

COMPARISON OF THE MEANING OF “LOSS” IN BISHOP’S “ONE ART” (1976) AND JUNAEDHIE’S POEM “TAK ADA YANG HILANG” (2009): DERRIDA’S PERSPECTIVE OF DECONSTRUCTION

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ABSTRACT

Loss is a universal experience, yet its interpretation varies across cultures. This study aims to provide a comparative analysis of the meaning of loss in Elizabeth Bishop’s poem “One Art” (1976) and Kurniawan Junaedhie’s poem “Tak Ada Yang Hilang” (2009) using Jacques Derrida’s perspective of deconstruction. This study explores how these poems reflect and deconstruct the meaning of loss through logocentrism, binary opposition, and difference. The findings indicate that while Bishop presents loss as an art to be mastered, reflecting Western pragmatism and individualism, Junaedhie portrays loss as a transformation rather than an absence, rooted in Eastern perspectives on continuity and presence. This research contributes to the field of comparative literature and poetry analysis by highlighting the cultural and philosophical dimensions of loss.

1. INTRODUCTION

The experience of loss is an integral part of human life, encompassing emotions such as sadness, regret, and anger. Loss, as a psychological and social phenomenon, has been extensively studied in various disciplines, including psychology, sociology, and literature. Jakaria et al. (2023) define loss as the transformation of something that once existed into nonexistence for an individual, which inevitably involves an emotional process. This aligns with previous research indicating that the process of loss elicits emotional responses such as sadness, regret, and anger, often triggered by external stimuli (Van Kleef & Côté, 2022). The departure of a loved one creates a void that is difficult to replace, leading to feelings of hopelessness and longing for what once was. Moreover, research has shown that individuals experiencing loss often face significant social and psychological impacts (Buchman-Wildbaum et al., 2020).

The impact of loss extends beyond personal grief, affecting social interactions and mental health. Previous studies have highlighted that grief and bereavement can lead to psychological distress, potentially developing into serious mental health conditions if not adequately addressed

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(Buchman-Wildbaum et al., 2020). The cultural norms, values, and support systems available in an individual's social environment play a crucial role in how they cope with loss. Similar studies have also indicated that loss is not merely a psychological experience but is deeply intertwined with cultural and societal structures, influencing emotional responses such as sadness, anger, confusion, and anxiety (Reiland, 2024). Research in grief studies further elaborates that the meaning of loss evolves over time, shaped by personal, linguistic, and cultural contexts, making it a dynamic rather than a static concept.

Literature has long been recognized as a reflection of cultural and social dynamics (George & Priscilla, 2024). This aligns with earlier findings that literary works serve as cultural artifacts, capturing the values, norms, and collective consciousness of a society (Zubenko & Sytnykova, 2020). The exploration of loss in literary works, particularly poetry, has been a recurring theme across different time periods and cultures. Poetry, as a unique form of literary expression, has been acknowledged for its ability to encapsulate complex emotions and ideas through its intrinsic and extrinsic structures (Julianto & Annisa Sauvika Umami, 2023). Earlier research has established that poetry often conveys meaning through symbolic language, allowing readers to interpret multiple layers of significance (Santosa, 2023). This reinforces the idea that poetry is not only a medium for artistic expression but also an important lens through which human emotions, including loss, are examined.

One of the central elements of poetry is diction, which carries nuanced meanings depending on cultural and personal contexts (Manusia & Mustofa, 2023). Prior studies have demonstrated that specific words in poetry function as symbols that evoke deep emotions and layered interpretations (Adi, 2020). In this analysis, the diction "Loss" serves as a focal point for understanding how meaning is constructed and deconstructed within poetic texts. Scholars have emphasized that meaning is not absolute but continuously evolves (Reiland, 2024). Within the experience of losing, various layers of meaning often go unrecognized. Each instance of loss entails a journey toward acceptance, which alters our perspectives. Furthermore, the interpretation of loss is influenced by language, culture, and emotional context, as each person may derive their unique understanding of what loss signifies. Consequently, loss emerges as a prevalent theme in literary work. Deconstructionist perspectives challenge the notion of fixed meanings, arguing that interpretations are fluid and dependent on context (Sulistiani & Sudikan, 2020). This theoretical framework will be applied to analyze how the concept of "Loss" is articulated in different poetic traditions, highlighting the interpretative flexibility that poetry enables.

The poems "*Tak Ada Yang Hilang*" (*Nothing is Lost*) (2009) by Kurniawan Junaedhie and "*One Art*" (1976) by Elizabeth Bishop exemplify the theme of grief and loss through distinct cultural and linguistic perspectives. Junaedhie, a renowned Indonesian poet, explores the idea that death does not signify absolute loss; rather, the essence of the deceased remains in the memories



of the living. This aligns with prior literary analyses emphasizing the role of memory in coping with loss. In contrast, Bishop's "*One Art*" presents a more resigned approach, portraying loss as an inevitable and manageable aspect of life. Her poem resonates with previous studies that discuss acceptance as a coping mechanism in grief literature (Dwi Prihantono, 2018).

A comparative approach to literature enables an interactive and nuanced analysis of these two works (Bassnet, 1993). Comparative studies in literature have long been recognized as a method to explore cultural and linguistic differences while identifying universal themes (Kobis et al., 2023). The gender, cultural background, and stylistic choices of these poets further highlight the complexities of how loss is represented in literature. Junaedhie's poetic form, resembling prose-like paragraphs, contrasts with Bishop's structured verse, demonstrating how form influences thematic expression. This comparative study will explore how the theme of "Loss" is depicted differently in these works, examining the interplay of culture, language, and poetic structure, which enriches the reader's understanding of loss through diverse literary techniques.

By situating this analysis within a deconstructionist framework, this study challenges logocentric notions of fixed meanings. Previous research in deconstruction theory has emphasized the instability of meaning, asserting that texts contain multiple interpretations that shift depending on the reader's perspective (Sulistiani & Sudikan, 2020). Applying this perspective to "*One Art*" and *Nothing is Lost* allows for a deeper understanding of how loss is conceptualized in literary texts. The findings of this study will contribute to ongoing discussions in literary and grief studies, reinforcing the notion that literature remains a dynamic and evolving discourse that reflects the fluidity of human experiences and emotions.

2. LITERATURE REVIEW

The theory of deconstruction began to be known in the 20th century by Jacques Derrida. Derrida opposed the existence of logos in a text that aims to destroy the structuralist perspective that states that a text has a single and fixed meaning. Deconstruction actually does not have a complete definition because Jacques Derrida does not want to limit an explanation (Safruddin, 2023). Derrida raises a paradox that moves a new perspective on meaning. Readers also become more critical in viewing a literary text. In addition to logocentrism, Derrida also has the concept of binary opposition in a text and Difference as a delay in meaning. This analysis aims to reveal the complexity of a text by intensifying the firmness of literature by examining the contradictions and ambiguities inherent in a text (Derrida, 1998). Deconstruction provides a new understanding to see a text in the fields of literature, science, and engineering. The aspect of deconstruction analyzing the concept of "Loss" which is a theme in poetry. Derrida's lens aims to prove that the "Loss" contained in the poem above is contrary to the understanding given by the general public. By



challenging logocentrism, a binary opposition, and proposing "difference," the study attempts to reveal alternative meanings of "loss".

There are previous research also analyzed applying Jacques Derrida's deconstruction theory on the meaning of a text, namely "*Dekonstruksi Kematian dalam Puisi 'Al-Mawt' karya Adonis dan Puisi 'Tentang Maut' Karya Goenawan Mohamad (Kajian Sastra Bandingan) (Deconstructing Death in Adonis' 'The Death' and Goenawan Mohamad's 'About Death' poems (Comparative Literary Studies))*" by Muhammad Choirul Umam, Tatik Mariyatut Tasnimah 2023 (Umam & Tatik Mariyatut Tasnimah, 2023). Umam and Tatik (2003) focussed on the diction of "death," which is poured into a poem and is then studied using Derrida's deconstruction theory. The difference between previous studies and this study investigates the meaning of "*kematian*" (death). In addition, the last study took poetry that tended to Eastern culture, while in this study, we compare Eastern and Western cultures. Therefore, in this study, the writers attempt to fill the void with diction and poetry from different cultures.

3. METHODOLOGY

This study employs a qualitative descriptive research approach to explore the theme of "loss" in Elizabeth Bishop's "*One Art*" (1976) and Junaedhie's "*Tak Ada Yang Hilang*" (2009) through Derrida's deconstruction theory. The qualitative descriptive method is especially suited to this research as it focuses on gathering textual data derived from the subjects under investigation, offering an in-depth exploration of how loss is represented in the poems (Agusta, 2020). The data generated through this approach encompasses words, phrases, lines, and sentences, providing a detailed analysis of language and its role in constructing meaning.

3.1 Data Sources

The primary data consists of the literary works being analyzed—the texts of "*One Art*" and "*Tak Ada Yang Hilang*". These poems serve as the primary sources of information for understanding how the theme of loss is conveyed through language and structure. Secondary data includes theoretical texts and articles, as well as journals that explore Derrida's deconstruction theory, loss in literature, and relevant literary analyses (Santoso & Fajar, 2023; Agusta, 2020). The secondary data supports the interpretation of primary data, providing a theoretical framework to deepen the analysis of the poems.

3.2 Technique of Data Collection

Data will be collected by performing a close reading of the poems, analyzing key textual elements such as specific words, phrases, lines, and stanzas that convey the theme of loss. The qualitative descriptive approach allows for flexibility in examining these elements in detail. The poems will be analyzed for their language use, structure, form, and rhythm, paying attention to how these features contribute to the depiction of loss. Secondary data will be drawn from



theoretical texts and journals that discuss Derrida's theory and its application to literary works on loss. These sources will provide insight into how the poems can be interpreted through a deconstructionist lens.

3.3 Technique of Data Analysis

The research will apply Derrida's deconstruction theory to deconstruct the meaning of loss in both poems. The analysis will focus on the contradictions, ambiguities, and tensions within the texts, examining how language both constructs and deconstructs the idea of loss. Through this method, the research will identify how the poems portray loss through presence and absence, as well as the ways in which they challenge traditional understandings of the theme. A comparative analysis of the two poems will explore their similarities and differences, shedding light on how loss is conceptualized in different cultural and literary contexts.

4. RESULTS AND DISCUSSION

The following is a poem by Elizabeth Bishop entitled "One Art" and a poem by Kuniawan Junaedhi entitled "Tak Ada Yang Hilang":

"One Art"

Line 1	The art of losing isn't hard to master;
Line 2	so many things seem filled with the intent
Line 3	to be lost that their loss is no disaster.
Line 4	Lose something every day. Accept the fluster
Line 5	of lost door keys, the hour badly spent.
Line 6	The art of losing isn't hard to master.
Line 7	Then practice losing farther, losing faster:
Line 8	places, and names, and where it was you meant
Line 9	to travel. None of these will bring disaster.
Line 10	I lost my mother's watch. And look! My last, or
Line 11	next-to-last, of three loved houses, went.
Line 12	The art of losing isn't hard to master.
Line 13	I lost two cities, lovely ones. And, vaster,
Line 14	some realms I owned, two rivers, a continent.
Line 15	I miss them, but it wasn't a disaster.
Line 16	—Even losing you (the joking voice, a gesture
Line 17	I love) I shan't have lied. It's evident
Line 18	the art of losing's not too hard to master
Line 19	though it may look like (<i>Write it!</i>) like disaster.

(Bishop, 1979)



““Tak Ada Yang Hilang””
(nothing is missing)

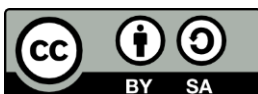
Line 1 *Tanpa sayap, ibu terbang ke angkasa. Hati, jantung, paru-paru dan ginjalnya pergi*
Line 2 *bersamanya. Kulihat ibu masuk*
Line 3 *ke dalam gugusan awan. Awan itu tampak seperti kapas. Ditembus ibu sesukanya.*
Line 4 *Ibu terus melayang menuju*
Line 5 *matahari yang perih itu. Ia melesat jauhnya sekitar 10.000.000 tahun cahaya.*
Line 6 *Menyusup ke dalam ruang-ruang gas*
Line 7 *yang memiliki kerapatan massa kurang dari satu atom per meter kubik. Aku*
Line 8 *tercengang. Ibu yang dulu penakut, kini*
Line 9 *dengan gagah pergi sendiri ke tempat asing. Ibu tak menggubris tangisan kami. Jiwa,*
Line 10 *hati, tubuh dan semangatku*
Line 11 *pun luruh terhisap bersamanya. Tapi diam-diam jiwa ibu tak jadi menembus panas*
Line 12 *matahari yang perih itu. Setelah*
Line 13 *melejit, ia menikung, lalu melesat jauhnya sekitar 10.000.000 tahun cahaya masuk ke*
Line 14 *dalam jiwaku. Sesungguhnya*
Line 15 *ibu tak pernah pergi. Ia menjalar di bawah kulit dan aliran darahku. Sampai*
Line 16 *sekarang.*

(Without wings, Mother flew into the sky. Her heart, liver, lungs, and kidneys went with her. I saw Mother enter a cluster of clouds. The clouds looked like cotton. Mother penetrated them as she pleased. Mother continued to float towards the burning sun. She shot away about 10,000,000 light years. She was infiltrating gas spaces with a mass density of less than one atom per cubic meter. I was amazed. Mother, who used to be afraid, bravely went to a foreign place. Mother ignored our cries. My soul, heart, body, and spirit were sucked away with her. But secretly, Mother's soul did not penetrate the sun's burning heat. After taking off, she turned, then shot away about 10,000,000 light-years into my soul. Mother never left. She crawled under my skin and bloodstream. Until now.)

(Junaedhi, 2009)

4.1 The diction "Loss" which has a logocentric meaning

A meaning is formed and influenced by logos (Derrida, 1998). The influence of logos on the meaning of a text is a doubt for Derrida. Does a text-only have a single meaning, or does it have another sense that is not realized? This logocentrism is also Derrida's initial reference in analyzing logos thinking, which has become a habit in reading a text. Logocentrism is a statement that contains elements of bias (Hanif, 2020). With logocentrism, Derrida assumes that a text has more than one meaning. Logocentrism can also be interpreted as a truth centered on a text. This is very contrary to structuralism. This can also be used to analyze a literary text using deconstruction theory.



In a poem, readers are often trapped with only one meaning in each diction. This happens because of the stigma of society that is always absolute in interpreting something. So, deconstruction has a role in opposing this.

"I lost my mother's watch. And look! My last, or
next-to-last, of three loved houses, went."

The poem "*One Art*" shows two different points. The first point is the child who lost his mother's watch; and the second point is the child who lost his last home. In the verse "I lost my mother's watch," the watch symbolizes time and presence owned by a mother, but here the child loses it. Losing the role of parents, especially a mother, greatly influences a child's life. Mothers play a role in building character and as guides in a child's life. In this verse, the child loses time and the presence of a mother's role, changing the child's social life. This emptiness will cause feelings of inferiority and profound loneliness. This also has a significant impact on emotions; feelings of loss and grief will continue to echo in the child's body. A life that is adrift will make it difficult for him to adapt to society.

"Ibu tak menggubris tangisan kami."

(Mother ignored our cries)

In the poem "*Tak Ada Yang Hilang*" we can see that loss can cause sadness. In this verse, a child is described who experiences sadness after the death of a mother, where this situation shakes a person's life. This loss is not only the physical loss of the mother, but the child experiences a deep emotional emptiness. The death of a parent often leaves a sense of despair to continue life. The emotional turmoil that forms becomes a trauma that continues to haunt me. In addition, the poem "*Tak Ada Yang Hilang*" emphasizes that the term "Loss" has a definitive meaning in logocentrism. This is because the diction contains a series of emotions and experiences that are very complex in the human soul. This poem invites readers to reflect on the events of loss that have been experienced. This encourages exploration of how these events can shape new characters. The impact of loss can lead to the meaning of love and relationships of a child who learns to overcome his sadness by remembering his mother as a solace. From this verse, we can see that the poem "*Tak Ada Yang Hilang*" is a powerful reminder of the lasting impact of loss as a human experience. It is also described in this poem how the absence of a loved one can leave a lasting scar and a trauma to relate to others. Through the perspective of the child's sadness, the poem conveys the universal nature of loss, inviting emotion and reflection from its readers. With this, the poet also emphasizes that although the diction 'loss' may have a definitive meaning, the poet also challenges logocentrism because the poet opens the door to a broader meaning of love, resilience, and the human condition.



In the analysis of Elizabeth Bishop's *“One Art”* and Kuniawan Junaedhi's *“Tak Ada Yang Hilang”*, the influence of cultural contexts on the portrayals of loss is observed. Bishop's poem is characterized by individualism, with an emphasis placed on personal experience and emotional resilience. The focus on mastering loss is suggested, indicating a belief that emotional pain can be rationalized and coped with as a skill to be developed. In contrast, Junaedhi's work highlights interconnectedness. Loss is portrayed as a transformation that emphasizes enduring bonds, suggesting that love and memory are transcended beyond physical separation. A sense of spirituality is reflected, viewing loss not as an end but as a transition, resonating with cultural beliefs about life and death.

4.2. Binary opposition contained in the diction "Loss"

Building a system that functions perfectly but its purpose is not always the same (Derrida, 1998). Derrida said the difference in sound in a system creates a double meaning. A text that is believed to have a single meaning turns out to have another meaning. This is called Binary Opposition. Binary opposition is also closely related to deconstruction. Binary opposition is a system that attempts to separate two qualifications (Ningrum et al., 2020). For example, the two things are very contradictory in terms of good or bad. Bad has a negative value in society but will have a different meaning in this binary opposition. Good is not always right, and evil is always wrong. This is analyzed to break the stigma that has developed in society. We will see whether it has another meaning in its application to the binary opposition text.

"to be lost that their loss **is no disaster.**"

In this verse, a contradiction goes against the meaning of loss itself. Thus, we can see the binary opposition inherent in the poem *“One Art”*. The verse says that loss is not a disaster. Where this disaster itself has a meaning that tends towards the negative. However, the author states that loss is something other than what we consider a disaster. With this, we can prove that in the diction, "Loss" has a binary opposition and opens the eyes of the reader so that they do not only see from one point of view.

“Aku tercengang. Ibu yang dulu penakut, kini dengan gagah pergi sendiri ke tempat asing.”

"I was amazed. Mother, who used to be afraid, now bravely went alone to a foreign place."

Verses in the poetry *“Tak Ada Yang Hilang”* have contradictory meanings. Where the mother, who is afraid of death, turns into a brave one to leave. This shows that loss contains an oppositional meaning, where the opposition is owned by courage. Courage has a sense opposite to loss, proving that there is also courage in loss. Brave will leave something; in this context, it is when a mother leaves her child. This binary opposition makes us more critical when reading a text in literature.

Both poets are seen to challenge traditional interpretations of loss, with new meanings being offered that resonate with their respective cultural contexts. In *“One Art”*, the assertion that



"the art of losing isn't hard to master" is presented, reframing loss as a process of learning and adaptation. This perspective is encouraged, prompting readers to confront their fears of loss, suggesting that it is a natural part of life that can be navigated with grace. In "*Tak Ada Yang Hilang*", the line "*Ia menjalar di bawah kulit dan aliran darahku*" (It crawls under my skin and bloodstream) is highlighted, conveying a profound sense of continuity and presence. The essence of the mother is not seen to be lost but transformed, indicating that love and memory persist even after physical separation. This notion of transformation is reflected, illustrating a cultural understanding of loss as a cycle of life, where the essence of loved ones remains embedded within us.

4.3. New meaning in the diction "Loss"

Difference is one of the things that hinders the existence of logos in a text. Derrida said in his book entitled "Of Grammatology" that the use of contradictions that interfere with the meaning of a text has the function of proving a meaning in the text (Derrida, 1998). A concept that makes logos no longer critical because a text has a postponed meaning. Differentiation is the last aspect included in deconstruction. Here, what is meant by differentiation is distinguishing meaning from two other things. (Hasanah & Adawiyah, 2021). In the context of analysis, difference determines whether a text has a double meaning. Or the meaning contained in a text has a different meaning. The concept of difference is divided into distinguishing, spreading, and postponing meaning (Evans, 1996).

"The art of losing isn't hard to master."

The poem "*One Art*" explains in this verse that loss is an art that is not difficult to master. This creates a new meaning in the diction "Loss," contrary to society's interpretation of "loss." We can call this a difference or delay in meaning and the formation of new meaning in a text. Not only that, but this also made a breakthrough in responding to the loss that exists in society. Loss has been seen as a sudden event, but it turns out that we can learn from it. This means that we can face loss easily and must learn from each loss process that has ever happened in our lives. The author also conveys this motivation that we may continue to be trapped in the fear of losing something meaningful in our lives.

"Sesungguhnya ibu tak pernah pergi. Ia menjalar di bawah kulit dan aliran darahku. Sampai sekarang."

(In fact, mother never left. She crawled under my skin and bloodstream. Until now.)

This verse proves that the poem "*Tak Ada Yang Hilang*" has a renewal of meaning with the diction "Loss." It is mentioned here that a mother never really leaves her child, but the mother spreads in the child's body. The new meaning we can see is the change in the form of the mother. We have seen the mother so far in physical terms only, but after her departure, it turns out that the mother's figure is not lost; it only changes form. This change is in the form of memories while the



mother is still with her child. Thus, this is also a cycle of life that will occur in every living individual, namely death. The change in the form of the mother, who will continue to be attached to the child, will make the mother's essence much more eternal than the mother's physical form. Of course, this is a form of support for the loss itself, and from this poem, it is emphasized that something that is lost is not lost but only changes form.

Both poets challenge the traditional interpretations of loss, offering new meanings that resonate with their respective cultural contexts. In *“One Art”*, the assertion that “the art of losing isn't hard to master” reframes loss as a process of learning and adaptation. This perspective encourages readers to confront their fears of loss, suggesting that it is a natural part of life that can be navigated with grace.

In *“Tak Ada Yang Hilang”*, the line *“Ia menjalar di bawah kulit dan aliran darahku”* (It crawls under my skin and bloodstream) conveys a profound sense of continuity and presence. The mother's essence is not lost but transformed, suggesting that love and memory persist even after physical separation. This notion of transformation reflects a cultural understanding of loss as a cycle of life, where the essence of loved ones remains embedded within us.

4.4 Comparisons that occur in both poems

There are apparent differences between both of these poems. The first poem, *“One Art”*, explains that loss does not always have a negative connotation. In contrast to the second poem, *“Tak Ada Yang Hilang”*, which describes the condition when we lose someone we love in life, the form of loss that is written is only a change in form. We can see this from the two origins of the poem, where the first poem comes from Western culture and the second from Eastern culture. In the first poem, western culture dramatically influences the content of the poem *“One Art”*. Western culture is very rationalistic. So, westerners assume that loss is a process that will continue to occur at all times, and we as individuals will not be trapped in the emotion of prolonged loss. Meanwhile, eastern culture is depicted in the second poem *“Tak Ada Yang Hilang”*, from Indonesia. Loss or death is a cycle of returning to the creator. Therefore, loss is considered a process of changing the form of an existing object. So, in this second poem, the loss is not an event when an object leaves us, but the loss is a process of transformation of the object itself. Apart from the differences in these two poems, we can also see similarities. These poems both challenge the meaning of loss that society has known so far. These two poems are very different in responding to the loss that occurs in life. The poet writes about how loss is not sad, regretful, or fearful.

The differences between *“One Art”* and *“Tak Ada Yang Hilang”* are highlighted, showcasing the diverse cultural interpretations of loss. Bishop's poem, rooted in Western rationalism, presents loss as a manageable aspect of life, suggesting that it can be understood and navigated with skill. In contrast, Junaedhi's poem, influenced by Eastern spirituality, portrays loss



as a transformative experience that transcends physical absence, emphasizing the continuity of relationships even after separation.

Despite these differences, both poems share similarities in their approach to the theme of loss. They invite readers to reconsider societal perceptions, challenging the conventional view that loss is merely a source of sadness. Instead, both poets emphasize that loss can also serve as a catalyst for growth and reflection. Furthermore, both works evoke deep emotional responses, illustrating the universal nature of loss and its profound impact on the human experience.

5. CONCLUSION

In both poems, we can draw a straight line that loss has a more complex meaning. This is proven by the existence of the poem "*One Art*" and the poem "'Tak Ada Yang Hilang'." Both of these poems are about loss, where loss is experienced by society. The theory used in this analysis is the theory of deconstruction by Jacques Derrida. This is based on the findings in both poems, which have aspects of logocentrism, binary opposition, and difference. Furthermore, these two poems are compared to find out the differences and similarities. Therefore, this study can conclude that the poem "*One Art*" has a logocentric element where losing something loved will cause emotions of sadness and regret. Likewise, in the poem "'Tak Ada Yang Hilang'," loss will cause tears, especially losing a loved one. However, these two poems also have elements of binary opposition that society has ignored. In the first poem, there is a contradiction that opposes the meaning of loss itself; the poet states that loss is not a disaster that is present in life. In line with the first poem, "*Tak Ada Yang Hilang*" also mentions that loss is a form of courage in life; of course, this is very different from what society has always considered. And the last is the discovery of delayed meaning in these two poems. "*One Art*" mentions that loss is an art that we can learn quickly. This is different from the poem "'Tak Ada Yang Hilang'," where loss is not the process of an object leaving but is a form of transformation of the object itself, which is considered more eternal than the form of the previous object. From the differences, we can see that these two poems have different cultural elements from Western and Eastern cultures. But both poems equally assess that loss is not wrong and impossible for society to face.



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