

Comparative Language Style and Social Criticism in The Poetry Essay Mata Luka Sengkon Karta by Peri Sendi Huizche

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Article history	ABSTRACT
Upload : September 24, 2024	This study investigates the use of comparative language styles and social criticism in the poetry essay <i>Mata Luka Sengkon Karta</i> by Peri Sandi Huizche. The analysis identifies seven types of comparative language styles, including simile, metaphor, personification, antithesis, pleonasm, anticipation, and correction. Additionally, it focuses on five categories of social criticism: economic, moral, educational, religious, and political aspects. By applying a qualitative descriptive approach grounded in literary sociology, this research finds that social criticism predominates in the poetry, with 45 instances recorded compared to the seven types of comparative language styles. These poems critically reflect the socio-political conditions and religious practices of their time, highlighting fundamental issues such as injustice, repression, and inequality faced by society. Through various language techniques, Huizche effectively conveys the struggles of marginalized communities, positioning poetry as a powerful medium for social commentary. This study significantly contributes to understanding how literary works can serve as a means of deep social reflection and critique, encouraging readers to contemplate current societal conditions.
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INTRODUCTION

Literary work is a form of idea that comes from a person's view of the surrounding environment, which is described using beautiful language ([Romy, 2023](#)). Literature comes as a result of the author's thoughts and reflections on a phenomenon that occurs. According to Ananda ([2022](#)), literature is a work of fiction that is not only limited to the author's imagination or wishful thinking but creativity and the form of ideas contained in his mind. Literary works have the power to move the human soul and mind. In addition, literary works are a tool to convey events that occur in society ([Widyantara, 2022](#)).

Poetry is a form of literary work that uses beautiful language ([Wahyuni, 2014](#)). Poetry is classified into two types, namely old poetry and modern poetry ([Jayanti, Suratisna, & Permanasari, 2019](#)). Old poetry is in the form of pantun, saloka, talibun, and gurindam while modern poetry is in the form of ballads, elegies, epigrams, hymns, ode, romances, and satire. Modern poetry began to develop in Indonesia since the Indonesian people recognized a formal education. Among the three prose works, namely novels, short stories, and romances, novels are works that appear after short stories or romances ([Ernawati, Sasongko, Sardjono, & Kurniawan, 2024](#)). Modern poetry in Indonesia began to appear in the 1920s because it was in that year that the educated nation of Indonesia

began to emerge. This resulted in new poetry in Indonesia starting to develop ([Pradopo, 1978](#)).

One of the poets in the current century is Peri Sandi Huizche. Huizche ([2012](#)) poems in the collection Mata Luka Sengkon Karta include modern poetry of the elegiac type because her poems contain sadness or crying. Mata Luka Sengkon Karta's essay poem was the winner of the 2012 essay poetry competition. This poem tells the story of social phenomena that occurred during the G30S PKI in the form of discrimination and injustice felt by small communities such as murder, confiscation, robbery, and policies that tormented small communities. In the collection of poetry essays Mata Luka Sengkon Karta by Peri Sandi Huizche, there is social criticism wrapped in language style.

According to Oksinata ([2010](#)), social criticism is a means of communication in society that is useful for controlling the course of the social system or social process. Language style according to Tarigan ([2013](#)), language style is a form of rhetoric, namely the use of words in speaking and writing to convince or influence listeners or readers. There are several types of language styles, including comparison, opposition, linking, and repetition language styles. Social criticism arises when life is deemed out of balance and lacking harmony, when social issues cannot be resolved, and when social change leads to disintegrative effects within society ([Pratiwi, Safitri, & Farika, 2018](#)). Even in the style of language there are still types, as found in Henry Guntur Tarigan's Teaching of Language Style book, namely the comparison style has ten types, the opposition style has twenty types, and the linking style has thirteen types, and the repetition style has twelve types. This is what makes researchers will not examine all language styles but focus more on one language style, namely the comparison language style contained in the poem Esai Mata Luka Sengkon Karta by Peri Sandi Huizche.

There are various similar studies in the poem Mata Luka Sengkon Karta by Peri Sandi Huizche, one of which is from the angle of social criticism and stylistic analysis. There are at least two studies that have been conducted, each of which will outline its objectives, results, and shortcomings as follows.

First, the research of Bastian, Baruadi, & Didipu ([2023](#)), "Social Criticism Through Critical Discourse on the Essay Poem Mata Luka Sengkon Karta" this study aims to describe the form of social criticism through critical discourse contained in the poem Mata Luka Sengkon Karta Essay by Peri Sandi Huizche. From the findings and discussion, there are four important points that become the main part of the first text structure, discourse practices, socio-cultural practices, and social criticism in the form of poverty, crime, law enforcement, and discrimination.

Second, the research of Sanudin, Gasanti, & Taiman ([2023](#)), "Analysis of Language Style and Meaning of Poetry Malam Jumat Dua Satu November 1974 by Peri Sandi Huizche as Teaching Material for Poetry in High School" this research aims to describe the language style contained in the poem Malam Jumat Dua Satu November 1974 by Peri Sandi Huizche. From the findings, there are four language styles contained including personification, simile, metaphor, and sarcasm.

Literature, as a form of expression of ideas stemming from the author's thoughts about their surroundings, has the power to create deep reflections on social phenomena. Although several previous studies have examined the poem "Mata Luka Sengkon Karta" by Peri Sandi Huizche, these studies often focus on one aspect, such as social criticism or language style in isolation. For instance, the research by Bastian, Baruadi, and Didipu (2023) highlights the social criticism in this poem, while another study by Sanudin et al. (2023) analyzes the language style. However, there has yet to be a study that comprehensively integrates both aspects.

This research is important because it not only provides deeper insights into how poetry can function as a tool for social criticism but also aids in understanding the complexities of the language styles used to convey these messages. Therefore, this study is expected to fill the existing research gap and make a significant contribution to the development of literary studies and Indonesian literary criticism more broadly.

METHOD

This research is included in the type of qualitative descriptive research with a literary sociology approach. According to Semi (2012), qualitative research is carried out or carried out by not prioritizing numbers or numbers, but prioritizing the depth of an appreciation gained from experiences gained by conducting experiments. Furthermore, Moleong (2017), states that qualitative research has the aim of understanding a phenomenon felt or experienced by the research subject, for example motivation, behavioral actions, perceptions, and others thoroughly by describing in the form of words and language in a context that is special and natural by utilizing various scientific methods.

Data sources are references that are used to obtain information that is relevant to the problem being studied. According to Wiratna (2018), the data source is the subject from which the research data is obtained. The data of this research comes from the book Poetry Essay Mata Luka Sengkon Karta by Peri Sandi Huizche which was first published by PT Jurnal Sajak Indonesia on January 1, 2013 with 136 pages. Data collection procedure is a systematic procedure and aims to obtain the necessary data (Tanzeh, 2009). This research uses reading and note-taking techniques in collecting data. Muhammad (2016), reading technique is the basis of the listening method which is carried out on a writing, whether in the form of books, magazines, or newspapers. Researchers want to collect data based on written sources.

According to Moleong (2017), data analysis technique is a process for organizing and sorting data into patterns, categories, and basic description units so that it can find themes and can formulate a temporary answer or hypothesis in accordance with data acquisition. This research data analysis technique includes (data collection, data reduction, data presentation, and conclusion drawing).

Data validity test is a finding in research and often focuses on validity and reliability tests (Sugiyono, 2022). In this study, the data validity test used data source triangulation and theoretical triangulation because this study used several different data sources from

several journals and this study also used several theories that were appropriate or relevant to the research.

RESULTS AND DISCUSSION

In the research results and discussion section, two results and discussions will be obtained, the first type of comparative language style (1) simile, (2) metaphor, (3) personification, (4) antithesis, (5) pleonasm, (6) prolepsis/anticipation, and (7) correction. Furthermore, the second type of social criticism is (1) economic, (2) moral, (3) educational, (4) religious, and (5) political. Here is the explanation.

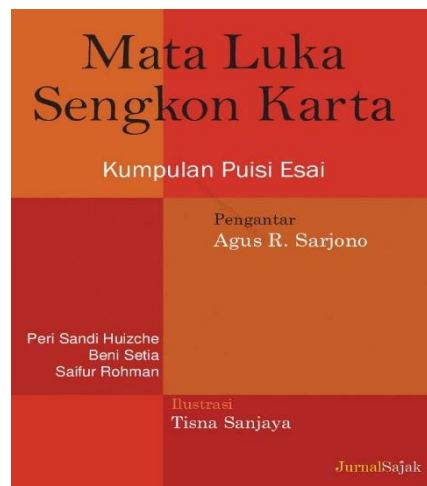


Figure 1. The book cover of Sengkon Karta's Mata Luka Poetry Collection

[Figure 1](#) is the cover of the poetry collection Mata Luka Sengkon Karta by Peri Sandi Huizche. The collection of poems is the object of study in this research which analyzes language style and social criticism. Here is the explanation.

Language Style

Table 1. Types of Comparative Language Styles

No	Categories of Comparative Language Style Types	Amount
1.	Parable Language Style	5
2.	Metaphorical Language Style	5
3.	Personification Language Style	5
4.	Antithetical Language Style	5
5.	Pleonasm Language Style	1
6.	Prolepsis/Anticipation Language Style	1
7.	Correctional Language Style	2
Amount		24

Based on [table 1](#) about types of comparative language styles here are seven language styles found in the collection of poetry essays *Mata Luka Sengkon Karta*. From the results of the research, the most language style found is parable language style, metaphorical language style, personification language style, and antithetical language style with a total of five data, while the least language style is pleonasm language style

and prolepsis/anticipation language style with a total of one data. The following is the explanation.

Parable Language Style

Simile is a form of figurative language in which an object or concept is described or explained as another object or concept by using the words "*seperti*"/like or "*bagaikan*"/as to express an explicit comparison. In the simile style, there are two elements that are compared, namely the original object (the subject of the simile) and the object being compared (the object of the simile). The word "*seperti*"/like or "*bagaikan*"/like is used to emphasize that there is a certain similarity or relationship between the two. Here is the data.

Data 1

*"Pemerintahan dan rakyat
Seperti air dan api
Saling memusnahkan meski berdampingan"* (GP:33)

Data 2

"Petir menggelegar bagaikan teguran" (GP:41)

Data 3

"Warga seperti serigala" (GP:48)

Data 4

*"Doa adalah obat mujarab
Supaya selamat"* (GP:52)

Data 5

*"Orang-orang yang melanggar hukum
Bagaikan sampah"* (GP:55)

The poem in [data 1](#) includes a type of simile language style because the speech uses a simile of two elements that are compared and reinforced with the conjunction "*seperti*"/like.

The poem in [data 2](#) includes a type of simile language style because the speech uses a simile of two elements that are compared and in the speech is reinforced with the conjunction "*bagaikan*"/like.

The poem in [data 3](#) includes a type of simile language style. because the speech uses a simile of two elements that are compared and in the speech is reinforced with the conjunction "*seperti*"/like as a marker that there is a relationship between the two.

Speech in [data 4](#) is a type of simile language style because the speech uses a simile of two elements that are compared, namely prayer and panacea.

Speech in [data 5](#) is a type of simile language style because the speech uses a simile of two compared elements and in the speech is reinforced with the conjunction "*bagaikan*"/like which is used as a marker that there is a relationship between the two.

In the speech of the type of parable language style found in the poetry book Mata Luka Sengkon Karta by Peri Sandi Huizche which is contained in the titles Panting in Tubes and Hoses, Karta Talking to the Sky, Friday Night Two One November 1974, B.A.P, and Setting Foot on the Iron Bar. Based on the results of the research, the five poems contain a parable language style because the poem uses a parable of two elements that are compared and reinforced with a conjunction. This is in line with the theory put forward by Tarigan (2021), parable is a comparison of two essentially different things that are considered the same and the comparison is characterized by words such as and example.

Metaphorical Language Style

Metaphor is a type of comparative language style that is the most concise, compact, and well-organized. In it, two ideas are seen in the form of reality, things that are thought to be an object, direct comparison to reality and replaced by the former (Tarigan, 2009). It can be concluded that metaphor is an implicit comparison between two different things.

Data 6

*"Suara mesin tik bagaikan jarum
Menusuk-nusuk kulit"* (GM: 31)

Data 7

"Di tengah hamparan sawah yang kering" (GM: 44)

Data 8

*"Pada setiap butiran padi
Terdapat beras yang putih bersih"* (GM: 44)

Data 9

"Malam ditelan sapi" (GM:44)

Data 10

*"Bintang-bintang
Berdzikir di kedipannya"* (GM:46)

Speech in [data 6](#) is a type of metaphorical language style because the speech uses a simile of two elements that are compared implicitly, namely "like a needle piercing the skin". The statement can describe how annoying the sound of the typewriter is.

Speech in [data 7](#) implicitly describes a condition that is thought of, namely very difficult social conditions marked by the speech "dry rice fields" the statement describes a very large rice field experiencing drought.

Speech in [data 8](#) describes a condition implicitly thought of this is characterized by the words "grains of rice there is clean white rice" the statement explains that behind difficulties there is ease.

Speech in [data 9](#) contains an implicit comparison without using a conjunction, namely “the night is swallowed by loneliness” which explains that the night seems to be swallowed by loneliness even though it is literally impossible.

Speech in [data 10](#) contains an implicit statement, namely “the stars recite dhikr in their blinks” which describes a star that can recite dhikr even though it is literally impossible for stars to recite dhikr.

The types of metaphorical language styles found in the poetry book Mata Luka Sengkon Karta by Peri Sandi Huizche are found in the titles Karta Interrogation, Karta Talking to the Sky, Golek Beurem Family, Murder and Robbery at Sulaiman's House, and Friday Night Two One November 1974. Based on the results of the research, the five poems contain metaphorical language styles because they show an implicit comparison between two different things and there are two ideas in them. This is in line with the theory put forward by two experts, namely by Moeliono (1984), metaphor is an implicit comparison without using words like and as between two different things and stated by Tarigan (2021), metaphor is a kind of comparative language style that is brief, dense, neatly arranged. In it, there are two ideas in the form of reality, the thought, the object, and the comparison of reality.

Personification Language Style

Personification is a language style that attaches human characteristics to lifeless objects and abstract ideas.

Data 11

“Pupuh dan kecapi

Membalut nyeri menyatu dalam suara genting” (GPE: 29)

Data 12

“Pemerintah dan rakyat

Seperti air dan api” (GPE: 33)

Data 13

“Angin merangkul tubuh” (GPE: 43)

Data 14

“Mencipratkan cat di atas keluarga” (GPE: 43)

Data 15

“Gerimis terus mengurangi dingin” (GPE: 44)

Speech in [data 11](#) gives the impression that the harp (a lifeless object) has emotional power even though literally only living beings (humans) have emotional power.

Speech in [data 12](#) suggests that “the government and the people” which are literally living beings are compared to water and fire (lifeless objects).

Speech in [data 13](#) gives the impression that the wind is a lifeless object that can embrace the body. Whereas literally the wind cannot embrace the body because only living things that have (human) nature can embrace the body.

Speech in [data 14](#) gives the impression that paint and roofs can splash by themselves. Whereas paint and roofs are lifeless objects. Whereas literally, only living things that have (human) nature can splash paint on the roof of the family.

Speech in [data 15](#) gives the impression that drizzle (lifeless objects) can reduce cold. Whereas literally only living beings that have (human) nature can reduce the cold.

In the speech of the type of personification language style found in the poetry book Mata Luka Sengkon Karta by Peri Sandi Huizche which is contained in the title Similar to Maskumambang, Terenggah-Engah dalam Tabung dan Selang, Karta Berbicara dengan Langit, Keluarga Golek Beurem, and Murder and Robbery at Rumah Sulaiman. Based on the results of the research, the five poems contain the personification language style because it addresses the language style that attaches human nature to lifeless objects. This is in line with the theory put forward by experts, namely by Tarigan ([2021](#)), personification is a type of majas that unites human nature to lifeless objects.

Antithetical Language Style

Antithesis is a form of language that uses contrast or opposition between two ideas, concepts, or phrases in a sentence. By pairing directly opposing concepts, antithesis creates a dramatic effect and grabs the attention of the reader or listener.

Data 16

*"Manusia yang menjalankan cerita
Tuhan yang menentukan akhirnya"* (GAN: 29)

Data 17

"Darah dan keturunan rampok" (GAN:43)

Data 18

*"Keluarga golek beureum!
Yang tak merampok pasti mentok
Jadi rampok"* (GAN: 43)

Data 19

*"Baik yang bodoh
Baik yang pintar"* (GAN: 60)

Data 20

*"Hakim lebih percaya B.A.P
Ketimbang memperhatikan
Hati nurani yang tersakiti"* (GAN:61)

Speech in [data 16](#) uses contrast and opposition between two ideas between man and god. The text creates elements or qualities that invite attention in everyday life and eventually become dramatic because the text explains that whether we like it or not, humans can only live life and the results are determined by God.

Speech in [data 17](#) uses contrast and opposition in the sentence "descendant of robbers" the statement describes an undesirable trait or behavior and the text creates elements or qualities that invite attention in everyday life and finally becomes dramatic

because no one wants to be the child of a robber and we cannot choose who to be born by.

Speech in [data 18](#) uses a sharp contrast between the two statements “who doesn’t rob” and “would be a robber”. It explains between two opposite concepts that those who do not become robbers can become robbers in the future. The utterance also creates an element or quality that invites attention in everyday life and finally becomes dramatic because people who have never robbed are not necessarily stopped from becoming robbers and no human being has the aspiration to become a robber.

Speech in [data 19](#) uses a clear contrast between two statements namely “stupid” and “smart” this explains between two opposite concepts and in the speech creates elements or qualities that invite attention in everyday life and ultimately becomes dramatic because we cannot choose to be stupid or smart but we can try to be smart people.

Speech in [data 20](#) uses a clear contrast between two statements namely “trust B.A.P more” and “hurt conscience”. This explains that B.A.P represents the formal and objective law, which often does not consider the hurt conscience and in the speech creates an element or quality that invites attention in everyday life and finally becomes dramatic because the conscience that is hurt continuously cannot be a consideration to alleviate the applicable punishment.

In the speech, the type of antithetical language style found in the poetry book Mata Luka Sengkon Karta Essay by Peri Sandi Huizche contained in the titles Karta Talking with the Sky, Keluarga Golek Beurem, Jodo Pati Bagja Cilaka Kumaha Nu Kawasa, and Hakim Djurnetty Soetrino. Based on the results of the research, the four poems contain antithetical language style because the language style uses opposition between two ideas and concepts in a sentence. By pairing directly opposing concepts and antithesis creates a dramatic effect. This is in line with the theory put forward by experts, namely by Keraf ([2010](#)), antithetical language style is a type of language style that has conflicting ideas and uses opposing word groups.

Pleonasm Language Style

Pleonasm is the use of excessive words and if the excessive words are removed the meaning remains intact.

Data 21

“Uang perhiasan, barang-barang merah” (GPI: 45)

Speech in [data 21](#) because “money and jewelry” implicitly includes “luxury goods”. If the words “money and jewelry” are omitted, the meaning remains intact.

In the speech of the type of pleonasm language style found in the poetry book Mata Luka Sengkon Karta by Peri Sandi Huizche which is contained in the title Murder and Robbery at Sulaiman's House. Based on the results of the research, the poem contains pleonasm language style because it uses excessive words and if the excessive words are removed the meaning remains intact. This is in line with the theory put forward by

experts, namely by Keraf (2010), pleonasm is a type of language style that uses excessive words to express a thought and if the excessive words are removed the meaning remains intact.

Prolepsis/Anticipation Language Style

Prolepsis/anticipation is a language style that takes the form of using one or more words before the actual event occurs.

Data 22

*“Apalah artinya tanah
Jika tak mampu lagi mengolah
Modal itulah intinya
Tanah tak mungkin ditumbuhi pohon uang
Uang cuma ada di kantong cukong” (GPA:36)*

The utterance in [data 22](#) uses several statements before the actual event occurs, namely “the money is only in the cukong's pocket”.

In the speech of the prolepsis/anticipation type of language style found in the poetry book Mata Luka Sengkon Karta by Peri Sandi Huizche which is found in the title of Karta's interrogation. Based on the research results, the poem contains prolepsis/anticipation language style because it uses one or more words before the actual event occurs. This is in line with the theory put forward by experts, namely by Tarigan (2021), anticipation or prolepsis language style is a type of language style that uses first one or several words before the actual event becomes a reality.

Correctional Language Style

Correction/epanortesis is a language style that takes the form of affirming something but then correcting or correcting it.

Data 23

*“aku punya kantong
Kantong bolong
Digigit tikus ompong” (GK: 36)*

Data 24

*“Kepedihan Karta layaknya ombak
Ombak kecil
Ombak besar
Membenturi karang” (GK: 40)*

Speech in [data 23](#) “bag” is said twice and it is emphasized or corrected that the bag has a hole because it was bitten by a rat.

Sentence in [data 24](#) “small waves big waves hit the reef”. The utterance indicates the correction of words that are corrected and reaffirmed. Because the word waves is repeated several times and at the end it is emphasized that the waves hit the reef.

In the speech type of correction language style found in the poetry book Mata Luka Sengkon Karta by Peri Sandi Huizche which is contained in the title of Karta's interrogation and B.A.P. Based on the results of the research, the two poems contain correction language style because they use the form of affirmation of something but then corrected. This is in line with the theory put forward by experts, namely by Tarigan (2021), the style of Koreksio or Epanortosis is a type of language style that initially wants to emphasize something but is then checked again.

Social Criticism

Table 2. Types of Social Criticism

No	Types of Social Criticism	Amount
1.	Socio-Economic Criticism	3
2.	Moral Social Critique	4
3.	Educational Social Critique	2
4.	Social Criticism of Religion	4
5.	Social and Political Criticism	2
Amount		15

Based on [table 2](#) about types of social criticism. There are five social criticisms contained in the collection of poetry essays *Mata Luka Sengkon Karta*. From the results of the research, the most social criticism was found moral social critique and social criticism of religion with a total of four data, while the least social criticism was about educational social critique and social and political criticism two data. The following is the explanation.

Socio-Economic Criticism

Socio-economic criticism discusses economic sectors that are considered inappropriate.

Data 25

*"1971 benih mulai dikomersialkan
 Pupuk dan obat hama harganya tak semabarang
 Iuran ulu-ulu dengan dalih perbaikan irigasi
 Teknologi ikut-ikutan membebani
 Kesulitan benih bagus
 Apalah daya uangpun tak ada
 Padi jadi rusak
 Panen gagal"* (KSE: 33-34)

Data 26

*"Jika tak mampu lagi mengolah
 Modal itulah intinya
 Tanah tak mungkin ditumbuhi pohon uang
 Uang cuma ada di kantong para cukong
 Aku punya kantong, kantong bolong"* (KSE: 36)

Data 27

*"Pinjam uang
 Apa yang mesti dipinjamkan?"*

*Sengkon tak punya
Lesu di wajah Karta
Matanya berlinang menebas percakapan” (KSE: 39)*

The poem in [data 25](#) represents a socio-economic critique as it depicts the economic difficulties faced by farmers due to the commercialization of seeds and the high prices of fertilizers and pest control. Farmers are also burdened with unclear fees that provide no benefits. All of this leads to crop failures and financial struggles that weigh heavily on farmers' lives.

The poem in [data 26](#) represents a socio-economic critique as it illustrates the economic hardships encountered by farmers. Even though they own land, without sufficient capital, farmers like Karta cannot cultivate their land effectively. Economic inequality is evident, where wealth is concentrated among the capitalists or the rich, while poor farmers are left with empty pockets.

The poem in [data 27](#) represents a socio-economic critique as it portrays the economic difficulties experienced by Karta, who is forced to borrow money due to a lack of funds. Sengkon's inability to lend money highlights the harsh economic conditions and the disparity between the rich and the poor.

In the discourse of socio-economic criticism found in the poetry collection *Esai Mata Luka Sengkon Karta* by Peri Sandi Huizche, the titles include "Terengah-Engah dalam Tabung dan Selang," "Interogasi Karta," "Uang dan Kepedihan yang Mengombak," "Karta Bicara Pada Langit," "Keluarga Golek Beurem," "Pembunuhan dan Perampokan Di Rumah Sulaiman," "Warga Desa dan Sumpah Dipatuk Ular," "B.A.P," "Menginjakkan Kaki Di Jeruji Besi," "Jodo Pati Bagja Cilaka Kumaha Nu Kawasan," "Hakim Jurnetty Soetrisno," and "Tubuh Boleh di Penjara Tapi Lamunan di Kepala Tetap Merdeka." Based on the research findings, these 11 poems contain socio-economic criticism because they discuss issues in the economic sector that are considered inadequate. This aligns with the theory proposed by experts such as Karl Marx, as cited in Retnasih (2014), which states that socio-economic criticism is a type of social critique that explains economic problems arising from the mismatch between the needs and income of society.

Moral Social Critique

Moral social critique focuses more on the good and bad qualities of individuals as living beings.

Data 28
*“Manusia memiliki akal dan budi
Di dampingi kodrat hewani
Mencapai jalan ilahi” (KSM: 29)*

Data 29
*“banyak orang jadi rampok
Pencopet, penipu, penjudi
Pesugihan, pelihara tuyul, ngepet
Saling bunuh*

Atas dasar kebutuhan untuk makan” (KSM:33)

Data 30

“Jawab goblok!

Aku akan menjawab

Namun pentungan lebih cepat mendarat

Di rahang, dag!” (KSM: 35)

Data 31

“Pinjam pada juragan Sulaiman

Diperlukan kurang baik

Mau dapat pinjaman

Jadilah jongos yang setia

Jilat pantat sampai mengkilat” (KSM: 39)

In [data 28](#), it represents a moral social critique because it explains a moral aspect by illustrating the duality within humans between reason and animal instinct. This can be seen as a reminder or a subtle critique of human behavior, which is often dominated by animal instincts rather than using reason to achieve divine purposes.

In [data 29](#), it represents a moral social critique as it criticizes the moral degradation of society due to economic pressure. Many people are forced to commit criminal and immoral acts to survive, such as stealing, cheating, gambling, and even using black magic.

In [data 30](#), it represents a moral social critique because it criticizes the inhumane treatment and violence that Karta experiences during interrogation. This reflects the low morality of those in power who use physical and verbal violence without regard for humanitarian values.

In [data 31](#), it represents a moral social critique as it critiques the low morality in social interactions. To obtain financial assistance, the poor, like Karta, must humiliate themselves and endure inhumane treatment from the wealthy, such as Sulaiman. This reflects the injustice and exploitation occurring within socio-economic relationships.

The discourse of moral social critique found in the poetry collection *Esai Mata Luka Sengkon Karta* by Peri Sandi Huizche includes titles such as "Maskumambang," "Terengah-Engah Dalam Tabung Dan Selang," "Introgasi Karta," "Uang Dan Kepedihan Yang Mengombang," "Karta Bicara Pada Langit," "Keluarga Golek Beurem," "Pembunuhan Dan Perampokan Di Rumah Sulaiman," "Warga Desa Dan Sumpah Dipatuk Ular," "Malam Jumat Dua Satu November 1974," "B.A.P," "Mengijakkan Kaki Di Jeruji Besi," "Jodo Pati Bagja Cilaka Kumaha Nu Kawasa," "Hakim Jurnetty Soetrisno," and "Tubuh Boleh Di Penjara Tapi Lamunan Di Kepala Tetap Merdeka." Based on the research findings, these 13 poems contain moral social critiques as they discuss the good and bad qualities of individuals as living beings. This aligns with the theory proposed by experts such as Nurgiyantoro, as cited in Retnasih (2014), which states that moral social critique explains economic problems arising from the mismatch between the needs and income of society.

Educational Social Critique

Educational social critique focuses more on the educational environment and the learning process.

Data 32

*"Orang yang sekolah tinggi
Akhir-akhir ini banyak demonstrasi
Tak menghasilkan solusi"* (KSP: 41)

Data 33

*"Yang tak merampok pasti nanti mentok jadi rampok
Bukanlah ada pepatah
Buah yang jatuh tidak jauh dari pohonnnya"* (KSP: 43)

The poem in [data 32](#) touches on educational aspects by critiquing the fact that despite many people being highly educated, they still engage in demonstrations that yield no solutions. This can be seen as a critique of an ineffective educational system that fails to create change agents capable of addressing social problems.

The poem in [data 33](#) indirectly addresses educational aspects by indicating a lack of opportunities for changing one's fate. A good education could be a means to alter one's life path, but in the context of this poem, children from families of robbers are perceived to have destinies that won't differ much from their parents.

The discourse of educational social critique found in the poetry collection Esai Mata Luka Sengkon Karta by Peri Sandi Huizche includes titles such as "Karta Bicara Pada Langit," "Keluarga Golek Beurem," "B.A.P.," "Jodo Pati Bagja Cilaka Kumaha Nu Kawasa," and "Hakim Jurnetty Soetrisno." Based on the research findings, these five poems contain educational social critiques as they discuss education. This aligns with the theory proposed by experts such as Harun ([2018](#)), which states that educational social critique explains issues related to the educational environment and the learning process.

Social Criticism of Religion

Social criticism of religion discusses fundamental issues that lead to problems in community life.

Data 34

"Ciptaan Tuhan atas nama keadilan" (KSA: 40)

Data 35

*"Sedangkan kau, Tuhan
Jangan katakan kau sedang sakit"* (KSA: 41)

Data 36

*"Saya bersumpah
Lebih baik dipatuk ular
Saya tidak membunuhnya"* (KSA: 46)

Data 37

*"Dari golok sampai bolok
Dari cerulit sampai arit
Diacung-acungkan ke arahku
Serempak berkata allahu akbar!!!"* (KSA:48)

In the poetry [data 34](#), it reflects the view that social inequality (the rich and the poor) is part of God's creation and is considered a form of justice. This can be seen as a subtle critique of religious interpretations that accept inequality as something inevitable, without questioning true social justice.

The poem in [data 35](#) has Karta speaking to God and expressing his despair. This can be viewed as a critique of the role of religion or belief in providing comfort or solutions in the midst of life's difficulties.

In the poem from [data 36](#), the use of the word "oath" signifies an attempt to prove innocence, indicating the presence of religious or spiritual elements within society. The critique may lie in the reality that even an oath is not enough to convince a society that has already formed prejudgments.

[Data 37](#) shows how religion can be misused to justify violence and acts of vigilantism. This serves as a critique of a shallow understanding of religion, which is used for improper purposes.

The discourse of social criticism of religion found in the poetry book "Esai Mata Luka Sengkon Karta" by Peri Sandi Huizche, includes titles such as "Money and the Waves of Sorrow," "Karta Speaks to the Sky," "Villagers and the Oath Bitten by a Snake," "Friday Night November 21, 1974," "B.A.P," "Setting Foot in the Iron Bars," "Fate, Goodness, Misery, What is in Control," and "The Body May Be Imprisoned, But the Mind Remains Free." Based on the research findings, these eight poems contain social criticism of religion because they discuss fundamental issues that create problems in community life. This aligns with the theory put forth by experts, namely Retnasih (2014), that the type of social criticism of religion explains the weakness of human faith, which ultimately leads to social problems.

Social and Political Criticism

Social and political criticism addresses dissatisfaction with the political conditions in one's area.

Data 38

*"Peralihan kepemimpinan yang mendesak
bung karno diganti pak Harto
dengan dalih keamanan negara
pembantaian enam jenderal satu perwira
enam jam dalam satu malam
mati di lubang tak berguna
tak ada dalam perang Mahabarata
bahkan di sejarah dunia
hanya di sejarah Indonesia
pemusnahan golongan kiri
PKI wajib mati
pemimpin otoriter" (KSPO: 31-32)*

Data 39

"Cerita kakek-buyutku

*tanah kami dikuasai oleh sinyoh-sinyoh Eropa
dan para saudagar Cina. tanah di urus oleh demang
dibantu juru tulis, kepala kampung
seorang amil, seorang pencalang, seorang pesuruh desa
dan seorang ulu-ulu alias si pengatur air" (KSPO: 37)*

The poem in [data 38](#) critiques the brutal and authoritarian political changes and leadership, reflecting a power transition marked by violence and the massacre of those deemed threats. It also mirrors a repressive and undemocratic government, where law and justice are ignored.

[Data 39](#) critiques the political system and power that oppresses farmers. Since the time of his great-grandfather, the land has been controlled by foreigners and local officials, while farmers remain laborers who can only hope to get food. This reflects the ongoing political and social injustices.

The discourse of social and political criticism found in the poetry book "Esai Mata Luka Sengkon Karta" by Peri Sandi Huizche includes titles such as "Gasping in the Tube and Hose," "Interrogation of Karta," "Karta Speaks to the Sky," "Friday Night November 21, 1974," "B.A.P," "Setting Foot in the Iron Bars," "Fate, Goodness, Misery, What is in Control," "Judge Jurnetty Soetrisno," and "The Body May Be Imprisoned, But the Mind Remains Free." Based on the research findings, these nine poems contain social and political criticism because they address dissatisfaction with the political conditions in their area. This aligns with the theory posited by experts, namely Sanderson in Retnasih (2014), that social and political criticism explains how the political system and society play a role in upholding the law and enabling the community to understand the problems in their environment.

CONCLUSION

Based on the research titled "Comparative Language Styles and Social Criticism in the Poetry of Esai Mata Luka Sengkon Karta by Peri Sandi Huizche," seven types of comparative language styles were identified, including simile, metaphor, personification, antithesis, pleonasm, anticipation, and correction. Furthermore, this research also found five types of social criticism present in the poetry of Esai Mata Luka Sengkon Karta, encompassing economic, moral, educational, religious, and political criticism. From the two research results, it was found that the types of social criticism are more numerous compared to the types of comparative language styles found in the poetry of Esai Mata Luka Sengkon Karta by Peri Sandi Huizche. The social criticism type accounted for 45 data points. The use of social criticism types contained in the poetry of Esai Mata Luka Sengkon Karta includes five types: economic, moral, educational, religious, and political criticism.

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