Abstraction

It is only abstract moments that allow connection which is the concrete physical thing to stand for something other than itself. It has always been a principle that sign and substances are two radically different kinds of things and are objects of two different sciences.

Signs are shifting structural relationships with an objective, obviously conventional, permanence. These structural relationships are recognized as diacritics which mark off perceptible units. These units are produced, and their peculiar characteristics are represented in a semantic unity preserved amidst changing semantic realization. They are functives, realized by tokens. These theses have since become commonly accepted in the theory of signs.

In the continuous realization and perception of semantic units in the structural flow of a verse, certain semantic variations are relevant to enriching abstraction, focusing on diacritical moments and grasping what is essential. Thus, a perception of a semantic unit becomes a model of abstractive procedures in general, since the semantic unit is fairly abstract at all levels. Through interpretation of its structure at the surface, a perceptual identity is then made possible.

A poet is himself a selector to functioning receivers of signs as well as senders of forms on the surface of poetic structure. These two components of his psychophysical make-up are operative from the lowest level of perception up to the highest level of complex communication,
in a manner that poetry is also a communicative form as well as an artwork. As a result, there would be no possibility of constructing a purely physical sematology independent of an as-structure or an intentional set. This insight leads the poet to declare the necessity of completing his work by exploiting an act-theory of communication, though the organic part of language implies that the social moment of language is logically prior or at least logically on the same level as a subjectively oriented act-theory.

Poetry must be thought of as sign units used in their representational function, as this function demands reference to a context of semantic signaling rather than segmentation of expression or perception. It is true that structures have to be produced and endowed with sense. The ideality of sense is grounded in the ideality of the semantic unit and of larger sense-filled structures built upon them in poetry. This is where poetry carries sense by the whole processes explained above as semantic fusion.

The Role of Metaphors

I wish to add here that we have to in some way include realist conception of knowledge wherein pre-given structures of intelligibility are merely reflected in the signs produced by an interpreting subject. Though the relationship is much more complicated, sentential functions do not group objects and states of affairs together according to exactly fixed resemblances. But, structures of interest may play an important role in the realization of intended meaning all along the inter-connected contexts provided by the poetic structures. As Sapir had also argued in his beautiful 'language' that perception and sign-constituted conception do not just run along parallel tracks. The segmentation of perceptual world and the segmentation taking place on the conceptually formed expression plane fuse and inter-penetrate (Sapir, 1970: 8). Based on this understanding, the total structure of perception in poetry has a semiotic character.

Metaphor not only shatters the previous structures of our language but also the previous structures of what we call reality. With metaphor, we experience the metamorphosis of both language and reality; as one does in poetry. Being a well-known Malay poet, Dharmawijaya makes use of metaphors to inculcate his unworldly innate desire to its cultural form. When he wrote the following poem in the latest form, which deviates from his traditional earlier forms, he groomed his structural poetic appearance with vast cultural emotions attached within a short succinct piece that is different from normal Malay verse forms:

ARBAK OTHMAN
Nyanyi Insan

Tenang-tenanglah
: munajat di perkebunan:
  ukhrawi
pabila pohon keimanan
dilanda ribut godaan.

Kenang-kenanglah
: perawat kekalutan :
  duniawi
rendang nikmatnya keluhuran hati
tunjang rahmatnya keredaan Ilahi.

(Dewan Sastera, September 2002)

Dharmawijaya is a Malay poet with a high sense of cultural attachment. Since the year 2000, most of his poems have been constructed in short discourses. Each word used in every line is made to refer some connotation of cultural feeling, normally uttered for the sense of peace and prosperity. The phrase tenang-tenanglah which means to always be at peace of mind presumes that if humans wish for peaceful eternity they have to be close to God’s blessings. This connoted in munajat di perkebunan where perkebunan means ‘heavenly’, which is then followed by the word ukhrawi in a bond of sympathetic obsession in sync with the meaning of the earlier immediate phrase munajat di perkebunan. This state of peace is shown possible with condition that human beings must surpass evil obsessions that assault human dignity and holds it back fulfilling God’s wishes. On the other hand, human needs are varied that their physical lives must be lived out in peaceful manner in the hope that it would be continued into their eternal world.

In Islam the word ukhrawi means the eternal world. It may then mean that humans may live in a fine and happy state in the afterworld. The link between the present and the eternal worlds is extremely close as that of a material to a non-material world with the exception that there must be some conditions in order to possess it. The conditions are simple; tolerance and strength of faith that function as a barrier against evil desire, through the use of pleasure as a tool of human destruction, from further encroaching over human minds. Such a destructive drive which attacks the peace of human mind and dignity is implied in the phrase pabila pohon keimanan dilanda ribut godaan which means ‘the state when faith remains firm against evil desire that vigorously attacks it now and again’. What is important here is the concept of willpower as viewed by the poet and became his intention for writing the poem. Within it lies a strong cultural value which the poet wishes to relay to
his readers. The strength of religious belief must be protected by the
followers of Islam in which the promise of heaven becomes the motivator
for humans to battle evil values within themselves.

In the second stanza, the poet inferred some values which complement
the first verse in the sense that human beings need to postulate their
strong faith by practising it through actions with sincerity and totality in
the name of God. Such sincere totality has to be realized in the form of
actions and deeds among Muslims if they were really sincere in their
desire to achieve a glorious eternal life which is yet to come.

Cultural Sphere

Unlike other works of literary such as short stories and novel writings,
the world of poetic text is impossible to characterize the outer sphere of
cultural space through binary oppositions. Dichotomies such as natural-
supernatural, healthy-sick or ordered-chaotic exist for protagonists.
Such a superimposition of cultural models only enhances the notion
if disintegrating inner sphere. The way the above poem was created
is not to characterize the outer sphere of the cultural space through
binary opposition but, in stead, through other connection with cultural
elements so that cultural entity can be abstracted as signifying cultural
continuum in two opposite worlds: material and eternal. By this, the
poet creates the human living world as a first portion in a successive
continuum through which human beings have to surpass together with
the second portion.

Cultural space consists of an inner sphere, which covers all social
conventions with faithfulness in particular and an outer sphere where
spiritual submission may exist. A case is made by the poet to minimize
the importance of this difference in cultural model, since the opposite
comparison of opposition and faithfulness functions as a historic cliché.
In order for human beings to enjoy peaceful lives in the hereafter they
have to qualify by first being trustworthy creatures and second being
sincere in their inner materialistic world. The so-called qualification is
clearly seen through the messages in Malay poetry by different Malay
poets in Malaysia.

It is not the message of his poems that Dharmawijaya excels in
but instead in the structure of his poetic discourse which reflect his
knowledge of innate culture. His understanding of mythical ambivalence
that regulates the cause-and-effect of human experience from the inner
to outer world makes the following poem, *Buana Manusia*, cut the bigger
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**Buana Manusia (The World of Humans)**

Bahagialah bahagia (Happy is the state of)  
*buana manusia* (the world of humans)  
pabila (when there is)  
  *pinta ditiadakan hampa* (request without rejection)  
  *setia ditiadakan angkara* (loyalty without insolence)  
  *cinta ditiadakan pesona* (ardour without enchantment)  
  *kembara ditiadakan sengketa.* (wander without conflict)

Sentosalah sentosa (Tranquil is the state of)  
*buana manusia* (the world of humans)  
pabila (when)  
  *gerakan jiwa* (the conscience)  
  *akan selamanya* (is forever)  
  *ditiadakan* (absent)  
  *ditiadakan* (absent)  
  *ditiadakan* (absent)  
  *memungkari-Nya!* (going against Him!)

*(Dewan Sastera, January 2003)*

The message of this poem becomes a divine oath because the juxtaposition of the differentiated, continued but fulfilling views enables the reader to see the objective truth. The ability to account for the cause-and-effect of experiences in two different but continued worlds creates the subconscious impulses, those unknown forces controlling the protagonist’s consciousness, part of the reader’s conception of the organized inner sphere. The uncanny still exists in a diluted form, and provides them with a cultural continuum. Instead of an organized, unknown, outer sphere, incorporating the subconscious or the supernatural becomes the source of belief with divine entities. This belief has been clearly shown by Dharmawijaya in his tactful and accurate choice of words in value-added sequence on the surface but with emotional innateness at the inner level of the mimesis.

Dharmawijaya possesses a talent of cutting messages into a series of semantic equivalences where the structure of his poem, after it has been minimized into reduced forms of expression, correlates its unified meanings to a message in a cohesive unit. This structured characteristic of his poem makes possible the interpretation to gain functional beauty in terms of words perfectly chosen for their proposed meaning at the level of emotional effectiveness on the part of the reader, or an interpreter, as well as the possible beings of the poem. The elusive emotional harmonious order, because the world of eternity is unknown to human knowledge, the ordered and obsessed culture is shown to be a perverted mirror image.
Is it a Copy or an Imitation?

If we were to base our argument on cultural model, which justifies the rewriting of a previous text like the Holly Koran or other religious testaments written, then significant changes that may appear in poetry could be attributed to cultural translation. With no apparent worldview and without the justification of constant genre characteristics, the use of transformed elements may yield a copy, not an imitation. Based on this proximity, the poem entitled *Mengucup Rahmat-Nya (Jejak Kembara: 31)* is a mere copy of decipherment and not an imitation. This is because the meaning invokes the nature of belief in the poem does not show any tendency of different perception towards Islam among the Muslims. The connotation of the whole verse, like the following, justifies the Islamic truth for human beings to move peacefully from the inner world to the outer one, that is, the eternity.

*Mengucup Rahmat-Nya (To Receive His Blessings)*

*Kalaulah engkau menerima* (If you were to accept)
*kurnia iradah-Nya* (His blessings)

*bagai hujan* (it would be like rain)
*yang boleh* (that can)
*memilih waktu turunnya* (choose the time to fall)
*bagai burung* (it would be like birds)
*yang boleh* (that can)
*memilih letak sarangnya* (choose the place to nest)
*bagai bunga* (it would be like flowers)
*yang boleh* (that can)
*memilih warna kembangnya* (choose the colours to bloom)
*bagai pohon* (it would be like trees)
*yang boleh* (that can)
*memilih rimbunnya* (choose to be luxuriant)

*aikan masihkah tiada bersujud takwa* (do you then still not prostrate yourself in piety)
*engkau mengucup rahmat-Nya.* (in receiving His blessings)

It is clear that there is some attachment of Islamic faith in the form of religious references in this poem. This faith in Islamic belief has been truly and repeatedly stated in the doctrine, the Holy Koran. Though the message of the poem may be considered a copy to what has been written in the Holy Koran, the way the meaning is construed and inferred is not a copy but instead is a talented way of saying the same thing through poetic structuring of thought and truth.
From the reader's point of view, modern imitation or treatment of borrowed elements functions as markers of literary allusions. A conception of imitation is believed to enhance the independence of the derived poetry and may, through inter-textual patterning, facilitate understanding of the inner cultural models. Of course, in the re-imagination process, the poet feels it necessary to eliminate metaphysical and supernatural qualities so as to make his poem a body of conclusion and inferences.

Connotation

Connotations are built up in the artistic sign. In order to examine connotation it is necessary to consider the coordinates: the poet who produces the poem as the aesthetic referent and the reader who interprets the message of the poem including the cultural context of production and reception perceived. The context of production imposes constraints on the reception and interpretation of the message.

In a poem, the sign relations are difficult to interpret but nonetheless manageable on condition that the interpreter has good knowledge of conventions. In the dynamic process of perceiving what is meant by the sigmatic code, the poet at the same time develops his own conception of the work of art or more accurately, he develops his own conception of the semiotic process represented by the aesthetic object or cultural truth purported in his poem. In poetry the aesthetic function depends on the aesthetic attitude of the reader and is subject to reinterpretation. Aesthetic attitude refers to the conception of art that includes the norms, values, and functions which prevail at the time of production and reception.

Sigmatic and Semantic Codes

Based on the example of the following poem, Dharmawijaya reaffirms the established usage by elaborating the rules for the sigmatic code which he employs in his poem:

\textit{Di Denyut Pertemuan}

\begin{quote}
Gugurkan pesan angkara beban cedera
di simpang curiga di ladang takwa
sendu waktu
beralu selalu.

Pendamkan rintih sepi ke ukir tadbir
hanyutkan pedih mimpi ke desir pesisir
rindu kasihmu
bertemu selalu.
\end{quote}

(Derita Buana: 24)
The sigmatic codes that he readjusted have to a certain extent influenced a change from existing cultural conventions that translate the effectiveness felt for the cultural values to be maintained by members of his society through positive attitude. And this represents the assumed nature of their culturally represented behaviour in the process of continuing the establishment of morality in the society. This mapping of sigmatic code through indexical signs of gugurkan pesan angkara dan pendamkan rintih sepi reminds the reader that deviated behaviour which may change the already established cultural values would be looked upon as a societal default norm and is thus openly opposed by the people who wish to preserve harmony in the society.

The use of words rindu kasihmu bertemu selalu in the same poem reflects agreed tendencies where harmonious life functions as the end product of semiotic processes for cultural nourishment. The mythical drives function as psychological filtering for all kinds of hardship or slander as experienced by people in society. The mythical claim says that people will only live safely with each other with the proviso that they are ready to erase hatred from further occurring within relationships with one another.

The indexical expression of di simpang curiga which may be translated as at the junction of suspicion and di ladang takwa which may equivalently mean in the garden of god which interprets as the location of events where, when slander or hatred has been fully erased from human emotion then humiliation will be slowly erased from their minds. This told mythical value is so influential that if people of a society were to realize the importance of having the attitude of forgetting any bitter experience, life would nourish in favour of the inhabitants of this truly peaceful world.

In the second stanza, the sign of action of pendamkan which means to groan or conceal in Malay is a doing verb of emotional virtue for if, firstly rintih sepi which literally means silent groan, be made unthinkable at the pursuit of consideration and secondly hanyutkan pedih mimpi ke desir pesisir meaning drift the torturing dream to the offshore winds, then the longing for the feeling of love will always meet somehow and somewhere at the unknown point in human experience. This implication is shown by the referent of indexical sign rindu kasihmu bertemu selalu. It is not the meaning of words that is significant in the artwork but rather the referential value of the cultural convention perceived which in fact holds value in the poem. Even if we were to try to gain the referential meaning from the syntactic sequences in the poem, we would still be unable to grasp the true proposition as intended by the poet in his poetic discourse.

The utmost importance lies in the philosophical thought behind the structure of the mimesis. In the poem Di Denyut Pertemuan which may
be translated as ‘The Beats that Meet’ is possibly referring (based on the context of its cultural convention posed to perceive by the Malays in their society) to a content of consciousness or an idea about human life which is characterized by a many challenges that, if were not tamed by tactful measures, human happiness could never be realized in order for them to enjoy and be thankful to God. We are not encouraged to use violence in order to achieve a better and improved way of living. The dictionary of violence should never appear in our commitment to solve difficult problems or overcome bitter experiences that make up a minor portion of our lives. This pragmatic realization is the one that the poet wishes to motivate philosophical thoughts on and which are strongly bound within the message. This aesthetic unity seems to bear some resemblance in the poet’s other poems, though with some referential modification at its semantic level. An interpreter may have to go deeper in order to capture the value-added information as part of the whole end product of culture.

**Figurative Reference**

The order of the indexical signs used in the above poem carries figurative references. To hypothesize a realm of non-actual entities for empty symbols in order to denote seems confusing. A symbol may denote metaphorically what it denotes literally but may be metaphorically something else. Metaphor arises by transferring a schema of labels for sorting a given realm to the sorting of another realm (or the same realm in a different way) under the influence of the earlier sorting. The new sorting echoes the old and is as genuine as ‘factual’ but is different. A diction that speaks about harmony that expresses feeling of valuable loss does not literally have those feelings, nor are the feelings expressed those of the poet or the reader; they are feelings that the artwork has metaphorically referred to by examplification or metaphorical reference.

In *Di Denyut Pertemuan*, the title itself is a metaphorical structure whose two words in combination denote a metaphorical reference if compared to the meaning of the title *Di Denyut Nadi* for example. Based on the content of the possible message by interpretation, the title may refer to human problems, based on the meaning of beat, which could be solved at a point where human weaknesses are reduced to a point of sacrifice in their culturally-maintained behaviour. The verb of sacrifice *gugurkan*, which literally means to drop or figuratively to mean to erase, is associated with negative human characteristics of destructive attitude as implied by *pesan angkara beban cedera* that bears a connotation of human spiritual motive of nullifying the happiness of the others. On by *gugurkan* or erasing, the attitude and the degree of sorrow could be
forgotten. Such figurative reference depicts the kind of evil attitude that may exist in the minds of the Malay people. This destructive attitude seems to characterize a disastrous element of emotional manifestation that stains the beauty of cultural decoration or significance within the society.

**Reference of Reality**

Normally the poem presented would begin the referential change. The chain in effect begins with a name of the poem: the text implicitly surrounded by quotation marks. The name *Bunga Buana* denotes the text itself, containing the name and description of what is going to happen to the natural beautiful flower.

The density of connotation may differ in degree depending on how near or distant the meaning or reference leading away from their words in the structure. If the meaning is nearer then the degree of remoteness is minimized. In turn, if the reference is separated very much away from the diction then the degree of remoteness is great. This referential remoteness of an element may become an important characteristic of a poem and may vary with different chains. The remote reference of *Bunga Buana* is seen through the correlation of semantic entity within signs invested in opposition to normal experiential convention concealed behind or under controversial exposition represented in the form of metaphorical satire against the background of literal application and the transfer of reality to another realm. Dharmawijaya ambiguously mourns the question of the possibility of the impossible manifestation against natural science but with metaphoric realization of human reality at stake, by citing:

```
akan berputikkah bunga buana
ketika pohon kehidupan ini
terpendam kelam rimbunannya
di gerhana pagi. akan terpetikkah
segala yang indah
di bunga buana
selama tangan kembara
pengukir sumpah
berjanjikan sengketa.
```

```
akan berputik dan terpetikkah bunga buana
sebelum nisan pusara kehilangan nama.
```

In this poem, he is actually experiencing a state of anxiety as to whether he believes or not that the days of delight might appear in the world full of *motif* interest, as implied by the referent of *di gerhana pagi*, which
may be translated as in the morning eclipse, that might be interpreted as the loss of brilliance or intellectuality in cultural universe. The poses his disbelief of the possibility of human happiness to remain longer in the cultured world when the evil soul of spiritual realm characterizes their emotional contract pengukir sumpah of their leaders who inhabit this world for the sake of name. In this special poem, Dharmawijaya depicts some priorities to allusion to characterize human choice in their means to counter unfavourable strife in culture and society.

In the poem of this structural orientation, evocation involves production of a feeling, memory, idea etc. and is to that extent not a referential relation at all yet. Allusion on the other hand, is clearly a referential term though may have different interpretations in different context. Sometimes, allusion is used for any reference other than simple denotation. In other cases, as in *Di Denyut Pertemuan*, allusion is used more narrowly for complex or indirect reference. More narrowly still, allusion may be used for reference by any symbol to something else, remote from the meaning of diction at metaphorical level in the mimesis. The following verse from the poem, *Kembali*, is an example of this kind:

\[
\begin{align*}
\text{Selendang mayang di bahu lembutmu} \\
\text{melambai bayang bimbangku} \\
\text{yang telah jauh} \\
\text{meniti jalur lumpur budaya} \\
\text{kembali bersimpuh} \\
\text{merimbuni serumpun cinta} \\
\text{di angin subuh.}
\end{align*}
\]

The orientation of the contents of such verse is so ambiguous but fine and sharp, to be reached by interpretation. This is because its context is so complicated and overlapped that the meaning of language use has gone beyond language as a system of arbitrary symbols.

**Sigmatic, Semantic and Pragmatic Code**

All of the three of codes, sigmatic, semantic and pragmatic, that colour the human perception toward values which are inherent in human psychology seem to map the distribution of human tendencies over a wider area of cultural sphere in poetry. The colour of culture becomes significant to most poets because through their beauty of patterning over human consciousness, the pattern of mentality and the reality of thought manifested in poetry becomes significant and it is the task of the poets to realize such pattern of truth for the sake of development of human soul to be read for good reasons.

For the purpose of this analysis, it would be wise to know what is meant by culture in semiotic study. Culture may be defined as a
societal means of organizing and signifying human experience (Lotman and Uspensky, 1978). It is assumed that the organization of culture is analogous to but not identical with that of language. So much so, language can only function to explain the content of culture within it. Both systems, cultural and language, are mechanism for communicating content or information. The rules for culture are based in language. Art is a sub-system of culture. So is poetry as a work of art that may explain the culture of the poet as much as it is emphasized and focused within structural realities of the genre.

As a semiotic process, art provides us with a model of the world as well as being a model of itself. It constitutes a set of abstract rules which generate message with an aesthetic function.

In examining the formation of meaning in the poetic sign, it is necessary to consider the relation of the signifier to the signified. This relation is not arbitrary since among other things the poetic sign is a model of itself. The poetic sign provides information concerning its organization and interpretation. The relation between the signifier and the signified in poetic sign is both governed and governing. On one hand, it is determined by the sigmatic sub-code of culture, that is, the abstract set of rules for art. On the other hand, it imposes constraints on the range of possible interpretations of the message. These constraints constitute the sigmatic code of the poetic sign.

dalam menanti di pinggir hari
burung-burung rimba berumah tangga
di tanah berpijaknya

The sign from the poem Penagih Abadi functions as the signifier to message intended by the poet, because the structure does not carry the linguistic meaning beneath it, but instead, more than that on the signified plain, that is, its interpretant. This structure collaboratively governs the cultural reality behind the structure at the superficial level so as to function as it is signified. The role of interpretation may prove the structure as sigmatic code, whose convention, or cultural values perceived is implied by the use of words burumah tangga di tanah berpijaknya. The connotation made possible from the diction shows that the indexical sign of di tanah berpijaknya straight a way refers to a nation with burung-burung rimba is referred to designate the objects. In the context of national sovereignty, the sign burung-burung rimba may possibly refer to the people or the indigenous group in a nation.

Sigmatics refers to the system of conventions employed by a community to designate the objects of their material environment. It also refers to the community’s conventions for formalizing experience through ritual, literature, art etc. Since any social convention may be
transformed in art into a sign or system of signs with an aesthetic function, the set of rules for art appear to be essentially the same as those for generating any kind of information in a given culture.

Semantics refers to the poet’s means of designating the conceivable or imaginable thought. It is of course possible for the poet to produce a token of beauty, truth, chaos misfortune, illusion, mishap, suppression, etc. Generally, semantics concerns the nature of relations between the signifier, the mental image or concept, and the signified. The thought that is referred to by the above verse is a kind of philosophical awareness about the attitude of citizens if they are faithful enough to their country in any political or economic situation. To the poet, citizens of any country can never be said to be faithful if they are unwilling to undergo hardship and bitter experience that may be inherent at any time and space. This perception is the semantic-code of the poem in the eyes of the poet that may function as the presupposition of the reader. The semantic truth may vary from time to time depending on the angle of the context made seen as near as possible to that of the intended perception of poet or the sender.

The relations among the signs at the semantic level may take on the formal properties of convention and, thus, constitute an additional sigmatic code, which in turn, forms the basis for an additional semantic level. The semantic code therefore represents the translation of a system of conventions into a system of reference. The message of one’s poem, thus, stays in the system of reference. Consequently, a system of reference may be viewed as a system of reference to reference. This is because whatever is referred to by the poet may not be the same as what is referred to by the reader or the receiver. The degree of remoteness and nearness between the perceptions of the reader to that of supposedly true intention of the poet proves poetry to be a discourse of creative relativity within human interpretation of mental image as well as of emotional game.

The social conventions of culture and the semantic code will then act to form cultural context from where connotations are built up in the poetic sign. This context is significant for the reader and an analyst to understand the connotations of the poetry. Obviously, connotative information is not all of one kind, nor is it all manifests in the same manner in the poetic sign the complexity of the meaning-formation process in the act of poetic communication produces interaction that constitutes a system of systems of opposition, equivalence and dominants (Lotman, 1977).

Connotation operates in the sigmatic and semantic codes. The connotation signals occurring (i.e. patterns of opposition, equivalence and dominant features) are not limited, but they do not determine the interpretation of the message. The component factors of connotation
the form of artistic code, the form of the message and the poet’s idea of the readers – all belong to the sigmatic code.

In the following poem, entitled *Pada Waktu-waktunya* (which means *At Times*).

*Kalaulah gelisah membe/ah tenteram dadamu
teguh-teguhkanlah
langkah perkasamu
membre/ankan duka
di jalan terbuka.*

*Kalaulah sepi meningkah
hayat kudratmu
cekal-cekalkanlah
lelah relamu
melemparkan risau
di angin pulau.*

*Kalaulah hampa mencecah
pinta sentosamu
tenang-tenangkanlah
gementar hatimu
bagai musafir
mengucup takdir.* (1981)

Dharmawijaya tries to expose the little world of his society’s experiences which are usually in the state of wanting some basic guidance over the miserable group of people who had been fated to experience failure in their effort to a better life. The indexical expression *kalaulah gelisah membe/ah tenteram dadamu*, which can be translated as if sorrow cracks the peace at your breast, represents the sigmatic code that functions as signifier which contains cultural characteristics that have gone through bitter experiences in human life.

In collaboration with the next two lines, a cultural convention of one kind was formed by the context built to speak about the consequential indulgence experienced by Malay society under the influence of cultural canon upon the practitioners. The second indexical expression that serves as a sign reflects part and parcel of the cultural components that, by a semantic code, translates a kind of bitter experience that confronts the striving effort of the people to undertake tolerance as the self-contained means which represents the human readiness to feel secure in unsecured society.

The sigmatic code in *teguh-teguhkanlah langkah perkasamu*, which
may possibly be translated as keep on trying to strengthen your brave move, reflects the iconic relation in the form of apologetic readiness to feel and experience whatever form of hardship and problems with open-hearted attitude toward what have been entering the societal matters or interest in behavioural life, or world of ethics and morals, as is referred to by the expression in the next two lines that concludes the first verse, like this:

\[
\begin{align*}
\text{membedamkan duka} & \quad \text{(drown (your) misery)} \\
\text{di jalan terbuka} & \quad \text{(with open-minded attitude)}
\end{align*}
\]

As sigmatic code, the reflection mirrored by the connotation, or the translation of semantic code, of the first stanza reminds the reader or the interpreter some kind of emotional submission that characterizes the cultural freedom in the minds of the members of Malay society. This perception of received instinct among the Malays is actually unwanted one at the level of behavioural enterprise but it has been made seen to be accepted for the sake of peaceful mind needed for constructive social life.

Dharmawijaya has made this perceptual reception becoming clear in many of his poems he has penned and published. The poet is a man who not only respects the trustworthiness and love of his people as elements of mental peace in their effort to erecting useful and meaningful societal living but also one who is fully responsible for his philosophical ideology that speaks about the need of trustworthiness, sincerity, affection, shared interest and love for his people and nation. He does not prefer provocation, but instead, peace of mind and healthy emotions in his endeavour to invoke hardworking spirit and tolerance through human goodwill as a vehicle to a successful and safer way of life in a democratic society. What he wants, if possible, is for the next generation will become good believers, whose ideology focuses on human striving for virtues and heavenly, spiritual dignity and morality. The so-called human beings need to be helped and saved from any negative elements in order to conquer the soul and body of their good beings on this earth.

The following two stanzas of the same poem contain similar thoughts and referential significance with little differences in terms of the emphasis and focus of interests. Of course when emphasis is used for certain effects in creative work, there would be redundancy of elements which in turn play an important role in giving the poetry to retain its semantic strength and effects on the part of the reader who goes deeper into the feeling of attachment, dominant for its effectiveness. In a poem, redundant elements that carry equivalent ideology seem to possess a characteristic tendency on natural language that may be so ordered as
to reduce entropy for an utterance but increase its effect on the mimesis. A poet’s task is to force natural language to carry more information than ordinary grammar will permit. This increase in the informational freight is identical with the beauty of the poetry. It is what we feel when a poem delights us. It is what we also mean when we say that a poem means more than a non-poem, like a paragraph or natural language discourse.

Dharmawijaya is also a poet of divine love – the love that drowns him so deep in the river of sympathy towards those who have sacrificed their virtues simply due to their disability to fight against evil powers from the others in their defence for maintaining morality. The writer is very much absorbed by his poem entitled Beginilah, which may be translated as that’s it:

Senja pun turun  
menyisir rambut gadis  
di jendela tanpa langsirnya.

Sebentar lagi  
malam akan mengundang  
hatinya membujuk kenangan  
pada pagi yang  
menggugurkan bunga  
di sanggul remajanya. (1976)

What does the poem mean except for those who understand the meaning of the words in it. Semantically, an experienced and sensitive reader will refer senja, the sunset, not to the time of the day but instead to ‘darkening destiny’ when the context in the first stanza confirms a reference to human satisfaction that one might gain from a beautiful woman who has undergone a roguish life in the world of men’s emotional desire or lust. This kind of reference is believed to characterize the central point of the poem, as has been iconized by the negative verb menyisir rambut gadis that functions as metaphoric element in the verse as much as to mean to seduce the sacred beauty of a woman, followed by di jendela to mean the world of her kind and tanpa langsir that may be interpreted to mean without any of its dignity.

In this poem, the poet uses a type of metaphor that relates human behaviour and attitudes to objects, or thought or reference, in physical environment. This kind of relation is clearly shown in cohesive unity with other references in the next concluding verse, as follow:

Sebentar lagi (very soon)  
malam akan mengundang (the night will then invite (evil))
The beauty of this poem lies in its intelligent use of metaphors which are suitable for its iconic sign or relation. The concept of an imaginary object, place, time, action, event or phenomenon was used by the poet to realize a comparison with human attitude and actions with their equivalent references at the semantic level. The concept of quality and other abstract notion are compared to that of object, place, time, action, event, phenomenon, quality or other abstract notion which is tied to perceptual context of human life within interrelated conceptual coherence of semantic relevance with one comparison to another.

This intellectual talent is proved in poetic usage in such a way that poems that are filled with metaphors are allowed to be compared to another object that functions to awaken an imaginary world. The aesthetically effective use of metaphors has enhanced greater poetic value of the content through relevant and effective context constructed in the course of poetic creation. This aesthetic value is clearly attended to by the use of selective words in the structure of dictions used in most of Dharmawijaya’s poetry.

Poets, even to the present time, frequently use metaphors not only to create a poetic effect but also to make their ideas professed understood in a quick and condensed form. They also use metaphors for emotive effect especially when their use has an ambiguous and polysemic meaning. Most poets use metaphors for possible and intended meaning where different references are allowed to be apprehended differently. These different forms of the signified are perceived through the translation of various cultural realities but are understood based on the perceptual context that allows the production of different interpretations. The amount of interpretation may differ depending on the organization of the poems through their structuring and patterning of possible meanings that form the message.

Metaphors may function as a sign of anxiety, anger and dissatisfaction, and may also mourn of sadism and injustice. Dharmawijaya’s poems mostly speak of unjust actions and experiences carried out by autocrats upon faithful citizens of a nation and he was most probably referring to Malaysia. He sometimes preferred to disclose the social injustice as unjustly experienced by citizens of a country. The sign for sorrow always becomes the central point of thought in few of his poems. The listed streams of thoughts are often uttered by the work of other poets too. But the speciality of Dharmawijaya’s poem seems to focus on the
use of selective words that differentiate his work of art with those of other poets. His choice of words is so tactful, fine and ordered that only sensitive and innate reader might feel the sensitivity and innateness of Dharmawijaya's few selected poems. An example of this kind of poetry is well represented by his poem entitled *Perama Mimpi* which may be translated as 'The Predictor of Dream', embodied in innate unity by the following structure of the verse:

hujung jari yang menjanjikan istirahat
degup langkah di ruang malam
menggugurkan sabda masa depan
ke pintu waktu.

seorang pengembara
yang setia pada masa kini
perama mimpi
terbaring di sisinya.

The message of the poem could be anything. Conscientious interpreter will take more time to translate the inference of the whole poem by first looking at the type of words used in sequence with other word(s) in the structure of the verse, from stanza to stanza with a quick mind. The indexical expression *hujung jari*, the tips of fingers, attracts our intuition to focus more on the meaning of *jari*, fingers. Human beings are differentiated by their hard work as symbolized by the word *jari* because people use their hands and minds to succeed over the others. The writer does not mind being wrong, or less right, if he were to say that the sign *hujung jari* might be referring to the fate of one's success, which should promise enjoyable destiny as interpreted by *yang menjanjikan istirahat* at the terminal of hard life that should be the end of further sorrow as the reference meaning of the indexical expression of *degup langkah di ruang malam* failed in the end to erect the divine truth of one's future. The word of belief of *sabda* refers to religious practices that have been abandoned in stead of which they should have been otherwise. The sign of *menggugurkan sabda* connotatively means abandonment of religious values.

The next concluding stanza seems to function as a balancing pendulum that sways in the order of endless movement so as to equalize the destroyed destiny with unknown possibility. The indexical expression *seorang pengembara yang setia pada masa kini* which may be translated as a stranger who is faithful to the present time, is seen to be in a troubled situation as he has to face the uncertainty of embracing religious truth as he is constantly accompanied by a predictor of dreams. This iconicity is related by the meaning of the predictor of dreams which has found to leave their words quite a distance away
from the structure.

Being a Malay reader who is quite knowledgeable in the culture of the poet, the writer is quite confident to defend the philosophical thought of the poet behind his selected use of words in the structure of his poetic mimesis. His deep concern over the welfare of his own community and his faithfulness toward cultural significance over his being a member of a society predicts some memories that always call for concern over the fate of others in his unified mind and soul.

What characterizes the above poem is the use of adaptations for the sake of prosody, starting from its first line *hujung jari yang menjanjikan istirahat*, followed by *degup langkah di ruang malam/menggugurkan sabda masa depan/ke pintu waktu*. If we were to base our discussion on the phonological features to syntax, we may see that there is an obvious departure from syntactic norms from the point of the use of words *degup* which literally means the beat. The word can be with the other words in syntactic sequence but not with *langkah* because it means steps and is entirely not characterized by the features of having so many beats like the human heart. But the poet still used the word *degup* in ungrammatical manner with the step because of semantic strengthening for the description of soul in the meaning. The reason why he used predictor of dream, slain next to him is that he wants to match the lexicons and syntax to have greater degree of predictability and thus the normal theme of the poem cannot be asserted vigorously.

**Rhythmic Structures and Semantic Collaboration**

The poem is not simply a series of sentences but instead it is uttered by a person who expresses an attitude to needs to be defined as in saying it in a particular tone which puts the attitude in one of various possible modes or degrees of commitment. Since the poem is an autonomous whole therefore its value must lie within it in complexity of judgment and in delicate balance of componential values.

One may find ambivalence, ambiguity, tension, irony and paradox in poems. These are all thematic operators that permit one to translate formal features of the language into meanings so that the poem may be unified as a complex thematic structure expressing an attitude toward the world. The analysis of ambivalence, tension, irony and paradox is functioning to move the sense of life and death, good and evil, love and hate, harmony and strife, eternity and time, truth and falsity, emotion and reason, nature and art. Among these senses, Dharmawijaya picks to create a comparison of life and death, good and evil, harmony and strife and eternity and time in creating the value of judgment toward the duality of attitude in human situations and experiences. This paring of dual attitude becomes so apparent in several of his poems.
Being a poet of positivism towards designating innate culture, he prefers to picture human reality as a provocative factor in the main theme of his poetry. He also prefers to go on fighting against evil practices to erect the values of goodwill. He builds up harmony to deny strife in human choices and uses time as a factor to collaborate eternity – the few tendencies that he sacrifices his soul for the sake of art in the process of creating human features of humanity characterized by the so-called dignity.

In his effort to fulfill this dream, Dharmawijaya chose the beauty of poems characterized by semantic rhythm seldom by phonological rhythmic structures. The emotive meaning obviously arises from the content felt from the use of rhythmic structures of the mimesis. Literary critics mostly confirm this induction.

If all levels, syntactic, lexical and phonological, of a poetic text have a semantic function it is then possible to say that in their simultaneous realization they produce a semantic rhythm. The concept of semantic rhythm refers to the necessary movement for the comprehension of the meaning of a text. But a poem, by its nature, has more than one meaning, that is, it tends to be a poly-isotopic, contrary to a referential message which tends to be isotopic (Greimas, 1966). If we were to study the following poem, Pendamkan Saja, which may be translated to mean ‘Just Conceal It’, we can see how semantic rhythm is made in correlation, for the sake of enhancing cohesive unity in poetic discourse, with phonological rhythm; a beautiful unification of poetic image on the surface of the discourse, or the text:

```
Jika luka dadamu dari pesona cinta
jangan berhiba lara menatap kolam dustanya
pendamkan saja air mata paling mahal
untuk derita yang bakal kau kenal.
```

The idea of semantic rhythm could be conveniently explained with the analysis of the poetic text. When we look at rhythm structure to have semantic significance we have to judge the inter-relationship between the meanings of one proposition with the meaning of another proposition in semantic sequence. In the first line, the sign of jika luka dadamu dari pesona cinta is made to match its iconic realization with the equivalent possible meaning posed by the indexical sign in the second line jangan berhiba lara menatap kolam dustanya. The meaning of the two indexical signs are found collaborated with one another through the use of the keywords jika and jangan which behave as signifying markers in the discourse. These two markers introduce comparison in opposition to a cause and effect correlation with the emotive verb that follow after each marker in the text.
When emotional hurt appears to originate from a deep feeling of love, there should not be any reason for one to feel obsessed by the nature of its sins as is implied by the meaning of jangan berhiba lara menatap kolam dustanya. Only with this kind of sacrifice, no matter how painful it may be, one would understand the true meaning of suffering as is implied by the use of the word derita which means suffering in Malay.

The correlation of the meanings of luka – hurts, berhiba – be in sorrow and derita – suffering are not only rhythmic phonologically but are also semantically at the deeper structure of the poem. The sign of airmata – tears is then connected to the meaning of adjectival phrase paling mahal – most expensive which may be interpreted in Malay with reversal meaning that functions as a bitter lesson in the process of human understanding of the contents of their own-self culture.

When the writer was analyzing Dharmawijaya’s poem, he was also trying to show how all of its parts contribute to a complex statement about human problems. We notice that the semantic rhythm becomes relevant to assert the semantic unification in his poetic discourse with cohesive strength of its effect as is felt on the emotive level of interpretation. The notion of semantic rhythm laid on along the mimesis may not be analyzed according to semantic equivalence in word-content awareness but more to semantic correlation of iconic relations in the context of cultural components within the indices through structural translation over the embodied whole of meanings that forms the message of the poem. In the above example, the signs of luka, berhiba and kolam dusta intended false experience and derita are tied in semantic collocation that builds the context of the bitter lives experienced by human beings as a process of problem-solving at an emotive level.

As had been described earlier, when a poem is meant for its effectiveness by the mental processing of experiences, words in collocation within the same context are made in redundant occurrences of the surface structure. In other words, the occurrence of redundancy is required in verbal communication to take place. As poetic text is meant to communicate, repetition must stand besides the compulsory rules of agreement in the language system, as language is within poetic sign system. Dharmawijaya’s poem, like the above, is one example of Malay poems that contains redundant equivalent semes, units of meaning, for structural strengthening of isotopy. It is not words that are made redundant but rather their equivalent meanings within collocation as permitted by their context in the poem.

This special talented knowledge of art as read in Dharmawijaya’s poems through not only the use of selected lexicons in the structure of diction on the surface but the understanding of cultural signification on its inner structure at the semantic-pragmatic level of the mimesis.
The interpreting work comes to function as an answer to the horizon of expectations, which are of course, the product of the discourse of culture. The hidden order of literary understanding of innate culture is found to be based on the assumption that interpretation is the purpose of criticism at the cost of some ambiguous references within the philosophical system to which a thematic unity or a distinctive meaning is confidently arrived at by revealing its rhetorical nature from a creative point of view for its creative artwork.

Poetic Inquiry

Reflection of sign and meaning in poetry is, without doubt, nothing new. Nowadays, the whole range of phenomena, linguistic and non-linguistic, are considered as sign and thereafter the problem of sign and its varieties become the centre of intellectual inquiry. In poetry, human reality cannot be described as a set of physical events. In focusing on social facts, individual experience is made possible by the symbolic system of collectivities, whether these systems be social ideologies, languages, or structures of the unconscious. In poetic inquiry, the use of semiotic approach may enable us to perceive in recent intellectual activity a general tendency to stress the role of symbolic systems in human experience and thus to think in terms of systems of relations.

Being a symbolic system, poetry is advisably studied by using the Theory of Reading. Historically, there already exist more than enough interpretations with which to begin. By consulting the interpretation, one discovers a spectrum of interpretative possibilities of greater interest. In attempting to make the assumptions, conventions and interpretative operations at work in one's own responses, one casts them in a generalized form and exposes them to judgment, both one's own and others'. In any case, since one's notions of how to read and of what is involved in interpretation are acquired in enterprise with others, there is always the likelihood that an explicit formulation of one's own interpretative operations would have considerable general validity. Even more if the reader of the poetic work belongs to the same culture as that of the poet.

In the understanding of meaning of a poem, a reader may be involved in making a presupposition which is not defined in terms of the speaker's, author's or poet's beliefs. This notion of presumption introduces a modest intertextuality in relating indexical expression of a text to another set of indexical expressions whose iconic relations they presuppose. Logical presupposition is an intertextual operator which implies a discursive context and which, by identifying an intertext, modifies the way in which the poem must read.
Conclusion

Since language was perceived as a system of signs, linguistics ought to be part of signs, 'a science which would study the life of signs within society'. Through semiology, we may be taught what signs consist of and what laws govern them. Since it has yet to exist, one cannot say what it would be but it has a right to existence.

In poetry, we must describe two kinds of relations: contrasts or oppositions between signs (paradigmatic relation) and possibilities of combination through which signs create larger units (syntagmatic relation). Peirce used the term semeiotic as the science of signs, since 'the entire universe is fused with signs if it is not composed of entirely of signs' (1931:58).

In poetry, it makes a difference whether a proposition is asserted directly or presupposed. Dharmawijaya's poems are most probably reasonable if approached by direct assertion of a metaphor, especially of an unusual one, as a way of requiring a reputation for strength and forthrightness. Logical presumption that sounds more linguistic should be supported by literary presumption that is central to the process of reading literary works. In the case of poetry, we shall see that there are many ways in which literary pragmatic presumptions signaled and produced by elements or constructions that carry no logical presumption. In most cases, the logical presumptions of positive and negative propositions are the same, but pragmatically, literarily, negations are much richer in presupposition. But in most of Dharmawijaya's poems, positivism characterizes the presumption. Thus in Angin Sentosa, for example, which the writer supposes the meaning 'Peaceful Winds', the poem begins and ends as short as the following:

\[
kota kesayangan, desa pengabdian
\]

\[
pagi ini kukucup angin sentosamu
\]

\[
lalu berlabuh teguh di malam relaku
\]

\[
menidurkan kemesraan, melenakan kesetiaan.
\]

To describe literary presumption would be to analyze the various interpretive operations, which are brought into play by special kinds of discourse. In trying to formulate the pragmatic presumptions of signs \textit{kukucup angin sentosamu} the winds of peace is kissed by me, \textit{berlabuh teguh di malam relaku} strongly anchored at the night of my willingness.
and *menidurkan kemesraan* to make faithfulness asleep, etc. one is working on the convention of a genre of poetic discourse that functions as a genre of speech act by replacement.

The investigation of pragmatic presumption is similar to the task that confronts poetics. To work on the presumption of a sentence which *berlabuh* and *menidurkan* are to relate them to a whole paragraph (or verse), or to a whole series of other previous sentences, is actually placing them in intertextual space which give rise to the conventions that make those sentences intelligible and significant as a speech act as well.

The impossibility of ever mastering and presenting, or making present, the intertextuality of a particular text, much less a culture, does not mean that analysis can be abandoned in favour of interpretation. There is always an answer to a question or a problem. To answer the possibility of a problematic question, one must always engage with all the pragmatic presumption, the conventions of discourse and the sedimentation of prior text designated by intertextuality.

The conflict of values seen between logics and pragmatics puts in question the possibility of a coherent, non-contradictory, ‘science’ of poetics. Possibilities must be made to see the truth about the innate culture of the poets in their poems. Through such attitude only, or the like, the perception about the innate culture carried through by the semiotic system in poetry is then made possible, and nearer to truth. Most of Dharmawijaya’s poems as literary artworks contain componential fused notion of such nearness.

**References**


