

Semiotics Performance in The Poem “Tentang Mata” and “Tentang Mata Pula” By W.S. Rendra

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ABSTRACT

Literary works are created to be enjoyed and appreciated by society. The formulation of the research argues about the language style, vocabulary, and intended meaning of the poem “Tentang Mata” and “Tentang Mata Pula” by W.S. Rendra. This research is to obtain a clear picture of the poem “Tentang Mata” and “Tentang Mata Pula” through a stylistic approach. The benefits of this research contribute to the development of linguistics applied and linguistic analysis from literary works, provide insight to scholars on how to conduct linguistic analysis of literary works, and become alternative teaching materials for language and literature teachers. The research approach uses a descriptive qualitative method in literature in line with stylistics. The research data were analyzed using data collection techniques involving the steps of data identification, data classification, and deductive data interpretation. The results of the research describe the conditions and situations that occurred in 1998, with the emergence of many connotative words in raising the issue of fate and living conditions, from poverty. In addition, it is presented that society itself is only chasing dreams by creating conditions and situations that are already disproportionate

INTRODUCTION

Literary works are cultural products of human thought. Literary works are created to be enjoyed and appreciated. Indonesian literary works are generally divided into prose literature, poetry, short stories, and novels. Overall, stylistic studies play a role to help analyze and provide a complete picture of the value of a literary work.

The analysis of literary texts that aims to understand the literary works (including poetry) being analyzed, is now increasingly developing with a variety of approaches. In general, these include intrinsic and extrinsic approaches. Poetry requires emotive effects that affect the literary work. Obtaining these effects can be through linguistics: the combination of sounds, the use of punctuation, the way of writing and so on. These criteria help in analyzing a poem.

Basically, stylistic studies look at how the elements of language are used to produce messages in literary works. Or in other words, stylistics deals with language patterns and how language is used in the literary text being studied. By analyzing the peculiarly patterned language, we show the complexity and depth of the language of the literary text and also answer how the language has amazing powers including the power of literary creativity (Cummings and Simmons, 1996: 7). Stylistics is a critique of the study of literary works that has traditionally been a branch of aesthetics. The aesthetic view deals with the total effects that arise when dealing with literary works and these effects are considered as an artistic whole.

Based on these criteria, a poem titled "Tentang Mata" and "Tentang Mata Pula" by W.S Rendra was selected for unpublished collection of Rendra's collection entitled "Doa Untuk Anak Cucu". He also had a great influence on the development of Indonesian literature as a whole. Rendra has always bewitched poetry lovers through his words. He was a fighter for humanity and culture with the weapon of words. He is a great figure who is good at stringing phenomena in pithy sentences. Every word of Rendra's poetry always appears simple, colloquial but very religious, but there is also power in every word.

Thus, several research problems were formulated as follows (1) how is the language style of the poem?, (2) how is the semiotic perform in the poem?, and (3) how is the intended meaning of the poem "Tentang Mata" and "Tentang Mata Pula" by W.S Rendra? From thus problems, the research aims to obtain a clear picture of the stylistic, semiotic, and intended meaning of the poem "Tentang Mata" and "Tentang Mata Pula" by W.S Rendra through a stylistic approach as one of the studies to analyze a literary work. So that this research can provide benefits related to poetry. Finally, this research can also provide an overview of research in the field of stylistics which is part of the branch of applied linguistics

which can also be taken as a message (mandate) in poetry to be adjusted to conditions or circumstances in real life.

This research prerequisite are divided into theoretical and practical. Theoretical itself relates to (1) the results of this stylistic study contribute to the development of applied linguistics and literary studies as well as in the analysis of the language of literary works; (2) lay the foundations for stylistic research on other literary works, poetry. The practical benefits of this study are: (1) providing insights for linguistic academics and literary critics in analyzing the language of literary works; (2) providing alternative teaching materials for language and literature teachers both in universities and schools in learning stylistics. So that this research is expected to add insight and knowledge in determining lesson plans for appreciating poetry studies, studying or analyzing poetry or other literary works, and improving the quality of other learning.

LITERATURE REVIEW

Stylistics examines how readers interact with the language of (mainly written) texts to explain how we understand texts and how we are affected by them when we read them. Stylistic analysis involves analyzing the styles used in different languages to obtain the desired meaning or theme of given texts. It identifies the different ways in which authors or poets of literary works convey their message, such as through indirect and hidden patterns. Stylistics is often associated with literary language although Chapman states that this study can be aimed at a wide variety of language uses (Nurgiyantoro, 1995:279).

Meanwhile, Pradopo (2000: 264) defines stylistics as the study of language style. Thus, definition of stylistics in this study can be limited as a study of language style, especially those found in language style, especially those found in literary works. Chapman's opinion (via Nurgiyantoro, 1995: 280) which states that stylistic analysis is intended to determine how far the author's language is deviated and how the author uses signs of language used by the author and how the author uses linguistic signs to obtain an aesthetic or poetic effect. Thus, stylistics cannot be applied properly without a strong linguistic foundation because one of its main concerns is the contrast between the literary language system and the language of the world (Wellek and Warren, 1995:221).

Semiotics has mentioned as "semeion" from the Greek, has meaning as a sign. It conveys information so that it is communicative, can replace something else that can be thought of (Broadben, 1980). A Teew (1984:6) has defined semiotics as a sign that can be act through communication and is later refined into a literary model. It accounts for all factors for understanding of literary phenomena. The study of semiotics is to examine and look for signs in discourse. It also explains meaning of the signs and look for their relationship based on characteristics of the signs to get the meaning of their significance.

There are 3 signs in semiotics, which are divided into: (1) icon, which is anything that is associated with something else because there is a similarity. There is a similarity between the signifier and the sign similarity. It shows something not in the resemblance but emphasizes the logical connection. For example, a photograph directly shows the object in question. (2) Index, has called as a sign with a causal relationship to what it represents. The other example, smoke indicates the presence of fire. (3) Symbol, which emphasizes the agreement of the community about the sign and the signifier are arbiter. Example: Black flag in West Sumatra (mourning), yellow flag in Jakarta (mourning). Thus, because there is an agreement happening in local community.

Based on the explanation above, this research can be seen as closeness of the relationship between stylistics and semiotics, namely both examine language in literary works, but the sub-studies are different, namely stylistics examines language style, while semiotics examines signs/symbolism in literary works. Stylistics and semiotics also analyze about intended meaning mentioned in literary works. Intended meaning in literature show about purposed, designed, intentional, and prospective of how the author expected or intention feelings from the works. According to Oxford dictionary (2011), intended meaning is interpersonal communication, how the speaker expects the statement to be interpreted, which may or may not correspond to how it is actually interpreted.

METHODOLOGY

The data to be studied in this research is a poem entitled "Tentang Mata" and "Tentang Mata Pula" by W.S Rendra which is metaphorized as a side of human life. The data sources in this research are taken from several references on the internet such journals article, assignment paper, and literary-linguistic theory books entitled "Pengkajian Puisi" by Rachmat Djoko Pradopo, also with "Stilistika" book by Prof. Dr. H. Soediro Satoto, as well as several theory books listed in the bibliography.

This research method is literature where this method is used to find the problem under study by utilizing the literature. In this case the problem to be studied is about the stylistic approach in the poem "Tentang Mata" and "Tentang Mata Pula" by W.S Rendra. Data collection is searching and compiling data informed to others (Mukhtar, 2013). The methods used in analyzing data are qualitative descriptive. Qualitative descriptive method is a method used to describe certain information, a symptom, event, event as it is.

In descriptive research there is no treatment of the variables to be described and does not use numbers (Anggoro, et al, 2007:65). There are several procedures used in analyzing data such as data identification (entering important and really needed, objective, and authentic data), data classification (classifying data, namely classifying various types into a limited number of categories,

coding, and marking each specific code), data interpretation (for drawing conclusions). Based on the explanation above, the researcher uses the deduction explanation. Thus method shows a pattern of thought to draw conclusions starting from things that are general in nature into specific/detail things about the poem "Tentang Mata" and "Tentang Mata Pula" by W.S Rendra.

RESULTS AND DISCUSSION

This research presents an analysis related to the interpretation of the poem "Tentang Mata" and "Tentang Mata Pula" by W.S. Rendra in accordance with the research problems, namely how the poem's style, semiotic performance, and the meaning contained in the poem. The interpretations derived from analyzing them (especially in linguistic analysis) are not absolute. As such, it is possible for other interpretations unnoticed from the researcher intention/attention. Poetry research findings are below:

"Tentang Mata"

"Aku merindukan mata bayi¹"
"setelah aku dikhianati mata durjana²"
"Aku merindukan mata hari³"
"karena aku dikerumuni mata gelap⁴"
"Aku merindukan mata angin⁵"
"karena aku disekap oleh mata merah saga⁶"
"Wahai, mata pisau! Mata pisau di mana-mana⁷"

"Mata batin! Mata batin!⁸"
"Hadirlah kamu!⁹"
"Hadirlah kamu di saat yang rawan ini.¹⁰"
"Wahai, mata batin!¹¹"
"Kedalaman yang tak terkira¹²"

"Tentang Mata Pula"

"Mata kejora! Mata kejora!¹⁵"
"Mata kekasih dalam dekapan malam¹⁶"
"Dalam kehidupan yang penuh mata bisul¹⁷"
"hatiku meronta ditawan rangkaian mata rantai¹⁸"
"Sawah gersang tanpa mata bajak¹⁹"
"Mata gergaji merajalela di rimba raya²⁰"
"Mata badik memburu mata uang²¹"
"Mata kail termangu tanpa umpan²²"

"Mata sangkur! Mata sangkur!²³"
"Mata sangkur menghujam ke mata batin²⁴"
"Mata kejora! Mata kejora!²⁵"
"Mata kekasih dalam dekapan malam²⁶"

"Padang rumput termakan mata api²⁷"
"Tetapi, kekasihku,²⁸"
"di dalam kalbuku yang murung ini,²⁹"
"engkaulah mata air pengharapanku!³⁰"

(Rendra, 1998:7)

Thus, a profound observation of the role and meaning of the eye in the context of human life and the natural world. Using Rendra distinctive language and full of metaphors, he tried to describe the contrast between darkness and hope reflected through different types of eyes.

This poem consists of 30 arrays organized into 6 stanzas. Each stanza begins with a capital letter except for arrays 1, 3, 5, and 7 which have small initial letters. Arrays 8, 9, 10, 11, 15, 23, and 25 are repetitions, describes *Mata Batin! / Hadirlah kamu / Mata Kejora! Mata Kejora! / Mata Sangkur! Mata Sangkur! /*. The poem explanation viewed as a whole, Rendra pays less attention to rhyme because it is more concerned with the message. The words used by him include words that are often encountered in everyday life.

Verb forms that omit the prefix are found in this poem such as *dekapan, ditawan, memburu, termangu, menghujam, and termakan*. Those words are contains a figurative meaning, concrete word, and creates imagery in the reader. This can be seen from the following description:

1. *mata* (adjective) mentions about life, which means a state, condition or situation,
2. *mata kekasih* mentions about state meaning.
3. *mata kekasih dalam dekapan malam* mentions metaphore figurative meaning to attract readers how to feel and see situation or save condition after experiencing fraud,
4. "*aku merindukan matahari / karena aku dikerumuni mata gelap*" // uncovers personification figurative meaning to compile life ambience and describes the desire to live away from trouble,
5. "*aku merindukan mata angin / karena aku disekap oleh mata merah saga*" // mentions about metonimi to invites the reader to imagine a state that is free to move like the wind but cannot be obtained because it is shackled by difficult circumstances.
6. *mata badik memburu mata uang* shows creating motion imagery and visual imagery also leaves the impression that the persona is still alive because it can still perform activities and not be subjected to activities..

The poem "Tentang Mata and "Tentang Mata Pula" are interesting to be studied because they use deductive language with a general depiction of things towards details thing. Thus, describe the life situation in 1998, Rendra uses the word *mata kejora* and then focuses more on the spring which is the source (origin). From the general painting, the center of attention shifts to what Rendra actually wants to address, namely the fate and condition of humans who lived at the time the situation and conditions were described, year of 1998. The poem is filled with connotative words. The connotation is closely related to the concrete words that are mixed into the figurative language used by Rendra. The words used give rise

to various interpretations. For example, "*mata kejora*", "*mata kekasih*", "*mata bisul*", "*mata rantai*", "*mata gergaji*", "*mata badik*", "*mata bajak*", "*mata uang*", "*mata kail*", "*mata sangkur*", "*mata api*", and "*mata air*" are used figuratively to express human character in the conditions and situations at that time.

It can be analogized as follows *mata kejora* and *mata kekasih* have meaning as the state of nature. *Mata bisul* and *mata rantai* mean about disputes and regulations that exist in human life. "*Mata bajak*", "*mata gergaji*", "*mata badik*", and "*mata kail*" mean about humans who are the actors of life with various characters (workers, rulers, entrepreneurs, and unemployed). The choice of words that lead to concreteness is not unreasonable because with it Rendra wants the reader to immediately be able to imagine the future world; a world that is awaited and dreamed of. To strengthen the imagery, Rendra deploys a number of figurative languages that are also related to these concrete words.

From the explanation above, the poems' language style is coming from figurative language, for example metaphore, personification, and metomini. For semiotics performance, "*Tentang Mata*" and "*Tentang Mata Pula*" have eye symbolism. The symbolism describe into:

1. *Mata* (eyes) in this poem are considered as symbols that represent various aspects of life and nature.
2. *Mata kejora* and *mata kekasih* symbolize light, beauty, and warmth in human life.
3. However, on the other hand, there are also darker and more dangerous eyes such as *mata sangkur*, *mata gergaji*, and *mata badik* that reflect violence, darkness, and destruction.
4. *Hatiku meronta ditawan rangkaian mata rantai* has described as the feelings of oppression and attachment felt in a life filled with conflict and darkness. This metaphor reflects the human struggle in facing various challenges and obstacles in daily life.

For the intended meaning from "*Tentang Mata*" and "*Tentang Mata Pula*" have an expression of deep contemplation on the reality of human life, from conflict and darkness to hope and expectation. With the use of strong language and rich metaphors, Rendra manages to convey a message about maintaining hope, courage, and confidence to face life's challenges.

Then, the poem depicts the emotional and spiritual journey of man, from innocence and hope to betrayal and darkness, and finally to wisdom and a deeper understanding of self and the world. Thus, also invites readers to reflect on the role and meaning of the eye in the context of human life, and to maintain hope and courage in the midst of darkness and adversity. Through the use of strong language and rich symbolism, W.S. Rendra managed to convey a message about

the importance of observation and reflection on the reality of human life, as well as the need for inner depth in the face of challenges and uncertainties.

CONCLUSION

The words used by Rendra basically support the themes he expresses, so they vary. He has no particular inclination in choosing and using words. If his poetry is about heroism, then the words he uses are passionate words that are mixed with poetic style by bringing out connotative words. If it is about simplicity and remembrance, then he uses words that are easy to digest without losing the poetic elements and connotative words. So no matter what issues he raises to the surface, he still uses connotative words that contain surprises because he does not want to leave the essence of a poem. The poem "Tentang Mata" and "Tentang Mata Pula" above, illustrate that Rendra was very close to nature. Still related to the issue of word choice, Rendra's personal figure who "wanted to be free from confinement" influenced the words he chose. He generally uses language from words, phrases until clauses innovatively and also deviates from the prevailing conventions.

In general, Rendra did not think much about sound similarities, either vowel sounds (assonance) or consonant sounds (alliteration). Similarly, he did not take final rhyme into account except in some poems. In addition, in general there is no tendency to use certain sounds whether vowel or consonant. However, even when Rendra is not bound by old poetic conventions, he still organizes the chronological divisions (which can determine the rhythm of the poem as a whole), which are generally arranged per-idea either within the limits of phrases or clauses. Thus, the conclusion of the research discussion of the poems "Tentang Mata" and "Tentang Mata Pula" related to the analysis of the language style used, the selection and use of diction (words), the form of semiotic performance by showing concrete words, to show the variety of figurative words that appear in Rendra's poetry.

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