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EDITORS’ NOTE

This international seminar on Language Maintenance and Shift IV (LAMAS IV for short) is a continuation of the previous international seminar with the same theme conducted by the Master Program in Linguistics, Diponegoro University on 18 November 2014.

We would like to extend our deepest gratitude to the seminar committee for putting together the seminar that gave rise to this collection of papers. Thanks also go to the Head and the Secretary of the Master Program in Linguistics Diponegoro University, without whom the seminar would not have been possible.

The table of contents lists all the papers presented at the seminar: The first four papers are those presented by invited keynote speakers. They are Dr. Sugiyono (Badan Pengembangan dan Pembinaan Bahasa, Jakarta, Indonesia), Dr. Zane Goebel (La Trobe University, Melbourne, Australia), Prof. Yudha Thianto, Ph.D. (Trinity Christian College, Illinois, USA), Dr. Deli Nirmala, M.Hum (Diponegoro University, Semarang, Indonesia).

In terms of the topic areas, there are 21 papers in applied linguistics, 20 papers in sociolinguistics, 14 papers in theoretical linguistics, 18 papers in discourse/pragmatics, and 13 papers (miscellaneous).

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A STYLISTIC ANALYSIS OF THE POEMS OF WIJI THUKUL

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*The objective of this scholarly paper is to describe the stylistic aspects of the poems of Wiji Thukul. The aspects included dictions, language styles, and images. The poems of Wiji Thukul studied were taken from his poem collections of *Aku Ingin Jadi Peluru* and *Para Jendral Marah-Marah: Kumpulan Puisi Wiji Thukul dalam Pelarian*. They were "Para Jendral Marah-Marah", "Puisi Menolak Patuh", "Nyanyian Akar Rumput", "Peringatan", "Catatan", "Banjir", "Ujung Rambut Ujung Kuku", "Ketika Datang Malam", "Ayo Kita Tebakkan", and "Maklumat Penyair". The result of analysis shows that of all of the poems of Wiji Thukul 10 data use dictions with connotative words, 28 data use dictions with denotative words, and 25 data use dictions with concrete words. In addition, the dominant language styles are irony and cynicism, which describe the inequality persisting between the bourgeoisie and the marginalized groups. Finally, the dominant images found in the poems of Wiji Thukul are vision image and motion image. The dictions, language styles, and images employed by Wiji Thukul aim at amplifying the social and political protests against New Order through poems.*

Keywords: *Poems of Wiji Thukul, stylistics, diction, language style, and image*

Introduction

Language is a medium for the birth of literary works. Language is selected by an author in such a way that the dictions he or she uses is linguistically convincing to the readers of his or her work. Wellek and Warren (2014:15) state that the language features can intentionally be utilized more systemically by an author. In literary work, through his or her language "the personality" of author and the prominence of his or personality can be seen more obviously, compared to other authors. This is in line with the claim of Umar Yunus (1989:20) who says that the writing style of an author is a set of personal characteristics which differentiate his or her works from the works of others. Due to its individuality, the use of language by an author is a deviation of the use of language in general. In the creation of literary works, the use of language undergoes what is called *licentia poetica*.

The language study that discusses about the use of language in literary works is called stylistics. Umar Junus (1989:2) defines stylistics as the use of language in literary works. Meanwhile, Burhan Nurgiyantoro (2005:279) asserts that stylistics is an approach that emphasizes the correlation between language with artistic functions and meanings of literary works. Similarly, Nyoman Kutha Ratna (2013: 3) claims that stylistics is a science of styles. Meanwhile, style is a set of typical ways how everything is conveyed with a certain way so that the intended purposes can be gained maximally.

The objective of this scholarly paper is to describe the stylistic aspects found in the poems of Wiji Thukul. Wiji Thukul was a poet of 2000s. He was active to write literary works in the form of poetry from the period 1980 to that of 2000. The poems that he wrote contain social and political protests against New Order which reigned from 1966 to 1998.

The stylistic aspects in this paper studied the dictions, language styles, and images in the poems of Wiji Thukul. The dictions included dictions with connotative words, dictions with denotative words, and diction with concrete words. Furthermore, the language styles discussed about the kinds of language styles found in the aforementioned poems and the reasons for their use. Finally, the images studied about the prominent images created by Wiji Thukul in his poems. The poems studied in this paper consisted of five titles, which were created during the period of 1980-1998 prior to his

disappearance due to alleged kidnapping. They were taken from his poem collections of *Aku Ingin Jadi Peluru* and *Para Jendral Marah-Marah: Kumpulan Puisi Wiji Thukul dalam Pelarian*. The typical authorship individuality, authorship objective, and the artistic aspect of authorship of the poems of Wiji Thukul are of interest in this scholarly paper.

Dictions

Diction is the choice of words which is done by an author to present a special effect on his or her literary works. The words used by the author are expected not to be a word order merely, but the words arranged in such a way by the author that they give aesthetic effects and certain meanings to the readers. The dictions used by the author are very much related to the aspect of beauty of the poems, that is, the arrangement of alliteration and assonance which are able to create the totality of meanings of the respective poems.

The poems of Wiji Thukul very much used dictions with denotative meanings. They were dominantly found in all of the poems that he wrote. The following is an example of poem entitled "Para Jendral Marah-Marah", which used dictions with denotative words.

*Pagi itu kemarahannya disiarkan
oleh televisi. Tapi aku tidur. Istriku
yang menonton. Istriku kaget. Sebab
seorang letnan jenderal menyeret-nyeret
namaku. Dengan tergopoh-gopoh
selimutku ditarik-tariknya. Dengan
mata masih lengket aku bertanya:
Mengapa? Hanya beberapa patah kata
keluar dari mulutnya: "Namamu di
televisi..." Kalimat itu terus dia ulang
Seperti otomatis (Wiji Thukul, 2012: 1).*

Wiji Thukul described his self status as person who was regarded as "bully" to the state's stability through the dictions with denotative words aforementioned. How he was reported on television as a fugitive, how his position was as a poet who got big attention from the state officials as he was accused to be involved in subversive actions, and how his wife's anxiety was on his status as a state fugitive were obviously described in the stanzas of his poems. The same dictions were also found in his poem entitled "Nyanyian Akar Rumput".

*jalan raya dilebarkan
kami terusir
mendirikan kampung
digusur
kami pindah-pindah
menempel di tembok-tembok
dicabut
Terbuang (Wiji Thukul, 2004:15).*

Wiji Thukul described the conditions of the poor (grassroots), not only who had been economically poor but also who had been evicted and expelled due to the government projects during the New Order era. The projects were always executed without siding with the marginalized groups. Their shelters and lands were always occupied through eviction by reason of the country's development.

Although most of the poems of Wiji Thukul used the dictions with denotative meanings, to amplify the messages of social and political protests some of them also used dictions with connotative words as found in the following poem entitled "Menolak Patuh":

walau penguasa menyatakan keadaan darurat

dan memberlakukan jam malam
 kegembiraanku tak akan pernah berubah
seperti kupu-kupu
sayapnya tetap akan indah
meski air kali keruh
 pertarungan para jenderal
 tak ada sangkut pautnya
 dengan kebahagiaanku
seperti cuaca yang kacau
hujan angin kencang serta terik panas
tidak akan mempersempit
atau memperluas langit
lapar tetap lapar
 tentara di jalan-jalan raya
 pidato kenegaraan atau siaran pemerintah
 tentang kenaikan pendapatan rakyat
tidak akan mengubah lapar
dan terbitnya kata-kata dalam diriku
tak bisa dicegah
bagaimana kau akan membungkamku?
penjara sekalipun
tak bakal mampu
mendidikku mejadi patuh (Wiji Thukul, 2004:15).

The dictions in italics indicate that Wiji Thukul described himself and his spirits as "kupu-kupu" (butterfly), which was always beautiful although the situations around him changed for the worse. The situations getting worse in Indonesia were described as "air kali keruh, cuaca kacau, hujan angin kencang dan terik panas matahari" (turbid river water, chaotic weather, heavy rains and high winds, and the scorching heat of the sun), which would not fear him. His courage aroused from the fact that the succession of the ruler would change nothing, and the promise addressed by the ruler would not change the fate of the poor. The marginalized groups would always remain poor (as shown by the connotative words *lapar tetap lapar* (*the hungry remain starving*). Thus, Wiji Thukul was never afraid of writing uprising poems even though he had to experience imprisonment.

Denotative words were also found in a large number of poems of Wiji Thukul. The dominant denotative words also had effects on the presence of concrete words. The concrete words in his poem among others were *jendral* (general), *televisi* (television), *istri* (wife), *negara* (state), *ibu* (mother), *buruh* (labor). The presence of denotative and concrete words in the poems was balanced as both referred to a clear story object.

Language Styles

The poems of Wiji Thukul very much used the language style of cynicisms, as found in the in the following poem entitled "Ketika Datang Malam":

Kau tak bisa mendengarkan aku
 Karena kau terus berbicara
 Berbicara dan berbicara
 Dengan mulut senapan (Wiji Thukul, 2012:5)

In the poem, there were cynicisms that contained subtle satires to the rulers in the New Order era. According to Wiji Thukul, the rulers were never eager to listen to the voice of the people. They only "talked and talked" through agitation speeches. The choice of words "talked and talked" here meant not only speeches verbally but also gunfire. It was a satire to the rulers in the New Order era that the "talked and talked" done not only produced words out of mouth but also the shot of gun. The government did not need words anymore to deal with the people, but the gunfire which was regarded

as a more effective one to silence those regarded not to carry the same ideas with the government but to rebel.

Ironies were also utilized to amplify the poems created by Wiji Thukul. The ironies language style presented were cruder satires compared to the cynicisms as shown in the following poem:

Dia kaya
keluarganya punya saham di mana-
Mana
tapi negaranya rangking ketiga
paling korup di dunia
coba tebak siapa dia?
dia adalah aku!
dia tua
tapi ingin tetap berkuasa
tak boleh ada calon lain
Selain dia
Kalau marah
Mengerahkan angkatan bersenjata
Rakyat kecil yang tak bersalah
Ditembak jidatnya
Coba tebak siapa dia?
Dia adalah aku!
Siapa aku?
Aku adalah diktator yang tak bisa tidur nyenyak (Wiji Thukul, 2012:7)

In the above poem, Wiji Thukul intended to insinuate Soeharto, the President in the New Order era through his use of ironies. The figure of Suharto was presented through the use of dictions of "*keluarganya punya saham di mana-mana*" (his family has shares everywhere), "*tapi negaranya rangking ketiga terkorup di dunia*" (Yet, his state occupies the third rank of most corrupted states in the world). This satire indicates that although Soeharto was a man of the wealthy because he controlled and owned many companies in Indonesia, he was committed to corruptions detrimental to the state. As a result, Indonesia occupied the third rank of most corrupted states in the world. Suharto who intended to bear the power for life and acted despotically and dictatorially was shown through the use of dictions "*dia tua tapi ingin tetap berkuasa*" (he is old but he intends to stay in power), "*kalau marah mengerahkan angkatan bersenjata*" (When he gets angry, he mobilizes the armed forces) "*rakyat kecil yang tak bersalah ditembak jidatnya*" (the innocent poor people are shot in the foreheads).

Sarcasms were also found in the poems of Wiji Thukul although the number was not as many as that of cynicisms and that of ironies. There were only two poems of Wiji Thukul, which used sarcasms as found in the following poem:

lingkungan kita si mulut besar
raksasa yang membisu
yang anak-anaknya terus dirampok
dan dihibur filem-filem kartun amerika
perempuannya disetor
ke mesin-mesin industri
yang membayar murah (Wiji Thukul, 2004:15)

The words in italics indicated sarcasm language style chosen by Wiji Thukul to describe that during the New Order era, the women were appreciated as "goods", but not for their humanity. The women flocked to work in industries with low salaries and with work agreements that only benefitted the owners of industries.

Images

The prominent images in the poems of Wiji Thukul were vision images. Through the portrayal in the poem, it was as though the readers viewed what happened to the figures in the poems of Wiji Thukul as shown in the following poem entitled "Banjir":

Tikus-tikus
 Keluar dari lubang sembunyi
 Orang-orang
 Mengikat amben meja kursi
 Khawatir keseret banjir
 Udara dingin
 Mendung pekat
 Mayungi penduduk
 Ngungsi bawa nyawa (Wiji Thukul, 2004:18).

The quote of the poem shows that there was a vision image in which it was as though the readers viewed the flood event befell the poor who sheltered at river banks. The vision images presented by Wiji Thukul in his poems frequently were also accompanied with motion images. Thus, the readers had images as if they viewed what the figures in the poems experienced, and they also experienced the motion images done by the figures in the poems as shown in the following poem entitled "Catatan":

Lagi
 Kau tangkap aku
 Kucatat
 Lagi kaupuntir tanganku
 Kucatat
 Lagi kaurotan tempurung kepalaku
 Kucatat
 Lakukan sampai aku berludah darah
 Biar terkumpul bukti (Wiji Thukul, 2012:20).

The lines brought the readers into a condition as if they directly viewed physical cruelty done by the ruler to the people regarded as "bully" to the stability of state power. The readers indeed experience the motion images of physical cruelty done by the state apparatuses to the poet.

Conclusion

A stylistic study on the poems of Wiji Thukul shows that the poems are different from those of other former poets and poets of his time. The prominent dictions in the poems of Wiji Thukul have are denotative and concrete respectively. Meanwhile, the prominent dictions in the poems of other former poets and poets of his time are connotative. In addition, the prominent language styles found in the poems of Wiji Thukul are ironies and cynicisms, whereas the prominent language styles found in the poems of other former poets and poets of his time are metaphors, similes, and hyperboles. Even, the poems of Wiji Thukul indicate the novelty in the writing of Indonesian poetry due to his courage to echo social and political protests directly during the New Order era through the use of his individual typical dictions, language styles, and images. As a result, he became the operating target of the government of the New Order era as he was regarded as "bully" to the state stability and was accused to commit subversive actions.

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