

Poetry Strategy Used by Indonesian Poet of the 70s Generation

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Abstract. W.S. Rendra, Sapardi Djoko Damono, Toeti Heraty, Sutardji Calzoum Bachry and Taufiq Ismail are Indonesian poets of the of the 70s whose works are still widely discussed until today. This study aims to identify readers' responses to books and mass media related to Indonesian poets of the 70s' by classifying the poetical strategies. The theory used to analyze the strategy is Pierre Boudieu's theory. There are seven types of strategies: hereditary investment strategies (*stratégie d'investissement biologique*), successive strategies (*stratégie successorale*), educational strategies (*stratégie éducative*), economic investment strategies (*stratégie d'investissement économique*), social investment strategies (*stratégie d'investissement social*), marital bonding strategies (*stratégies matrimoniales*), symbolic investment strategies (*stratégie d'investissement symbolique*), and special strategies (*stratégie de sociodicée*). Based on the reader's response, the strategy used by the poets is different. Rendra focused on social criticism by using ballads, Toeti Heraty on philosophy and irony, Sapardi Djoko Damono on contemplation, imaginations, and Sutardji Sufistic mystics and spells, and Taufiq Ismail focused more on religion and battle.

Keywords: *strategy, poetry, poet of the 70s*

INTRODUCTION

Some critics and observers of Indonesian literature suggested that in the 70s era, Indonesian poetry stepped on a new chapter [1]. stated that the period was marked by symptoms of cosmopolitanism and alienation that sometimes led to nihilism, which in turn gave birth to spiritual yearning. Herman J. Waluyo [2], in line with the above opinion, expressed symptoms of awareness of the importance of human values, inner religious life that tended to be mystical, and the struggle for human rights. However, the symptoms of protest against the lameness of the people because of industrialization and criticism of the arbitrariness of the powerful were also raised. With a more detailed description, Sapardi Djoko Damono argued, by departing from and reviewing the

opinions of H.B. Jassin, Ajip Rosidi, Goenawan Muhammad, Subagio Sastrowardjo, and Umar Junus, that this period was marked by symptoms of experimentation, intellectualism and a return to lyrics [3]. Dami N. Toda [4] and Abdul Hadi W.M. [5], as well as Sutardji Calzoum Bachri [6], revealed that this period must be considered a new chapter; even by identifying symptoms and desires to return to the roots of tradition and ancestors, they proposed the 70s generation.

Besides Sutardji Calzoum Bachry, other well-known poets are W.S. Rendra, Sapardi Djoko Damono, Toeti Heraty, Sutardji Calzoum Bachry, and Taufiq Ismail. They are Indonesian poets of the 70s whose works are still widely discussed until today. This study aims to identify readers' responses to Indonesian poets of the 70s' books and mass media, classifying forms of poetical strategies of Indonesian poets of the 70s and formulating the poet's pattern. The theory used to analyze the strategy is Pierre Boudieu's theory. There are seven types of strategies: hereditary investment strategies (*stratégie d'investissement biologique*), successive strategies (*stratégie successorale*), educational strategies (*stratégie éducative*), economic investment strategies (*stratégie d'investissement économique*), social investment strategies (*stratégie d'investissement social*), marital bonding strategies (*stratégies matrimoniales*), symbolic investment strategies (*stratégie d'investissement symbolique*), and special strategies (*stratégie de sociodicée*) [7].

METHOD

The approach used in this study is qualitative. A qualitative approach is viewed following the characteristics of research that produces written data from the subject being studied. This is in line with the main objective of this research, that is, to describe and explain the reader's receptions to the Indonesian literary works of the 1970s.

The data comes from articles about poetry from the 1970s. This research's primary data is in the form of written words derived from written documents from literary critics and general readers published in the mass media. The poet of the 70s being studied include WS. Rendra, Toeti Heraty, Sutardji Calzoum Bachri, Sapardi Djoko Damono, and Taufik Ismail.

The study subjects are ideal readers or readers who have more literary competence than the general reader. Some of them were literary critics who wrote their criticism on mass media (newspaper) or book.

RESULT & DISCUSSION

Based on the reader's response, poets of the 70s have a high level of cultural and social capital. In terms of cultural capital, Rendra focused his thought on social criticism, Toeti Heraty and Sapardi Djoko Damono on philosophy and contemplation, while Sutardji and Taufiq Ismail on religion. In addition to cultural capital, they have social capital illustrated in their poems.

W.S. Rendra had 14 collections of poems, including *Ballads of the Loved Ones* (Collection of poems), *Blues for Bonnie*, *Four Collections of Poems*, *Poems of Old Shoes*, *Looking for Father*, *Mrs. Aminah's travel*, *The Singing of Sloppy People*, *Pamphleten van een Dichter*, *Image of Development in Poetry*, *Caused by wind*, *People of Rangkasbitung*, *Ballads and Blues Poem*, *State of Emergency*, and *Prayers for Son-Grandson*. The themes of the poetry often included depictions of great figures, romance, education, humanity, social criticism, homesickness, divinity, and marginalized human beings [8] - [11].

Harry Aveling said that Rendra's poetry is a divine poem that mainly comes from Catholic teachings. It can be seen in the poem "Nyanyian Angsa" ("Singing of Goose"), which depicts Jesus full of love for everyone, including a prostitute named Maria Zaitun [12].

Harry Aveling added that the problem of humanity is more prominent than theology, as in poem *Ballads of Loved Ones*. A collection of poems, *Ballads of Loved Ones*, is a ballad to convey sympathy to loved ones, i.e., people who suffer, are excluded, or become victims. In general, Rendra's first collection of poems talks about some figures with extraordinary characters. It is considered extraordinary because the figures have the strength and courage to fight against the dangerous situation. In other words, the characters have experienced various adventures and conflicts. One of the poems is "Ballad of Atmo Karpo Killing," which tells us a hero and a robber who faces his death in front of his mortal enemy [13].

The poet Toeti Heraty has given birth to three collections of poems; they are *Sajak-Sajak 33* (1973), *Dream and Pretension* published in 1982, and *Nostalgia = Transcendence*, which discusses the irony of human relations. Her poems are full of thoughts energized by the wisdom of life.

Subagio Sastrowardoyo, *Horison*, argued that Toeti's poetry does not create an atmosphere of tenderness. As a philosopher, Toeti's poetry is full of categories of understanding in which comparisons to consciousness and experience will be found [14]. What inspired Toeti's poetry is awareness and understanding, not momentary events, such as political events or demonstrations. Her poems are full of thoughts energized by the wisdom of life. Dr. Muhammad Haji Saleh, in his book, *New poems of Malaysia-Indonesia* (1980) [15], said that Toeti's poetry had separated personal feelings from personal experience, which is complicated. However, if a poet can do so, then she has succeeded in universalizing that experience. Her poems achieved a great triumph. Her tone is not as emotional as poetry, but the poet does not run away from humanity. The language is far from emotion and is spoken with rational lines. Dr. A. Teeuw [16] said that Toeti's poems are intellectual and full of irony and opposition.

Sapardi Djoko Damono was an influential poet after WS Rendra. The poem collection book include *Your Grief is Eternal* (1969), *Blade* (1974), *Paper Boat* (1983)[17], *Rain Magic* (1984), *Fire Verses* (2000)[18], *Window Eye* (2002), *Javanese Spell* (2005); *Pond* (2009; a collection of poem), *The Director Erases Our Dialogue* (2012; a collection of poem), *My name is Sita* (2012; a collection of poem), *Rain in June* (2013), *Folding Distance* (2015, collection of poem 1998-2015). According to Harry Aveling, Sapardi Djoko Damono can combine humanitarian experience and his attitude towards that experience. This is illustrated in the poem "Poems of White" in the collection of poems 'Your Grief is Eternal.'

Abdul Hadi W. M [19] said that Sapardi is one of the most prominent contemporary poets. This is related to his attitude towards nature and romantic surroundings. Also, his poems are complex with human experiences: self-battle with the surrounding world, the meaning of human presence, and mystery. By quoting some observers' opinions about Sapardi, Abdul Hadi W.M. suggested that since the collection of his poems, *Dukamu Abadi*, published in 1970, many literary observers gave responses. Goenawan Mohamad declared him as a strong lyric poet, as Harry Aveling said. Goenawan said: "The collection of *Dukamu Abadi* is a new development; liberation and rediscovery of Sapardi Djoko Damono's poems are voices of anxiety and silence; lyrics born from the position of unity," Harry Aveling [13] even said that together with Rendra, he was the poet in the grip of contemporary Indonesian poetry, while Sutardji Calzoum Bachri classifies Sapardi's poems as feminine poems together with Goenawan Mohammad's poems.

According to Korrie, Sutardji's poems have two social and religious faces. This can be seen from the social capital he has. Sutardji Calzoum Bachri, a Riau-born poet, is heavily influenced by a religious life in Riau, so the poems born are a mantra. In the summer of 1974, Sutardji Calzoum Bachri attended Poetry Reading International in Rotterdam. Then, he attended the International Writing Program seminar in Iowa City, United States, from October 1974 to April 1975. Sutardji also introduced a new and unique way of reading poetry in Indonesia [20].

The first collection of his poems is titled *O* (1973) [21]. The next collection of poems is *Fury* (1972). This book received the Jakarta Arts Council Poetry Prize in 1976/1977. In 1979, his third poetry collection book was published. In 1981, the three books of his poem collection were combined with the titles *O, Fury, Ox*, and published by Sinar Harapan. Other collections of poems are *Or Ngit Search Agar* (2008), *Cats* (1973), *I Come to You, Travel to the Bury, David Copperfield*, and *Realities of the Motherland*.

The collection of poems, *O, Fury, Ax* contains 67 poems *O: Ah, Where is Your Way ?, Spell, Can You?, Rock, Colonne Sans Fin, Let's Go, So, Puake, Pot, Herman, O, Leaves, Leave, Solitude, Winka & Sihka Tragedy, Q, Do You Know ?, Sculpture, Missing (Found), Obladi Oblada, Hyang, Grandparents, Boys, Ngiau, Hyang Not So, Bridal Night, People Who God, Fury: Fury, It's Time, Heartbeat, Shang-Hai, Marriage Machine, Sepisaupi, Cat, Tik, But, Since, Pills, Hands, No, Wounds, You, Ax: Pig Poem I, Pig Poem Iii, Flies, Midnight Hour, Jaw, Saving, Ax, Prayer, Soup, Bury, Noah, Grave Journey, Please Title, Rain, Heritage, Imagine, Elephants and Ants, Drinkers, Bloody, Kukalung, Bloody, Meat, Who, Though, One, Learn to Read*.

The collection of poems written by Taufiq Ismail includes *Tyranny and Castle* and *Majoi*, both of which describe the Indonesian government in turbulent situations. He felt that Indonesia was left behind, so he felt pessimistic about Indonesia's future condition. He felt ashamed as the Indonesian nation who could not properly respect its people. The collection of his poems includes *Tirani* (1966), *The Castle* (1966), *Struggle Season Guest Book* (1969), *Quiet poems* (1971), *City, Port, Field, Wind, and Sky* (1971), and *Cornfield Poems* (1973). His poems are mostly narrative and prosaic. The poem *Tyranny* is a collection of demonstrators' poems. The poem "Cornfield" comes from the background of Iowa City, the United States, because Taufiq Ismail wrote it while he was there [22], [23].

Harry Aveling, Unpublished paper. Jakarta, 18 October 1977, argued that Indonesian literature is double-faced. One face is a subtle feeling of the

natural beauty felt by a poet when he contemplates alone. The other is the face of a warrior for the renewal of society. According to him, Taufiq Ismail's battling poems are only a little part of the whole poem. *Shame (I) Become an Indonesian (Malu (Aku) Jadi Orang Indonesia, MAJOI)* by Taufiq Ismail is a social problem closely related to social criticism, namely a) the problem of poverty and employment; b) crime problems and its handling; and c) bureaucratic, political and security issues. There are 12 poems about social criticism of poverty and employment. In comparison, 5 poems about social criticism on crime problems and its handling, and there are 3 poems about social criticism on bureaucracy, politics, and security issues [24].

In this case, the government as the ruler only seeks to create an order that only prioritizes particular personal or group interests without listening to the voice of the million poor who have no permanent work, as illustrated in poems "A Hundred Thousands," "When Afternoon Pigeons Hover," "Three Similar Stairs, You Climb Repeatedly," and "Poor Village, Poor City," "Which Always Floats Above the Wave," "Babies Born in May '98", "You Print Us To Be The Beggars, Then You Force Us Enter Into a New Colonial Period, Toni Said," "Toni Argues About the Begging System of Queuing 20,000 Kilo Meters or Prone on the Scraping Tribute", "Gurindam Two (First)," "Gurindam." Social Criticism in a Collection of Poem "Shame I Become an Indonesian" – Idal, Yasnur Asri, and Zulfadhli "39 Six" and "Civil Servants." The eleven poems describe poverty.

CONCLUSION

Poems of the 70's show a variety of themes and thoughts. The most prominent poet in this generation is W.S. Rendra. It can be seen from the poems he has written, which consist of various life events ranging from divinity, education, love, social inequality, marginalized people, the power that does not walk side by side with the people, nature, urban life, and life in various countries. Likewise, Toeti Heraty, who studied at various universities, enriched the thinking in her poetry. Sapardi, with the height of his knowledge and his structural position, gives beautiful colors in his poetry. Sutardji and Taufiq Ismail have their own style with a religious face and humanity.

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