

The Paradoxicality of Urban Society in *Wahyu Menulis Puisi*

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ABSTRACT

The transition from the traditional to the modern creates class inequality, as in *Wahyu Menulis Puisi* by Wahyu Prasetya. In these verses, urban society is a paradoxical subject whose position is in social change. Therefore, this study aims to analyze urban society's paradoxicalities in positioning middle to lower class subjects. This research was conducted using a qualitative method through a structural approach using the poetry theory developed by Terry Eagleton and the urban concept of Deborah Stevenson. Through this method, this study's findings indicate that low social class groups in urban life tend to make themselves as subjects who try to adjust to the attitudes and behavior of modern culture. However, this society still has an identity as an indigenous community with inadequate capabilities. As a result, these people tend to feel their inability to face everyday life. In this study, the reversal of the situation in the text is considered indirectly to indicate eliminating lower-class subjects' role and existence of. Thus, this study illustrates the existence of objectification in urban space life.

Keywords: *Paradoxicality, Urban, Social Class, Subject Positioning*

1. INTRODUCTION

Social practices that occur along with the identities that emerge influence the creation of differences and inequalities in urban space. The differences displayed in this phenomenon show a part of the daily social practices of society, but more than that, it presents the problem in the social system of the urban community. According to Stevenson [1], the differences and inequalities in urban space tend to be caused by the landscape of industrial capitalism, which divides society into social classes.

During its development, industrial progress and urban capitalism created an attraction for traditional communities become a modern urban society, both through adopting urban culture into rural areas and urbanization. The transformation of society has enabled the creation of social segregation based on its economic and cultural potential. Therefore, there will often be groupings of people in urban areas based on their social identity through the division of space; for example, certain parts will be referred to as "suburbs" or "elite areas". This, as an effort to overcome the inequality experienced, people tend to form new cultural attitudes and behaviors as a form of adaptation.

One of the literary works that discuss a city's phenomenon, and its society is *Wahyu Menulis Puisi* by Wahyu Prasetya. The book presents a paradoxical depiction of urban society that facing cultural developments in the region. Research about *Wahyu Menulis Puisi* has never been done before. A similar

topic was found in "Paradoksalitas Pemosisian Perempuan Novel Colomba Karya prosper Merimee" [2] to examine the relationship between the positioning of the women and the situation of social change in the 19th century. It is also found in "Ruang Liminal yang Ambivalen: Tradisi dan Modernitas di Lombok dalam Kumpulan Puisi Langit seperti Cangkang Telur Bebek Karya Imam Safwan" [3] to uncover the dynamics of conflict between tradition and modernity in the text. Besides, "Poetics in Public Space Towards A Hermeneutic Framing of Ephemeral Poetic Expressions" [4] also to research the hermeneutical aspects of English, Portuguese, Spanish, and German poetry. If Udasmoro [2] focuses on positioning women in the context of the relationship of masculinity and femininity, while Khairussibyan & Marahayu [3] focuses on the conflict between tradition and modernity, and Baltrusch [4] focuses on the exploration of poetry in the public space, this research tends to focus on the problems of urban society. This research was conducted to analyze urban society's paradoxicality in positioning the middle to lower class subjects.

This research uses qualitative methods by utilizing the poetry theory from Terry Eagleton and the urban concept by Deborah Stevenson. The urban shows an identifiable culture and ways of life that form certain value ideas [1]. In this view, the urban landscape is described as a space that implies marginalization and oppression in the social order structure due to class, gender, race, and ethnic struggles. Therefore, the urban space has potential dangers in opposition to peaceful rural spaces [1]. Through these analytical tools, this

research will unravel the four poems contained in the Poetry Writing Revelation as sample analysis, namely poems entitled "Stamboel Dewi", "Poetry in Ember", "Surat Jakarta", and "Serenada Jakarta". The first step in the research is to dismantle the structure of the poetry to show the community's attitudes and cultural behavior that describes the character's self-positioning in the text. Furthermore, the character's self-positioning is interpreted to obtain a picture of society's paradoxicality in urban life.

2. LYRICAL SUBJECT AND NARRATOR

In *Wahyu Menulis Puisi*, urban life is narrated as a cultural battle between people from various social classes. The identification of this social class is made by examining the lyrical subjects that appear in the text. In the four poetry samples, three types of lyrical subjects were found: the first person (singular and plural), the second person (singular and plural), and the third person. The classifications can be seen in the first poem, "Stamboel Dewi" with the lyrical subject *aku* and *kita* (I and we) as the main character as well as the lyric narrator; and *kamu* (you), as the second party. Furthermore, the poem "Sajak dalam Ember" shows the emergence of lyrical subject *kami* (we), as the main character as well as the lyric narrator; *kamu* (you) as the second one; and *orang orang pandai* (smart people), *pak lurah* (headman), *kebayang desa* (village chief), *orang orang berkacamata* (people with glasses), *kismo*, *yu nah*, *lik to*, and *pak carik* (village secretary) as third parties. Furthermore, in "Surat Jakarta" there is the lyrical subject *kita* (we) as the main character and narrator of the lyrics; *kamu* (you) as the second ones; and *orang orang yang mengering* (people drying) as a third party. Meanwhile, the poem "Serenada Jakarta" has two lyrical subjects, *aku* and *kita* (I and we) both of which are the main characters and narrators of the lyrics.

This identification shows a tendency for the first lyrical subject used as a narrator in the text to represent a weak societal image. The first lyrical subjects consisting of *aku*, *kami*, and *kita* intersect to construct urban society and defeat voices. This can be seen through the following quote.

Jaman yang kini menciptakan pil kontrasepsi serta senjata,
Membawaku sebagai binatang yang menunggu mangsa.
Menelan Kemanusiaan maupun alam.
[...] cuma kepada angin aku berdoa.
Memuja kursi, meja, kamar hotel, rumah makan
dan perempuan. [5]

The era that now creates contraceptive pills and weapons,
Take me like an animal waiting for prey.
Swallowing both Humanity and Nature.
[...] only to the wind I prayed.
Adore chairs, tables, hotel rooms, restaurants
and women. (Trans)

Kami tertinggal di dusun yang tak pernah disebut sebut
[...]

Sebagai pencari kayu bakar di hutan yang kian meranggas
Kami mendaki dan menyelinap belukar,
Memandang kehijauan yang tersisa serta menghirup
humus

Yang mengendap dalam hidup kami
Tak satu huruf pun kami paham... [5]

We were left behind in a hamlet never mentioned [...]
As a seeker for firewood in an increasingly deciduous
forest

We hiked and slipped the thicket,
Gaze at the remaining greenery and breathe in the humus
Settles in our life
We didn't understand a single letter (Trans)

Tapi kita tak pernah menyertakan alamat atau nama jelas,
Karena tak ada tujuan berupa pintu, jendela atau rumah
makan. [...]

Kita tak pernah benar-benar sampai. Selalu terpotong jam,
Dan peta yang terbakar di benak. [5]

But we never include addresses or clear names,
Because there is no purpose in the form of doors, windows
or restaurants. [...]

We never really got there. Always cut off the hour,
And maps are burning in the mind. (Trans)

The first quote shows the anxiety and awareness of the subject of my lyrics towards the conditions of the times that shape the reality and decadent human values so that the idea of resistance to face the situation emerged. However, the resistance is imaged as something that cannot be achieved; in the line's continuation, it is revealed //Semua menjadi malam hari//Hingga tak lagi memimpikan//. The lyrical subject *kami* shows the urban poor representation. In this context, globalization is symbolized by the metaphors of "clever people" and "people with glasses" contradicting itself through the presence of left behind identity. Meanwhile, the last quote defines the identity of *kita* as no clarity of life image.

The concept of "weak", reflected in the three lyrical narrators, shows the relationship between society, modernization, and capital ownership. The I-lyrics description shows the human relationship consequences and modernization, *kami* as the society image left behind, and *kita* show the failure facing progress represented by the image of objects. The weak position of lyrical subjects represents the losing voice of the community. The three of them are depicted as subjects dominated by reality built based on modernization and economic conditions.

The second character in these poems is not depicted with a clear identity, but the lyrics tend to appear as a narrative that similar with his experienced. Therefore, the second person subject never appears without the first-person narrative so that its existence can be interpreted as a supporting narrative that confirms the situation. This is in the following quote:

jika bisa kau jawab nanti, akan kujahit mulut ini agar tak lagi bicara apa apa, juga kepada siapa siapa. Meski bertahun tahun sudah kucoba, sia sia harus berharap, Karena antara kita terlanjur tak berani berucap! [5]

if you can answer later, I will sew this mouth in order no longer said anything, also to whom. Even though I have tried for years, it is futile to hope, Because we don't dare to say anything between us! (Trans)

The narrative addressed to you (the second subject) shows the existence of a reality that both you and I are supposed to experience. The trajectory of this image shows that my lyrics seem to know the fate of other characters. This case also occurs in the plural first subject mentioned before (*kami/kita*). This character's appearance is also imaged as a subject that is in the same boat as I-lyrics. The position shows that the text's ideas represent I as a person or you as a subject observed by me and represent most subjects in the text as a losing urban society.

Meanwhile, the third person subject is used as an issue context. Such as the following quote:

Lalu datanglah berduyun, orang orang berkacamata itu
Membawa segala macam untuk menatap kami dengan kehidupan ini
Ada cahaya, ada halo halo halo...
Dan semua jadi penuh suara. Seolah dusun yang senyap jadi riuh.
Kata kismo, itu pilem, kata yu nah, itu setrum, kata lik To, itu Poto ...
Kata pak lurah, demi masa depan bangsa! [5]

Then came the crowd, the bespectacled people
Takes all kinds to stare at us with
this life
There's light, there's hello hello hello ...
And all became full of voices. As if a silent village so boisterous.
Kismo said, it was a pilem, yu said, it was a shock, said lik To,
that Poto ...
The head of the village said, for the future of the nation!
(Trans)

The metaphor of "people with glasses" and symbols of names (*kismo, yu nah, and lik to*) images the traditional society in the globalization context; also, leader figures can give relationship context.

Thus, the lyrical narrator's character positions show that the society image as low social class. This is evidenced by the character's self-positioning as a weak subject and loses in urban contestation. As a resistance, urban society tries to adapt and get a more stable position.

3. ADAPTATION AND SOCIAL RELATIONS

Urban communities face cultural contestation in urban space, so that creates interaction with other cultures. In *Wahyu Menulis Puisi*, the cultural contestation is the intersection of traditional culture with modern culture. It shows that modern culture a guide to a better impression of life. The significance of technology and the sophistication of modern culture reflect the ease of life in society and a freer mindset. This idea makes urban people try to adapt to be part of a group upholding modern cultural civilization.

The cultural adaptation appears in acculturation, which is trying to apply new local values and norms. This can be seen in the quote of the second verse of the poem "Stamboel Dewi" below.

Tak henti henti untuk melukiskan sesuatu yang tak perlu
Melahirkan arti. Karena sebagaimana anak anak kita yang
Tiba tiba menghardik dengan Bahasa peradaban sekarang.
Memukuli apa saja sebagai mxusik. Memenuhi setiap ruangan
Dan gerak kota yang gemuruh. Lalu kita bergegas untuk
[...] Dan akupun sedang mengarang syair lagu pop bagi kemajuan teknologi dan harga diri sekarang. Meski harus membungkam ibu bapak dalam busa detergen. [5]

Never stop to paint something that is not necessary
Gives birth to meaning. Because as our children are
Suddenly rebuked with the language of civilization now.
Beat up anything like music. Fills every room
And the roar of the city. Then we hurry for
[...] And I'm also composing pop song lyrics for technological advances and present self-esteem. Even if you have to
silencing the mother and father in the detergent foam.

The narrator positions the character I lyrics as a figure adapted to modern culture through the metaphor "penciptaan lagu pop untuk kemajuan teknologi sekarang" or composing pop song lyrics for technological advances and present self-esteem. As a symbol of modern popular culture, pop songs are the entertainment that accommodates urban community groups. This is the character of modernization, which has begun to shift the canonical culture tradition standard rules no longer guide musical taste. In this section, the modernization image shapes the freedom value is also displayed in the children's narrative, which no longer demands meaning for everything they do, so that the mindset makes it free, including the use of the language of current civilization and the creation of musical forms composed of whatever sound. The freedom discussed as a modernization project in the above passage of the poem can be interpreted as a dream of people who imagine a better life condition.

However, the paradoxical narrative appears in *Wahyu Menulis Puisi* as the dominant urban reality. In the quote, lines 10 and 11 show the irony of the text in presenting adaptation and freedom that the community

has acquired. In this context, the symbol *ibu bapak*, or mother-father, reflects the generation before “I” referred to the traditional generation. The array shows the hidden reality using *membungkam*, or silencing diction. The mother-father symbol’s association as a traditional marker and detergent as a modern marker forms a new narrative in cultural adaptation. In Eagleton views [6], the presence of two symbols being compared in a figurative language shows two binary images with opposite identity tendencies. Therefore, the cultural identity of the mother-father symbol and the detergent are two opposites.

This paradoxical narrative can be interpreted as a form of cultural adaptation that creates a new cultural separation from the origin. Through this attitude, I’s character as a figure of cultural segregation displays low-level interactions. Thus, the metaphor’s markers represent the re-emergence of traditional culture as the part that is “silenced” by traces of modern culture, namely detergent foam.

Another paradoxical narrative can also be seen in the description of people who do not find the enjoyment of life in the era of modern culture. The freedom and convenience of a modernization project are presented as a dream not achieved. This is the following quotation from the second stanza of the poem “Rhyme in Ember”.

Sebagai pencari kayu bakar di hutan yang kian meranggas
Kami mendaki dan menyelinap belukar,
Memandang kehijauan yang tersisa serta menghirup
humus
Yang mengendap dalam hidup kami
Tak satu huruf pun kami paham. Selain alif, ba ta ...
Seperti yang diucapkan oleh kebyan desa,
bakal ada sumbangan
Karena babibubebo, mamimumemo ...
Demikian selalu diucapkan. Tapi kami memanggul kayu,
ranting, Dan akar tunggang, untuk dijual di pasar
dan menanak batu! [5]

As a seeker for firewood in an increasingly deciduous
forest
We hiked and slipped the thicket,
Gaze at the remaining greenery and breathe in the humus
That settles in our life
We didn’t understand a single letter. Besides alif, ba ta ...
As the village kebyan said,
there will be a donation
Because of babibubebo, mamimumemo ...
This is always said. But we shouldered wood,
twigs, and taproots, for sale at the market
and cook stone! (Trans)

The quote from the poem “Sajak dalam Ember” shows the poor’s position as a group that continues to suffer. The profession as a firewood seeker in the forest, the withered forest’s condition, the effort to climb and sneak in the thickets, the remaining greenness, hummus, shouldering wood, and planting stones show the opposition of the freedom, technology, and improvement discourses in modern culture. In lines 6, 7, and 8, these quotes illustrate the village leader figure

influences the community’s transformation. The narrative shows that the promised contribution only ends up as an unrealized discourse so that the daily reality of the people depicted does not change. In the third stanza, the poem “Sajak dalam Ember” further emphasizes the influence outside the character in making cultural adaptations. Consider the following quote:

Lalu datanglah berduyun, orang orang berkacamata itu
Membawa segala macam untuk menatap kami dengan
kehidupan ini
Ada cahaya, ada halo halo halo ...
Dan semua jadi penuh suara. Seolah dusun yang senyap
jadi riuh.
Kata kismo, itu pilem, kata yu nah, itu setrum, kata lik To,
itu Poto ...
Kata pak lurah, demi masa depan bangsa! [5]

Then came the crowd, the bespectacled people
Takes all kinds to stare at us with
this live
There’s light, there’s hello hello hello ...
And all became full of voices. As if a silent village
so boisterous.
Kismo said, it was a pilem, yu said, it was a shock, said lik
To,
that Poto ...
The head of the village said, for the future of the nation!

The narrative affirmation can be interpreted as an illustration of the community basic controlled by power domination. In the text, the narrative “demi masa depan bangsa”, or for the sake of the nation’s future, is also the paradox image of society. The modernization project goals in the urban space, which was originally presented as a way for the community to improve their lives, are shown as the government’s interest. Thus, the social control in “Serenada Jakarta” was described through a metaphor of letters that lose their meaning because they only mean a signal from a loudspeaker. The image trajectory is the life of a ruined urban community. Starting as a traditional society, adapting to modernity by controlling the domination of power, promises that are just a discourse, until the project’s main goal reflects that society experiences repeated repression. Thus, cultural adaptation in these poems is a form of domination that holds many tendencies.

4. DOMINATION AND MARGINALITY OF URBAN COMMUNITIES

The social relations in *Wahyu Menulis Puisi* formed between the poor (proletariat) and the rule class figures represent domination and paradoxical reality in city life. This relationship is presented as a driving force for urban society as poor people with cultural diversity. The previous section described that modernization projects in urban spaces accompanied by optimistic expectations are in opposition to social realities formed by the system of relations. The tendency of society to be constructed through the idea of demi, or “for”, dictated by the power

holders is a form of domination of the proletariat. This domination can indicate a social weakening in the poor, causing repression and voice to become powerless.

The domination as a paradoxical form in facing the modernization controlled by the capital system also can be seen in the following section of the poem "Surat Jakarta".

Hanya waktu terjaga. Mengelabui mimpi itu yang berulang kali
lepas, sampai dinding yang menelan bayang bayangmu sendiri,
Kita tak pernah benar-benar sampai. Selalu terpotong jam,
Dan peta yang terbakar di benak.
Lengan yang kini lunglai, menabuh segala instrument untuk
Satu lagu, agar kota dan beratus patung terbangun, menyapa
Fajar dengan pipi yang bergaris
Dan kita pun berlalu saja, tanpa suara yang tegas [....]
[....] Tak pernah tiba! [5]

Just awake time. Deceive that dream repeatedly loose, until the wall swallows your own shadow,
We never really got there. Always cut off the hour,
And maps are burning in the mind.
Arms that are now limp, beat all the instruments for
One song, so that the city and hundreds of statues wake up, greet
Dawn with striped cheeks
And we just walked away, without a firm voice [....]
[....] Never arrived! (Trans)

The quote from the poem "Surat Jakarta" above shows our character's awareness in identifying his position as a group dominated by the capital system in the flow of modernization. The subject character is recognized as something that is carried out without a determined direction; this is because the modernization project's optimism is only a dream that has been deceived by power. Therefore, the lyrics tend to place the group as pedestrians who are not on the main destination because the road signs have been displayed as something disappeared. The last line *Tak pernah tiba!* or never arrived! with an exclamation point (!) seems to emphasize the situation strongly. Other quotes can be noted in the section:

Sejak kampung tertinggal menjadi bagian silam, kini kita
Bersimpuh sebagai orang orang kardus
Dengan kalimat gagap serta mimpi yang pengap.
Menghirup
gas, Sampah dan kemunafikan masing masing.
Siapa mampu menuliskan rasa luka dengan jari jari yang jujur,
Kalau huruf demi huruf tak lagi melahirkan arti yang pasti,
Cuma aba aba dari pengeras suara,
Menggeser hidup ke pinggiran. Makin menepi kita dari segala
Fatwa bijak, kian ke tepi kita berpijak. Untuk berbisik pun bibir tak bisa. [....]
Lantas apa pula artinya real estate dan rumah kardus, asongan dan plaza, coba katakan milik siapa pabrik, perusahaan, hotel, bank ...

jika bisa kau jawab nanti, akan kujahit mulut ini agar tak lagi bicara apa apa, juga kepada siapa siapa.
Meski bertahun tahun sudah kucoba, sia sia harus berharap,
Karena antara kita terlanjur tak berani berucap! [5]

Since the backward village became part of the past, now we are
Knees down as a cardboard man
With stuttering sentences and stuffy dreams. Inhale gas, Garbage and each other's hypocrisy.
Who can write the hurt with honest fingers,
If letter by letter no longer gives birth to a definite meaning,
Just a signal from the loudspeaker,
Shifting life to the fringes. The more we pullover from everything
A wise fatwa, we are getting to the edge of our footing. To whisper
can't even lips. [....]
So what do real estate and cardboard houses mean, hawkers and plazas, try to tell whose factory the, companies, hotels, banks ...
if you can answer later, I will sew this mouth in order no longer said anything, also to whom.
Even though I have tried for years, it is futile to hope, Because we don't dare to say anything between us!

In the verse section of the poem "Serenada Jakarta" above, it can be seen that there is cultural resistance of urban communities to the reality of modernization, which positions them as "cardboard people". Resistance to urban reality is a form of public awareness of a repressive environment.

The line *//kini kita/bersimpuh sebagai orang orang kardus/dengan kalimat gagap serta mimpi pengap. Menghirup/gas, Sampah dan kemunafikan masing masing//*, or now we kneel as cardboard people with stuttering words and stuffy dreams, inhalation gas, and garbage, and hypocrisy of each, can show the stacked image. According to Eagleton [6], the appearance of images constructed in poetry narratives does not merely present images as simple markers that readers can interpret. The reader can use the imagery found in the poetry text to understand the two characters being compared. The substance of the comparison between one thing and another in the above quotation determines the position and identity of the urban community. Just as in the visual, auditory, and olfactory images that overlap the lyric, the images presented form a strong narrative about our idea of lyricism as an associative subject to the cardboard people's identity.

In lines 11, 12, and 13 above, *Wahyu Menulis Puisi* reflects the tendency "return" to local memory as an alternative reality in urban space. This social alternative was formed to save themselves from the repressive urban social life, full of dangers and trap dreams. According to Stevenson [1], this condition is an affirmation of the rurality of society that considers that traditional culture in rural life is more natural and peaceful. On the other hand, urban social life contains

potential dangers that can create disharmonious conditions in society.

In this context, urban collective memory displayed with the shadows of community locality shows a pseudo-identity. In this social struggle, the lyrical narrator in *Wahyu Menulis Puisi* does not determine the identity chosen but emphasizes the social group as a marginalized society dominated and have social pressure realities. The last lyric in the poem “Stamboel Dewi” that is //aku di mana/kamu di mana saat ini//, or where am I and where are you currently, expresses the presence of pseudo-identity in the community.

Thus, urban society is no longer identified as part of a modern group or returns to traditional values. Urban capitalism places that identity and tends to focus on the narratives as a dominated and repressed society. Low economic power, minimal educational ability, and not strategic class position make these communities marginal and isolated. Furthermore, modernization projects continue to develop modern cultural products and the system of relationships that are formed. The discourse of progress has become distant from the reality of society. The regulation and control of urban capitalism continue to squeeze under domination and repression to establish proletarian society’s position as a part that remains forever weak.

5. CONCLUSION

Modernization presents technological sophistication and a free human mindset but is played out in the regulations and values of capitalism, thus positioning proletarian society as a repressed group. The domination that occurs in society’s social reality shows that repression and alienation are formed from two sides, the first side is humans towards the object of modernization, and the second is the man of the system and power relation. Through the description of the marginalized and isolated community’s position, *Wahyu Writes Poetry* presents an imaginary reality that presents society as an object in urban life. This objectification is narrated through the image of a society that is weak and has no power to fight against violence that occurs in urban space.

AUTHORS’ CONTRIBUTIONS

All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed Lailatus Solihah and M. Yoesoef. The first draft of the manuscript was written by Lailatus Sholihah and all authors commented on previous versions of the manuscript. All authors read and approved the final manuscript.

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