

Divinity and Moral Crisis: Media to Improve the Personality of the Reader through Literary Arts

Silvia Rosa^{1*}, Ridho Pratama Satria¹,
{silviarosa@hum.unand.ac.id ^{1*}, Pratama.ridho31@gmail.com}

¹Andalas University, Indonesia

Abstract. Advances in technology and increasingly rapid information systems have created individualistic individuals and threatened them with a crisis of morality, personality, and a sense of divinity. This crisis phenomenon turned out to be a massive phenomenon in the millennial era, recorded in poetry genre literary works. This study aims to explain the relationship between poetry and efforts to revive the sense of divinity in humans to solve humans from the phenomenon of moral crisis, personality, and sense of divinity. This study relies on textual data sourced from nine poems by Taufik Ismail. Data analysis takes place interpretively, by applying semiological concepts, according to Michael Riffaterre. The results showed these poems' messages of moral education, ethics, and a sense of divinity. Depositing this message can be a poet's strategy to manage the human mind from the various crises that befell him. This study implies the importance of the role of literary arts in the formation of personality.

Keywords: crisis, divine, improvement, morals, poetry

1 Introduction

Poetry is a literary work genre that can express thoughts and feelings that cannot always be expressed openly and clearly. The lack of clarity in describing the messages in poetry has made poetry one of the most complex literary works to understand. Various social, political, humanitarian, and even religious conditions have inspired poets to discuss them through poetry creations. The indirectness of expression has made it difficult to understand the meaning of poetry, including the poems written by a poet named Taufik Ismail. The indirectness of the word in poetry is influenced by three aspects: displacing meaning, distorting meaning, and creating sense. These three aspects occur because of the text's scope regulation through enjambement, rhyme, typography, and homolog [1]. Therefore, dismantling the indirect expression of poetic language is needed to seize the hidden meanings behind poetry's diction, sentences, lines, and verses.

So far, three studies have related to the meaning of poetry genre literary works. The first category is related to poetry studies in a structural framework that discusses poetry on the elements that formally construct it [2]–[4]. Second, a study discusses the functional aspects of poetry as a literary work taught to the younger generation in formal schools [5], [6]. Third, studies that deal with the limitations or realities of literature relate to similar material objects and problems in Indonesia and the world [7], [8]. This research is trying to complete the lack of literature in the scope of the study of poetry as it has been so far.

This study aims to explain the relationship between literary works and the formation of the reader's character, especially literary texts of the poetry genre. There are three essential questions to be answered in this research. First, how are the problems of divinity and moral crisis represented in the poetry text by Taufik Ismail, one of the famous poets in the Indonesian literary map? He is an old-age poet who is included in the category of poets of the Generation 66 period in the history of the periodization of Indonesian literature. Second, what is the hidden meaning behind the poetic words contained in these poems? Third, what are the implications of the intention of the poetry text when it is associated with forming the character of the poetry reader in overcoming the problem of the moral crisis and religious values in the reader?

We argue that the poet puts a moral and divine message behind the words in the lines of the poetry he creates. The poetry created by the poet is not limited to mere artistic expression but goes deeper than that purpose. They rely on Hussain's view that poetry is a poet's sharp weapon to criticize and justify misguided human behavior and experience moral decadence and religious values [9]. Habiburahman El Shirazy also stated the same thing that poets often use poetry to preach [10]. This research was conducted to prove the extent to which nine of Taufik Ismail's poems are useful for forming the character of readers who are dragged into the current moral crisis and religious values.

This study aims to uncover the hidden meanings behind the words in nine poetry texts by Taufik Ismail, one of the legendary poets in Indonesia. Poetry is one of the literary works genres that express ideas, thoughts, and thoughts through minimal words but with whole meaning [11], [12]. However, the reader cannot fully capture the complete sense contained in poetry because of the minimal number of words used by the poet [9], [13]. Therefore, the failure to understand the meaning of poetry ensues [14]. Whereas behind the text of the poem resides various issues related to society, history, and culture [15], [16].

2 Method and Materials

Qualitative methods have been used in research. The data is sourced from literary texts of the poetry genre. Nine poems by Taufik Ismail were chosen as material objects in this study. Data were collected by reading poetry texts retroactively and analyzed by applying concepts derived from semiotic theory. The theory of semiotics is a text-reading perspective that seeks to reveal the meaning behind the words in a poetry text. Poetry text is a literary work that uses minimal language but is intended to carry a complete and complex sense. Michel Riffaterre (1978) proposed the semiotic theory for data analysis.

3 Results and Discussion

Three pieces of evidence explain research on the forms and indirect factors of expression that have made it difficult to interpret the poems by Taufik Ismail. First, the conditions of displacing meaning, distorting meaning, and creating sense have complicated analyzing Taufik Ismail's poems. Second, how the influence of setting the scope of the text through enjambement, rhyme, typography, and homologs also complicates the process of fighting over the meaning of poetry. Third, how the heuristic and hermeneutic reading stages can reveal the veil of sense to be more open and clear; the three pieces of evidence result from a retroactive reading, which is explained below.

3.1. Displacing meaning

The process of changing meaning in Taufik Ismail's poems occurs in the poems studied in this study.

Table 1. The phenomenon of meaning replacement

Poetry Title	Diction Quotes	Lexical meaning	Meaning
Long Prayer Mat	There is a long prayer rug From the foot of the cradle To the edge of the servant's grave Servant's grave when he dies	Prayer mat	A mother's blessing lets her child go to the demonstration.
Palestine, how can I forget you?	When the first Qibla, they crack and crack like the behavior of the lower reptiles the ground and the shoes of soldiers stepped on the pedestal of our foreheads everyone, it feels like the floor of the surau border where I was when I was little learned recitation of the Qur'an 40 years ago,	The army captured the city where the first Muslim Qibla was.	The sadness of Muslims over the seizure and control of the Aqsa Mosque in Jerusalem by Jews and Christians.
With poetry, I	With poetry, I remember Eternity to Come With poetry, I cry The clock when it's cruel to slice With poetry, I curse The breath of rotten times With poetry, I pray	Poetry is a tool for expressing thoughts and feelings.	Submission to God.
Alma mater	And we thank God Who has widened this old gate And we are grateful to the parents All night long Always pray sincerely and bend down to finance us	Grateful for Allah's grace and my parent's hard work for the opportunity to study at the university.	The teachings are always grateful for Allah's grace.
From the mother of a demonstrator	After your forehead and cheeks mom kiss Maybe this is the last hug (Mom wipes the corner of her eye) But remember, once again If the metal bears your name (mom cries for a while) Mother relax	A mother's blessing lets her child go to the demonstration.	The teachings of submission to the limit of human life.

3.2 Distorting meaning

The deviation of meaning also has a lot of coloring in Taufik Ismail's poems. Deviation of importance occurs because the diction chosen by the poet to express his thoughts is natural lexically. For example, the phrase "they didn't use batons or tear gas, but live bullets." In a

linguistic sense, "cage" is a throwing tool, while "tear gas" is a weapon of control and anti-crowd. However, the use of this phrase in stanza 1 of the poem "From the Mother of a Demonstrator" has a paradoxical meaning. Another form of paradox is also found in "It's Always That Way, Hadi," as in Table 2 below.

Table 2. The phenomenon of deviation of meaning

Poetry Title	Diction Quotes	Figure of speech	Meaning
From the mother of a demonstrator	Yes, I know, they don't use a mace Or tear gas But direct live bullets	Paradox	Comparison of a mace to tear gas for a weapon to contain the demonstrators
From the mother of a demonstrator	Go go, every morning After your forehead and cheeks Mother kiss Maybe this is the final hug	Paradox	It is encouraging to fight as well as anxiety about the death of a child.
From the mother of a demonstrator	But remember, once again If the metal does bear your name (The mother sobs for a moment) Mother relax But not at the last moment You scream hate Or vengeance On someone No matter how cruel That person	Irony	The pain of the heart must still be big
It's always been that way, Hadi	Every struggle always gives birth Some traitors and sycophants Don't be angry, Hadi	Paradox	The teaching to always be patient to see the hypocrisy
Some of our business	Will the weather be anxious above Until we always take shelter in the cloud Is our heart still beating fast And our ranks are always rocks?	Ambiguity	Worry
I'm ashamed to be Indonesian	The sky of morality is falling, and above my country is scattered.	Ambiguity	Worry
I'm ashamed to be Indonesian	In the crowd, I hide behind black glasses And I put a beret on my head I'm ashamed to be Indonesian.	Ambiguity	Not confident

3.3 Creating meaning

The phenomenon of meaning creation is also found in the lines of Taufik Ismail's poems discussed in this study. The creation of meaning occurs because of the organization of the text space in the form of enjambement, rhyme, typography, and homolog. Typical phenomena that appear in Taufik Ismail's poems discussed in this paper are in the form of rhyme, typography, and homolog. The problem of the emergence of rhyme is described in two poems in table 3 below.

Table 3. The phenomenon of meaning creation

Poetry Title	Diction Quotes	Rhyme
Shame (I) Am Indonesian	The sky of morality is falling; above my country is scattered The law is not upright, and it is rattling Walk me on Roxas Boulevard, Geylang Road, Lebu Tun Razak, Walk me on Sixth Avenue, Maydan Tahrir, and Ginza Walk me on the Dam, Champs Elysees, and Mesopotamia In the crowd, I hide behind black glasses And I buried a beret hat on my head	a-a-a-b-b-b
Grammar and Writing Lessons	"O Master, don't blame us, let alone berate." If we are not able to develop vocabulary So far, we are taught to memorize and only memorize Where are students taught to develop logic? Where were you taught to argue with different opinions? And about reading books and literary works The teacher has known me for a long time Our eyes are petty novels, petty dramas, petty dramas, and petty poetry. But our eyes light up when we watch television."	a-a-a-a-a-b- b-b

3.4 Heuristic and hermeneutic reading

Heuristic reading is the act of reading the text in the first-level semiotic system. At this stage, the reader is read according to its linguistic meaning. The results of this first level reading produce the importance of the poetry texts as the meaning of the word according to the sense in the dictionary. Next, the reading of the text aims to seize the purpose, and then the text is read hermeneutic. At this level of hermeneutic reading, the resulting meaning is a literary meaning, which is connotative. This literary meaning emerges after going through the retroactive reading stage and considering the indirect expression in the diction, sentences, and lines of the poetry text under study. Hereustically the nine poems discussed in this paper indicate feelings of sadness, resignation, indecision, lack of confidence, and the teaching of being patient over hypocrisy, all of which lead to submission to the power of Allah SWT. Hermeneutically, the feelings, and thoughts stored in the nine poems discussed in this study guide to one meaning: divinity amid a prolonged human moral crisis in various fields of modern human life. The poet has committed to awakening the reader through the messages in the lines of his poetry.

4 Conclusion

Literary works can function as a bridge for moral renovation and a sense of human divinity. The messages in literary works are full of the purpose of teaching the reader. However, the

teaching is covered by diction, phrases, and connotative, aesthetic, and ambiguous sentences. This research, which aims to uncover the hidden meanings behind the language of the poems written by Taufik Ismail, provides a possible interpretation space to make it easier for readers to understand the poet's messages. The nine verses studied in this study contain the meaning of cleansing the soul and the teachings of divinity amid the moral crisis of modern humans.

This research is still limited to a small sample and limited poets. Research with larger sample size and collecting more names of poets is needed in future studies.

Acknowledgments. We would like to express our sincere gratitude to DRTPM Dikti for funding this research under contract number T/95/UN.16.17/PT.01.03/PPS-PTM-Soshum/2022.

References

- [1] M. Riffaterre, *Semiotics of Poetry*. Bloomington, London: Indiana University Press, 1978.
- [2] D. Koswara and B. Hermawan, "A semiotic analysis of toponymy in classic Sundanese literary texts," *Indones. J. Appl. Linguist.*, vol. 10, no. 3, pp. 615–627, 2021, doi: 10.17509/ijal.v10i3.31743.
- [3] S. E. A. Famukong, "Stylistics Analysis in Advertising Discourse: A Case of the Dangote Cement Advertisement in Bamenda- Cameroon," *Adv. Lang. Lit. Stud.*, vol. 7, no. 6, 2016, doi: 10.7575/aiac.all.v.7n.6p.105.
- [4] R. Novák, "Sound in Literary Texts," *Neophilologus*, vol. 104, no. 2, pp. 151–163, 2020, doi: 10.1007/s11061-019-09623-8.
- [5] G. C. Magulod, "Innovative Learning Tasks in Enhancing the Literary Appreciation Skills of Students," *SAGE Open*, vol. 8, no. 4, 2018, doi: 10.1177/2158244018820382.
- [6] W. Shawa, "Stylistics Analysis of the Poem 'To A Skylark' By P.B.Shelley," *IOSR J. Humanit. Soc. Sci. Ver. III*, vol. 20, no. 3, pp. 124–137, 2015, doi: 10.9790/0837-2033124137.
- [7] K. S. McCarthy and S. R. Goldman, "Constructing interpretive inferences about literary text: The role of domain-specific knowledge," *Learn. Instr.*, vol. 60, no. April, pp. 245–251, 2019, doi: 10.1016/j.learninstruc.2017.12.004.
- [8] D. Christou and G. Tsoumakas, "Extracting semantic relationships in greek literary texts," *Sustain.*, vol. 13, no. 16, 2021, doi: 10.3390/su13169391.
- [9] I. Hussain, "Stylistics Analysis of Sylvia Plath's Poem Poppies in October," vol. 33, pp. 23–27, 2017.
- [10] Habiburrahman El Shirazy, "Berdakwah dengan Puisi : Kajian Intertekstual Puisi-Puisi Religius Taufiq Ismail (Preaching with Poetry: An Intertextual Study of Taufiq Ismail's Religious Poems).," *At-Tabsir J. Komun. Penyiaran Islam [At-Tabsir J. Islam. Broadcast. Commun.*, vol. 2, no. 1, pp. 35–56, 2014.
- [11] M. Toolan, *Stylistics*, First Edit. John Willey and Son, 2018.
- [12] K. Photikanit and P. Sirasoonthorn, "Reconstruction of social ideology through the power of music: Case study of Suntaraporn band, Thailand," *Kasetsart J. Soc. Sci.*, vol. 39, no. 2, pp. 343–350, 2018, doi: 10.1016/j.kjss.2018.05.003.
- [13] R. Gopal and M. M. Mokhtar, "Literary texts selection for Malaysian lower secondary schools in Perak," *Univers. J. Educ. Res.*, vol. 8, no. 8, pp. 3417–3422, 2020, doi: 10.13189/ujer.2020.080815.
- [14] J. Culler, *The Pursuit of Signs: Semiotics, Literature, Deconstruction*, vol. 40, no. 3.

1982.

- [15] A. Omarova, A. Kaztuganova, A. Sultanova, S. Tatkenova, and Z. Kdynriyazova, "M.O. Auezov and musical art of Kazakhstan in the coordinates of the global world," *Rupkatha J. Interdiscip. Stud. Humanit.*, vol. 12, no. 5, pp. 1–14, 2021, doi: 10.21659/RUPKATHA.V12N5.RIOC1S33N7.
- [16] M. Toolan, "Stylistic iconicity and Love's two orders of language," *Lang. Sci.*, vol. 61, pp. 56–63, 2017, doi: 10.1016/j.langsci.2016.09.016.