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ANALYSIS OF FORMALISM IN THE POEM "AKU" BY CHAIRIL ANWAR

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ABSTRAK

Puisi Chairil Anwar "Aku" merupakan karya penting dalam sastra Indonesia yang menunjukkan perubahan mendasar dalam gaya puisi modern. Chairil Anwar, salah satu penyair utama Generasi '45, dikenal karena gaya dan metode kreatifnya. Analisis formalisme menawarkan kerangka kerja untuk mempelajari bagaimana struktur formal dan pendekatan puitis memengaruhi makna dan estetika puisi. Studi ini akan mengkaji ciri-ciri formalisme dalam puisi "Aku," dengan fokus pada struktur meter, ritme, pola rima, dan penggunaan bahasa kiasan. Studi ini menggunakan pendekatan kualitatif dan metode analisis teks. Data dasar adalah teks puisi "Aku", yang dikaji menggunakan teori formalisme sastra. Mengidentifikasi struktur meter dan ritme, mengevaluasi pola rima, dan menyelidiki penggunaan bahasa metaforis adalah beberapa alat analisis. Data sekunder, seperti literatur dan referensi tambahan, digunakan untuk mendukung analisis dan interpretasi. Hasil analisis menunjukkan bahwa struktur meter dan ritme dalam puisi "Aku" memiliki dampak besar pada pengalaman estetika pembaca dan memperkuat pesan yang ingin dikomunikasikan Chairil Anwar. Pola rima dalam puisi ini sangat penting untuk menciptakan kesan yang harmonis dan memperkuat keseluruhan strukturnya. Penggunaan bahasa kiasan, seperti metafora dan simbolisme, meningkatkan kedalaman makna dan kekuatan emosional puisi tersebut. Analisis formalisme puisi "Aku" karya Chairil Anwar menggambarkan bagaimana teknik formal meningkatkan keindahan dan potensi emosional puisi tersebut. Struktur meter, ritme, dan pola rima, serta penggunaan bahasa metaforis, semuanya berkontribusi pada isi puisi dan pengalaman estetika. Temuan penelitian ini berkontribusi pada pemahaman yang lebih baik tentang kontribusi Chairil Anwar terhadap penciptaan puisi Indonesia modern, serta wawasan baru tentang pendekatan puitis dalam sastra Indonesia.

Kata kunci : Puisi, Formalisme, Chairil Anwar

ABSTRACT

Chairil Anwar's poem "Aku" is a seminal work in Indonesian literature that demonstrates fundamental shifts in modern poetic style. Chairil Anwar, one of the main poets of the '45 Generation, is recognized for his creative style and method. Formalism analysis offers a framework for studying how formal structures and poetic approaches influence the meaning and aesthetics of poetry. This study will examine features of formalism in the poem "Aku," with a focus on meter structure, rhythm, rhyme pattern, and the use of figurative language. This study employs a qualitative approach and a text analysis method. The basic data is the poem "Aku" text, which is examined using literary formalism theory. Identifying the structure of meter and rhythm, evaluating rhyme patterns, and investigating the usage of metaphorical language are some of the analysis tools. Secondary data, such as literature and extra references, are employed to support the analysis and interpretation. The results of the analysis demonstrate that the meter and rhythm structure in the poem "Aku" have a major impact on the reader's aesthetic experience and strengthen the message that Chairil Anwar wishes to communicate. The rhyme pattern in this poem is vital for creating a harmonious impression and reinforcing the overall structure. The use of figurative language, such as metaphor and symbolism, enhances the poem's depth of meaning and emotional power. The formalism analysis of Chairil Anwar's poetry "Aku" illustrates how formal techniques enhance the poem's beauty and emotional potency. The structure of meter, rhythm, and rhyme pattern, as well as the usage of metaphorical language, all contribute to the poem's content and aesthetic experience. The study's findings contribute to a better understanding of Chairil Anwar's

contribution to the creation of modern Indonesian poetry, as well as new insights into poetic approaches in Indonesian literature.

Keywords : *Poetry, Formalism, Chairil Anwar*

INTRODUCTION

Poetry is a literary form that uses structured, complex language to express a variety of emotions, ideas, and aesthetics. Chairil Anwar's poem "Aku" is one of the most well-known and significant pieces of modern Indonesian literature. This piece not only showcases creative writing, but it also has a significant impact on how Indonesian poetry has changed from the traditional to the modern era.

Chairil Anwar's poem "Aku" was initially published in 1943, during a volatile social and political climate. Chairil Anwar, a pioneer of the '45 Generation, is recognized for his powerful expressionist style and creative language style. Chairil Anwar's poetry delves deeply into the concepts of uniqueness, freedom, and courage in facing human existence. This poem, with its intensive use of language and peculiar form, provides a profound glimpse into the poet's feelings and ideas.

The purpose of this research is to do a formalism analysis on the poem "Aku" with a focus on the structural characteristics and linguistic strategies that comprise the work. In the context of literature, formalism refers to a method that stresses analyzing the structure and form of literary works as significant aspects in revealing meaning and aesthetic appeal. This approach will focus on rhythm, meter, rhyme, phrase structure, and the use of figurative language in the poem "Aku". This research is significant because Chairil Anwar's poems, particularly "Aku," are noted for their unusual style and organization, which represent a paradigm change in Indonesian poetry. It is believed that a formalism approach will illustrate how Chairil Anwar mixes formal elements

to generate a powerful artistic effect, as well as how this contributes to the reader's overall aesthetic experience.

Furthermore, this analysis seeks to improve knowledge of how the poem "Aku" serves not only as a standalone work of art, but also as a component of the evolution of modern Indonesian literature. By delving deeper into the formal characteristics of this poem, this study is intended to make substantial contributions to literary studies, both locally and globally, as well as open up new frontiers in the interpretation of modern Indonesian poetry.

The poem "Aku" is regarded as one of the most significant pieces in Chairil Anwar's repertory and modern Indonesian literature. This work was created during a period when Indonesia was still a colony and undergoing substantial sociopolitical change. Chairil Anwar's poetry not only portrays the individual's hardships and goals, but also touches on universal themes like identity, freedom, and existence. Formalism provides a framework for understanding how the technical elements of poetry, such as structure and language, influence meaning and aesthetic experience. This analysis will explain how Chairil Anwar achieves creative and emotional effects in the poem "Aku" by focusing on formal components and poetic approaches.

The formulation of the problem in this study is as follows: (1) How do the meter and rhythm structures in the poem "Aku" affect the meaning and experience of the reader?; (2) What is the role of the rhyme pattern in forming the overall structure of the poem?; (3) How does Chairil Anwar use figurative language and other poetic techniques to express themes

and emotions in the poem?; (4) How do the formal elements in the poem "Aku" contribute to the beauty and aesthetic appeal of the poem?

This study aims to analyze the structure of meter and rhythm in the poem "Aku" and its impact on meaning, identify the rhyme pattern and its role in the overall structure, evaluate Chairil Anwar's use of figurative language to convey themes and emotions, and provide insight into the contribution of formal elements to the poem's beauty and aesthetic effect.

This study is projected to provide an important contribution to the study of Indonesian literature by providing a detailed analysis of the formalism components in the poem "Aku". Using a formalism approach, this study will show how Chairil Anwar uses poetic structures and approaches to create work that is both original and aesthetically pleasing. The study's findings can contribute to a better understanding of the development of modern poetry in Indonesia, as well as insight into poetic approaches in Indonesian literature.

DATA SOURCE

Aku is a 1943 Indonesian poetry by Chairil Anwar, possibly his most famous work and one of the most prominent poems of the Generation of '45. This poem reflects his unique personality and vitality as a poet. Anwar initially read "Aku" at the Jakarta Cultural Centre in July 1943. The poem was later published in the "Spirit" journal, named after the Indonesian literary documentary icon HB Jassin, to dodge censorship and encourage the liberation cause. "Aku" eventually became Anwar's most renowned poem. According to Indonesian writer Muhammad Balfas, one of Anwar's contemporaneous writers, Bung Usman, wrote "Hendak Jadi Orang Besar???" in reaction to "Aku". According to Balfas, Usman was angered by

Anwar's "vitality and new way of life" in the poem. According to A. G. Hadzarmawit Netti, an Indonesian literary scholar from Timor, the poetry "Aku" highlights Anwar's unique spirit, but the poem "Semangat" reflects liveliness. Netti interprets the poem's emphasis as a reflection of Anwar's desire to influence his environment rather than be shaped by external factors. Netti believes that by managing his environment, Anwar can safeguard his freedom and individualistic nature. Netti interprets the final statement as a reflection of Anwar's pride in his independent personality, and concludes that Anwar should support Ayn Rand's ideology of objectivity. Indonesian literary historian Arief Budiman observes that "Aku" represents Anwar's belief that others should not care about him, just as he does not care about others. Budiman further believes that the third and fourth stanzas represent Friedrich Nietzsche's theory that suffering makes people stronger.

METHODS

This study will employ a qualitative method with a textual analytic approach. The tools utilized are formal study of the poem's structure, meter pattern, rhythm, and rhyme pattern. Additionally, an analysis of figurative language and other poetic methods will be conducted. The text of the poem "Aku" will be evaluated, together with accompanying material, to better grasp the context and associated theories.

Chairil Anwar's poem "Aku" served as the primary data source for this study. Secondary data will include supplementary literature and references relevant to formalism theory, poetry analysis, and Chairil Anwar's works. Secondary data sources include: 1) books and articles regarding Chairil Anwar and the poem "Aku", 2) theoretical studies on

literary formalism, and 3) references to other pertinent works in literary studies.

a) Method for gathering data

Poetry Text Collection: Obtaining the text of the poem "Aku" from credible sources. This version of the text will serve as the primary data for analysis.

Literature Research: Gathering information from books, articles, and journals about formalism theory, as well as studies on Chairil Anwar's poetry. This covers research on structuralism, New Criticism, literary aesthetics, and formal analysis.

Documentation entails recording conclusions and references from the sources gathered, including citations from relevant theories and analyses.

b) Data Analysis Technique

Formal Analysis: Metric and Rhythmic Structure: Examine the metric and rhythmic patterns of the poem "Aku" to see how these structures influence the reader's meaning and experience. **Rhyme patterns** Identify and examine the rhyme patterns in the poem to explore their significance to the poem's overall formal structure. **Analyze the use of metaphor, simile, personification, and other figures of speech** to see how they add to the poem's meaning and aesthetics.

Structure Analysis: Text Structure: Analyzing the segmentation of the poetry into stanzas, lines, and the usage of space to understand how physical structure affects perception. **Relationships between the elements:** Examining how the poem's many formal aspects interact to create overall meaning.

Theoretical Approach: Application of Structuralism Theory: Using the concepts of structuralism to analyze patterns and structures in poetry. **Implementation of New Criticism:** Using

the concepts of New Criticism to focus on formal and textual features without regard for external context, **Evaluation of Literary Aesthetics:** Using literary aesthetic theory to judge the beauty and attraction of poetry based on formal characteristics **Exploration of Intertextuality** Examining the relationship between the poetry "Aku" and other works.

c) Research procedure

Preparation: Collecting poetry texts, supporting literature, and identifying applicable formalism theories.

Text Analysis: Conducting a formal analysis of the poem "Aku" based on the specified theories, as well as identifying and documenting formal aspects and their contributions to the poem's meaning and aesthetics.

Interpretation and Discussion: Interpreting the outcomes of the analysis based on the theories used, and comparing findings to past studies to provide further context and perspective.

Report Writing: Putting together a research report that includes background, methods, analysis results, and discussion. Ensure that the report delivers findings in a clear and detailed manner, in compliance with academic norms.

THEORETICAL REVIEW

Formalism is an approach to literary works that originated in Russia as an alternative to the standard literary method, which always highlights the relationship between literary works and history, psychology, and sociology. Russian formalism arose as a result of the movement to shift the humanities' paradigm from diachronic to synchronic. (Manshur, 2019).

Formalism rejects the idea that literary compositions are a reflection of society. Formalism theory defines literary works as facts formed with words. These

words are formed using unique rules, structures, and techniques that must be learned in order to understand the intent, rather than psychological, social, or historical information. (Emzir, 2017).

In general, the formalism school looks at two key elements: internal mechanics (devices) and the language employed in literary works (literariness). (Emzir, 2017).

Internal mechanics are tools used to enhance the creative value of literary works by incorporating literary components. Each instrument mentioned in internal mechanics can be examined based on its specific nature. In addition to underlying mechanics, the formalism method investigates the language of literary texts. According to formalists, literary language differs from everyday language. Everyday language typically incorporates dialectical aspects that separate the status of specific social groups, whereas literary language does not generate distinctions between social groups in society. (Emzir, 2017).

Formalism examines literary works as a source of knowledge. Thus, formalism can find parallels in any literary composition. The formalism school examines literary works based on the overall structure of literary writings constructed using general standards. Formalism is an approach for analyzing both oral and written literature. When assessing literary works using a formalism approach, pay attention to the work's structure. The structure of this work is linked to the underlying mechanics and literary language used.

RESULT AND DISCUSSION

Analyzing the poem "Aku" by Chairil Anwar using formalism theory. The aspects analyzed are defamiliarization and intrinsic physical elements. The following is the sound of the poem:

Aku karya Chairil Anwar
Kalau sampai waktuku
'Ku mau tak seorang 'kan merayu Tidak
Juga kau

Tak perlu sedu sedang itu Aku
Ini Binatang jalang
Dari kumpulannya terbang

Biar peluru menembus kulitku
Aku tetap meradang menerjang
Luka dan bisa kubawa berlari Berlari
Hingga hilang pedih peri

Dan aku akan lebih tidak peduli
Aku mau hidup seribu tahun lagi

1. Physical Elements

1.1 Sound

In the poem "Aku" there is rhyme (Rhyme is the repetition of syllables, typically at the end of a verse line) as well as assonance (the repetition of the vowel sound across words within the lines of the poem creates internal rhymes) and alliteration (using consonants in several consecutive syllables) in the verse lines.

A. In the first stanza

First Line

"If it's my time"

Rhyme and assonance: /lau-ku/ in "kalang" and "waktuku"

Second Line

"Ku mau tak orang 'kan mencari"

Rhyme and assonance: /ku-yu/ in "Ku" and "merayu".

Third Line

"Not you either"

Rhyme and assonance: /dak-ga/ in "No" and "also"

The final rhyme in the first stanza is as follows:

The rhyme in the first stanza is /u-u-u/ (a-a-a), because the end of each word in the first stanza ends with u, such as "my time", "woo", and "you".

B. In the second stanza

First Line

“No need for that sobbing”

Rhyme and assonance: /lu-du-tu/ in
“need”, “sob”, and “that”.

Second Line

“I am a wild animal”

Rhyme and alliteration: /ng-ng/ in
“animal” and “wild”.

Third Line

“From the collection is wasted”

This third line does not have a rhyme
if you only look at the line separately, but
if you compare it with the second line of the
second stanza, the rhythm will be visible.

“I am a wild animal

From the herd is thrown away”

Rhyme and alliteration: /ng-ng/ in
“stray” and “wasted”

The end rhyme in the second stanza
is as follows:

The rhyme in the second stanza is
/tu-ng-ng/ (a-b-b). The end words in the
second and third lines have the same
rhyme, namely /ng-ng/, while the first line
has the rhyme /tu/. Therefore, the rhyme
in the second stanza is /ab-b/, namely
“itu”, “stray”, and “wasted”.

C. In the third stanza

First Line

“Let the bullets penetrate my skin”

Rhyme and assonance: /ru-ku/ in
“bullets” and “my skin”.

Second Line

“I remain inflamed, lunging”

Rhyme and alliteration: /ng-ng/ in
“inflamed” and “lunging”.

Third Line

“I carry the wound and can I run
Running”

Rhyme and assonance: /ka-sa-wa/
in “Wound”, “can”, and “I carry”. -

Rhyme and assonance: /ri-ri/ in
“running” and “running”.

Fourth Line

“Until the pain of the fairy is gone”

Rhyme and alliteration: /pe-pe/ in
“pain” and “peri”.

The final rhyme in the third stanza is
as follows:

The rhyme in the third stanza is /ku-
ng-ri-ri/ (a-b-c-c). The endings of the
words in the first and second lines have
different endings, while the third and
fourth lines have the same endings.
Therefore, the rhyme of the third stanza /a-
b-c-c/ is “kulitku”, “menerjang”, “berlari”,
and “peri”.

D. In the fourth stanza

First Line

“Dan aku akan lebih tidak peduli”

This first line has no rhyme if you just
look at the line separately, but if you
compare it with the second line you will see
the rhyme.

“Dan aku akan lebih tidak peduli

Aku mau hidup seribu tahun lagi”

Rhyme and assonance: /li-gi/ pada
“peduli” dan “lagi”

Second Line

“Aku mau hidup seribu tahun lagi”

Rhyme and assonance: /au-bu/
pada “mau” dan “seribu”.

Rhyme and assonance: /dup-hun/
pada “hidup” dan “tahun”.

The final rhyme in the fourth stanza
is as follows

The rhyme in the fourth stanza is: /li-
gi/ (a-a), because the end of the word on
each line ends with a letter I, such as
“peduli” and “lagi”.

1.2 Figure of Speech Hyperbole

“Aku ini binatang jalang”

This sentence is found in the second
line of the second stanza. Hyperbole itself
is a rhetorical device that is mainly used to
make something look and sound a lot
better than it actually is. In other words, it
can be said to be a form of exaggeration.

Explanation: This phrase overly
compares the poet's persona to that of an
untamed, wild animal. The poet uses this

exaggeration to highlight his or her sense of independence and loneliness.

Personification

"Luka dan bisa kubawa berlari"

This sentence is found in the third line of the third stanza. Personification itself is a figure of speech used to attribute human characteristics to something that is not human. personifications can also present objects, qualities, etc. as human beings, in art and literature; an object, quality, etc. It can also be used to symbolize abstract qualities.

Explanation: Luka (wounds) and bisa (poison) that ought to be abstract are given the capacity to run, as though they were alive. Through the use of personification, the poet's pain is made to seem more real and vivid.

Metaphor

"Aku ini binatang jalang" (this could be metaphor too)

This sentence is found in the second line of the second stanza. Metaphor is a figure of speech used to make comparisons. This makes the comparison seem true. In other words, it can be said that a metaphor is an implied comparison. Metaphor can also be defined as an expression often found in literary works that describes a person or an object by referring to something that is considered to have similar characteristics to that person or object."

Explanation: Apart from hyperbole. This phrase can be read as a direct comparison between the poet and a "Binatang jalang". This metaphor captures the essence of the poet, who is regarded as wild, unrestrained by conventional conventions, and free.

Tautology

"Berlari berlari hingga hilang pedih peri"

This sentence is found in the third and fourth line of the third stanza. Tautology is a literary device whereby

writers say the same thing twice, sometimes using different words, to emphasize or drive home a point.

Explanation: The poet stresses his wish to get away from the Sufferer by using the word "berlari" repeatedly, which makes a powerful effect.

Antithesis

Antithesis is a literary device that places opposite words, ideas, or qualities parallel to each other. The contrast between them creates greater emphasis and clarity. In this poem the poet describes a poet who is strong and free but feels lonely and suffering. As in the first and second lines of the third stanza "Biar peluru menembus kulitku" "Aku akan tetap meradang menerjang". This sentence describes a contrasting atmosphere to create a dramatic and deep effect in the poem.

1.3 Diction

The diction or choice of words used in this poem are words that are rarely used in everyday life but are known by people, then the words are arranged using certain figures of speech so that they give a deautomating effect.

1.4 Typoghrapy

Typography is the layout of stanzas and lines. Overall the poem "Aku" has 12 lines and four stanzas. The first and second stanzas each have three lines, the third stanza has four lines and the fourth stanza has two lines.

CONCLUSION

Formalism denies that literary texts describe a culture. The theory of formalism states that a fact created through language is a literary work. Rather than being a source of psychological, social, or historical knowledge, these words are constituted by unique rules, structures, and instruments that must be examined to understand reason.

After analyzing the poem "Aku" by Chairil Anwar using the theory of formalism, there is defamiliarization of language in it. Even though there are several familiar words, these words are not familiar in everyday use. In poetry there are "Hyperbole", "Metaphor", and "Personification. The poem "Aku" by Chairil Anwar tells the story of the struggle of a person who has a high spirit who does not know the words tired or sick, even

though he is injured. With his strong determination, he continues to try to achieve his goals regardless of the many obstacles that come his way. Therefore, the meaning of the poem "Aku" is found the the protagonist in Chairil Anwar's poem "Aku" struggles and does not understand what it is to be sick or fatigued. Despite all of the challenges he faces, he never gives up on his ambitions because of his unwavering resolve.

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