

LYRIC POETRY AND SOLITUDE IN ‘MONOLOG’ BY SULAIMAN DJAYA AND ‘SITU LEMBANG’ BY DIAN HARIDIANA

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ABSTRACT. Many people write about his solitude in plain words, so the content is brief. Unfortunately, writing solitude in the form of literary works, especially poetry, is longer than done in conversation. Even ‘Monolog’ by Sulaiman Djaya and ‘Situ Lembang’ by Dian Haridiana display loneliness through narrative poetry. This article will discuss solitude as anonymity, creativity, inner peace, intimacy, problem-solving, self-discovery, spirituality, loneliness, and distraction in the two lyric poetry works above and how the lyric poetry impacts the story inside. Therefore, the quantitative method of description becomes the appropriate choice for analysis. The argument is that solitude is the intimacy of the subject to gain peace and independence.

Keywords: Lyric Poetry, Solitude, Poetry

LIRIK PUISI DAN KESENDIRIAN DALAM ‘MONOLOG’ KARYA SULAIMAN DJAYA DAN ‘SITU LEMBANG’ KARYA DIAN HARIDIANA

ABSTRAK. Banyak orang menulis tentang kesendiriannya dengan kata-kata yang lugas, sehingga isinya singkat. Sayangnya, menulis kesendirian dalam bentuk karya sastra, khususnya puisi, membutuhkan waktu yang lebih lama dibandingkan dengan yang dilakukan dalam bentuk percakapan. Bahkan ‘Monolog’ karya Sulaiman Djaya dan ‘Situ Lembang’ karya Dian Haridiana menampilkan kesepian melalui puisi naratif. Artikel ini akan membahas kesendirian sebagai anonimitas, kreativitas, kedamaian batin, keintiman, pemecahan masalah, penemuan diri, spiritualitas, kesepian, dan gangguan dalam dua karya puisi lirik di atas dan bagaimana puisi lirik berdampak pada cerita di dalamnya. Oleh karena itu, metode deskripsi kuantitatif menjadi pilihan yang tepat untuk analisis. Argumennya, kesendirian adalah keintiman subjek untuk memperoleh kedamaian dan kemandirian.

Kata-Kata Kunci: puisi lirik, kesendirian, puisi

INTRODUCTION

This article will discuss two poems, ‘Monolog’ by Sulaiman Djaya and ‘Situ Lembang’ by Dian Haridiana. The reason is that these poems have two surfaces to discuss: poetic style and psychological content. In addition, the poems are brought closer to the theory of lyric poems to negate psychological problems, especially regarding solitude.

The research on lyric poetry is one of many. Still, there are several such as linking modern Indonesian poetry with learning to write poetry that is oriented towards character education (Mimin, 2012), the effectiveness of writing visual images (Sari, 2014), showing that there is an aesthetic illusion in the literature work (Wolf, 1998), explaining how this type of literary work became a narratological feature in writing (Wolf, 2020), explaining that in the Alexandrian era there were unique linguistic styles. Likewise, research focuses on loneliness in poetry as a representation of the poet (Roth, 1983).

Actually, what is the difference between narrative poetry and lyric poetry? The name of this lyric is evident from the Greek language; lyrics are poems sung to harp music (Klarer, 2013; Morey, 2019), and this type of poetry is usually made to be sung. Even though this definition seems old, it is still acceptable until now. The type of lyric poetry known over the past five hundred years has dramatically changed its lyrical nature. Since the advent of the printing press in the fifteenth century, many have written poetry not to be sung but read to others until it was sold. However, this type of lyric poetry contains more or less deep musical elements because it has a distinctive rhythm. Not only are words to describe feelings more concrete, to thoughts tend to be deeper (Kennedy & Gioia, 1995).

From its form, lyric poetry is shorter, focusing on comments, especially relating to an event, impression, or idea. It is why this lyric poetry represents spontaneity, freedom, and sincerity and contains truth (Lloyd, 2017). So this representation is exceptional. If so, it represents the events that

occurred (Gallerani, 2018). Gallerani's belief that poetry is part of actual events is part of Culler's statement in his article entitled *Lyric Words, not Worlds*. He discusses Philip Larkin's poem *This Be the Verse* (Culler, 2017). He linked poetry with the author's biography. In this way, the lyric poetry will seem natural in that the events that are experienced are happening.

On the other hand, Wolf proposed that lyric poetry also has narrative content because of the concept that this is something new (Wolf, 2020). He stated this because lyric poetry contains narrative elements; however, this genre is usually not narrative. Therefore, if the narratological terminology exists, it must be applied and shown to the public. Of course, doing this is not rash because it takes time and in-depth research.

Lyric poetry looks intimate and talks about the narrator himself or, perhaps, the author himself. Even so, this aspect of lyric poetry cannot be ignored (Du Plooy, 2010) because, especially in terms of meaning, it is covered by various linguistic aspects and good conventions for discussing social inequality. Not only that, when poetry appears with a harmonious sound, this lyric poetry also contains sincerity of love, love before birth in the world, love after death, and oneness with God (Mahmoudi & Abbasalizadeh, 2019). Poems of this kind usually have something to do with Sufism, namely the oneness of God in the practice of deep appreciation. Such love lyrics suggest the possibility of mutually reinforcing lyrical and narrative modes by offsetting narrative potential (Higginbotham, 2019). So there was a long lyric poem.

In some studies, many subgenres of poetry become challenging to discern, as they take mostly short poems to form part of the larger circle and are referred to as 'lyric poetry.' However, gradually the definition is changing (Burt, 2016). The definition of lyric poetry is irreversible mainly because we cannot eliminate the habit of recognizing or being able to mistake the lyrics in many short poems.

Discussing some lyric poems, such as Sulaiman Djaya's 'Monolog' and Dian Hardiana's 'Situ Lembang' is better to avoid getting bogged down with definitive things. Both poems are lyrical in discussing solitude, especially men and their solitude. This silence does not mean he is lost but rather that the subject is lonely because he likes being alone. Therefore, solitude is a friend of life from the subject who admits it as a part of his or her life.

The definition of solitude was being by oneself or, among others, being socially isolated (e.g., when dining alone at a restaurant). Nine solitary categories were distinguished from participant accounts in the study (Long, 2000) and earlier taxonomies of privacy-related experiences (Pedersen, 1999; Westin, 1967). The predominant emotions, behaviors, and results of an event were used to categorize each kind. Then Long, Seburn, Averill, and More gave their opinion, which is summarized below.

1. Solitude as anonymity: You don't have to worry about social graces or other people's thoughts because you are alone and can act however you choose.
2. Solitude as creativity: Being alone inspires creative thinking and original ways of expressing yourself, whether they come from practical artistic, poetic, or intellectual endeavours or from whimsical, purposeful daydreaming.
3. Solitude as diversion: Reading a book, watching TV, using the Internet, or doing other mindless things to pass the time when you're alone.
4. Solitude as inner peace: You feel at ease and unwind when you're alone, unburdened by daily life's stresses.
5. Solitude as intimacy: Even if you are by yourself, you have a strong sense of closeness to someone you love, such as a loved one who has passed away or a friend who is no longer with you. The fact that they are no longer with you further confirms this feeling of intimacy.
6. Solitude as loneliness: You are melancholy, worried, or self-conscious, and you yearn for human interaction.
7. Solitude as problem-solving: Being by yourself allows you to reflect on particular issues or choices and try to find a solution.
8. Solitude as self-discovery: You can discover your strengths and shortcomings and understand your beliefs and objectives by concentrating on yourself.
9. Solitude as spirituality: You may have mystical experiences when you're by yourself, such as transcending everyday worries or feeling like you're a part of something bigger than yourself. These experiences can be understood religiously (e.g., as being near God) or completely secularly (e.g., as being in harmony

with a social or natural order) (Long et al., 2003).

There is a correlation if the nine types are brought closer to the two poems mentioned above. The argument is that poems are close to solitude.

METHOD

The method used in this article is qualitative because the objects in it must be explained through description and analysis. Therefore, the first method of analysis used is to describe poetry through theories regarding lyric poetry. Then, it is continued with an analysis that contains psychological content, especially solitude.

DISCUSSION

In this discussion, I will quote the poems, describe and analyse them. The first poem, 'Monolog' by Sulaiman Djaya, tells of a lyric 'I' who pays attention to the things around him and implicitly writes poetry based on what he notices.

Monolog Sulaiman Djaya

Bagi seorang lelaki seperti saya,
segelas kopi hitam panas di waktu pagi hari
sudah cukup. Saya sudah bisa mengkhayal
sembari menghisap batangan rokok dengan khidmat
sambil membaca kabut di luar
dan menyimak benda-benda
yang bergantian membaca waktu.

Buku-buku, kertas-kertas, almanak,
pintu dan jendela, saling berbisik tentang nasib
yang bukan biru, bukan ungu,
bukan juga hijau abu-abu
yang kubayangkan sebagai seribu capung dan
kupu-kupu
berhamburan dari sela-sela rambutmu.

Saya tahu seorang penyair harus belajar
menulis puisi yang kata pertamanya bukan aku.
Tapi di luar kalimat tak pernah terjadi apa-apa,
di luar kalimat segalanya berubah kapan saja
seperti cuaca. Namun tidak juga
saya mesti menyimak semua berita
yang semakin tak membuktikan apa-apa.

2012
(Djaya, 2013)

This poem may be so reflective of facing life. This is about ordinary life because no detailed information

exists, such as politics or resistance to *superior* rulers. When looking at the first line, the reader is confronted by the gender status of the lyric 'I', which is male. He usually drinks coffee in the morning. However, we do not know whether the coffee is the result of being processed every morning or the coffee that has been cold the night before. Apart from that, in lines three and four, *Saya suda[h] bisa mengkhayal/sembari menghisap batangan rokok dengan khidmat* (I can fantasize/while smoking a cigarette solemnly) is a characteristic of a poet. What I mean is that many poets who like to smoke cigarettes also drink coffee. This may also be what the author of the poem above did: smoking and drinking coffee in the morning is a ritual. Plus, when he says 'solemn,' the narrator says how delicious the cigarettes he smokes are; in other words, he really enjoys his days. Then, by *sambil membaca kabut di luar/dan menyimak benda-benda/yang bergantian membaca waktu* (while reading the fog outside/and listening to objects/that take turns reading time) I lyrically revealed something that "Membaca kabut" is a wait. Yes, he is waiting for the day or often faces the same situation [read: repetition].

The personification of 'berbisik' (whispering) in line nine of *Buku-buku, kertas-kertas, almanak,/pintu dan jendela, saling berbisik tentang nasib* is a very personal expression, namely the state of the 'me' in the lyrics. This situation may refer to the natural surroundings represented by the things around them. In addition, in their opinion, fate does not have a color, such as *yang bukan biru, bukan ungu,/bukan juga hijau abu-abu*. This color refers to something beyond reason because they cannot predict the fate they will face.

Furthermore, still talking about 'nasib' (fate) *yang kubayangkan sebagai seribu capung dan kupu-kupu/berhamburan dari sela-sela rambutmu*. Why is there the word 'between your hair'? Who exactly is '-you'? Is he a girl or a boy? Or maybe something else? Good. We start from 'fate', likened to *seribu capung dan kupu-kupu*. These animals are symbolized as something easy and free to go, so they can 'berhamburan' (scatter) anywhere. That way, '-mu' (your) here does not have male and female gender; rather, it is time or life itself.

In stanzas fourteen and fifteen, namely *Saya tahu seorang penyair harus belajar/menulis puisi yang kata pertamanya bukan aku*, shows 'I' lyrics who are reluctant to write the word 'me' for each poem. Maybe we will ask what does it mean? Because at the same time, it is like referring to the expression, "A poet or writer is not good at telling

only himself.” However, this may seem paradoxical; the narrator here uses the word ‘aku’ (I) as a synonym for the word ‘aku’ (I) itself. In this way, the main character talks about himself.

Although he writes poetry by avoiding the word ‘I’ (aku), *Tapi di luar kalimat tak pernah terjadi apa-apa./di luar kalimat segalanya berubah kapan saja/seperti cuaca* (But outside of sentences nothing ever happens./outside of sentences everything changes at any time/like the weather). He meant that he realized that his environment was changing quickly and without announcing any news. Alternatively, maybe there is nothing special outside of him. He also added that *Namun tidak juga/saya mesti menyimak semua berita/yang semakin tak membuktikan apa-apa* (But not really/I have to listen to all the news/which proves more and more nothing). The last three lines pragmatically say that the news surrounding them does not have to be heard, read, or watched because perhaps the amount of news has no meaning and is only meant for spectacle.

The title ‘Monolog’ is about talking alone on stage. As a solitary person, ‘I’ lyrics know solitude is not terrible. How to? Of course, by doing activities and rituals that he likes. However, perhaps solitude is his best friend, so he no longer feels cornered by the feeling that he must have friends. That way, silence is already in the character of the ‘I’ of the lyrics.

The next poem is *Situ Lembang* by Dian Hardiana. Similar to the work above, this poem, written from 2007 to 2020, discusses a solitary subject. Does he also preach that solitude is something scary and cold?

Situ Lembang Dian Haridiana

Danau bentang. Aku duduk menghadap bulan bertamu mata, memecah gelombang ikan-ikan.
Di pucuk-pucuk rumputan, tangan-tangan mengembang

mengajak ke tengah pusaran menjala kabut yang berebut.

Aku mengunci bulan, bersemedi di lubuk sunyi, tenggelam
menjadi batu-batu di dasar, membakar ingatan menyemai irama durma.

Sementara di punggung bukit anak-anak hutan mendamba hujan jatuh di pangkuan.

Danau merentang. Aku duduk menghadap bulan jiwa menguning diperam malam, ditikam kehilangan cahaya pada mata pada usia yang melepas ke angkasa.

Bandung 2007-2020

The poem begins by describing the setting, namely *Danau bentang* (lake spans). This is a view from *Situ Lembang* where the lake stretches and is covered in trees. Not only that, he reported that *Aku duduk menghadap bulan/bertamu mata, memecah gelombang ikan-ikan* (I sat facing the moon/eye contact, breaking waves of fish.) *Duduk menghadap bulan* ‘Sit facing the moon’ is a position of ‘I’ lyrics looking at the moon. There are two interpretations of this. First, he saw the moon and looked up; the second looked at the moon on the lake’s surface. If he looks up, the moon has light reflecting off the water’s surface. Is it really like that? Then why is there *bertamu mata* (guest eyes)?

What I imagined when reading this line was looking up at the moon. Then the moon itself is a guest for the self of the lyrical ‘I.’ Then, I got something odd. When there is *memecah gelombang ikan-ikan* (breaking the waves of fish). Can this ‘bulan’ (bulan) break the waves? This statement is like an illogical statement. However, there is a connotative meaning because *memecah* (breaking) here is not the real meaning. He, namely ‘bulan,’ means being able to forget things (Hardiana, 2020) in the surrounding environment. Maybe the moon is such an addiction that it can be forgotten.

Still talking about the scenery from the background of *Situ Lembang*, in the third to fifth arrays, there are *Di pucuk-pucuk rumputan, tangan-tangan mengembang/mengajak ke tengah pusaran/mejala kabut yang berebut* (On the tops of the grass, hands stretch out/invite to the center of the vortex/catch the fog that is scrambling). There is a connotative meaning which is also the personification of *kabut yang berebut* (scrambling fog) by having the meaning of dense fog.

Then figure *Aku mengunci bulan* (I lock the moon). *Mengunci* (locking) is an act in that the ‘I’ of the lyrics does not want his gaze to move on to other things. Because the ‘moon’ is a sight that can make someone fall asleep. It then proceeded to peace and quiet as he focused on looking at the ‘bulan’ (moon). This can be seen inside *bersemedi di lubuk sunyi, tenggelam/menjadi batu-batu di dasar* (meditating in the depths of silence, sinking/turning into rocks at the

bottom). The lyrical ‘I’ gains its silent and peaceful self. With that perfect peace, he *membakar ingatan/menyemai irama durma* (burns the memory/seeds durma rhythms). Burning memory is not interpreted as trying hard to forget memories, but with this calm, he forgets his problems. Of course, this method goes through an unintentional stage. After getting peace, he reveals his identity as a subject close to ‘durma’ (The compositional form of macapat-type songs is found in Javanese, Sundanese, and Balinese traditional music.). This word gives rise to another interpretation that the character is a poet because it is through a sane mind that poets can plant and produce beautiful poetry.

The personification in the second stanza appears in line ten, namely *anak-anak hutan mendamba hujan jatuh di pangkuan* (the children of the forest yearn for the rain to fall on their laps). The word ‘mendamba’ (craving) becomes a representation to humanize the ‘anak-anak hutan’ (children of the forest) who are none other than the trees themselves. They seemed to want rain because maybe the weather at that time was dry, and it had not rained yet. When added, this is also part of a background description of the surrounding conditions in Situ Lembang.

The last stanza still talks about the ‘merentang’ (stretching) of the Situ Lembang lake. Then the main character is still staring at the moon *jiwa menguning diperam malam, ditikam/kehilangan cahaya pada mata/pada usia yang melepas ke angkasa* (the soul turns yellow in the night, stabbed/lost the light in the eyes/at the age that releases into the sky). So what does a ‘jiwa’ (soul) mean that ‘menguning diperam malam’ (turns yellow at night)? Is it ripe enough for age, or is it cooked for the night and then cold? This does not seem very clear if you read it in full to the last line because the available information will be truncated. If you pay close attention to lines from twelve to fourteen, there will be a discourse that the characters are old and time is wasted. Because the *usia yang melepas ke angkasa* (the age that releases into space) has a pessimistic or regretful impression that he has not done anything.

Situ Lembang and the moon are symbols of solitude. From a geographical perspective, Situ Lembang is covered in forests and hills. It is far from the city noise, like the *bulan* (moon). He was not reached by the reach of the character's hand. The main character gets solitude and serenity not only from Situ Lembang, but from the figure of the ‘moon’ he admires.

The two lyric poems above both talk about very personal things. Usually, someone does not want to talk about solitude because talking about solitude to the public is disgraceful, taboo, and embarrassing. These two figures find themselves alone. In the poem *Monolog*, the character is an independent figure. He seems busy with his world, so he does not feel lost to other people. Likewise, with *Situ Lembang*, the main character is alone near the lake. There he felt alone and did what he liked: enjoying his loneliness and staring at the moon. If so, some solitude is not scary but a way to reflect and do something very personal.

Solitude Condition

The poem ‘Monolog’ indicates solitude as creativity because this tendency focuses on *menulis puisi* (writing poem). These two words represent the entire activity of the lyric ‘I’ as a subject who does something like *menyimak benda-benda/ yang bergantian membaca waktu* (watching things/taking turns reading time). The correlation between creativity and solitude here is so common that it has almost become a cliché that the subject finds himself in the room and time of the morning to seek inspiration for writing a poem. In this case, creativity creates connections between seemingly unrelated ideas and communicates those connections to oneself or others in beneficial or helpful ways (Long & Averill, 2003).

Even though the poem ‘Monolog’ has a tendency towards solitude as creativity, this work has the subject’s action of looking at things around him, which can refer to solitude as a diversion, as seen as is seen in noticing objects such as books, paper, calendars, and the colour of objects. As a result, these two types overlap to produce literary works. It is different from ‘Situ Lembang’ by Dian Haridiana. This poem is dominated by solitude as a diversion. This can be seen from the subject looking at the moon or *menghadap bulan* and observing things around Situ Lembang Lake, representing watching and being free from social communication.

CONCLUSION

In the end, poems do not just talk about conflict but instead about oneself, which appears to be discussing with oneself by making observations and creating literary works. The argument that we want to offer is that solitude is something that a person can do to achieve himself by observing the things around him. Therefore, solitude is not a mistake because it withdraws from the surrounding community.

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