



“Structure and Meaning in the Poem Kamu Tidak Istimewa: A Structural Analysis of Natasya Risky’s Work”

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Article Info	Abstract
<p>Received: 2026-02-16 Revised: 2026-04-20 Accepted: 2026-05-07</p> <p>Keywords: <i>Poetry, structural analysis, poetic meaning</i></p> <p>DOI: 10.24256/ideasv14i1.9711</p> <p>Corresponding Author: Siti Munfaizzah smunfaizzah@gmail.com Tadri Bahasa Indonesia, Universitas KH. Mukhtar Syafaat, Blokagung, Jawa Timur</p>	<p><i>This study examines the structural elements and meaning of the poem “Kamu Tidak Istimewa” by Natasya Riski through a structural approach. The research is based on the consideration that structural analysis in contemporary Indonesian poetry, particularly in exploring the relationship between form and meaning, remains limited. Therefore, this study aims to describe the physical structure and inner structure of the poem and to explain how these elements contribute to the construction of meaning. This research employs a qualitative descriptive method using textual analysis techniques, which involve identifying, classifying, and interpreting the structural elements of the poem. The physical structure analyzed includes diction, imagery, concrete words, figurative language, rhyme, and typography, while the inner structure consists of theme, feeling, tone, and message. The findings indicate that the poem utilizes reflective and evaluative diction, supported by the repetition of imperative expressions such as “Berbahagialah,” as well as contrasting imagery that presents differences between comfort and suffering. These structural elements work together to illustrate the speaker’s shift from a self-centered perspective toward a broader awareness of human experience. The use of concrete words and figurative language strengthens the emotional expression, while the free typographical form supports the reflective flow of the poem. This study demonstrates that repetition, imperative diction, and contrasting imagery function as structural devices that construct the poem’s critique of human egocentrism. The results of this study are expected to contribute to the development of literary studies, particularly in providing a more comprehensive understanding of structural analysis in contemporary Indonesian poetry.</i></p>

1. Introduction

Contemporary Indonesian poetry has experienced significant development, particularly with the emergence of digital platforms that enable poets to publish and disseminate their works more widely. This condition has encouraged the production of poetic texts that are not only aesthetically expressive but also rich in personal reflection and social meaning. In such a context, interpreting meaning becomes a central aspect of literary studies, since meaning in poetry is not directly stated but constructed through the interaction of various structural elements within the text.

A structural approach offers a relevant framework for examining how meaning is formed in poetry. This approach views a literary work as a unified system in which each element contributes to the overall structure. In poetry, this system consists of physical structure and inner structure. The physical structure includes elements such as diction, imagery, concrete words, figurative language, rhyme, and typography, which function as the visible and linguistic components of the text. Meanwhile, the inner structure encompasses theme, feeling, tone, and message, which reflect the deeper meaning and emotional experience conveyed by the poem. The relationship between these two structures plays an essential role in shaping how meaning is constructed and interpreted by readers.

Several previous studies have applied structural analysis to explore poetic meaning. Arsita (2023) examined the physical and inner structures in children's poetry and demonstrated how these elements contribute to meaning formation. Astuti and Humaira (2022) analyzed structural elements in a specific poem and highlighted the role of diction and imagery in expressing emotional content. Ibrahim (2022) focused on the interaction between structural components in a poetry anthology, while Yono (2023) emphasized the importance of inner structure, particularly theme and tone, in shaping the overall interpretation of a poem. These studies indicate that structural analysis is effective in revealing the meaning of poetry; however, they generally focus on specific types of texts or limited contexts.

Despite these contributions, research on contemporary Indonesian poetry, especially poems that circulate on digital platforms, remains relatively limited. In particular, the relationship between physical structure and inner structure has not been widely examined in an integrated and systematic manner. Many contemporary poems are widely read and shared, yet they have not been analyzed in depth to understand how their structural elements work together to construct meaning. This condition shows a clear gap in literary studies, especially in applying structural approaches to modern poetic texts.

Based on this gap, this study focuses on the poem "Kamu Tidak Istimewa" by Natasya Riski as a representation of contemporary Indonesian poetry that contains strong expressive and reflective elements. This poem presents a complex interplay between language, emotion, and meaning, making it relevant for structural analysis. The study aims to describe the physical structure and inner

structure of the poem and to explain how these elements interact in constructing its meaning.

2. Method

This study employs a descriptive qualitative approach with the aim of systematically describing the physical structure, inner structure, and meaning-making in the poem "*Kamu Tidak Istimewa*" by Natasya Riski. The qualitative approach is selected because literary research requires an in-depth understanding of texts as linguistic and aesthetic phenomena that cannot be measured quantitatively but must instead be interpreted contextually (Sugiyono, 2021, p. 15). The object of this research is the text of the poem *Kamu Tidak Istimewa*, while the research data consist of linguistic units within the poem that reflect structural elements and meaning. Data collection is conducted through two techniques: reading and note-taking, namely intensive reading of the poem and recording relevant sections in accordance with the research focus (Juhera et al., 2025).

Data analysis applies the interactive model of Miles and Huberman, which includes three main stages: data reduction, data display, and conclusion drawing. Data reduction is carried out by selecting and categorizing data based on the physical and inner structures of the poem. Subsequently, the data are presented in the form of analytical descriptions to demonstrate the interrelationships among elements. The final stage involves drawing conclusions through interpretative analysis of the poem's meaning, which is verified repeatedly to ensure valid and consistent findings.

3. Results & Discussion

"Kamu Tidak Istimewa"

Aku penasaran tentang cara pikir dunia.

Ternyata, aku tertipu gelagatku sendiri.

Aku kira, aku adalah orang yang ceritanya berada pada urutan teratas.

Nominasi penghargaan untuk sasana "penderitaan terbaik"

Yang mana, aku adalah tempat biang masalah.

Serempak langkah kaki, merasa aku paling-paling sengsara.

Setiap didekap duka, aku marah, aku meradang.

Kemudian aku tersedu bagaikan orang yang meniduri aspal jalanan.

Padahal selebihnya, lezatnya bunga kehidupan sangat terampil memuaskamu.

Namun, aku bisa-bisanya gelap mata hanya karena satu pukulan.

Lalu seseorang berujar kepadaku dengan manis,

"Berbahagialah.

Untuk kamu yang mendapat nyenyak pada ranjangmu sendiri.

Tanpa perlu menyeret tubuh ditumpukan alas-alas asal.

Berbahagialah.

*Bagi kamu yang memiliki udara untuk dihembuskan suka-suka sampai boros.
Tanpa perlu terengah berkejaran mengikuti irama tabung sebuah senyawa.
Berbahagialah.
Kepada kamu yang memfasilitasi lambungmu dengan rasa kenyang.
Tanpa perlu menahan perih beradu gigitan dengan cacing tak berempati.
Masih layakkah kamu meneriakkan keluhmu?
Masih layakkah kamu menjadi yang paling untuk didengar?
Menangislah sesekali, tetapi bukan berarti seenak aduan,
Rabbku memenuhi semua jnjinya, untuk siapa saja yang dicintainya maka akan diuji
Jangan merasa asing, mereka sama persis berjuang ya
Berjuang asyik mengurus perkara diri, kamu tidak tau saja.
Bukankah derita dan bahagia datangnya bergantian?
Badai bukan pasti berlalu, tetapi berlalu-lalang di tepian.
Polanya persisten
Bagitu terus hingga lelah memintamu.
Dan siapa lagi kalau bukan dia yang membuatnya begitu?
Cobalah diam sejenak, dan pahami apa itu berterima kasih.
Kita bukan satu-satunya pemeran utama, bahkan dalam hidup kita sendiri.
Bukan hanya kamu yang dicintai-nya. Bukan hanya kamu yang tersusah.
"Kamu tidak seistimewa itu."*

Table 1. Physical Structure of the Poem "Kamu Tidak Istimewa"

No	Element of Physical Structure	Poetic Lines
1	diction	<i>"Aku penasaran tentang cara pikir dunia" "Aku kira, aku adalah orang yang ceritanya berada pada urutan teratas", "Nominasi penghargaan untuk sasana "penderitaan terbaik" "Yang mana, aku adalah tempat biang masalah"</i>
2	Imagery	<i>"Kemudian aku tesedu bagaikan meniduri aspal jalanan" "Berbahagialah" "mendapatkan nyenyak pada ranjangmu sendiri" "Tanpa perlu terengah mengikuti irama tabung sebuah senyawa" "Setiap didekap duka, aku marah, aku meradang."</i>

3	Concrete word	<p>"Untuk kamu yang mendapat nyenyak pada <u>ranjangmu</u> sendiri."</p> <p>"Bagi kamu yang memiliki <u>udara</u> untuk dihembuskan suka-suka sampai boros."</p> <p>"Tanpa perlu terengah berkejaran mengikuti irama <u>tabung</u> sebuah senyawa."</p> <p>"Kepada kamu yang memfasilitasi <u>lambungmu</u> dengan rasa kenyang."</p> <p>"Tanpa perlu menahan perih beradu gigitan dengan <u>cacing</u> tak berempati."</p>
4	style Language	<p>"nominasi penghargaan untuk sasana penderitaan terbaik"</p> <p>"kemudian, aku tersedu bagaikan orang yang meniduri aspal jalanan"</p> <p>"padahal selebihnya, lezatnya bunga kehidupan sangat terampil memuaskanku"</p>
5	rhyme	<p>"Serempak langkah kaki, merasa aku paling-paling sengsara."</p> <p>"Setiap didekap duka, aku marah, aku meradang."</p> <p>"Berbahagialah."</p>
6	typography	<p>Baris-baris pendek yang berulang, seperti:</p> <p>"Berbahagialah."</p>

Table 2. Inner Structure of Poetry "Kamu Tidak Istimewa"

No	Elements of Inner Structure	Poetic Lines
1	Theme	"kita bukan satu-satunya pemeran utama, bahkan dalam hidup kita sendiri",
2	Feeling	"Setiap didekap duka, aku marah, aku meradang" "Kemudian aku tersedu bagaikan orang yang meniduri aspal jalanan."
3	Tone	"Nominasi penghargaan untuk sasana "penderitaan terbaik" "Berbahagialah". "Masih layakkah kamu meneriakkan keluhmu?"
4	Messege	<p>"Untuk kamu yang mendapat nyenyak pada <u>ranjangmu</u> sendiri."</p> <p>"Bagi kamu yang memiliki <u>udara</u> untuk dihembuskan suka-suka sampai boros."</p> <p>"Kepada kamu yang memfasilitasi <u>lambungmu</u> dengan rasa kenyang."</p> <p>"Tanpa perlu menahan perih beradu gigitan dengan <u>cacing</u> tak berempati."</p>

Physical Structure of the Poem "Kamu Tidak Istimewa"

The physical structure of a poem constitutes its outward form and linguistic techniques, serving as the medium through which the poet expresses imagery and conveys messages. In the poem *"Kamu Tidak Istimewa,"* the physical structure encompasses diction, imagery, concrete words, figurative language, rhyme, and typography, all of which are deliberately selected to create aesthetic and emotional effects. The diction employed is connotative and reflective, as illustrated in the phrase *"aku tertipu gelagatku sendiri,"* which emphasizes the inner conflict of the lyrical persona through introspective word choice.

The visual and sensory imagery that emerges strengthens the reader's engagement with the poem's inner meaning, while the use of figurative devices such as metaphor and hyperbole functions as a means of integrating the poet's emotional and intellectual expression. The rhyme scheme tends to be free, following the flexible rhythm characteristic of modern poetry. Meanwhile, the elongated line typography enhances the narrative and dynamic impression of the speaker's inner journey. These findings are consistent with studies of poetic physical structure, which indicate that diction, imagery, concrete words, figurative language, rhyme, and typography are essential elements in shaping the aesthetic experience and overall meaning of a poetic text.

1. Diction

Diction refers to the deliberate selection of figurative and expressive words that are more aesthetically refined and condensed in order to produce rhythm and harmonious sound (Nugraha, 2024). In the poem *"Kamu Tidak Istimewa"* by Natasya Riski, the diction is predominantly reflective, confrontational, and evaluative in tone. This tendency is evident in the following lines:

"Aku penasaran tentang cara pikir dunia"

"Aku kira, aku adalah orang yang ceritanya berada pada urutan teratas",

The poet employs this diction to portray the inner conflict of the lyrical persona. Reflective diction appears when the speaker contemplates the meaning and significance of the self. Confrontational diction emerges when the speaker confronts personal beliefs about themselves with reality. Finally, evaluative diction is evident in the speaker's attitude of assessing and doubting their position in life. Together, these layers of diction reinforce the psychological tension within the poem and support its thematic exploration of self-awareness and identity.

"Nominasi penghargaan untuk sasana "penderitaan terbaik"

"Yang mana, aku adalah tempat biang masalah"

Moreover, these lines contain irony and self-criticism, as they combine opposing positive and negative words. This contrast emphasizes the perspective of the lyrical "I," who excessively focuses on their own suffering. The line *"biang masalah"* functions as a form of self-reflection, indicating that the speaker realizes they are the origin or creator of the problems they experience. Therefore, these two lines demonstrate the precision of word choice in portraying the character's

egocentric attitude, which is simultaneously accompanied by self-awareness and self-evaluation.

2. Imagery

Imagery is a crucial element in the construction of a poem because it generates sensory experiences through the mental images formed by the sequence of words. Imagery assists readers in perceiving something as if it were tangible or real, thereby supporting a comprehensive understanding of the poem. In the poem "*Kamu Tidak Istimewa*" by Natasya Riski, there are numerous instances of imagery that engage various senses. For example, visual imagery can be observed in the following lines:

"Kemudian aku tesedu bagaikan meniduri aspal jalanan"

"Berbahagialah"

"mendapatkan nyenyak pada ranjangmu sendiri"

In this line, a contrast is presented between extreme suffering and the comfort of life as perceived by the reader. Both lines clearly depict objects and atmosphere, allowing readers to feel as though they are directly witnessing the situation described by the poet. Secondly, organic or breathing imagery appears in the following line:

"Tanpa perlu terengah mengikuti irama tabung sebuah senyawa"

In this line, the author depicts organic respiration as it reflects the biological processes occurring within the human body. The words "irama" and "tabung" create an effect resembling the rhythmic activity of bodily organs, similar to the flow of breath within the body's system. This description allows the reader to experience the bodily process from within, rather than perceiving it merely in a visible or external sense. Lastly, imagery of feeling (organic imagery) is evident in the line:

"Setiap didekap duka, aku marah, aku meradang."

In this line, the author brings to life the inner emotional turmoil experienced by the speaker ("I"). This imagery serves to clarify and intensify the experience of suffering and the social reflection that the poet seeks to convey.

3. concrete word

Concrete word in this poem, it functions to concretize abstract ideas so that they become easier for the reader to understand. This can be seen in the use of the word "*aspal jalanan*," "*ranjang*," "*udara*," "*tabung*," "*lambung*," and "*cacing*".

These words refer to tangible objects or real conditions that are closely related to human life or to concrete elements that can be perceived by the senses. Through these concrete words, the poet presents a vivid comparison between a life of sufficiency and a life marked by deprivation, thereby strengthening the message of the poem and making it more accessible and understandable to the reader.

4. style Language

Style of language refers to the manner in which a poet conveys various ideas. It is often expressed in an unconventional way, namely through indirect expressions that do not present meaning explicitly. Figurative language (*majas*) in poetry contains a diversity of deep and layered meanings. The author employs three types of figurative language in composing the poem in order to strengthen its meaning. The first is metaphor. The poet uses this figure of speech to directly and precisely compare two different things based on similar characteristics or nearly comparable conditions. This can be seen in the expression:

“nominasi penghargaan untuk sasana penderitaan terbaik”

The line functions as a satire on the human tendency to regard oneself as the most suffering person in the world, as the author employs figurative expressions to portray this condition. The phrase *“sasana penderitaan”* does not refer to a literal place; rather, it symbolizes a state filled with hardship or pressure. In addition, the term award is used metaphorically as a form of irony or mockery, since suffering is certainly not something worthy of recognition. Secondly, the poem employs simile, which is a figure of speech that compares two fundamentally different things but treats them as similar. In the poem *“Kamu Tidak Istimewa,”* this figure of speech is evident in the line:

“kemudian, aku tersedu bagaikan orang yang meniduri aspal jalanan”

In this line, the author directly compares two conditions by using a comparative word *“bagaikan”*. condition *“aku yang tersedu”* compared with *“orang yang meniduri aspal jalanan”* It is intended to express deep sorrow and suffering, which in turn strengthens the portrayal of the poet’s emotional state. The third figure of speech employed is personification, a stylistic device that attributes human characteristics to inanimate objects, making them appear as though they possess life like human beings. This figure of speech can be found in the line:

“padahal selebihnya, lezatnya bunga kehidupan sangat terampil memuaskanku”

In this line, the author portrays as if the *“bunga kehidupan”* could act skillfully and satisfactorily, thereby attributing human abilities to an abstract or inanimate concept.

5. Ryhme

Rhyme is one of the important sound elements in poetry because it plays a role in creating musicality and harmony of sounds within the poetic text. Rhyme can be understood as the repetition of sounds in certain words or syllables within a line or at the end of lines, which produces an aesthetic and rhythmic sound effect in a poem. According to the definition provided by the *Kamus Besar Bahasa Indonesia* (KBBI), rhyme is the alternating repetition of sounds, either within poetic lines or at the end of adjacent lines, thereby creating a distinctive unity of sound in poetry.

Rhyme may appear as identical sounds at the end of a line or within a line without adhering to a strict traditional rhyme scheme. This includes free rhyme, which is commonly found in modern poetry and still contributes to the rhythm and

aesthetic quality of the poetic text.

In the poem "*Kamu Tidak Istimewa*" an example of rhyme can be seen in the repetition of similar vowel sounds, such as the a-a sound pattern in the line "*Serempak langkah kaki, merasa aku paling-paling sengsara*" and "*Setiap didekap duka, aku marah, aku meradang*", as well as through the repetition of a phrase "*Berbahagia*" in several lines, which create a consistent repetition of sound, thereby generating a rhythmic nuance and helping to reinforce the emotional meaning within the poetic text.

6. Typography

Typography the poem "*Kamu Tidak Istimewa*" employs free verse lines that are not bound by conventional stanza structures. The poem is arranged in a flow resembling a stream of consciousness, reflecting the character's process of contemplation and reflection "I". Moving from complaint toward self-awareness, and its line arrangement is neither uniform nor bound by specific rules regarding the number or length of lines. The absence of clear stanza divisions reinforces the reflective impression and the sense of an ongoing internal dialogue. This free typography supports the introspective and persuasive nature of the poem. Moreover, the flexible typographical structure strengthens the poem's reflective and narrative qualities.

Inner Structure of Poetry "kamu Tidak Istimewa"

The inner structure refers to the elements that construct the internal meaning of a text, encompassing theme, feeling, tone, and message. In this poem, the central theme lies in an existential reflection on the individual's tendency to focus excessively on personal suffering, thereby losing perspective that both suffering and happiness are universal experiences. The emotional movement within the poem shifts from confusion and frustration toward a broader awareness and acceptance of life's experiences.

The narrative tone appears introspective while simultaneously conveying subtle persuasion, particularly in figurative dialogic expressions such as the exhortation "*Berbahagia*," which functions as an invitation to perceive reality from a wider perspective. The message conveyed is that suffering is not a privilege belonging to any individual, but rather a part of the human journey that must be understood in a more universal sense. A structural analysis of the poem affirms the inner structure as a central element in interpreting the text, enabling readers to comprehend the poet's inner message in a comprehensive and coherent manner.

The inner structure constitutes elements of poetry that are not directly visible through the words themselves, including theme, tone, feeling, and intention (Dirman, 2022). A reader or literary enthusiast can interpret a poem more effectively if they understand both its physical structure and its inner structure.

1. Theme

The theme or central idea of this poem is an awareness of existence that highlights the relativity of suffering and critiques human ego. At the beginning of the poem, the speaker ("I") perceives himself as the most afflicted and positions himself as the central focus of life's narrative. However, as the poem progresses, the theme shifts toward the realization that suffering is not experienced by one individual alone and that life continuously moves within a cycle of hardship and happiness. This idea is clearly reflected in the statement "*kita bukan satu-satunya pemeran utama, bahkan dalam hidup kita sendiri*", which emphasizes that human beings are not entirely the center of the universe. In this way, the theme of the poem shifts from egocentrism toward self-awareness and humility.

2. Feeling

The emotions conveyed in this poem undergo a dynamic transformation. In the opening section, the feelings expressed are anxiety, anger, and disappointment, as reflected in the line "*setiap didekap duka, aku marah, aku meradang*" and "*kemudia aku tersedu bagaikan orang yang meniduri aspal jalanan*". These feelings illustrate the inner unrest of the speaker ("I"), who is trapped in self-complaint. As the poem progresses toward the middle and final sections, the emotional tone shifts to empathy, awareness, and enlightenment, particularly when the speaker is confronted with the harsher realities of others' suffering. In the closing part, the dominant emotions become sincerity and reflectiveness, marked by an appeal to remain calm, to be grateful, and to understand life more profoundly.

3. Tone

Tone in poetry refers to the inner attitude or expression that the author intends to convey to the audience. In this poem, the tone shifts from complaint and satire toward advice and reflection. The satirical tone is evident in the use of metaphorical language, which subtly criticizes the speaker's earlier self-centered perspective while guiding the reader toward deeper contemplation "*nominasi penghargaan untuk sasana penderitaan terbaik*",

Meanwhile, the advising tone emerges strongly through the repetition of imperative expressions, which function as direct appeals or exhortations to the reader "*Berbahagia*" the use of free rhythm along with line repetition constructs a contemplative and persuasive tone within the poem. Rhetorical questions such as "*Masih layakkah kamu meneriakkan keluhmu?*" strengthen an introspective atmosphere. Thus, figurative language and rhythm as elements of physical structure directly shape the tone and emotional mood of the poem

4. Message

The message or moral conveyed in this poem is an invitation to be grateful, to humble one's ego, and to realize that human beings are not the sole center of suffering nor the exclusive focus of God's attention. This message is effectively delivered through the use of concrete words such as: "*ranjang*," "*udara*," "*lambung*," and "*cacing*". These words depict the diverse realities of life, ranging from comfort

to extreme hardship, so that the message of the poem is not abstract but firmly rooted in real human experience. In other words, the physical structure in the form of concrete diction serves as a persuasive and emotionally resonant medium for conveying the poem's message.

4. Conclusion

Based on the results of the structural analysis of the poem "*Kamu Tidak Istimewa*" by Natasya Riski, it can be concluded that the poem is constructed through a strong integration between physical structure and inner structure in shaping the overall meaning of the text. The physical structure consists of four lines of diction, five lines of imagery, five concrete words, three lines containing figures of speech, three lines exhibiting rhyme, as well as several repeated words, indicating a free typographical form. These elements function as effective expressive media to represent the inner journey of the lyrical speaker.

Meanwhile, the inner structure which includes a theme centered on existential awareness and self-criticism, fluctuating emotions ranging from anxiety to anger, a tone that admonishes and advises, and a message urging readers not to focus excessively on personal suffering is progressively revealed through these formal elements. Thus, the meaning of the poem does not appear directly; rather, it is formed through the dynamic interaction between form and content. This interplay affirms that the poem serves as a reflective representation of self-critique and social awareness within the broader context of human life.

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