

**SEMIOTICAL APPROACH ON THE POEM
“99 UNTUK TUHANKU” BY EMHA AINUN NADJIB**
(*Pendekatan Semiotik Puisi “99 untuk Tuhanku” Karya Emha Ainun Nadjib*)

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Abstrak

Tulisan ini memaparkan tentang pendekatan semiotik yang diterapkan pada puisi “99 untuk Tuhanku” karya Emha Ainun Nadjib untuk menyingkap makna simbol angka yang digunakan sebagai judul puisi dan menggali pengaruh pemikiran Emha terhadap puisi tersebut. Setelah menerapkan pendekatan tersebut, penulis menemukan bahwa angka yang menjadi judul puisi tersebut bukan tak bermakna dan hal-hal yang menjadi perhatian Emha juga memengaruhi karya tersebut.

Kata kunci: *pendekatan semiotik, puisi, pengaruh Emha Ainun Nadjib*

Abstract

This writing proposes semiotical approach applied on the poem “99 untuk Tuhanku” by Emha Ainun Nadjib to uncover the meaning of the numbers used as title of the poem and to find out how Emha’s thought influences on his work “99 untuk Tuhanku”. Having discussed the poem, the writer finds that the numbers are not merely numbers caused by those imply meaning behind them and Emha’s concern in his life also influences his work.

Key words: semiotical approach, poem, Emha Ainun Nadjib’s influence

1. Introduction

Literature is the power of life; it can help any one to memorize something. Milan Hubl (cited Anton Kurnia, 2004:17) stated:

“The first step to conquer a society is to demolish its mind, to demolish its literatures, culture, and its history. Then asked an author to wrip a new book, build up a new culture and a new history, then, that society begin to

forget now and past....”

It means that literature plays an important role in changing the world. Imagine, someone reads a literature work, and then he or she gets something new from the writing. Furthermore, he or she influences other persons to do so. It is caused a new civilization was formed. Besides that, literature work also is the manifold experiences of human life that make

up imitation or act of shadowing from the real world.

Poem belongs to literature works besides essay, short story, prose, novel, drama and autobiography. According to Cole and Jeff Lindemann (1990: 4), poetry is literature that recreates experience or creates an illusion of reality by exploiting all the resources of words.

Based on the statement mentioned above, it is clear that before constructing a poem or verse or expressing something, a poet needs language, whether it is bad or good language since language is a vital means of communication. Thus, it is impossible to create a poem without language. In addition, it is also very impossible that the poem will be born without a poet. Therefore, poem and poet is a unit that cannot be separated each other. There is a great possibility of knowing poet's way of thinking through his or her poem.

Further, a poem is an imagination of someone. It can describe a poet's feeling, thought, or imagination. Therefore, the way of the poet's thinking could be known through his or her poem. Poem is mysterious, it can express someone's feeling and thought using simple words but fulfill in meaning.

Nowadays, many people like to read a poem. However, the poem might be sometimes difficult to understand because its compactness, figurativeness and complexity in expressing its meaning. Therefore, it is important to analyze a poem, in order to know and to understand what the meaning of the poem is.

The structure plays an important role to understand a poem. Therefore, the inner structure of poem must be analyzed to get its real meaning. Undeniable, the other factors that influence the poem could not be excluded; nevertheless in this case, the writer focuses this writing in poem analysis using semiotics theory without

ignoring structural approach.

Semiotical approach is the continuation of structural approach. Structure is not separate from semiotics because literature work is the meaningful structure of signs, it also could not be understood its meaning optimally without knowing any sign systems and its meaning.

Emha Ainun Nadjib is one of those who extends his thought and feeling through poem. On his poem, "99 untuk Tuhanku (99 for my God)" he also uses certain symbols to make his poems are interesting to be read. It is caused by the nice words, which are sometimes difficult to understand.

One thing should take into account regarding Emha Ainun Nadjib's "99 untuk Tuhanku (99 for my God)" is the use of number as a title of the book and the use of number for each poem. The function of number could have significant meaning. Schimmel (2004) showed that number has played an important role in many cultural and belief. For example, the use of number 13, has been transformed as lucky number, has positive meaning and symbolizes the life.

Therefore, this writing is composed in order to know the meaning of Emha's poem and to understand the way of Emha's thought.

The objective of this writing is to know the real meaning of the poem that Emha used on his poem. The meaning of the poem is based on social and cultural convention.

Furthermore, it can explore how the way of Emha's thinking is. Therefore, someone can be easier to understand other works.

In analyzing a poem especially using semiotics analysis, the writer puts forward the theory that will support the result of the research.

Etymology, semiotics derives

from Greek “semeion” which means sign. Umberto Eco states that semiotics is concerned with everything that can be taken as a sign (Chandler, 2001).

According to Rien T. Segers semiotics that (Segers, 2000:4):

“The study that examines all of communication form which occurs through the signs and bases on the sign system”.

The two dominant models of what constitutes a sign are those of the linguist Ferdinand de Saussure and the philosopher Charles Sanders Peirce. They lived at the same time, but did not know each other. Besides that, Saussure based his theory on linguistic, while Peirce based on philosophy. Nevertheless, they were considered as founder of semiotics.

Saussure divided the linguistic sign into three aspects, they are:

1. sign
2. signifier (signifiant)
3. signified (signifie)

Peirce declares nothing is a sign unless it is interpreted as a sign (Chandler, 2001). For Saussure, “anything that says to us other than itself is sign” (Gordon, 2002:14)

The pragmatist philosopher and logician Charles Sander Peirce formulated his own model of the sign. He offered a triadic model (Chandler, 2001):

1. The representamen : the form which the sign takes (not necessarily material)
2. An interpretant: the sense made of the sign.
3. An object to which the sign refers

There are three signs based on the relation between signifier and signified namely symbol, icon and index. Sudjiman and Zoest (1996: 8-9) proposes that Icon is the relation of resemblance, index is the relation of nearness existence, and symbol is the conventional relation.

Even though, Saussure and Peirce used different terms in their theories, they actually completed each other. Saussure developed the basis of general linguistics. The characteristic of his theory was his assumption that language as a sign system, whilst, for Peirce, the linguistic sign was not the only one sign. He assumed that to think something logically was done using the signs. The signs were enable someone to think, and to communicate to the others, and to give the meaning to what the world showed us.

In Indonesia, a researcher in studying of poem rarely conducts semiotic analysis. Yet, Rachmat djoko Pradopo (1997) used this theory in his study on Amir Hamzah’s poem “Padamu Jua (just for you)”. In addition to, using semiotic analysis, he uses structural analysis, also analyzes the background of history and social culture of the literary. Semiotics analysis is used to understand the meaning of the poem. Rachmat Djoko Pradopo assumes that literary work is a meaningful structure. He concludes that the relationship between “you” and “I” on this poem is figured out as a relationship between man and girl. Structural analysis is used to unveil the poem into its elements and functions in the structure of the poem. In addition, the analysis each element only has meaning in the relationship with other elements, even also based on its position in the structure. In order to get the real meaning of the poem totally, the analysis of the poem is bounded from the framework of literary history.

On his research, he concludes that the poetic mediums of the poem “Padamu Jua (just for you)” are too complex because each medium relates to each other and forms the invaluable effects.

Rachmat Djoko Pradopo’s theoretical framework is too broad in analyzing the poem. However, the writer will not fol-

low his way because the aim of this writing is only to find out the real meaning of Emha's poem "99 Untuk Tuhanku (99 for my God)". It can be researched using hermeneutics reading and the relationship of the poet's ideology, in this case, Emha Ainun Nadjib and his poem is analyzed using proairetic and cultural codes which are another way using semiotics.

The students of literary Graduated at Indonesia University also analyzed Chairil Anwar's poem "sia-sia (useless)". However, their analysis is not complete because they only used semiotic theory. Whereas, the ideology of the poet is also important in order to know the way of the poet's thinking. Then, when someone reads a poem, he or she could understand why the poet says like that.

Besides Rachmat Djoko Pradopo and the students of literary Graduated at Indonesia University, Nadir (a graduated student of IAIN) also is one of using semiotic theory. On his research, he studied about "*Jawanil Kamil*" using semiotic theory. The weakness of his research is caused by he did not decide whose theory will be applied. He uses, all of semiotic genres consequently, his theoretical framework is confusing.

On this writing, the writer emphasizes her theory on discussion about the real meaning of the poem using hermeneutics reading and the relationship between Emha Ainun Nadjib with his poem "99 untuk Tuhanku (99 for my God)" using proairetic and cultural codes.

There are many definitions about the poem. Every poet takes each definition about the poem depends on their educational background. Therefore, the definitions will influence form and characteristic of the poem they write.

Etymology, poem derives from Greek *poeima* "make" or *poeisis* "making" (Aminuddin, 1997: 134). Poem

is defined make or making poem because through a poem someone actually has created his or her own world. It is probably that the poem tells about certain conditions, whether it is spiritual or physical.

Terminology, Reeves states (cited in Waluyo, 1991: 22):

"Poem is a literary work. All of literary works are imaginative. The literary language is connotative because of being used connotative meaning and imagery. Comparing with other literary works, poem is more connotative. Its language has ambiguous meaning".

Whilst, Leigh Hunt declares that poetry is imaginative passion (Semi, 1988: 93-94). Furthermore, Herman J. Waluyo states that (Waluyo, 1991: 25):

"Poem is a formation of literary work that expresses feeling and thought of the poet imaginatively and it is arranged by concentrating all of language's power, whether it is physical or spiritual structure".

Based on the statements above, it is clear that the language of poem differs from ordinary language. The words in the poem often deviate the meaning. Sometimes, a word gets another meaning from its own meaning because being influenced by the context. The poet also gives the new meaning for the words he or she uses.

To reveal the meaning of literary works, therefore, Roland Barthes says there are five codes forming the background of literary work's meaning; they are (Waluyo, 1991: 105-106):

1. Hermeneutic code
2. Proairetic code
3. Semantic code
4. Symbolic code
5. Cultural code

The five codes above can be applied to both prose and poem. In this writing, the writer only uses three codes namely hermeneutic code to look for the

hidden meaning that sometimes the reader does not understand it. Proairetic code that is to find out the real meaning which the poet conveys to his or her words, and cultural codes in which intend to understand the words that the poet uses based on certain culture.

Born on 25 May 1953, Jombang, East Java, Emha Ainun Nadjib has fourteen brothers. His family is well educated. Muhammad Latif is his father's name. He graduated from Tebuireng Islamic Boarding School. Emha is the fourth sons in his family. He is named Muhammad Ainun Nadjib, which is usually abbreviated Em Ha.

When he was child, he had showed his caring of social and justice problem. It could be because his mother often took him in taking care of Usaha Bersama, which was coordinated by his mother.

As a sensitive child on the justice problem, Emha was ever driven out when he was still studying in the Elementary School at Jombang. At that time, he jumped over the table and kicked his teacher, who is unfair. Then, his father enrolled him to Gontor Boarding School. He did not like to stay there. He was removed because of involving in demonstration. He moved to Yogyakarta for continuing his study in Senior High School. At that time, he touched with the art's world. Then, he gathered together Persada Study Club. Umu Landu Paranggi, the king of poet from Malioboro, trained this club. After finishing his study in Senior high school, Emha passed at Economic Faculty of Gadjah Mada University. However, he studied there only for one semester. When he had test, he did not answer the questions. Therefore, he made up his mind to leave the school. He was still able to go back to Jombang for two years in order to study Sufism with his grandfather, who is well known as Sufism scholar. Finally, he came

back again to Yogyakarta and decided to be a poet.

Formerly, he indeed had written on any kinds of mass media. He admitted that he got his ability in writing autodidact. He also was ever as a clerk and editor in HMI magazine.

In the middle of 1980's, Emha left Yogyakarta to wander over Dutch, Belgium, and Germany. Upon returning from his wandering, Emha became more creative and creative. His writing often arose on mass media. He also took a part on holding Shalahuddin Theater, which often performed in Gadjah Mada University, Bulaksumur. Through this theater, Emha presented "Lautan Jilbab (The Ocean of Veil)". He developed his ability in theater when he joined theater workshop in Philippine. His skill in writing was deepened when he attended International Writing Program in Iowa University, United States of America.

Emha Ainun Nadjib is considered to be as a homeless person at Malioboro, Yogyakarta. He then commenced studying literature, became involved with community action and generated many activities designed to creative dynamism in the arts, religion, political education and economic synergy. His work includes plays, essays, and poetry and music albums with Kyai Kanjeng.

Today, the man who is dubbed "Kyai Mbeling" is as busy as bees in his theater "Kali Bening" and group music "Kyai Kanjeng. He also still writes essays on mass media to express his worrying on Indonesian's political, social, and cultural problems. Even, everyone can gets any advices and know his activity in his sites www.Padhangmbulanonline.com

The method used in this writing is qualitative research by using semiotical analysis. The semiotics process really takes in the reader's mind and it results

from a second reading. There are two levels or stages of understanding the poem is meaning, they are heuristic and hermeneutics reading. Rachmat Djoko Praodopo states that hermeneutics reading is to give the meaning of the poem. The semiotics process really takes in the reader's mind and it results from a second reading (Riffattere: 1978: 4). Based on the method, namely to analyze the signs according to social and cultural convention, the semiotic analysis is suitable for this writing. The writer also uses proairetic and cultural codes to reveal the relationship between the poet's and his work.

2. Discussions

Making a poem is not an easy one. Someone has to consider its elements and essences as well as the meanings of the words that are used.

Meanings of the words are very important aspect that the poet must pay attention. "99 untuk Tuhanku (99 for my God)" is the poem that the writer would like to analyze in this writing and so far in this occasion the writer puts forward the concept of the poem which represents the themes it's implied.

The writer finds that there are four themes on Emha Ainun Nadjib poem "99 untuk Tuhanku (99 for my God)".
Sufism

The following poems give one description about Sufism that Emha tells on his poem.

1

*Tuhanku
kuawali setiap langkahku

dengan asma-Mu

ampunilah kami
yang selalu merasa punya nama
yang tak kunjung tahu*

*bahwa segala sesuatu
akan hanya tinggal satu
cuma satu yang sejati
ialah dinafas-Mu
aku menyertai
Tuhanku
jika haq bagi-Mu
perkenalkan aku
tinggal di dalam diri-Mu
agar sesudah lahirku
yang ini
dan yang nanti
takkan mati*

It can be found on the poem "0, 1, 4, 5, 11, 12, 13, 14, 24, 25, 26, 27, 29, 32, 38, 40, 41, 42, 45, 46, 48, 52, 54, 58, 59, 65, 69, 70, 73, 76, 77, 78, 80, 81, 82, 83, 85, 86, 87, 91, 92, 97, 98, 99.

The numbers above relate to divine problem. Number 4 is used to figure out the Mighty of God above everything in the world. Number 9 is holy quadrate, Liber de Ascensu is mystic works Ramon Lllul "9 ladders to God". In Islamic, number 28 is the amount of Arabic alphabet, which the Holy Scripture is written. Number 40, Muhammad received the revelation when he was forty years old. A popular proverb also says that life begins at forty. According to Christianity tradition, number 99 expresses the structure of angels that shows God's almighty. In Islamic teaching, number 99 refers to The Most Beautiful Names of God.

Social

2

*Tuhanku
Engkaulah cahaya langit dan bumi
Pasti, sebab siapa yang lain lagi?
Tapi lihatlah
Kami kejar cahaya
Hanya karena diam-diam khawatir, akan
tiada.
Kami benci kegelapan
Luput dari yang ia tawarkan.
Tuhanku*

*Betapa dangkal !
Dan kedangkalan, sungguh
Adalah kefakiran yang sebenarnya.
Kami tak gentar pada apapun
Di bawah tangan-Mu, tapi Kau tahu
Tuhanku
Kami sendiri yang menciptakan
Ancaman-ancaman bagi hidup kami
Kami sendiri yang menyulut api
Yang membakar usia kami
Kami sendiri yang membangun
Kesempitan di tengah keluasan ini
Kami sendiri yang membikin bumerang
Yang menikam perut kami
Serta perut anak-anak kami.
Tuhanku
Pantaskah kami mohon ampunan
Di hadapan kemurahan-Mu?*

It can be found on the poem “2, 8, 10, 22, 35, 37, 62, and 93”. Number 8 is a collective number. It expresses that nobody in this world can live without any one help. Everyone needs each other. Number 10 means wise attitude. Livings together, teach someone how to be wiser to solve everything what happens in the world. Number 35 expresses the harmony of life.

Life

6

*Tuhanku
jangan padamkan api
dengan kaki telanjang
biarlah kuseberangi.
Tuhanku
Perkenankan
Dalam dunia api
Kucoba meniti
Garis batas
Antara setan bengis
Dengan sumber gerimis
Tuhanku
Kumohon berjagalah
Di sukma
Semburkan api
Kurendam dalam darahku
Agar terbukti
Kemenangan-Mu.
Tuhanku*

*Jadikan aku
Bagian dari api
Yang membakar matahari
Beredar
Membuka fajar hari.
Tuhanku
Sebelum tiba hariku nanti
Antarkan aku
Untuk bisa membedakan
Mana semburan palsu
Mana api yang sejati*

It can be found on the poem “6, 18, 21, 29, 30, 33, 34, 47, 50, 51, 53, 55, 56, 57, 60, 61, 71, 75, and 79”. Number 6 is the perfect number in the creation life. Number 18 means eighteen alphabets in the words *bismillahirrahmanirrahim* (in the name Allah, The Compassionate, The Merciful), which always recites every time someone begin to do something. God teaches the human being to begin everything with His name. Number 21 means completeness. Life is full colors; because of life, someone can feel sadness, happiness, hope, and love.

Culture

16

*Tuhanku
Kapan bisa kugenggam kesadarn Tertinggi, di
mana
Pikiran dan emosi, tunduk di bawahnya, di
mana aku
Kosong, lepas dari segala keinginan untuk
Terbelenggu, serta segala keinginan
Untuk merdeka*

It can be found on the poem “3, 7, 16, 17, 19, 23, 36, 39, 43, 49, 63, 64, 66, 67, 68, 84, and 94. The importance of number three can be gained by observing the nature. Water, air, and soil help man to develop the idea of the existence of world three.

“99 untuk Tuhanku” is a poem collections, it consists of one hundreds poems. The poem is begun from “0” zero until “99” ninety-nine. It is a complex and

compact poem such as Emha's other works.

On the poem, someone can find the signs. Therefore, each literary works can be analyzed using semiotical analysis. The poem "99 untuk Tuhanku" also can be observed from its linguistic signs. Even, the poem itself makes up representation of the poet's feeling and thought.

Firstly, the poem is considered its title. It is caused by that the title is the index for the text which is relevant to name and the text. It also takes a part in explaining the poem. After reading the theme "99 untuk Tuhanku", there are many question arises, such as what is the meaning of "99 untuk Tuhanku", what kind of gift someone wants to give for his or her God?

In the Islamic faith, 99 mean the beautiful names of God or *asmaul husna*. It refers to the only one God, which is inherent in His Mighty including everything. The Mighty of God can be found in the words *ampunilah*, *kami* (forgive us), *selalu merasa* (always feel), *punya nama* (have the name), *tak kunjung tahu* (will never know), *segala* (all), *sesuatu* (anything), *akan* (will), *hanya* (only), *tinggal satu* (only one), *beribu* (a thousand), *mimpiku* (my dream of), *satu* (one), *yang sejati* (loyal), *nafas-Mu* (your breath), *aku* (I), *menyertai* (take a part), *haq* (righteousness), *bagi-Mu* (for you).

The number one "1" in this poem, means that the one symbol from primordial, the only one, the existence does not have opposition. In Islam, one is the first alphabet in Arabic and the first alphabet of God's name. Who knows the only one God does not need to another God any more.

On the poem, the lyric "ku (my)" as monologue speaker, who conveys spiritual experience. He figures out his or her experience in his confession to the God's Mighty. It is strengthened by deictic -ku

(my), -Mu (yours), *kami*(we), *selalu* (always), *sesudah* (after), *nanti* (later). Therefore, the poem can be observed as index to the empirical reality. Nevertheless, there is no word or phrase can be considered as icon, index, and symbol that point out "ku" is girl or man.

The poem above expresses that there is nothing eternal on this earth except in the God's breath, *cuma satu yang sejati, ialah di nafas-Mu* (just one is true, in your breath). Because God is the only one who is eternal. Therefore, the lyric "ku" wants to stay in the God self, may I live in Your own self, after my birth, now and then, will not die (*perkenankan aku tinggal di dalam diri-Mu, agar sesudah lahirku, yang ini, dan yang nanti, takkan mati*).

Emha also expresses his sympathy on social problems. It appears from his poem in "99 untuk Tuhanku". The signs that Emha used are *kefakiran* (poverty), *menciptakan* (create), *ancaman-ancaman* (threats), *hidup* (life), *kami* (our), *sendiri* (own self), *menyulut* (provoke), *api* (the fire), *membakar* (burn), *usia* (the age), *membangun* (build), *kesempitan* (narrowness), *di tengah keluasan* (in the wideness), *membikin boomerang* (make boomerang), *menikam* (kill), *perut* (stomach), *anak-anak* (children)

The number two "2" means that in this life there is basic polarization. Yin and Yang in the belief of Chinese as expression passive and active, man and woman, parents and son, fire and water, and all of complementary relationship. It is suitable with Emha's poem about social that the human being is two-dyad.

The man on this earth is more interesting in looking for something because its useful without considering it is right or not, *kami kejar cahaya* (we pursue the light), *hanya karena diam-diam khawatir* (merely worry in silent), *akan tiada* (will be nothing) , *kami benci kegelapan* (we

hate darkness), *luput dari yang ia tawarkan* (miss what it is bargained). He or she sometimes feels doubt and then creating something dangerous for his or her own life and their generation, *kami sendiri yang menikam perut-perut kami serta perut-perut anak-anak kami* (we alone thrust our stomach and our children's). After that, he or she then feels regret for everything what he or she has done and shy asking apologize to God, *pantaskah kami mohon ampunan-Mu, di hadapan kemurahan-Mu*, are we of having rights to apologize before Your Mercy?

The poem above tells about the feeling regret of someone who has destroyed God's gift. He or she does not use it properly. Whereas, the destruction does not only damage them, however, also does it for the next generation.

In the sixth poem, Emha tells about life problem. It can be known through the signs that Emha shows, they are *meniti* (walking on narrow), *garis batas* (line of demarcation), *antara* (among), *setan* (devil), *bengis* (cruel), *sumber gerimis* (source of drizzle), *semburkan api* (gives off a flame), *jadikan* (be), *aku* (myself), *bagian* (a part), *dari* (of), *api* (flame), *membakar* (burn), *matahari* (the light), *membedakan* (differentiate), *semburan palsu* (imitated outpouring), *api sejati* (truly flame).

According to ancient systems and Neo-Platonism, six is the perfect number. Christians do not only admit it is perfect, but also relate it to Jesus Crucifixion, which happens on the sixth days. The poet also assumes that the life is like the cube diagonal. They do not feel free and try to escape from the five senses and the four of natural elements such as fire world (*dunia api*) and source of drizzle (*sumber gerimis*), however it is unless.

Based on the signs above, the writer finds that today, the world is like a

fire that is felt hot which can burn any one. The lyric "ku" asking to God in order to let him or her solves his or her own problem in knowing which one is right and wrong, my Lord (*Tuhanku*), may in the fire world (*perkenankan dalam dunia api*), I try to walk on narrow (*kucoba meniti*), line of demarcation (*garis batas*), between cruel devil (*antara setan bengis*), and source of drizzle (*dengan sumber gerimis*). Therefore, "ku" still needs God help to prove God's liberty, please keep on (*kumohon berjagalah*), in my deepest heart (*di sukma-maku*), spray the flame (*semburkan api*), I stifle in my blood (*kurendam dalam darahku*), then proved (*agar terbukti*), Your glory (*kemenangan-Mu*). The lyric "ku (my)" also wants to be the part of fire and burns the sun in opening the day, "ku (my)" hopes he or she can create beautiful life, be me (*jadikan aku*), a part of flame (*bagian dari api*), that burns the light (*yang membakar matahari*), rotates (*beredar*), welcomes the down (*membuka fajar hari*). The lyric "ku (my)" wants to know how to differentiate between the true and counterfeit.

There is no one believable in this world; it is too difficult in differentiating between kinds and ugly. Because, today's, the man is like using mask to hide his wickedness.

The last theme on Emha's poem is "16" tells about civilization. Sixteen is the perfect measuring and wholeness. It means that the highest consciousness is the perfect wholeness. Someone does not need to feel doubt because the conflict between thought and feeling.

The lyric "ku (my)" intends to be free in doing everything using his or her highest consciousness, where his feeling and thought follows his or her consciousness. There is nothing controversy any more between his feeling and thought because, it sometimes makes someone con-

fusing in deciding something.

Emha Ainun Nadjib is one of the poets who write many poems about sufism. On his work, he shows the Islamic theology and utters about the struggle in looking for the God.

On his poem "99 untuk Tuhanku", he figures out himself as someone who tries to release himself from the holding of life, culture, social, civilization and any kinds of inclination which is getting less and less in giving and directing himself to God. He complains about what happens in this world to God. Whereas, even he does not complain, God will know everything.

He expresses his concerns on life problem through his poem. Actually, almost his entire poem in "99 untuk Tuhanku" talks about his love to God. However, his love is conveyed by his complain to the man who does not say thanks for the gift.

He also protests to the man who is going to be "homo hominy lupus". Social and cultural unrest makes him think that it is caused by the man has been forgotten his God.

On the way Emha expresses his feeling and thought, it appears that Emha is interested in Sufism problems. It could be, because he ever studied Sufism through his grandfather and he ever spent his days at Gontor Islamic boarding school. In addition, he is also bestowed sensitive feeling on social and cultural problems during his development age.

3. Conclusion

After analyzing the real meaning of the poem "99 untuk Tuhanku" by Emha Ainun Nadjib and his relationship with his works, the writer then draws the following conclusions:

The numbers on the poem are not merely numbers, but it has special meaning. Emha Ainun Nadjib is an excellent

poet, because he can relate the suitable number with the problem in which he discusses on his poem. There is no ambiguous word; Emha only uses simple words in order to make the reader is easier in understanding the poem. Therefore, the writer only analyzes about what Emha Ainun Nadjib tries to express.

His family and educational background influence Emha Ainun Nadjib's poem. Moreover, he also is bestowed sensitive feeling that motivates him to concern on religious, social and cultural issues.

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