

The Paradigm of Naturalization of Literary Works

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Abstract—Literature, as in any nation, is part of fundamental cultural heritage and asset in Indonesia. Each nation shows a great length to which it has diversity in the practice of literary works. A cultured nation, however, not only is known to have such diversity, but also demonstrates critical attempts for appreciating, promoting and preserving the literary works as its national cultural products. Literary works can be so powerful that they can be used as a strategy for nation building, defining a nation's identity and constructing its way of thinking. This indicates that literary works can help educate and foster the natives' intellectual development and, at the same time, provides insight into, perception on and assessment of socioeconomic differences and norms across different societies. One of the major literary genres is poetry. Poetry is recognizable by its distinctive style of expressing language, which is given intensity by distinctive aspects of sounds and provides vivid and unique description of imaginative, emotional and intellectual properties of the poet who leaps from his individual and social life. Poetry is enhanced through certain poetic devices to evoke an idea, a feeling or a reaction in the reader or listener. In addition to its entertaining and educative values, poetry presents a strong case of thought invasion in a way that point of view is explored along with conceptual thinking and creative thinking that connect individuals with larger truths and ideas in different societies through the interaction between the reader and the poet's inner life. Integrating a body of knowledge-processes and tools into the underlying implicit meaning frameworks that are reflective of the poetry's values and poet's experiences can be done through naturalization.

Keywords: *paradigm, naturalization, literary work*

A. INTRODUCTION

Naturalization of literature closely associates with the fact that literary substances provide in-depth examination of humans' functions and endeavors, gives them deeper meaning and serves as a gateway to a deeper level of thoughts. Literature has a profound influence on individual's perceptions on human virtues and atrocities (the good and bad pattern), and a strong sense of how certain peoples live up to principles of conduct that are crucial for them to maintain their social positioning, which ultimately makes up a nation's identity. Literature exposes individuals to a vigorous exercise to enhance their real-life capacity to understand others and empathize with them, therefore giving these individuals a groundbreaking mode of living. It neither formulates nor abstracts human life, but rather displays it (Saleh Saat, 1975, Suhariato, 1977, Hutagalung, 1976 in Jobrohim, 1994). In essence, literature compels new events, transitions and trajectories across life span, enriching the necessary competencies that daily life requires.

A literary work is not confined to a vacant space, but one that draws on artful refraction of an author's real-life experiences. It documents sociocultural implications, allowing readers to interpret the ethos of culture and certain types of social facts. Literature is, thus, a reflection on sociocultural realities. Culler (2002: 5) in (Sugiharti and Eggy F.A., 2018: 18) argues that a piece of literature is made of a set of artistic expressions, signs and symbols that will be meaningful when promptly associated with the institutional convention. The aesthetic sense of the symbols will make fully significant meaning in the context of who the author is and for whom the symbols are intended. A literary work conceives categorical structures that derive from the subject of creation or certain collective subjects (i.e., the author and social community) manifesting from the interaction between them.

B. FUNCTION AND IMPORTANCE OF LITERATURE

Literary works provide a path to which one can hear the voices of the past and work with the present. They serve as a method of transcending such time barrier to connect ideas from the past with those in the present and in the possible future to better appreciate how humans have evolved over time and design a better human civilization (Tang, 2008: 1). Literature, as Wellek, R. & Werren, Austin (1995: 24) put it, serves both pleasurable and educational purposes.

Literary works lay the foundation of meaningful multi-dimensional humanity values that benefit readers. It can serve as a handmaiden of philosophy and a docile servant of an ideology. Though pondering on the interpretation of a piece of literature can be complex and arduous, it provides a multitude of paramount significances. Saini and Sumardjo J. (1988: 8) claim that interpreting literature nourishes readers with a sense of complexities of life's deepest virtues so that when they approach these virtues, they do so with greater self-awareness, giving them eternal bliss, inner satisfaction and other perpetual qualities that contain a glimpse of essential truths that remain as long as humanities exist. Jago, C. et al. (2011: 4) argue literature is a window

to every aspect of self-understanding, allowing readers to explore motivation, action, thought, ideas, characters and life perspectives on a broader scale and sometimes in an unprecedented manner.

Literary works can weigh in a tremendous amount of deep appreciation of human knowledge with a great likelihood and opportunity of turning individuals into well-cultured, knowledgeable and well-behaving individuals due to their frequent exposure to and interaction with literary works. Well-cultured individuals have immense control on their emotions and show compassion toward another. Alwi H. & Sugono D. in Tuloli H. (2002: 323) assert that literature enables a given society to gain essential impetus for ways of thinking and behaviors that nurture their self-development and their surroundings. It gives rise to public awareness, openness and participation in reform process.

Literature cultivates the ethics and the human condition in its intimate and universal aspect so that the urge toward progress can be fulfilled. It awakens humans to their duties and obligations as God's creatures, social beings and individual beings. It helps navigate scientists to their scientific insights and expand them to new discoveries of knowledge and technology. It leads to centralized one-to-many disseminations of messages that pertain to the progress of knowledge, technology and communication. It, therefore, provides broad insights into modern world that are subject to discussion and acceptance of new ideas, and creates a suitable atmosphere for exchanging these ideas. While reflecting the abundance of social issues of modern-day societies, literature seeks to preserve the traditional values of national civilization and heritage treasures.

The importance of literature is specifically evident in poetry as well; it bares open the underlying presumptions about all human beings along with their vulnerabilities so that they can relate to each other better. Sayuti, S.A. (2008: 3) formulates poetry as a distinctive style of expressing language, which showcases certain features of pronunciation and describes the imaginative, emotional and intellectual properties of the poet in a vivid and unique manner who leaps from his individual and social life. It is improved through certain poetic devices to encourage the pleasure of reading and listening to it while evoking the reader's or the listener's idea, feeling or reaction.

Tang (2008: 39) clarifies that poetry as one of literary genres is different from prose or drama. Poetry synthesizes multiple language events that have been purely filtered and a multitude of soul-seeking processes that settle on the essence of its experience, orchestrated with a correspondence system in one form. As Samuel Taylor Coleridge, a renowned English poet, puts it, poetry is the best words in the best order. Zaidin (2009:1) defines poetry as an account of human dialogues with the reality at a given period. Poetry will translate into a more intense experience for the reader or listener; the more intense the dialogue, the more intense it will be presented to the reader or listener.

Waluyo (1981: 27) describes that poetry probes the depth of the poet's thought, emotion and empathy in an imaginative and structured fashion. This embodies a continual tension between the desire to use of all language resources to make a physical manifestation and the desire to concentrate on all thoughts that elicit the inner structure. In essence, poetry strings the best words like beads, accounts for human dialogues, embodies imaginative thoughts and feelings, lays its strength in the power of language and concentrates on both physical structure and inner structure.

C. NATURALIZATION OF LITERATURE

Robert C.P., & Tarigan (1989), in (Zaidin, 2009: 69) contend that people who cover their ears from poetry will be isolated from a realm full of wide-ranging human understanding, individual views and sensitivity that stand out as efforts essential for understanding and appreciating the poetry. These efforts call for endeavors as strenuous as other common human practices. The rich array of human thoughts, views and sensitivity will come into sight when the reader himself intends to look for them.

This closely relates to what Jacques Locan and Roland Barthes postulate in Aminuddin (1987:53), who define the role of a reader in constructing meaning in a literary text. They both examine the relationship between the reader and the text that is subject to the reader's personal experience with language and to the social aspects of language, thus creating an individual interpretation of a text. Tarigan (1989) claims that each line of poetry is bestowed upon the poet by God or the nature.

Naturalization of poetry shares similar purposes to concretization or appreciation and interpretation of meaning. Both naturalization and concretization aim at addressing aspects taken into account to resolve ambiguity that leads to vagueness and confusion, shaping the basis for precise interpretation or recuperating meaning and creating meaning in poetry (Pradopo, R. Dj.,: 1995: 106). Most readers are willing to figure things out for themselves and ponder the sometimes double and triple meanings to words, phrase or lines the author writes. They wish to emphasize with the characterization and value settings that contribute to their personal experience.

Esten M. (1995: 31) distinguishes ten measures when it comes to naturalizing a piece of poem:

1. Pay attention to the title

A title holds the key to the overall impression for the poem. A title most commonly identifies the work, places it in context and reveals a minimal summary of the content. It guides the whole representation and distinctive features in the poem to open interpretation. Take "AKU" by Chairil Anwar for instance; "AKU" is a pronoun that stands out as oneself, thus denoting a strong sense of individualism.

2. Explore dominant words

Particular repeating words or phrases in a poem that seem drawn to or connected with each other may become the dominant words used to create the dominant atmosphere and tone in the poem. The abundance of poems in the 1970s, for example, located considerable repetition of “starving” and “eat,” which allude to the rise of authoritarian regimes in the 1970s that created the vicious cycle of greed, hate, hunger and violence among society.

3. Unlock connotative meaning

Connotation is very important and common in a poem that is implied by a word apart from the thing which it describes explicitly. This word carries a cultural and emotional association or meaning, in addition to its literal meaning.

4. Locate meaning in line or stanza

Accumulating true interpretation in poetry calls for constructing meaning that fits into the structure of language.

5. Paraphrase

“Kucari Jawab“

Di mata air, di dasar kolam
Kucari jawab teka-teki alam
“The Answer”

In the spring, at the bottom of the pond
I search for an answer to the universe and its enigma

The poem above can be paraphrased: //He has been searching for an answer to the enigma of the universe in a clear spring//

The phrases in the poem “The Answer” are presented in reported sentences (not direct sentences) to clarify the content by re-seeing and re-creating the words or phrases in every line.

6. Identify the antecedent of a pronoun and who cites the quote if available. Take Chairil Anwar’s “Siap Sedia” (Kepada Angkatanku) as an instance.

Tanganmu nanti kaku tegang kaku
Jantungmu nanti berdebar berhenti
Tubuhmu nanti mengeras batu
Tapi kami sederap mengganti
Terus memahat ini Tugu.

Your hands will stiffen later
Your heart will stop beating
Your body will harden like a rock
But we will come around to struggle against odds to succeed
Keep carving this monument.

The poem showcases two pronouns, i.e., possessive “your” and subjective “we.” Pinpointing these pronouns can hinder the reader from confusion and obscuring the intended meaning.

7. Establish meaning connections between units

The author organizes and creates relationship between words, phrases, clauses, sentences, lines and stanzas. In a poem, where lines are often seen as units of meaning, the importance of this relationship is magnified in terms of its use of punctuation. Punctuation such as period, comma, uppercase or lowercase, and conjunction such as *like*, *and*, *but* or *so* can create or reinforce the meaning relationship. The meaning in a line after period is more closely related to the meaning in the line(s) afterward. Similarly, the line that starts with an uppercase has meaning closely related to next lines until another line with an uppercase comes. In contrast, the meaning in a line before comma is more closely related to the meaning in the line(s) previously. The same pattern applies to the line that starts with a lowercase.

8. Delving into deeper meaning

Some of the best works of poetry have produced a fountain of ideas about what they mean, both explicitly and implicitly. From Sapardi Djoko Damono's "Mata Pisai," Sutardji Calzoum Bachri's "Luka," to D. Zawawi Imron's "Rambut," readers yearn for hidden messages after the process of concentration and intensification. They wonder what a story means; what it is really about, at its core.

9. Define the style

Some poetry concerns with formal elements, and other concerns poetic elements. Formal poetry conforms to rules regarding rhyme patterns (similar sounds) and line patterns (with syllables in a relatively similar number). A number of traditional types of poetry, such as *pantun*, *syair* and *gurindam*, are commonly known as formal poetry. Poetry that embraces poetic elements, on the other hand, is open to pattern and is renowned for its non-conforming nature. It is not constrained by the rules regulating the lines and stanzas. It highlights importance more on poetic atmosphere through the creation of imageries.

An example of *pantun* (formal poetry)

//Pulau pandan jauh di tengah/Di balik pulau si Angsa Dua//
 //Hancur badan di kandung tanah/Budi baik terkenang jua//
 //Pandan Island far in the middle/Behind Angsa Dua Island//
 //A man's body dies/But good deeds live forever//

An example of poetic poem (non-conforming)

//Tidak lagi. Aku sendiri. Berjalan/Menyisir semenanjung, masih pengap harap/Sekali tiba di ujung, dan sekalian selamat jalan/Dari pantai ke empat, sedu menghabiskan bias terdekap//
 //No longer. I am alone. Walking through the peninsula, full of hope/Once it reaches the end, a time for farewell/From the fourth beach, one last cry starts to echo//

10. Interpret

Literature is open to interpretation. Poetry is no exception. Interpretation, regardless how it is choreographed, must conform to the text. The interpretation must be backed up by reference to the poetry itself; which word, which line or which stanza it is derived from. Poetry is a type of language that poses ambiguity with the consequences of multiple interpretations. One, however, cannot glean meaning in an arbitrary manner, but rather draws on elements utilized as symbols or signs which bear meaning in the poem, naturalize it and reveal its mystery.

Naturalization of poetry, in addition to what Mursal Esten (1995: 31) has critically framed, may deal with poetry analysis using semiotics. Pradopo (2007: 169) contends that language as a medium of literary expression is a semiotic or sign system itself. This system is devised to capture the systematic structure of complex signs. Analyzing poetry is intended to break it down into all its important elements and explain how they work together within semiotic framework to create an effect or reinforce a meaning through paraphrase.

A poet is an individual who completely immerses himself in life on the basis of honesty of conscience and transpersonalization of life (Sayuti, 2008). Wilson Tjandinegara's "Menuju Stasiun Baru" constantly accounts the beauty, pleasure, tenderness and importance at a highest level in life, in general, and in the life he was living (Zaidin, 2018: 2). The mechanism of poetry naturalization may highlight one of the components that becomes the focus that builds a poem, such as the focus of typography (mirrored shape). Let us break down the typography of "Menuju Stasiun Baru"

//Sebuah kereta sarat penumpang/Ada yang naik/Ada yang turun/Dari masa ke masa/Bertolak dari suatu stasiun/Menuju ke stasiun berikutnya/Beberapa kota telah kulalui/Kini kupilih turun/Sebelum stasiun terakhir/Untuk memberi warna pada kehidupan ini/Untuk mengejar impian yang tertunda/Tanah harapan terbentang di depan mata/Tercium harum aneka bunga liar/Dengan suka cita kutempuh hidupku/Sebelum lilin kehidupan habis terbakar/Sebelum malam abadi datang menjemput//.

//A train full of passengers/Some boarding/Others getting off//From time to time/Departing from a station/Heading to the next /Cities have gone past/I decide to get off/Before the last station/To add color to this life/To pursue a dream that has been running into delays/The land of hope unfolds before my eyes/The fragrance of diverse wild flowers awakens me//With the joy of blissful love I live my life/Before the candle of life burns out/Before the eternal night comes for me//.

The poem, in terms of its typography, consists of 17 lines (without stanzas) that represent the totalism of the cry of the subject's soul. A relentless life journey is implied in the lines: //A train full of passengers/Some boarding/Others getting off//. The subject experiences "life is passing me by" feeling, that a portion of his life has gone by and time is drifting off: //From time to time/Departing from a station/Heading to the next//.

The subject eventually makes up his mind, attempting to engage a different experience in a new setting as denoted by the station (I decide to get off/Before the last station/). As he embarks on his new chapter of life, he becomes determined to live a more meaningful life to his greatest potential, to take on new challenges that stretch opportunities for learning, to seek for the essence of ideal life, and to appreciate as well as to pursue a dream that emerges from creative activities but has long been unfulfilled (/To add color to this life/To pursue a dream that has been running into delays/).

A poet, poetry, language and appreciation are inherently integral and highly interconnected. Naturalization of poetry seeks to impose clarity on implicit meaning in poetry. The fundamental tenet in understanding poetry lies in its attempts to study not the elements of a whole, but the complex network of relationships that link and unite these elements.

The notion of naturalization and concretization (in Pradopo, 1995: 106), and appreciation (in Saryono, D. 2009: 27) indicates that understanding poetry through these notions provides and fosters the development of various domains of knowledge, i.e., literary aesthetics, humanism, religionism, sufism, prophetism, supernaturalism-mysticism, philosophy, psychology, socioculturalism, sociopolitics, and ethical and moral knowledge.

D. CONCLUSION

The paramount significance of this article is to enhance literary awareness among people, particularly of Indonesian literature, and show how it can benefit human daily life. This article reassesses the role of designing and utilizing naturalization, concretization and appreciation of poetry in providing insight into in-depth interpretation. The principal importance also deals with the contribution to further studies on poetry and the opportunities for much more detailed research in the domain, as detailed research unearths more intricate conceptions that pertain to the sustainable development of sociocultural qualities in Indonesia.

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