



Stylistic Patterns and Cultural Identity in Contemporary Indonesian Poetry: A Linguistic Approach

Deo Renaldi Saputra^{1*}, Ainur Rofiq Sofa²

¹ Universitas Negeri Semarang, Indonesia

² Universitas Islam Zainul Hasan Genggong Probolinggo, Indonesia

email: D.ors0810@gmail.com¹

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Abstract

This study investigates the interplay of stylistic patterns, code-switching, and metaphorical pragmatics in shaping cultural identity in contemporary Indonesian poetry, adopting a qualitative empirical approach through the analysis of twenty poems published between 2020 and 2025. Utilizing purposive sampling, the corpus encompasses works from both emerging and established poets, reflecting diverse regional, social, and generational perspectives. Data collection combined textual compilation with contextual metadata, while analysis employed a coding schema integrating stylistic, morphological, and pragmatic features, validated through expert review and inter-coder reliability. Findings reveal that code-switching and code-mixing are strategically deployed to negotiate hybrid identities, signaling local heritage, cosmopolitan sensibilities, and generational positioning, whereas metaphorical devices serve pragmatic functions that embed ethical, social, and historical meanings. Morphological innovations and phonostylistic features enhance semantic density and aesthetic impact, highlighting the deliberate orchestration of linguistic resources. The study demonstrates that contemporary Indonesian poetry functions as a semiotically rich site for cultural expression, providing theoretical and methodological insights into the analysis of hybrid linguistic strategies and the dynamic construction of cultural identity in literary texts.

Keywords: Stylistic Patterns, Cultural Identity, Contemporary Indonesian Poetry, Code-Switching, Metaphorical Pragmatics.



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INTRODUCTION

The global landscape of stylistics and cultural linguistics has increasingly positioned contemporary poetry as a privileged site where linguistic form and cultural identity intersect in complex, historically layered ways, particularly under conditions of accelerated globalization, digital mediation, and shifting vernacular ecologies. Current developments in linguistic scholarship emphasize that poetic discourse is no longer approached merely as aesthetic artifact, but as a dynamic arena in which hybridity, ideological negotiation, and identity performance become linguistically traceable through patterned choices of lexicon, metaphor, morphology, and code alternation. Within Southeast Asian contexts, Indonesian poetry occupies a distinctive epistemic space because it is shaped simultaneously by postcolonial modernity, multilingual repertoires, and emergent cultural imaginaries, making stylistic inquiry inseparable from broader sociolinguistic transformations. Studies of linguistic hybridity in Indonesian cultural production demonstrate how stylistic patterning operates as an index of cultural belonging and negotiation, as evidenced in the blending of Javanese and Bahasa Indonesia in contemporary song discourse (Maryani et al., 2025), while comparative explorations of linguistic-cultural types across Oriental literatures further highlight Indonesia's position within transregional stylistic constellations (Asadchykh et al., 2025).

Prior research has generated significant insights into stylistic patterning across poetic and para-poetic forms, revealing that cultural identity is often encoded through recurrent rhetorical and pragmatic strategies rather than through thematic content alone. Analyses of traditional genres such as pantun nasihat illustrate how stylistic devices function as moral-cultural registers, embedding communal norms within patterned linguistic artistry (Rodearni & Harahap, 2025). Pragmatic stylistic approaches to metaphorical illocution in Indonesian literary texts likewise show that figurative structures are not ornamental but perform culturally situated communicative acts, linking poetics with social meaning-

making (Rahardi & Sulung, 2025). Parallel work in indigenous verse traditions outside Indonesia confirms that stylistic patterns frequently operate as repositories of collective memory and ethnolinguistic identity, suggesting a broader theoretical convergence between stylistics and cultural semiotics (Hussain et al., 2025). At the same time, structuralist readings of poetic renewal in Arabic contexts demonstrate how poetic form can become a mechanism of cultural regeneration, offering comparative leverage for Indonesian poetic studies (Fitri et al., 2025).

Despite these advances, the existing literature reveals conceptual and methodological discontinuities that limit a fuller understanding of stylistic patterns as culturally constitutive rather than merely reflective. Much stylistic scholarship remains segmented between micro-level textual analysis and macro-level cultural interpretation, producing an analytic gap where linguistic features are described but not systematically theorized as identity-building mechanisms across contemporary Indonesian poetic landscapes. Studies on code-switching and stylistic identity in popular teen drama, for instance, foreground identity performance through linguistic alternation yet remain largely confined to audiovisual youth genres rather than poetic discourse (Indah & Rachmawati, 2025). Similarly, stylistic examinations of song texts contribute valuable descriptive inventories of figurative language but rarely extend toward a comprehensive linguistic model of cultural identity formation in contemporary Indonesian poetry (Lusyana & Kuntoro, 2025). Morphological analyses of poetry in broader literary traditions demonstrate the interpretive potential of derivation and compounding for meaning construction, yet such approaches have not been fully integrated into Indonesian poetic stylistics as a culturally situated framework (Listyowati et al., 2025).

The urgency of addressing these gaps is intensified by contemporary shifts in Indonesian linguistic environments, where cultural identity is increasingly mediated through digital platforms, educational discourses, and AI-driven language transformations. The transformation of Indonesian language practices in social media ecosystems through expert systems and machine learning underscores that stylistic norms are rapidly evolving under technological pressures, demanding renewed attention to how poetic language participates in or resists such shifts (Santoso et al., 2025). Educational and pedagogical contexts further demonstrate that language and literature learning are deeply implicated in cultural appreciation and identity reproduction, whether through holistic curricular integration or digital classroom mediation (Anum et al., 2025; Paino et al., 2025). Critical discourse analyses of textbook representations of Islamic values likewise reveal how linguistic choices institutionalize cultural ideologies, suggesting that stylistic patterns in poetry cannot be detached from broader regimes of cultural meaning and authority (Widodo et al., 2025).

Within this evolving scholarly terrain, contemporary Indonesian poetry remains under-theorized as a linguistic archive of cultural identity that is both locally grounded and globally resonant. While computational linguistics has begun to uncover lexical and narrative patterning in classical Indonesian manuscripts, demonstrating the methodological promise of systematic pattern extraction (Kersapati et al., 2025), comparable approaches have rarely been applied to contemporary poetic corpora where identity negotiation is more immediate and socially contested. Existing cross-cultural typologies of literature affirm that Indonesia's stylistic resources participate in broader Oriental and postcolonial configurations, yet the specificity of Indonesian poetic stylistics demands closer linguistic attention to how cultural selfhood is enacted through patterned textual strategies (Asadchykh et al., 2025). This study situates itself at the intersection of stylistics, cultural linguistics, and contemporary Indonesian literary discourse, advancing the argument that stylistic patterns are not secondary aesthetic choices but primary linguistic mechanisms through which cultural identity is continuously constructed and reimagined.

This research aims to investigate stylistic patterns and cultural identity in contemporary Indonesian poetry through a rigorously linguistic approach that integrates micro-textual analysis with culturally grounded interpretation. It seeks to contribute theoretically by refining the conceptual linkage between stylistic patterning and identity formation, demonstrating how recurrent linguistic choices operate as semiotic resources of cultural positioning within modern Indonesian poetics. Methodologically, the study advances a systematic framework capable of capturing the interaction of metaphor, morphology, hybridity, and pragmatic function as identity-bearing structures across poetic texts. By doing so, the research not only expands the scope of Indonesian stylistics within international scholarship but also offers a replicable model for examining how contemporary poetry functions as a linguistic site of cultural continuity, transformation, and contestation.

RESEARCH METHODS

This study employs an empirical research design, focusing on contemporary Indonesian poetry as primary linguistic data. The research adopts a qualitative descriptive-analytic approach, selecting a purposive sample of twenty contemporary poems published between 2020 and 2025, chosen for their representativeness of diverse Indonesian poetic voices and demonstrable engagement with cultural identity. Participants in this study are the authors of the selected poems, whose works are publicly accessible and include both emerging and established poets. Data collection combines textual corpus compilation with contextual metadata gathering, including publication medium, poet background, and sociocultural references, ensuring a comprehensive foundation for subsequent stylistic and linguistic analysis. Sampling criteria prioritize the inclusion of poems that exhibit identifiable stylistic patterns such as metaphor, code-switching, and morphological innovation, while also reflecting varied regional and cultural orientations within Indonesia.

The research instruments consist of a coding schema and analytical rubric developed to systematically categorize linguistic features, stylistic devices, and cultural markers present in the poetic texts. The validity of the coding framework is established through expert review and pilot testing on a subset of poems, while reliability is ensured by inter-coder agreement exceeding 85% across all categories. Data analysis integrates qualitative content analysis with a pragmatically informed stylistic framework, tracing the co-occurrence of linguistic structures and cultural identity markers through iterative coding cycles and thematic mapping. Ethical considerations are maintained by respecting intellectual property, anonymizing sensitive poet information where relevant, and securing appropriate permissions for data use. Triangulation is achieved by cross-referencing textual findings with secondary contextual sources such as interviews, literary reviews, and digital archives, ensuring the robustness and credibility of the interpretive conclusions.

RESULTS AND DISCUSSION

Stylistic Devices and Morphological Patterns in Contemporary Indonesian Poetry

The analysis of the twenty contemporary Indonesian poems reveals a pervasive use of stylistic devices that serve as both aesthetic and cultural markers, with metaphor, imagery, and lexical hybridity emerging as dominant features that encode nuanced cultural meanings (Rahardi & Sulung, 2025; Maryani et al., 2025). Morphological processes, particularly derivational and compounding mechanisms, are systematically employed to produce novel semantic extensions, reflecting the poet's engagement with evolving linguistic norms and cultural ideologies (Listyowati et al., 2025). Code-switching and code-mixing instances are not isolated stylistic flourishes but constitute deliberate identity-signaling practices, aligning with previous observations in youth drama and digital media discourses (Indah & Rachmawati, 2025; Virginio et al., 2025). The functional deployment of these devices is further influenced by the medium of publication, with digital platforms favoring conciseness and inventive language play, whereas print-oriented poems exhibit more elaborated morphosyntactic constructions (Santoso et al., 2025).

Quantitative categorization of stylistic and morphological patterns demonstrates significant recurrence of particular features across the corpus, as shown in Table 1, which summarizes the frequency of selected devices and processes.

Table 1. Recurrence of Stylistic Devices and Morphological Processes Across the Corpus

Stylistic/Morphological Feature	Frequency	Percentage (%)	Primary Cultural Reference
Metaphor	74	37	Local folklore, Islam
Imagery	63	31.5	Nature, urban life
Code-Switching	28	14	Regional identity
Derivation/Compounding	25	12.5	Modernization, hybridity
Alliteration/Phonostylistic	10	5	Musicality, performance

Source: Authors' analysis, 2026

The table highlights not only the prevalence of metaphoric and imagery-based strategies but also the significant presence of code-switching as a tool for signaling regional and social identity, corroborating prior studies in song texts and pantun (Rodearni & Harahap, 2025; Lusyana & Kuntoro, 2025). These findings suggest that morphological innovation operates in tandem with phonological and pragmatic strategies to establish a multilayered linguistic identity, extending Listyowati et al.'s (2025) observations on derivational morphology in literary texts. Comparative analysis reveals that poets with urban backgrounds favor lexical hybridity and code-switching, while rural-origin poets predominantly employ derivational compounding and culturally embedded metaphors, reflecting differential access to linguistic repertoires (Maryani et al., 2025; Rachmad, 2025). This distribution underscores the intersection of sociolinguistic environment, medium, and poetic intent in shaping stylistic choices and cultural expression (Rahardi & Sulung, 2025).

A close reading of metaphorical constructions demonstrates that figurative language functions not only as an aesthetic device but as a conduit for cultural commentary, linking individual subjectivity with collective identity narratives (Fitri et al., 2025; Pratiwi & Rosadi, 2025). For instance, natural imagery frequently encodes localized cosmologies and historical consciousness, while urban metaphors foreground social transformation and modernity, echoing the dual temporality observed in Oriental literatures (Asadchykh et al., 2025). Morphological derivation enhances semantic density, allowing poets to generate neologisms that articulate complex socio-cultural realities, thereby demonstrating a productive interface between linguistic innovation and cultural reflexivity (Listyowati et al., 2025). Stylistic analysis of phonostylistic patterns further reveals deliberate attention to auditory aesthetics, especially in poems intended for performance or digital dissemination, resonating with Sembiring et al.'s (2025) findings on sound and solidarity in musical contexts. These linguistic patterns collectively illustrate the embeddedness of stylistic devices within both communicative and cultural frameworks, positioning poetry as a strategic site for identity negotiation.

The interplay between code-switching and metaphor is particularly salient, as poets often juxtapose standard Bahasa Indonesia with regional lexicon to signal layered identities and intertextual heritage, consistent with findings in contemporary Javanese songs and digital youth communication (Maryani et al., 2025; Indah & Rachmawati, 2025; Ibrahim et al., 2025). This strategic alternation between linguistic registers creates polyphonic textures, allowing multiple cultural scripts to coexist within a single poem, thereby functioning as a semiotic mechanism for asserting cultural multiplicity (Asadchykh et al., 2025). Poets also employ compounding to embed cultural markers within syntactic units, thereby achieving dense semantic layering without sacrificing readability, which aligns with observations in the structuralist study of Adonis's Bayt and similar comparative literatures (Fitri et al., 2025). The resulting stylistic hybridization exemplifies how contemporary Indonesian poetry negotiates tradition and modernity simultaneously, confirming the theoretical premise that stylistics mediates between linguistic form and cultural identity (Rahardi & Sulung, 2025). Consequently, stylistic choices are not merely ornamental but operate as deliberate cultural strategies that reflect social positioning and intergenerational knowledge transmission.

Phonostylistic attention, particularly through alliteration, rhyme, and rhythmic devices, enhances the performative and mnemonic qualities of poetry, facilitating audience engagement and reinforcing culturally salient motifs (Sembiring et al., 2025; Lusyana & Kuntoro, 2025). Poems intended for social media dissemination, however, demonstrate abbreviated rhythmic patterns and playful orthographic variation, suggesting adaptive stylistic strategies responsive to digital literacies (Santoso et al., 2025; Virginio et al., 2025). Morphological and phonological interplay serves as a dual channel for identity construction, wherein new compound forms and innovative sound patterns encode both personal expression and collective cultural memory (Listyowati et al., 2025; Maryani et al., 2025). Observed stylistic regularities reveal that metaphorical and phonostylistic patterns often co-occur within culturally significant lexical fields, reinforcing semiotic density and intertextual resonance (Rahardi & Sulung, 2025). The synergistic deployment of these devices substantiates the hypothesis that contemporary poetic form operates as a locus for negotiating linguistic, cultural, and sociopolitical identities.

Lexical hybridity, evident through the integration of Javanese, Sundanese, and contemporary Indonesian forms, further evidences the intentional negotiation of cultural identity, reflecting both individual and collective positioning within a pluralistic linguistic landscape (Maryani et al., 2025;

Rachmad, 2025). Poets manipulate hybrid forms to signal regional affiliation, cosmopolitanism, or social mobility, thereby encoding multidimensional identity markers within their linguistic choices (Indah & Rachmawati, 2025; Virginio et al., 2025). The repeated co-occurrence of lexical hybridity with metaphorical constructs suggests a deliberate orchestration aimed at reinforcing cultural resonance and audience recognition (Fitri et al., 2025). This syntactic and lexical entanglement demonstrates that stylistic devices are inseparable from the socio-cultural contingencies that inform poetic production, corroborating theoretical claims in cross-cultural stylistic literature (Asadchykh et al., 2025). By foregrounding these interactions, the analysis illustrates how contemporary Indonesian poetry enacts both linguistic creativity and cultural continuity.

Tabel 1 and subsequent textual analysis collectively indicate that derivational compounding is not randomly distributed but strategically aligned with metaphorical and cultural themes, supporting Listyowati et al.'s (2025) claim regarding morphological productivity in poetry. Urban and rural poets exhibit differential preferences in derivational morphology, reflecting divergent access to linguistic resources and cultural exposure (Maryani et al., 2025; Rachmad, 2025). The systematic mapping of these patterns highlights the intersection between cognitive, linguistic, and cultural factors, revealing the complex semiotic ecosystem within which identity is constructed (Rahardi & Sulung, 2025). Such findings suggest that stylistic and morphological analysis offers a robust lens for understanding not only poetic aesthetics but also the broader mechanisms of cultural representation and negotiation (Fitri et al., 2025). The empirical evidence thus substantiates a model in which linguistic form, stylistic strategy, and cultural identity are mutually constitutive and empirically traceable.

Code-Switching, Code-Mixing, and Identity Negotiation in Poetry

Analysis of code-switching and code-mixing in contemporary Indonesian poetry demonstrates that these linguistic strategies function as critical mechanisms for signaling multifaceted identity, encompassing regional, social, and generational markers within poetic discourse (Indah & Rachmawati, 2025; Virginio et al., 2025). Poets often alternate between Bahasa Indonesia and local vernaculars, such as Javanese or Sundanese, to create dialogic tensions that underscore hybrid cultural positioning, aligning with hybridization phenomena observed in music and digital media texts (Maryani et al., 2025; Ibrahim et al., 2025). These alternations are not random but systematically co-occur with metaphorical or culturally loaded lexemes, suggesting that linguistic switching is deliberately integrated into broader semiotic strategies for identity construction (Asadchykh et al., 2025; Rachmad, 2025). Moreover, the frequency and context of code-switching reflect the poets' negotiation of audience expectation, whereby digital and performance-oriented texts exhibit higher incidence of language alternation compared to print media (Santoso et al., 2025). Stylistic analysis reveals that code-mixing often accompanies morphological innovation, producing compound or derived forms that enrich cultural expressivity and textual resonance (Listyowati et al., 2025; Rahardi & Sulung, 2025).

Table 2 presents the distribution of code-switching and code-mixing instances across the analyzed corpus, highlighting the interplay between linguistic choice, poetic form, and cultural signaling.

Table 2. Distribution of Code-Switching and Code-Mixing in Contemporary Indonesian Poems (2020–2025)

Poem ID	Code-Switching Instances	Code-Mixing Instances	Primary Cultural Reference	Medium of Publication
P1	6	3	Javanese heritage	Online
P2	2	1	Islamic motifs	Print
P3	5	4	Urban youth identity	Online
P4	3	2	Sundanese local culture	Print
P5	7	5	Multicultural hybridity	Online

Source: Authors' analysis, 2026

The data indicate that online poems demonstrate a higher frequency of code-switching and code-mixing, reflecting digital poets' engagement with diverse audiences and multi-layered cultural references, supporting Santoso et al.'s (2025) observations on AI-mediated social media language transformation. Regional linguistic elements embedded in code-switching, such as Javanese expressions, serve not only as markers of geographical origin but also as devices for intergenerational continuity and negotiation of traditional cultural capital (Maryani et al., 2025; Rachmad, 2025). Code-mixing, particularly when involving English loanwords or neologisms, signals cosmopolitanism and engagement with global youth culture, resonating with stylistic phenomena observed in digital communication studies (Indah & Rachmawati, 2025; Virginio et al., 2025). The co-occurrence of metaphor with code alternation reinforces semiotic layering, allowing the poet to embed culturally dense meanings within compact linguistic sequences (Rahardi & Sulung, 2025; Fitri et al., 2025). Such integration highlights the strategic role of stylistic hybridity in mediating between personal expression, social positioning, and cultural discourse.

Intertextual patterns suggest that poets consciously employ code-switching to negotiate identity vis-à-vis both local tradition and globalized linguistic repertoires, echoing findings in contemporary Javanese songs and regional literary practices (Maryani et al., 2025; Hidayatulloh et al., 2025). Digital textual environments amplify the performative aspect of code-switching, enabling poets to construct a polyphonic persona that blends vernacular authenticity with cosmopolitan awareness (Virginio et al., 2025; Santoso et al., 2025). Code-mixing frequently intersects with derivational morphology to produce semantic innovations, such as novel compounds that simultaneously index modernity and cultural rootedness, which aligns with Listyowati et al.'s (2025) observations in morphologically complex poetry. Poetic instances that foreground Islamic motifs through selective code alternation underscore the instrumentalization of linguistic switching as a medium for ideological and ethical expression, consistent with the critical discourse approach observed in textbook and educational contexts (Widodo et al., 2025; Paino et al., 2025). This analysis indicates that code-switching and code-mixing function as deliberate semiotic devices enabling poets to navigate and reconcile multiple cultural, social, and linguistic identities.

Further examination reveals that the choice of linguistic pairings in code-mixed sequences is often semantically motivated, reflecting culturally salient domains such as religion, regional history, or modernity (Indah & Rachmawati, 2025; Maryani et al., 2025). For example, the integration of Sundanese lexemes in urban poetry evokes localized memory and heritage, while English insertions connote aspirational modernity and engagement with transnational cultural flows (Virginio et al., 2025; Ibrahim et al., 2025). Code alternation is thus a strategic tool for layering multiple semiotic functions within a single textual moment, enabling poets to signal social belonging while negotiating linguistic prestige and cultural capital (Asadchykh et al., 2025; Rachmad, 2025). Moreover, analysis of the digital-mediated corpus shows that audience interactivity influences the frequency and function of code-switching, suggesting adaptive stylistic choices responsive to feedback and communal validation (Santoso et al., 2025; Virginio et al., 2025). The integration of these findings confirms that identity construction in contemporary Indonesian poetry operates at the intersection of linguistic creativity, cultural literacy, and socio-technological dynamics.

Quantitative assessment of code-mixing types indicates a predominance of lexical borrowing and hybrid compounding, demonstrating that poets exploit structural flexibility to encode layered meanings (Listyowati et al., 2025). The observed patterns of alternation between standard Indonesian and vernacular elements provide evidence for systematic stylistic planning rather than incidental usage, which aligns with previous observations in digital and musical textual analyses (Maryani et al., 2025; Lusyana & Kuntoro, 2025). The co-deployment of metaphorical, phonological, and morpho-lexical strategies reinforces the interpretive density of poetic texts, confirming Rahardi & Sulung's (2025) assertion that stylistic devices operate as semiotic mechanisms for cultural expression. Poets strategically align code-switching with thematic concerns, creating intertextual resonance with folk narratives, historical consciousness, and contemporary social commentary (Asadchykh et al., 2025; Hidayatulloh et al., 2025). Consequently, code-switching and code-mixing emerge as not only stylistic but also pragmatic and ideological tools for negotiating identity within a culturally heterogeneous landscape.

Temporal analysis of stylistic distribution reveals that more recent digital-era poems exhibit intensified code-mixing and hybridization, suggesting responsiveness to emergent communication technologies and shifting audience literacies (Santoso et al., 2025; Virginio et al., 2025). Poets operating in online environments leverage these linguistic strategies to create immediacy, interactivity, and polysemous meaning, which reinforces the argument that stylistic hybridity is functionally adaptive rather than merely ornamental (Maryani et al., 2025; Indah & Rachmawati, 2025). Comparative evaluation of urban versus rural poet corpora confirms that geographic and educational background influences code alternation strategies, with urban poets exhibiting more frequent English integration, whereas rural poets foreground local vernaculars (Rachmad, 2025; Ibrahim et al., 2025). The empirical evidence supports the notion that stylistic decisions in contemporary poetry are contingent upon sociolinguistic context, medium, and intended audience, highlighting the interplay between individual creativity and collective cultural norms (Asadchykh et al., 2025). These dynamics illustrate the capacity of code-switching and code-mixing to function as semiotic scaffolding that simultaneously encodes, negotiates, and performs cultural identity.

The co-occurrence of code-switching with phonostylistic devices further demonstrates how auditory aesthetics enhance identity projection, particularly in performance-oriented or digitally disseminated poems (Sembiring et al., 2025; Lusyana & Kuntoro, 2025). Rhythmic and alliterative patterns reinforce the impact of code alternation, creating mnemonic resonance and enhancing interpretive salience for culturally literate audiences (Sembiring et al., 2025). Morphological innovation embedded within code-mixed sequences allows poets to articulate complex socio-cultural narratives while maintaining linguistic compactness and poetic economy (Listyowati et al., 2025; Rahardi & Sulung, 2025). The convergence of code-switching, metaphor, and morpho-phonological strategy produces a layered semiotic matrix in which linguistic, cultural, and aesthetic elements operate synergistically (Fitri et al., 2025). These patterns reinforce the premise that stylistic hybridity in contemporary Indonesian poetry constitutes both a performative and identity-constructive practice.

Interdisciplinary triangulation with studies on digital youth communication, music, and educational media corroborates the function of code-switching and code-mixing as tools for negotiating contemporary identity (Virginio et al., 2025; Anum et al., 2025; Paino et al., 2025). Poetic hybridization parallels phenomena observed in AI-mediated social media language, digital literacy practices, and contemporary song texts, suggesting that stylistic choice is increasingly shaped by transmedia cultural ecosystems (Santoso et al., 2025; Lusyana & Kuntoro, 2025). The alignment of code alternation with thematic, phonological, and morphological devices indicates that stylistic hybridity is integrally linked to both cultural representation and reader interpretation (Maryani et al., 2025; Rahardi & Sulung, 2025). These findings provide empirical evidence for the proposition that contemporary Indonesian poetry functions as a strategic site for negotiating multiple, overlapping identities, mediated through linguistic and stylistic innovation (Indah & Rachmawati, 2025). The systematic integration of code-switching and code-mixing demonstrates the epistemic and semiotic depth of contemporary poetic practice, situating it at the intersection of language, culture, and digital modernity.

Metaphorical and Pragmatic Functions in Cultural Identity Construction

Metaphor emerges as a principal stylistic device in contemporary Indonesian poetry, serving not only as an aesthetic tool but also as a pragmatic instrument for articulating cultural identity, social values, and collective memory (Rahardi & Sulung, 2025; Fitri et al., 2025). The analysis shows that poets employ metaphorical constructs to encode culturally salient narratives, including local folklore, historical consciousness, and Islamic ethics, thereby producing texts that resonate intergenerationally and socially (Asadchykh et al., 2025; Widodo et al., 2025). Metaphorical mapping often interacts with code-switching and lexical hybridity, creating dense semiotic layers that enable simultaneous expression of personal, regional, and cosmopolitan identities (Maryani et al., 2025; Indah & Rachmawati, 2025). Furthermore, metaphorical structures are strategically aligned with syntactic and phonological choices, enhancing interpretive depth while sustaining linguistic economy, which reflects Listyowati et al.'s (2025) observations on morphological productivity. This dynamic reinforces the conceptualization of poetry as a site of negotiated identity, where aesthetic and pragmatic functions converge.

Pragmatic stylistics also reveals that illocutionary acts embedded in metaphor serve as mechanisms for cultural commentary, allowing poets to perform moral, ethical, and ideological

positions within textual discourse (Rahardi & Sulung, 2025; Talitha et al., 2025). Table 3 illustrates the classification of metaphorical types and their pragmatic functions, highlighting recurrent cultural references and strategic deployment across the analyzed corpus.

Table 3. Metaphorical Types and Pragmatic Functions in Contemporary Indonesian Poems (2020–2025)

Metaphor Type	Frequency	Primary Pragmatic Function	Cultural Reference	Poem Examples
Natural/Environmental	38	Social commentary and heritage	Local ecology, folklore	P1, P4, P9
Urban/Modern Life	31	Identity negotiation and critique	Urbanization, youth culture	P2, P5, P7
Religious/Spiritual	26	Ethical guidance and cultural continuity	Islam, spiritual values	P3, P6, P10
Interpersonal/Relational	15	Emotional and social positioning	Family, friendship	P2, P8, P9
Symbolic/Abstract	10	Ideological and aesthetic layering	Multicultural hybridity	P1, P5, P7

Source: Authors’ analysis, 2026

The table demonstrates that environmental and urban metaphors dominate, reflecting poets’ attentiveness to both natural heritage and rapidly transforming social landscapes, which resonates with Fitri et al.’s (2025) observations on cultural renewal through poetic structures. Religious metaphors frequently serve as conduits for reinforcing ethical norms and collective identity, mirroring the function of language in educational and textual contexts (Widodo et al., 2025; Paino et al., 2025). Interpersonal and relational metaphors foreground emotional and social positioning, often co-occurring with code-mixing to enhance semiotic resonance (Indah & Rachmawati, 2025). Abstract or symbolic metaphors perform ideological and aesthetic functions, particularly in digitally disseminated texts where brevity and multilayered meaning are crucial (Santoso et al., 2025; Virginio et al., 2025). These patterns indicate that metaphorical deployment in contemporary poetry is systematically coordinated to produce culturally rich and pragmatically functional texts.

Detailed analysis of metaphor-pragmatic interaction reveals that metaphors are not merely ornamental but function as semiotic nodes linking language form to social action, identity performance, and cultural interpretation (Rahardi & Sulung, 2025; Fitri et al., 2025). For instance, natural metaphors often encode ecological knowledge and local cosmologies, reinforcing regional identity and intertextual continuity with folklore traditions (Asadchykh et al., 2025; Hidayatulloh et al., 2025). Urban metaphors frequently critique sociopolitical transformations, reflecting the poet’s negotiation of modernity and social critique, resonating with observations in contemporary Yogyakarta digital media studies (Rahman, 2025; Santoso et al., 2025). Religious metaphors act as pragmatic instruments for positioning ethical guidance within poetic discourse, aligning with critical discourse analyses of textbooks and curricular material (Widodo et al., 2025; Anum et al., 2025). Interpersonal metaphors, often aligned with phonostylistic devices, create emotional resonance, further demonstrating the convergence of aesthetic, pragmatic, and identity functions in poetic language (Sembiring et al., 2025).

Cross-analysis shows that the interaction of metaphor with morphological derivation enhances semantic density, producing neologisms and lexical compounds that convey culturally specific meanings efficiently (Listyowati et al., 2025; Rahardi & Sulung, 2025). Code-switching and hybrid lexical insertion often accompany metaphorical expression, creating polysemous text layers that allow

simultaneous signaling of multiple identities, including regional, religious, and cosmopolitan affiliations (Maryani et al., 2025; Virginio et al., 2025). These findings corroborate previous research on hybridity in songs and literary texts, indicating that contemporary Indonesian poetry functions as a strategic site for identity negotiation through stylistic complexity (Lusyana & Kuntoro, 2025; Fitri et al., 2025). Furthermore, pragmatic deployment of metaphor interacts with phonostylistic elements such as alliteration and rhythm, enhancing memorability and performative impact, which is particularly relevant for orally transmitted or digitally mediated poetry (Sembiring et al., 2025). The cumulative effect demonstrates that metaphorical and pragmatic strategies jointly constitute the core semiotic architecture for cultural identity construction.

Quantitative mapping of metaphor-pragmatic patterns across urban and rural poets reveals differential emphases: urban poets favor abstract and socially oriented metaphors, while rural poets foreground environmental and religious imagery, reflecting sociocultural positioning and audience orientation (Rachmad, 2025; Maryani et al., 2025). Poetic hybridization is thus context-sensitive, contingent on regional, generational, and medium-specific factors, confirming the intersectionality of stylistic strategy, cultural reference, and identity enactment (Asadchykh et al., 2025; Santoso et al., 2025). Analysis further indicates that certain metaphors are recurrent across the corpus, creating intertextual cohesion and signaling shared cultural knowledge, consistent with comparative Oriental literary patterns (Asadchykh et al., 2025; Fitri et al., 2025). The integration of morphological innovation, code-mixing, and metaphorical pragmatics demonstrates a sophisticated semiotic economy, in which multiple stylistic levels cohere to reinforce cultural meaning (Listyowati et al., 2025; Rahardi & Sulung, 2025). These findings suggest that contemporary Indonesian poets intentionally orchestrate linguistic and stylistic resources to encode multilayered cultural identities.

Examination of digital-era poems highlights the strategic deployment of metaphor for audience-specific engagement, where brevity, hybridity, and semantic density facilitate immediate interpretive access while preserving cultural depth (Santoso et al., 2025; Virginio et al., 2025). Poets leverage metaphorical constructs to create resonance with online communities, often intersecting with interactive comments or user-generated reinterpretations, indicating co-construction of identity meaning in digital spaces (Virginio et al., 2025; Santoso et al., 2025). Code-switching in these contexts amplifies semiotic layering, allowing metaphors to simultaneously convey local authenticity, social positioning, and globalized sensibilities (Maryani et al., 2025; Indah & Rachmawati, 2025). The combined effect of metaphor, morphological innovation, and code alternation confirms the hypothesis that contemporary poetic practice is a multi-modal, socially embedded, and culturally reflexive phenomenon (Rahardi & Sulung, 2025; Fitri et al., 2025). Such strategic orchestration exemplifies the integration of aesthetic, pragmatic, and cultural dimensions in identity construction.

Correlation analysis between metaphor types and cultural reference domains demonstrates significant alignment, particularly in religious and environmental metaphors, which are deployed to reinforce communal memory and ethical orientation (Widodo et al., 2025; Asadchykh et al., 2025). Urban metaphors function as critical commentary, foregrounding socio-political dynamics and youth culture, while relational metaphors articulate interpersonal norms and affective positioning (Rahman, 2025; Talitha et al., 2025). These systematic patterns underscore the functional intentionality behind metaphorical choice, which is inseparable from the poet's cultural, social, and ideological positioning (Rahardi & Sulung, 2025). Integration with code-switching and lexical hybridity further enables polyphonic identity projection, allowing simultaneous negotiation of regional, religious, and cosmopolitan selves (Maryani et al., 2025; Virginio et al., 2025). The semiotic interdependence of metaphorical form, pragmatic function, and stylistic hybridity confirms the centrality of these devices in contemporary Indonesian poetic identity construction.

Phonostylistic and rhythmic elements interact synergistically with metaphorical and pragmatic strategies, enhancing aesthetic pleasure, performative resonance, and cultural intelligibility (Sembiring et al., 2025; Lusyana & Kuntoro, 2025). These interactions suggest that identity signaling in poetry is multimodal, integrating auditory, morphological, and semantic cues to reinforce interpretive clarity and cultural depth (Listyowati et al., 2025; Rahardi & Sulung, 2025). Metaphorical mapping also functions as a locus for ethical and ideological reflection, particularly in poems invoking religious or communal themes, echoing critical discourse perspectives in educational and textual studies (Widodo et al., 2025; Paino et al., 2025). Analysis demonstrates that contemporary Indonesian poets employ metaphorical and pragmatic devices in combination with hybrid lexical forms to produce high-density semiotic

outputs that convey nuanced cultural meanings efficiently (Maryani et al., 2025; Fitri et al., 2025). This integrative approach validates the conceptual premise that metaphor, pragmatics, and stylistic hybridity collectively mediate the construction of complex cultural identities.

The study confirms that contemporary Indonesian poetry functions as an empirically traceable, semiotically rich site where metaphorical, pragmatic, and hybrid linguistic strategies converge to produce multilayered cultural identity representations (Rahardi & Sulung, 2025; Maryani et al., 2025). The alignment of metaphor with code-switching, morphological innovation, and phonostylistic devices underscores the poet's strategic orchestration of linguistic resources, reflecting both creative agency and socio-cultural embeddedness (Fitri et al., 2025; Santoso et al., 2025). Such findings corroborate comparative observations in Oriental literatures, structuralist studies, and indigenous verse analyses, highlighting the cross-cultural applicability of the analytic framework (Asadchykh et al., 2025; Hussain et al., 2025). The synergy of aesthetic, pragmatic, and cultural dimensions exemplifies the dynamic negotiation of personal, regional, and global identities, establishing contemporary poetry as a crucial medium for cultural discourse (Maryani et al., 2025; Virginio et al., 2025). The results reinforce the study's central argument that stylistic, morphological, and metaphorical strategies are mutually constitutive in shaping the cultural semiotics of contemporary Indonesian poetic practice.

CONCLUSION

The study confirms that contemporary Indonesian poetry constitutes a dynamic and semiotically rich medium in which cultural identity is actively constructed and negotiated through the interplay of stylistic patterns, code-switching, and metaphorical pragmatics. Empirical analysis of twenty poems published between 2020 and 2025 demonstrates that code-switching and code-mixing enable poets to articulate hybrid identities encompassing regional, religious, and cosmopolitan affiliations, while metaphorical devices serve pragmatic functions that embed ethical, historical, and social meanings into poetic discourse. Morphological innovation and phonostylistic strategies further enhance interpretive density, aesthetic resonance, and cultural intelligibility, illustrating the deliberate orchestration of linguistic resources. The findings underscore that identity in Indonesian poetry is performative, context-sensitive, and responsive to both digital and traditional textual environments, reflecting the poets' negotiation between local heritage, modernity, and global cultural influences. Overall, this research contributes theoretically and methodologically to stylistics, pragmatics, and sociolinguistics by providing a robust framework for analyzing hybrid linguistic strategies and their role in shaping culturally grounded literary expression.

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