

Intellectuality and Artistic Aspect of Author in the Concept of Spinoza's Rationalism (Expressive-Typography on Indonesian New-Age Poem)

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Abstract

Intellectuality and Artistic Aspect of Author in the Concept of Spinoza's Rationalism (Expressive-Typography on Indonesian New-Age Poem). Typography is a rare course in the study of literature. Sometimes, it is neglected. In this study, we believed that all parts of literary work contained valuable marks that could benefit humans and the development of literary studies. Most studies commonly focused on how an author used figurative language in his work, not typography. In this study, we investigated and observed in nature intellectuality and aesthetic preference of Wiji Thukul in the construction of expressive poems on his own. We used Spinoza's rationalism as an approach for this purpose. In our analysis, we found that being a member of the democratic party contributed to the development of Wiji Thukul's intellectuality so that he could become more literate about social reality, while the experience of being a poet, in any event, had contributed to his competence and aesthetic preference. In this essence, we believed that substance, value, and ideology are the most prominent in the current literary work's content, as well as in its form.

Keywords: Literary studies, intellectuality, Aesthetic, Spinoza, typography

Introduction

As an art product, literary works cannot be separated from the aspect of aesthetics. Aesthetic in literary works can be manifested in the form and choice of words used. In literary works, it is one form of artistic manifestation of an author. This art can bring the reader to a comfortable and pleasant state, thus making the reader feel as if he is in a situation or world of poetry. Thus, aesthetics in literary

works cannot only be seen as a figurative form of poetry but as an ideological building related to the social and cultural context at a time and in a community group (Sugiarti, 2016).

This study focused on the typography of poetry as a distinguishing structure among various genres of poetry. The model of the formation of the structure of poetry is a poet's preference as a form of aesthetic style that is consciously used by the poet in his creative acts. Aesthetic tendencies are the free will of the poet; he has the freedom to determine the choice of words, the structure of the work, the world, and even the characterizations in it.

On the other hand, a poem has a standard structure consisting of stanzas and lines. This is the characteristic of old poetry. In the new poetry, the poems are not bound by structural rules. It has freedom in its structure. In other words, there is a transition in the form of poetry, from old poetry to new poetry. This transition shows the existence of a way of thinking and a theoretical basis that underlies the differences in the structure of the old poetry and the new poetry. Thus, this study aimed to analyze the typography of Wiji Thukul's poems as a new poem to find the basis for shifting aesthetic preferences in poetry creation. In our assumption, there was an ideological relationship between the form and structure of poetry (typography) and the substance contained in Wiji Thukul's poetry.

There are a number of studies on the typography of Indonesian poetry that we involved in this study. Research by Saputra et al. (2018) found that W.S. Rendra's poetry writing style seemed modern with the placement of typography that was different from the general rules of poetry writing. In the same way, contemporary typography is used in the poem "*Subuh: Waktu yang dirayakan kokok ayam*", where this type of typography seems free and not bound by the stanzas of the rules of rhyme. In the poem, irregular rhymes were found (Wijaya et al., 2020). The regularity of a series of rhymes in poetry is the physical structure of poetry that can attract readers as literary connoisseurs. There is one study that discusses the same poem, but written in a different language, and by a different author. In the poem "*Di Jembaran Mirabeau*", typography is written evenly, while the poem "*Le Pont Mirabeau*" has twisty typography (Nino, 2020). The typographical variety of poetry is the will of the poet. The goal is to captivate and influence the senses of human vision to dive into the poetry.

The involvement of Wiji Thukul's poetry in this study is the extent to which typography characterizes the type and essence of the content in poetry. Wiji Thukul's poetry with the essence of resistance opens the opportunity for the formation of a unique typography. Our assumption is that there is a relationship between the typography and the essence of the poem. Thus, this is the reason we

examined the resistance poetry of Wiji Thukul in "Nyanyian Akar Rumput". Moreover, Spinoza's rationalism was expected to benefit literary analysts that the typography preference of a poet had communicated a meaningful concept, where it combined two different parts in poetry creation, namely intellectuality and artistic (aesthetic) aspects of a poet.

Methodology

This study used Spinoza's rationalism approach to identify the relationship between intellectuality and the author's artistic power in producing unique and distinctive typography of poetry. The data source used was the book collection of poems *Nyanyian Akar Rumput* by Wiji Thukul published by Gramedia in 2014. This poem consists of seven chapters with a total of 171 poems. The data used were poems that have the typographical characteristics of Wiji Thukul, so there were only a few poems that were analyzed as the representation of the whole poem.

The first step was to collect data by reading the poems in the poetry collection *Nyanyian Akar Rumput*. Then, the next process was to collect data on the typographical characteristics of 171 poems, classified into regularity and irregularity typography. Regularity means a general construction of a poem's structure, while irregularity contains a uniqueness in the typography (structure) of the poems. The next step was making a comprehensive and in-depth analysis using relevant theories that could strengthen the analysis. The final step was to conclude the results of the analysis.

Findings

Based on the analysis and observations made, it can be seen that substantively, the typography of Wiji Thukul's poems consisted of general typography, stanza typography, and line typography. General typography includes the visual appearance of Wiji Thukul's poetry, while stanza and line typography deal with the length of the stanzas and lines of poetry.

Wirawan (2016) said that the typography of poetry is the arrangement of lines and stanzas of poetry. Typography can indicate the uniqueness of an author and poet in forming and assembling his words into a literary work, including poetry. Muntazir (2017) asserts that the typography of poetry can be in the form of pages that are not filled with words, right-left edges, line arrangements, lines of poetry that do not always start with a capital letter and end with a period. With this division, he emphasized that such typography can determine the direction of poetry's meaning.

Visual Display

Based on observation, there are 65 irregularities or deviations and 106 regularities in the visual appearance found in Wiji Thukul’s poem. The deviation (irregularity) has meaning that visually, the visual aspect of Wiji Thukul’s poem does not contain the general standard of the poem which consists of more than one stanza separated by a paragraph, while regularity has a meaning that his poem has followed a general standard of a poem visually with more stanzas separated by a paragraph.

Table 1. The Uniqueness of General Typography of Wiji Thukul’s Poems

List of Chapter	Amount of Poetry in Chapter	Regularity	Irregularity
1	48	8	40
2	18	14	4
3	16	11	5
4	29	27	2
5	28	17	11
6	9	7	2
7	23	22	1
Total	171	106	65

Based on the description, as a poem that contains elements of resistance and has high contextual strength, Wiji Thukul still follows the nature of the form of a poem consisting of several stanzas. The number of regularities is more than the number of irregularities or deviations. This indicates that Wiji Thukul is not only concerned with and focuses his poetry on the aspect of content of the meaning in the poem, but also on the general rules that bind the construction of the form of his poetry. The following is an example of regularity and irregularity in Wiji Thukul's poetry that becomes the uniqueness of his poetry.

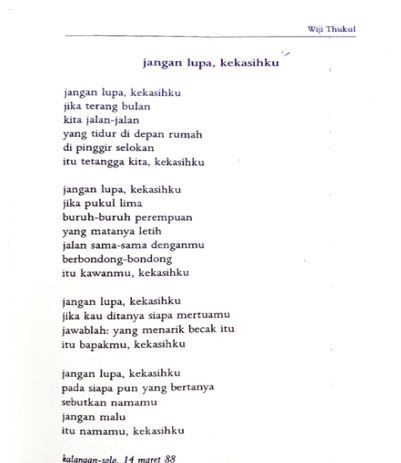


Figure 1. Regularity in Typography

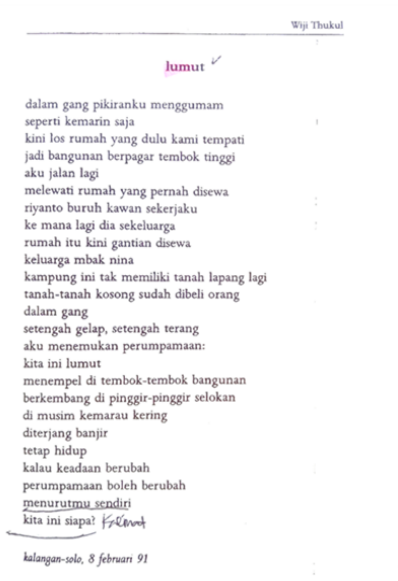


Figure 2. Irregularity in Typography

However, Wiji Thukul's poems have general typographical characteristics, namely a) not using capitalization at the beginning of each word, both the title and the poem itself, and b) always including descriptions of place and time (date, month, and year) in each poem. In this case, readers will easily understand the context of Wiji Thukul's poetry, because Wiji Thukul always includes descriptions of place and time (date, month, and year) in each of his poems. Apart from being the hallmark of Wiji Thukul's poetry, these two things can also be Wiji Thukul's way of showing simplicity. He chose to consider the normative aspects, essence, substance, value, and meaning in his poetry. The element of beauty through language and typography of poetry is not the main choice. The following was the argument of Wiji Thukul obtained from Tjahjono (2012).

“... but I am more concerned with the condition of our artists. Artists should be sensitive. Have a high sense of social and solidarity... Many of our artists are allergic to politics. That's not right. By not knowing about politics, we are easy to be played with. We must be doers, not objects. Yes, I also agree that many of our artists stand as salon artists, I don't really know their literary sense. For him, literature is on the horizon. Not contextual at all”.

“... tapi saya lebih prihatin dengan kondisi seniman kita. Seniman kan seharusnya peka. Punya rasa sosial dan solidaritas tinggi... Banyak seniman kita alergi politik. Itu tidak betul. Dengan tidak tahu soal politik kita mudah saja dipermainkan. Kita harus jadi pelaku, bukan objek. Ya, saya juga setuju

seniman kita banyak yang berdiri sebagai seniman salon, saya kurang tahu selera sastra mereka. Baginya sastra berada di awing-awang. Tidak kontekstual sama sekali”.

In his quote, Wiji Thukul indirectly attempted to create a new atmosphere and form in poetry, through his poems. One of them is to make the form of his poetry different from most other resistance poetry. The uniqueness and peculiarity of the form of Wiji Thukul's poetry are also found in Nyanyian Akar Rumput. The following is an example of using adverbs of place and time and not using capitalization in the poem.

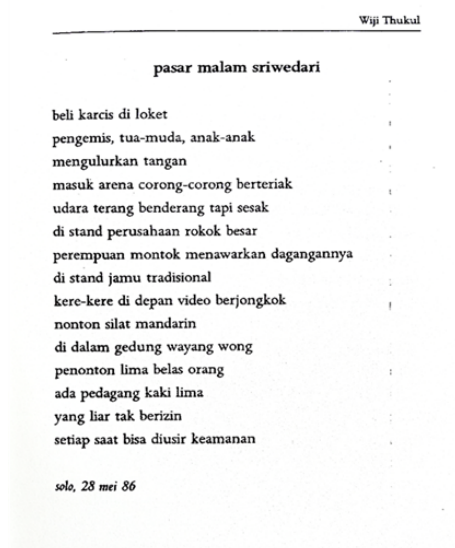


Figure 3. Use of Adverbs of Place, Time, and No Capitalization

Wiji Thukul's poems not only have a unique style of language, but also a typographical structure of the visual form or display of the poem. It is a personal characteristic that he applied in the creation of his poems. At least, from his poems, the beauty (aesthetic) of poetry is not only characterized by linguistic rhetorical means but also a striking difference that can be used as a uniqueness. However, another uniqueness was found during the observation, namely the uniqueness of the structure of the stanzas related to the length of the stanzas.

Stanza and Line Structure Typography

In addition to the typographical uniqueness of Wiji Thukul's poems, this study also found a unique stanza structure related to the way that Wiji Thukul created his poetry through the use of stanzas. According to Soedjarwo et al. (2001),

a stanza is a poet's unity of ideas which consists of several lines. However, the use of stanzas in poetry is a poet's way of expressing his ideas.

Verses in poetry vary widely; some are long or solid and some are short. This study found a unique stanza structure in his poetry which tend to be varied. The structure of the poem was said to have density and brevity in the stanza.

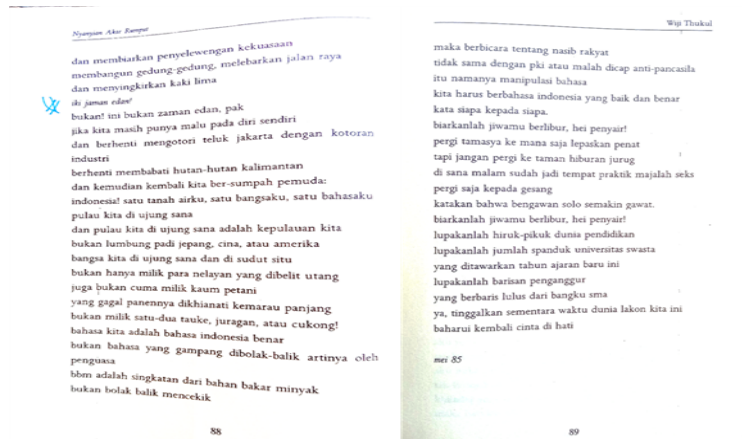


Figure 4. The Long Stanza

The previous poem began on page 87 and ends on page 89. Apart from showing the length of the stanza, the poem also confirmed the existence of a distinctive poetic structure; i.e., the poem is not cut off or separated by paragraphs to show displacement of the stanza. This is also found in poetry (11) in chapter 7 (Figure 5).

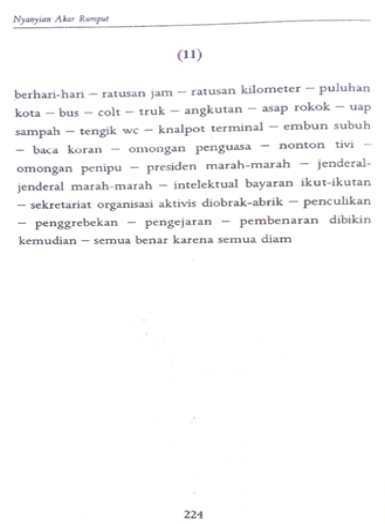


Figure 5. No Paragraph as Separator or Stanza Marker

Wiji Thukul attempted to vary the structure and form of poetry in his poems. The previous poem presented a very striking peculiarity. Wiji Thukul attempted to provide keywords related to the title of his poem. However, the poem did not have a title and was only marked by numbering as its order in chapter 7 of the book collection of *Nyanyian Akar Rumput*. The same evidence was also found in the poem "Para Jenderal Marah-marah".

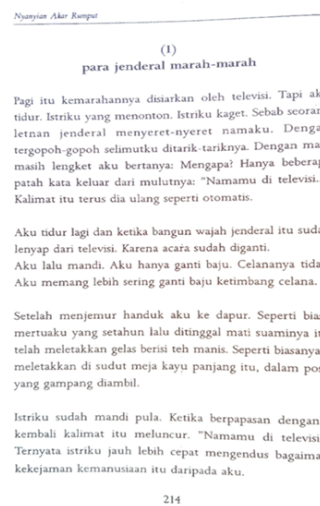


Figure 6. The Uniqueness of Poetry Style

The interesting thing found in the previous poem is not only about the structure of the poem, but also the way Wiji Thukul narrated his poetry in a narrative form that was different from others. The poem seemed to resemble a short story, but he designed it into a poem marked by a paragraph to show the transfer of the main idea of each stanza. Another confounding finding was also the short structure of Wiji Thukul's poetry (Figure 7).

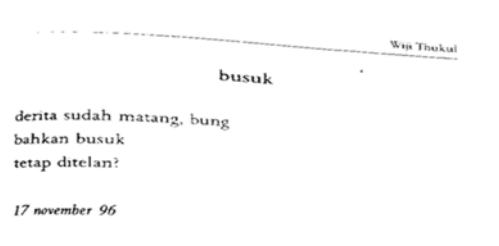


Figure 7. The Short Structure of Poetry

The previous figure indicated that he deliberately formed his poetry with a short form and structure to show the essence of his poetry. In addition, by using the short structure of the poem, the ideas, and language of the poem were more straightforward, concrete, and followed its purpose. This study assessed that the uniqueness of Wiji Thukul's poetry was not only in the use of language style but also in the structure of the stanzas and the typography of the forms of the poems.

Discussion

The Intellectuality and Power of the Author's Art as a Typographic Forming Factor

The philosophy of rationalism assumes that the mind and reason are the basis for solving a problem and revealing a truth that is beyond the reach of the human senses. This school prioritizes the mind over emotions and other mental things. It is more intellectually based and truth-oriented by relying on human intellectual abilities (Teng, 2016). The mind has the same nature, namely the will to develop and curiosity. The rationalist way of thinking indicates that a person places knowledge and intellect above all. He uses a constructivist way of thinking based on the development of science and theory. Therefore, everyone with high intelligence and logic one with the ability to overcome a problem and identify a truth through scientific and empirical approaches (Nasution, 2016).

In literary studies, literary works are seen as a product of the experiences and thoughts of an author about life and social reality through art tools in the form of language (Istiqomah et al., 2014). Experience and thought are a set of human knowledge obtained through the mechanism of thinking by using reason. In literary works, an author uses intellectuality, to see social reality and create a certain artistic power. The combination of intellectual, and artistic power (image), and other external factors creates an ideological influence on readers (Saryono, 2003), so literary works cannot be viewed only as a unit of art, but also need to be viewed from its genetics through an epistemological approach.

In this study, we found an interesting point, namely the combination of the author's intellectuality with the artistic power of the author. Intellectuality contains values and ideas about what the author sees and knows about the existing social reality (Ghazalah, 2021), while artistic power contains the aesthetic and poetic skills of an author in elevating his ideas into a poetry structure with various typography and uniqueness. In this case, Wiji Thukul's intellectuality about the social realities that occurred during the New Order was closely related to his participation in the social movement, namely the People's Democratic Party (PRD), which aims to

create a multi-party democratic society in the social, economic and cultural fields (Angga & Anggraini, 2020).

Wiji Thukul's intellectuality is supported by his skills in creating such poetry. His activity as a street artist strengthens his intellectuality in the fields of literature and art. Art in assembling a poem is needed to produce a quality, valuable, and beautiful work, so that it can cause a certain sense of pleasure and psychology for people who hear or read it (Salsabila & Devi, 2021). The typography of Wiji Thukul's poems is a manifestation of his intellectual combination as a human rights activist and his artistic talents as a street artist.



Figure 8. The Intellectuality and Artistic Power of the Author in the Creation of Expressive Typography

Spinoza's rationalism¹ proves the relationship between the author's intellectuality with the author's artistic power in the creation of a literary work. Everything that comes from reason is a good thing and has good value (Kania, 2013). Whatever comes from reason is a good and absolute intuition (Heatubun, 2007). The purpose of Spinoza's rationalism is how people can live in peace, tolerance, and respect for differences (Kariarta, 2020). In the context of this study, if the 'substance' and ideas in Wiji Thukul's poems are about his knowledge of the problems that occurred at that time, then the 'substance' in his poetry is the truth, and his poetry can realize peace and lead to goodness for the sake of the sustainability of social order at the time.

Poets, with their empirical knowledge and artistic talent, can create unique literary works. They use a mimetic approach to make reality into a world in the work (the world of fiction) so that their work will be valuable to the reader. The mimetic approach places a literary work as a re-duplication and *re-mirroring* of social reality (Parlina & Anggraini, 2018). This approach is referred to as an approach that emphasizes the world as reality, where a poet tends to display social reality in his

¹Like in other philosophical schools of rationalism, Spinoza's rationalism emphasizes more on the aspect of reason (ratio).

work (Umamy, 2021). Thus, in the context of Wiji Thukul's poems, the reality is depicted clearly with a choice of concrete words (as is) and without figurative language to foster an expressive impression; moreover, by using a unique typographical form.

Conclusion

Wiji Thukul's typography provides a knowledge that structuralism in the New Age poem is no longer the basis for thinking and art. The new poetry is oriented toward substance, and is no longer a matter of structure. From Spinoza's rationalism, findings about the typography of Wiji Thukul's poems are unique for Wiji Thukul as a poet with typography that is expressive and prioritizes substance. In this context, the intellectual and artistic power of an author determines how work is formed, how an event is described, how characterizations are carried out, and how ideology operates.

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