

## Regional Vernacular in the Poetry Anthology *Jejak Kembara* by Roymon Lemosol (Structural Analysis)

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### Abstract

This study is to examine the employment of regional vernacular in the poetry collection *Jejak Kembara* by Roymon Lemosol through a structural methodology. The approach focuses on three primary elements: vocabulary, syntax, and the evocative potential of language in poetry. Research findings indicate that Roymon Lemosol constantly employs local vernacular from the Alune and Ambon Malay languages to reinforce the cultural identity of Maluku in his poems. The selected diction enhances the poetry's aesthetics and functions to preserve local language and culture. The poem's structure demonstrates a strong correlation between diction and intended meaning, with each word embodying historical relevance and regional insight. Furthermore, the employment of regional vernacular in these poems illustrates the intimate relationship between the poets and their cultural and social contexts, enhancing the reading experience and offering a profound comprehension of the cultural values transmitted via literature. This research highlights that the incorporation of local diction in poetry functions not only as an aesthetic component but also as a potent instrument for cultural communication. This research aims to enhance the field of regional literature and promote the preservation of local languages and cultures via literary creations.

**Keywords:** *Anthology Jejak Kembara; Regional Vernacular; Structural Analysis*



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## INTRODUCTION

Poetry is a literary form that articulates profound and extensive elements of life with significantly fewer words than other literary genres. Poetry is a literary composition arising from the profound expression of an emotional spirit. Poetry often consists of stanzas and lines, encompassing diverse frameworks, both internal and external (Waluyo, 1996). The alterations and progressions in the form and substance of poetry consistently reflect the evolution of taste, transformations in aesthetic principles, and the intellectual improvement of humanity. Poetry can articulate ideas that affect emotions and stimulate imagination through rhythmic structure. The delivery of poetry employs words imbued with profound and compelling meanings. The poem encapsulates a significant record of the author's notable experiences. The poetry articulates sentiments that elicit emotions, engaging the senses through a rhythmic composition (Esten, 2003).

All of this is significant, documented, and articulated, presented in an engaging and remarkable fashion (Pradopo, 2017). Individuals cannot comprehensively grasp poetry by a singular reading or hearing experience, as poetry constitutes an aesthetic and meaningful literary form that possesses importance rather than being devoid of meaning. Poetry, as a literary form, possesses an aesthetic function evident in its poetic aspects, including rhyme, diction, rhythm, and style. The significance of poetry lies in the meticulous selection of words and the aesthetic that arises from their arrangement. Poetry, as a literary art form, can be examined from multiple perspectives. We can analyze poetry's structure and components, as it is an arrangement of diverse elements and poetic devices (Pradopo, 2017). We can examine poetry through its structure and components, which include both inherent and external factors. The researcher selected poetry for investigation due to its aesthetic function, as seen in its poetic features. The poem's use of poetic diction captivated the researcher's attention.

Diction refers to the meticulous selection of words, effectively employed to communicate the author's intended meaning in their work. Attention to diction is essential for ensuring that poetry is enjoyable to hear and read. The utilization and selection of vocabulary are the primary assets in poetry; thus, the meticulous choice of diction is crucial in this art form. Diction serves as a representation of the culture and identity of an area within a local environment. Winarni (2013) asserts that local diction in poetry might include ancestral wisdom transmitted through generations. Semi (2018) asserts that word selection in poetry significantly influences a poet's qualities and style. Teeuw (2003) asserts that the structural approach in literary studies facilitates a comprehensive investigation of the interrelations among parts within a literary text.

Regional literature frequently embodies distinct local culture and identity. According to Ratna (2019), regional literature can function as a tool for documenting and preserving cultural heritage. In poetry, particularly local diction, word choice serves not only as a selection of vocabulary but also as a method for highlighting the cultural values intrinsic to specific localities. In literary studies, diction significantly influences meaning and evokes emotional responses in the reader (Nurgiyantoro, 2010). Consequently, the examination of local diction in the poem *Jejak Kembara* is crucial for comprehending how Roymon Lemosol uses language to convey the cultural identity of Maluku.

At present, numerous Maluku poets are recognized for their literary contributions and distinctive traits. Roymon Lemosol, a Maluku poet, employs local diction in his work, notably in his collection of poems titled *Jejak Kembara*, which encompasses diverse parts of Maluku's culture and history. The incorporation of regional vernacular in this poem functions both as an artistic device and as a means to reinforce local cultural and historical significance (Ratna, 2019). This research examines the structure of local diction in the poem *Jejak Kembara* to reveal cultural significance and the aesthetic frameworks established by the author.

Roymon Lemosol is a poet from Lumoli, West Seram Regency, Maluku, born on August 24, 1971. In addition to his teaching role, Mr. Roymon is an alumnus of Pattimura University, having graduated from the Faculty of Teacher Training and Education, Indonesian Language and Literature Education Study Program in 2000, and currently serves as a teacher at SMA Negeri 4 Ambon. His oeuvre encompasses poetry, essays, and folktales that have been disseminated in numerous local and national publications, including Fuly magazine, Assau, Lombok Post, Koran Seputar Indonesia, Media Indonesia, Suara NTB, Banjarmasin Post, and Riau Post, among others. The poetry anthology "Jejak Kembara" by Roymon Lemosol comprises

50 pieces. The poetry book *Jejak Kembara* by the author comprises two sub-sections, featuring narratives about *Jejak* and *Kembara*. The narrative of *Jejak Kembara* recounts the author's history in the Maluku Islands, particularly Seram Island.

The remnants of history that narrate tales of traditions, elders, culture, and events articulated through local vernacular are encapsulated by the author in a chapter titled *Traces*, which comprises twenty-five poems. *Kembara* narrates the author's odyssey through the realm of literature. The author compiled twenty-five poems titled *Kembara* based on the journey's results, and these poems do not incorporate local diction. The researcher intends to select the poetry collection *Jejak Kembara* as the focus for examining the local diction included within it. In the poetry collection *Jejak Kembara* by Roymon Lemosol, the poet employs local diction to depict place names, titles, and surnames derived from the regional languages of the Maluku archipelago, specifically Alune Language and Ambonese Malay, rendering it both engaging and poetic.

This study examines the intrinsic diction employed by the poet in the collection of poems by *Jejak Kembara*. Local diction refers to a selection of words that are applicable only to a particular locale or are unevenly distributed. Local diction pertains to vocabulary that originates from a particular geographic area. The linguistic community of a specific region has collectively sanctioned words to serve as the regional language. The researcher utilizes local diction as a data source, namely taken from regional languages in Maluku, such as Alune and Ambonese Malay. Instances of local diction include /Leka/, signifying "Cut" in the Alune language within the poem "Sapalewa," and /Gandong/, denoting "Close Relative" in the Ambon Malay language in the poetry *Dari Maluku ke Maluku*. Structural studies seek to elucidate the intricate interconnections and interweavings of all elements and characteristics of a literary work that collectively generate a comprehensive meaning (Stanton, 2007). Consequently, it is essential to consider both the intrinsic and extrinsic parts that constitute the poetry, as noted by Winarni (Hudhana & Mulasil, 2019). The author used structural analysis to evaluate, define, and delineate the functions and relationships of elements inside a literary poem (Azizah, Attas, & Herlina, 2018).

This study examines four poems from the fifty in the poetry collection *Jejak Kembara* by Roymon Lemosol. The examination of regional vernacular encompasses four poems: *Batumoli*, *From Nunusaku to Nusalaut*, *Sapalewa*, and *From Malaka to Maluku*. The researcher selected these four poems because of the author's considerable use of local diction that exemplifies regional wisdom in the Maluku language, as few authors create works employing local diction. This prompted the researcher to analyze the four poems by investigating the utilization of regional diction within them.

The researcher selected four poems from Roymon Lemosol's poetry collection, *Jejak Kembara*, since they align with the research objectives and are to be evaluated through the lens of diction theory in poetry. The researcher selected the poetry collection *Jejak Kembara* by Roymon Lemosol for study due to its exploration of the events surrounding nation-building, the *pela gandong* relationship between the villages of Titawai and Pulau, the journey of three siblings to the villages of Yaknibuano, Haruku, and Dansaparua, and the poet's use of local diction with which the researcher is not yet acquainted. The researcher is intrigued by the examination of Roymon Lemosol's poetry. Because of this, the researcher is going to do a study called "Analysis of Local Diction in the Poetry Collection *Jejak Kembara* by Roymon Lemosol (Structural Study)" because the poet uses local diction to show place names and titles in Maluku regional languages, which shows how the author's history has influenced them.

## METHODS

This study employs a qualitative research methodology. Qualitative research methods are characterized by a postpositivist philosophy, aimed at examining subjects in their natural settings, with the researcher serving as the primary instrument. Data sources are collected purposefully, and analysis is inductive and qualitative, prioritizing meaning over generalization (Sugiyono, 2018). This study's data included extracts that exemplify local diction in the poetry collection "Puisi *Jejak Kembara*" by Roymon Lemosol, focusing on vocabulary, word order, and the evocative impact of language.

This research utilizes four poems from the poetry collection *Jejak Kembara* by Roymon Lemosol as its data source. The four poems are *Batumoli*, *Dari Nunusaku ke Nusalaut*, *Sapalewa*, and *Dari Malaka sampai ke Maluku*. This research primarily emphasises local diction, as derived from the four sources. The researcher

selected these four poems due to the author's considerable use of local diction, which highlights regional wisdom in the Maluku language, as few authors employ local diction in their poetry. This prompted the researcher to analyse the four poems by investigating the use of regional diction within them. This research employs library procedures, reading, and observation for data collection.

The phases of data analysis for characterising the local diction in the poetry book *Jejak Kembara* by Roymon Lemosol are as follows: 1) Thoroughly examine four poems: *Batumoli*, *Dari Nunusaku ke Nusalaut*, *Sapalewa*, and *Dari Malaka sampai ke Maluku* from the poetry collection *Jejak Kembara* by Roymon Lemosol; 2) Identify local diction within the collection and analyze it using the theory of diction in poetry, focusing on three aspects: vocabulary, word order, and the suggestive power of words while correlating it with the employed structural study. This research employs structural analysis, as it facilitates a thorough knowledge of the interactions among elements in poetry (Winarni, 2013) Drawing conclusions.

## RESULTS AND DISCUSSION

This chapter will detail the examination of four poems from Roymon Lemosol's poetry book, *Jejak Kembara*: *Batumoli*, *Dari Nunusaku ke Nusalaut*, *Sapalewa*, and *Dari Malaka Sampai ke Maluku*. The data to be presented will consist of aspects of diction in the poems. The elements mentioned pertain to vocabulary, syntax, and the evocative capacity of words. The researcher will systematically analyse data derived from four poems: *Batumoli*, *Dari Nunusaku ke Nusalaut*, *Sapalewa*, and *Dari Malaka Sampai ke Maluku*. The local diction present in the four poems comprises 30 instances utilised by the poet. The researcher will now expound upon the statistical analysis of the poem "Batumoli."

**Local Diction in the Poem "Batumoli" by Roymon Lemosol.** The diction in Roymon Lemosol's poem "Batumoli" can be analysed using three dimensions: vocabulary, word order, and the evocative power of language. The author will additionally present the poetry "Batumoli" underneath.

*Batumoli aku kisahkan padamu tentang negeriku: kisah leluhur saat bulan tersungkur di dahan- dahan bintanggur menghidupkan seribu cerita tentang pagi dan hutan-hutan yang bernyanyi*

*Riuh angin di ladang-ladang sunyi jari-jari tangan menganyam daun sagu jadi atap dan dinding di atas batu lalu terdengar suara menyeruk "jangan lemparkan kotoran ke sini!" semua tenggelam dalam hening dari batumoli ke liunama kita rawat kesetiaan yang sakral di peradaban sunyi di soa lumoli soa laturake soa nuruwe di mataruma-mataruma menebar siri-pinang dan doa-doa menuju nirwana inilah tanah asa dari batu yang membesar kugenapi semua janji sebab aku akan kembali ke sini*

**Lexicon in the Poem "Batumoli" by Roymon Lemosol.** The lexicon employed by the poet, Roymon Lemosol, in the poem "Batumoli" is shaped by socio-cultural elements pertaining to the formation of land from burgeoning stones. The title "Batumoli" vividly illustrates the poet's uniqueness in selecting words with a local nuance. "Batumoli" is a prohibited mineral. The term "taboo stone" arises from its designation as a sacred object by the local community at that time. The term "Bintanggur" located in the first verse, third line, is a regional expression in the Ambonese Malay language. *Bintanggur* is a plant species that thrives in coastal regions and lowland woodlands. The poet employs the term "Bintanggur" to characterise the forest in relation to its locality. The term "Bintanggur" denotes the aesthetic appeal of the bintanggur tree, which is characterised by its numerous branches and lush foliage. The terminology in the first stanza—lines two, three, and four—in the phrase "the ancestral tale when the moon fell on the branches of the bintanggur, bringing to life a thousand stories about the morning" employs the metaphorical language of personification utilised by the poet. The poet vividly illustrates the morning ambiance as the moon sets and the sun ascends, casting light through the branches of the bintanggur. Besides the linguistic style, there exists a correlation with the recurrence of syllables referred to as rhyme. The terminology is evident in the opening stanza, lines one, two, four, and five: /tersungkur/, /bintanggur/, /bernyanyi/, and /sunyi/. The poet's diction in this verse effectively enhances the reader's appreciation of the work through the manipulation of sound (tones).

In the second stanza, the initial line states, "The fingers weave sago leaves." This tangible term is used to depict an action. The community commonly weaves "Sago Leaves" into roofs and walls to construct living areas. This is evident in the second stanza, lines one and two, as follows: The fingers interlace sago leaves, forming the ceiling and walls above the stone. The second stanza employs imagery that immerses readers in the poem's actions, as illustrated by the phrases "Then a voice was heard" and "Don't throw dirt here." The poet uses this statement as imagery to elicit emotions in the audience. It pertains to the tangible lexicon employed by the poet to depict the condition or ambiance, exemplified by the terms stone and dirt. The poet uses that vocabulary to captivate the reader's attention and create the illusion that the reader is immersed in the milieu depicted by the poet. In the third stanza, the first line transitions from Batumoli to Liunama. The terminology in the local dialects "Batumoli" and "Liunama," employed by the poet, derives from the Alune language and elucidates the names of the locations. The poet used local diction to demonstrate the link between brothers in the two locations.

The third stanza, lines one and two, states: From batumoli to Liunama, we cultivate the holy loyalty within the quiet civilisation. Both sentences exhibit a resolute tone. The phrases in the preceding two lines exemplify the poet's intention to provoke the readers. The poet uses imagery to engage the reader's emotions through language. The third stanza, lines three, four, and five, are as follows: /di soa lumoli/ /soa laturake/ /soa nuruwe/. The poet's diction in this verse includes terms from the Ambonese Malay language, exemplified by the word soa. The indigenous term /soa/ denotes a tribe or clan. In this third verse, the poet delineates the traditional governing structure and the fraternal connections prevalent in that region. The Marga Lumoli, Laturake, and Nuruwe clans are the three oldest in the region. In the sixth and seventh lines, the poet employs the phrases "di mataruma- mataruma" and "spreading betel leaves and prayers towards nirvana" to depict a traditional practice commonly observed in that region. The term "mataruma" in the poet's native diction signifies a familial clan descended from a common progenitor. In the local vernacular, "siri pinang" serves as a sign of familial solidarity during customary gatherings within the community. The poet's diction in this third verse depicts a customary defensive operation prevalent in that region.

In the fourth stanza, the subsequent lines state, This is the land of hope. From the stone that grows, I will complete all promises, for I will return here. The poet's remarks affirm the commitment made to his locality. The poet employs tangible language in this stanza, immersing the reader in the portrayal of the poet's internal condition. This is evident in the phrase in the fourth line: "Because I will return here." The lexicon employed by the poet in "Batumoli" incorporates regional vernacular from the Ambonese Malay and Alune languages. Throughout each stanza and line of this poem, the poet employs regional diction to illustrate the prevailing conditions or circumstances. The poet adeptly orchestrates and organizes the narrative, effectively eliciting the readers' emotions in response to the situation depicted. The poet's uniqueness in word selection and arrangement will be abundantly apparent when examining the local diction employed. The poem "Batumoli" employs ten instances of local diction by the poet.

**Word Order in the Poem "Batumoli" by Roymon Lemosol.** The diction of the poem "Batumoli" adheres to the conventional syntax employed by the poet, reflecting the author's uniqueness, and the selected vocabulary is both lucid and lyrical. The poem's message is rendered incisive through the use of meaningful phrases.

Consequently, the poem's language clearly articulates the poet's endeavor to communicate the message. The structure of words in the poem "Batumoli" must remain unchanged, despite the fact that modifications would not impact the message. For instance, in the initial, second, and third lines, /I convey my land to you/ /the ancestors' narrative when the moon descended/ /upon the branches of bintanggur/ transformed to /to you I convey my land/ /when the moon descended the ancestors' narrative/ /upon the branches of bintanggur/; this alteration diminishes the emotional resonance and tone established by the poet through the auditory interplay in those lines.

In the term "bintanggur," the poet employs it to denote the habitat of the bintanggur plant. In the second stanza, lines one and two, "the fingers weave sago leaves," "becoming a roof and wall on the stone," is revised to "weaving sago leaves with the fingers," "on the stone becoming a roof and wall." Altering the sequence of these sentences does not modify the message or context depicted by the poet; it merely affects the rhyme scheme. The term "sagu," employed by the poet, originates from Ambonese Malay but has been

included in the Indonesian vocabulary. The term "sagu," when paired with "daun," forms a sentence. The phrase "sago leaves" employed by the poet articulates the poet's objective, highlighting the utility of "sago leaves" as a dwelling for primitive tribes in antiquity. The poet illustrates this in the aforementioned verse of the poem. In the third stanza, the first two lines, "From batumoli to liunama, we nurture the holy loyalty in the silent civilization," demonstrate that altering the order of the words does not change the intended meaning of the author. The poet's use of local diction in the terms "batumoli" and "liunama" exemplifies toponymy derived from place names.

The poet employs this word arrangement to depict a location on Seram Island. In the third, fourth, and fifth lines, altering the word order from /di soa lumoli/ /soa nuruwe/ /soa laturake/ to /di lumoli soa/ /nuruwe soa/ /laturake soa/ will modify the rhyme repetition established by the author in the poem. The regional term "soa" exemplifies the poet's distinctiveness in vocabulary selection.

Subsequently, in the sixth and seventh lines /in mataruma-mataruma/ /dispensing betel leaves and prayers towards nirvana/, altering the word order in the subsequent lines of the poem would similarly modify the ambiance the poet intends to evoke. The word arrangement employed by the poet in the sixth and seventh lines reflects local diction from the Ambonese Malay language.

The poet employs the regional vernacular /mataruma/ and /siri-pinang/. The fourth stanza's word order in the first two lines, "this is the land of hope" and "from the stone that has grown," distinctly demonstrates the poet's use of language to convey inner emotions, with the arrangement of words reinforcing this sentiment. That effectively engaged the reader's interest. Subsequently, in the third and fourth lines, I shall honor all commitments, for I shall return here. The arrangement of words in the fourth stanza distinctly illustrates the sentiment articulated in the poetry, a sincere declaration manifested as a promise from an evolving stone. The word arrangement in the poem "Batumoli" adheres to a traditional framework, and the vocabulary employed is distinctly obvious. The poem "Batumoli" employs local diction as a distinctive feature of the poet's word choice, aimed at captivating the reader's attention.

The diction and arrangement of words in the poem "Batumoli" are immutable. However, it cannot diminish or alter the poem's meaning. The alteration will reduce the aesthetic merit of the poem "Batumoli."

**The Implicative Influence of Language in the Poem "Batumoli" by Roymon Lemoso.** In the poem "Batumoli," the poet's selected diction pertains to the emotions the poet intends to evoke in the reader. The words expressed are the most exact and aesthetically pleasing selections. The initial stanza aims to evoke the reader's emotions through the auditory effects crafted by the poet. Words that are impactful, enabling the reader to perceive the visual crafted by the poet. This is evident in the first stanza, lines two, three, and four, where the poet describes the ancestors descending upon the branches of the *bintanggur* tree, evoking a myriad of narratives about the dawn. The poet endeavors to evoke the morning ambiance within the woodland so as to impact the audience.

In the subsequent verse, the poet employs the term "sago leaves" to evoke the advantages of "sago leaves," which served as roofing and wall materials for prehistoric cultures. This is evident in the second verse, lines one and two: "The fingers weave sago leaves" or "to become the roof and walls on the stone." The image crafted by the poet in this second stanza depicts a communal practice from antiquity. The poet further conveys to the audience in the third, fourth, and fifth lines as follows: We hear a voice exclaiming, "Do not throw dirt here!" Silence envelops everyone, prompting a query for the readers: "From whence does this voice originate?" The inhabitants of Seram Island, who are familiar with the history of Lumoli, can provide an answer to that question. The sound originates from a stone known as "Batumoli."

The author effectively evoked the readers' emotions through the language employed in this second verse. The phrase guidance /from batumoli to liunama/ highlights the use of local vernacular through the inclusion of suggested terms in the words /lumoli/ and /liunama/. /batumoli/ and /liunama/ are the names of two communities that share a sibling connection originating from the stone that grew. Subsequently, using the terms /soa lumoli/, /soa laturake/, and /soa nuruwe/, the poet employs this regional vernacular to convey meanings to the readers. The terms /soa lumoli/, /soa nuruwe/, and /soa laturake/ denote a governing structure of three soa, representing the three oldest clans. The poet conveys to the audience through conventional practices or the customary defense mechanism illustrated in this fourth

stanza. The terms /mataruma-mataruma/ and /siri- pinang/ appear in the lines /di matarumah-matarumah/ /menebar siri-pinang dan doa-doa menuju nirwaa/. This poet's lines illustrate the traditional defense method typically employed by the Maluku community, namely on the island of Seram.

The fourth stanza has the phrases /this is the sharpening land/ /from the growing stone/ /I will fulfill all promises/ /for I shall return here/. The poet effectively communicated an implication with these words, evoking an emotional response in the readers on their significance. The narrative of a land's establishment from a burgeoning stone and the unwavering allegiance that pervades that territory. The evocative strength of the language in the poem "Batumoli" resides in the poet's distinctive employment of regional vernacular to depict botanical nomenclature, geographical designations, and tribal appellations. The poet's distinctive use of local diction and regional symbolism captivates readers' interest in comprehending the poem "Batumoli."

### **Regional vernacular in the poem "from Nunusaku to Nusalaut" by Roymon Lemosol.**

*Matahari bertengger di puncak nunusaku berkaca pada riak air danau dititipkannya panas pagi pada pohon pinang yang tumbuh di tengah tanusang perempuan di buah pinang paling ranum menyelipkan duka di antara suara angin dan deru mencadu "jangan bela aku, jangan bela aku" dalam buku tembaga manusia menanam cinta jadi elegi sebuah negeri bermula menerima takdir anak-anak berakit meninggalkan tanahnya sendiri hingga satu-satu melepas panah doa di dasar laut tanpa tiang layar dua saudara menapak jejak di labuang menyusun ingatan pada pohon pinang dan air mata ibu yang menetes di sepanjang jalan ke nusalaut titawai pulau dua kampung satu gandong.*

The lexicon employed by the poet Roymon Lemosol in the poem "From Nunusaku to Nusalaut" elucidates two fraternal territories. The title "from Nunusaku to Nusalaut" clearly illustrates the poet's uniqueness in selecting words imbued with local significance. "From Nunusaku to Nusalaut" is the title of a poem authored by the poet, inspired by the historical narrative of two fraternal territories. The regional terminology present in the poem's title is "Nunusaku" and "Nusalaut." The term "Nunusaku" in the poem's title refers to a banyan tree that generates water, whereas "Nusalaut" denotes a sub-district in Central Maluku Regency. Alongside the local terminology employed by the poet in the poem's title, including the terms "Nunusaku" and "Nusalaut," the phrase "puncak nunusaku" is also included in the initial stanza, first line: "the sun perches at the peak of nunusaku."

We refer to it as a phrase because it consists of two syllables, with a word serving as its core element. The poet's use of personification, coupled with the stylistic language and imagery, immerses readers in the mood depicted in the stanza through the chosen terminology. This is evident in the initial stanza, lines one and two, as follows: /the sun rests at the summit of Nunusaku/ /upon the undulating lake water/. The poet's terminology in the first line depicts the morning ambiance as the sun ascends to the summit of Nunusaku, thereby obscuring its light and initiating reflections on the lake's surface.

In the second stanza, lines one and two, namely the morning heat assigned to the areca nut tree that flourishes in the tanusang, the poet employs local terminology, especially "areca nut tree" and "tanusang." These terms are regional vernacular from the Ambonese Malay language. The term "Pohon Pinang" refers to the solitary betel nut tree flourishing in the river's center, yielding abundant fruit, while "Tanusang" denotes the central region of the river. The local term "pinang," when coupled with "pohon," is a phrase rather than a word, as it has two syllables and is a non-predicative construction. The poet employs such words to captivate the reader's attention. The poet depicts a locale characterized by the word "betel nut tree" flourishing on a little plot of land situated in the river's midst. In the third stanza, specifically lines one and two, the poet depicts a woman hiding her anguish under a mature betel nut tree. The poet uses the term "betel nut" to describe the inherent state of the betel nut. The poet's imagery in that sentence elicits sensory feelings in the reader, employing specific language to depict the atmosphere of the event.

The third verse, lines one and two, depicts this: "the woman in the ripest betel nut/ concealing her sorrow." The lexicon employed by the poet in the third verse comprises artistic terms. The lexicon employed by the poet in this third verse illustrates the ambiance associated with the "betel nut." The poem represents the melancholic ambiance associated with the areca nut. The terminology in the third stanza, lines three

and four, namely in the phrase "among the sound of the wind and the roar of the waves/don't split me, don't split me," illustrates the situation and mimics the sounds of the wind and waves. The local term in the third line is "mencadu." "Mencadu" is a term in the Ambonese Malay language that signifies "axe." The diction employed by the poet in the third and fourth lines is highly evocative, immersing the reader in the visual presented. The poet employs a repetition style in this line of the poem, evident in the phrase /don't divide me, don't split me/. The rhyme scheme connects to this repetition, underscoring its significance. The vocabulary employed by the poet in the third and fourth lines illustrates the events that transpire following the splitting of the betel nut. This signifies the local value that exists in that region.

## CONCLUSION

The analysis of local diction in the poetry collection *Jejak Kembara* by Roymon Lemosol indicates that the selection and utilization of diction are crucial and significantly impactful in the composition of creative works, particularly poetry. Moreover, one must analyze the structural components of poetry, specifically the internal and external structures, to ensure that the harmony and significance intended by the poet are successfully conveyed to the reader. The researcher determined that the vocabulary in the four poems in the collection *Jejak Kembara* by Roymon Lemosol is primarily marked by the poet's use of local diction. The author employs regional vernacular throughout each stanza and line of the poem to illustrate happenings. In addition to employing local diction, the poem incorporates structural features that enhance the piece, enabling readers to fully understand the poet's works. The poet's past experiences on Seram Island shape the terminology of the four poems. The terminology employed delineates events rooted in the poet's history and incorporates regional vernacular, facilitating the comprehension and emotional resonance of the four poems for the audience. An aspect of word order Roymon Lemosol's collection of poems cannot alter the word order in terms of selection and placement. The modifications will neither reduce nor modify the significance of the four poems. Nonetheless, these alterations will diminish the aesthetic merit of the four poems, and the poignant and jubilant sentiments the poet intends to express will remain unfulfilled. The word sequence of the four poems does not employ wordplay that conflicts with sentence structure. The lexical selection in the four poems uses regional vernacular, and the selected terms are distinctly lucid. Each of Roymon Lemosol's four poems in the collection *Jejak Kembara* has a word suggestion element that shows how good the poet is at using terms related to traditional government, traditional figures, and regional typology, using Alune and Ambon Malay dialects. This serves as a distinctive allure for readers in valuing the four poems inside the collection *Jejak Kembara*, and it can ascertain the poet's efficacy in directing and shaping the readers' responses to immerse themselves in the realm crafted in his verses.

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