

Humanity Facts in a Poetry Anthology *Ketika Aku Pulang* by Isbedy Stiawan ZS (Genetic Structuralism Study)

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ABSTRACT

The aim of this research is to describe the facts about humanity contained in the poetry anthology *Ketika Aku Pulang* by Isbedy Stiawan ZS. This research uses descriptive analytical and dialectical. The data source in this research is the poetry anthology book *Ketika Aku Pulang* by Isbedy Stiawan ZS. The data in this research are two poems from the poetry anthology *Ketika Aku Pulang* by Isbedy Stiawan ZS, namely *Rawa Subur*, *60 Tahun Kemudian*, and *Pulang*. Data collection techniques use listening and note-taking techniques. The data collection technique uses purposive sampling. The results of this research were that there were humanitarian facts in the form of; 1) someone's memories of their childhood, 2) someone's restlessness and longing who wants to return to their homeland. The human facts contained in the poetry anthology *Ketika Aku Pulang* by Isbedy Stiawan can add references regarding the representation of things from the author's point of view in literary works, especially using the genetic structuralism approach.

Keywords: poetry, genetic structuralism, human facts

INTRODUCTION

Literary works of poetry are a form of creativity of the author or poet in which they

express various experiences of life and life, both poets and other people (Waluyo in Tussaadah, 2022). Poetry is a way to express thoughts and ideas that arouse the imagination and involve feelings, sight, hearing and touch in the rhythmic arrangement of words (Pradopo, 2010). Poetry is also interpreted as a type of literary work that contains a poet's interpretation of the visible and invisible life that the poet has experienced. Therefore, poetry can be called a form of outpouring of the poet's thoughts, ideas and feelings towards the realities of life which are expressed in written form so as to form a series of meanings implicit in it (Fatimah, Sadiyah & Primandhika (2019).

As a genre of literary work, poetry cannot be equated with drama, short stories or novels. This is because poetry has a dense compositional level of meaning and writing rules that are stricter than the three. In line with this, Perrine said that poetry is the most condensed and concentrated form of literature, meaning that the most dense and concentrated form of literary work is poetry. The density of the language composition of poetry is indicated by the use of few diction words, but reveals more about the meaning (Kurniawati and Annabil, 2019). In other words, poetic language contains more and more intensive implied meanings compared to just everyday language conventions. (Siswantoro, 2010).

The diversity of literature is caused by the fact that literature not only discusses society but is a product produced by society. Poetry as a literary work is a reflection of the author in the form of an embodiment of social reality that occurs in society (Febriari & Yanuarsih, 2020). Wellek and Warren (1995) say that literature presents life as consisting mostly of social reality. There are similarities between social life and literature, so literary texts can be studied using a sociological approach because sociology discusses social life. Literary sociology is the study of literary works and their involvement with social structures (Agustin, 2021). Literary sociology can be understood as a science that focuses on the relationship between society and its social life (Anggraini, et al, 2023). Therefore, the poetry anthology *When I Go Home* can be studied using the theory of literary sociology with the subdiscipline of genetic structuralism because it views literary works as a reflection of people's life behavior.

Genetic structuralism shows the relationship between the natural world created by the author and the literary equipment used by the author to describe it (Damono in Lastari, 2017). In essence, genetic structuralism aims to find the author's point of view in literary works. This approach was born because of dissatisfaction with structural studies which were antihistorical and only focused on intrinsic elements, so it was felt necessary to study the historical setting when poetry was created (Zein, 2020).

Specifically, the genetic structuralism applied in this study is genetic structuralism based on Goldmann theory. Goldman divides interrelated categories in applying structural genetic theory, namely human facts, collective subjects, the author's worldview, and the concepts of understanding and explanation (Priharyani and Sholah, 2023).

There have not been many studies using a genetic structural approach to poetry. This is because genetic structuralism studies can only be used on narrative texts, whereas in general poetry by Indonesian poets is in the

form of lyric poetry. However, the choice of genetic structuralism analysis of poetry by Isbedy Stiawan ZS is appropriate, because judging from its form, Isbedy's poetry contains elements of narrative poetry. The creation of the poetry anthology entitled *When I Go Home* was motivated by the author's longing for his homeland, Rawa Subur. The author also describes various memories he had during his life in Rawa Subur, and these are also expressed in his poetry.

Human facts are one element in the study of genetic structuralism. Genetic structuralism considers that literary texts are the structure of a long process that is lived and experienced by the society where the work was born. The basic idea of genetic structuralism is that human facts are the response of individual or collective subjects to the situations they experience. All human behavior and its consequences can be revealed through a literary work (Goldmann, 1967). The theory of genetic structuralism was born from human facts, both individual facts or libidinal facts (collective subjects), social facts (transindividual), structures, and author world views (Goldmann in Farhah, et al., 2014).

Humanitarian facts are the result of human activity and behavior which can be verbal or physical. Humanitarian facts can also be interpreted as realities that exist in the environment around society relating to relations between humans and humans and the environment. Humanitarian facts arise because of human activities and interactions with all aspects of life (Fahidillah, 2019).

The fact of humanity must be linked to a subject (individual, character, or author) who continues to strive to build a balance between himself and something outside himself. In other words, the fact of humanity is the subject's process of adapting to his world (Goldmann in Sigalingging, 2020).

Human facts are essentially divided into two, namely individual facts and social facts. Individual facts are the result of

human libidinal behavior, such as the dreams and behavior of crazy people. This is different from social facts which have an important role in history. Social facts also have an impact on social, economic and political relations between members of society (Nurhasanah, 2015).

These human facts can be represented through literary works. Authors as creators of literary works have a big role in this matter. One of them is the background of his life. Nur'aini (in Kobis, 2019) believes that authors who are part of society will produce works that are closely related to their background, such as the knowledge they have, time and place of residence.

Research using a genetic structuralism approach has been carried out before. One of them was carried out by Fauziyah Kurniawati and Muhammad Naufal Annabil (2021) who examined the Allegory of Death in the Poetry Janāzah Imra'ah by Adūnīs: A Study of Genetic Structuralism. The results of this research conclude that there is a fact that humanity is emphasized through the nature of death and the reflection of human love for the good in life for the sake of achieving it, the collective subject is elaborated in the paradox of the meaning of death based on the perception of the role and character of each entity, the world view is described in the recognition of death with an explosion of love that moves humans to answers all life's problems, the structure of a literary work is explained in the form of interactions between the personality of the character and the objects in each section of the poetry stanza, and the dialectic of understanding and explanation is formulated in line with the concept of poetry, namely the author's world view of the recognition of death with the explosion of love that moves humans to answering all life's problems is used to explain the structuration of literary works.

The next research belongs to Dian Rosanti (2019) who examines the Poetry Collection No New York Today (Genetic Structuralism Study). The research concluded that there are human facts that contain the activities

that characters often do themselves, such as walking, talking and seeking happiness. Then, collective subject activity is when a character is interacting with local residents, such as when he composes poetry and it is read by passersby.

MATERIALS & METHODS

This research uses a genetic structuralism approach to reveal the facts of humanity in the poetry collection Ketika Aku Pulang by Isbedy Stiawan ZS. This research includes qualitative descriptive research. This research data analysis technique uses the dialectical method, namely analyzing the poem as a whole and relating the poem to the actual situation. The data for this research are two poems in the poetry anthology Ketika Aku Pulang by Isbedy Stiawan ZS, namely, 1) Rawa Subur, 60 Kemudian and 2) Pulang. Data collection techniques use listening and note-taking techniques.

RESULT AND DISCUSSION

A. Facts About Humanity in the Poetry of Rawa Subur, 60 Tahun Kemudian Individual Facts

“semasa remaja aku mulai biasa meminum air api hingga mabuk, menghisap daun membuat lupa.”

The quote above explains that my character during his time as a teenager had experienced naughty times, such as drinking alcohol, smoking illegal things, and the like. This was also expressed by the author in his short biography, which explained that it was impossible to avoid these things because he was in an environment or place of residence that at any time influenced him to fall into this vicious circle.

“daun-daun kering itu kutanam di kamar mandi dalam pot bunga, diantara potpot lainnya. ibu-ayah tak pernah tahu...”

Individual facts from the poem Rawa Subur, 60 Tahun Kemudian by Isbedy Stiawan ZS above, confirm from the previous quote, that the character I was indeed involved in juvenile delinquency, in this case smoking illicit goods and planting dry leaves in

flower pots without the knowledge of his mother and father.

Social Facts

“kena! satu dan berikutnya terkapar dan di tubuhnya. beberapa lubang peluru. entah, pemburunya begitu misteri. yang mati penjahat di sini.”

The social facts depicted in the poetry quote above are a description of a social situation which is explained by Isbedy Stiawan ZS as a representation. The quote above explains my character's memories of events that occurred in his hometown, namely Rawa Subur. At that time, my character witnessed many criminals being dragged away by state officials, being sacked and shot on the spot, or put into jeeps to be taken somewhere, until the next day the news came that the bodies of these criminals could be taken for burial.

The author also expressed this as a representation of the character Aku in the poem Rawa Subur, 60 Tahun Kemudian, in his short biography. The author shares his life story as a witness to the tense times in Rawa Subur, and as a witness to the existence of a mysterious shooter (Petrus) who wanted to break the chain of crime that was troubling the people.

B. Fact about humanity in the poem *Pulang*

Individual Facts

“kutulis namamu agar tak lupa. ke mana aku balik, piknikku begitu jauh dan mungkin meninggalkanmu terlalu lama. tapi, apakah aku tak bisa mencium lagi aroma darah pertama yang tertanam di kampung lahirku?”

The poetry quote above describes the anxiety experienced by my character. My character keeps writing the name Rawa Subur in his heart and remembers it so he doesn't forget the presence of Rawa Subur as his destination. My character feels that he has long left Rawa Subur as his hometown and moved to another area. However, my character still has various memories about him and Rawa Subur, still misses him and wants to go home. Based on this, my

character feels restless, uncertain, and wonders to himself whether he really can't return to his hometown, Rawa Subur.

Social Facts

“di nisan-nisan pemakaman (kebon jahe), kami bergelut dengan kartu domino atau remi, bertaruh uang jajan sampai ada perkelahian. ada darah, ada yang cuma memar merah.”

Just like the poem Rawa Subur, 60 Tahun Kemudian, the social facts depicted in the quotation from the poem Pulang are a picture of a social situation which is explained by the author as a representation. The quote above explains my character's memories of his teenage years in his hometown, Rawa Subur. At that time, my character and other children gambled using gravestones as tables or stalls at Kebon Jahe TPU. They bet money, until there was a situation where a fight broke out between each other.

CONCLUSION

Literary works, including poetry, are able to represent all aspects of human life. Humanitarian facts are one aspect that is widely represented, both in the form of individual facts and social facts. Likewise, the poetry anthology Ketika Aku Pulang by Isbedy Stiawan ZS, namely Rawa Subur, 60 Tahun Kemudian and Pulang, is able to describe human facts in the form of 1) someone's memories of their childhood, 2) the restlessness and longing of someone's heart who wants to return home. to his homeland.

Declaration by Authors

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