

Explanation of Women's Socio-Cultural Ideological Aesthetic in Poetry by Indonesian and Malaysia Women Poets

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Abstract: Socio-cultural aesthetics is a process that views the relationship of beauty in poetry in terms of text and social structure mediated by the social context of discourse. The discourse will become real, operate socially, and process institutional and community struggle processes. This study aims to find and describe (1) societal changes, (2) institutional associations, (3) defining culture, and (4) the meaning of discourse 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 specific 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 & interpretation. Triangulation was carried out to test theories, data, and research methods to avoid research bias. The findings of this study are the socio-cultural aesthetics of the poems by the Indonesian and Malaysian female poets in the form of changes in society, institutional associations, determining culture, and the meaning of discourse. 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 helpful for language and literature researchers to enrich the application of critical poetry to poetry.

Keywords: Socio-cultural aesthetics, Indonesian poetry, Malaysian poetry, ideology

1. INTRODUCTION

Women's languages are assumed to have several characteristics that distinguish them from men's languages. Women have a different way of speaking from men, reflecting a subordinate position in society (Lakof in Santoso, 2012). Women can convey their ideas, feelings, and thoughts in responding to society's problems in society in their female language. Women's language is a discourse that can discuss certain events, views, events, and realities of life.

Women writers in Indonesia and Malaysia introduced styles that were different from the previous poets. The focus being discussed by women poets was the content of stories that described their own experiences, tastes, desires, rebellion against taboo elements, and violations of traditional values. The next aspect focuses on the form of storytelling. The revival of Indonesian women poets began after the New Order (1998) was marked by bolder and more open works, which raised literature in Indonesia. Meanwhile, in Malaysia, Zain started around the year (1903-1989), raising the importance of education for girls.

Women in literary works are presented in the framework of an equivalence relationship with a set of marginal and subordinated values, namely sentimentality, feelings, and spirituality. Women are almost always defended, victims who are always urged to get attention, but this method cannot remove literature from the gender structure.

One of the literary works of female poets is poetry. Poetry is a form of expression of the poet's view of life, which is transformed in diction (choice of words) and assembled in a single unit that contains aesthetic values and contains literary and cultural values that symbolize the character and message of the poet. Women's poetry is a literary work that develops from the ideology of women in looking at all aspects of life that are lived to affect every poem created. This ideology makes the poetry writing style of female poets different from those of male poets, poetry by female poets has the value of feeling, sensitivity, and disclosure of the mood and journey of the author's life more deeply.

Many research on the ideology of Indonesian and Malaysian poetry have been carried out. Vengadasamy (2011) examines how the author uses metaphor as an ideological construct. This research is based on a study of two short stories that place land as a metaphor for identity. The research uses Lakoff's conceptual metaphor theory to analyze the concepts and ideas attached to the metaphors in the two short stories. In another study, Cole (2004) in his research on ideology in presenting poetry in Indonesian. In this study, various types of data in Indonesian were examined and presented to support this argument, including newspaper articles, literary textbooks, personal interviews, conference papers, and recordings of poetry performances. Research using language studies,

Based on this phenomenon, a critical poetic study was chosen as the approach in this research. Using critical poetry, a comprehensive study of socio-cultural aesthetic explanation will produce the ideology of women in the poems of Indonesian and Malaysian female poets.

2. LITERATURE REVIEW

Poetry comes from the root word of the poet. Poetry was known in ancient Greece, spoken of in rhetoric. In the following developments, both have different goals. Rhetoric aims to influence while the purpose of poetry is beauty, to describe life. Initially, poetry was defined as the science related to poetry. According to Salleh (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 that nation's language, associations, and philosophy. Aristotle (2017) states that poetry is a short treatise on aesthetics.

From this description, 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 physical and mental, its systemic qualities 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.

Critical poetry is a study of the beauty of poetry with a critical analysis study. This process examines the aesthetic elements of poetry from one of them in terms of socio-cultural aesthetics, which looks at the relationship of beauty in poetry in terms of text and social structure mediated by the social context of discourse. The discourse will become real, operate socially as part of the processes of institutional and community struggle. The analysis of this stage explains the relations of heterogeneous textual features and the complexity of the discourse process with socio-cultural change, both societal, institutional, and cultural changes. Poetry is used to study the elements of the beauty of poetry.

3. METHODOLOGY

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 specific 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 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.

4. RESULTS AND DISCUSSION

Socio-cultural aesthetic explanation of the ideologies of women found in the poems of Indonesian and Malaysian female poets are (1) societal changes, (2) institutional associations, (3) defining culture, and (4) the meaning of discourse.

4.1. Society Changes

Socio-cultural aesthetics in the form of changes in society found in the poem *Bulan Hangu* in Jakarta cannot be separated from the factors of poverty and inequality in people's lives. Poverty and inequality occur due to the absence of good government or the role of the government to address deeper problems that arise. The poverty that arises is not solely the result of the people themselves who lack the potential or ability to be displaced from the social competition. Another factor is due to omissions made by the authorities, causing problems. The government's inability to handle and manage the community structure has led to new problems such as limited job opportunities, corruption by officials, the budget for health, and so on as an impact. In line with this, the community or groups who want to be released from the shackles carry out movements. Thus, they encourage other groups to get involved. It is evident because of the awareness that their position is the same as the oppressed. As in the following excerpt of the poem *After the fathers convened*, Jakarta lay siege to the vocabulary after the fathers convened to represent the ruling elite officials, while the vocabulary of Jakarta surrounded revenge was a representation of the community movement that demanded justice from the government. There is an awareness of their equal position as the oppressed. As in the following excerpt of the poem *After the fathers convened*, Jakarta lay siege to the vocabulary after the fathers convened to represent the ruling elite officials, while the vocabulary of Jakarta surrounded revenge was a representation of the community movement that demanded justice from the government. There is an awareness of their equal position as the oppressed. As in the following excerpt of the poem *After the fathers convened*, Jakarta lay siege to the vocabulary after the fathers convened to represent the ruling elite officials, while the vocabulary of Jakarta surrounded revenge was a representation of the community movement that demanded justice from the government.

In the critical analysis of the poem "Scorched Moon" in Jakarta, there is an ideology from the poet, namely the ideology of female characters. The ideology of the female character is the ideology of the female character, which is a form of women's mindset towards the state of the world and all things that experience interaction with women's thinking patterns and the characters that underlie women's mindsets in life. The poet uses illocutionary speech acts in affixing the ideology. These illocutionary speech acts are representative illocutionary (reporting), expressive illocutionary (criticizing), and declarative illocutionary (forbidding). The poet uses expressive illocutionary speech acts (criticizing) to describe the tense atmosphere in the *Hangu Bulan* poem in Jakarta. Here is the data

(1)

Bulan hangus di Jakarta

Orang-orang kecil

Terperangkap dalam sengsara

Mengutip rupiah yang pecah

Context: the poet describes the situation at the time of the revolution

(A.1.b.10)

Data (1) means that social inequality is the result of authoritarian government policies. *Mengutip rupiah yang pecah*, the vocabulary has an image as a criticism of the government's failure to lead, inflation, and the rising exchange rate of the rupiah against the dollar adds to the problems that occur. The female character in the poem is described as an activist in fighting for justice for the community. Voice the opinion by doing a joint movement with groups. The pattern of women's thought that influences the creation of a new era demands the removal of corrupt rulers.

(2)

Bulan hangus di Jakarta

Langit terbelah dua

Dari runtuh bangunan

Asap tebal bergulung melolong

Context: a picture of Jakarta City when the revolution broke out in which the people took to the streets to demand the president's removal.

(A.1.b.11)

Data (2) is a representative speech act (reporting). The poet wants to give an overview of the tense situation in Jakarta, which had mass movements, looting, student clashes with the police, and the like. This report is a form of community change that is influenced by the poverty factor. Equality of position is a vision that society wants to achieve. Demanding the government to care more deeply about the fate of the people is not just dealing with government affairs but the need for joint action and efforts by both the apparatus and the community in finding solutions to the problems faced.

(3)

Bulan hangus di Jakarta

Jangan kautanya

Siapa yang mula membakar

Context: origins of the revolutionary movement

(A.1.b.12)

Data (3) there is an illocutionary declarative speech act (forbidding) the poet in his poem intends to re-emphasize to the reader how the actions taken by the community as a form of action that wants to be free from misery and injustice. *Jangan kautanya*, is a representation of people's attitudes caused by the role of the government, which is considered to have failed in leading the way the country. A country that is considered a democracy eliminates people's rights and acts authoritarian as if the government has a dictatorial attitude, which is reflected in the vocabulary of *siapa mula yang membakar*.

In the poem, Bulan Hangus in Jakarta, there is dissatisfaction experienced by the community towards the government's arbitrary actions in leading the country. Poverty is the main problem that triggers other problems. Unemployment is part of the problem. The narrowing of job opportunities so that people fall into the abyss of poverty. The impact of unemployment on a country's economy is that it hinders the achievement of economic development goals. Unemployment causes people not to maximize the level of prosperity they achieve. This achievement happens because unemployment can cause the real national income achieved by the community to be lower than the potential income.

In the charred moon poetry in Jakarta, the female character is not so strongly highlighted. The female poet embeds her ideology in this poem to understand the reader that morality in law is essential to achieve justice where justice is considered a way to resolve existing social inequalities, which is in line with the ideology of the female character. It is because of women's mindset towards the state of

the world and all things that experience interaction with women's thinking patterns and the characters that underlie that mindset. The poet can provide an overview of the conditions of the revolution in which women played a role in fighting injustice and equality for men in society.

4.2. Institutional Union

In the poem *Melebar Haqiqat* by Rosmiati Shaari, the researcher finds that religious institutions are involved in social life. Religion is a practice and belief held by every individual and group that has something sacred in it. So that religion itself is a means to reach and interact with the Creator or God. The highest object of worship is given to God Almighty, carried out by religious people because human awareness of His power and ability determines the life and death of all creatures on this earth. According to Light, Killer, and Callhoun (1989), elements in religious institutions include (a) belief, (b) religious practice, (c) religious symbols, (d) people, (e) religious experience.

These elements can be found in the excerpt of the poem *Widening Haqiqat*, including *Menyusur jalur hayat, rindu pun melebarkan haqiqat*. The poem can be interpreted as a belief in religion where the vocabulary *menyusur jalur hayat* represents a religious belief. In addition, religious practice can be found in this poem, *ini selawat adalah nyanyi, yang diulangi berkali-kali*, it is a representation of religious practice, wherein Islam, *sholawat* is a song of praise for the prophet and apostle Muhammad SAW and Allah SWT. Religious symbols are found in the passage of the poetry, *lembaran suci menjadi melati di dada - (iqra')*. The vocabulary of *lembaran suci* is a description of the holy book of the Koran where the Koran is a book and guideline for Muslims' teachings and a symbol of the Islamic religion. In addition, the elements of the people contained in religious institutions are found in the passage of the poem *limpalah aku kolam syafaatmu*, which is a description of the people of the prophet Muhammad SAW. Furthermore, the last element is the experience contained in the passage of the poem *bermuara ke teluk nurani, sirah pun terbuka*, the open *sirah* is the spiritual experience of the character in the poem, the vocabulary of *teluk nurani* is a picture of the heart that has found confidence and trust after going through a spiritual journey taken.

Based on the critical analysis conducted by the researcher, there is an ideology in the poem *Melebar Haqiqat* by Rosmiati Shaari. This ideology is an ideology of female character. Where is the ideology in this poem? Women's thinking patterns and the characters that underlie women's mindsets in life. The underlying character of women is the existence of a solid religious attitude so that it becomes a mindset in life, where religion is the answer to the problems experienced. The poet uses illocutionary speech acts, which include representative speech acts (mentioning), expressive (praising), and declarative (deciding) in instilling his ideology.

(4)

Lembaran suci menjadi melati di dada- (iqra)

Citra yang menghimpun riwayat nabi

Bercantum wasilah insani

Context: female character mentions her belief

(A.2.b.27)

Data (4) there is a representative illocutionary speech act (mentioning) the poet wants to show the reader about his belief by mentioning the Qur'an, which is the guide in his heart to navigate life and divinity through the passage of the sacred sheet of poetry, *lembaran suci menjadi melati di dada*. Through the poem, the poet wants to imply repentance and remind the reader of the importance of religion based on the faith he has.

(5)

Ya. Rasulallah

Ya. Habiballah

Julai rinduku tergantung di jurusnadimu

Context: words of praise sung by female characters.

(A.2.b.28)

Data (5) there is an expressive illocutionary speech act (praising) the majesty of the prophet Muhammad SAW as a guide and role model for the hereafter to lead to the virtues that the prophet Muhammad has exemplified. In line with this ideology, the poet gives a solid character to the female character in the poem as someone who is obedient to worship and achieves the Sufi path to obtain eternal happiness in this world and the hereafter.

(6)

Tika aku meraih nurmu yang sufi

O... kekasih

Limpahi aku kolam syafaatmu

Context: is the decision of female figures in taking the Sufi path

(A.2.b.29)

Data (6) there is a declarative illocutionary speech act (deciding) where the female character in the poem decides to take the Sufi path to achieve happiness and achieve divinity. The vocabulary *o... kekasih* is a representative of the Prophet Muhammad SAW, where the character hopes to be given intercession later in the afterlife for help in providing accountability while in the world before.

In the poem, Melebar Haqiqat is a symbol of the nature of religiosity where it is the result of the convention of the poet's spiritual journey with his imagination, also giving a solid feel of faith to evoke a magical atmosphere for the reader. The poet puts the image of a female character as obedient to a devout religion and is earnest in carrying out her worship. A woman in the poem has sincerity as a ummah of the Prophet Muhammad SAW. There is also a form of gratitude for having been shown the truth in achieving virtue in the world. Through the Sufi way, the female characters want to purify their souls in the face of a mortal world. So that, in social life, we should have a patient soul when we face problems or disasters, always grateful whatever the circumstances and always happy in the determination of destiny that the Creator has determined. These traits lead to virtue in the world as a human being. For the poet, all these qualities are as stated by Ahlus Sunnah wal Jamaa'ah.

4.3. Decisive Culture

Through the poem Maskumambang Create Mother, we can find the embedded cultural elements. Researchers found a picture-oriented to rural communities. Rural has its meaning in social structure or life because it is still considered a standard and maintenance of social life systems and indigenous cultures such as mutual assistance, mutual assistance, associations, brotherhood, art, personality in dress, customs, morals, etc.

The cultural element embedded in Maskumambang Create Mother's poem is culture as a complex of patterned activities and actions of humans in society. This situation can be seen from the excerpt of the poem below.

(7)

tangan yang setia mengangsur-angsur kayu bakar, demi secerek air teh yang dijerang di atas tungku

Context: the image of the mother character cooking water

(A.3.a.42)

Data (7) has a meaning that represents the activities carried out by rural communities. In contrast to urban society, which is modern and supported by sophisticated equipment, rural communities still use firewood in their cooking activities. Firewood itself symbolizes the village community, which is full

of the meaning of hard work. Villagers prefer to use firewood as fuel for cooking because it is considered cheap and easy to find.

The culture of cooking using firewood has existed for a long time before all modern equipment. However, for the village community, this is still being maintained so that it leaves its own identity as a barrier to distinguish it from urban or urban communities. In addition, the culture of cooking using traditional equipment is found in the following poem.

(8)

tangan yang tulus ngakeul nasi di bakul, melikatkan kehidupan agar masak terolah

Context: the mother character is putting rice into the container

(A.3.a.43)

Data (8), the meaning contained in the passage of the poem, is an illustration of the concept of hard-working life carried out by rural communities. Working hard is an essential requirement to live in the village because the countryside is different from the city where all needs can be accessed and found young, rural communities must seek to find. It is not imaginary to have to travel far to get something.

(9)

Ngakeul nasi di bakul

Context: rice mixing process

(A.3.a.44)

Data (9) is a vocabulary that has meaning, and the word *ngakeul* comes from Sundanese, which refers to the Sundanese tradition; after the rice is cooked and put in a basket, it is immediately stirred while being fanned, the rice becomes fluffier.

In addition, there is also a culture of farming in rural communities, which can be seen through the passage of this poem.

(10)

dari pohon-pohon yang kau tanam, bahkan tak kau kenali lagi, kerut ataukah kisut lurik terbakar

Context: the character of the mother is doing the work of planting

(A.3.a.45)

Data (10) is an activity carried out by rural communities with a substantial value of cooperation culture so that the surrounding community also has its assessment of residents who like to work hard, not people who sit around and be lazy in this excerpt of the poem, *ibu masih harus menyangga beban gunung*, which implies the hard work of a mother in meeting her needs. In rural communities, they work hard to survive despite economic problems; surrendering to fate is not their way or culture; for them giving up is considered low.

Based on the critical analysis of the poem, the ideology of women as mothers were found. The results of this study focus on women showing the dominant maternal side; these women describe women as educators, companions, contestants, and guides for the lives and faith of their children. In addition, there are illocutionary speech acts used by the poet in embedding his ideology. The illocutionary speech acts include representative illocutionary (showing) and expressive illocutionary (complaining and praising).

(11)

Tangan yang setia mengangsur-ngangsur kayu

Bakar

Demi secerek air putih yang dijerang di atas tungku

Context: the character of the mother who is cooking water in the kitchen

(A.3.a.46)

Data (11) contains representative illocutionary speech acts (shows). The poet refers to the reader about the sacrifice of a mother for her child. The love that a mother gives is immense. *Mengangsur-angsur kayu bakar* is a representation of a difficult mother's sacrifice. As a mother, the image of a woman shows that she is a guide for life, a hard worker, and a match for her children.

(12)

Atau kasar dan kurus buku-buku jarimu

Yang mengeluarkan darah

Context: Mother character's body condition

(A.3.a.47)

Data (12) contains an expressive illocutionary speech act (complaining) that the poet uses to bind his readers into the inner struggles of the female character as the mother in the poem. The poet wants to provide an atmosphere of deep anxiety from the efforts of the female character as a mother to the reader so that the reader can reap the implied meaning that a mother's devotion to children is forever and cannot be replaced by anything. *kurus buku-buku jarimu* The vocabulary represents a female character as a mother as a female educator for her children.

(13)

Tangan yang tak lelah menumbuhkan benih

Di ladang

Meski angin menderu merontokkan

rambutmu yang mayang

Context: farming activities of female characters as mothers

(A.3.a.48)

The data (13) contains expressive illocutionary speech acts (praising), the poet wants to immerse the condition of the female character who is weak, which can lead the reader to contemplation to feel the difficulties experienced by the female character's mother in raising her child. Mother is a symbol of love; in whatever condition she faces, a mother will be ready to accept only love, affection, and affection in the mind of a mother in raising and being a guide for her children's lives in the future.

In Maskumambang's poem for mothers, it is as if the poet provides reflection and reflection for the reader in living the struggle of a mother to raise her children. The poet wants to consciously encourage respect and proper behavior towards our parents because when we were small, mothers played an intensive role in monitoring the development of their children. In the lines, the poet gives a solid atmosphere for the female character as a mother to instill an implied meaning wrapped in the tenderness of the sacrifice of the mother character. The poet realizes that through struggle and help, he can get a good and decent future.

Maskumambang's poetry is also inseparable from a culture wherein the array, rural communities carry out a description of cultural activities to form cultural symbols. Culture as a patterned activity in humans manifests a social system consisting of human activities, which always follow a particular pattern. Therefore, there is a value of life that is planted in every culture that develops in society.

4.4. Meaning of a Discourse

The first meaning of discourse is the diction that appears in the Bunga Pagi poem from an Indonesian poet Ulfatin Ch. The choice of diction as a medium in expressing the poet's ideas and ideas is a principle in placing words effectively in a meaning that follows the theme, event, and audience. In the poem *Bunga Pagi*, there are lines.

(14)

Pagi yang kau buka, anakku

Context: morning mood

(A.4.a.65)

Data (14) provide an overview and firmness of the object in question in the whole poem Bunga Pagi. The title Bunga Pagi is a symbol of the emotional form the poet is aiming for. Bunga Pagi is a representation of a mother's enjoyment of her child. In addition, there is a repetition of the morning array, *pagi yang kaubuka, anakku*, if it is seen that there is suitability, economy, and firmness of the object in question. Therefore, in diction, there is a suitability of the relationship of words between one another to bring a balance to the chorus and its semantic creation.

There is an ideology in the poem where the ideology aims to relate the poet's ideas to the reader. There is an ideology of women as mothers, which image a woman who gives more love to her child and accompanies his/her growth and development.

The poem Bunga Pagi by Ulfatin Ch tells the story of a woman's love as a mother for her child. The poet wants to share experiences like a mother through this poem where the mother's love is infinite. Opinions about mothers in patriarchal culture create the ideology that women are more worthy of nurturing and educating children. It is due to the biological conditions that women have and the feminine traits attached to them. The poem Bunga Pagi depicts the image of a woman as a mother expressed with love, where the character wants her child to grow up healthy and achieve success for her goals.

Therefore, socio-cultural is the activity of explaining the relationship between discursive processes and social processes. It shows that socio-cultural is structured to fulfill specific functions and meanings. It is said so because the discourse contains socio-cultural elements that underlie the formation of discourse. It is where discourse functions as three aspects, namely as follows: three aspects, namely as a text that meets linguistic elements (linguistics), discourse as a social practice, namely discourse fulfilling elements that develop in the social and cultural fields, and discourse as a discursive practice, a discourse that shows the nature of reasoning and the ability of the author.

This process looks at the relationship of beauty in poetry in terms of text and social structure mediated by the social context of discourse. The discourse will become real, operate socially as part of the processes of institutional and community struggle. The analysis of this stage explains the relation of heterogeneous textual features along with the complexity of the discourse process with the process of socio-cultural change, both societal, institutional, and cultural changes in shaping the ideology of female poets. The results of socio-cultural aesthetic research in community change strengthen Sudarmoko's (2016:22) statement that some of these literary works discuss community issues that describe socio-cultural changes caused by urbanization and modernism. The poet views the changes and dynamics of urban society, such as education issues, poverty, relationships, and their management, as issues revealed in literary works.

Thus, the results of this study strengthen Cabanias's (2017:129) statement that sociological factors, such as culture, economy, and politics related to the family concept, are illustrated by the similarities and differences in the concept of kinship shown by the author. It shows that the social concept of family, each family member lives together and does things they like together in solving problems told in literary works. This statement is supported by Dian, et al. (2018) that in conveying criticism of phenomena in today's life, it can be done through literary works where issues are accommodated in stories to offer horizons for family problems in literary works.

5. CONCLUSION

Research on Indonesian and Malaysian poetry using critical poetic studies found several orientations towards socio-cultural aesthetics, namely (1) societal changes, (2) institutional associations, (3) defining culture, and (4) the meaning of discourse. The four socio-cultural aesthetics describe the events of women's problems that occur. It is evident that the critical poetic studies found in Indonesian and Malaysian poetry embrace a social atmosphere mediated by the social context of the discourse. Reviews of Indonesian and Malaysian poetry clearly describe the social events that took place in the two countries. The findings of related studies in the future are expected to provide more evidence for more generalizations from a social and cultural perspective in Indonesian and Malaysian poetry.

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