that examines the style of language as a distinctive form of the use of language in literary works. Stylistics views literary language not just as a means of communication, but as a means of creating aesthetic effects and meaning. Abrams and Baldick (in Nurgiyantoro, 2013) explain that language style reflects the individual characteristics of the author as seen through the choice of diction, sentence structure, use of imagery, rhythm, and figurative language. Thus, the study of stylistics allows researchers to uncover the peculiarities of the author's expression as well as understand the aesthetic strategies used in building meaning. One of the main aspects in the study of poetry stylistics is imagery. Imagery is a mental image that is evoked by words so that the reader seems to be able to see, hear, smell, feel, or touch the object depicted in the poem. Hasanuddin (2012) classifies imagery into several types, namely visual, hearing, smell, taste, touch, and movement images. The use of these different types of imagery not only enriches the beauty of the poem, but also deepens the intensity of the reader's aesthetic meaning and experience.

The object of this research is a collection of poems *Lagu Sleeping* by Ama Gaspar. This poetry book contains 82 poems that present themes of wounds, longing, silence, and the warmth of human relationships, expressed through soft, metaphorical, and reflective language. The poems in *Song of Sleep* highlight the power of human sensory imagery as the main means of bringing to life the poet's inner experience. The selection of this object is based on the consideration that the work represents the tendency of contemporary Indonesian poetry that emphasizes the exploration of language and imagination, and at the same time has not been widely studied academically, especially from the perspective of visual stylistics.

Based on the initial search of previous researches, the stylistic study of Indonesian poetry generally still focuses on the works of canonical poets or on the analysis of language styles in general. Research that specifically examines the mapping and function of imagery in contemporary poetry, especially the work of Ama Gaspar, is still very limited. Therefore, this research is important to be carried out to fill the research gap while enriching the research treasure of Indonesian literature.

The novelty of this research lies in the focus of comprehensive stylistic analysis of imagery on all types of imagery in the collection of poems *Lagu Sleep* by Ama Gaspar, which is a relatively new contemporary poetry work and has not been touched by much academic research. In addition, this study not only identifies the types of imagery, but also describes the tendency to dominate imagery and its role in building the atmosphere and meaning of poetry.

Thus, this research is expected to be able to make a theoretical contribution to the development of the stylistic study of contemporary Indonesian poetry and practical contribution in literary learning.

The focus of the problem in this study is the study of imagery in the collection of poems *Lagu Sleep* by Ama Gaspar based on the classification of imagery which includes imagery of sight, hearing, smell, taste, touch, and movement. Based on the focus of the problem, the formulation of the problem in this study is: What are the forms and types of imagery used in the collection of *poems Lagu Sleeping* by Ama Gaspar?

This research aims to describe and analyze the use of visual, hearing, smell, taste, palation, and movement imagery in the collection of poems *Lagu Sleep* by Ama Gaspar.Theoretical Benefits This research is expected to enrich the study of stylistics, especially regarding imagery in contemporary Indonesian poetry, as well as become a reference for future literary research. Practical Benefits Practically, the results of this research can be used as teaching materials and reference for learning Indonesian literature, as well as helping readers understand poetry through an imagery approach.

RESEARCH METHODS

This study uses a qualitative approach with a descriptive orientation. This approach was chosen because the research focuses on interpreting the meaning of literary language in depth, especially the imagery contained in poetry texts. Data is analyzed in the form of words, phrases, and expressions, so that it does not involve processing numbers, but rather narrative interpretation and presentation. The type of research used is literature research. All data is obtained from written sources without involving field observations. Research is carried out systematically through searching, reading, and studying literary texts that are relevant to the focus of the research. The research data is in the form of linguistic units that contain imagery elements, including visual, hearing, movement, touch, and smell images. The data is identified in the words, phrases, and sentences contained in the poem. The source of the research data is the book of poems Song Sleep by Ama Gaspar which will be published in 2025. Of the total 82 poetry titles contained in the book, this study used 52 poetry titles as data. The selection is carried out based on the completeness and clarity of the imagery elements found, so that poems that do not meet these criteria are not used as research data. The fifty-two poems analyzed included poems that represented a variation of imagery consistently and relevant to the purpose of the study. Data collection was carried out through intensive reading of the collection of poems Song of Sleep. The data collection process includes repeated reading activities, marking parts of text that contain imagery elements, and recording relevant data according to the focus of the research. Each data found is recorded and grouped by the type of image that appears.

Data analysis was carried out using content analysis techniques. The data that has been collected is identified, classified by type of imagery, then analyzed to find patterns, tendencies, and functions of imagery in poetry. The results of the analysis are presented in a descriptive-interpretive manner to explain the role of imagery in building aesthetic meaning and experience in poetry. The validity of the data is maintained through careful re-examination of data and analysis results. In addition, checks were carried out with other parties who understood the literature research to assess the consistency of the classification and interpretation of the data. This step aims to minimize the subjectivity of researchers and ensure that the data presented can be accounted for academically.

RESEARCH RESULTS

This section presents the results of research on imagery in the collection of poems Lagu Sleep by Ama Gaspar. The presentation was carried out descriptively by displaying the types of imagery found, the source of poetry data, and quotes that represent each image. The results of the study show that in the collection of poems Song Sleep, six types of imagery were found, namely imagery of sight, hearing, smell, taste, touch, and movement. The research data is in the form of words, phrases, sentences, and expressions that contain imagery elements. The data was sourced from

52 poetry titles that were randomly selected from a total of 82 poem titles in the poetry collection Sleep Song by Ama Gaspar. The data selection was carried out by taking into account the diversity of themes and the intensity of the use of imagery language. The types of imagery analyzed included: (1) visual imagery, (2) auditory imagery, (3) olfactory imagery, (4) sense imagery, (5) palpable imagery, and (6) motion imagery. The titles of poems that are the source of research data are presented in

Table 1 Poem Titles Analyzed

No	Title of the Poem	Yes	Title of the Poem
1	Before the Night	27	Can't Leave the House
2	Metronome	28	From a child to his mother
3	Mompopot: Madina	29	An Attempt to Make Poetry
4	At the Bus Stop	30	Background
5	Katarina's Story	31	Sierra Maestra in a Night
6	People Who Don't Miss Good Morning	32	The Ideals of a Poem
7	Enjoying Sinole: For Theoresia Rumthe	33	Our Language
8	A Morning That Is Too Upright	34	Polyphonics
9	402: For the Lost in Silence	35	Buying Your Birthday Cake
10	No Way Out: For a Confused Land	36	Hamonim
11	8 a.m.: For Papa	37	Amateur Sadness
12	Opioids	38	Radio
13	Pastoral	39	Martyrdom
14	Dante's Picture Book	40	Mango
15	Not Naked	41	See Us
16	Visiting Mom's Kitchen	42	The Parable of a City
17	At the Station	43	Palindrome
18	Anamnesis	44	Before the Mass Ends: Bach
19	Discovering Yourself	45	Leko
20	Decorating the House	46	Piddanang
21	Remembering the Lover	47	Right'
22	Full Story	48	Lessons in Numeracy: Virginia Woolf
23	Sleep Song	49	Sea in a Cup of Coffee
24	What We Should Know	50	What We Need
25	Making Chili Sauce	51	In the Mailbox
26	Early Morning	52	The (Pretending) Steadfast July: Sapardi Djoko Damono

Visual imagery is the most dominant type of imagery found in the collection of poems Song of Sleep. This imagery is characterized by the use of diction that stimulates the reader's sense of vision, such as images of colors, shapes, light, space, and visual objects. The author presents a lot of atmosphere through the depiction of objects, activities, and environmental conditions that can be imaginatively "seen" by the reader. Poetic excerpts representing

visual imagery are presented in Table 4.2, which shows how authors construct visual experiences through concrete and symbolic details.

Table 2 Description of Visual Imagery Data

No	Title of the Poem	Quotes (Vision Imagery Core)
1	Before the Night	"Nothing that is visible and grasped"
2	Before the Night	"Before night, we didn't install anything"
3	Mompopot: Madina	"Glittery curtains are installed"
4	Mompopot: Madina	"two red spots on the cheeks"
5	At the Bus Stop	"Seeing the ants go hand in hand"
6	Katarina's Story	"peeking out of the window"
7	Katarina's Story	"Seeing the Light"
8	People Who Don't Miss Good Morning	"The street lights are out"
9	Enjoying Sinole	"sago, fish, and coals"
10	Enjoying Sinole	"Chair overlooking the blue sea"
11	A Morning That Is Too Upright	"The Shadow of the Night Stretches"
12	No Way Out	"No exit"
13	No Way Out	"It's almost evening"
14	8 a.m.: For Papa	"finding cracked green"
15	Opioids	"Eclectic colors"
16	Pastoral	"A window that loses color"
17	Not Naked	"The Color of the Sun Goes Out"
18	Visiting Mom's Kitchen	"The kitchen cabinet is filled with a lot of spices"
19	Visiting Mom's Kitchen	"Glasses and plates neatly arranged"
20	At the Station	"change his views"
21	Anamnesis	"Behold the Sparkling Sky"
22	Discovering Yourself	"Mirrors and sunlight"
23	Decorating the House	"Sky Color for Ceiling"
24	Decorating the House	"Staring at the Near Space"
25	Remembering the Lover	"Mind full of lover's face"
26	Remembering the Lover	"The Face of a Lover in a Cup"
27	Remembering the Lover	"Through the Window"
28	Full Story	"The street lights look noisy"
29	Sleep Song	"spinning Ferris wheel"
30	Sleep Song	"Clouds grow in the yard"
31	Making Chili Sauce	"The Shadow of a Spicy Lover"
32	Early Morning	"You're in the lines of poetry"

No	Title of the Poem	Quotes (Vision Imagery Core)
33	Can't Leave the House	"Cooking Guide"
34	Can't Leave the House	"Soul Playing Outside"
35	From a child to his mother	"Morning arrives at the veranda"
36	An Attempt to Make Poetry	"Every alphabet that arrives"
37	Background	"The first sheet is like a door"
38	Sierra Maestra in a Night	"A city in the dim distance"
39	The Ideals of a Poem	"Stop by you tomorrow morning"
40	Amateur Sadness	"Morning Edge"
41	Martyrdom	"Backpack and water bottle"
42	Mango	"pink color on his body"
43	See Us	"Perfect Black Coffee"
44	See Us	"Sunrise"
45	The Parable of a City	"Bright Color Murals"
46	Piddanang	"Constellations and wind directions"
47	Lessons in Numeracy: Virginia Woolf	"Everything is too clear"
48	Sea in a Cup of Coffee	"staring at the coffee in the cup"
49	Sea in a Cup of Coffee	"Seeing the waves of the sea"
50	Sea in a Cup of Coffee	"Looking at Yourself in the Mirror"

Auditory imagery is characterized by the presence of sounds, sounds, vibrations, or silences that are perceived through the sense of hearing. In the poems of Sleeping Songs, this image appears through natural sounds, conversations, whispers, music, and metaphorical sounds. The presence of auditory imagery strengthens the inner atmosphere of the lyrical characters and supports the emotional meaning of the poem.

Table 3 Description of Auditory Imagery Data

No	Title of the Poem	Quotes (Auditory Imagery Core)
1	Metronome	"A Voice Between Your Beats"
2	Metronome	"Senses catch beats"
3	Mompopot: Madina	"The Sound of Trembling and the Sound of Berzanzi"
4	People Who Don't Miss Good Morning	"An Impatient Alarm"
5	402: For the Lost in Silence	"Goodbye hiss"
6	Opioids	"Half the Voice Is Very Far Away"
7	Pastoral	"Chicken"
8	Not Naked	"The Sound of the Autumn Wind"
9	At the Station	"whistle sounds"
10	At the Station	"Sing a Sleep Song"

No	Title of the Poem	Quotes (Auditory Imagery Core)
11	Discovering Yourself	"Whispers of Peace"
12	Full Story	"The only thing that bothers me"
13	Full Story	"A faint sound that was captured"
14	Sleep Song	"someone said, 'Don't be sad'"
15	What We Should Know	"The Sound of Music"
16	Can't Leave the House	"The Spoken Commandment"
17	Can't Leave the House	"Playing a children's song"
18	From a child to his mother	"Whispered in the Ear"
19	From a child to his mother	"Whispered Words"
20	An Attempt to Make Poetry	"Reading Poetry"
21	Sierra Maestra in a Night	"Crying and losing hope"
22	Sierra Maestra in a Night	"The verses are heard quietly"
23	Polyphonics	"preserving many sounds"
24	Polyphonics	"An intruding echo"
25	Polyphonics	"Rhythmic Rain Sound"
26	Our Language	"Jokes and answers"
27	Homonym	"Pronunciation makes sounds"
28	Radio	"Bee Buzz"
29	See Us	"sound waves in the ears"
30	The Parable of a City	"The sound of the ship's whistle"
31	Palindrome	"A Voice Comes Slowly"
32	Before the Mass Ends: Bach	"Prelude and Kantata"
33	Leko	"Paddle Racing"
34	Piddanang	"Stories Heard"
35	What We Need	"Slow drizzle"

The imagery of smell in the collection of poems Song Sleep appears through the depiction of aromas, fragrances, and smells that are suggestive. This image is used by the author to present emotional closeness, memories, and certain atmospheres that are not only physical, but also symbolic.

Table 4 Description of Olfactory Image Data

No	Title of the Poem	Key Quotes
1	Before the Night	"A warm night with little talk"
2	At the Bus Stop	"Late arrival of the bus"
3	Our Language	"A kiss that is not so long"
4	Homonym	"On the Embrace and Kiss"

No	Title of the Poem	Key Quotes
5	Mango	"Melancholy is a faint fragrance"
6	Lessons in Numeracy: Virginia Woolf	"sticky hot air"

Taste imagery is related to the taste sensations experienced by the taste buds, such as sweet, bitter, salty, or spicy. In the poems of Sleeping Songs, the image of feeling not only functions literally, but is also used as a metaphor to describe the emotional and inner experiences of the lyrical characters.

Table 5 Description of Perception Data

No	Title of the Poem	Key Quotes
1	Visiting Mom's Kitchen	"Lemon flavored syrup hardens into hatred"
2	Visiting Mom's Kitchen	"Mother's fasting from savory and sweet taste"
3	Anamnesis	"Bitter and indestructible"
4	Decorating the House	"Sweet taste that covers the walls of the room"
5	Remembering the Lover	"don't have too much sugar, honey"
6	Making Chili Sauce	"Sweet and salty, perfect as love"
7	Making Chili Sauce	"The Shadow of a Spicy Lover"
8	Buying Your Birthday Cake	"Chocolate cake with sugar stained"
9	Radio	"Sweet tea... Sad face"
10	Sea in a Cup of Coffee	"Nothing Is More Bitter Than Sad"

Sensory imagery is related to tactile sensations, temperature, pressure, and texture. The author presents paluity imagery to build emotional closeness, sense of loss, warmth, and pain experienced by the lyrical characters. This imagery reinforces the affective nuances in the poem.

Table 6 Description of Sentiment Image Data

No	Title of the Poem	Key Quotes
1	Before the Night	"A warm night that can only be imagined"
2	Katarina's Story	"Touching the chest, feeling beating"
3	People Who Don't Miss Good Morning	"Don't you dare turn the light"
4	402: For the Lost in Silence	"Heart-pounding pain"
5	No Way Out: For a Confused Land	"The color of the flag wipes away tears"
6	8 a.m.: For Papa	"Unbridled sadness"
7	Visiting Mom's Kitchen	"Unpleasant cold"
8	In the Mailbox	"hugs and fear"
9	Sleep Song	"Dream Too Far Away"
10	Making Chili Sauce	"Life is incomplete if it is not soaked"
11	Making Chili Sauce	"Tears mixed with chili sauce"
12	Our Language	"Sorry Goodbye"
13	Amateur Sadness	"Letting Yourself Be Soaked"
14	Lessons in Numeracy: Virginia Woolf	"hot air and moss"

No	Title of the Poem	Key Quotes
15	Sea in a Cup of Coffee	"Coffee Named Kota"
16	Sea in a Cup of Coffee	"Not going anywhere"
17	What We Need	"Eye Sniffing and Touch"
18	From a child to his mother	"Stepping on Wet Ground"

Motion imagery describes the activity, change of position, or dynamics of the movement of objects and figures in a poem. In Sleeping Songs, motion imagery serves to liven up the atmosphere and give a dynamic impression to the inner experience conveyed by the author.

Table 7 Description of Motion Image Data

Yes	Title of the Poem	Key Quotes
1	Metronome	"Wind and sound go hand in hand"
2	Katarina's Story	"Searching within"
3	People Who Don't Miss Good Morning	"Crumbs of Loneliness"
4	A Morning That Is Too Upright	"The Sun Splits Everything"
5	402: For the Lost in Silence	"The sea swallows life"
6	No Way Out: For a Confused Land	"Fashion is more polite than lies"
7	8 a.m.: For Papa	"Towards the house with a slow light"
8	Pastoral	"Combing Destiny"
9	The (Pretending) Steadfast July	"Unintentional Weather Wounds"
10	The (Pretending) Steadfast July	"Poetry keeps beating"
11	Dante's Picture Book	"A Hole in the Word"
12	Not Naked	"Reasons to Live"
13	At the Station	"A life in a hurry"
14	Discovering Yourself	"hiding from consciousness"
15	Remembering the Lover	"Sleeping flower petals"
16	Full Story	"The moon touches the hills"
17	What We Should Know	"Death chasing the night"
18	Can't Leave the House	"hoarding the word when"
19	From a child to his mother	"Marking the present"
20	An Attempt to Make Poetry	"Miss each other"
21	Sierra Maestra in a Night	"Death running side by side"
22	The Ideals of a Poem	"Words Towards You"
23	Amateur Sadness	"Gossip Is Not Erased"
24	Radio	"Fire and wind in the head"
25	Martyrdom	"Throw away the contents of the bag"
26	See Us	"The City Forgets Poetry"

Yes	Title of the Poem	Key Quotes
27	The Parable of a City	"Morning is no longer found"
28	Palindrome	"Heaven and sea swallow"
29	Before the Mass Ends: Bach	"Music and a tired journey"
30	Leko	"Dawn grows first"
31	Piddanang	"A Tiny Body Surrounded by the Sea"
32	Right'	"Memories in the Land of the Nativity"

Based on the results of the data description, it can be concluded that the collection of poems Lagu Sleeping by Ama Gaspar utilizes six types of imagery consistently and variously. Each type of imagery serves to strengthen the meaning of the poem and build the reader's aesthetic experience. Visual and auditory imagery appear to be more dominant, while imagery of smell, taste, touch, and movement serves as a support in building the depth of mood and emotions. Based on the results of the analysis of the collection of poems *Lagu Sleep* by Ama Gaspar, it was found that visual imagery is the most dominant and consistent type of imagery used by poets. From the total data analyzed, there are 47 data that clearly present visual stimuli through the depiction of colors, shapes, objects, light, space, time, and activities that can be captured by the reader's sense of vision. The utilization of visual imagery appears through two main patterns. First, concrete vision imagery, which is the depiction of objects that are real and visible, such as household objects, natural landscapes, human bodies, colors, light, and changes in time. Second, symbolic vision imagery, which is visualization that not only serves to describe physical conditions, but also contains emotional, psychological, and reflective meanings.

Concretely, poets often present visual objects such as *shimmering curtains, outgoing street lights, gloomy sky, night shadows, fallen leaves, brightly colored murals, black coffee, twilight-colored tea*, and various domestic objects such as *tables, plates, cabinets, windows, and chairs*. This depiction creates a strong visual impression so that the reader seems to be able to see directly the atmosphere, space, and events experienced by the characters in the poem. On the other hand, visual imagery is also used to convey the inner state of the character. Visual expressions such as *seeing light, windows losing color, the face of a lover in a cup, elongated shadows,* and *eclectic colors* serve as symbols of emotions—love, longing, sadness, anxiety, and hope. This visualization effectively bridges the inner experience of the character with the aesthetic experience of the reader.

In addition, the imagery of vision in Ama Gaspar's poems is often associated with the change of time—morning, evening, evening, and night—which marks the transition of life, memory, and contemplation. Changes in light, sky color, and shadows are used to reinforce the reflective nuances while also emphasizing the temporal dynamics in the poem. Thus, it can be concluded that the image of vision in the collection of poems *Song of Sleep* not only serves as an aesthetic element, but also as the main poetic strategy in building meaning. These images clarify the character's experience, reinforce the atmosphere, and bring to life the emotional connection between the text and the reader. The dominance of visual imagery shows the poet's tendency to rely on visuality as the main means of conveying ideas and feelings in his poems.

Based on the results of the analysis of the collection of poems Song Sleep by Ama Gaspar, it was found that auditory imagery is used intensively and variously as the main means in building inner atmosphere, relationships between characters, and the dynamics of space and time. Overall, auditory imagery emerges through the representation of natural sounds, artificial sounds, human voices, and symbolic sounds that function to reinforce poetic meaning. Natural sounds are represented through the sounds of rain, drizzle, wind, chicken crowing, and other natural sounds that mark changes in time and atmosphere. These sounds present the impression of silence, solitude, as well as the rhythm of daily life. Meanwhile, artificial sounds such as alarms, train whistles, ship whistles, mobile phones, and the

hum of the mass media are used by poets to affirm social pressures, modern routines, and existential anxiety. Auditory imagery is also dominant in the form of human voices, such as whispers, lullabies, trembling voices, quiet speech, crying, and poetry readings. This form functions as a medium of expression of emotions—longing, sadness, hope, fear, and intimacy—which are conveyed indirectly to the reader. In addition, poets make use of symbolic sounds such as buzzing, hissing, echoing, and faint sounds to describe the psychological state of characters who are fragile, distressed, or trapped in past memories.

Thus, the auditory imagery in Sleeping Song does not only function as an aesthetic effect, but also becomes a strategic poetic tool in conveying inner conflicts, social criticism, and personal experiences of characters implicitly and deeply. The imagery of smell in the poem group Song of Sleep is used selectively yet has a strong meaning. This image appears through the representation of body scent, breath, smoke, dust, faint fragrances, and natural odors such as hot air and forest moss. The use of olfactory imagery serves to concretize abstract experiences—memories, longings, melancholy, and intimacy—into sensations that can be felt imaginatively. The smell of kisses, smells of breath, and body odors are used by poets to build nuances of emotional closeness and intimate relationships between characters. Meanwhile, the smell of dust and smoke presents a picture of an urban space that is stuffy, delayed, and full of uncertainty. The faint fragrance and the smell of nature serve as a metaphor for mental conditions that are difficult to explain directly. Thus, the imagery of smell in Ama Gaspar's poems acts as a reinforcement of emotional atmosphere and a bridge between physical experience and the inner reflection of the reader.

The imagery of taste or taste in the collection of poems Lagu Sleep is used to describe emotional experiences through taste sensations, such as sweet, savory, sour, and bitter. These feelings are not only present as tongue sensations, but also serve symbolically to represent the psychological state of the character. Sour and bitter tastes are used to mark pain, trauma, and the inevitable presence of death. Instead, sweet and savory flavors emerge as representations of warmth, domestic memories, and family relationships. Through this strategy, the poet diverts abstract emotions into concrete human sensory experiences that are easy for the reader to imagine. Thus, the image of feeling plays an important role in intensifying the affective meaning of poetry, as well as showing the poet's tendency to combine physical and psychological experiences poetically. Overall, the imagery of hearing, smell, and taste in the collection of *poems Lagu Sleep* by Ama Gaspar shows that poets consistently utilize the experience of the human senses as the primary medium of conveying meaning. The dominance of sound, smell, and taste strengthens the reflective, intimate, and emotionally charged character of the poem.

The results of the analysis show that motion imagery is used intensively and functionally in the collection of poems *Lagu Sleep* by Ama Gaspar. Of the total image data found, 32 data represent motion imagery that is realized through the use of action, process, and displacement verbs that stimulate the reader's imagination towards physical activity and imaginary movement. The imagery of motion in these poems is present in two main tendencies. First, concrete movements, which are depictions of daily human activities such as opening, searching, walking, wearing, throwing, jumping, dragging, and working. These movements display the dynamics of social spaces—homes, cities, stations, streets, and domestic spaces—so that the reader can imagine events visually and kinesthetically. Second, personifying and symbolic motion, which is when abstract elements and inanimate objects are moved as if they have a living nature, such as wind and sound that go hand in hand, the sun that splits, the sea that swallows, the light that walks, words that beat and breathe, and death that pursues. This form of imagery does not aim to present factual reality, but rather to strengthen the inner expression of the character through the metaphor of movement.

The use of motion imagery also serves as a marker of the character's psychological condition, such as anxiety, fatigue, longing, fear, anger, and hope. The movements of chasing, running, turning, hoarding, and fleeing represent ongoing inner conflicts, while the movements of hugging, touching, and supporting reflect the need for warmth and security. Thus, the image of motion in *Sleeping Songs* does not merely bring to life the image of events, but acts as the main poetic strategy in connecting physical experience with emotional experience. Through this image, poetry

becomes more dynamic, expressive, and able to present meaning that moves with the reader's imagination.

2 Recapitulation of Imagery Findings

Yes	Types of Imagery	Amount of Data
1	Vision Imagery	50
2	Auditory Imagery	35
3	Motion Imagery	32
4	Imagery of Feeling	18
5	Rabaan Image	10
6	Olfactory Imagery	6
	Quantity	151

Based on the table, it can be concluded that visual imagery is the most dominant image, followed by auditory imagery and motion imagery. The predominance of visual imagery indicates the poet's tendency to prioritize visuality, while the high frequency of motion imagery emphasizes the dynamic and reflective character of the poem. In contrast, olfactory and tactile imagery are used in a limited way due to their subjective nature and are more difficult to present universally in the language of poetry.

DISCUSSION

The use of imagery in the collection of poems *Lagu Sleep* by Ama Gaspar shows an aesthetic tendency that is in line with the development of contemporary Indonesian poetry, especially in the use of human sensory experience as the main medium of conveying meaning. Imagery in poetry no longer functions simply as an ornament of language, but rather as a poetic strategy to build an emotional relationship between the text and the reader. This is in line with the view of cutting-edge research that places imagery as a central element in the formation of aesthetic and affective experiences of poetry readers (Putri & Kurniawan, 2021).

The dominance of visual imagery in *the Sleeping Song* shows a strong tendency of visuality as the main means of presenting poetic experience. Visuality in modern Indonesian poetry, as stated by Rahmawati (2022), serves as a mechanism for the concretization of abstract ideas so that readers can build a more stable and communicative image. In this context, visual objects such as light, color, domestic objects, and natural landscapes not only serve as backgrounds, but also as symbols of the psychological state of the lyrical characters. Visuality is a reflective medium that bridges the poet's personal experience with the reader's collective experience. In addition, the strong auditory imagery shows that the poems in *the Sleeping Song* rely on sound as a marker of inner mood and emotional rhythm. Research by Suryani and Wicaksono (2020) confirms that auditory imagery in poetry plays an important role in building intimate and dialogical nuances, especially when sound is presented through whispers, faint sounds, and silence. In *Sleeping Songs*, sound is not always present as a loud or dominant voice, but rather as echoes, hisses, and soft beats that reflect the restlessness, loss, and longing of the lyrical characters. This strategy shows the tendency of contemporary poetry to emphasize the subtlety of emotions rather than explicit expression.

Olfactory imagery, although limited in number, has a significant symbolic function. Several recent studies have shown that olfactory imagery in poetry tends to be used selectively because of its strong and personal suggestive power (Lestari, 2023). Smells and smells often serve as triggers for latent memories and emotions. In *Sleep Songs*, the faint fragrance, hot air, and smell of nature serve as markers of memories, melancholy, and emotional attachment that cannot be directly expressed through conceptual language. The imagery of feeling in Ama Gaspar's poems shows the use of the sensation of taste as a metaphor for psychological conditions. Sweet, bitter, and salty tastes not only represent physical experiences, but are also transferred into symbols of interpersonal relationships, trauma, and the experience of loss. These findings are in line with research by Hidayat and Nuraini (2021) who stated that the imagery of feeling in modern poetry serves to deepen affective meaning through a shift from human sensory sensation to emotional meaning. Thus, the inner experience of the lyrical characters becomes more accessible to the reader through a universal experience of taste. The imagery of the Sleeping *Song* reinforces the affective dimension of the poem

through the sensations of touch, temperature, and pressure. Touch in poetry is often associated with presence and loss, so that it becomes a medium of expression of longing and incompleteness of relationships (Saputra, 2020).

The limited but intense use of palation imagery shows the poet's aesthetic awareness in choosing the most significant emotional moments to be presented tactily. Meanwhile, motion imagery plays an important role in bringing the dynamics of the poem to life and showing the inner processes of the lyrical characters. Movement in poetry is not only physical, but also symbolic and personifying. Research by Pranata (2022) confirms that motion imagery in contemporary poetry serves as a representation of psychological conflict and the inner transformation of the character. In *Sleeping Songs*, the movements of chasing, walking, running, and moving mark the tension between desire and reality, while creating a dynamic and reflective poetic impression. Overall, the use of six types of imagery in *Song of Sleep* shows Ama Gaspar's aesthetic consistency and poetic maturity in processing human sensory experience as the main means of forming meaning. The dominance of visual and auditory imagery emphasizes the visual and auditory character of the poem, while other imagery serves to enrich the emotional and symbolic layers. These findings reinforce the view that contemporary Indonesian poetry tends to prioritize the experience of the human senses as an effective and relevant aesthetic communication strategy for today's readers.

CONCLUSION

Based on the results of the analysis of the collection of poems *Lagu Sleeping* by Ama Gaspar, it can be concluded that the poems utilize six types of imagery, namely imagery of sight, hearing, smell, taste, touch, and movement. The use of imagery serves to build the reader's imagination and present sensory experiences that clarify the poet's feelings, thoughts, and inner atmosphere. Overall, 151 imaging data were found, with the dominance of visual imagery as the most widely used type of imagery, while olfactory imagery was the least found type of imagery. These findings show that poets emphasize visual depiction in building the meaning and expression of poetry, so that readers are able to capture the message and atmosphere of poetry in a concrete and profound way. The results of this research have implications for the development of stylistic studies, especially the analysis of imagery in poetry. Theoretically, this study enriches the understanding of the variation and dominance of the use of imagery in literary works. Practically, the results of the research can be used as teaching materials in literary learning in higher education, especially to help students understand the meaning of poetry through sensory and imaginative approaches. This study recommends that the study of imagery be extended to the works of other poets or different literary forms, such as short stories or poems. In addition, researchers are further advised to examine other stylistic aspects, such as language style or diction, in order to gain a more comprehensive understanding of the aesthetic richness of literary works.

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