THE CASE OF THE EARLY POETRY

Syafrial, Hadi Rumadi

Language and Literature Education, Riau University
E-mails: syafrialpbsiunri@gmail.com, hadirumadipspbsi@gmail.com,

Abstract: The creation of poetry works for poets is by given the freedom to use the language (licencia poeitica). However, the freedom to use language can be interpreted for people who are already proficient in the rules and meaning of language. For beginner poets the use of poetic lyses is sometimes inappropriate. Instead, they tend to display their inability to use language. This is what the authors found in the poetry anthology of the beginner writers who became the main background in this study. This is a qualitative research and used purposive sampling. This research took the object of 650 poems from 91 writers who were compiled in 7 anthologies of poetry writing to see the case found in their poems as an illustration of the misunderstanding of poetry creation. The data collection techniques used in this study was observation and document study. The writer used Spiral Model data analysis techniques for this research. The results of this research found that a) the meaning transparency or message b) language rules such as the use of capital letters with punctuation c) unity of ideas in the verse d) consideration of building typography e) beheadings.
Keywords: *Case, Poetry, Beginners*

The creation of literary works is through the process of thinking and creative experience as a manifestation. As welled by Wellek and Warren (2014, p. 3), states that literature is a creative activity, a work of art. One such process is in writing a poem. In essence, writing poetry is far more complicated when compared to writing fiction like short stories and novels. Poetry is more concerned with the quality and message you want to convey. The process of diction in poetry takes into account dimensions and dimensions of rhyme. A poet can change the shape of a word or use an unusual form to obtain the same final rhyme; poets might change the wording or violate syntactic units for the same reason (Hrushovski in Oemarjati, 1972, p. 4). Hrushovski asserted that the process of achieving the rima took place because it was made possible by licentia poetica. This was also reinforced by Luxemburg (1991, p. 196) that the final rhyme serves to strengthen the thematic arrangement of a poem and connect an array with an array. Therefore, understanding a poem requires the ability to interpret the array or verses of poetry.

Many poems are written by poets. There is a narrative in the form of expressive ones. Although the narrative or expressive form of poetry's strength is in aesthetics and ethics, these two elements merge with each other in the form of arrays and stanzas. A poet in the world of creativity has a poetic license meaning, they can tinker with language to build aesthetics and ethics. All kinds of work creation results are returned to the creator or the author himself. Licentia poetica is the freedom of a writer to deviate from reality, from conventional forms or rules, to produce the desired effect (Shaw, 1972, p. 291; Sudjiman, 1993, p. 18). On the other hand, Sudjiman stated that licentia is not appropriate if it is translated as "freedom", but may be more appropriate "authority". "Freedom" has the connotation "at will", while "authority" means "there is legitimacy." Thus, according to Sudjiman (1993, p. 18) licentia poetica is the authority given by the community (or by itself? Author?) to the writers to choose how to deliver their ideas in an effort to produce the desired effect.

Therefore, theories about language rules do not apply fully in the world of poetry. However, poetic lyricism must be used for aesthetic and ethical needs. Not as an excuse for ignorance or inconsistency in using language. Things like this always happen to beginner writers. There is a picture of the beginner writers in writing poetry irregularities not because of deliberate use of the poetic license, but rather a picture of inability to use language rules, perform diction or build arrays and stanzas. This is an interesting thing to be listened to and used as an object in this study to find out the beginner poetry case with the hope that there is a picture of the tendencies, weaknesses or errors encountered in the beginner poetry writers.

Method

The method used in this study is a descriptive qualitative method. In this study, researchers used this type of research with a qualitative approach. Fraenkel and Wallen (2012, p. 181) explain that research that examines all types of activities, situations, relationships is called qualitative research, including a comprehensive description in describing all the details about something that happens in a particular activity or situation. The nature of this research is descriptive, where researchers see the purpose of this study is to describe systematically, factually and accurately about the facts and the nature of a particular population or object (Kriyantono, 2009, p. 188). Research sources from 7 poetry anthologies. According to John W. Creswell (2007, p. 143), the rare steps of data collection begin with the determination of research boundaries, gathering information through observation, interviews, documents and visual materials and setting rules for recording information relating to the object of research. . Research data analysis using Spiral Model data analysis techniques popularized by Creswell (2007, p. 152), namely, Managing Primary and Secondary Data, Reading and taking notes on Data, Classifying and Interpreting, Representation and Conclusion of Research

Result and Discussion

Observations from 650 poems written by 91 beginner writers found the tendency of their poetry to case cover five aspects, namely 1) transparency of meaning or message 2) language rules such as the use of capital letters with punctuation 3) unity of ideas in verse 4) consideration of building typography 5) beheading. The illustration can be seen in the following table.

Table 1. Recapitulation of the Findings of Beginner Poetry

No	Anthology's title	The number of writers	The number of poems	Findings				
				1	2	3	4	5
1	13 anak tangga dihamparan ilalang senja	13	130	18	10	5	10	9
2	Bingkai sajak dalam cinta	13	65	2	17	1	2	1
3	Bait-bait jejak rasa	13	65	2	4	-	7	-
4	Matahari tanpa kaki	13	65	9	17	5	7	1
5	Secangkir Kopi	13	65	3	4	-	3	6
6	Havana	13	130	13	20	5	5	19
7	Hipernova	13	130	20	13	6	9	4
	Jumlah	**91**	**650**	**67**	**85**	**22**	**43**	**40**

1 = Language Rule 2 = Transparency of meaning 3 = Beheading array 4 = Ideas in the temple
5 = Typographic considerations

Based on these findings it can be seen that the beginner writer has the tendency of poetry in the transparency section of the meaning that is the most finding. There are 85 transparent language uses. It means that the understanding with poetic language is not well understood and correct, such as building a figure of speech or metaphor. This is also due to the limited understanding of poetic language. This can be observed in one of the following poems.

1. Transparency of Meanings or Messages

Schmitt and Viala (1982, p. 116) argue that bahwa *"… le monde grec concevait la poésie comme l'art de fabriquer un langage différent de l'usage courant (fait significatif, le mot poésie vient de «poiein» qui signifie en grec «faire», «fabriquer»)"*. (... Greek society understands poetry as the art of creating a different language from the use of everyday language (the obvious fact is that the word poésie comes from poiein which in Greek means «make», «create»)). This opinion shows that poetic language has another language than language that is often used in everyday life. Thus the language delivered must be unique and far from transparency of meaning. Mistakes for novice

writers are not aware of this. Each array is delivered transparently like everyday language, like the following data.

Ku Rindu Ibu

Ibu..
Apakah kau tau
Aku rindu padamu
Aku rindu belai tanganmu
Aku rindu kasih sayangmu
Ibu..
Kala malam disaat ku memejamkan mata
Aku teringat akan dirimu
Disini, tanpamu, sepi
Ku rindu dalam dekapmu
Disni, diruang bertepi
Ibu..
Ingin rasanya aku meneteskan air mata
Dikala hatiku sepi
Engkau bagaikan pelita dihidupku
Ibu..
Engkau wanita yang ku rindu
Dalam sujudku teringat dirimu
Yang selalu mendoakanku tanpa henti
Walau kau jauh disana
Tapi jiwamu selalu ada dihati
Terimakasih ibu
I Love You ibu   (Opi Lestari, Havana:117)

The data is categorized in the form of poetry because according to the convention the form of writing above is a form of poetry. However, it cannot be said that the language poetry works that are used do not contain elements of metaphor or majsi diction which are very transparent like everyday language. There is no need for another interpretation. It should be as said by Waluyo (1995, p. 25) that poetry is not solely governed by sound structures, words, and lines, but also governed by the rules of its own meaning.

2. Language Rules

The second case is related to the use of language rules such as the use of capital letters and punctuation. In the era of contemporary literature, this poetic lisensia was utilized maximally by poets in making their works. Furthermore, in addition to ignoring grammatical rules, poets also eliminate punctuation, and even use words that are not standard, or even not in the vocabulary of language (Unanto, 2008, p. 15). Readers or connoisseurs of poetry do not misinterpret it based on that opinion. Although poets have poetic lisensia, all of these freedoms must have the right philosophy and meaning. This can be found in data that has errors in the following language rules.

Apa

Aku,
masih**,**
dalam hati yang sama.
dalam jiwa yang sama,
masih,
kau.
ya,
aku

dedaunan yang jatuh
dedaunan yang runtuh
aku,
ya.
apa yang kau fikirkan?
tenta**ng ku**?
tidak
tentang kita?
bukan kita, tapi kalian.
apa kau fikir aku, jiw**a k**u, rag**a k**u, hidu**p k**u,
mati kau bahkan surg**a k**u hanyalah bayangan
fatamorgana?
apa kau fikir aku diam, aku bungkam, aku
senyap tanpa kata tak ada usaha?
apa yang kau fikirkan?
ahh,
kau tak pernah memikirka**n k**u,
memikirkan si malang yang masih dengan hati
dan jiwa yang sama
yaitu, Kau
(Meiransah Arkha, Hipernova:99)

The Errors in the data can be analyzed by way of pronunciation in each array of poems. There are parts that are cut off not accordingly. So it is found to be inconsistent in using capital letters, punctuation and writing words. There are initial arrays that should use capital letters on arrays 4, 7, 1, 15, 17, 19, and 19. The same thing is also found in the use of punctuation which should not be used on arrays 2, 3, 4, 5, 11, and 12. So is the writing of my words which are not combined with the previous word. This is not a matter of poetic lisensia but more precisely because of the lack of understanding in using language rules. The poetic license must be used for certain purposes such as Sutardji using the word sepisaupa and sepisaupi. These two words are not found in the language dictionary. Sutardji uses idioms with these two words to represent the feelings he wants to convey. Thus, every poetic lisence in terms of any language rules must have a philosophy or a separate message, not just limited to freedom from the poet alone.

3. Unity of Ideas in the Temple

If carefully examined the verse in the verse is the same as the paragraph. This means that one verse must reflect one idea, one idea or one unity of feeling. Each stanza has different meanings (Aprini, 2016 p. 4). In patterned poems such as rhymes and verse patterns the temple is neatly arranged. The same is true for poetry. The writer finds the unity of the idea that is not in accordance with the verse in the poem written. This writer found in one of the following data.

Rumah
Kulihat gurat senyuman indah dibibimu
Tertawa girang pada mereka
Begitulah wajahmu setiap bersama mereka
Begitu rasa bangga memiliki mereka

Ku susuri lembaran demi lembaran foto
Tak kutemukan "rumah"
Sepertinya ia tak membanggakan bagimu
Kau selalu ke "rumah" tempat mengadu

"Rumah" selalu memelukmu ketika lelah
"Rumah" selalu melindungimu ketika menangis

"Rumah" selalu menghapus kesedihanmu

"Rumah" sedih ketika kau berjalan lagi
"Rumah" tau ia akan selalu dibelakang
"Rumah" tau ia tak akan dibanggakan

Tapi "Rumah" tau akan selalu kembali
Karna "Rumah" tau kau membutuhkannya   (Saribatul Hikmah, Jejak Rasa:96)

If it is observed that the verse consists of four stanzas there is an inaccuracy in the preparation of an inter-temple unit. The third and fourth strophes constitute one unity of ideas from the second verse. The third and fourth strophes are an explanation of the last line from the second verse, which is an explanation of "home". In essence this poem can be made into three stanzas only. Thus, the poem has one suitable temple unit in the construction of the temple.

4. Consideration of Building Typography

Salah

```
     Gila                                    Lagi
        Lagi                              Gila
          Gila                           Lagi
            Lagi                       Gila
              Gila           Lagi
              Lagi-lagi Cinta
                 Kecewa
              Lagi Gila Cinta
               Lagi         Gila
             Gila              Lagi
            Lagi                 Gila
          Gila                      Lagi
        Lagi                           Gika
```
(Mata-Hari,Sheila Utari:104)

In the typographic aspect of beginner poetry, it does not always consider the use of appropriate typography. These things really determine the meaning of poetry (Muntazir, 2017, p. 212). There are three considerations in building typography. First, consideration of visualizing meaning or rhyme messages visually. Second is building the beauty of poetry forms on certain decorative perceptions.

Third, is the preparation of arrays or words that resulted in typography occurring as in the Sardka and Winka Tragedy Sutardji verse. Generally typography in the case of beginner writers is built with a program of center text settings or other options in the Microsoft Word program. Examples of near-perfect typography can be seen in the poem below. According to Aminuddin (1987: 146) typography in poetry functions as an artistic appearance and gives a certain nuance of meaning and atmosphere. Therefore, there must be an artistic and philosophical message that is logical in making typography. This is what the authors found typographic abnormalities that are less appropriate in the following data.

The poem visually reinforces the message that you want to convey about crazy in love even though at some point it causes disappointment. Cross-form typography is very supportive. It's just that if carefully scrupulously there is an inaccuracy from the author about the wording and crazy words centered on the array again love should be arranged again crazy love. Likewise in another crazy line of love should love be crazy again. Because the cross-word arrangement again and crazy is perfectly arranged so that only the word love and disappointment becomes the focus of being in the middle. If the poet writes like the results of the analysis provided, then the poem is perfectly philosophical in terms of typography.

The poem visually reinforces the message that you want to convey about crazy in love even though at some point it causes disappointment. Cross-form typography is very supportive. It's just that if carefully scrupulously there is an inaccuracy from the author about the wording and crazy words centered on the array again love should be arranged again crazy love. Likewise in another crazy line of love should love be crazy again. Because the cross-word arrangement again and crazy is perfectly arranged so that only the word love and disappointment becomes the focus of being in the middle. If the poet writes like the results of the analysis provided, then the poem is perfectly philosophical in terms of typography.

5. Beheading

The last case found in this study was beheading. At the time the array can be arranged according to the speech or fall of intonation. In the array always the intonation falls in the middle of the array and the end of the array or only at the end of the array. The array in the poem is not always a sentence. There are times when only in phrases. Authors always start arrays using capital letters. Always do not end with a punctuation point. The problem if it is in the form of a phrase, it is appropriate, but if the form of sentences must end with a comma, period, question mark, or exclamation point. However, beheading to build the next array always does not take into account the silence that can be replaced by a comma, period, question mark, or exclamation point. This can be observed in the following data.

> Hadirmu dihatiku ciptakan kehidupan
> Karenamu napas ini mampu bertahan
> Hari demi hari terasa berarti
> Saat dirimi hadir untukku
> Berat beban ini tak kurasa lagi
>
> > Aku takut hadirmu hanya sesaat
> > Tuk dapat temani hatiku yang sekarat
> > Aku takut hadirmu hanya sebentar
> > Tuk dapat tenangkan jiwa yang getar
>
> Ku tak ingin
> Kau
> Gusar
> Karena jarak ini
>
> > Ku mau
> > Jadilah embun pagi
> > Untukku
> > Tuk sambut pagi
> > (Meilisa Azwa, 13 Anak Tangga:66)

The first array should end with a comma. The first array of one series or the meaning with the second array marked by the word *karena.*The second array should end with a period. In the second stanza, the first and second arrays are one unit so the second array does not begin with a capital letter marked with the word *Tuk* from the origin of the word *tuk*. In the third stanza there is also an error. The temple should be made into one or two lines. The first line can be coupled with the second and third arrays; *Ku tak ingin kau gusar*. The same thing in the fourth verse can be two lines. This line should be *Ku mau jadilah embun pagi untukku*. Beheading cannot be done without a clear basis. Because poetry has peculiarities in writing relating to beheading of arrays based on unit of meaning (Amaliah, 2015 p. 65). The incompatibility of meaning becomes a result of improper beheading as the data explained. Thus, beheading must have the right basis and philosophy so that the message is conveyed properly.

Conclusion

The results of this study can be concluded that essentially novice writers do not understand the very significant difference between poetry and poetry. In general, they have just written poems according to the structure of their writing, whereas in terms of the language used, they generally use transparent language. Poetic licensing cannot be used as the basis for their work because

language deviations tend to describe their misunderstanding in using language rules. As a result there are five deviations found, namely 1) transparency of meaning or message 2) rules of language such as the use of capital letters with punctuation 3) unity of ideas in verse 4) consideration of building typography 5) beheading of arcs.

References

Amaliah, Rizka., A. Syukur Ghazali., & Muakibatul Hasanah. (2015). Proposisi Puisi Karya Anak. *Jurnal Pendidikan Humaniora*, 3(1), 60-69.

Aminudin. (*1987). Pengantar Apresiasi Karya Sastra*. Malang: Sinar Baru.

Apriani, Linda. (2016). Makna Lima Puisi Karya Salim Al Muna dalam Antologi Puisi *Merindu Mentari di Bumi Anoa. Jurnal Bastra*, 2(1), 1-20.

Creswell, J. (2007). *Qualitative Inquiry & Research Design: Choosing Among Five Approaches, 2nd ed*. California : Sage Publication.

Fraenkel, Jack. R., and Norman E. Wallen. (2012). *How to Design and Evaluate Research in Education 8th Edition*. Boston: McGraw-Hill Higher Education.

Kriyantono, Rachmat. (*2009). Teknik Praktis Riset Komunikasi*. Malang: Perdana Media.

Luxemburg, Van Jan. (1991). *Tentang Sastra*. Jakarta: Intermasa.

Schmitt & Viala. 1982. Savoir-Lire. Paris: Didier.

Muntazir. (2017). Struktur Fisik dan Struktur Batin Pada Puisi Tuhan, Aku Cinta Padamu Karya WS Rendra. *Jurnal Pesona, 3(2),* 208-223.

Oemarjati, Boen Sri. (1972). *Chairil Anwar: The Poet and His Language*. Leiden: University of Leiden.

Shaw, H. (1972). *Dictionary of Literary Terms*. New York: Mc Graw-Hill Book Company.

Sudjiman, Panuti. (1993). *Bunga Rampai Stilistika*. Jakarta: Grafiti.

Unanto, Tiki Danawiranti. (2008). Penggambaran Dunia Timur dan Dunia Barat dalam Lirik Lagu La Rose Des Vent Karya Anggun. *Thesis*. The *University of Indonesia*

Waluyo, Herman J. (1995). *Apresiasi Puisi*. Jakarta: Gramedia Pustaka Utama.

Wellek, Rene dan Austin Warren. (2014). *The Theory of Literature.* New York: Harvest Book.