

Exploring the Power of Critique in Poetry: A Comparative Study of Literary Authors and Artificial Intelligence Through Lexical and Referential Semantic Analysis

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Abstract

Artificial Intelligence (AI) has enabled machines to perform tasks traditionally carried out by humans, including the creation of written works such as poetry. Exploring the emotional power, aesthetic dimensions, and embedded meanings contained in poetry generated by AI offers a compelling basis for comparison with poetry by human authors. This research aims to assess and compare the critical strength of poetry generated by AI (Gemini, Perplexity, and ChatGPT) with that of literary works, using a sample of social criticism-themed poetry by W.S. Rendra, Wiji Thukul, and Gus Mus. It employs descriptive research with a comparative approach using lexical and referential semantic methods. The findings reveal that the social criticism poetry of W.S. Rendra, Wiji Thukul, and Gus Mus possesses a deeper and sharper critical and emotional strength compared to that created by AI (Gemini, Perplexity, and ChatGPT). The poetry by AI is unable to surpass the emotional power of humans. Although the themes of the poetry requested in the three AI applications are pretty complex and detailed, the results sometimes deviate from expectations. The language and diction used tend to be generic and occasionally irrelevant, which affects the meaning of the poetry, particularly in terms of lexical and referential meanings.

Keywords: Poetry, Artificial intelligence, Lexical and referential semantics

Introduction

AI has become a technology that plays a vital role in this era. The use of AI has the potential to replace humans in creating work because this technology can simulate human intelligence in carrying out its work (Farwati et al., 2023). The world of literature, especially poetry, becomes a space for writers to express ideas, thoughts, and feelings through a beautiful choice of words or interesting diction that conveys profound meaning (Novianti, 2022). Poetry has a role as a literary

work that expresses social and cultural criticism indirectly in its delivery (Hudhana et al., 2024).

Poetry is a literary work whose language is bound by rhythm, spell, rhyme, array, and stanza. Poetry is also defined as a form of describing the author's feelings using a series of beautiful and organized words (Saputro & Utami, 2022). It contains meaning that is interpreted independently by the reader based on their understanding through experiences, life events, or emotions felt when reading poetry (Ikhwan et al., 2023).

On the other hand, AI is also capable of creating interesting works quickly based on the commands submitted (Andrian & Ripai, 2024). However, the existence of this technology is unable to replace the depth of emotional forms or human feelings and experiences that are typically found in literary works. (Pakpahan, 2021).

The absence of emotional aspects in works produced by AI is an interesting topic for further study. The influence of AI in replacing human work has become a discussion in the scope of literature in the current digital era, because AI technology is considered to be able to produce works similar to writers, but tends to be rigid and lacks the emotion and life experience that writers instil in their poetry (Dwisastuti, 2024). This is the weakness of artificial intelligence (AI) in creating literary works of poetry with beautiful meaning as produced by human authors. The power of meaning in each poem, whether created directly by human authors or AI, is different. One approach to understanding the meaning of a poem is to analyze it based on its semantic aspects.

Semantics is the study of linguistics that examines the meaning of language. Through language studies in semantics, the meaning contained in a literary work can be carefully analyzed (Kasanah, 2023). Semantics can be divided into several types: lexical semantics, grammatical semantics, referential semantics, and figurative semantics (Ikhwan et al., 2023). In this study, researchers will only focus on lexical semantics and referential semantics. Lexical semantics deals with the meaning of words or lexemes, and referential semantics deals with meanings that are sourced or referenced from real-world objects or situations. This semantic theory will examine the meaning of each other's language in poetry and its relation to the social reality of society (Setyowati, 2020).

In this study, the authors selected the names of writers whose works of poetry primarily focus on social criticism. The writers who became samples in this study were W.S Rendra, Wiji Thukul, and Gus Mus. Dozens of poems were produced by W.S. Rendra, some of which are themed about rebellion and criticism of the government. One of his Poems, entitled "*Kecoa Pembangunan*", became a poem that criticized the New Order regime and satirized the supreme leader, Soeharto (Fauzi & Octaviani, 2024). Wiji Thukul was also a

writer who frequently highlighted the economic inequality faced by small communities due to the government's political policies during the New Order. The work of Wiji Thukul's poetry collection, entitled *Aku Ingin Jadi Peluru* and *Para Jendral Marah-Marah*, tells a story of the joys and sorrows of a small community (Putra, 2018). Gus Mus is also a writer who expresses forms of social criticism through his poetry. One of the famous Poetry produced by Gus Mus is the poetry collection *Aku Manusia*, in his poetry Gus Mus tells about human social life with subtle language full of politeness that can influence readers to forget the form of satire or criticism into a form of admiration for the figure of Gus Mus (Rohman, 2018).

The study of the comparison of emotional power in the formation of meaning between poetry produced by artificial intelligence (AI) and writers is an interesting topic to research. The topic was also researched by Citra Rizky Lestari (2024), entitled "Synthesis of Poetry Production by Artificial Intelligence: Limitations of Symbol and Sign Functions from the Semiotics Perspective of Roland Barthes". The research focuses on the extent to which AI can understand and replicate symbolic meanings and signs in literary works, especially poetry. By applying Roland Barthes' Semiotics perspective, the research examines the symbolic meaning in poetry. The results provide insight into the limited function of symbols and signs in poetry, as synthesized through artificial intelligence, resulting in a limited and conventional understanding. Artificial intelligence often employs symbols and signs that are common and frequently related to existing cultural myths, which can diminish the richness of meaning and innovation in poetry interpretation. Some other relevant research on the study of poetry created by AI was also conducted by Andrian et al. (2024), entitled "Poetry in the Age of Artificial Intelligence". The research focuses on the discussion of whether poetry produced by AI can be considered a work of art created by someone who provides specific instructions for its creation, or whether it is simply a product produced by a machine. The research discussion led to the conclusion that, to date, the findings generated through ChatGPT with specific instructions still have limitations in terms of meaning formation, originality of language, and overall aesthetics quality in poetry. Although AI can technically improve the structure of poetry, it has not

been able to match the depth of emotion and meaning produced by Poetry created by humans.

Based on previous relevant research, the novelty of this study lies in its exploration of the depth of emotional power by comparing poetry created by AI with that of poetry by human authors, using samples in the form of social criticism-themed Poetry by W.S. Rendra, Wiji Thukul, and Gus Mus. This research not only explores one platform AI as a comparison, but also three applications: ChatGPT, Perplexity, and Gemini. Various kinds of AI technology platforms are of interest to AI users, especially among students, such as ChatGPT, Gemini (AI), Perplexity (AI), and others. Majid & Hermawan (2024) state that among the many AI platforms widely used for text translation are ChatGPT, Gemini (AI), and Perplexity (AI). ChatGPT, developed by OpenAI, is built using machine learning algorithms trained on various large text datasets (Majid & Hermawan, 2024). Gemini (AI) is an advanced multimodal model designed by Google. Students often use Gemini (AI) to translate texts into various languages because it is equipped with features that support translation in more than 100 languages (Suganda, 2023). Based on this explanation, it can be seen that each AI has its own merits and demerits, so researchers are interested in using the platform to compare the emotional values and delivery of meaning through poetry produced by the three AIs with poetry works created by human authors.

Technically, the application of AI involves various technologies that support the execution process in producing a work, especially in poetry. According to Fauziyati (2023), the application of AI encompasses various technologies, including machine learning, deep learning, chatbots, augmented reality (AR), virtual reality (VR), and other related technologies. Besides that, there are several supporting techniques and components in AI technology such as neural networks, especially the type of recurrent neural network (RNN) which aims to imitate data in generating text and generative models that focus on generative adversarial networks (GAN) which enable AI to produce creative texts in literary works, as well as various other components.

Based on the research background, this study aims to explore the differences in emotional power, aesthetic quality, and embedded meanings between poetry

generated by AI and that created by human authors. Thus, the researchers intend to address the following research question: What are the differences in emotional power, aesthetic quality, and embedded meanings between poetry generated by AI and that created by human authors? This research will focus on three AI tools (ChatGPT, Gemini, and Perplexity) and poetry written by three famous literary authors. It will also determine the extent to which AI poetry can generate meanings that influence the reader's feelings and thoughts, and how AI technology can produce emotional elements that are typically found in poetry created by human authors.

Methods

This research employs a qualitative comparative study using lexical and referential semantic approaches. According to Creswell (2017), qualitative comparative research aims to understand phenomena in depth by comparing two or more cases, contexts, or variables to identify meaningful similarities, differences, and patterns. The object of this research is poetry with a social criticism theme, written by famous writers, and AI technology as the point of comparison. The data source of this research comprises poetry written by human authors and AI, featuring details of one poem by each of the human authors (W.S. Rendra, Wiji Thukul, and Gus Mus) and one poem by each of the AI tools (Gemini, ChatGPT, and Perplexity). The data collection technique employed in this research involved a literature study to gather data on the research object of literary poetry. The data collection procedure in this study was carried out by: 1) collecting Poetry from W.S Rendra, Wiji Thukul, and Gus Mus with a total of 3 Poetry with the theme of social criticism, and 2) giving commands to each AI, namely Gemini, ChatGPT, and Perplexity to create Poetry with the theme of social criticism that are in line with the poetry data by writers with a total of 3 Poetry so that the total poetry data to be obtained from writers and AIs is 6 Poetry. The data analysis technique used in this research was descriptive analysis. The stages of this analysis were carried out by: 1) analyzing the lexical and referential meaning of each poem by writers and AI, and 2) analyzing the comparison of the strength of criticism between the Poetry of W.S. Rendra with AI Gemini, Wiji Thukul with ChatGPT, and Gus Mus with Perplexity.

Results and discussion

The advancement of poetry in the era of artificial intelligence has sparked various debates about the limits of creativity, independence in work, and the role of technology in replacing or augmenting human expression, particularly in the process of creating poetry. This raises the question of whether poetry produced by artificial intelligence can be categorized as authentic works of art that are equivalent to human creations, such as in the process of processing poetry through ChatGPT, Perplexity, and Gemini, or simply algorithmic products without the aesthetic value and depth of meaning inherent in human literary works (Andrian & Ripai, 2024).

In the context of semantics, poetry produced by artificial intelligence tends to have limited and conventional meanings because it uses symbols and signs that are common and often tied to cultural myths (Lestari, 2024). Based on the theory of referential semantics, the meaning in “certain” Poetry sometimes refers to a specific context or relationship between words and the real world, where each word has a referent or reference that refers to a certain entity or concept. Especially critical- themed Poetry uses referential semantics to convey more profound truths about existence and life (Fan, 2023).

However, in AI-generated poetry, these referential relationships are often superficial as AI only processes data based on statistical patterns without direct experience of the reality represented by language. As a result, the richness of interpretation and innovation in poetry is reduced; therefore, human involvement in the creative process remains crucial for bringing personal elements, emotions, and deep experiences (Lestari, 2024). In contrast, in the theory of lexical semantics, the selection of diction in poetry by writers not only functions to convey denotative meaning but also contains connotations that enrich the reader’s aesthetic experience. The selection of diction in poetry by writers is tailored to convey the intended meaning and has an authentic form that reflects real events, accompanied by emotional elaboration unique to the writers. (Wilanti et al., 2018). In semantic analysis, the Poetry produced by AI tends to be limited in its selection of diction, which is generally conventional. It pays less attention to lexical aspects that can enrich the meaning of the poem.

Semantics is a branch of linguistics that examines the meaning of language. The earliest theory of semantics was proposed by Ferdinand de Saussure, a Swiss linguist (Siagian et al., 202). According to the theory developed by Ferdinand De Saussure, meaning in language consists of two components, namely (1) the component that defines (French: signifie, English: linguistique) or in the form of language sound forms, and (2) the component that is interpreted (French: signifiant, English: signifier), or the meaning of the first component (Nafinuddin, 2020, p. 4). These two components are referred to as signs and symbols, while the signified is a different thing outside the language known as the referent. Saussure observed that the signifier can be a language sound in the form of a word, phrase, sentence, or text, while the signified is the concept referred to by the signifier, in the form of a lexeme, word, phrase, sentence, or text.

In semantic analysis, lexical meaning reflects the relationship between words and their referents in the real world. Words that have lexical meaning are called lexemes, which can change their meaning if used in a particular sentence. For example, the word water has a lexical meaning as a commonly known clear liquid, but in a metaphorical or figurative context, its meaning can evolve. In the study of poetry, the semantic approach, particularly in examining lexical meaning, plays a crucial role in revealing the relationship between the diction used by the poet and the meaning to be conveyed. The choice of vocabulary in poetry not only serves as a means of expression but also determines the depth of meaning and emotional resonance it produces (Siagian et al., 2024). The lexical structure of poetic texts can be used as a means to reveal inherent values; therefore, it is essential to understand the meaning more deeply and the values conveyed (Bolotnova, 2019).

Referential meaning is part of the meaning that is certain and a real reference or meaning that contains guidelines. Styaningrum (as cited in Siagian et al., 2024) argues that referential meaning is a word that has a reference or reference. In short, referential meaning is a meaning that arises because the word has a certain context or a word that has something that is referred to from outside the language (Hutagalung, 2022).

Literary works - W.S. Rendra and AI (Gemini)

The poem entitled “*Sajak Orang Kepanasan*” (A Poetry of Overheated People) by W.S. Rendra and the poem entitled “*Jurang Pemisah*” (The Dividing Abyss) by AI Gemini have the same theme, which is about

social inequality between the upper class and the lower class. This inequality is evident in the economy through a vastly different lifestyle. The upper class lives in luxury, while the lower class lives in poverty and misery. The following is a table of poetry data:

Table 1 Data 1

Poetry written by Poet (W.S. Rendra)	AI-generative Poetry (Gemini)
<i>Sajak Orang Kepanasan</i> (A Poetry of Overheated People)	<i>Jurang Pemisah</i> (The Dividing Abyss)
<i>Karena kami makan akar</i> (Because we feed on roots) <i>dan terigu menumpuk di gudangmu.</i> (while your warehouses overflow with flour) <i>Karena kami hidup berhimpitan</i> (Because we are crammed into tight spaces) <i>dan ruangmu berlebihan</i> (while you bask in excess) <i>maka kita bukan sekutu.</i> (we are not allies.)	<i>Di bawah langit sama, bumi berbeda warna</i> (Under the same sky, the earth wears different shades) <i>Selimut sutra membungkus, sementara kain compang-camping</i> (silk blankets one, while tattered cloth wraps another) <i>Perut kenyang menyantap, sementara perut kelaparan merintih</i> (one feasts in fullness, while another writhes in hunger) <i>Kata-kata manis terucap, namun hati terbelah</i> (sweet words are spoken, yet hearts remain divided)
<i>Karena kami kugel</i> (Because we are ragged) <i>dan kamu gemerlapan.</i> while you glitter with splendor <i>Karena kami sumpek</i> Because we suffocate <i>dan kamu mengunci pintu</i> while you lock your doors <i>maka kami mencurigaimu.</i> we distrust you	<i>Senyuman palsu menghiasi, namun air mata jatuh diam-diam</i> (Fake smiles are worn, while tears fall in silence) <i>Pintu emas terbuka lebar, sementara pintu kayu terkunci rapat</i> (Golden doors swing wide open, while wooden doors stay slightly shut) <i>Di atas menara tinggi, melihat dunia dari atas</i> (From towering heights, the world is seen from above) <i>Tak menyadari derita di bawah, yang tak pernah lepas</i> (Unaware of the suffering below that never fades)
<i>Karena kami terlantar di jalan</i> (Because we are cast out onto the streets) <i>dan kamu memiliki semua keteduhanan.</i> (while you claim every shade of shelter) <i>Karena kami kebanjiran</i> (because we drown in floods) <i>dan kamu berpesta di kapal pesiar</i> (while you revel in luxury yachts) <i>maka kami tidak menyukaimu.</i> (we do not like you)	<i>Kesenjangan semakin lebar, bagai jurang yang tak terjembatani</i> (The gap grows wider, like an unbridgeable chasm) <i>Wahai manusia, dimana rasa kemanusiaan?</i> (Oh, humanity, where is your compassion?) <i>Di mana hati nurani yang tulus?</i> (Where is the sincerity of your conscience?) <i>Mari satukan tangan, hilangkan jurang pemisah ini</i> (Let us join hands, tear down this divide) <i>Agar keadilan bertahta, dan cinta meninari.</i> (so justice may reign and love may shine)

Poetry written by Poet (W.S. Rendra)	AI-generative Poetry (Gemini)
<p><i>Karena kami dibungkam</i> (because we are silenced)</p>	
<p><i>dan kamu nyerocos bicara.</i> (while you speak without end)</p>	
<p><i>Karena kami diancam</i> (because we are threatened)</p>	
<p><i>dan kamu memaksakan kekuasaan</i> (while you impose your power)</p>	
<p><i>maka kami bilang tidak kepadamu.</i> (we say no to you)</p>	
<p><i>Karena kami tidak boleh memilih</i> (because we are barred from choice)</p>	
<p><i>dan kamu bebas berencana.</i> (while you are free to scheme)</p>	
<p><i>Karena kami cuma bersandal</i> (because we walk in sandals)</p>	
<p><i>dan kamu bebas memakai senapan.</i> (while you wield guns at will)</p>	
<p><i>Karena kami harus sopan</i> (Because we must be polite)</p>	
<p><i>dan kamu punya penjara</i> (while you hold the key to prison)</p>	
<p><i>maka tidak dan tidak kepadamu.</i> No, and no, to you.</p>	
<p><i>Karena kami arus kali</i> (Because we are the river's current)</p>	
<p><i>dan kamu batu tanpa hati</i> (while you are the heartless stone)</p>	
<p><i>maka air akan mengikis batu</i> (water will wear stone away)</p>	

Lexical meanings in poetry by W.S. Rendra and AI Gemini

In analyzing meaning in poetry, lexical semantics serves to identify the meaning of a vocabulary or basic word in language (Ginting et al., 2024). The lexical meaning contained in the poem by W. S Rendra's "Sajak Orang Kepanasan" (A Poem of Overheated People) consists of words that describe social inequality, lifestyle, economic disparity, luxury, misery, injustice, pressure, and power, such as *karena kami makan akar dan terigu menumpuk di gudangmu* (because we feed on

roots while your warehouses overflow with flour), *karena kami hidup berhimpitan dan ruangmu berlebihan* (because we are crammed into tight spaces while you bask in excess), *kami tidak boleh memilih dan kamu bebas berencana* (because we are barred from choice while you are free to scheme), *karena kami diancam dan kamu memaksakan kekuasaan* (because we are threatened while you impose your power) and *karena kami harus sopan* (because we must be polite). W. S. Rendra in his poem also uses metaphors that provide analogical similes or comparisons (Adiningrat

et al., 2022). It is found in the words *dan kamu batu tanpa hati* (while you are the heartless stone) and *maka air akan mengikis batu* (water will wear stone away).

The lexical meaning contained in AI Gemini's poem titled "*Jurang Pemisah*" (The Dividing Abyss) consists of words that describe social inequality, lifestyle, economic disparity, suffering, adversity, and injustice, such as *selimut sutra membungkus, sementara kain compang- camping* (silk blankets one, while tattered cloth wraps another), *perut kenyang menyantap, sementara perut kelaparan merintih* (one feasts in fullness, while another writhes in hunger), *senyuman palsu menghiasi, namun air mata jatuh diam-diam* (fake smiles are worn, while tears fall in silence), *kesenjangan semakin lebar* (the gap grows wider), and *agar keadilan bertahta, dan cinta menyinari* (so justice may reign and love may shine). AI Gemini also employs metaphor in the form of the simile "*bagai jurang yang tak terjembatani*" (like an unbridgeable chasm).

Referential meaning in poetry by W.S. Rendra and AI Gemini

The referential meaning in this analysis is connected to real-world reality and references outside of language (Mulawati et al., 2021). The poem by W.S. Rendra, entitled "*Sajak Orang Kepanasan*" (A Poem of Overheated People), serves as a poignant illustration of the social, political, and economic disparities between the upper and lower classes of society. Some of the referential meanings implied in this poem can be recognized in the words, such as *karena kami kebanjiran dan kamu berpesta di kapal pesiar* (because we drown in floods, while you revel on luxury yachts). These words provide a real illustration of the social conditions of the lower classes who suffer and are miserable in an environment full of natural disasters. In contrast, the upper classes live luxuriously and can have fun on a yacht without feeling the flooding. There are also the words *karena kami terlantar di jalan dan kamu memiliki semua kedudukan* (because we are cast out onto the streets, while you claim every shade of shelter). These words illustrate what happens in the real world to the small people who are neglected on the streets and the powerful individuals who only enjoy wealth and have a good time. Other illustrations are also depicted in the words *karena kami sopan dan kamu punya penjara* (because we must be polite, while you hold the key to

prison), *karena kami dibungkam dan kamu nyerocos bicara* (because we are silenced, while you speak without end), *karena kami diancam dan kamu memaksakan kekuasaan* (because we are threatened, while you impose your power), showing a picture of pressure and threats from powerful people who are crazy in office asking to be respected and forcing small people to submit and not oppose them.

The referential meaning contained in AI Gemini's poem titled "*Jurang Pemisah*" (The Dividing Abyss) illustrates the social and economic conditions of society. Some of the referential meanings in AI Gemini's poem can be seen in the words *perut kenyang menyantah, sementara perut kelaparan merintih* (one feasts in fullness, while another writhes in hunger). The words describe the real life of the small community who are poor and needy, miserable and moaning, while the rich eat well in peace. There are also words, such as *pintu emas terbuka lebar, sementara pintu kayu terkunci rapat* (golden doors swing wide open, while wooden doors stay slightly shut). These words illustrate the social life of the economic differences between the lower and upper classes.

Comparison of the power of criticism in poetry by W.S. Rendra and AI Gemini

The Poetry written by W.S. Rendra and AI Gemini has the same theme of criticizing social inequality in society. Still, there are differences in the strength of criticism expressed by W.S. Rendra and AI Gemini in their Poetry. This is observable from the words used by W.S. Rendra, which are more capable of describing real events that occur in society between the powerful and the people. W.S. Rendra criticized the social situation in the form of inequality, drawing on real-life events that occurred in Indonesian society during the New Order government. The description of the real events can be seen in the words *karena kami makan akar dan terigu menumpuk di gudangmu* (because we feed on roots while your warehouses overflow with flour), which indicates that the small community or poor people only eat tubers. In contrast, the upper class or powerful people accumulate food in their warehouses, indicating that they have ample food supplies without considering the needs of the general population.

AI Gemini does not have the same momentum of events that W.S. Rendra directly saw, so the words

produced by AI Gemini to describe social inequality in society are only general words that can be directly understood by readers, such as the words *di bawah langit sama, bumi berbeda warna* (under the same sky, the earth wears different shades), *tak menyadari derita di bawah, yang tak pernah lepas* (unaware of the suffering below that never fades). This is an emotional comparison based on real events that happened between W.S Rendra and AI Gemini. W.S Rendra's poem also uses the character *kami* (we) to describe the small people and the character *kamu* (you) to describe the powerful or arbitrary officials to strengthen the reader's imagination and the social criticism illustrated in his

poem, while AI Gemini's poem has no character to represent the social inequality between the upper and lower classes.

Literary Works - Gus Mus and AI - Perplexity

The poem titled "*Kau Ini Bagaimana Atau Aku Harus Bagaimana*" (What do you want or what should I do) by Gus Mus and the poem titled "*Suara di Tengah Ketidakadilan*" (Voice amid Injustice) by AI Perplexity have the same theme, namely about social criticism of injustice, hypocrisy, and inconsistency of the ruling system. The following is a data table of the Poetry:

Table 2 Data 2

Poetry written by Poet (K.H. Mustofa Bisri (Gus Mus)	AI-Generative Poetry (Perplexity)
<i>Kau Ini Bagaimana Atau Aku Harus Bagaimana</i> (What Do You Want or What Should I Do)	<i>Suara di Tengah Ketidakadilan</i> (A Voice Amid Injustice)
<p><i>Kau ini bagaimana?</i> (What do you want?)</p> <p><i>Kau bilang Aku merdeka, Kau memilihkan untukku segalanya</i> (You say I am free, yet you decide everything for me)</p> <p><i>Kau suruh Aku berpikir, Aku berpikir Kau tuduh Aku kapir</i> (You tell me to think, I think, then you call me a heretic)</p> <p><i>Aku harus bagaimana?</i> (So what should I do?)</p>	<p><i>Di balik tirai megah yang kau bangun,</i> (Behind the grand curtain you have built)</p> <p><i>Kau serukan keadilan dalam setiap pidato,</i> (you proclaim justice in every speech)</p> <p><i>Namun di jalanan, suara terabaikan,</i> (yet in the streets, voices are ignored)</p> <p><i>Rakyat kecil terhimpit oleh janji yang kosong.</i> (The poor suffocated by empty promises)</p>
<p><i>Kau bilang bergeraklah, Aku bergerak Kau curigai</i> (You tell me to move, I move, then you suspect me)</p> <p><i>Kau bilang jangan banyak tingkah, Aku diam saja Kau waspadai</i> (You tell me not to make trouble, I stay silent, you watch me doubt)</p> <p><i>Kau ini bagaimana?</i> (What do you want?)</p>	<p><i>Kau bilang semua setara di mata hukum,</i> (You say all are equal before the law)</p> <p><i>Tapi hukum itu hanya untuk yang berkuasa,</i> (Yet the law bends for those in power)</p> <p><i>Ketika si kaya melanggar, tak ada sanksi,</i> (The wealthy walk free despite their crimes)</p> <p><i>Sementara si miskin dihukum tanpa ampun.</i> (while the poor are punished without mercy)</p>
<p><i>Kau suruh Aku pegang prinsip, Aku memegang prinsip Kau tuduh Aku kaku</i> (You tell me to hold on principles, I do, then you call me rigid)</p> <p><i>Kau suruh Aku toleran Kau bilang Aku plin-plan</i> (You tell me to be tolerant, I compromise, then you call me fickle)</p> <p><i>Aku harus bagaimana?</i> (So what should I do?)</p>	<p><i>Kau ajarkan arti kejujuran di sekolah,</i> (You teach honestly in schools)</p> <p><i>Namun di balik meja, transaksi gelap bersembunyi,</i></p>
<p><i>Aku Kau suruh maju, Aku maju Kau srimpong kakiku</i> (You push me forward, I step ahead, yet you trip my feet)</p>	

Poetry written by Poet (K.H. Mustofa Bisri (Gus Mus)	AI-Generative Poetry (Perplexity)
<p><i>Kau suruh Aku bekerja, Aku bekerja Kau ganggu Aku</i> (You tell me to work, I work, yet you disrupt me) <i>Kau ini bagaimana?</i> (What do you want?)</p>	(yet behind closed doors, shady deals unfold)
<p><i>Aku kau suruh menghormati hukum, kebijaksanaanmu menyepelekannya</i> (You tell me to respect the law, yet your policies mock it) <i>Aku Kau suruh berdisiplin, Kau menyontohkan yang lain</i> (You tell me to be discipline, yet you set a different example) <i>Aku harus bagaimana?</i> (So what should I do?)</p>	<i>Kemunafikan merajalela dalam senyum manis,</i> (Hypocrisy flourishes behind sweet smiles, <i>Sementara kebenaran terbungkam dalam sepi.</i> (While truth is silenced in solitude)
<p><i>Kau bilang Tuhan sangat dekat, Kau sendiri memanggilnya dengan pengeras suara tiap saat</i> (You say God is near, yet you call for Him through loudspeakers at every turn) <i>Kau bilang Kau suka damai, Kau ajak Aku setiap hari bertikai</i> (You say you love peace, yet you drag me into conflict every day) <i>Aku harus bagaimana?</i> (So what should I do?)</p>	<i>Kau serukan persatuan di tengah perbedaan,</i> (You call for unity in diversity) <i>Namun setiap langkahmu menambah jurang,</i> (Yet your every step deepens the divide) <i>Kau bilang cinta itu universal dan suci,</i> (You say love is universal and pure) <i>Tapi kebencianmu menggerogoti jiwa-jiwa yang berbeda.</i> (Yet your hatred corrodes different souls.)
<p><i>Aku Kau suruh membangun, Aku membangun Kau merusaknya</i> (You tell me to build, I build, yet you destroy it) <i>Aku Kau suruh menabung, Aku menabung Kau menghabiskannya</i> (You tell me to save, I save, yet you spend it all) <i>Kau ini bagaimana?</i> (What do you want?)</p>	<i>Di mana suara mereka yang terpinggirkan?</i> (Where are the voices of the forgotten?)
<p><i>Kau suruh Aku menggarap sawah, sawahku Kau tanami rumah-rumah</i> (You tell me to farm, yet you plant houses in my fields) <i>Kau bilang Aku harus punya rumah, Aku punya rumah Kau meratakannya dengan tanah</i> (You say I must have a home, I build one, yet you flatten it to the ground) <i>Kau ini bagaimana?</i> (What do you want?)</p>	<i>Ketika kekuasaan berbicara lebih keras,</i> (When power speaks louder than pain) <i>Kau tutup telinga pada tangis dan jeritan,</i> (You shut your ears to the wails and screams) <i>Menganggap semua ini hanya angin lalu.</i> (Dismissing them as mere passing winds)
<p><i>Aku Kau larang berjudi, permainan spekulasi mu menjadi-jadi</i> (You forbid me from gambling,you're your speculation run rampant) <i>Aku Kau suruh bertanggung jawab, Kau sendiri terus berucap Wallahu a'lam bissawab.</i> (You tell me to be responsible, yet you only say, <i>Wallahu a'lam bissawab</i>—”Only God knows best.”</p>	<i>Dengan hati penuh tanya dan harapan pudar,</i> (With a heart full of questions and fading hope) <i>Ketika akan ada perubahan yang nyata?</i> (When will real change come?) <i>Atau kita terus terjebak dalam ilusi semu?</i> (Or are we forever trapped in an empty illusion?)

Poetry written by Poet (K.H. Mustofa Bisri (Gus Mus)	AI-Generative Poetry (Perplexity)
	(Let us rise as one voice)
	<i>Menuntut keadilan untuk semua tanpa terkecuali,</i>
	(Demanding justice without exception)
	<i>Dalam setiap langkah kita menanam harapan,</i>
	(With every step, we plant the seeds of hope)
	<i>Agar dunia ini lebih baik untuk generasi mendatang.</i>
	(So the world may be better for the future generations)

Lexical meaning in poetry by Gus Mus and AI Perplexity

Lexical meaning is the meaning that each language element becomes a symbol of events, objects, and others (Shopia & Fitriani, 2024, p. 26). The poem titled “*Kau Ini Bagaimana atau Aku Harus Bagaimana*” (What do you want or what should I do) by Gus Mus is a poem that contains social criticism about injustice, inconsistency, and hypocrisy that occur in the social life of society and the state. The author describes the contradiction between the orders or rules set by the ruling party, represented by the pronoun *Kau* (you), and the pronoun *Aku* (me), which represents the reality of life faced by the people or an individual. The words “*kau ini bagaimana?*” (what do you want) is an expression that questions the attitude or actions of a person or party. However, if analyzed lexically, this question shows confusion or criticism of someone’s inconsistent attitude or behavior.

The lexical meaning of this poem consists of words and phrases that describe a social reality full of contradictions and injustice. The ruling party forces the people to submit to the law, but they do not implement it fairly, as seen in the phrase ‘*Aku kau suruh menghormati hukum, kebijaksanaanmu menyepelekannya*’ (you tell me to respect the law, yet your policies mock it). *Kau bilang Aku merdeka, Kau memilihkan untukku segalanya* (you say I am free, yet you decide everything for me), lexically this phrase shows the contradiction between freedom (free) and

total control (choose everything), indicating that freedom is just an illusion. Furthermore, the phrase *Aku Kau suruh membangun, Aku membangun Kau merusaknya* (you tell me to build, I build, yet you destroy it) shows irony, which is when a person’s efforts are ruined by the one who ordered him to work.

The poem also employs the metaphor “*Kau srimpong kakiku*” (yet you trip my feet), which lexically refers to the actions of a ruler who deliberately hinders a person’s progress. Then the metaphor ‘*memanggil tuhan dengan pengeras suara*’ (calling for God through loudspeakers) does not have a literal meaning, but instead criticizes worship that emphasizes the formality aspect more than the closeness to the proper spiritual aspect. Then *Aku Kau suruh membangun, Aku membangun Kau merusaknya* (you tell me to build, I build, yet you destroy it). In the metaphor, *membangun* (build) does not mean physical construction, but can also refer to building civilization, economy, and life. Then ‘*merusaknya*’ (destroy) refers to policies or actions that hinder people’s efforts.

Furthermore, the poem titled “*Suara di Tengah Ketidakadilan*” (A Voice amid Injustice) is a poem by AI Perplexity with the same theme as Gus Mus’s poem. This poem employs straightforward and easy-to-understand language. The content of this poem discusses legal injustice *Kau bilang semua setara di mata hukum, Tapi hukum itu hanya untuk yang berkuasa* (You say all are equal before the law, Yet the law bends for those in power), hope for change *Kini aku berdiri di tengah*

keramaian ini, Dengan hati penuh tanya dan harapan pudar (Now I stand in the midst of this crowd, With a heart full of questions and fading hope), and a call for resistance *Mari kita bangkit dalam satu suara, Menuntut keadilan untuk semua tanpa terkecuali* (Let us rise as one voice, Demanding justice without exception).

Referential meaning in poetry by Gus Mus and AI Perplexity

Referential meaning is a meaning that has a reference or referent. If a word has a referent, that is, something outside the language to which it refers, then the word has referential meaning (Nafinuddin, 2024, p. 11). The poem “*Kau Ini Bagaimana atau Aku Harus Bagaimana*” (What do you want or what should I do) by Gus Mus contains referential meaning because it provides an explanation that follows the experience and social conditions that occur. The poem has a referential meaning that refers to real-life illustrations of social conditions, policy contradictions, and political games that exist in Indonesia. The referents in this poem mainly refer to parties such as leaders and officials who hold all the power, and the common people who are victims of the unfair policies they make. The line *Aku kau suruh menghormati hukum, kebijaksanaanmu menyepelkannya* (You tell me to respect the law, yet your policies mock it) criticizes how the law often only applies to the little people, while the rulers can ignore it. *Kau suruh Aku berpikir, Aku berpikir Kau tuduh Aku kapir* (You tell me to think, I think, then you call me a heretic) refers to a condition that promises the policy of thinking and having an opinion.

As for the referential meaning contained in the poem entitled “*Suara di Tengah Ketidakadilan*” (Voice amid Injustice) created by AI Perplexity, although the creation was ordered with the same theme, the results of AI Perplexity’s creation refer more to conditions that describe the crisis of legal justice. Some referential meanings in the poem can be seen in *Kau bilang semua setara di mata hukum, Tapi hukum itu hanya untuk yang berkuasa, Ketika si kaya melanggar, tak ada sanksi, Sementara si miskin dihukum tanpa ampun* (You say all are equal before the law, Yet the law bends for those in power, the wealthy walk free despite their crimes, while the poor are punished without mercy). In the stanza, the referential meaning contained refers to how inequality and injustice apply to a law. In the stanza, *Mari kita*

bangkit dalam satu suara, Menuntut keadilan untuk semua tanpa terkecuali, Dalam setiap langkah kita menanam harapan, Agar dunia ini lebih baik untuk generasi mendatang (Let us rise as one voice, Demanding justice without exception, With every step, we plant the seeds of hope, So the world may be better for the future generations), the referential meaning refers to the condition of society that still holds hope for justice and the spirit of fighting for justice.

Comparison of the power of criticism in poetry by Gus Mus and AI Perplexity

Poetry is a literary work whose creation process departs from illusion and imagination. In its creation, poetry has three main components that become building blocks, (1) thoughts, ideas, or emotions, (2) the form of poetry, and (3) the impression contained in poetry (Hutagalung, 2022, p. 49). In this regard, Poetry by Gus Mus and Poetry by AI Perplexity both explore themes of criticizing social contradictions and legal injustice; however, it is not possible to produce a similar work. In both works, there are some differences. The meaning in the poem created by a writer named Gus Mus has a direct relationship with the reality of social conditions that occur. Gus Mus conveys as well as critiques social conditions in the form of a crisis of legal justice, contradictions, and social wisdom within the ruling party, which he expresses directly through his poetry. The description of conditions that show the crisis of legal justice and contradictions can be seen in *Aku kau suruh menghormati hukum, kebijaksanaanmu menyepelkannya* (you tell me to respect the law, yet your policies mock it), *Aku Kau suruh berdisiplin, Kau menyontohkan yang lain* (you ask me to be disciplined, yet you set a different example). In terms of language order, the satire or criticism conveyed by Gus Mus is packaged in neat, implicit and contextualized language.

As for the poem made by AI Perplexity, the meaning contained in the poem does not have a direct relationship with the social situation that occurs in reality as seen by Gus Mus. Although the Poetry created by AI Perplexity is ordered by theme, it still cannot replace the emotional power and power of literary criticism, which clearly has a scheme and direct experience. The Poetry produced by AI Perplexity still cannot fully explore social criticism based on referents or actual conditions. In his poetry, Gus Mus uses the

pronoun *Kau* (you) to represent the ruler and the pronoun *Aku* (me) to represent the reality of the social circumstances faced by the people or an individual. Meanwhile, the words, phrases, or diction produced by

AI Perplexity are still general. In terms of the ability to create poetry, humans (writers) use imagination while AI Perplexity only uses references that it can impute.

Table 3 Data 3

Poetry written by Poet (Wiji Thukul)	AI-Generative Poetry (ChatGPT)
Peringatan (Warning)	Suara Yang Tak Terjawab (The Unanswered Voice)
<p><i>Jika rakyat pergi</i> (if the people walk away)</p> <p><i>ketika penguasa pidato</i> (when the rulers speak)</p> <p><i>kita harus hati-hati</i> (we must be cautious)</p> <p><i>barangkali mereka putus asa</i> (perhaps they have lost all hope)</p>	<p><i>Di jalan-jalan yang sunyi, kami berteriak,</i> (On the lonely streets, we cry out)</p> <p><i>Tapi suara kami lenyap di balik tembok istana.</i> (But our voices vanish behind palace walls)</p> <p><i>Lidah dibungkam, pena dipatahkan,</i> (Tongues are silenced, pens are broken)</p> <p><i>Hanya sunyi yang menggema di lorong ketakutan.</i> (only echoes of fear fill the corridors of silence)</p>
<p><i>Jika rakyat bersembunyi</i> (if the people retreat)</p> <p><i>dan berbisik-bisik</i> (and whisper in fear)</p> <p><i>ketika membicarakan masalahnya sendiri</i> (when discussing their own struggles)</p> <p><i>penguasa harus waspada dan belajar mendengar</i> (those in power must beware and learn to listen)</p>	<p><i>Mereka duduk di singgasana besi,</i> (They sit upon iron thrones)</p> <p><i>Menyusun titah dari balik kaca gelap,</i> (dictating from behind dark glass)</p> <p><i>Menyangka rakyat tak lebih dari angka,</i> (believing the people are nothing but numbers)</p> <p><i>Tak melihat mata yang haus keadilan.</i> (Ignoring the eyes that thirst for justice)</p>
<p><i>Bila rakyat tidak berani mengeluh</i> (when the people no longer dare to complain)</p> <p><i>itu artinya sudah gawat</i> (it means the situation is dire)</p> <p><i>dan bila omongan penguasa</i> (and if the ruler's words)</p> <p><i>tidak boleh dibantah</i> (cannot be questioned)</p> <p><i>kebenaran pasti terancam</i> (then truth is surely in danger)</p>	<p><i>Kami lapar bukan hanya karena perut kosong,</i> (We are hungry, not only from empty stomachs)</p> <p><i>Tapi karena kebenaran yang dirampas paksa.</i> (But from the truth stolen by force)</p> <p><i>Kami haus bukan hanya karena kemarau,</i> (We are parched, not only by the drought)</p> <p><i>Tapi karena suara kami kering dihisap kuasa.</i> (But by voices drained dry by power)</p>
<p><i>Apabila usul ditolak tanpa ditimbang</i> (when proposals are rejected without consideration)</p> <p><i>suara dibungkam</i> (voices are silenced)</p>	<p><i>Tapi ingatlah, wahai penguasa,</i> (But remember this, oh rulers)</p> <p><i>Suara yang kau redam tak akan lenyap.</i> (the voices you silence will not fade)</p> <p><i>Ia menjalar di dinding-dinding sejarah,</i> (They will weave themselves into the walls of history)</p> <p><i>Menjelma nyala di dada mereka yang tak takut.</i></p>

Poetry written by Poet (Wiji Thukul)	AI-Generative Poetry (ChatGPT)
<p><i>kritik dilarang tanpa alasan</i> (criticism is banned without reason)</p>	<p>(igniting flames in the hearts of the fearless)</p>
<p><i>dituduh subversif dan menganggu keamanan</i> (labelled as subversive and a threat to security)</p> <p><i>maka hanya ada satu kata: lawan</i> (then there is only one word: resist!)</p>	<p><i>Bumi tak selamanya diam,</i> (The earth will not stay still forever)</p> <p><i>Luka rakyat tak selamanya sembunyi.</i> (the people's wounds will not stay hidden)</p> <p><i>Kami akan berdiri, kami akan bersuara,</i> (We will rise, we will speak)</p> <p><i>Bukan demi dendam, tapi demi keadilan.</i> (Not for revenge, but for justice)</p>
	<p><i>Kami adalah suara yang tak padam,</i> (We are the voices that never fades)</p> <p><i>Kami adalah api yang tak bisa kau tiup.</i> (we are the flames you cannot extinguish)</p> <p><i>Dan kelak, saat tiran runtuh ke tanah,</i> (And one day, when tyrant crumbles to dust)</p> <p><i>Nama kami akan bergema selamanya.</i> (our names will echo through eternity)</p>

Literary works - Wiji Thukul and AI (ChatGPT)

The poem entitled “*Peringatan*” (Warning) by Wiji Thukul and AI ChatGPT’s poem entitled “*Suara Yang Tak Terjawab*” (The Unanswered Voice) have the same theme or characteristics, which is about criticizing the government in the new order that contains social injustice, small people who are anxious about the authoritarian and oppressive rulers and are not considered and never listened to their aspirations.

Lexical meaning in poetry by Wiji Thukul and ChatGPT AI

Charles Filmore (2006) argues that in semantic frame theory (a branch of lexical semantic studies), the meaning of a word or phrase cannot be understood in isolation, but must be analyzed in the form of a broader conceptual framework (frame). The lexical meaning contained in Wiji Thukul’s poem “*Peringatan*” (Warning) employs diction and words that focus on criticizing the government of the new order, which perpetuates social injustice, leaving small people anxious about authoritarian and oppressive rulers who fail to consider and listen to their aspirations. This is evident in the words *kritik dilarang tanpa alasan*

(criticism is banned without reason), *dituduh subversif dan menganggu keamanan* (labelled as subversive and a threat to security). Thus, in Wiji Thukul’s poem, he employs metaphorical language that makes each stanza more dominant in satirizing the new order government. This is evident in the words “*suara dibungkam*” (voices are silenced); the use of the voice diction has a meaning that is not literal. The diction *suara* (voice) is interpreted as expressing opinions, ideas, and criticisms.

The lexical meaning contained in ChatGPT AI’s poem, entitled “Unanswered Voices,” utilizes words that describe social injustice, small people who are anxious about authoritarian and oppressive government rulers, and who are never considered or heard of their aspirations. This is evident in the words or phrases frasa *Kami lapar bukan hanya karena perut kosong* (We are hungry, not only from an empty stomach), *Menjelma nyala di dada mereka yang tak takut* (igniting flames in the hearts of the fearless). In ChatGPT AI’s unanswered voice poem, the dominant use of personification in its criticism compares it to an inanimate object, as evidenced in the words *Suara yang kau redam tak akan lenyap* (the voices you silence will not fade), which reinforces the effect that the truth cannot be stopped.

Referential meaning in poetry by Wiji Thukul and ChatGPT AI

Gottlob Frage (1892) states that the meaning of a word or phrase is not only determined by the object it refers to (reference) but also by how the object can be understood and imagined. The referential meaning contained in the poem “*Peringatan*” by Wiji Thukul refers to the social reality and political conditions that occurred during the New Order era in Indonesia, where freedom of speech and opinion was often suppressed by the government, causing people to feel anxious and treated unfairly, as the leadership was authoritarian at that time. This is evident in the stanza *Bila rakyat tidak berani mengeluh, itu artinya sudah gawat, dan bila omongan penguasa tidak boleh dibantah, kebenaran pasti terancam* (when the people no longer dare to complain, it means the situation is dire and if the ruler's words cannot be questioned, then truth is surely in danger). The stanza provides an illustration or reference to the reality of life during the New Order era, highlighting the presence of elements of an authoritarian regime and the silencing of criticism of the government system, which did not provide space for dissent. When criticism is banned, the truth can no longer be voiced. In addition, there is a view that resistance to injustice is evident in the stanza, ‘*Apabila usul ditolak tanpa ditimbang, suara dibungkam.*’ *Kritik dilarang tanpa alasan, dituduh subversif dan mengganggu keamanan, maka hanya ada satu kata: lawan* (when proposals are rejected without consideration, voices are silenced. Criticism is banned without reason labelled as subversive and a threat to security, then there is only one word: **resist**), which means the people's call to fight injustice when aspirations are no longer heard.

The referential meaning contained in ChatGPT AI's poem, entitled “Unanswered Voices,” refers to the relationship between phrases or words in real-life events, specifically the unfair life during the new order era, as evidenced in the stanza “*Tapi suara kami lenyap di balik tembok istana*” (But our voices vanish behind palace walls). The line represents the condition of the people, who are expressing their aspirations but still not receiving a response from the government or its rulers during the new order. In addition, the phrase “*tembok istana*” (palace walls) refers to a symbol of power that is far removed from the reality of the people at that time.

Comparison of the power of criticism in poetry by Wiji Thukul and ChatGPT AI

The Poetry written by writers Wiji Thukul and ChatGPT AI shares the same theme and characteristics, namely a focus on politics that criticizes the government due to social injustice events and its failure to listen to the people's aspirations. Still, there is a different sharpness of criticism delivered by writers Wiji Thukul and ChatGPT AI in their Poetry. This can be demonstrated by the number of longer stanzas produced by ChatGPT AI in the poem. In addition, the poem created by Wiji Thukul was motivated by the real events of the authoritarian regime in Indonesia during the New Order, this was not just criticism but a resistance that was full of risks as evidenced in the words *kritik dilarang tanpa alasan, dituduh subversif dan mengganggu keamanan* (criticism is banned without reason labelled as subversive and a threat to security), *maka hanya ada satu kata: lawan* (then there is only one word: **resist**) these lines describe a resistance that allows readers to be influenced by their feelings and emotions to fight through the presentation of the poem's lines. In contrast, the poetry produced by ChatGPT AI also reflects real experiences of oppression and social injustice. However, in terms of language and strong diction, it lacks the exact weight of resistance, so it cannot evoke words that invite the reader's emotions.

It can be concluded that Wiji Thukul's poetry possesses a sharper and more direct critical power as it is based on real experiences under the pressure of the authoritarian regime during the New Order. Meanwhile, ChatGPT AI produces poetry with a form of criticism that does not directly experience the situation being criticized. To conclude, Wiji Thukul's poetry has a stronger emotional power of social criticism than ChatGPT's work.

Conclusion

Based on the results and discussion, it can be concluded that literary poetry and AI-generated poetry have distinct lexical and referential meanings. The result of the comparison in terms of criticism suggests that poetry written by literary authors has a more substantial critical impact than poetry generated by AI. This is evident in the emotional qualities inherent in human poets, yet absent in AI. Poetry written by human authors is based on real experiences, events, and situations that

they have personally experienced. In contrast, AI lacks the momentum of events or situations as experienced by writers. Although the themes of the poetry requested in the three AI applications are pretty complex and detailed, the results sometimes deviate from expectations. The language and diction used tend to be generic and occasionally irrelevant, which affects the meaning of the poetry, particularly in terms of lexical and referential meanings. The significance of this research lies in providing knowledge and information that demonstrates the existence of AI is unable to replace the role of writers in creating emotional elements in poetry. It is also expected that this research will provide readers with knowledge and understanding to consider when seeking help from AI in creating poetry, as AI lacks the ability to express emotion and feelings; thus, literary works of poetry will continue to be created by writers, not by AI. The researchers provide recommendations for future research, namely: 1) Future researchers can compare meanings and emotions in poetry not only limited to poetry with social critique themes, but also more varied such as using themes of culture, love, and others, 2) Future researchers can use more diverse AI to obtain more comparisons, with different literary authors from this research, and 3) Future researchers can analyze not only the embedded meaning and emotions in poetry, but can also analyze the word choice or diction used.

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