

Postmodern aesthetics in the essay poem "Mata Luka Sengkon Karta" by Peri Sandi Huizche

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Abstract

The evolution of Indonesian literature in the digital era has facilitated new expressive spaces that transcend conventional boundaries, including the application of postmodernist aesthetics. This study aims to describe the postmodern aesthetics in the essay poem "Mata Luka Sengkon Karta" by Peri Sandi Huizche, published on the YouTube platform. Employing Piliang's (1999) postmodern aesthetic framework, the analysis focuses on five key categories: pastiche, parody, kitsch, camp, and schizophrenia. The findings reveal a comprehensive identification of all five categories within the poem. Pastiche is evident in the amalgamation of Javanese literary style, historical narrative, and religious-political discourse. Parody manifests through the subversion of state symbols, developmental rhetoric, and religious rituals. Kitsch emerges via the sentimental and dramatic portrayal of rituals, symbols, and history. Camp is observed in excessive dramatization, theatricality, and the blending of serious with absurd elements. Meanwhile, schizophrenia is manifested through identity fragmentation, temporal disjunction, and a semiotic chaos representing a fractured social reality. These findings substantiate the poem's strong postmodernist aesthetic characteristics. Its presence on the digital medium of YouTube not only expands accessibility and interactivity but also affirms the role of digital literature as a relevant medium for social expression and critique in the contemporary era.

Keywords: Postmodern Aesthetics, Essay Poem, Digital Literature, YouTube, Peri Sandi Huizche.

INTRODUCTION

The development of Indonesian literature in the digital era has undergone significant transformation, particularly in the ways poets articulate ideas and express aesthetic values. Literary works are no longer confined to printed texts in books; instead, they now flourish within digital spaces and operate beyond conventional norms. Contemporary literature increasingly transcends the boundaries of culture, art, and even national politics. This dynamic evolution has contributed to the emergence of one of the most influential contemporary approaches, namely postmodernism.

From a postmodern perspective, postmodernism arose as a reaction to dissatisfaction with modernist theories. The term postmodernism refers to a cultural condition characterized by deconstruction and the rejection of fixed

order in language, identity, and other fundamental aspects of human life (Wijayati, 2019). In the field of literature, the aesthetic characteristics of postmodernism, as articulated by Yasraf Amir Piliang (1999), are defined through five key idioms that synthesize various theoretical perspectives.

First, pastiche refers to the practice of borrowing and combining elements of style or genre from different works or authors, particularly from the past, without any intention of satire. Essentially, pastiche functions as an open collage of styles. Second, parody is a form of composition in both prose and poetry that imitates the mindset and expressive style of a particular author or group of authors. However, this imitation is deliberately employed to present the style as something strange, absurd, or unconventional. Parody operates through modified imitation by preserving the key characteristics of the original work while altering its context, direction, or emphasis to produce a humorous effect.

Third, kitsch is understood as an aesthetic phenomenon that presents pseudo-artistic forms works that appear aesthetically pleasing on the surface. Its production is driven by the desire to popularize high art by transferring symbols, styles, or aesthetic values previously reserved for elite culture into the sphere of mass consumption. This process occurs through demythologization, in which the original context, values, and noble aura of high art are removed, leaving behind simplified visual or symbolic forms that are easily recognized, relevant to the contemporary era, and endlessly reproducible.

Fourth, camp represents a mode of artistic expression that consciously prioritizes style, ornamentation, and surface sensuality over depth of meaning or content. Camp emerged as a reaction to the arrogance of high culture, which was perceived as detaching art from its social communicative function. In practice, camp aesthetics distort natural forms whether objects, humans, or animals—through extreme exaggeration, such as excessive elongation, thinning, or enlargement, as well as through mannerism and duplication to generate multiple interpretations. Essentially, the camp aesthetic functions as a parody of artistic seriousness.

Finally, schizophrenia, as employed metaphorically by Piliang, describes a condition of chaos and disconnection among signs in postmodern artworks. Unlike its clinical meaning, schizophrenia in this context refers to a symptom in which the relationships between elements within a work such as text, images, and objects become incoherent. Its primary characteristic is “disunity,” which renders the overall meaning of the work difficult to interpret due to the absence of a logical structure that unites its components. Schizophrenia thus represents the collapse of a stable order of meaning, producing a fragmented and disorienting aesthetic experience.

Postmodernist literature places greater emphasis on randomness, discontinuity, disruption, and inconsistency. This reflects the core principle of postmodernism, namely the dissolution of boundaries between high and low culture (Anggraini, 2019). The traditional division between elite or classical literature and modern or popular literature has long functioned as a cultural barrier. Popular literary works often emerge as forms of resistance, particularly in poetry, which is more expressive and free in its mode of expression (Satriani,

2025). In the contemporary era, literature lives and develops within public spaces, including digital environments.

The presence of literary works in digital spaces significantly expands their reach and transforms the patterns of interaction between texts, readers, and social contexts. Digital literature functions as a medium through which writers convey ideas, thoughts, and social criticism. Through this platform, emerging writers are able to assert their existence in a literary world that is relatively free from the limitations of space, time, and language. Digital literary works exist in the present moment, meaning they can be uploaded instantly and accessed by audiences across the world in real time.

Several previous studies are relevant to this research. Dewi Nur Fitriana (2017), in her study entitled *Cultural Identity in the Novel Kembar Empat* by Sekar Ayu Asmara: A Postmodernism Study, found that the novel reflects cultural identity from a postmodern perspective through three aspects: religion as a force of liberation and reform, identity harboring and masking as impression formation, and cultural adoption as a form of cultural expression not bound by spatial limitations. The similarity between that study and the present research lies in the shared use of a postmodernism theoretical approach in analyzing literary works.

Another study conducted by Muhamad Nafidz Firdzani and Indah Rahmayanti (2025), entitled *Postmodernist Aesthetic Idioms in the Poetry Collection Hompimpa Alaium Gambreng* by Hamzah Muhammad, revealed the presence of all postmodernist aesthetic idioms within the poetry collection. The similarity with the present research lies in the examination of aesthetic idioms using postmodernist theory. However, the difference lies in the object of study, as their research focused on a poetry anthology, whereas this study examines a single essay-poem.

Further research entitled *Analysis of Social Values in the Essay Poetry Collection Mata Luka Sengkon Karta* by Peri Sandi Huizche, conducted by Rizal, Syahrudin, and Anzar (2024), demonstrated that the poem contains three forms of social values analyzed using Wellek and Warren's sociology of literature, which includes the sociology of the author, the sociology of literature, and the sociology of literary works. The similarity with the present study lies in the shared object of analysis, namely the poem *Mata Luka Sengkon Karta*, while the difference lies in the analytical focus and theoretical framework.

A study on postmodernism in the novel *Maryamah Karpov* by Andrea Hirata conducted by Faisal (2015) identified the presence of postmodernist idioms such as eclecticism, pastiche, parody, irony, and camp based on Lyotard's theory. While this research shares a similar concern with literary postmodernism, it differs in both theoretical foundation and research object. Faisal employed Lyotard's theory and focused on a novel, whereas the present study adopts the framework proposed by Wijayati (2019) and examines a poetic work.

Another relevant study is *Postmodern Aesthetics in Saut Situmorang's Poem "Aku Ingin"* by Prihantono (2018). The findings revealed the presence of postmodernist aesthetic idioms such as pastiche, parody, kitsch, camp, and schizophrenia in the poem as a form of imitation of Sapardi Djoko Damono's

work of the same title. The similarity with the present research lies in the shared focus on identifying postmodernist aesthetic idioms in poetry.

According to Endraswara (2019), digital literature represents a form of literary adaptation to modernity, emerging from the human need for expression in the technological era. One such platform is YouTube, a video-based digital medium that allows users to upload, watch, share, and respond to various forms of audiovisual content. In a general sense, YouTube functions as a virtual public space for the global exchange of information, entertainment, and creative ideas. Within the literary context, however, YouTube has developed into an alternative medium for the production, distribution, and appreciation of modern literary works, including prose, theater, and poetry.

Handoyo (2022) states that poetry is no longer bound by rigid linguistic standards or strict structural conventions. Contemporary poetry tends to be bold, rejects complex aesthetic constraints, and becomes more accessible to a wider audience. Mata Luka Sengkon Karta by Peri Sandi Huizche is an example of an essay-poem that combines poetic expression with factual narrative. Peri Sandi Huizche was born in Sukabumi on February 15 and completed his undergraduate studies in the Department of Theatre Arts Education at the Indonesian Institute of Arts and Culture Bandung in 2005. He is a poet and poetry performer who gained widespread attention in 2017 after performing Mata Luka Sengkon Karta aloud. He has since published numerous poetic works through his YouTube channel.

Based on this background, the research problem can be formulated as follows: How is postmodern aesthetics manifested in the essay-poem Mata Luka Sengkon Karta? Therefore, this study aims to describe the aesthetics of postmodernism in the essay-poem Mata Luka Sengkon Karta by Peri Sandi Huizche as published on his YouTube channel.

METHOD

Types of research and approach

This study employs a qualitative descriptive research design aimed at describing and interpreting the meanings contained in a literary work, specifically the essay-poem Mata Luka Sengkon Karta uploaded on Peri Sandi Huizche's YouTube channel. The application of postmodernism in literature is not substantially different from its application in other art forms. In *Hyper-reality of Culture: Semiotics, Aesthetics, Postmodernism*, Piliang (1999) classifies postmodernist findings in poetry into five aesthetic idioms, namely pastiche, parody, kitsch, camp, and schizophrenia.

Research data sources

The data sources in this study consist of: (1) the transcript of the essay-poem Mata Luka Sengkon Karta by Peri Sandi Huizche; and (2) relevant literature, including various analytical studies of the poem and scholarly references related to postmodernism.

Data collection technique

This study employs a library research technique. The researcher examines theories, concepts, and previous studies that are relevant to the research topic through books, scientific journals, and credible online sources. This literature study is conducted to strengthen the theoretical foundation and provide an academic perspective for the analysis of the poetry text. According to Abdhul (2023), a literature study, or library research, is a process of reviewing a number of written references such as books, articles, and journals, which are later used as sources in academic writing. In this study, the literature review is applied to address issues related to postmodernist aesthetics in the poem *Mata Luka Sengkon Karta* by Peri Sandi Huizche.

Data analysis and validity techniques

According to Sugiyono (2019), data analysis in qualitative research is carried out simultaneously with data collection. The process involves collecting, classifying, interpreting, and drawing conclusions from the data. The data obtained in this study were analyzed in depth by focusing on the verses of the poem and the use of symbols that represent postmodernist aesthetic elements. Through this analysis, the researcher examined how these elements construct the overall meaning of the poem and reflect the social realities intended by the poet.

To ensure the validity of the data, this study applies the triangulation technique as proposed by Moleong (2007). Triangulation is a method of validating data by comparing information obtained from different sources. This study employs source triangulation by comparing data derived from the poem transcript with relevant theoretical references and previous studies.

Research procedures

The research was conducted through several systematic stages. First, the listening and note-taking stage was carried out by intensively watching, listening to, and understanding the poem as presented on YouTube. At this stage, the researcher recorded the stanzas as well as various findings, including diction, figurative language, imagery, and symbols found in the essay-poem. Second, the findings were classified into categories based on the five postmodernist aesthetic idioms: pastiche, parody, kitsch, camp, and schizophrenia. Third, the classified data were analyzed to describe the postmodernist aesthetics contained in the essay-poem *Mata Luka Sengkon Karta* by Peri Sandi Huizche.

RESULTS AND DISCUSSION

The essay poem *Mata Luka Sengkon Karta* by Peri Sandi Huizche demonstrates a rich configuration of postmodern aesthetics through the application of the five principal idioms proposed by Piliang (1999), namely pastiche, parody, kitsch, camp, and schizophrenia. These five categories do not operate independently; rather, they are interconnected and together construct a complex and multilayered network of meaning. The poem as a whole functions like a mosaic of collective memory, in which the voices of tradition, history, political trauma, domestic religiosity, and state symbolism are juxtaposed within a non-linear structure. This discontinuity represents the core of postmodern aesthetics, emphasizing the notion that reality particularly violent political reality does not

exist as a single, unified narrative, but instead as fragments that collide with one another. Consequently, this poem offers a distinctive reading experience that strongly reflects the characteristics of postmodern aesthetics.

The following is an excerpt from the essay poem *Mata Luka Sengkon Karta* by Peri Sandi Huizche, which forms the basis of the postmodern aesthetic analysis.

“MATA LUKA SENGKON KARTA” | by Peri Sandi Huizche

*Similar to Maskumambang
The pupuh delivers counsel on life
The kecapi hums in a solitary, silent voice
The pupuh and kecapi wrap the pain
Merging into an urgent, fragile sound
Wounded, wounding, being wounded, and wounds unending
Gaping open as a result of human actions
Gasping within tubes and hoses*

*I am a farmer from Bojongsari
Sustaining my dreams
From rice I cultivate myself
Simplicity becomes a model of life
Profit gained
Folded and saved*

*1974, my beloved homeland
Was twenty-nine years old
A young age for a nation to be established
The Garuda emblem
Founded upon Pancasila
The 1945 Constitution
Weaving together many events*

*A critical transition of leadership
Bung Karno was replaced by Mr. Harto
Under the pretext of national security
The murder of six generals and one officer
Six hours in a single night
Dead in a useless pit
Not found in the war of the Mahabharata
Even in world history
Only in Indonesian history
The extermination of the left
The PKI was condemned to die
An authoritarian leader*

*REPELITA
A five-year development plan
Could become a five-year plan of extermination
In the years that followed
I encountered mysterious shooters*

*With no wrong or right acknowledged
With no law of the state upheld
Massacres everywhere
Hunted down to the gutters
A gunshot to the mouth
A gunshot to the head
Bound with rope
Shrouded in a sack
Those in power possess the throne
What does not exist
Can always be fabricated*

*I am the ailing Sengkon
Trying to recall every wound
On my chest, on my back
Within a cough layered with tuberculosis
Friday night
21 November 1974
Every Friday night
Yasin was recited with solemn reverence
The stars whispered remembrance in their flickers
The cries of animals rose as praises to God
My wife was still wearing her mukena
Fetching me a drink from the kitchen
In the distance, the villagers grew restless
"Bring that robber family to justice!"
"Yes... banish them from this village!"
"Just burn the house down!"
"That's right!"*

*Through the slits of the bamboo wall
Torches and kerosene lamps were burning
A firm voice shouted
"Brother Sengkon,
You are surrounded by the armed forces.
If you wish to live, surrender.
You cannot escape.
Raise your hands!"*

1. Pastiche

In postmodern aesthetic studies, pastiche is a central concept indicating that a literary work is no longer viewed as a completely pure and original text. Instead, the work is understood as a construction composed of various styles, forms, and voices derived from previous texts. As explained by Prihantono (2018), pastiche refers to a work formed from elements borrowed from multiple authors or from a particular author in the past. In this context, pastiche functions as a neutral form of aesthetic imitation, without the intention of mockery that characterizes parody. The purpose is not to demean or criticize the source text, but to revive earlier styles within a new context, thereby producing a renewed and richer artistic

experience. In the essay poem *Mata Luka Sengkon Karta*, pastiche appears through the incorporation of traditional Javanese literary elements such as pupuh and kecap, which are blended with modern political narratives and historical trauma.

Table 1. Pastiche Analysis Table in the Essay Poem "Mata Luka Sengkon Karta"

Pastiche Category	Analytical Explanation of Stanzas	Stanzas in Poetry
1. Imitation of Javanese Literary and Musical Styles in West Java	The poet adopts the opening style of traditional Javanese literature, which commonly incorporates pupuh, tembang (chanting), and kecap music. This technique represents a form of pastiche, as the poet revives an older artistic style to create a traditional atmosphere within a modern poetic framework. Maskumambang, one of the forms of Javanese tembang, is integrated with the kecap, a traditional musical instrument originating from West Jawa, Indonesia.	"Similar to Maskumambang/ The pupuh delivers counsel on life/ The kecap hums in a solitary, silent voice"
2. Pastiche of Indonesian Historical Narrative Style	The poet employs a historiographical approach by presenting factual national events such as the September 30th incident, the transition of political power, the mass killings, and the so-called "mysterious shooter" operations. This technique adopts the style of historical documentation and integrates it into essay-poetry, thereby creating a collage between documentary narrative and literary expression.	"A critical transition of leadership/ Bung Karno was replaced by Mr. Harto/ ... The murder of six generals and one officer"
3. Combination of Political and Religious Discourse	Pastiche is evident in the poet's integration of a religious narrative style, reflected in elements such as Yasin recitation, dhikr, and the mukena, with a narrative of political violence involving the armed forces, raids, and terror. These two contrasting styles are collaged to produce a powerful sense of social irony.	"Every Friday night/ Yasin was recited with solemn reverence..." alongside "Brother Sengkon, you are surrounded by the armed forces... Raise your hands!"
4. Pastiche of Puppetry and Mythological Styles	The poet employs the Mahabharata as an epic narrative framework to draw a comparison between Indonesian history and the legendary war narrative. This technique constitutes a form of pastiche, as the poet adopts the epic style to underscore the absurdity embedded in Indonesia's violent historical experience.	"Not found in the war of the Mahabharata/ Even in world history/ Only in Indonesian history"
5. Pastiche of Social Lyrics as the Voice of the Victim	The poet adopts a lyrical style to express her pain and memories as a victim of criminalization. The fusion of documentary and lyrical modes strengthens the emotional intensity of the poem.	"I am the ailing Sengkon/ Trying to recall every wound/ On my chest, on my back..."

2. Parody

Piliang (as cited in Prihantono, 2018:23) explains that parody is a form of composition, whether in prose or poetry, that imitates the patterns of thought and the expressive style of a particular author or group of authors. This imitation, however, is deliberately designed to present the style as something strange, unusual, or absurd. Parody operates through a process of modified imitation, in which the characteristics of the original work are copied, but the direction, context, or emphasis is altered in order to produce a humorous or satirical effect. The following table presents an analysis of the parody category found in the essay-poem *Mata Luka Sengkon Karta*.

Table 2. Parody Analysis in the Essay Poem "Mata Luka Sengkon Karta"

Parody Category	What is Imitated	How the Situation is Reversed	Critical Intent and Perspective	Stanzas in the Poem
1. Parody of Javanese Literary Traditions and West Javanese Arts	Javanese songs (<i>pupuh</i> , <i>Maskumambang</i>)	The gentle and soothing style of traditional songs is contrasted with extreme violence.	Highlights the irony that the gentleness of Javanese culture is powerless to protect people from violence and injustice.	"Similar to Maskumambang / The <i>pupuh</i> delivers counsel on life..."
2. Parody of State Symbols	Garuda emblem, Pancasila, the 1945 Constitution	State symbols are presented sequentially and immediately associated with violence and tragedy.	Criticizes the gap between national ideals and political reality.	"The Garuda emblem / Founded upon Pancasila..."
3. Parodic Representation of Development Discourse	Development language (REPELITA)	The meaning of "development" is reversed into "massacre."	Suggests that development programs become empty slogans while structural oppression continues.	"A five-year development plan / Could become a five-year plan of extermination."
4. Parodic Representation of Historical Epic Narratives	Mahabharata	The great war of the Mahabharata is contrasted with Indonesia's historical violence.	Emphasizes that Indonesia's tragedy is portrayed as even more horrific than legendary wars.	"Not found in the war of the Mahabharata.."
5. Parody of Religious Rituals	Friday night atmosphere, Yasin	A peaceful religious atmosphere suddenly turns	Reveals social hypocrisy between religious	"Yasin was recited... / 'Just burn the house down!'"

	recitation, <i>mukena</i>	into violent chaos.	devotion and cruel behavior.	
6. Parody of Security Forces Language	ABRI command language	The command "Raise your hands" is directed toward both the guilty and innocent.	Criticizes police brutality and wrongful arrests as forms of systemic injustice.	"Brother Sengkon... You are surrounded by the armed forces... Raise your hands!"

The findings indicate that parody functions as the primary rhetorical strategy in the meaning structure of the poem *Mata Luka Sengkon Karta*. The poet systematically imitates a wide range of styles and discourses, including Javanese tradition, state symbolism, development jargon, epic rhetoric, religious rituals, and the language of the security forces. These styles are then deliberately distorted in terms of direction, context, and function in order to generate a parodic effect. This effect goes beyond mere humor. In this poem, parody operates as a critical device that dismantles and destabilizes authoritative claims embedded in dominant texts and rhetoric, compelling readers to reinterpret symbolic and political meanings that previously appeared ordinary or even sacred.

Ideologically, parody in this poem serves to satirize the legitimacy of the state through the mockery of development discourse and national symbols, to expose the powerlessness of religious practices in preventing collective violence, and to articulate the voice of the victim through parodic verse. Therefore, parody functions as an effective critical technique for unveiling falsehoods, challenging the construction of a glorified historical narrative, and creating a moral space in which readers are invited to re-evaluate collective memory and social responsibility shaped by traumatic experiences of the past.

3. Kitsch

In postmodern aesthetic studies, kitsch is understood as an aesthetic phenomenon that presents pseudo-art, namely works that appear artistic on the surface but lack the depth and seriousness of high art. Prihantono (2018) explains that kitsch tends to be inexpensive in character and does not reflect refined artistic taste. Its production is driven by the urge to popularize high art by transferring symbols, styles, or aesthetic values that were once exclusive into the realm of mass consumption through mechanisms of mass production. This process occurs through demythologization, namely the removal of context, values, and the noble aura inherent in high art, leaving behind concise visual or symbolic forms that are easily recognizable and endlessly reproducible.

Table 3. Kitsch Analysis in the Essay Poem "Mata Luka Sengkon Karta"

Kitsch Category	Explanation and Analysis	Stanzas in the Poem
1. Religious rituals are portrayed sentimentally.	Religious symbols such as Yasin recitation, <i>mukena</i> , and Friday prayer create a sorrowful atmosphere.	"Every Friday night / Yasin was recited... / My wife was still wearing her <i>mukena</i> ."

2. State symbols receive excessive emphasis.	Garuda, Pancasila, and the 1945 Constitution create an image of nationalism but function merely as decorative symbols.	"The Garuda emblem / Founded upon Pancasila / The 1945 Constitution."
3. Violence resembles cinematic scenes.	Graphic descriptions make violence appear theatrical and visually dramatic.	"A gunshot to the mouth / A gunshot to the head / Bound with rope / Shrouded in a sack."
4. Illness and suffering are exaggerated.	Detailed descriptions of illness evoke deep sympathy.	"Within a cough layered with tuberculosis."
5. Strong contrast between religion and violence.	Peaceful religious moments are suddenly interrupted by brutal violence, heightening emotional impact.	"The stars whispered remembrance..." → "Just burn the house down!"

Based on the analysis, the kitsch element in the poem Mata Luka Sengkon Karta serves as a significant aesthetic strategy for framing the traumatic experiences of Sengkon and Karta through cultural symbols that are familiar, sentimental, and easily recognised by readers. The poet employs kitsch not as a simplistic aesthetic device, but as an effective communicative tool to connect a historical tragedy with societal awareness within the broader community.

4. Camp

Postmodern aesthetic scholar Piliang (1999) defines camp as an aesthetic mode characterised by artificiality, exaggeration, theatricality, and irony. Camp deliberately distances itself from authenticity and naturalness, instead celebrating what is fabricated, overstated, and stylised. This aesthetic tendency often blends seriousness with playfulness and merges high and low cultural forms, producing a sense of peculiarity, fascination, and, at times, absurdity. The following table presents an analysis of the camp category in the essay-poem Mata Luka Sengkon Karta.

Table 4. Camp Analysis in the Essay Poem "Mata Luka Sengkon Karta"

Camp Category	Analysis	Stanzas in the Poem
1. Over-dramatization	Historical tragedy is narrated with exaggerated emotional intensity, creating tragic absurdity.	"Wounded, being wounded..."
2. Theatricality	Historical events are presented like stage performances through lighting, dialogue, and dramatic commands.	"Brother Sengkon, You are surrounded by the armed forces... Raise your hands!"
3. Aesthetic Irony and Incongruity	Political history is narrated in a semi-epic style, creating irony through absurdity.	"REPELITA / A five-year development plan / Could become a five-year plan of extermination."

4. Combination of the Serious and the Absurd	Major historical events are mixed with absurd narration, strengthening social criticism.	"Six hours in a single night... Not found in the war of the Mahabharata..."
5. Sensation of Violent Spectacle	Repetition and rhythmic diction make violence appear theatrical.	"A gunshot to the mouth... Bound with rope..."
6. Expression of Wounded Identity	Violence becomes a tragic spectacle through crowds, torches, and threats.	"I am the ailing Sengkon / Trying to recall every wound..."

5. Schizophrenia

Piliang (1999) defines schizophrenia not as a clinical pathological disorder but as a cultural and textual condition. In this context, schizophrenia refers to the fragmentation of the subject amid an overflow of signs, images, and multiple realities. The subject loses coherence and becomes immersed in a disjointed experience of time, where the boundaries separating past, present, and future become blurred. The following table presents an analysis of the categories of schizophrenia in the essay-poem *Mata Luka Sengkon Karta*.

Table 5. Schizophrenia Analysis in the Essay Poem "Mata Luka Sengkon Karta"

Schizophrenia Category	Analysis	Stanzas in the Poem
1. Identity Fragmentation	The narrator shifts between identities as farmer, victim, witness, and national voice.	"I am a farmer from Bojongsari..." → "1974, my beloved homeland..."
2. Temporal Disjunction	The narrative abruptly moves between harvest, political history, massacre, and arrest without transitions.	"From rice I cultivate myself..." → "A critical transition of leadership..."
3. Polyvocality	Multiple voices—citizens, authorities, crowds, religion—coexist within the narrative.	"'Bring that robber family to justice!' ... 'Raise your hands!'"
4. Trauma Elevation	Traumatic memories repeatedly interrupt the narrator's thoughts and bodily experiences.	"I am the ailing Sengkon... Trying to recall every wound..."
5. Logical Disorder Flow	The poem moves non-linearly between history, personal suffering, and supernatural experiences.	"The PKI was condemned to die..." → "Bound with rope..."
6. Dominance of Violence / Social Hallucination	Violence dominates the narrator's perception until reality itself appears distorted.	"Massacres everywhere... A gunshot to the mouth..."
7. Accumulation of Dark Images	Continuous imagery of blood, fire, crowds, and death creates intense psychological tension.	"Torches and kerosene lamps were burning... Bound with rope... Shrouded in a sack."

This poem constitutes a postmodern aesthetic experiment that consistently employs the principle of schizophrenia. The fragmentation of the narrator's identity signals the dissolution of a unified and coherent subject, replaced instead by a subject dispersed across multiple roles and voices. Each role farmer, victim, and witness operates independently rather than converging, thereby producing a sense of a fractured self. The abrupt shifts in time and reality further reinforce this condition, where personal and national histories collide without a discernible chronology. Such disjunction mirrors the nature of traumatic memory, which surfaces unexpectedly and disrupts present consciousness. Ultimately, this poem stands as a literary monument to the human experience within a complex reality in which truth is never singular, and identity remains fluid and fragmented. It exposes collective unrest and functions as a medium for remembering the social injustices of its time.

CONCLUSION

Based on the analysis of the essay poem *Mata Luka Sengkon Karta* by Peri Sandi Huizche using the Postmodernism framework proposed by Piliang (1999), which comprises five categories Pastiche, Parody, Kitsch, Camp, and Schizophrenia the following findings were obtained.

Within the Pastiche category, five classifications were identified: (1) Imitation of Javanese Literary and Musical Styles in West Java; (2) Pastiche of Indonesian Historical Narrative Style; (3) Combination of Political and Religious Discourse; (4) Pastiche of Puppetry and Mythological Styles; (5) Pastiche of Social Lyrics as the Voice of the Victim.

Within the Parody category, five classifications were also found: (1) Parody of Javanese Literary Traditions and West Javanese Arts; (2) Parody of State Symbols; (3) Parodic Representation of Development Discourse; (4) Parodic Representation of Historical Epic Narratives; (5) Parody of religious rituals; (6) Parody of security forces language.

In the Kitsch category, the data were grouped into five classifications: (1) Religious rituals are portrayed in an overly sentimental manner; (2) State symbols are presented with excessive emphasis; (3) Acts of violence are depicted as if they were cinematic scenes; (4) Illness and suffering are rendered with heightened sadness; (5) The contrast between the religious and the violent is made strikingly pronounced.

The Camp category contains six classifications: (1) Over-dramatization; (2) Theatricality; (3) Aesthetic Irony and Incongruity; (4) A Combination of the Serious and the Absurd; (5) The Sensation of Violent Spectacle; (6) Expression of Wounded Identity.

Within the Schizophrenia category, seven classifications emerged: (1) Identity Fragmentation; (2) Temporal Disjunction; (3) Polyvocality; (4) Trauma Elevation; (5) Logical Flow Disorder; (6) The Dominance of Violence as a Social Hallucination; (7) Accumulation of Dark Images.

The analysis demonstrates that Peri Sandi Huizche's *Mata Luka Sengkon Karta* exhibits a distinctly postmodern aesthetic, as shown through the identification of these characteristics. The poem serves as a medium for the poet to articulate concerns regarding various systems and social issues within the nation and underscores how poetry disseminated through digital platforms such as YouTube can function as an accessible and interactive space for artistic expression and social protest, reaching audiences across diverse regions.

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