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Reconstructing Social Power and Ideological Positioning in W.S. Rendra's Social Poetry: Systemic Functional Linguistic Analysis of Transitivity System

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ABSTRAK

Dalam sastra, bahasa bukan sekadar sarana estetis, melainkan juga sumber daya semiotik yang menghasilkan representasi realitas sosial, relasi kuasa, dan sudut pandang ideologis. Puisi sosial karya W.S. Rendra merupakan wacana sastra yang secara gamblang menyoroti isu ketidakadilan, marginalitas, serta interaksi antara individu dan sistem sosial. Penelitian ini bertujuan untuk mengevaluasi sistem transitivitas dari perspektif Linguistik Fungsional Sistemik (SFL) guna merekonstruksi relasi kuasa sosial dan posisi ideologis dalam puisi sosial W.S. Rendra.

Materi dan metode. Studi ini menggunakan pendekatan kualitatif deskriptif dengan metodologi analisis wacana berbasis SFL, khususnya sistem transitivitas menurut Halliday dan Matthiessen. Data penelitian berupa klausa dalam puisi sosial karya W.S. Rendra. Data tersebut dianalisis berdasarkan enam jenis proses transitivitas, yaitu proses material, mental, relasional, perilaku (*behavioral*), verbal, dan eksistensial.

Hasil. Hasil penelitian menunjukkan adanya 145 proses transitivitas. Proses yang paling dominan adalah proses material (60 atau 41%), diikuti oleh proses relasional (32%), proses mental (20%), proses verbal (16%), proses eksistensial (13%), dan proses perilaku (4%). Dominasi proses material dan relasional mengisyaratkan bahwa puisi Rendra membangun realitas sosial dalam bentuk representasi tindakan, pengalaman ketidakadilan, serta pembentukan identitas dan nilai-nilai sosial tertentu. Proses mental dan verbal mencerminkan posisi penyair sebagai sosok yang memiliki kesadaran kritis dan melakukan kontestasi terhadap wacana hegemonik.

Kesimpulan. Penelitian ini menunjukkan bahwa sistem transitivitas tidak hanya berfungsi sebagai struktur gramatikal, tetapi juga sebagai mekanisme ideologis dalam konstruksi makna sosial, relasi kuasa, dan perlawanan di dalam teks sastra.

Kata kunci: Linguistik Fungsional Sistemik, sistem transitivitas, kuasa sosial, pemosisian ideologis, wacana puisi W.S. Rendra

ABSTRACT

The study purpose was In literature language is not just an aesthetic medium but also a semiotic resource that produces representations of social reality, power relations and ideological viewpoints. W.S. Rendra's social poetry is a literary discourse that vividly emphasizes the concerns of injustice, marginality and the interaction between the individual and social systems. This research intends to evaluate the transitivity system from the perspective of Systemic Functional Linguistics (SFL) to reconstruct social power relations and ideological stances in W.S. Rendra's social poetry.

Materials and methods. This study employed a descriptive qualitative approach with SFL-based discourse analysis methodologies, specifically the transitivity system of Halliday and Matthiessen. The data of the research is the clause in the social poetry of W.S Rendra. The data is examined on the basis of six types of transitivity processes, including material, mental, relational, behavioral, linguistic, and existential.

Results. The results of the research indicated 145 transitivity processes. The dominant processes are material processes which occurred 60 (41%), followed by relational processes which occurred 32%, mental processes which occurred 20%, verbal processes which occurred 16%, existential processes which occurred 13% and behavioral processes which occurred 4%. The predominance of material and relational processes implies that Rendra's poetry builds social reality in the form of representations of actions, experiences of injustice, and the formation of certain social identities and values. The mental and linguistic processes reflect the poet's position as a person with critical awareness and contesting hegemonic discourses.

Conclusions. This research shows that the transitivity system works not only as a grammatical structure but also as an ideological mechanism for the construction of social meaning, power relations and resistance in literary texts.

Keywords: Systemic Functional Linguistics, transitivity system, social power, ideological positioning, W.S. Rendra's poetry discourse

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INTRODUCTION

Systemic Functional Linguistics (SFL) in modern linguistic research, sees language as a social semiotic system for making meaning in the setting of interaction between linguistic choices and social situations. Halliday and Matthiessen (2014) claim that every use of language realizes three main levels of meaning called language metafunctions, namely the ideational metafunction, the interpersonal metafunction, and the textual metafunction. Of these three metafunctions, the ideational metafunction is fundamental to the way in which human experiences, social events, and external realities are represented through language. This ideational metafunction can be analysed using the transitivity system, a grammatical system that names how processes, participants and situations are realised in a text (Halliday & Matthiessen, 2014). By applying transitivity analysis, scholars may discover grammatical structures and show how social actors are given various behaviors, roles and locations in the text. Thus, the transitivity system is a significant approach to investigate how power relations and ideology are produced through language choices in different forms of speech including literary texts (Fowler, 1996; Fairclough, 1995). Several research using SFL have demonstrated that transitivity analysis can expose social representations typically masked by language structures, particularly in studies of power, identity and the ideological production of texts (Wodak & Meyer, 2016).

Literary work and especially poetry are discursive forms which can encode social experience, value conflicts and power dynamics within a society. Literary texts are usually taken to be forms of creative and imaginative expression, but they are really social activities that realize certain ways of interpreting the world and of locating individuals and social groupings within it. By means of metaphorical, symbolic and evaluative choices of language, poets can produce representations of injustice, domination, resistance and social identities arising in historical contexts (Carter & Stockwell, 2008). From a functional linguistic approach, linguistic features in literary texts act not merely to create aesthetic effects, but also as semiotic resources to build experiences and express particular ideological perspectives (Halliday, 1978). Therefore,

the analysis of literary works from the perspective of Systemic Functional Linguistics allows research to proceed beyond thematic interpretations to an understanding of the way in which language patterns construct social meaning. This method is significant as representation in literary works is not only related to what the text says but also how specific linguistic choices determine the roles of social actors, power relations and ideological orientations in discourse (Simpson, 2004). Thus poetry can be regarded as a semiotic arena where language operates to reconstruct social reality and to challenge existing power relations.

W.S. Rendra's works hold an important position in the framework of Indonesian literature because they always provide representations of social reality, structural inequalities and criticize power relations in society. Rendra is a poet who is known to utilize writing as a means to express social issues, especially those relating to marginalization, injustice, power domination, and the status of groups with limited access to social authority. His social poems do not merely reflect individual experiences; they create representations of the interaction between dominant and subordinate groups inside the social system. From the perspective of discourse studies, Rendra's works can be seen as a kind of social practice that produces meaning about who is powerful, who is constrained, and how language is used to portray social tensions. Rendra's social poetry, therefore, give a useful analytical area to study the construction of social actors and power relations through linguistic choices. Despite several studies discussing Rendra's poetry from the angle of social criticism, history and literary aesthetics, studies that systematically investigate how grammatical structures, particularly transitivity systems within the framework of Systemic Functional Linguistics, build ideologies in these poems are relatively few.

There has been much research on the application of Systemic Functional Linguistics (SFL) in discourse studies, especially in showing how language choices represent social experiences, identities and power relations. In SFL, the system of transitivity has been widely employed to study social actors, acts and events constructions through linguistic choices in different kinds of texts. Previous studies have used transitivity analysis to identify the patterns of ideological representation in political, media, educational and literary discourse through the analysis of the distribution of processes, participants and relations between linguistic elements (Fowler, 1996; Fairclough, 1995). The approach of functional linguistics has been applied in literary studies to demonstrate how the structure of language in literary texts creates certain perspectives on identity, social conflict and human experience (Simpson, 2004). Moreover, studies based on stylistics and discourse analysis reveal that evaluating linguistic aspects in literary works might be beneficial to have a better knowledge of the relationship between language form and social meanings

established by the author (Jeffries & McIntyre, 2010). In this way, the use of SFL in literary studies has made an essential contribution in widening the awareness that literary works are not only objects of aesthetic interpretation, but also a kind of speech which embodies some social values and ideological viewpoints.

Though the studies on SFL and transitivity analysis have grown in numerous discourse contexts, there are certain limits in the Indonesian literary studies, especially in terms of how the language structures are involved in building the representations of power and ideological stances in poetry. So far the research on the works of W.S. Rendra has been more oriented to aspects of social criticism, historical context, symbolism and thematic interpretation, but studies that systematically explore how grammatical choices construct relationships between social actors, actions and ideologies are still rare. Moreover, most of the studies of power in literary texts tend to concentrate on the macro-interpretations of social issues, without paying enough attention to the linguistic mechanisms that materialize these meanings at the textual level. Thus, this study contributes to bridging the gap by employing the transitivity system of Systemic Functional Linguistics framework to evaluate W.S. Rendra's social poetry in terms of its reconstruction of social power and ideological positioning through language choices. This work is theoretically contributing to the development of SFL application in Indonesian literary studies. Methodologically, this study is contributing to the way of applying micro-linguistic analysis to explain social and ideological processes in literary texts.

METHOD

The present study provides a qualitative interpretative analysis of how linguistic choices in poetic texts build representations of social power and ideological stances. The qualitative approach was selected because this study intends to understand the social meaning construction through language use in specific circumstances, not to scientifically quantify linguistic frequencies. Systemic Functional Linguistics (SFL) views language as a social semiotic system, realizing experiences, social interactions and message organization through linguistic choices (Halliday & Matthiessen, 2014). Thus, this study uses transitivity systems analysis as an analysis tool to find out how the processes, players and conditions portray social actors and power relations in W.S. Rendra's poetry.

The data of the research is a social poetry text by W.S. Rendra with deliberate sampling based on the significance of the topics of social power, injustice critic, and marginalization. The research corpus is three poems, they are "Sajak Sebatang Lisong", "Sajak Rapat Mahasiswa", and "Aku Tulis Pamplet Ini".

The three poems were chosen because they overtly show the development of interactions between dominant and subordinate groups and the poets' critical attitude on socio-political events. The intentional selection of the corpus enables focusing the research of literary linguistics on those texts that are rich in social significance and are relevant to the research aims (Paltridge, 2012).

Data gathering was done at several stages. First, the poetry texts of W.S. Rendra that are the corpus of the research were collected and documented in writing form. Second, the texts were analyzed deeply (close reading) to find out sentences expressing social acts, social actors, power relations and ideological stances. Third, each relevant clause was classified based on Halliday's transitivity framework, including process kinds, participants and context. The process of identification was made by taking into account the relationship between the linguistic form and the social context reflected in the text.

Data analysis was carried out within the transitivity system framework in Systemic Functional Linguistics (Halliday & Matthiessen, 2014). The analysis was done in three basic steps. The types of processes employed in the clauses of the poem were evaluated first to find out the types of processes used: material, mental, relational, verbal, behavioral and existential processes. The second was the analysis of the aspects of participants and situations to assign specific roles, duties or positions to social actors in the discourse representation. Third, the transitivity patterns were critically analyzed so as to clarify the ways in which linguistic choices form the depiction of social power and ideological positioning in the poem.

To increase the validity of the interpretation, the analysis was done by numerous readings of the text and correlating the linguistic results with the socio-historical setting of the poem. Therefore, this study not only detected the grammatical structures but also described the social and ideological roles of the language choices in the literary work.

FINDING AND DISCUSSION

The social poetry analysis of W.S. Rendra was done by employing Systemic Functional Linguistics (SFL), especially the transitivity system of ideational metafunction. This analysis seeks to find out how experiences, events and social realities are portrayed through the choice of language processes in the text. After identifying the phrases in the research corpus, 145 transitivity processes were found, divided into six basic types: material, mental, relational, behavioral, linguistic and existential processes.

This distribution of these process types tends to reveal specific representational patterns in W.S. Rendra's social poetry. Each sort of procedure points not just to grammatical structure, but also to the

poet's mode of generating social experience, the positioning of actors, and the relation between individuals and structures of power. Table 1 below shows the outcomes of transitivity process classification.

Table 1. Distribution of Transitivity Process Types in W.S. Rendra's Social Poetry

Process Type	Frequency	Percentage
Material	60	41%
Mental	20	14%
Relational	32	22%
Behavioral	4	3%
Verbal	16	11%
Existential	13	9%
Total	145	100%

The table 1 shows the dominant type of process in W.S. Rendra social poetry is material process with the number of occurrences is 60 (41%). Such dominance implies that social experiences in poetry are depicted mainly by the processes of acts, events and changes in situations experienced by social actors. The text, through material processes, presents various types of human actions and social phenomena related to conflict, suffering, struggle and unequal relations.

The second most prevalent process type is the relational process with 32 instances (22%). This method is used very much so that Rendra's poetry reflects social movement, but also forms meaning through the process of giving identity, classifying, and assessing a certain group, circumstance, or social reality. The poet, through the relational process, builds a particular way of seeing social reality, by means of the traits and characterizations assigned to actors and social contexts.

In addition, mental processes were detected in 20 occasions (14%). The existence of mental processes implies the representation of inner experience, awareness, observation and emotional responses to numerous social concerns. These processes show the position of the poetic subject as one who sees, understands and lives the social world around him/her. In the meantime, linguistic processes occur 16 times (11%). The use of verbal processes shows that Rendra's poetry also generates a place of discursive conflict through the act of speaking, expressing viewpoints and disputing certain claims. This process is vital for understanding the construction of social voice, and the production and contestation of discursive authority.

Existential processes were detected in 13 occurrences (9%) which show the function of language to depict distinct social situations in the text. Thus, issues such as injustice, misery, inequality are presented as facts of social existence. The least frequent process type is the behavioral process with four

examples (3%). Behavioral processes are rather few in number, although they play a vital role. They are a reflection of human behavior responds to pressure, conflict or certain social situations.

In general, the distribution of this reveals that the formation of meaning in W.S. Rendra's social poetry is controlled by the mix of material and relational processes. The prevalence of these two processes suggest that the poetry does not only describe numerous social activities and occurrences, but also generates perceptions of identity, position and power relations amongst social actors.

Material Process and the Making of Social Power Relations

The study shows that material process is the most common form of process in W.S. Rendra's social poetry with 60 occurrences (41%). Such dominance of process implies that social reality in poetry is mostly formed by representations of actions, events and experiences of different social actors. Material process, in the framework of Systemic Functional Linguistics (SFL), refers to experience as a process of doing and happening, that is how an entity acts or undergoes an event in the social world.

In the social poetry of W.S. Rendra, the material process is not merely a description of physical activity, but also a means of showing the interaction between power groups and groups under social pressure. The choice of particular material verbs reflects the positioning of social actors as perpetrators, victims or impacted by a social circumstance.

One of example is;

"Tetapi makin banyak petani kehilangan tanahnya."

Table 2. Material Process Analysis of "Petani kehilangan tanahnya"

Klausa	Actor/Participant	Process	Goal
Petani kehilangan tanahnya	petani	kehilangan	tanahnya

In this sentence, 'Kehilangan" is a material process that is a shift in social conditions. Farmers are shown as folks who have lost their main resource, land. It is interesting that this loss is not explicitly expressed in the sentence structure. The language construction obscures culpability for this circumstance, as there is no actor directly performing the land acquisition.

This failure to specify the causal agent shows how linguistic patterns can implicitly express social injustice. Farmers are shown as the affected group but the causes or institutions that generated the loss are not presented. The other example can be seen in the clause;

"Protes-protes yang terpendam, terhimpit di bawah tilam."

Here, "terhimpit" is a passive material process, showing that pressure is being applied to an entity.

Table 3. Material Process Analysis of "Protes-protes yang terpendam, terhimpit di bawah tilam"

Klausa	Goal	Process	Actor
Protes-protes terhimpit di bawah tilam	protes-protes	terhimpit	tidak disebutkan

The passive voice removes the actor responsible for the oppressive behavior from the text. Theologically, this structure is the existence of social forces which limit or suppress public expression. But the source of this power is not openly stated, intentionally.

In addition, the clause:

"Pertanyaan-pertanyaanku membentur meja kekuasaan yang macet." displays using material process with the verb "membentur".

Table 4. Material Process Analysis of "Pertanyaan-pertanyaanku membentur meja kekuasaan"

Klausa	Actor	Process	Goal
Pertanyaan-pertanyaanku membentur meja kekuasaan	pertanyaan-pertanyaanku	membentur	meja kekuasaan

In this clause, unlike the previous clause, the abstract element "my questions" acts as an actor. This personification shows the positioning of critical ideas as an active force to challenge power structures. Meanwhile, the descriptor "stuck" describes the "table of power" as a stiff and unresponsive item. The pattern above shows the primacy of material processes in the social poetry of W.S. Rendra, which means that the language is employed to create a portrayal of society as a realm of conflict, struggle and inequality. Some social actors are portrayed as acting parties, whereas others are depicted as groups of suffering or loss. Thus, the material processes in Rendra's poetry are not simply grammatical representations of activities, but also ideological stances in terms of who has power, who is affected, and how language choices symbolize social injustice.

Relational Processes and Construction of Social Identity and Ideological Positions

In addition to material processes, research results show that the second dominating type of process in the data is relational processes with 32 occurrences (22%). Relational process is used in the Systemic Functional Linguistics (SFL) to depict the relationship between an entity and a quality, identity or condition. In doing so, language not only describes a situation but also contributes to the construction of the way social reality is interpreted. The relational processes in W.S. Rendra's social poetry are used to assess, label and generate meaning of various social groupings and occurrences. Through the interaction between Carrier and Attribute, the poet displays the construction of social identity and the positioning of a specific condition in the framework of society.

The clause includes one example:

"Bahwa bangsa kita adalah malas."

Table 5. Relational Process Analysis of "Bangsa kita adalah malas"

Klausa	Carrier	Process	Attribute
Bangsa kita adalah malas	bangsa kita	adalah	malas

The sentence ties the entity our nation with the attribute lazy through an attributive relational process. This method creates a grammatical tie between a social group and a certain attribute. However, in the context of social discourse the usage of the characteristic 'lazy' is not just descriptive, but instead produces a process of social classification. A unfavorable label is assigned to the country which can influence some perceptions of society. In Rendra's poetry, the clause is not always an agreement with the label, but can be seen as a criticism of the dominant discourse established by particular groups such as technocrats or people who have knowledge authority. Another example can be found in the clause:

"Ungkapan diri ditekan menjadi pengiyaan."

This clause consists of two interrelated processes.

Table 6. Material Process Analysis of "Ungkapan diri ditekan"

Klausa	Goal	Process	Actor
Ungkapan diri ditekan	ungkapan diri	ditekan	-

It is a passive material process that indicates restrictions on individual expression.

Next:

Table 7. Relational Process Analysis of "Ungkapan diri menjadi pengiyaan"

Klausa	Carrier	Process	Attribute
Ungkapan diri menjadi pengiyaan	ungkapan diri	menjadi	pengiyaan

This clause is a process of being related. The use of the word "becoming" suggests a change of identity. The statement of agreement should be the manifestation of freedom of opinion and critical thinking. This relational process thus demonstrates how social pressure can change the position of an individual from that of a speaking subject to a mere recipient. It also the provision to:

"Kenapa maksud baik tidak selalu berguna?"

Table 8. Relational Process Analysis of "Maksud baik tidak selalu berguna"

Klausa	Carrier	Process	Attribute
Maksud baik tidak selalu berguna	maksud baik	berguna	nilai kegunaan

The clause presents the question of the link between good intentions and their social impact. "Good intentions" are not taken as an automatically positive term, but are instead evaluated on the basis of who benefits and the social context of the activity. The pattern of the relational process in the research data demonstrates that Rendra's poetic language is a space for questioning and recreating societal

meanings. The poet not only describes reality through attribution, changing conditions, and evaluation of values, but also criticizes the way that reality is defined by some parties. Thus, the utilization of relational processes shows that power is not only exercised through action, but also through the formation of meaning and the labelling of certain groups, conditions and social ideals.

Mental Processes and the Formation of Social Consciousness in W.S. Rendra's Poetry

The research results showed that mental processes took place in 20 instances (14%), making them the third most prevalent type of process in the research corpus. In the Systemic Functional Linguistics (SFL) framework, mental processes are internal human experiences of perception, cognition and attachment. Mental processes are different from material processes as they show how a subject experiences, understands and reacts to the surrounding reality as opposed to material processes that show the external action. The utilization of mental processes in W.S. Rendra's social poetry is an important aspect in positioning the poet or lyricist as a subject who has awareness of the societal problems. Through processes of observation and appreciation, social reality does not just register as an objective event, but as an experience that is critically observed and perceived. One instance arises in the clause:

Dan aku melihat protes-protes yang terpendam.

Table 9. Mental Process Analysis of "Aku melihat protes-protes yang terpendam"

Klausa	Senser	Process	Phenomenon
Aku melihat protes-protes yang terpendam	aku	melihat	protes-protes yang terpendam

The term "see" is the mental process of perception and "I" is the senser or the party having the perception process. At the same time, "hidden protests" are phenomena which become the object of the poet's notice. The employment of this approach reveals that the poet is not merely expressing the existence of social conflict, but is adopting the position of an observer, who can see the concealed forms of unhappiness in society. The term "hidden" further strengthens the picture that these social voices are there, but not provided the space to come out openly. Another example is the use of the verb: menghayati In the clause with the verb, the process of "menghayati" is psychological as it displays internal activity of understanding and emotional involvement in an experience.

Table 10. Mental Process Analysis of "Aku menghayati penderitaan"

Klausa	Senser	Process	Phenomenon
Aku menghayati penderitaan	aku	menghayati	penderitaan

Through this process the poet is placed not only as a social spectator, but as a subject emotionally implicated in social realities. This mental process reveals the connection of personal consciousness with

the collective experience of society. In addition clauses like: "Aku mencium bau penderitaan" illustrates the employment of mechanisms of perception and mental processes The term “smell” does not just point to an activity of the senses but creates the sense that social misery can be sensed and understood through the poet’s experience.

The dominance of mental processes in W.S. Rendra’s social poetry and the social criticism embodied in it proves that building social critique is not just via the representations of external actions or conflicts, but also through the formation of subjective awareness. The poet builds an ideological viewpoint through mental experiences of a person who observes, questions and reacts to numerous forms of societal injustice. Mental processes are thus linguistic resources for critical consciousness, i.e. a critical knowledge of social reality. This is how Rendra develops the identity of a poet as a social observer who is not outside of social issues, but involves in understanding and speaking the perspectives of oppressed people.

The Verbal Process and the Struggle of Ideological Discourse in W.S. Rendra's Poetry

Based on the conclusion of the study, it was revealed that the verbal process occurred in 16 occurrences (11%) in the social poetry of W.S. Rendra. In Systemic Functional Linguistics (SFL) terms, a verbal process is the act of communicating, the sharing of ideas and the creating of meaning through language. In this process there are the major participants. The Sayer, who makes the utterance and Verbiage, which is the content or message sent. In the social poetry of W.S. Rendra, verbal process not only acts to show the activity of speaking, but also to show how language becomes an arena for battles over meaning. Through the use of verbal verbs such as "say" and "ask," the poet creates a tension between the language of the dominant group and the critical voices that challenge the discourse.

For example, the paragraph reads: "Para teknokrat berkata bahwa bangsa kita adalah malas."

Table 11. Verbal Process Analysis of “Para teknokrat berkata bahwa bangsa kita adalah malas”

Klausa	Sayer	Process	Verbiage
Para teknokrat berkata bahwa bangsa kita adalah malas	para teknokrat	berkata	bahwa bangsa kita adalah malas

This clause is one example showing that technocrats are in the position of Sayers, the ones who are empowered and authorized to make declarations about the status of the nation. At the same time, the clause “our nation is lazy” acquires the status of discourse material (verbiage) expressing a negative assessment of specific social identities. Through this arrangement, Rendra highlights the role of language as a tool of power. Discourse can be produced by groups with certain philosophical or institutional

viewpoints which defines other groups. The epithet “lazy” is not just a description, but it also builds social representations that may influence the understanding of society. Another example is in the clause: "Orang berkata: 'Kami ada maksud baik'."

Table 12. Verbal Process Analysis of “Orang berkata: Kami ada maksud baik”

Klausa	Sayer	Process	Verbiage
Orang berkata	orang	berkata	kami ada maksud baik

The linguistic process “say” shows the claim made by a group on moral . The group justifies their acts or policies by claiming “we have good intentions”.

The next clause, however, presents a problematic position: "Dan kita bertanya: 'Maksud baik untuk siapa?'"

Table 13. Verbal Process Analysis of “Kita bertanya: Maksud baik untuk siapa?”

Klausa	Sayer	Process	Verbiage
Kita bertanya	kita	bertanya	maksud baik untuk siapa

The use of the verb ‘ask’ exemplifies one technique of resistance through critique and evaluation rather than groups who use language to legitimate themselves. “We” are positioned as people who do not accept assertions passively but interrogate the interests behind a discourse. Therefore, the verbal process of W.S. Rendra’s social poetry shows that power is not only shown by physical movement but also the ability to communicate, define reality and govern meaning. At the same time, language becomes also an instrument of resistance through critical inquiries that challenge prevailing ideologies. Generally, the presence of verbal process indicates that Rendra’s poetry turns into an arena of ideological conversation, in which many societal voices face each other in order to decide how reality should be interpreted.

Representasi Proses Eksistensial dan Ketimpangan Sosial dalam Puisi-puisi W.S. Rendra

The study showed that existential process was detected in 13 occurrences (9%) in W.S. Rendra’s social poetry. Within the framework of Systemic Functional Linguistics (SFL), existential process is used to encode the existence or presence of an entity or phenomenon in a certain reality. This technique is usually implemented in the form of “there is”, “there is” other structures that show the existence of a situation. W.S. Rendra is a social poet trained to employ an existential approach in describing social conditions that exhibit imbalance, difference in positions, and opposing experiences among groups in society. The poet does not necessarily always clearly discuss cause-and-effect links but rather offers social

truths as something actual and continuing by way of existential patterns. One is in the clause: "Ada yang bersenjata, ada yang terluka."

Table 14. Existential Process Analysis of "Ada yang bersenjata, ada yang terluka"

Clause	Process Type	Existent
Ada yang bersenjata	Existential Process	yang bersenjata
Ada yang terluka	Existential Process	yang terluka

The application of the existential process with the word "ada" shows the existence of two different social situations. In the one hand we have a group that has power via the symbol of being "armed" and in the other hand we have a group that feels the effects of violence through the state of being "injured." The contrast develops an ideological antagonism between the powerful and the afflicted. Therefore, the presence of these two groups is not just descriptive, but implies an unequal social connection. The same pattern is found in the sentence: "Ada yang berlimpah, ada yang terkuras."

Table 15. Existential Process Analysis of "Ada yang berlimpah, ada yang terkuras"

Clause	Process Type	Existent
Ada yang berlimpah	Existential Process	yang berlimpah
Ada yang terkuras	Existential Process	yang terkuras

By juxtaposing "abundant" with "depleted," Rendra constructs a picture of the unequal distribution of resources. By contrast, there is a group that suffers deprivation. Also the provision:

"Ada yang duduk, ada yang diduduki."

Table 16. Existential Process Analysis of "Ada yang duduk, ada yang diduduki"

Klausa	Process Type	Existent
Ada yang duduk	Existential Process	yang duduk
Ada yang diduduki	Existential Process	yang diduduki

The choice of the forms "sat" and "occupied" produces the play of meanings that reflect the disparity in social situations. The "sat" can be seen as the person in power and the "occupied" person as the person being dominated. The existential process in W.S. Rendra's social poetry in general functions to produce a picture that injustice is not an individual phenomenon but a social condition that exists and is experienced by different groups. The poet introduces social reality by comparison using the pattern "there are those ...." so that the reader can be led to see the presence of this discrepancy. In Rendra's poetry, the existential process is a language resource that strengthens ideological conceptions concerning inequality, power distribution, and distinctions in social status.

Behavioral Process and the Depiction of Individual Powerlessness in W.S. Rendra's Poetry

According to the research findings, behavioral processes are the least common, appearing only four times (3%). From the Systemic Functional Linguistics (SFL) approach, behavioral processes are located

between material and mental processes. These processes are human actions that can be physically witnessed, but are also tied to a person's psychological condition or inner experience. Behavioral processes in social poetry W.S. Rendra is not typically used to depict active acts, but it describes the human condition of experiencing pressure, bewilderment or restrictions in addressing social realities. The poet, via these procedures, shows how the social issues affect not only the society institutions but also the individual experiences. One example is to be found in the phrase "Kenapa harus diam, tertekan dan termangu."

Table 17. Behavioral Process Analysis of "Kenapa harus diam, tertekan dan termangu"

Klausa	Behaver	Process Type	Process
harus diam	(individu/manusia)	Behavioral Process	diam
Termangu	(individu/manusia)	Behavioral Process	termangu

The terms "silence" and "penanggu" describe observable behavior, but the words also have a psychological connotation of an incapacity to act or speak. In social poetry, silence is not just the absence of speech but also a situation where one is under pressure and robbed of the ability to speak. Moreover, the clause: "Berkunang-kunang pandang matanya"

Table 18. Behavioral Process Analysis of "Berkunang-kunang pandang matanya"

Clause	Behaver	Process	Phenomenon/ Condition
pandang matanya berkunang-kunang	pandang matanya/manusia	berkunang-kunang	kondisi fisik

Such physiological symptoms reflect the inscription of societal misery on the human body. Conditions such as tiredness, sorrow, or stress are not just given abstractly but are expressed in the actual symptoms that persons experience. In addition, the clause: "Termangu-mangu di..." This pattern shows a behavioral process that reflects the passive state of a person in the face of a crisis. Hesitant behavior is a sign of uncertainty, bewilderment or incapacity to know what to do.

From such a pattern, the behavioral process in social poetry of W.S. Rendra aims to show the human consequences of conflict and social injustice. The material process refers to the acts and relational process of constructing social identity, whereas the behavioral process refers to how these social conditions are viewed and experienced on an individual level. Thus, the behavioral process, despite the least number, has an important place in the construction of the ideological meaning of the poetry. This

process reveals that power relations and social injustice are found not only on the institutional or group level but also influence the psychological state and physical experience of human individuals.

Discussion

The results of this study indicate that the transitivity system in the social poetry of W.S. Rendra is a linguistic tool for building social reality and ideological stance. The six types of processes found include material processes (41%), relational processes (22%) and mental processes (14%) as the most frequent types of process. This distribution suggests that Rendra's poetry reflects social reality mostly through acts, events and states of affairs rather than through solely descriptive or emotive emotions.

This is in agreement with the SFL paradigm proposed by Halliday and Matthiessen (2014) which sees transitivity as a system whereby speakers and writers represent experience by picking specific processes, participants and conditions. Previous work utilizing transitivity analysis has similarly revealed how dominant process types illustrate the way social actors are represented in texts and how agency is distributed. For instance, transitivity studies of political and media discourse have revealed that material processes are often used to create actors as agents of action or as affected players in ideological frameworks

Unlike many earlier studies that have concentrated on political speeches, news discourse or institutional writings, this study reveals how the same linguistic dynamics operate within literary discourse. Previous research on transitivity from a literary perspective has revealed the part that linguistic choices in fiction and poetry play in the creation of character identification, emotional experience and societal criticism. The present study adds to this discussion by demonstrating that Indonesian social poetry can also serve as a place for the language construction of power relations and ideological conflicts.

Material processes dominate Rendra's poetry. That is, social problems are expressed as tangible experiences rather than abstract notions. Clauses involving social actors such as farmers, laborers and underprivileged populations often represent them as victims of loss, pressure or social isolation. This pattern is important because the choices of transitivity govern who is represented as acting and who is influenced by social processes. Thus, material processes in Rendra's poetry do not only depict events, but reflect unequal relationships between social groupings.

A second prevalent trend observed in this study is the employment of relational processes (22%). This finding supports prior SFL research that emphasizes the relevance of relational processes in the construction of identities, classifications and social meanings. Relational clauses are used in texts to

identify the links between things and qualities and so affect the interpretation of individuals, groups and social contexts.

Previous studies of ideological discourse have shown that relationship processes are often resources for the categorization and evaluation of social actors. Relational patterns are often employed in political and media discourse to characterise certain groups and to normalise certain views. Consistent with these findings, Rendra's poetry uses relational processes to contest socially created meanings rather than to merely replicate them.

The portrayal of assertions which are of a social label or of a moral claim shows that identity is not 'presented' as a neutral fact but as something which is formed through language. This study complements earlier research by showing that poetic language can turn relational processes into a site of ideological discussion. Rendra's poetry challenges who has the power to define reality and whose interest is represented by certain descriptions, instead of adopting the mainstream notions of society.

The use of verbal processes (11%) is yet another sign of Rendra's poetry representing language itself as a battleground. Previous SFL research have pointed out the importance of verbal processes in the analysis of how discourse producers acquire authority, legitimacy and ideological viewpoints. Here, verbal processes contrast dominant voices that assert authority with critical voices that challenge those claims. The use of "saying" and "questioning" expressions shows that social authority is not simply exerted by physical actions, but also by the power to determine meanings through language.

The contribution builds on prior work in that the contestation of meaning in Rendra's poetry is expressed not only through straightforward political declarations but through poetic conversation between rival voices. Verbal processes so become linguistic tools for the construction of resistance and ideological questioning. The present study contributes by showing how transitivity analysis can uncover ideological stance in literary texts by studying how linguistic choices construe social experience. While earlier studies have successfully applied SFL transitivity analysis to political speech, media texts and selected literary works, this research extends the application of SFL by examining Indonesian social poetry as a discourse of resistance and social critique.

The findings show that Rendra's poetry is not only thematically representing social concerns but ideological connotations are incorporated in the grammatical order of phrases. Through the choice of material, relational, mental, verbal, existential and behavioural processes the poems establish certain viewpoints with respect to power, inequality and human experience.

CONCLUSIONS

The present study seeks to explore the transitivity system from the Systemic Functional Linguistics (SFL) point of view which is employed to rebuild the social power relations and ideological stances in social poetry by W.S. Rendra. Analysis of 145 transitivity processes shows that the text contains all types of processes of Halliday's transitivity system, such as material, relational, mental, verbal, existential and behavioral processes.

Results show that material processes are the most dominant, found 60 times (41%). This dominance shows that W.S. Rendra's social poetry is mostly a construction of reality through action, event, conflict, and social experience of many social groups. The writings show through material processes how social actors are positioned as the actors and the impacted by some social institutions. Besides, the relational processes with 32 occurrences (22%) show that Rendra's poetry does not only describe social events but also builds meaning by giving identities, traits, and assessments to certain conditions and social groups. In the meantime, the presence of mental processes (14%) portrays the poet as a subject with a critical awareness of several social issues, while verbal processes (11%) depict the discursive struggle between dominant and critical voices in defining reality.

In addition, the existential processes (9%) show social disparity as a fact in social life and the behavioral processes (3%) reflect social experiences affecting the psychological state and behavior of individuals. The transitivity pattern in the poetry of W.S. Rendra shows that language, in general, is an aesthetic medium and an ideological resource for the representation of power, injustice, marginalization, and social resistance. This research contributes to English Literature and Systemic Functional Linguistics by showing how the linguistic analysis of literary works may be used to show how grammatical choices create certain social viewpoints. Therefore, social poetry can be perceived not only as an artistic production but also as a social discourse that represents, questions, and negotiates the power relations in society.

Suggestions:

The results of the investigation give the basis for some recommendations for further research. Secondly, subsequent research can widen the analysis by using other parts of Systemic Functional Linguistics, such as mood systems, modality, evaluation systems and theme structure. In this way, the development of ideology in literary works can be understood more fully. Second, further research could carry out comparative examinations of literary works by different poets or cultural contexts to investigate how linguistic choices generate representations of power, social identity, and critiques of societal realities

in diverse literary traditions. Third, the research of social poetry of W.S. Rendra can be developed in multi-disciplinary approach by merging SFL, Critical Discourse Analysis (CDA), and literary studies in order to find a better knowledge of language, literature, and social practice link.

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