

EXPLORING THE SOCIAL AND CULTURAL REFLECTIONS OF ACEH IN D. KEMALAWATI'S POEM "CUTBANG DI ATAS AWAN"

Lismalinda¹

Institut Seni Budaya Indonesia Aceh, Indonesia
e-mail: lisma.linda90@gmail.com

Irma Hafni²

Perempuan Peduli Lauser, Aceh, Indonesia
e-mail: ihansunrise@gmail.com

Arindi Syahirah³

Institut Seni Budaya Indonesia Aceh, Indonesia
e-mail: jingkiasyahiira@gmail.com

Ine Silvani Renggali SY⁴

Institut Seni Budaya Indonesia Aceh, Indonesia
e-mail: inesalvanirenggali@gmail.com

Abstract

This study aims to analyze D. Kemalawati's poem "*Cutbang di Atas Awan*" by integrating intrinsic and extrinsic approaches to reveal its social, cultural, and spiritual meanings. This study uses a descriptive qualitative method, the analysis focuses on the poem's theme, diction, figurative language, imagery, symbols, and message, as well as its relation to Aceh's post-war sociocultural context. This study is the first to apply an integrated intrinsic-extrinsic framework to this poem. The findings indicate that the poem reflects both the trauma and resilience of the Acehnese society in the post-conflict period, as illustrated in the lines "*disambut ceurana retak, ranup masak dan hidangan meulod tanpa zikir*" and "*ia menjadi gasing di kampung sunyi, bertahan kaki di lahan pecah*." Intrinsically, the poem employs local diction such as *cutbang*, *ceurana*, *ranub*, *meulod*, and *saleum* as cultural symbols that represent survival, identity, and spirituality. Extrinsically, these symbols are linked to the historical and religious dimensions of Aceh's recovery, portraying the transformation of traditions and values in the face of social disruption. The integration of these two dimensions demonstrates that the poem functions both as an aesthetic expression and as a medium for social and cultural reflection. The research concludes that D. Kemalawati's poetic voice embodies female perspectives on post-conflict identity and spiritual restoration, thereby contributing to a deeper understanding of contemporary Acehnese literature as a site of cultural memory and resilience.

Keywords: *Identity, Acehnese Women, Cultural Reflection, Contemporary Acehnese Literature*

1. INTRODUCTION

From an intrinsic perspective, the poem "*Cutbang di Atas Awan*" illustrates the deliberate use of figurative language, imagery, symbolism, and diction that collectively evoke the atmosphere of post-war Aceh. From an extrinsic standpoint, the poem

is deeply intertwined with the social structures and historical circumstances of Acehnese society, which endured armed conflict while continuously striving to preserve its cultural and religious identity. Accordingly, an analytical framework that integrates both intrinsic and extrinsic dimensions

is essential to uncover the multilayered meanings embedded in D. Kemalawati's poetic work.

The historical context of Aceh plays a crucial role in understanding the thematic dimensions of the poem "*Cutbang di Atas Awan*." Two major events have shaped the collective memory of the Acehnese people: the armed conflict from 1989 to 2005 and the Tsunami in 2004. These events not only left deep social and psychological scars but also shaped cultural consciousness and served as a source of inspiration for post-conflict literary expression. Within this framework, the poem can be read as a reflection on trauma, resilience, and the pursuit of a renewed identity in the aftermath of tragedy.

Poetry can be regarded as a reflection of the poet's interpretation of life, expressing their perception of the surrounding reality. It serves as a medium through which thoughts and emotions are aesthetically articulated in response to lived experiences (Hikmat et al., 2017). As a literary genre, poetry possesses the unique capacity to convey human ideas, sentiments, and experiences through condensed, imaginative, and meaning-laden language. The aesthetic quality of poetry is actualized through the deployment of diction, stylistic devices, imagery, and symbols. Consequently, a comprehensive analysis of poetry necessitates both intrinsic and extrinsic approaches, the former focusing on internal textual construction and the latter examining the poem's correlation with its social, cultural, and historical contexts.

D. Kemalawati stands as one of Indonesia's distinguished female poets from Aceh, widely recognized for her prolific output and thematic consistency. Her works frequently

explore issues of social reality, cultural heritage, and historical memory. The poem "*Cutbang di Atas Awan*" epitomizes these tendencies, portraying post-conflict Aceh, the collective trauma arising from historical upheavals, and the transformations in religious and cultural life. These characteristics are manifested through her use of indigenous symbols such as *cutbang*, *ceurana*, *ranub*, *meulod*, and *saleum*, each of which embodies profound meanings rooted in Acehnese cultural traditions.

A number of previous studies have engaged Kemalawati's works from various analytical perspectives. Aqlima and Lutfi (2020), in their study entitled "*Analisis Puisi Penyair Wanita Aceh Karya D. Kemalawati*", examined the poem "*Allah Ya Allah*" through a qualitative approach emphasizing the poem's inner structure such as theme, tone, emotion, and moral message. Their findings indicate that the poem represents the suffering of the Palestinian people, conveyed through expressions of sorrow, submission, and deep emotional intensity. The study concludes that the poem calls for patience and resilience in facing the trials of life. Such an interpretation affirms that D. Kemalawati's poetry transcends the personal domain, addressing universal humanitarian and spiritual concerns.

Similarly, Doriani (2019), in her research *Analisis Semiotik Kumpulan Puisi Musim Bermula Karya Penyair Perempuan Se-Sumatera*, analyzed several poems, including those by Kemalawati, through a semiotic lens. Her findings demonstrate that the symbols employed in these poems serve as representations of conflict, cultural identity, and social reality. Consequently, the works of female poets can be understood not merely as

aesthetic expressions but also as reflections of collective experience.

Afrileni and Harun (2017) further examined the poetic characteristics of Acehese poets in the anthology *"Lagu Kelu"*, which includes Kemalawati's poems, focusing on diction, figurative language, and thematic construction. Their results reveal that diction is selected with great precision, incorporating vocabulary related to color, nature, and local dialect; word order produces harmonious sound patterns; and stylistic devices such as personification, metaphor, hyperbole, parallelism, and simile, enhance the poems' aesthetic quality. Dominant themes include religiosity, humanity, history, and existential reflection, indicating that these works are both aesthetically rich and socially responsive.

Despite these valuable contributions, prior studies remain confined to psychological, religious, and symbolic dimensions. Aqlima and Lutfi (2020) emphasized internal poetic structure without engaging with socio-cultural contexts; Doriani (2019) analyzed symbolism without sufficiently relating it to the poet's personal and sociopolitical realities; and Afrileni and Harun (2017) limited their focus to stylistic characterization. The present research addresses these gaps by integrating intrinsic and symbolic analysis within the broader sociopolitical and biographical contexts of the poet, thereby offering a more comprehensive understanding of poetry as both an individual expression and a social reflection.

Up to the present, there has been no specific academic inquiry that examines *"Cutbang di Atas Awan"* through an integrated intrinsic and extrinsic analytical framework. Building on this premise, the present study aims to

investigate the intrinsic and extrinsic elements of D. Kemalawati's *"Cutbang di Atas Awan."* Through this analysis, the study seeks to provide a more holistic interpretation of the poem's meanings and to reveal its contribution to the cultural and social transformation of post-conflict Acehese society.

2. LITERATURE REVIEW

The study of poetry as one of the principal forms of literary expression invariably involves two major analytical dimensions: intrinsic and extrinsic aspects. These two dimensions play a crucial role in understanding poetry as an art form that transcends mere personal expression to embody the social, cultural, and spiritual realities of its time. According to A. Teeuw (1984), a literary work constitutes a system of signs that possesses both an internal structure and an external relationship to the socio-cultural context in which it is produced. Therefore, a comprehensive interpretation of poetry requires an in-depth examination not only of its textual form and content but also of the broader social background that informs its creation.

Intrinsic aspects refer to the internal structural components that construct the poem's coherence and meaning. Pradopo (2018) identifies intrinsic elements including theme, diction, figurative language, imagery, symbolism, typography, and moral message. These components function as interrelated systems that collectively shape the poem's structure of meaning. Waluyo (2005) further emphasizes that such elements serve as expressive tools through which poets convey their ideas and emotions aesthetically. Diction, for example, operates as the principal medium for creating tone, rhythm, and semantic nuance, while imagery and figurative language stimulate the

reader's imaginative and sensory engagement. Thus, intrinsic analysis focuses on how these internal elements generate aesthetic depth and interpretive complexity within the text.

Conversely, extrinsic aspects encompass the external factors that influence both the creative process and the thematic content of a literary work. Wellek and Warren (2016) argue that extrinsic elements include the poet's social, cultural, psychological, and historical backgrounds. These external conditions inform the poet's worldview, ideology, and the values articulated through the poem. Hence, poetry can be regarded as a cultural artifact that mirrors the sociocultural conditions of a particular historical moment. For instance, the nationalist poetry written during Indonesia's colonial period emerged as a response to the collective struggle for independence. Through extrinsic analysis, readers can discern how social realities and individual experiences converge within the artistic structure of the text.

The interrelationship between intrinsic and extrinsic elements is indispensable to the interpretive process. While intrinsic analysis facilitates a deep understanding of the poem's structure, symbolism, and aesthetic form, extrinsic analysis expands the interpretive horizon by situating the work within its historical, social, and cultural contexts. Teeuw (1984) asserts that the most effective literary analysis is one that balances textual structure with contextual inquiry, since both aspects mutually shape the total meaning of a literary work. An integrative approach, therefore, yields a more comprehensive understanding of poetry that avoids the extremes of formalism and sociologism. Teeuw's concept of the "system of signs" can be applied to post-conflict

poetry by examining how language and symbolism communicate collective memory, trauma, and sociocultural significance. In the Acehese context, the poem's imagery, diction, and metaphors function as signs that encode both individual and communal experiences of conflict and disaster, enabling readers to interpret meanings that extend beyond the literal text.

From this perspective, examining poetry using both intrinsic and extrinsic frameworks emphasizes that literature extends beyond a purely aesthetic function. Rather, it must also be viewed as a social document and a cultural expression that communicates enduring human values across time and space. A balanced comprehension of these two analytical dimensions not only enriches literary interpretation but also reinforces poetry's position as a profound representation of human experience. Such a holistic approach remains vital for strengthening literary appreciation both in academic discourse and in broader educational contexts.

3. RESEARCH METHOD

This study employs a qualitative descriptive approach to analyze D. Kemalawati's poem "*Cutbang di Atas Awan*" through an integrated examination of its intrinsic and extrinsic elements. The qualitative descriptive approach is particularly suitable for this study as it allows a systematic and straightforward exploration of both intrinsic and extrinsic elements of the poem, without requiring the interpretive depth characteristic of hermeneutics or the critical-linguistic focus of discourse analysis. This approach emphasizes clear description of themes, imagery, diction, and cultural context, making it effective in capturing the interplay between literary form and sociocultural

meaning in post-conflict Acehese poetry.

The poem “*Cutbang di Atas Awan*” serves as the central text for data collection and analysis in this study. Supporting data were obtained from relevant literary theories, prior studies on D. Kemalawati’s works, and other academic references addressing the socio-cultural and historical context of Aceh.

The analytical process was conducted in several stages. First, the researcher identified the intrinsic elements of the poem, including its theme, diction, figurative language, imagery, symbolism, and moral message. In this phase, the study aimed to reveal how the internal structures of the poem contribute to its aesthetic unity and expressive depth.

Next, the study examined the extrinsic elements, encompassing the poet’s socio-cultural background, historical context, and individual experiences. This step was essential for uncovering the social meanings and cultural implications embedded in the poem.

Finally, the researcher conducted an integrative analysis by correlating the intrinsic and extrinsic findings to uncover the interconnection between text and context. This synthesis enabled a comprehensive interpretation of how the poem reflects both individual and collective dimensions of post-conflict Acehese experience.

In summary, the research design follows a textual contextual approach, combining close reading techniques with contextual interpretation. Through this method, the study not only elucidates the poem’s internal artistic structure but also situates it within the broader socio-historical and cultural realities that shaped its creation.

4. RESULT AND DISCUSSION

4.1 Result

This section presents the analytical findings of D. Kemalawati’s poem “*Cutbang di Atas Awan*” by examining its intrinsic and extrinsic components, followed by an integrated interpretation that connects the two. The analysis employs a qualitative descriptive approach emphasizing the interrelationship between the poem’s internal structure and its broader socio-cultural context. The findings are interpreted through relevant theoretical perspectives to offer a comprehensive understanding of D. Kemalawati’s poetic vision.

The structural analysis of “*Cutbang di Atas Awan*” reveals that the poem centers on spiritual journey and identity reconstruction in post-conflict Aceh. The following discussion elaborates on the intrinsic and extrinsic elements that constitute its multilayered meanings.

1. Intrinsic Elements of The Poem “*Cutbang di Atas Awan*”

Intrinsic elements are the internal components that form the structure of literary work. These elements are directly observable within the text and collectively construct its aesthetic and semantic unity (Nurgiyantoro, 2019).

Based on the intrinsic analysis, “*Cutbang di Atas Awan*” demonstrates a cohesive interplay among its internal elements: theme, diction, figurative language, imagery, symbolism, and moral message that together build the poem’s emotional and intellectual resonance.

1) Theme

According to Syahfitri (2018), the theme represents the central idea or underlying foundation of literary work. It functions as the guiding principle that

directs the author's narrative or poetic intention.

In "*Cutbang di Atas Awan*" the theme reflects both the social and spiritual experiences of post-war Acehese society, particularly from the perspective of women who articulate trauma, resilience, and hope for recovery. The poem captures the aftermath of conflict its disruption of spiritual practices, communal harmony, and everyday life, while simultaneously expressing endurance and cultural continuity.

For example, the lines:

*"Cutbang terbang saat perang usai
disambut ceurana retak, ranub masak
dan hidangan meulod tanpa zikir"*

These lines reveal a symbolic depiction of spiritual desolation. The phrase "*ceurana retak*" signifies the fractured social harmony once maintained through communal rituals such as offering *ranub* in traditional gatherings. Meanwhile, "*hidangan meulod tanpa zikir*" reflects a loss of spiritual essence, a sacred ceremony still performed outwardly but hollowed of its devotional sincerity. These images together underscore how war has not only scarred the physical and emotional landscape of Aceh but also disrupted its cultural and spiritual continuity, turning once-meaningful traditions into echoes of collective trauma.

This spiritual desolation, however, is counterbalanced by imagery that conveys persistence and resilience. The subsequent lines,

*"Ia menjadi gasing di kampung sunyi
bertahan kaki di lahan pecah"*

Cutbang is a symbolic representation of Acehese womanhood as a figure of endurance amidst devastation. The

metaphor of a "*gasing*" in a "*di kampung sunyi*" evokes the image of continuous movement and survival despite isolation and loss. This reflects how Acehese women, and by extension the community, strive to sustain life and meaning even in fractured surroundings. The phrase "*bertahan kaki di lahan pecah*" further reinforces the idea of stability amid instability, suggesting that post-war recovery in Aceh is not merely physical reconstruction but also a spiritual act of perseverance.

Culturally, this resilience reflects the Acehese virtues of *sabar* and *tabah*, values deeply grounded in Islamic teachings and local wisdom. Through the use of culturally resonant metaphors, D. Kemalawati transforms collective suffering into a poetic affirmation of faith and perseverance. Consequently, the poem's theme transcends lamentation, serving as a tribute to the enduring spirit of the Acehese people especially its women who embody both the memory of suffering and the strength to heal.

2) Diction

Keraf (2006) posits that diction encompasses not only word choice but also phraseology, stylistic expression, and the overall linguistic register through which an author conveys meaning. In "*Cutbang di Atas Awan*," D. Kemalawati's diction reflects both cultural specificity and emotional intensity, illustrating how language becomes a medium through which collective memory and personal experience converge.

Lexical items such as *cutbang*, *ceurana*, *ranub*, *meulod*, and *saleum* function as cultural signifiers that embody the traditions, rituals, and local wisdom of Acehese society. These words anchor the poem in its indigenous

context, invoking a sense of communal belonging and shared identity. In contrast, expressions like *retak*, *pecah*, *candu*, and *garang* introduce an emotional register that conveys psychological fragility and post-war unrest, reflecting the inner turmoil that follows collective trauma. The juxtaposition of regional vocabulary and emotive diction enables Kemalawati to interlace the social and the personal, transforming language into a symbolic bridge between cultural continuity and the emotional aftermath of conflict.

3) Figurative Language

The poem employs various figures of speech that serve to deepen its emotional resonance and symbolic complexity. Through figurative language, D. Kemalawati not only enhances the poem's aesthetic appeal but also embeds layers of cultural and psychological meaning.

a. Personification: “*Degup jantungnya disapa langit.*”

This expression fuses human emotion with elements of nature, implying an intimate connection between the individual and the divine. The act of “*Degup jantungnya disapa langit.*” symbolizes the spiritual communication that emerges from suffering an acknowledgment of both vulnerability and faith in the face of adversity.

b. Metaphor: “*Ia menjadi gasing di kampung sunyi.*”

This metaphor captures the sense of disorientation and continuous movement experienced in the aftermath of war. The word *gasing* represents both instability and perseverance, reflecting how the self-strives to maintain balance amidst emotional and social fragmentation.

c. Hyperbole: “*Angin marah pada denting malam / yang dilecut asap garang.*”

This hyperbolic imagery dramatizes the tension and chaos that linger after conflict. The depiction of “*angin marah*” and “*dilecut asap garang*” transforms natural elements into emotional extensions of human turmoil, amplifying the sense of unresolved trauma.

Collectively, these figurative expressions function not merely as aesthetic embellishments, but as vehicles of psychological and social commentary. They reveal how Kemalawati intertwines poetic imagination with cultural consciousness, using language as both an artistic and moral response to collective suffering.

4) Imagery

The poem's imagery engages multiple senses, allowing readers to experience the emotional and atmospheric depth of post-war life in Aceh. Each sensory image contributes to the poem's layered representation of memory, loss, and endurance.

a. Visual imagery: “*Purnama merendam dinding kayu.*”

This visual detail evokes a mood of melancholy and stillness, suggesting how moonlight often symbolizes purity, and reflection immerses the remnants of domestic space in quiet sorrow. The image encapsulates the lingering traces of war within the intimate sphere of home and memory.

b. Auditory imagery: “*Denting malam.*”

Here, the faint “*denting malam.*” captures the haunting silence of post-conflict existence. The auditory contrast between sound and emptiness underscores the psychological weight of

solitude and the absence of collective existence.

c. Kinesthetic imagery: “*Berpaling-paling teliti jalan.*”

This line conveys physical alertness and emotional vigilance, portraying a subject who moves cautiously through a fragmented landscape. The kinesthetic tension mirrors the anxiety and resilience required to navigate a world marked by loss and uncertainty.

Through these interwoven sensory images, D. Kemalawati constructs a tangible atmosphere of longing and perseverance, transforming the sensory into the spiritual. The poem’s imagery thus becomes not merely descriptive but symbolic of the collective endurance of Aceh society, reflecting its ability to find stillness and faith amid the echoes of trauma.

5) Symbolism

The symbolism in “*Cutbang di Atas Awan*” carries multiple layers of cultural and psychological significance, serving as a bridge between personal emotion and collective identity. Each symbol operates within a distinctly Aceh framework, translating local experiences of loss and resilience into universal reflections on survival and faith.

a. *Cutbang* symbolizes the Aceh individual and community struggling to endure and reconstruct life after conflict. As both a personal and communal emblem, *Cutbang* embodies the spirit of perseverance that defines post-war recovery.

b. *Ceurana*, *ranub*, and *meulod* signify cultural traditions and ritual practices once central to Aceh social harmony. Their disruption in the poem mirrors the fragmentation of cultural continuity, highlighting

how war disturbs not only physical existence but also the moral and spiritual order.

c. *Saleum* represents spiritual equilibrium and social reconciliation, values deeply rooted in Islamic and local ethical codes. Its endangerment symbolizes the fragility of peace when society’s trust and moral foundations are shaken.

Through these interrelated symbols, Kemalawati weaves a tapestry of cultural persistence amid vulnerability. The poem’s symbolic language thus functions as both a repository of collective memory and a medium of psychological reflection, illustrating how the Aceh spirit transforms suffering into an ongoing dialogue between loss, faith, and renewal.

6) Moral Message

The poem articulates profound moral and philosophical reflections that extend beyond the immediate context of war. It emphasizes, first, the necessity of vigilance and spiritual self-purification as moral imperatives for preserving both individual integrity and collective identity. Second, it presents a communal appeal for moral and spiritual restoration, urging society to rebuild not only materially but also ethically and spiritually.

This ethical dimension is crystallized in the line:

“Cutbang, basuh mukamu / sebelum saleum menjadi petaka,”

This line metaphorically emphasizes the need for moral purification and self-reflection to prevent the deterioration of faith and social harmony. It encapsulates the poem’s central message that post-war recovery in Aceh

demands the renewal of the soul alongside the reconstruction of the body and community. Through this moral vision, Kemalawati reaffirms the inseparable bond between spiritual resilience and cultural survival in the Acehese worldview.

2. Extrinsic Elements of the Poem

The extrinsic analysis reveals that “*Cutbang di Atas Awan*” is deeply connected to the socio-historical, cultural, and personal contexts of Aceh.

- 1) Socio-historical context: The poem emerges from post-conflict Aceh, a period marked by collective trauma and social fragmentation. Symbols such *cutbang* and *ranub* portray how local traditions persist amid uncertainty, reflecting the community’s resilience.
- 2) Cultural and religious values: Elements such as *meulod* and *saleum* signify how religious and cultural practices lose their spiritual vitality when disrupted by war. The poem thus not only celebrates Acehese culture but also critiques its fragility under conflict.
- 3) Personal experience of the poet: D. Kemalawati’s position as an Acehese woman lends an intimate, gendered dimension to the poem. Her perspective intertwines individual emotion with collective memory, transforming personal reflection into a vehicle for social empathy and spiritual awareness.

3. Integration of Intrinsic and Extrinsic Elements

The integration of intrinsic and extrinsic elements demonstrates that form and context operate in synergy. Cultural symbolism and local diction acquire greater significance when interpreted against the backdrop of Aceh’s historical and social reality.

For instance, the metaphor “*Ia menjadi gasing di kampung sunyi*” simultaneously conveys individual disorientation and the collective uncertainty of a society recovering from war. The poem’s aesthetic qualities its imagery, symbolism, and diction, thus serve not only artistic but also socio-historical functions, embodying both personal expression and collective testimony.

Overall, the findings indicate that “*Cutbang di Atas Awan*” successfully unites aesthetic sophistication with historical consciousness, offering readers a complex, layered representation of human endurance and cultural identity.

4.2 Discussion

1. The Relationship between Intrinsic and Extrinsic Dimensions

The analysis confirms that intrinsic elements such as diction, imagery, figurative language, symbolism, and them are inseparable from the poem’s social and cultural contexts. Acehese cultural symbols such as *meulod* and *saleum* enrich the poem’s aesthetic surface while reflecting deeper religious and ethical values threatened by post-war instability. This supports Wellek and Warren’s (2016) assertion that literary texts are products of dynamic interaction between internal artistic structures and external realities.

Metaphors and personifications in the poem reveal the overlap between personal psychology and collective trauma. The metaphor “*Ia menjadi gasing di kampung sunyi*” articulates existential instability, while the personification “*angin marah pada denting malam*” evokes nature’s empathy with human suffering. The poem thus transcends the personal to

become a symbolic representation of shared historical experience.

2. Social and Cultural Reflection

The poem affirms that contemporary Acehnese literature functions not merely as aesthetic discourse but also as a medium for social reflection and cultural critique. The use of local symbols and vernacular diction signifies cultural resistance and identity preservation amid socio-political disarray. Symbols such as *cutbang* and *ranub* embody cultural endurance in the face of trauma. This finding extends Dorianti's (2019) argument that symbolism in Acehnese women's poetry represents both conflict and cultural identity, while adding the insight that personal experience intensifies these collective meanings.

3. Religious Meaning and Spirituality

Religious motifs in Kemalawati's poem particularly *saleum* and *meulod* illustrate the persistence of faith amid disruption. The moral undertone of the poem advocates spiritual reflection and moral renewal, positioning poetry as a medium for ethical and spiritual restoration. The convergence of cultural and religious symbolism demonstrates how poetry functions as both a moral compass and a spiritual sanctuary for post-conflict society.

4. The Role of the Poet's Personal Experience

As a female poet from Aceh, D. Kemalawati brings an introspective and gendered sensibility to her work. Her poetry not only conveys collective experience but also encapsulates the personal dimension of trauma, resilience, and hope. This dual perspective enriches the interpretive depth of the poem, underscoring the

interdependence of personal introspection and collective memory in post-conflict literature.

5. Contribution to Contemporary Acehnese Literary Studies

By integrating intrinsic and extrinsic analyses, this study contributes to the understanding of how contemporary Acehnese poetry articulates socio-cultural transformation. It demonstrates that the full meaning of poetry cannot be grasped through formalist reading alone but requires contextual engagement with history, culture, and personal experience. The poem "*Cutbang di Atas Awan*" exemplifies the dual function of poetry as an aesthetic artifact and as a social document revealing the intricate interplay between artistic creation and lived experience.

In sum, the poem's beauty lies not only in its linguistic artistry but also in its profound reflection of the Acehnese people's struggle for cultural survival and spiritual recovery.

5. CONCLUSION

The analysis of D. Kemalawati's poem "*Cutbang di Atas Awan*" reveals that its meaning emerges through the integration of intrinsic and extrinsic elements. The poem's diction, figurative language, imagery, and symbolism not only enhance its aesthetic value but also mirror the social, cultural, and religious conditions of post-war Acehnese society. Symbols such as *cutbang*, *ceurana*, *ranub*, *meulod*, and *saleum* encapsulate the collective trauma, transformation of spiritual values, and the community's ongoing efforts to safeguard cultural identity amid historical disruption.

Overall, the poem affirms the dual function of literature as a medium for personal expression and as a reflection of social reality. Through the poet's individual experience, the poem becomes a vehicle for spiritual recovery and the reaffirmation of human values. The integrative analytical approach adopted in this study demonstrates that a comprehensive interpretation of contemporary Acehese poetry must account for the dynamic interplay between text and context. Only by considering this relationship can the poem's aesthetic depth and its broader socio-cultural significance be fully understood.

Future research is encouraged to extend this inquiry through interdisciplinary approaches such as literary anthropology, cultural psychology, or gender studies, which may further illuminate the dimensions of female identity and post-conflict transformation in Acehese literature. Additionally, comparative analyses of post-war Acehese poetry by various authors would enrich our understanding of cultural and spiritual evolution in contemporary Indonesian literary discourse.

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