



Microstructural Analysis of the Poetry “Parewa” by Rusli Marzuki Saria

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Abstract. The microstructural symptom states that the iconicity sign can be determined from the way grammatical and lexical relations work in the relationships between sentences. This article is a case study of the poem entitled “Parewa” by Rusli Marzuki Saria. The main purpose of this study is to determine the iconicity of the poem. The focus of this research is on the microstructural aspect, namely by looking at the sentences that make up the lyrics of the poem. This study is a literary study with a semiotic approach that aims to interpret the symbols in the poem entitled Parewa. The findings of this study include iconic signs such as diagrammatic and metaphorical signs.

Keywords: Parewa · microstructural analysis · iconicity

1 Introduction

This article is an attempt to answer the problem of how microstructural phenomena represent iconic signs, a case study of Rusli Marzuki Saria’s poem “Parewa”. To answer this problem, it is necessary to first examine what is an iconic sign in a literary text and what is a microstructure.

An iconic sign in a literary text is a sign whose one of its characteristics is usually a structural feature equal to one of the denotatum features indicated by the sign [2]. An icon sign is a sign that exists in such a way as to be possible independent of the presence of a denotatum, but can be associated with it on the basis of an equation that it potentially has.

Zoest distinguishes three kinds of iconicity. First, topological iconicity, namely iconicity based on spatial equations; second, iconatic diagrammatic, namely iconicity based on structural similarities (relational); third, metaphorical iconicity, namely iconicity based on similarities between two realities which are denoted simultaneously, whether it is directly and indirectly.

Topological iconicity refers to the spatial layout, the elements of language are similar to the layout of the denotatum elements. In this case we are talking about topological iconicity. When describing this type of icon we must use words that fall into the field of ‘spatial’ semantics; ‘form’; ‘around’; ‘place’ and so on.

The diagrammatic iconicity states that the relationship that exists in the sign region is identical to the relationship that is considered to exist in the denotatum region. Hence, icons of this type can also be called relational icons or structural icons. However, Pierce himself considers diagrams a prime example of this type of icon; and he suggests enumerating the entire category of 'diagrams'. Therefore, we should talk about diagrammatic iconicity. The diagrammatic icon implies topological iconicity and the diagrammatic icon is compared to the topological icon as second to first.

Metaphorical iconicity is present when in depicting the icon we have to rely on the use of metaphorical language. If a sentence begins with: "That man is..." then there is a kind of rule (selection-restriction) that the dots will be filled with a word that is listed in the dictionary as 'humane': 'flirty', 'carpenter', and the like. However, if there appears a 'lion', a 'donkey', then the selection-restriction rule is revealed and we will regard it as a metaphor, that is, if we can find some kind of similarity between a man and a lion (his bravery) or between a man and a donkey (his stupidity). When the word 'horse' appears, we might think of it as illogical because in this case that is the dilemma (a choice between two possibilities): nonsensical or metaphorical. The metaphorical icon is compared to the diagrammatic icon as the third is to the second.

Given the starting point that everything can be expressed as a sign, we encounter various kinds of iconicity. The phenomena of diversification which are phonetic, lexical, syntactic, narratological, thematic and so on, can all be iconic signs. When researching the activities of iconic signs in literary texts in a rather systematic way, it is better to make a selection regarding the types of phenomena to be investigated for their possible iconicity. The nature of the object of research will play a role. People who examine poetry for its iconicity, will first direct his attention to microstructural phenomena.

Thus, to determine the signs of iconicity in a poem, the microstructural aspect is analyzed, namely by looking at the sentences that make up the lyrics of the poem. According to [2] the sequence of sentences is a text and not a sequence of sentences that have no ties to each other, not sentences that are simply lined up. There is something that binds those sentences into a text.

If there are ties between the words used in a sentence, the same is true between the sentences in the shortening. If the sentences begin with the word 'a', it is clear that there are provisions that can accompany the word. Obviously, the names of animals, inanimate objects, or names of plants cannot accompany the word "that person." Only human names or substitutes for human names such as "drinker, smoker, farmer, and merchant" can accompany the word. These are the rules in Indonesian.

Likewise, if there are rules in a sentence, of course there are also rules in a text or discourse. If a sentence is bound to become a sentence because of the bond between its words, so the text or discourse is bound to become a whole because of the bond between the sentences. Like a word, there is a stipulation of what words can follow it, so is a sentence, there is a stipulation of what sentence can accompany it.

If the discourse is intact and sentence by sentence is well tied, the sentence is coherent (logically related) and the binding is called texture (fine threads that bind discourse) [2]. Texture is what connects sentences so that they become a unity. The concept of texture is something that shows something that is a binder between sentences so that it becomes a discourse or text. It is this texture that distinguishes a discourse from a non-discourse.

The texture is characterized by a close (cohesive) or integrated relationship. This texture states that a sentence cannot be interpreted without paying attention to other sentences. One sentence requires knowledge of the previous or subsequent sentences. Thus, the interpretation of the sentence is correct and not wrong [2].

From the explanation above, it can be concluded that microstructural analysis is a study or approach to a text or discourse that focuses on its textual cohesion (close relationship) mechanism, namely to reveal the sequence of sentences that make up a text or discourse to be coherent (logically related). So, this cohesion mechanism is usually found at the level of form, meaning, and expression [3].

According to [4] cohesion refers to the linking of forms, while coherence to the linking of meanings. In general, good discourse has both. Sentences or words used are linked and the meaning of one is related to the meaning of the other in a row. Cohesion and coherence are very important aspects and become the focus of discourse. Cohesion is a harmonious relationship between one element and another in the discourse so that a slick or coherent understanding is created. Therefore, if a cohesive discourse will form a coherent discourse [5].

2 Finding and Discussion

Iconic Signs: The Case of the Poetry

The microstructural symptom states that the iconicity sign can be determined from the way grammatical relations work in the relationship between sentences as a case study of the poem “Parewa”. This poem consists of 34 stanzas of 190 lyrics and each stanza consists of four or more lyrics. As a sample, two stanzas were taken, namely stanza 1 and stanza 2 to determine how the grammatical relation works on the lyrics in the stanza of the poem.

2.1 Diagrammatic Iconicity Sign

The microstructural symptoms of stanza 1 of the poem “Parewa” express a sign of iconicity. This can be seen from the way the grammatical relation works that form the equation of the order of sentences in the lyrics of verse 1 is the same as the sequence of numbers, so it can be said that the equation is an iconic sign. Look at the following quote from stanza 1.

Jangan bersedih parewa

Bila ayammu tewas dimedan laga

Simpanlah taji

Bawa pulang kembali emas di pura (B.1: L 1-4)

Don't be sad, thug

When your chicken dies on the battlefield

Save your spurs

Bring back the gold at the temple

The sentence order of the lyrics of stanza 1 is formed with a grammatical relation in the form of a conjunction. The sequence of lyrics 1 and lyrics 2 grammatically has a relationship as a compound sentence unit consisting of two clauses, main clause and subordinate clause with the subordinator *if* as a condition for the main clause contained in lyrics 1. The main clause has the function of lyric 1, while the subordinate clause has the function of lyric 2. The word *if* in the lyrics of 2 stanzas 1: “If your chicken dies in the field of action” is a conjunction of a conditional subordinating conjunction that connects it to the main sentence, namely “don’t be sad, thugs”. The conditional relationship is contained in a sentence whose subordinate clause states the conditions for the implementation of what is referred to in the main clause. So, the sentences in lyric 1 and lyric 2 are placed sequentially: the main clause and followed by a subordinate clause.

Similarly, lyric 3 and lyric 4 have a sequence of events formed by grammatical relations in the form of elliptical relations. In stanza 1, the elliptical relation connects lyric 3 and lyric 4 by omitting the filler of the subject function, thus forming a sequence of events in which each event stands alone, but the occurrence of the event is sequential. Filling the subject function is you. Thus, the incident was carried out sequentially by you who were expelled: “(you) keep the spurs/(you) bring back the gold in the temple”. The relationship between lyric 3 and lyric 4 is additive, that is, without using any conjunctions, but clearly the conjunctions are not spoken here. The unspoken conjunctions or conjunctions are *and*. Its function is also to state the sequence of events.

Overall, the sentences in the lyrics of verse 1 are placed sequentially. It is marked by a personal reference that binds lyric 1 and lyric 2 with lyric 3 and lyric 4. Your personal reference in lyric 3 and lyric 4 refers to the word *parewa* lyric 1 which is called an anaphora reference. Through the personal reference of anaphora, the integrity of verse 1 is formed because the sentences that make up the lyrics are tied together so that they become a unity.

The sequences of sentences in the lyrics of verse 1 have similarities with the sequence of numbers, namely one, two and so on. The equation order of the lyrics of verse 1 with the number sequence can be said to be an iconic sign. Thus, grammatically, the sequence of sentences from lyric 1 to lyric 4 in verse 1 has similarities with the sequence of numbers, it can be said that the equation is an iconic sign called diagrammatic iconicity. It has a relationship that exists in the sign region is identical to the relationship that is considered to exist in the denotatum region. Hence, icons of this type can also be called relational icons or structural icons.

2.2 Metaphorical Iconicity Sign

The microstructural symptoms of stanza 2 of the poem “Parewa” express a sign of iconicity. This can be seen from the way grammatical and lexical relations work. Find out more in the following quote:

*“tidak, tidak! Aku tidak bersedih
karena laut gemuruh
gunung-gunung menanti aku*

gadis dengan mata taji ayam
perawan dengan perawas ranum
menanti aku!” (B.2: L1-6).

“No, no! I’m not sad
 because the sea roars
 the mountains are waiting for me
 girl with eye cock spur
 virgin with ripe guava
 waiting for me!”

The relations between sentences that build the lyrics in stanza 2 consist of grammatical relations and lexical relations. Grammatical relations are conjunctive and elliptical, while lexical relations are one type of repetition, namely epizeukis. The repetition of epizeukis is found in lyric 1. The repetition of three words in a row and repeated in the main clause is epizeukis, namely figure of speech that experiences repetition in one of the words. Take a closer look the following quote.

“tidak, tidak! Aku tidak bersedih
karena laut gemuruh (B.2: L 1-2).

“No, no! I’m not sad
 because the sea roars

In addition to the lexical relation in the form of epizeukis repetition contained in lyric 1 above, there is also a grammatical relation that connects lyric 1 with lyric 2. The grammatical relation is in the form of a conjunctive in the form of a subordinating conjunction. Lyrics 1 is the main clause, while Lyrics 2 is a subordinate clause of cause. Look at the following quote.

“tidak, tidak! Aku tidak bersedih
karena laut gemuruh (B.2: L 1-2).

“No, no! I’m not sad
 because the sea roars

The main clause in the lyrics of 1 stanza 2 is a denial sentence in the form of the word deny no. The word disclaimer in lyric 1 is placed before the predicate of the intransitive verb. The word negation is used to deny the verb; grieve. Meanwhile, the actor as mentioned by the verb is I lyric. Thus, the party who is not sad is the lyric I who occupies the function as the subject, while the sad occupies the function as the predicate. The conjunction of lyric sentence 1 with sentence lyric 2 is the conjunctive of cause, namely the subordinate because who states because I am not sad.

The relation of lyric sentence 1 and lyric 2 with sentence lyric 3 is also a grammatical relation, which is in the form of an elliptical. In the sentence of lyric 3 that is erased is the word that comes before the lyric: “Ø the mountains are waiting for me”. Since

the sentence relationship of lyric 3 is related to the main clause of lyric 1, it is possible that the filler for the zero sign is a conjunction because. Thus, lyric sentence 3 is a subordinating conjunction with the subordinator used is because it has a predicate in the form of a transitive verb, namely waiting. Meanwhile, the main clause is lyric sentence 1.

Grammatical relations in the form of ellipticals are also found in lyric sentences 4. In the sentence of lyric 4, the word that comes before the lyric is: "Ø the girl with the eye of the chicken spur..." It is possible that the filler for the zero sign is a conjunction because. If so, it means that lyric sentence 4 is not related to lyric sentence 3 but is related to lyric sentence 1. That is, lyric sentence 4 is a subordinating conjunction, while the main clause is lyric sentence 1. However, the conjunction is omitted.

However, lyric 4 is not finished yet as a subordinate clause. It is part of a subordinate clause. What accompanies the function of the subject, girl, is an adverb of manner, with spurs, not a predicate as a condition of a subordinate clause.

Similarly, lyric 5 is part of a subordinate clause. What accompanies the function of the subject, *virgin* is an adverb of manner, with *ripe guava*. The predicate function in the form of a transitive verb as a subordinate clause is found in lyric 6, that is *waiting*. Thus, the grammatical structure of lyric 4 to lyric 6 is a subordinate clause of the main clause of lyric 1. The form of the subordinating clause is as follows: (because) *a girl with cock eyes/ (and) a virgin with a ripe guava/ awaits me!*

If so, the grammatical structure of stanza 2 consists of one main clause in the form of lyric 1 and three subordinate clauses in the form of lyric sentence 2, lyric sentence 3 and lyric sentence 4 through 6. In other words, there are three reasons or reasons why I'm not sad, namely 1) *because the sea is roaring*; 2) (because) *the mountains await me*; 3) (because) *the girl with the eye of a cock spur (and) /virgin with a ripe guava/ awaits me!*.

Although lyric 4 and lyric 5 are grammatically structured in a subordinate clause, the two lyrics are also connected by two relations, one is additive and the other is lexical. Additional information from lyric 4 in the form of lyric 5 does not use hyphens and. Thus, the relationship between lyric 4 and lyric 5 is additive. In addition, the two lyrics are also connected by lexical relations in the form of synonyms. Synonymy (word equivalent) is one of the lexical relations to support the cohesiveness of discourse. In lyric 4 the word girl is synonymous with the word virgin in lyric 5. So, the use of lexical relation in the relationship between the two lyrics is to emphasize the status of the girl, namely a virgin and also to state that the virgin is still a girl and not an old virgin. Take a look at the following quote:

gadis dengan mata taji ayam
perawan dengan perawas ranum
 the girl with eye cock spur
 virgin with ripe guava

The microstructural analysis above indicates an iconic sign in verse 2, namely metaphorical iconicity. The grammatical structure of the sentence order of lyric 1 and lyric 2 is cohesive, but the reason why *I'm not sad* (L1) is illogical. It is unacceptable to

common sense that *I do not grieve because of the roaring sea* (L.1–2). There is another reason that can be accepted by common sense why I (lyric) *am not sad, namely a virgin with a ripe guava/waiting for me!*” (B.2:L 5–6).

The virgin has been waiting for the I lyrics therefore she is not sad. The reason for lyric 5 and lyric 6 is more logical than the reason for lyric 2. Because poetry is a literary work that has its own conventions, namely literary conventions and not language conventions, the way of pronouncing it can use figurative language even though it seems logically contradictory to language.

Thus, the reason for lyric 2 against lyric 1 in verse 2 can be accepted as figurative language called metaphor. The lyric sentence 2 is likened to something called x. The equation x with a roaring sea is called a direct metaphor: “because x is like a roaring sea”, x can be filled with my heart or my chest. So, the sentence is as follows: “because my chest is like a roaring sea”. However, the x function is omitted in lyric 2 so that the sentence: “because the sea is roaring” is called an indirect metaphor. The metaphor in the lyrics of 2 stanzas 2 is an iconic sign called metaphorical iconicity.

The lyric sentence 3: “the mountains are waiting for me” is a metaphor because the word mountains are equated with human actions, namely waiting for me. This includes personification figure of speech, namely the actions of inanimate objects or plants are equated with human actions. Because of the similarity between the actions of inanimate objects and human actions in the sentence “the mountains await me” in lyric 3, the sentence is called a metaphor.

The phrase *mata taji ayam* in the sentence “the girl with eye spurs chicken” in lyric 4 is also a metaphor. The word *mata* is equated with the phrase *chicken spurs*. What is equated is “sharpness” that is the girl’s eyes are sharp as sharp as chicken spurs. The resemblance of the girl’s sharp gaze to the spurs of a cock is a metaphor.

Likewise, the phrase ripe guava in the lyric sentence 5: “virgin with ripe guava” is a metaphor. The phrase ripe guava in lyric 5 is likened to something called x. The equation x with a ripe virgin is called a direct metaphor: “because x is like ripe guava”, x can be filled with the phrase breasts, so the sentence is as follows: “a virgin with breasts is like ripe guava”. However, the x function is omitted in lyric 5 so that the sentence: “virgin with ripe guava” is called an indirect metaphor. Thus, the metaphor contained in lyrics 3 to 5 verses 2 is an iconic sign called metaphorical iconicity.

3 Conclusion

The microstructural symptom states that the iconicity sign can be determined from the way grammatical and lexical relations work in the relationships between sentences. Three grammatical relations, namely the conjunction, elliptical and reference. While the lexical relation is one type of repetition, namely epizeukis. Rusli Marzuki Saria’s poem “Parewa” is used as a case to determine the iconic sign by taking samples of the two stanzas of the poem, namely verse 1 and verse 2. From the two stanzas of the poem, two iconic signs were found, namely the diagrammatic iconographic sign and the metaphorical iconographic sign.

Grammatically, the sequence of sentences from lyric 1 to lyric 4 in verse 1 has similarities with the sequence of numbers, it can be said that the equation is an iconic

sign called diagrammatic iconicity, namely the relationship that exists in the sign region is identical to the relationship that is considered to exist in the denotatum area. While the metaphor contained in the lyrics of verse 2 is an iconic sign called metaphorical iconicity.

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