The Ideology Construction in Poetry of Generation of 1980s Poets of South Kalimantan

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Abstract—**This study aims to describe the ideology constructions in poetry that is built by generation 80' poet of South Kalimantan using linguistic strategies. The qualitative method with critical discourse analysis approach of Teun A. van Dijk model was used to examine the ideology construction. The data of this study is in the form of poetic texts that is taken purposively from 11 anthology poetry of generation 80' poet of South Kalimantan. The results of this study showed that the poet utilizes three linguistic strategies, such as semantic, syntactic, and stylistic to construct the ideological concepts in the form of positioning (power-powerless), judgment (positive-negative), and ideological effects (sympathy-antipathy). Semantic strategies are thematic, schematic, background, and detail. Syntactic strategies are sentence modes (declarative, interrogative, and imperative). Stylistic strategy is a metaphor and personification.**

Keywords—ideology, poetry, critical discourse analysis

I. INTRODUCTION

In a neutral concept, ideology can be interpreted as a system of thought, belief, or symbolic practices related to social and political action [1]. In this concept, the real ideology represents the relation between individual human cognition and its social environment. According to van Dijk [2], ideology is not only defined in terms of cognitive systems, but also in social groups, groups of relations, or institutions (in macro level), and social practices (in micro level). It confirms that ideology is constructed, used, and altered by group members.

The spread of ideology is done in various ways. The ideology adopted can be reflected in various forms of individual or group action that can be seen in language discourse. Thompson [1] says that ideology works through language as a medium of social action. Moreover, language is a creative and constitutive element in a social life.

Discourse as one of the ideological expressions has a role as the distributor of the ideology that will affect the various forms of social representation in society [3]. There are various forms of discourse that is realized in the form of literary and non-literary texts.

The literary text is one of the most effective ideological dissemination media because it is subtle. It makes the reader acquainted with an ideology indirectly. Mahayana [4] says

that reading literature helps the reader to accept the ideological dialogue because literary text is a representation of the author's ideology. On the other side, the text leads the reader to choices such as approval, resistance, or awareness related to an attitude of human values.

The literary work closest in human life is poetry because it is so rich with various poetic expressions, does not related to poetry or literary activities directly. As we know, the form of anthology (books) is still regarded as an inauguration and publication media that is very interest for the poets and the readers. Many poets are competing to load their poems in a single anthology or an integrated anthology. In 21st century, according to Suryanata, one of the productive regions that publish literary works is South Kalimantan Province. Unfortunately, this is less balanced with a qualified study of literary works [5]. The quantity of literary study should be encouraging. It needs to be improved in terms of quality because many studies are still superficial without extrinsic aspect [6].

The ideological study about poetical text is an extrinsic study that is considered capable to explore the hidden meaning deeply. According to Eagleton [7], ideology has a certain structural coherence, so it can be an object of scientific analysis. Literary texts are the part of ideology. It can also be objects of scientific analysis. Poets who are born and live in an ideological society have the potential to produce literary works that represent the ideology of that society [8]. So, the ideology that existed in the poetry of the South Kalimantan's poet would have the potential as a reflection of the ideology of the South Kalimantan community.

This study focused on the description of ideological constructions, such as (1) subjects, (2) actions, and (3) events using language strategies. The concepts of ideological construction analyzed are (1) positioning (powerful-powerless), (2) rating (positive-negative), and (3) giving effect (sympathy-antipathy). Positioning is related to how the poet positions the subject as a power or powerless subject. The concept of positive judgment means that the poet directs the reader to provide an assessment of the subject, action, or event through a description of good, beautiful, comfortable, happy, proud, and so on. Otherwise, the negative concept gives a description of bad nuances, unpleasant, sad, and so on. The ideological effects are the effect that the reader gets on subjects, actions, or events such as sympathy effects, such as likes and concerns or interest to

approve or support, as well as antipathy effects, such as dislike and rejection.

The rest of this paper is organized as follow: Section II describes proposed research method. Section III presents the obtained results and following by discussion. Finally, Section IV concludes this work.

II. PROPOSED METHODS

This study used qualitative method with critical discourse analysis approach (CDA) of Teun A. van Dijk model. This model used to describe the language-used by the poet in constructing the ideology. There are three linguistic strategies, such as (1) semantic strategy which includes study at the level of (a) macrostructure (thematic), (b) superstructure (schematic), and (c) microstructure (background and detail); (2) the syntactic strategy which includes the study of the microstructure of the sentence mode in the form of (a) the active declarative mode, (b) passive declarative mode, (c) declarative mode of negation, (d) interrogative mode, and (e) imperative mode; and (3) stylistic strategies which include the study of microstructures in the form of (a) metaphors and (b) personification.

The data conducted from poems by 12 generation 80' poets of South Kalimantan (Kal-Sel) that summarized in 10 single anthologies and 1 integrated anthology. The data were collected by referring to qualitative research steps adapted from Stake [9] including (1) observations, (2) interviews, (3) review, and (4) data inventory. The data were analyzed by CDA Teun A. van Dijk technique that combed the text dimensions, social cognition, and social analysis. In this study, the researchers acted as a key instrument with supporting instruments in the form of tables of analysis.

III. RESULT AND DISCUSSION

A. Ideology Construction through Semantic Strategy

1. Thematic

Macrostructure is related to the general or global meaning of a text that can be observed by looking at the topic. The topic (thematic) is the most important information that is delivered by the author in the text or the thought of the reader [10]. Analysis of topics of ideological concept of judgment (positive-negative) and the acquisition of certain ideological effects (sympathies-antipathies) can be delivered to the reader.

Indirectly, CDA can reveal various discursive strategies to influence people's interest in ideas [11]. Based on the results of the study, there are 10 main topics of the poet's spotlight, such as (1) nature, (2) life reflection, (3) country, (4) death, (5) religious, (6) romance, (7) literature, (8) city, (9) power, and (10) humanity tragedy. The emergence of these topics can be interpreted as a poet's strategy to direct the reader to consider the problems in the topics. The poems studied contain three types of ideological concepts: (1) positive-sympathy (42.7%), (2) negative-antipathy (6%), and (3) negative-sympathy (51.3%).

The results of the analysis show that the positive-sympathy concept tends to be represented in the topic of life reflection, death, religious, and literature. For instance is

seen in poetry excerpt entitled "Orang-orang Pendulang" below.

> Dipukau kilau batu orang-orang pendulang menggali lubang
> demi lubang
> melimbang, dulang demi dulang
> sesuntuk hari demi sesuntuk musim demi musim
> Tak hendak pulang, walau tak semua dulang melimbang batu
> walau tak sebutir batu mengandung kilau
> karena di lekuk bumi masih terpendam rahasia batu
> karena di lekuk langit masih terpendam keserbamungkinanMu

This quote represent positive attitudes in living life such as enthusiasm, hard work, perseverance, hopeful, and confident in the provision given by God. The poet's tendency to view problems relating to life from a positive rather than a negative side can be interpreted as a form of optimism in living life.

The concept of negative-sympathy tends to be represented in the topic of nature, country, romance, city, power, and humanity tragedy. The following poem excerpt from "Monolog Belantara" is one example of the description of the concept.

> akulah hutan yang selalu gelisah membaca surat perahu:
> bercerita tentang kayu yang hanyut ke hulu waktu
> membawa kenangan burung-burung bersayap murung
> seandainya cuaca mengizinkan akan kutulis surat balasan
> mengabarkan tentang anak sungai yang tak lagi
> mampu merenangi pagi hari, ikan-ikan yang bersisik kecemasan
> sepanjang hari, atau pantai yang berpasir kesepian
> di bawah matahari

In the quote, it is illustrated the negative things like how disturbing the natural state of the forest is that the trees are cut down so that the animals that live there lose their place of life and so on. This can indicate that the damage that has occurred in nature is truly alarming and needs to be addressed.

Negative-antipathy concepts only appear in the topics of power and human tragedy. This following poem excerpt of "Puing-puing Kerajaan" which is based on topic power is one example.

> kepala kaki telinga bibir hidung ketiak tangan kulit mata
> jantung hati nadi tulang dada persendian
> berkobar-kobar sampai berlapis-lapis keturunan
> di ruang alasan
> kekuasaan
> karena kekuasaan
> boleh jadi segala-galanya
> maka puing demi puing bertebaran di halaman
> setiap istana
> bahkan sampai di ruang massa terkini

Descriptions of the chaos caused by power in the quotation above has an impact on the ideological effects of

antipathy that can be obtained by readers such as dislike and disinterest in meddling in matters of power. Representation of these concepts concerns to the optimist and pessimistic attitude of the poet in viewing a problem with the aim that reader should be understand the problem.

2. Schematic

Superstructure relates to schemes or text frameworks that are organized. It will determine the category of hierarchy positions and signifies a part that is important, relevant, or bent in relation to ideology [2]. The results of the analysis show that the poet uses two schematic concepts: (1) problem-problem (80.7%) and (2) problem-settlement (19.3%).

Based on the two concepts, poets tend to create poems with the concept of problem-problem which means that the entire contents of the poem (from opening to closing) in the form of problems. This concept is presented in seven schemes (1) descriptive, (2) narrative, (3) chronological, (4) causation, (5) causes, (6) statement-reason, and (7) comparison. The use of the concept of schemes ideologically can be interpreted as the attitude of the poet who tends to hand over the power to determine attitudes of the problem to the reader. It seen in some poems like "Tergambarlah", "Kepadamu Aku Bertanya", and "Membalas Doa".

As the concept of problem-settlement means that the poem contains the problem that ends with the completion. The concept is presented in three forms: (1) statement-conclusion, (2) solution-description, and (3) invitation-statement. The use of this scheme concept shows that the poet uses a power as a text-maker in terms of directing the reader to determine attitudes toward a problem through completion in the form of conclusion, solution, or invitation to do something. "Monolog Perpisahan", "Rompong', dan "Kasidah Pulang" poems are examples that contain the concept.

In terms of quantity, the use of the concept of problem-problem is somewhat dominating compared to the concept of problem-settlement. This can means that schematically, poets tend to direct the reader to determine attitudes towards a problem independently.

3. Background

Microstructure relates to small language units of a text in the form of background and detail. A background is regarding to the information about the event being written. Eriyanto [10] explains that the background is chosen by the text-maker to support an opinion and determine the direction of the reader's view.

Referring to the social analysis dimension of van Dijk that focuses on power and access, in this study, the studied setting is seen from the side (1) has power and (2) powerless. The background of a subject that "has power" means that the text of the poem uses a background subject that has the power (ability) to make, choose, decide, do, or give something. On the contrary, the background of "powerless" is a setting that takes the side of the subject who does not have power (ability) to make, choose, decide, do, or give something; only accept decisions, treatments, or gifts; or fight against those who have power but lose.

The result of the background study shows: 66% of data is not power, 21.3% has power, and 12.7% is neutral. It also shows the tendency of poets to create poetry with an unbridled background, i.e. from the side of the subject that is powerless. The use of this background indicates the poet's alignment on the inferior subjects. In the ideological conception, as stated by Thompson [1] that this can be interpreted as a form of justification of the poet for the existence of a symmetric power relationship or justification for the existence of a certain party's dominance.

4. Detail

The detail relates to the information control that is displayed. The advantageous information will be highlighted completely, whereas adverse information should be delivered less or even not shown [10]. The results of the analysis show that the details used by the poet to construct ideological concepts on a subject, event, and action. The detailed form of exaggeration is about (1) conditions, (2) the actions taken, and (3) the mention of the types of things. detailed conditions in the form of excess information by describing conditions that support an ideological concept. Detailed conditions in the form of excess information by describing conditions that support an ideological concept. So is detailde in the form of actions and types.

Furthermore, the detailed ideological concepts tend to lead to negative ratings of both negative-antipathies (28.3%) and negative-sympathy (36.7%) compared to positive-sympathy (35%). So, it can be interpreted as a manifestation of sensitivity as well as insignificance of the poet against the many negative things encountered in a good life that can be used as a learning material.

B. Ideology Construction through Sintactic Strategy

1. Active Declarative Mode

The active declarative sentence mode is the most common and dominating form used. Santoso [12] argues that ideologically this mode is used to manipulate the reader's attention in one part that is considered important. Manipulation by van Dijk [13] is associated with mind control which generally involves the form and format of ideological discourse such as emphasizing positive things on one side and negative things on the other.

The use of the mode focused on the construction of the subject that is represented by the form (1) the power to perform an act of ourselves (intransitive active); (2) the power to perform an action on an object (transitive active). The results show that this mode is used to show the dominance of human, god, nature, objects, events, feelings, time, place, and circumstances as subjects who have the power and who haven't to perform an action.

Excerpts of poems "Sebab Darah dan Air Mata": *Sebab darah dan air mata/ kita bebas* **berkarya** show the use of transitive active forms (*ber-*) from subject *kita* (us). This form shows that we lyrics (people) have the power to do something that produces work. In this case it can be said that it directs the reader to assess subject *kita* positively through an optimistic attitude that the subject can work on the sacrifices that have been made. The ideological effect of

sympathy also arises such as the interest and approval of the reader that the subject is finally able to work even though it must go through various difficulties.

In contrast to the power position subject to the quote above, the following quote from the poem "Jurnal Kecil tentang Perjalanan di Hutan Meratus": *Di jalan setapak ini, para lelaki kehilangan keangkuhan diri* actually represents a subject that is not powerful. The subject of *para lelaki* (the men) was described as having no power to defend his pride as a resident of Meratus Forest. The ideological concept of negative-sympathy seen in this quote because the poet directs the reader to a negative view of subject *para lelaki* in the form of a weakness that creates the effect of sympathy in the form of support.

This mode shows the construction of the subject with the concept of (1) positive-sympathy (53%), (2) negative-antipathy (22%), and (3) negative-sympathy (25%). Based on a positive-negative assessment, there is no noticeable difference or tend to be balanced, but the resulting effect is to affect sympathy than antipathy. This sympathy effect, however, leads to more attention-grabbing strategies than to get approval or reader support for the subject.

2. Passive Declarative Mode

Passive declarative mode allows the form of a sentence in the absence of an agent to allow unclear "causality" and "agency" [14]. Passivity is used to indicate the positioning of agents or in opposition to ideology as a form of resistance [15]. The uses of passive declarative in the poetical text shows how the poet manipulates clauses or sentences that are ideologically significant as a means of (1) object forwarding and (2) the removal of the subject.

The results of the study show that the objects which are promulgated or put forward by the poet with passive markers *di-*, *ter-*, and passive persona are objects that are in condition (1) powerless (63.2%), (2) suffering (29.5%), and (3) expected (8.2%). Powerless object is the object that gets treatment from the subject without being able to reply to the same treatment to the subject as in the poem quote "Dendam Sungai": *kemerdekaanku kau rebahkan/ dengan kesewenang-wenangan.* The object *kemerdekaanku* was made to fall by the subject *kau* (you in lyrics).

The suffer object is the object that received treatment from the subject to feel unpleasant effects. It can be seen in the poem quote "Lanskap Kota": *Inilah kota/ Kota yang tertikam beribu anak panah. Kota* (the city) becomes an object that gets suffering by subject beribu anak panah (thousands of arrows).

The expected object is the object expected by the subject to be or do something. One of this object is represented in the poem quote "Setelah Merdeka": *Akh, setelah merdeka/ negeriku cuma milik/ para konglongmerat serakah/ orang-orang yang dipercaya/ mengelola monopoli ekonomi/ oleh para penguasa negeri ini.* The object *para konglongmerat serakah* (greedy rich people) is expected by the subject *para penguasa negeri* (the rulers of country) to be able to manage the economic monopoly.

The protrusion of object with neither power nor suffering equally shows the weak of the object and dominates used. Besides, the 'expected' object that tends to

have power, but its appearance is much less than the two previous conditions of the object. It shows that the poet tends to use the passive form as a form of partisanship on the weak side as well as resistance toward the power.

The passive form using passive markers *di-* and ter- by poets to eliminate, hide, or obscure subjects under conditions (1) have power (15.4%), (2) act negatively (28.2%), and (3) vague (56.6%). The most obscure forms of deletion of subjects are found. It can be read as a poet's strategy to direct the reader to focus on the condition of the object affected by the action without regard to who does the action. Subjects who have power are the subject have the power to treat objects or control objects. This form can be interpreted as a means of resistance to 'the power' because it is unimportant. On the other side, a case with the disappearance of subjects that perform negative actions is intended as means expansion.

3. Declarative Negation Mode

In the case of constructing ideology, negation is a strategy to provide information about (1) avoidance and (2) expectation of a (1) action, (2) nature, and (3) things. There are seven negation markers used, such as *tidak, tak, bukan, jangan, belum, tanpa,* and *tiada.*

The ideological concept of avoidance is ideologically related to the use of the agent to direct the reader to avoid, rejecting, to avoid, or to leave things in the form of actions, traits, or objects that may be contradictory, obstructive, threatening, or inanimate. One example can be observed from a poem quote "Membayangkan Sebuah Kota": *tempat para cendekiawan kami/ membulatkan tekad/ untuk tidak khianat/ – untuk tidak sama sekali berkhianat.* The enforcer *tidak* marks the concept of avoiding *para cendekiawan* (scholars) to act or commit treason. Scholars are expected to act faithfully to help build the city.

On the other side, the anticipation of the concept of hope ideologically leads the reader to know (1) the expectation or desire for the occurrence of an action or (2) the expectation of the nature, and (3) the expectation of condition of an object. One example is in the poem quote "Balada Cinta Buat Dara": *Tapi angan belum selesai/ Dan tak tergapai/ Orang lain keburu datang.* The poet uses the enforcer *belum* to show that there is hope that *aku* will complete his wish to live with *Dara* and enforcer *tak* to hope that aku can reach for this dream.

4. Interrogative Mode

In general, the interrogative mode positioned the speaker as an informant (asking something), whereas the partner said as the information provider (answer the question) [12]. However, the use of the confirmative question word (-*kah*) and explanatory questionnaire (*apa, siapa, di mana, ke mana, kapan, mengapa,* and *bagaimana*) by poets in ideological readings shows two concepts namely (1) asking information and (2) giving information.

The results of the analysis show that the interrogative mode by using the question word (1) confirmative and (2) explanatory functioned commonly to request information or answers. For instance it shows in poem quote "Tamu": *orang asing, kapan aku mampu terus sembunyi/ dengan*

seribu luka. In the quotation, it can be seen that the interrogative marker *kapan* (when) is used to request answers to *orang asing* (stranger) for *aku*'s ignorance about the time limit to be able to withstand the suffering of his life. The answers to these questions are not found in the text either.

In other case, the interrogative mode that functions is diverted as a means of providing information that uses two ways: (1) confirmative or explanation question with answers and (2) rhetorical confirmative or explanation question. The poem quote "Sampit": *Adakah yang lebih nikmat/ Dibanding saling tikam* is one of the example. These quotes are in the form of rhetorical confirmative questions that do not require answers. This question actually provides information that stabbing or hurting each other does not give good things, but rather suffering. This method is used as a means of inviting readers to think, motivate, or insinuate.

The use of interrogative mode tends to be used by poets to provide information (78.7%) than to request information (21.3%). This may be due to a question in poetry that is a monologue dialogue so that the poet as the owner of the text space has a larger capacity to answer the questions rather than readers who do not even have the capacity or space to answer the question. In addition, the poet also makes it to invite the readers to contribute to thinking about the problem or even satirize certain parties. The interrogative mode used to ask for information because of poetry is a personal expression media that contains the anxiety of a poet about a problem that he was not found the solution.

5. Imperative Mode

The imperative mode is used to the speakers' position as instructor or askers and speech partners as commanders [12]. Ideologically, the imperative mode relates to the positioning of the giver and receiver of the command, as well as the intent of the command. In this study, the imperative mode is used to (1) commanding, (2) asking, dan (3) satirizing.

The concept of commanding places the commander in a position of power with the intention to the recipient to do something. The use of imperative forms is straightforward, important and tends to be rough, so impressed. This concept is evident from the use of transitive imperative and prohibition forms. One of this sample shown in a poe quote "Puisi Perdamaian Dunia": *Kami tak lagi dapat menutup mata dan hati kami/ **hentikan** peperangan sekarang juga!*. This quote shows *kami* (us) as giving orders that the war be stopped.

The concept of 'asking' puts the recipient in a position of power with the intention to the recipient to do something. It is subtle (impressed not pushy) so the receiver did not feel ordered to do something directly. The imperative forms used diverse i.e. intransitive, transitive, suble, prohibition, invitation, and omission. This poem quote "Dalam Doa": *Tuhanku/ dalam sunyi aku sekarang datang/ **bebaskan** segala taufan-Mu menikamku* is the example of the transitive imperative form that places the recipient of the command *Tuhan* (God) as the owner of the power to give help from all trials. *Aku* (I in lyrics) in poetry as a giver of command, instead in a position of power not to do the things that he asks (subtle orders) to God.

Moreover, the concept of satirizing does not provide a position of power to both the commander and the receiver of the command and does not really want the recipient to do it. In the concept of insinuation, the use of transitive, and subtle imperative forms. In this form, it is found that the use of suble and transitive imperative forms as in the poetry quote "SOS Kalimantan Selatan": ***Teruslah** perkosa aku/ senafsu-nafsu syahwat rakusmu/ **tebas dan cabik-cabik** tubuhku/ sebirahi-birahi erangmu/ **cakar dan bongkar** isi perutku/ sepuas-puas raungmu*. Both the suble imperative form to keep raping and the transitive imperative form to do *tebas* (slashing), *cabik* (shredding), *cakar* (clawing), dan *bongka* (unloading) are not intended as *aku*'s command (the nature of South Kalimantan) to *-mu* (you on lyrics) to do that to him. This form of imperative is used to insinuate a party that greedily exploits the nature of South Kalimantan.

The imperative mode tends to be used by poets in the concept of asking (73.5%) rather than commanding (20.4%) and satirizing (6.1%). Therefore, in this case the poet put forward the position of no power as a form of subling or manipulation of power positions to get what he wants.

C. Ideology Construction through Stylistic Strategies

1. Metaphor

Metaphor is a word or expression that use of its literal denotation is replaced by a word or a different expression directly or without the use of the word comparison [16]. Based on the form, poets tend to use long metaphorical forms relatively, such as sentences and stanzas to be more impressed as analogies than short forms such as nominative subjective, nominative objective, nominative description, and predicative. It can be interpreted as a form of the discretion of the poet to maximize the space of poetry with the connotative expression.

Metaphors are utilized in order to construct an ideological construction of a subject, action, and event. There are constructed ideological: (1) positive-sympathy (44.8%), (2) negative-antipathy (22.6%), and (3) negative-sympathy (32.6%). That's percentage above shows that the poet is direct the reader on the negative rather than positive judgment although in terms of quantity not really different or tends to be balanced. Therefore, metaphors tend to elicit sympathy effects rather than antipathy. It can be interpreted as a manifestation of the poet's balance in representing positive and negative realities into metaphorical expressions in order to gain the attention or sympathy of the reader.

One of the positive-sympathy concepts is seen in the quote "Rekah": *engkau pun beranjak dari tatap mataku// **rekah embun** menyusuri waktu-waktuku*. In this quote, rekah embun (blooming dew) is a metaphor in the form of noun which is positioned as a subject (nominative subjective) from the feeling of being happy with of *aku* (I on lyrics). This metaphor constructs a positive-sympathy ideological concept for the subject in the form of love feelings that can provide happiness even if a loved one is not in front of the eye.

Negative-simpathy concept on metaphor's form shown in the poem quote "Kau Entah Dimana": *kau entah di mana waktu kutatap kabut/ seseorang datang menggerutu sehabis*

menuruni bukit/ kemudian bercerita tentang pendakiannya menjangkaumu/ tapi selalu saja terasa silau. This quote is a form of a temple metaphor that describes the failure of *aku* (I on lyrics) in an effort to find or draw closer to *engkau* (God). The ideological concept presented through this metaphor is negative-sympathy because the act of drawing closer to God is described as something difficult. However, this form of metaphor encourages sympathy to participate in thinking about an easy way to get closer to God.

The last, the poem quote "Kepergian Kemerdekaan": *o, tuhan maha aneh menu duka manalagi kau sajikan/ pada keranda ini? ....* The quote is a form of sentence metaphor which constructs the negative- antipathy ideological concept towards the subject of God. God is portrayed negatively as an arbitrary subject in giving a test to a country. This has an effect on the effects of antipathy, such as the assumption that God has evil or heartless nature.

2. Personification

Personification is the figurative style of animals, abstract ideas, or inanimate objects given the impression that they act as humans [17]. The use of personification relates to the attachment of human characters called the humanizing [18]. The use of personification relates to the attachment of human capacity to a subject by attaching (1) the human nature (physical or mental); (2) ownership of human limbs; (3) acts commonly performed by humans; and (4) pronouns persona on the subject. Personification is used to indicate that a subject has the power to have influence, to be noticed, and not to be underestimated. The subjects are grouped as follows (1) nature, (2) feelings, (3) movements, (4) animals, (5) plants, (6) objects, (7) sounds, (8) time, and (9) the place.

The poem quote "Zikir Pancaindra": *Kayu-kayu gelondongan yang milir/ di **sungai-sungai** yang **gelisah**/ kata orang bermuara di lidah-lidah/ mesin-mesin pencacah kayu-kayu belah bergetah* personifies *sungai* (the river) by attaching an agitated inner nature. The river is the name of the geographical place of nature which is charged by human character to attract the sympathy of the reader to his condition which is worthy of being safeguarded and treated as a human being (not being mistreated).

The quote of the poem "Sungai Martapura": ***kau**lah sebuah perahu yang **mendayung** tidurku* uses *kau* (you) as pronoun persona (PP) to replace the Martapura River as the sleeping paddling subject *-ku* (I on lyrics). The use of this PP can be interpreted as a form of personal closeness between *aku* and the Martapura River which is considered like a human being because it can provide life motivation for aku. This is also supported by the use of verb *mendayung* (rowing) that add to the life of the Martapura River.

IV. CONCLUSIONS

Based on the results of the study, the following presented some conclusions. First, the semantic strategy is found through thematic, schematic, background, and detailed study. The result of thematic study shows the optimistic and pessimistic attitude of the poet to the issues that are considered important. Schematic is embodied in the concept of problem-problem and problem-solving as a form of surrender and acquisition of power to determine attitudes toward a problem. Background is used by poets to determine the point of view that has power and no power in the text. The details are showed by the poet in the form of over expositions regarding conditions, actions, and types to construct subjects, actions, and events.

Second, syntactic strategies are found using declarative, interrogative, and imperative sentence modes. The active declarative mode is used to indicate the dominance of subjects who have the capacity to do their actions. Passive declarative mode is used as a means of protrusion of objects that does not powerful, suffering, and expected, as well as the removal of subjects who have power, act negatively, and are vague (unimportant). Declarative mode of affirmation is used to provide information about avoidance and rejection of an action, nature, and object. Interrogative mode is used by poets to position themselves in the concept of requesting information and providing information. The imperative mode is used to govern, ask, insinuate, and threaten.

Third, the stylistic strategy is found through the use of metaphors and personification. The ideological concepts of subjects, actions, and events that are imposed on metaphorical forms are used to maximize the space of expressionlessness in poetry gain more sympathy from the reader. Personification is used to indicate that a subject has the power to have influence, to be noticed, and not to be underestimated.

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