



Explanation of Womens' Ideological Linguistic Aesthetics in Poetry by Indonesian and Malaysia Women Poets

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ABSTRACT: Linguistic aesthetics is seen from the linguistic side with a critical view. The text is built from several linguistic tools in which there are ideology and power. This study aims to find and describe (1) vocabulary, (2) the beauty of metaphor, (3) grammar in Indonesian and Malaysian poetry. The literary approach used is a comparative literature approach. This research data is in the form of a poetry text consisting of vocabulary, phrases, and lines with certain ideological values. Data collection activities were carried out using documentation techniques with knowledge and insight into the intrinsic and extrinsic elements of poetry, and critical discourse analysis of poetry, particularly concerning the ideological insights of women in Indonesian and Malaysian poetry, and interviews were conducted with the poets. Data analysis procedure using diagrams of the stages of understanding women's ideology based on the elaboration of Ricoeur's hermeneutics: explanation-analysis and interpretation. Triangulation was carried out to test theories, data, and research methods to avoid research bias. The findings of this study are the linguistic aesthetics of the poems by the Indonesian and Malaysian female poets in the form of (1) vocabulary, (2) the beauty of metaphor, and (3) grammatical. This study strengthens the theory of critical discourse analysis because the findings of this study indicate that linguistic aesthetics describes three stages: description, interpretation, and explanation. Practically, these findings are useful for language and literature researchers to enrich the application of critical poetry to poetry.

KEYWORDS: Aesthetics, Ideology, Indonesian Poetry, Linguistics, Malaysian Poetry

INTRODUCTION

The role of elements of tradition has distinguished the development of modern poetry in Indonesia and Malaysia. Indonesian modern poetry development is always marked to break away from tradition and a "return" of tradition in recent times. In comparison, the development of poetry in Malaysia is not marked by efforts to break away from tradition but by efforts to renew tradition to bring it back to life in modern society (Yunus, 1981). For this reason, understanding a poem that tends to experience ellipsis and condensation of meaning can be done by re-elaborating the poem or words with different sentence models. Paraphrasing a poem can be interpreted as pronouncing a poem or changing the form of poetry into prose while maintaining the point of view and conditions of the explicit and implied meanings in the poem.

Poetry is a form of literary work that expresses the poet's thoughts and feelings imaginatively and is composed by concentrating all the power of language by concentrating its physical structure and inner structure. (Waluyo, 2002). It can also be said that poetry is a literary work with a condensed language and given a rhythm with a coherent sound and figurative words. In order to enjoy poetry, you must first understand the poem.

Poetry analysis is the division of poetry into small segments based on its intrinsic structure. In the process of analyzing poetry, the creator must also be a reader so that he can understand the poetry he wrote is considered to have produced a literary effect, and intrinsic analysis is carried out solely through the work; on the other hand, the extrinsic analysis must connect poetry with socio-cultural phenomena around it. Poetry in the concept of female poets cannot be separated from the existence of feminism.

Feminism is an understanding of women in fighting for women's rights as a social class. In this case, it is necessary to distinguish between male and female (as aspects of biological differences and as natural aspects) while feminine and masculine aspects (as aspects of psychological and cultural differences). Feminism is different from emancipation. Emancipation emphasizes women's participation in development without questioning gender justice, while feminism has questioned their rights and interests, which have been considered unfair. Women in feminism have their activities and initiatives to fight for their rights and interests in various movements. (Darma, 2013).



Female poets do not know all feature gender-aware female figures, but it is clear that there is a gender bias. There are even poems that provide reinforcement or thickening of stereotypes against women. The stereotypes raise awareness that gender is not determined by the gender of the poet, whether the mindset determines female or male. This awareness is revealed in how the poet describes the women and poetry image, both in their status as mothers, wives, children, or society members (Ratih, 2011).

Linguistic, aesthetic research in literary works has been widely carried out, and linguistic research in poetry. Preece and Aled (2021) researched

a typology of a new sub-genre that we call Novel English. Novel foreign languages are rarely cited and rarely in English novels, but the author's exposure to other languages has directed literary careers, for example, by opening up an interest in historical fiction that led to a reassessment of gender identity. In another study, Zuraigat and Hussein (2020) research narrative poems in *A Woman Since Herself* by Laila Al-Atrash. The novel features the protagonist, Habibat Allyn, against fear, disease, death, and love. The results of this novel research touch on immigration problems by using concise sentences in an intensive language that mainly relies on displacement, irony, hermeneutics, and imagery.

Tjahjono and Made (2021) look at the construction of the body in Indonesian poetry. The body is an important part of the human being. The body is not only physical but spiritual; the body is not only natural but also supernatural. The treatment of the body correctly shows the level of one's religiosity. The results show that the body is ephemeral and religious in the dimensions of belief contained in poetry. The body is used to meet economic needs. It also a means of meeting with God in the practical dimension. In the spiritual dimension, the body becomes a means of God's presence in various forms: love, care, and warmth. These three dimensions support and complement each other.

As well, Ratih (2011) studying the image of women in the 1920-1942 poems represented by female poets are as follows: mothers devote all their attention to their children and only engage in domestic activities; an inferior wife who dedicates her life to serving her husband's needs; obedient child; and women who worship men. In other research, Yuwono (2008) Recite women formulate beliefs into a joint statement: by using a strategy of producing ideological discourse. The Joint Statement issued in December 2006, which contains a broad definition of polygamy in a negative sense, is another negative-representation strategy used by producers.

This research tries to find out how the linguistic, aesthetic explanation ideology of women in the poems of Indonesian and Malaysian female poets. How is linguistic aesthetics seen from the dimension vocabulary, grammar, and text structure?

Referring to the question above, this study aims to find out: linguistic, aesthetic explanation of women's ideology in the poems of Indonesian and Malaysian female poets. This research is expected to produce new knowledge, namely critical poetry, combining poetry and the science of critical discourse analysis. This research can explain women's ideology in the poems of women poets from two countries and contribute to critical poetry, especially those related to ideology.

THEORETICAL FRAMEWORK-CONCEPTUAL CRITICAL POETRY THEORY

According to (Saleh, 2000) Malay poetics or literary theory, it is impossible to understand a nation's literature without knowing its literary poetry. Malay literary poetry grows from the language, associations, and philosophy of that nation. (Aristotle, 2017) Poetics is a short treatise on aesthetics. From the description above, it can be concluded that poetry was originally a science related to poetry whose purpose was to display the aesthetics or beauty of poetry. Poetry includes the overall potential of speech both physically and mentally, its systemic quality or structure, and the peculiarities of each individual's speech. Poetry is a determining principle in a particular text from the whole text. Poetry is a determining rule that underlies the birth of literature (poetry). In practice, poetry and culture cannot be separated.

The principles of poetry can be said through Jakobson's opinion, namely having freedom in the creator, in determining the form of the text, the principle of balance will be guided by the principle of balance which gives rise to rhyme in phonology and produces meaning in syntactic and finally produces poetic language that contains an aesthetic value. The poetic theory used is Jakobson, Aristotle, and Salleh, who consider poetry a science that studies poetry from an aesthetic point of view. Poetry considers that literary works can be understood and explained regardless of the social background outside them, so that to understand poetry, a nation must understand its poetry.



Critical poetry is a study of the beauty of poetry with a critical analysis study. This process examines the aesthetic elements of poetry from a socio-cultural, pragmatic, and linguistic perspective. This study only examines the aesthetics of poetry from a linguistic point of view. In linguistic aesthetics, poetry is seen from a linguistic side with a critical view, and the text is built from several linguistic tools in which there are ideology and power. Critical discourse analysis utilizes many linguistic tools that can be used to examine the aesthetic elements of poetry suggested in Halliday's systemic functional linguistics and Fowler's critical linguistics to provide ownership of linguistic structures in language texts (Santoso, 2009:55).

In linguistic aesthetics, poetry is viewed from the linguistic side with a critical view, and the text is built from several linguistic tools in which there are ideology and power. Critical discourse analysis utilizes many linguistic tools that can be used to examine the aesthetic elements of poetry suggested in Halliday's systemic functional linguistics and Fowler's critical linguistics to provide ownership of linguistic structures in language texts (Santoso, 2009:55). In this description stage, analysis is carried out on vocabulary, the beauty of metaphor, and grammar.

RESEARCH METHODS

The approach used is critical discourse analysis. Researchers describe, interpret, and explain research data using Fairclough's critical discourse analysis model. Critical discourse analysis is a process of analyzing a discourse text to explain the text being studied, which is motivated by the method of viewing social and cultural practices as a factor in the formation of discourse and its influence on social culture. The data of this research are vocabulary, phrases, and arrays that have certain ideological values. The sources of this research are Indonesian and Malaysian poetry texts. The data will be used to solve the research focus as mentioned in the research focus subsection. Poetry texts used as data sources are poems that have been sorted and consulted with poetry experts. This research data collection with documentation techniques. In addition, research data can be obtained by interviewing techniques. Interviews were conducted with the poet. The collected data were analyzed using a hermeneutic circle to be used as a research design model in an interpretation diagram.

The data analysis procedures carried out in this study are hermeneutics. Hermeneutics is a grammatical as well as psychological interaction. Data analysis carried out in this study followed Ricoeur's hermeneutic model. The research process was carried out in two stages, namely the first stage, the explanation of Indonesian and Malaysian poetry, and the second, the analysis and interpretation stage of the meaning of women's ideology in the poems of Indonesian and Malaysian female poets. Data analysis activities are not separated from interpretation activities because, in their implementation, the two activities are not linear. However, they complement and reinforce each other. The analysis activity requires interpretation, and on the other hand, the interpretation activity requires analysis.

RESULTS AND DISCUSSION

Linguistic, aesthetic explanation ideologies of women found in the poems of Indonesian and Malaysian female poets are (1) vocabulary, (2) the beauty of metaphor, and (3) grammar.

4.1 Vocabulary

Linguistic aesthetics in vocabulary are realized through the classification pattern depicted in the poetry text of *Pecinan Pasar Lama*. The poem is a poem contained in the anthology *Kidung Cisadane*. Poetry with a historical background that provides an aesthetic, poetic trail wrapped in an archaic atmosphere can provide additional insight. For researchers, this is a new impression where poetry contains insights about history that are conveyed with the thoughts and feelings of the poet. *Pecinan Pasar Lama* poem consists of three stanzas with a total of fourteen lines. These historically backgrounded poems entrust the historical and cultural stories of Tangerang, which are colorful but lost. Through this poem, the poet wants all young people to interpret the interesting and unique history and culture of Tangerang not to become human dwarfs.

The poem is a description of the condition of the Chinatown area in Tangerang City. The poet wants to convey the history of Chinese ethnic existence, affixed through the lines in his poetry, as is the following poem.

(1)

Dari jalan jalan pasar lama

Ini adalah nukilan sejarah dan impian sebuah kota



Klasik klasik tempat orang mulai bercinta dan berbudaya

Context: old Chinatown market street picture
(C.1.a.133.)

Data (1) has an overview of the situation in the Chinatown Market area, which was formerly the forerunner of the city of Tangerang. Vocabulary begins to make love and is cultured to have a role as an affirmation which means something early. The excerpt of the poem is also clarified through the following excerpt of the poem.

(2)

*Tapi di tempat inilah aku terus merindukanmu
Suara-suara yang menawarkan asinan Lan jin
Kue keranjang dan panganan manis yang mengigit*

Context: the female character's longing for the past situation
(C.1.a.134)

Data (2) has an overview of the culture left by the Chinese ethnic. The place still displays remnants of the past and is the oldest traditional market ever. The nuances of the presence of the Chinese ethnicity are reflected in the cakes and sweet bites that are sold along *Pasar Lama Street*.

In *Pecinan Pasar Lama* by Rina Intama, there is an ideology of women in social life. The poet presents the ideas about history as a medium in learning in social life as in the line *lari*.

(3)

*Sore ini, aku ada di jalan sepanjang pasar lama
Belajar, bagaimana memahami waktu*

Context: nostalgic female character
(C.1.a.135)

Data (3) has a meaning in which, for the poet, by studying history, humans can learn a lesson for life that is constantly being worked on it. It is important to become better and not repeat a bad or heartbreaking history as has happened in the past. The classification pattern described in the text above aims to commemorate the remnants of ethnic Chinese, one of which is about the Chinese houses close to the Cisadane River. The poet reasoned that the area should be a valuable cultural object for the lives of generations. The concern for the image of women about life's problems is very much felt in the poem.

Generally speaking, poetry is a text that contains lumps of restlessness in the mind and heart of the poet so that it becomes a medium of expression and communication written in an orderly language, diction, and rhythm. However, Rini Intama presented a different thing, who presented a fusion of poetry with historical insight, which has gone through the research process she did. The poet wants all generations to study history as an inseparable part of life that builds a more dignified civilization and does not lose the nationalist spirit and the value of pluralism.

4.2. The Beauty of Metaphor

The beauty of metaphor in the form of hyperbole can be found in poetry *Matilah Kamu karena Kemarahanmu* from Sastrri Yunizarti Bakry. Sastrri Yunizarti Bakry's poem *Matilah Kamu karena Kemarahanmu* is a poem that is very religious. The religious atmosphere is very visible in the stanzas of his poems. The poem *Matilah Kamu karena Kemarahanmu* is written using simple language so that ordinary readers will not find any confusion in picking its meaning. For researchers, the poem gives a message about the power of emotional control in humans. The poet views this trait as a field of destruction that will later lead a person in a worse direction. Through simple language and rather mischievous stanzas, the poet puts his anxiety as a woman into poetry as a medium of expression for his bursts of lumps.



In the poem *Matilah Kamu karena Kemarahanmu*, there is a hyperbole figure of speech, where the poet expresses something in his stanzas with an exaggerated impression and almost makes no sense. This figure of speech can be observed through the following excerpts of the poem.

(4)

*Agar senantiasa berada di jalan sepantasnya
Terbata-bata dia bersuara dengan teramat lembut*

Context: the character is praying for forgiveness

(C.2.a.174)

The excerpt of the poem is an exaggeration of the poet's delivery where *Terbata-bata* is a symbol of the inability of a woman as a servant who gets tested so that she feels sorry for having done something inappropriate. *Agar senantiasa berada di jalan sepantasnya* requests forgiveness spoken by the character as a servant who submits to religious norms.

It is something that can happen when a person finds confusion within himself and reaches his limit. Here the character is a servant who remembers religious values, where religion is used as a solution in dealing with problems, or it can also be for his mistakes. Other uses of hyperbole are also found in the following excerpts of the poem.

(5)

*Alirkan cintamu lewat jantungku ke semua aliran darahku,
Bersihkan seluruh tubuhku dengan kelembutanMu ya Allah,
Perkuat imanku melalui tulang-tulangku agar aku kokoh berdiri*

Context: the prayer that the character prays to his God

(C.2.a.175)

The excerpt of the poem contains the meaning of a petition to Allah SWT. The female character asks for help from her Lord in living life so that later when she encounters problems again, she feels capable and as a form of continuity to achieve his pleasure. *Alirkan cintamu* is a symbol of help. The poet gives a strong religious element to every stanza of his poetry to solve problems. It can also be found in the vocabulary of *tulang-tulangku*, which represents strength or physicality; here, there is a deliberate deviation to provide a strong atmosphere of religiosity. It is as if through the problems he faces, the poet finds the presence of God, who always accompanies him. Other hyperbole figures of speech can be found through the following excerpts of the poem.

(6)

*Air matanya menitik, jatuh membasahi telekung sutera yang membalut tubuhnya.
Kemarahan hampir membunuh semua relung hatinya tepat menuju jantungnya.*

Context: the regret of the female character in her prayer

(C.2.a.176)

The excerpt of the poem represents the request for forgiveness in his worship to get closer to God. *Telekung* is a garment used by women to cover their nakedness when they perform their worship. *Kemarahan hampir membunuh semua relung hatinya* is something of an exaggeration because anger itself is a human emotional, psychic condition. From this state of error, the poet tried to approach God through the reflections represented in the array *Air matanya menitik, jatuh membasahi telekung sutera yang membalut tubuhnya* based on the regrets he experienced. He begged for forgiveness. Indeed, anger is a basic problem, but it will gradually lead a person to the brink of death if it is not taken seriously.

In the excerpt of the poem, there is an ideology of female characters. A woman who has a character as a thinker of events in her past. The poet affixed the ideology to show his religious maturity. Through a poem entitled *Matilah Kamu Karena Kemarahanmu*, an excerpt from the meaning of Surah Ali'Imran verse 119, the poet wants to give a message that does not fall into a harmful act, where envy is something that can lead to the abyss of destruction.



The image of the woman in the poem is a figure who is obedient in worship wherein the mistakes she has made, she always gives back to her God and asks forgiveness. The poet describes God as something full of love and compassion and always there for his servant. Problems over the past are the things that nurture him to be good, as shown in the following poem.

(7)

Kemaren kemarahan ini luar biasa

Melukai banyak orang

Jantungnya, jadi tak beraturan, hampir membuatnya mati.

Context: the character's regret for the emotional attitude that has been done

(C.2.a.177)

The passage contains meaning for the events that have been experienced; anger and emotions turn into anxiety and anxiety, which lead to regret. Regret is what the poet defines as a medium to get closer to the creator. For poets through mistakes can affect one's religious nature to become stronger. In this case, the poet also makes religiosity a way out of responding to problems in life. The poet believes that God will reward everything that is done, and for the poet, God knows everything that his servant does as contained in the letter Ali'Imran verse 119.

Satri Yuniarti Bakry's poem, *Puisi Matilah Kamu Karena Kemarahanmu*, is a medium of expression and communication that the poet uses in voicing the vibrations of his religiosity for its connection to real life. Through the meaning of the holy verse of the Qur'an, which is convened with the ideas and feelings, the poet wants to give a message that God is omniscient so that everything done must be known by God, for that through his spirituality, and the poet invites readers to keep remembering God in life so that values kindness will always be spread to others.

As a Muslim, Satri has a religious attitude that often influences him in writing poetry with the theme of God. The poem above, which contains anxiety and oversight that leads to a complaint about the sins committed, represents the religious attitude of Satri, which can provide enlightenment to the reader both on thoughts and feelings in the expanse of real life.

4.3. Grammar

Linguistic aesthetics in the form of vocabulary are realized through transitivity in the text of the poem *Sebelum Matahari* by Ulfatin CH as in the following data.

(8)

Aku telah melihat mata angin

Context: seen expression

(C.3.a.185)

Data (8) is transitive data that displays the mental process of vision. The data can be seen from the selection of verbal phrases that *telah melihat* is filling the predicate function. Judging from the grammar of the phrase, it means seeing something that was felt. Thus the phrase is included in the transitive data, which can be categorized into the visual mental process transitivity.

(9)

Aku sendiri, anak-anak bermain

Context: lonely depiction

(C.3.a.186)

Data (9) is transitive data that displays the material process of action. The data can be seen from the selection of the verb *bermain* as a predicate function which participants then follow in the form of two nouns I and children as fillers for object functions and the



presence of participant actors in the form of nouns, namely children as fillers in the subject function. The verb *bermain* in the data shows the meaning of doing something for fun. Thus, the clause is included in the transitive data, which shows the process of action.

In the poem *Sebelum Matahari*, there is an ideology of women as mothers. The ideology shows about women who teach about life awareness to their children to achieve what they aspire. In the poem, the poet builds the image of a woman as a mother who misses her children. The woman, as a mother, becomes alone and feels lonely because her children are far from her to work. The poet uses the phrase *sebelum matahari* as a symbol to describe how a mother struggles in taking care of and raising her children. Like the sun that always illuminates the earth selflessly, that is what mother's love is trying to present in the poet's ideology. The poet's ideology can be seen in the following excerpts of the poem.

(10)

jauh sebelum matahari

Aku telah melihat mata angin

Sendiri. Rumah belantara

Context: mother's expression

(C.3.a.187)

The poet expresses the sincere love of a mother for her children through the passage of the poem. As a woman and mother to her children, the poet is also aware and feels how great a mother is in raising and educating her children. So based on the awareness that he can convene with his imagination, the poet can present poems that can reflect on the reader's memory about the magnitude of the love and struggle of a mother he also represents in the line *jauh sebelum matahari*. In everyday life, a mother gets up first in the family to prepare breakfast and take care of her children. So that is what the current poet feels who also occupies such a position. Moreover in the array *Aku telah melihat mata angin, sendiri. Rumah belantara* is a feeling of inner anxiety of a lonely mother because her children are left alone.

The poet uses the phrase *mata angin* as a symbol representing the ideals or dreams that their children have achieved so that the female character as a mother feels alone and lonely. Because later, when the child has reached adulthood and achieved what he dreamed of, the child will no longer depend on his parents and struggle to find his destiny. It is what the poet tries to raise as a problem that often arises in a woman. Because, after all, the mother's longing is present as a cause of deep love, the inner anxiety experienced by the character is symbolized by the poet through the phrase *Rumah belantara*. This inner anxiety is repeatedly presented by the poet, as shown in the following lines of poetry.

(11)

Aku sendiri, anak-anak bermain

Berlari mengejar angin

Mencari bayangan

Context: girls' anxiety

(C.3.a.188)

The poet repeats the phrase *mengejar angin* as something that can present an affirmation as a mother who has raised and educated her children to succeed in pursuing their dreams. However, on the other hand, the poet also continues to present an atmosphere of inner anxiety of a mother who feels alone. It is because she has been abandoned by her children, who have succeeded in realizing their dreams. The poet also uses these phrases to fight for his ideology. A mother's deep affection is also present through the description in the following poem.

(12)

Yang di meja Cuma angin

Tanpa kopi .

Tapi aku telah menyiapkan



Sarapan pagi

Context: expression of love

(C.3.a.189)

What has been done by women as mothers in the poem is a role of mothers' illustration at home. In the line of poetry *yang di meja cuma angin* is a form of inner anxiety of a mother who feels lonely and lonely because there are no more noisy sounds of the children she loves, but in the line of poetry *tapi aku telah menyiapkan sarapan pagi*, it is a symbol of a mother's loyalty in serving her children. The poet presents this symbol and gives the meaning that there is no feeling of fatigue and compulsion of a mother in carrying out her duties to educate and raise her children. It indicates that a mother pays more attention to her child to feel rich in affection. A sense of love also drives it that he sincerely serves.

A mother's love is very meaningful in our lives, encouraging and making us meaningful in interpreting life. It is what the poet has presented through his poem *Sebelum Matahari*. The poet uses the title *Sebelum Matahari* to represent the sacrifices of a mother in everyday life, as the sun always shines on the earth without prophecy and selfless.

In the poem *Sebelum Matahari*, the poet builds the image of a female character as a mother who longs for the figure of her children who have successfully achieved their dreams, thus requiring her to leave her mother in order to carry out her duties and obligations. Through the ideology embedded in the poem, the poet tries to give an implied message to the reader. We must remember how much struggle and love a mother has in sending her children to achieve a bright future. Therefore, it is appropriate to keep remembering mother even though we are busy visiting or giving news to a mother. We have been able to eliminate a little sense of mother's longing that hangs in her heart.

Thus, a linguistic, aesthetic explanation of women in the poems by Indonesian and Malaysian female poets is formed on vocabulary, metaphorical beauty, and grammar. Pastika (2009) explained that in analyzing poetry, one could use linguistic studies on lingual strength. Aspects of language are used to express meanings and messages without forgetting language and literature. Mulyono, et al. (2018) show that linguistics in poetry's characteristics is motivated by the shortening of words, deviation of meaning, foreign languages, Javanese words, and languages. Critical poetry can be used to see ideology or views in poetry. Santoso (2012:115) explains that critical linguistics aims to reveal hidden power relations and ideological processes.

CLOSING

Research on Indonesian and Malaysian poetry using critical poetic studies found several orientations towards linguistic aesthetics in the form of (1) vocabulary, (2) the beauty of metaphor, and (3) grammar. The three linguistic aesthetics are realized through linguistic features. In linguistic, aesthetic research ideology of women in the poems by Indonesian and Malaysian female poets is found in vocabulary in the form of a classification pattern depicted in the text. The beauty of the metaphor is manifested in hyperbole. At the same time, the grammatical form is in the form of a transitive process. The findings of related studies in the future are expected to provide more linguistic evidence in Indonesian and Malaysian poetry.

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