



An Analysis of Norm Strata in the Collection of Poetry *Deru Campur Debu* by Chairil Anwar an Approach to Structuralism

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Abstrak

Penelitian ini bertujuan untuk (1) Mendeskripsikan penggunaan strata norma pada kumpulan puisi *Deru Campur Debu* karya Chairil Anwar, (2) Mendeskripsikan makna dari penggunaan analisis strata norma pada kumpulan puisi *Deru Campur Debu* karya Chairil Anwar. Penelitian ini merupakan jenis penelitian analisis deskriptif. Dalam penelitian ini pengumpulan data menggunakan teknik baca catat. Teknik analisis data yang digunakan adalah analisis heuristik dan hermeneutik. Hasil penelitian menunjukkan bahwa lima lapis norma yang ada dalam puisi *Deru Campur Debu* karya Chairil Anwar merupakan satu kesatuan yang saling berhubungan. Lapis bunyi yang dominan dalam puisi *Deru Campur Debu* adalah asonansi *a* dan *u*. Lapis arti pada kumpulan puisi berisi tentang perjuangan, percintaan, ketuhanan, dan ketragisan dalam hidup manusia. Lapis intrinsik dan ekstrinsik dalam puisi *Deru Campur Debu* adalah latar waktu dan suasana. Lapis dunia yang dilukiskan pada kumpulan puisi adalah semangat, mandiri, dermawan, orang yang setia. Makna pada puisi *Deru Campur Debu* adalah mengajak pembaca untuk semangat dalam perjuangan, mendekati diri pada Tuhan, tidak menyerah dalam menggapai cita-cita, memberikan kasih sayang yang tulus, merefleksikan diri, sikap solidaritas, dan selalu konsisten dalam mengambil keputusan. Sesuai dengan hasil penelitian ini, semoga peneliti selanjutnya dapat meninjau lebih luas dengan menggunakan pendekatan lain, baik pendekatan stilistika maupun semiotika.

Kata kunci : *Strata Norma, Deru Campur Debu, Strukturalisme*

Abstract

The aims of this study to (1) describe the use of norm strata in Chairil Anwar's collection of poetry *Deru Campur Debu*, (2) describe the meaning of the use of norm strata analysis in Chairil Anwar's collection of poetry *Deru Campur Debu*. This research is a type of descriptive analysis. In this study, reading and note-taking techniques were employed in obtaining the data. The data analysis techniques used are heuristic and hermeneutic. The results of the study showed that the five layers of norms in the poetry *Deru Campur Debu* by Chairil Anwar were one interconnected unit. The dominant sound layer in the poetry *Deru Campur Debu* were the *a* and *u* assonance. The layers of meaning in a collection of poetry contains stories about struggle, love, divinity, and tragedy in human life. The intrinsic and extrinsic layers in the poetry *Deru Campur Debu* were the setting of time and atmosphere. The layers of the world described in the collection of poetry were spirit, independent, generous, loyal people. The meaning of the poetry *Deru Campur Debu* were to invite the reader to be enthusiastic in the struggle, get closer to God, not give up in finding the goals, give sincere love, self-reflection, solidarity, and always be consistent in making decisions. Based on the results of this study, hopefully further researchers can review more expansive by using other approaches, both stylistic and semiotic approaches.

Keywords: *Strata Norm, Deru Campur Debu, Structuralism*

INTRODUCTION

Literature is the result of human creative activities expressing their appreciation using language. According to Dibia (2018:4) is an absorption word from sanskara "sastra", which means "text" containing "instructions" or "guidelines", from the primary word "sas", which means "instruction" or "teaching" and "tra" means "tool" or "means". The literary genre

consists of prose, poetry, and drama. In the three types of literature, the author conducts research with the object of study of poetry. Poetry as an essay is bound by: (1) the number of lines in each verse; (2) the number of words in each line; (3) the number of syllables in each line; (4) rhyme; and (5) rhythm, Wirdjosoedarmo (Pradopo, 2014: 5). Then and now, poetry is loved by various levels of society. However, the progress of

humanity over time is consistently increased, and the style, nature, and form of poetry are constantly changing according to increasing intellectual development. Therefore, the poetry studied is modern. One of the famous poets who is the pioneer of contemporary poetry is Chairil Anwar. The man born in Medan on July 26, 1922, is a legendary Indonesian poet whose works have lived in his mind (favoured) throughout the ages.

Several works of Chairil Anwar, the poetry collection "Deru Campur Debu" was chosen because of the use of language that generally uses connotative meanings so that, it provokes the author's thought to find out the true meaning and contents of the poem, which contains struggles, forms of rejection of oppression, colonialism, and ignorance, and it is one of the poetry collections that is very suitable to motivate young people nowadays. Since poetry is a complex structure composed of various elements and poetic means, it is necessary to analyze it more and understand it. Among them are analyzed in terms of form, and there are also analyzed in terms of content. However, the dichotomous analysis, namely the division between form and content, has not given an objective and unsatisfactory picture, Wellek and Warren (Pradopo, 2014: 14). Poetry (rhyme) should be understood as a structure of norms. The literary work is not only a system of norms but consists of several strata (layers) of norms. Each norm creates a layer of norms below it. With an analysis based on the norm's strata, the parts and their relationships can be seen in real terms.

Wellek Pradopo (2014: 14) suggests the analysis of Roman Ingarden, a Polish philosopher, in his book *Das Literarische Kunstwerk* analyzes these norms as follows: The first layer of norms is the sound stratum. When people read poetry, what is heard is a series of sounds limited by short, rather long, and long pauses, but the sound is not just meaningless. Sound conforms to the conventions of language, arranged in such a way as to give rise to meaning. Second, the layers of meaning (units of meaning) are the form of a series of phonemes, syllables, words, phrases, and sentences.

These are all units of meaning and give rise to a third layer, namely in the form of setting,

actors, objects presented, and the author's world in the form of stories or paintings. The layers of the world are seen from a certain point of view that need not be stated but implied. The metaphysical layer, in the form of metaphysical properties (the sublime, the tragic, terrible, or frightening, and the sacred), with this nature art, can reflect (contemplation) to the reader.

METHOD

Types of the Research

This study used descriptive qualitative research methods. Qualitative descriptive research aims to describe and describe existing phenomena, both natural and human-engineered, which pay more attention to the characteristics, quality, and interrelationships between activities (Sukmadinata, 2011).

Meanwhile, Sugiyono (2019) stated that qualitative research, as a research method based on the post-positivism philosophy, is used to examine the condition of natural objects, researchers as key instruments, data collection techniques with triangulation and qualitative research results emphasize meaning rather than generalization. Qualitative descriptive research in this study was conducted by analyzing the words in the poems *Aku*, *Doa*, and *Cintaku Jauh di Pulau*.

Data and Source of the Data

Data

The Data is the result of the researcher's recording, both in the form of facts and figures collected a piece of information (Arikunto, 2009). The poetry used in this research is a collection of poetry *Deru Campur Debu* by Chairil Anwar. Data in this study were the strata of norms and meanings of Chairil Anwar's poetry in the book collection of poems *Deru Campur Debu*, including the poems of *Aku*, *Doa*, and *Cintaku Jauh di Pulau*.

Source of the Data

The data source in this study was a book of poetry entitled *Deru Campur Debu* by Chairil Anwar, published by Dian Rakyat Pulogadung Industrial Estate in 2010, with a total of 41 pages.

Data Collection

The technique of Collecting Data

Data collection techniques in this study used reading and note-taking techniques. In this study, the author reads the book collection of poetry *Deru Campur Debu* by Chairil Anwar, which is the research object at the same time, using the note-taking technique because the author collects data and writes data from the readings obtained from the collection of poetry *Deru Campur Debu* based on the problem in the study.

The technique of Data Analysis

1. Heuristic and Hermeneutic Reading

The data analysis technique used in this study uses a semiotic reading model. Riffaterre (in Jabrohim, 2015) mentions that to give meaning in a semiotic manner, it can first be used with heuristic and hermeneutic or retroactive readings.

The first step in analyzing the strata of norms in the poetry collection *Deru Campur Debu* is to describe the analysis of the strata of norms using the heuristic reading method. The researcher often reads the poems that are the object of research in the poetry collection *Deru Campur Debu* and starts from the beginning to the end to classify the strata of norms in these poems.

2. Procedure of Data Analysis

The data analysis procedure used to analyze the research data are: (1) reading the book collection of poetry *Deru Campur Debu* by Chairil Anwar, (2) trying to understand and find the meaning of the words in the collection of poetry *Deru Campur Debu* by Chairil Anwar. The data taken in this study are the poems by Chairil Anwar, which are summarized in the collection of poems, (3) analyze the data contained in each Poem by applying the structuralism study of Roman Ingarden's theory, namely analyzing sound layers, meaning layers, object layers, world layers, and the metaphysical layer on each line in several poems taken in the poetry collection *Deru Campur Debu*.

RESULT

Research Result

The research used in analyzing the collection of poetry "Deru Campur Debu" by Chairil Anwar is by using analysis of strata

norms of Roman Ingarden. The analysis consists of several layers: the sound layer, the meaning layer, the object layer, the world layer, and the metaphysical layer. In this study, the poems that became the object to be analyzed were the poems *Aku*, *Doa*, and *Cintaku Jauh di Pulau*.

1. Analysis of Strata Norms Poetry "Aku" by Chairil Anwar

"AKU"

Karya Chairil Anwar

Kalau sampai waktuku

Ku mau tak seorang kan merayu

Tidak juga kau

Tak perlu sedu sedan itu

Aku ini binatang jalang

Dari kumpulannya terbang

Biar peluru menembus kulitku

Aku tetap meradang menerjang

Luka dan bisaku bawa berlari

Berlari

Hingga hilang pedih peri

Dan Aku lebih tidak akan perduli

Aku mau hidup seribu tahun lagi

Table 1. List of Vowels and Consonants in Poetry *Aku*

Vowels	Total	Consonants	Total
a	45	b	6
i	22	c	-
u	26	d	5
e	20	g	6
o	-	h	5
		j	1
		k	18
		l	7
		m	10
		n	18
		p	3
		r	16
		s	7
		t	9
		y	1

First is sound layer analysis. The rhyme is in the form of sound units, including syllable, word, phrase, and sentence sounds. The sound analysis must address sounds or sound patterns that are special or special, namely those that are used to obtain poetic effects or artistic value.

The dominant sound layer in *Aku's* Poem is the number of vowels a, which is more than

forty-five (45) and consonants *k* and *n*, which are eighteen (18).

The rhythm used by Chairil Anwar appears in almost every verse of *Aku's* Poem. This can be seen in the following lines: *Aku ini binatang jalang. Dari kumpulannya terbuang*

There is a repeated nasal sound (ng) in verse. The same thing is also seen in the word *meradang menerjang* in the following verse: *Biar peluru menembus kulitku, Aku tetap meradang menerjang*. The repetition of the same word is also seen in the word *pedih peri* in the sentence *hingga hilang pedih peri*. In line, two words sound almost the same, namely the words *pedih* and *perih*, which both start with the syllable *pe*, and the second syllable contains the sound *i*.

In addition, in the Poem, *Aku* also uses alliteration, which is the repetition of vowel sounds contained in a sentence. Alliteration in poetry *Aku* can see the fourth verse of the first line of the *luka dan bias ku bawa berlari*. In this line, there is an alliteration *b*. The repetition of the /b/ sound is found in words *bisa, bawa, dan berlari*. The repetition of *b* reinforces the beauty of *Aku*. Alliteration is also present in the line *hingga hilang pedih perih*. Alliteration in this line appears at the beginning of the word until the word *hilang*, and it is also used at the end of the word, namely the word *pedih*. Sound *h* indicates the meaning of sadness.

Second is the analysis of layers of meaning. The smallest unit is a phoneme. Phoneme units are syllables and words. Words combine into groups of words, sentences, paragraphs, verses, chapters, and whole stories. These are all units of meaning. Meanwhile, the meaning layer is divided into vocabulary, imagery, and rhetorical means. Each phoneme in poetry has a meaning. Phonemes develop into words, words into phrases, and then into sentences to form a verse that has meaning.

In the first verse of *Aku* which reads: *Kalau sampai waktuku, Ku mau tak seorang kan merayu. Tidak juga kau.*

The layer of meaning in verse 1 is the wish of *Aku's* character if he dies, no one will be sad (seduce) about his departure. The second verse of *Aku* reads: *Takperlusedu sedan itu. Akuinibinatangjalang. Dari kumpulannyaterbuang.*

The layer of meaning in verse 2 is that the “*Aku*” character does not want anyone to mourn for him because all of that is useless. This means that the character “*Aku*” is free and independent.

In the third verse of *Aku* which reads: *Biar peluru menembus kulitku. Aku teta p meradang menerjang*. The layer of meaning in verse 3 is does not want to be bound by the rules that bind him. In fact, he continued to rebel against the rules that bound him even though he was shot. In the verse forth of the poem which reads: *Luka dan bias ku bawa berlari. Berlari. Hingga hilang pedih peri. Dan Aku lebih tidak peduli. Aku mau hidup seribu tahun lagi*

The layer of meaning in the fourth verse of the Poem is that *Aku* can endure all suffering until the suffering disappears by itself. In addition, the characters in the Poem hope that the spirit and struggle against the rebellion of binding rules will always be remembered and live in the hearts of the people forever.

The third is the intrinsic and extrinsic layers in the form of the objects presented, the setting, the actors, and the author's world. The story or world created by the author is that the author is a real and independent fighter in rebelling against all the rules that bind him. The rebellion in question is how the author's spirit in supporting the independence of Indonesia, which at that time was colonized by other countries. He hopes that the whole country will never forget his spirit of struggle. The objects presented are *ajal, binatang, luka, kulit, peluru, seorang*. The actor in the Poem is the author himself. The setting in the Poem is the setting of the atmosphere. The atmosphere contained in the Poem is an atmosphere full of struggle, optimism, high emotional strength and a sad atmosphere.

Fourth is the layer of the world which does not need to be stated but is already implicit. Seen from a certain point of view, the character *Aku* is a very optimistic and independent person. This can be seen from the second line of the first verse *Ku tak mau seorang kan merayu, tidak juga kau*. In the second verse, the first and second lines state that *Aku's* character is a person who wants to be independent and exiled from his group. In the third verse, the first and second line states that the challenge of gaining independence is not easy. He had to accept himself to endure all

the suffering and all that would not make him give up. The fourth verse states that the *Aku* character can go through all the suffering he gets until it goes away.

Fifth is the metaphysical layer. Through this Poem, we are invited to reflect on the spirit of the struggle of the Indonesian heroes in defending independence.

2. Analysis of Strata Norms of Poetry "Doa" by Chairil Anwar

"Doa"

Kepada Pemeluk Teguh

Tuhanku

Dalam termangu

Aku masih menyebut nama-Mu

Biar susah sungguh

Mengingat Kau penuh seluruh

Caya-Mu panas suci

Tinggal kerdip lilin dikelam sunyi

Tuhanku Aku hilang bentuk remuk

Tuhanku Aku mengembara di negeri asing

Tuhanku

Dipintu-Mu Aku mengetuk

Aku tidak bias berpaling

The first is the sound layer. The rhyme is in the form of sound units: the sounds of syllables, words, and word sequences are all the sounds (sound) of the rhyme: the sounds of phrases and the sounds of sentences. So, the layers of sound in the Poem are all sound units based on specific language conversions, namely Indonesian. It is just that poetry in sound layer talks must be shown in sounds or particular sound patterns, namely those that are used to get a poetic effect or artistic value.

Table 2. List of Vowels and Consonants in Doa Poems

Vowels	Total	Consonants	Total
<i>a</i>	32	<i>b</i>	4
<i>i</i>	19	<i>c</i>	1
<i>u</i>	31	<i>d</i>	1
<i>e</i>	17	<i>g</i>	13
<i>o</i>	-	<i>h</i>	9
		<i>j</i>	-
		<i>k</i>	14
		<i>l</i>	7
		<i>m</i>	14

	<i>n</i>	19
	<i>p</i>	5
	<i>r</i>	8
	<i>s</i>	10
	<i>t</i>	8
	<i>y</i>	3

The dominant sound in the *Doa* is the assonance *a* with several thirty-two (32) and the consonant *n* of nineteen (19). In the poem's first stanza, there are associations *a* and *u*, with the number of associations (8) and *u* (6). In addition, at the end of the first line of verse there is a repetition of the vowel *u* *Tuhanku*, dalam termangu *Aku* masih menyebutnama-*Mu*. In the second verse there is a repetition of the alliteration *h* at the end of each line (*biar susah*, *mengingat kau penuh seluruh*).

Second is the layer of meaning. In the first verse, *Tuhanku dalam termangu Aku masih menyebut nama-Mu*, which means the *Aku* character's doubts about God are between believing or not believing in God's power to complaining about his unfortunate fate. In the second verse, *biar susah sungguh mengingat Kau penuh seluruh*, *caya-Mu panas suci tinggal kerdip lilin dikelam sunyi* means even though there are doubts of God's power, I realize that God really exists and is the light fot his downturn. In the third verse, *Tuhanku Aku hilang bentuk remuk* means that *Aku* can do nothing about him and his poor fate. In the fourth verse, *Tuhanku Aku mengembara di negeri asing*, it means that *Aku* felt alone, confused, and did not know the direction in determining the course of his life. In the fifth verse, *Tuhanku dipintu-Mu Aku mengetuk*, *Aku tidak bias berpaling*, means that in the end, *Aku* realized that the only way, friend, and saviour of his life was God, so he returned to praying to God and could no turn away from the God.

The third is the intrinsic and extrinsic layers in the form of the objects presented, the actors, the setting, and the author's world. The objects include God, candles, foreign lands, and doors. The perpetrator is the author himself (*Aku*). The setting of time is (*Tinggal kerdip lilin dikelam sunyi*), the setting of the place is in a foreign land (*Aku mengembara di negeri asing*). In contrast, the setting atmosphere is sad and

moving, as seen in the sentence (*Aku ini binatang jalang*), which means that *Aku* is a wasted person. Fourth is the world layer, which is something that is not stated but implicit. The first verse states that the *Aku* character is a person who does not have faith in God's power, but his little heart is still directed to bring *Aku* to God.

The second verse states that God exists, and he is the one. It can be seen in the second verse of the second line *Mengingat Kau penuh seluruh*. The third verse states that *Aku* has resigned and surrendered to his poor fate, *Tuhanku Aku hilang bentuk remuk*. The fourth verse states that *Aku* feels isolated and lives alone. He is confused about his life path (*Tuhanku Aku mengembara di negeri asing*). The fifth verse states that belief and faith in God will never end and cannot turn away (*Tuhanku dipintu-Mu Aku mengetuk, Aku tidak bisa berpaling*).

Fifth is the metaphysical layer. The poem "Doa" tells of our regrets that always come late. We are humans, always forgetting God's grace and power in our lives. However, when we experience problems, we realize that God is never far from us to save our life.

3. Analysis of Strata Norms of the Poetry "Cintaku Jauh di Pulau" by Chairil Anwar "Cintaku Jauh di Pulau"

*Cintaku jauh di pulau,
Gadis manis, sekarang iseng sendiri.
Perahu melancar, bulan memancar,
Di leher ku kalungkan ole-ole buat sipacar,
Angin membantu, laut terang, tapi terasa
Aku tida kan sampai padanya.
Di air yang terang, di angin mendayu,
Di perasaan penghabisan segala melaju,
Ajak berkata, sambil berkata:
"Tunjukkan perahu kepangkuan saja"
Amboi jalan sudah bertahun ku tempuh!
Perahu yang bersama kan merapuh!
Mengapa ajak memanggil dulu
Sebelum sempat berpeluk dengan cintaku?!
Manis ku jauh di pulau
Kalau ku mati, diamati iseng sendiri.*

Table 3. List of Vowels and Consonants in the Poem of *Cintaku Jauh di Pulau*

Vowels	Total	Consonants	Total
a	86	b	9
i	31	c	5
u	34	d	6
e	38	g	15
o	1	h	11
		j	7
		k	19
		l	18
		m	19
		n	39
		p	14
		r	19
		s	19
		t	15
		y	3

The dominant sound in the Poem of *Cintaku Jauh di Pulau* is the assonance *a*, which is eighty-six (86) and the consonant *n*, which is thirty-nine (39).

First is a sound layer. The first verse in the first line has assonances *a* and *u*. In the second line, there is an alliteration of *s* in a row (*gadis manis, sekarang iseng sendiri*). In the second verse there is an assonance *a*: *melancar-memancar-sipacar-terang-terasa-padaanya*. Alliteration *l* and *r*. *Perahu melancar, bulan memancar, laut terang, tapi terasa*. At the end of the rhyme 2, 3, 4: *a a-b b*. In general, in the "Doa" rhyme, the dominant sounds are vowels *a* and *u*, as seen in both the third and fourth verses.

Second is the layer of meaning. The first verse, "Cintaku Jauh di Pulau", means that my lover is on a faraway island. "Gadis manis, sekarang iseng sendiri" means that my lover is

still a girl and has a sweet face to see. Since *Aku* was not there, he was doing fun spending time alone. In the second verse “Perahu melancar, bulan memancar dileher kukalungkan oleh-oleh buat sipacar. Angin membantu, laut terang, tapi terasa *Aku* tidak akan sampai padanya” means that to get his girlfriend, *Aku* rides a boat smoothly on a moonlit time and he brings a gift for his girlfriend (*oleh-oleh*). Angin pun membantu (angin buritan), laut terang tidak berkabut. Even *Aku* felt that it would not reach his girlfriend.

In the third verse: Di air laut yang terang dan angin diangin yang bertiup kencang itu, through his feelings ultimately, in the end, everything the feeling is fast-paced, without a hitch (first and second lines), but the death (*kematian*) has signalled it will end the life of *Aku*. The fourth verse shows that the *Aku* is desperate. Although he had sailed for years that the boat he rode would be fragile in salt water, death had blocked and ended his life before he could meet his lover. In the fifth verse: Maniskujauh di pulau, kalau kumati diamati isengsendiri, it means that the wait for *Aku*'s lover on a distant island will be in vain and die alone.

The third is the intrinsic and extrinsic layers in the form of the objects presented, the setting, the actors, and the author's world—the actor or character of *Aku*. Time setting: waktu malam terang bulan. Setting of the place: laut yang terang (tidak berkabut), berangin yang kencang. The world of the author is the story which the author creates. It is a combination and interweaving of the objects presented by the setting, the actors, and the story's structure (plot): sweet girl, *Aku*'s lover, is alone on a faraway island. *Aku* wanted to meet her, and he rode a boat at speed on a moonlit night. The sea is not foggy, and the cold wind blows hard. However, in a smooth state, *Aku* felt he would not reach his lover because death came first.

Fourth is the layer of the world that does not need to be stated but is already implicit, and it looks like: from a certain point of view, the lover of the *Aku* is attractive, as can be seen from the words: *gadis manis*. In the second verse, the first and second lines express a pleasant atmosphere, and *Aku* is full of joy sailing the bright sea on a

moonlit time. The third verse of the first and second lines states that everything is going well, and the boat is sailing fast. The fourth and fifth lines state that *Aku* has been met with death.

The fifth is the metaphysical layer. In this layer, there is the tragedy of human life, that is, all the efforts that have been made are accompanied by adequate facilities, even if everything has gone smoothly, but (often) humans cannot achieve what they dream of since the death that has already confronted them, the ideals that were dreamed of just vanished.

DISCUSSION

This section presents a discussion of the meaning of the poems by Chairil Anwar, which have been analyzed based on the strata of Roman Ingarden norms. In addition, this section also discusses the structuralism approach, namely, the intrinsic and extrinsic elements in the three poems in Chairil Anwar's collection of *Deru Campur Debu*, which have been analyzed.

1. The Meaning of the Poetry Collection of *Deru Campur Debu* by Chairil Anwar, which has been analyzed by Strata of Norms Based on Roman Ingarden Theory

Meaning is the sense or intent in the Poem based on what is captured after reading the Poem. The interpretation of meaning in poetry is subjectivity based on personal experience and level of knowledge. The meaning referred to in this section is the meaning of the whole Poem that has been analyzed.

- a. The meaning of the Poem *Aku* by Chairil Anwar
Through the Poem *Aku*, readers are invited not to give up on independence, the welfare of the country and the state with high spirits and hold an independent attitude not to be bound by colonial rule.
- b. The meaning of the Poem *Doa* by Chairil Anwar
In the Poem *Doa*, the poet invites us (readers) to always rely on God's power in every situation. In addition, the poet engages us not to distance ourselves from God because He is the only saviour of life.
- c. The meaning of the Poem *Cintaku Jauh di Pulau* by Chairil Anwar
The Poem *Cintaku Jauh di Pulau* teaches us about the struggle in pursuing life's goals. Sometimes expectations do not match reality. Therefore, we

must always be ready for whatever results we achieve our goals and stay strong and enthusiastic.

1. Structuralism Approach of the Poetry Collection of Deru Campur Debu by Chairil Anwar

The Poem (literature) is a structure. The structure is a systematic arrangement of elements. Between the elements, there is a reciprocal relationship, mutually determining. So, the unity of the elements in literature is not only in the form of a collection or pile of objects that stand alone, but these things are intertwined, interrelated, and dependent on each other (Pradopo, 2014).

This section becomes the object of structuralism analysis, which relates to the elements of a collection of poetry, both internal (intrinsic) and external (extrinsic).

a. The intrinsic and extrinsic elements in the "Aku" poem

First is the intrinsic element. The theme of the Poem *Aku* is struggling. In poetry, the poet describes a great spirit to oppose all oppression. The poet's feelings in *Aku* are passionate, namely the spirit of the desire to be free from the binding rules.

The tone of *Aku* is persuasive. That is, it tries to influence the reader's mind to be critical of colonialism in the country. The message that the author wants to convey is that we, as a young generation, must not forget the struggle of the heroes who have contributed to the independence of the Indonesian and we will continue to fight even we feel pain because at the end of the struggle there will be a glory.

Diction (word choice) in *Aku* is mostly using connotations (figure of speech), it can be seen in the sentences (*Aku ini binatang jalang*), (*kalau sampai waktuku, ku mau tak seorang kan merayu*), (*Aku mau hidup seribu tahun lagi*). The imagery in *Aku's* poem is the use of auditory images (*ku mau tak seorang kan merayu, tak perlu sedu sedan itu*). In addition, there is a sense of imagining (*hingga hilang pedih perih*).

The figure of speech used in the poem of *Aku* is hyperbola (*Aku ini binatang jalang, dari kumpulannya yang terbang. Biar peluru menembus kulitku, Aku tetap meradang menerjang*).

The poem *Aku* is the repetition of the letter *u* in the first verse at the end of the line. *Kalau sampai waktuku, kumau tak seorang kan merayu, tidak juga kau*. In addition, the rhyme in the poem is in the fourth verse is at the end of the line there is an equation of sound (*Luka dan bisa ku bawa berlari, berlari, hingga hilang pedih peri*).

The second is the extrinsic element. Three discussed in this case are related to social elements (community conditions), the author's background and educational values. The biography of the author of *Aku* is Chairil Anwar, born in Medan on July 22, 1922. He has been involved in the art world since the Japanese era. Judging from his works, it can be seen that he is an individualist who is free and brave in opposing Japanese censorship institutions. Chairil Anwar is a figure who loves his homeland, which can be seen in his many inspiring works and his participation in defending Indonesia's independence (*sajak Diponegoro, Karawang Bekasi, Persetujuan dengan Bung Karno*).

The relationship between the poetry *Aku* and the social conditions of society at the time the literary work was born is that the social conditions of society heavily influenced *Aku's* poems during the Japanese era. As a result of the birth of this Poem, Chairil Anwar was arrested and imprisoned by the Japanese. *Aku's* poem was written in 1943 during the Japanese occupation. The educational value of my poems is that we should not be afraid of the invaders but keep on struggling to maintain the country's integrity, even if it is not an easy endeavour.

b. The intrinsic and extrinsic elements in the "Doa" poem by Chairil Anwar

The theme of the *Doa* is God. The poet's feelings in the Poem are an experience of emotion and longing. These feelings are reflected in the diction used, including: *termenung, menyebutnama-Mu, Aku hilang bentuk, remuk, Aku tak bisa berpaling*. The tone in the Poem is that the poet invites the reader always to get closer to God. We cannot turn away from Him. The message conveyed through the *Doa* is that we always appreciate that God is always with us in all our life journeys.

The diction used by the poet is to use connotative meaning. This can be seen in several examples in

the lines of poetry, *tinggal kerdip lilin dikelam sunyi, Aku hilang bentuk remuk, Aku mengembara di negri asing*. The imagery in the lyrics of the *Doa* by Chairil Anwar is a "caya" touch image "panas" (caya-Mu panas sunyi). The poem of *Doa* is a metaphorical figure of speech. This can be seen in "Kau penuh seluruh, caya-Mu panas suci, tinggal kerdip lilin dikelam sunyi, Aku hilang bentuk remuk". The rhyme in the *Doa* be seen in the first verse of the first, second, and third lines that there is an equivalent sound of *u* at the end of the line (Tuhanku, dalam termangu, Aku masih menyebut nama-Mu). In the second verse, the first and second lines have the same *h* at the end of the line (Biar susah sungguh, mengingat Kau penuh seluruh), the third and fourth lines have the same *i* at the end of the line (caya-Mu panas suci, tinggal kerdip lilin dikelam sunyi).

Second is the extrinsic element in *Doa* by Chairil Anwar. The social element in the Poem is that in human life, there is always a belief in the existence of the Almighty as a guide and saviour in life. However, we often forget that God is the creator of the universe. Nevertheless, in reality of our life, humans still turn to him and always get closer to him. The element of education learned through *Doa* is that we must follow the actions of the *Aku* in the poetry, which is always prayed in all ups and downs, making God a guide in life.

c. The intrinsic and extrinsic elements of the Poem *Cintaku Jauh di Pulau*

First is an intrinsic element. The poem's theme is unconditional love (romance), which is a feeling of love for someone who ultimately cannot live together (married) since they were separated by death. This can be seen in the lines of the poem: (Mengapa ajal memanggil dulu sebelum sempat berpeluk dengan cintaku?!). The feeling (feeling) of poet in the Poem describes a passionate feeling of love. Initially, a good love. This can be seen in the first verse: *Perahumelancar, bulan memancar, di leherku kalungkan oleh-oleh buat sipacar*. However, in the same verse, the poet feels something will interfere with his love journey. The poet says: *tapi terasa Aku tidakkan sampai padanya*. Ultimately, the poet is frustrated because he

cannot live with his lover since they are first separated by death.

The tone in the Poem *Cintaku Jauh di Pulau* is a tone of tartness and worry. This can be seen in the use of words that contain the letter *r* at the end of the word: *melancar, memancar, pacar*. The end of the *r* describes an uncomfortable atmosphere. The message that can be drawn from the Poem is that when we love someone, we must fight for it. However, our condition in a relationship with someone must be able to face any situation and try to accept it sincerely.

The rhymes in the Poem are found in verse 2, verse 3, and verse 4. Verse 2 can be said to rhyme aa-bb. This can be seen in the final sound of the same between *memancar* and *pacar* and the sound *terasa* and *padanya*. The third verse contains the same rhyme, which is the final sound of *mendayu-melaju* and *berkata-saja*. Likewise, the fourth verse ends with the words *tempuh dan rapuh serta dulu and cintaku*. The figure of speech used by the poet in the Poem *Cintaku Jauh di Pulau* is a personification figure of speech (figurative language style that describes inanimate objects as if they were alive). This can be seen in the second and third verses *angin membantu laut terang, tapi terasa* and in the third verse *di air yang tenang, diangin mendayu, mengapa ajal memanggil dulu*.

The second is the extrinsic element. The social value that can be taken from the Poem is in human life, especially when two people have decided to come together. The relationship must be fought for with faithfulness, love, and complement each other even though, in the end, it will be separated by death. The educational value that can be learned is the passion of the poet's struggle to achieve his goals, and even his hopes will be lost since his early death.

CONCLUSION

Based on the research problems and the results of the discussion, there are two conclusions:

The dominant sound layer in the collection of *Deru Campur Debu* by Chairil Anwar is the *a* and *u* associations. Layer meaning contains the spirit of struggle, divinity, romance, optimism to become a better person, solidarity with others and being a person who is always consistent in making decisions. The poet's dominant character

in poetry and the dominant setting are the setting, time and atmosphere. The objects in poetry are objects in the form of expressions (figuratively). The world layer describes the characters who are enthusiastic, independent, generous, and faithful. The metaphysical layer of the Poem *Deru Campur Debu* contains the tragedy of human life. The meaning of the Poem of *Deru Campur Debu* is to motivate the reader to be enthusiastic in the struggle to get closer to God, not to give up on reaching their goals, to give sincere love, self-reflection, and an attitude of solidarity.

Hopefully, further researchers can review more expansive by using other approaches, both stylistic and semiotic approaches.

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Profil Penulis 1

Rosary Iriany, dilahirkan di Labessi Kabupaten Soppeng, 20 Maret 1990 yang sekarang merupakan dosen di Universitas Pancasakti Makassar. Penulis menempuh pendidikan di TK LalotengaE DDI Pattojo pada tahun 1995. Kemudian melanjutkan pendidikan dasar di SDN 233 Abbinenge pada tahun 1996 dan tamat pada tahun 2002. Selanjutnya, penulis melanjutkan pendidikan ke SMP Negeri 1 Marioriwawo pada tahun 2002 dan tamat pada tahun 2005. Kemudian pada tahun yang sama, penulis melanjutkan pendidikan ke SMA Negeri 1

Liliriaja dan tamat pada tahun 2008. Pada tahun 2008, penulis kembali melanjutkan studi ke Universitas Negeri Makassar (UNM) Pada tahun 2013 melanjutkan pendidikan diprogram pascasarjana Universitas Negeri Makassar dan lulus pada tahun 2015.

Profil Penulis 2

Nuzul Tenriana, lahir di Takalar, 9 September 1988 merupakan Dosen di Universitas Pancasakti. Pernah menempuh pendidikan jenjang sekolah dasar di SDN Inpres Al-Qamar dan tamat pada tahun 2000. Lalu melanjutkan pendidikan di sekolah menengah pertama di SMPN 2 Takalar dan lulus tahun 2003. Selanjutnya menempuh pendidikan sekolah menengah atas di SMAN 1 Palleko dan lulus pada tahun 2006. Setelah itu melanjutkan pendidikan sarjana S1 di Universitas Muhammadiyah Makassar dan lulus pada tahun 2010. Bahkan melanjutkan pendidikan S2 di Universitas Muhammadiyah Makassar dan lulus pada tahun 2014.