E-Research Review
Jurnal Ilmiah Multidisiplin
Vol. 1, No. 1, pp. 111-120, 2022

Heroism in Chairil Anwar's Poems

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Article Info

Article history:

Received: 6 July 2022
Revised: 25 July 2022
Accepted: 30 July 2022

Keywords:

Heroism
Poems
Chairil Anwar

Abstract

The present study aimed (1) to find out clearly heroistic meaning in Chairil Anwar's poem, and what the purpose of expressing it, (2) to see how Chairil Anwar chose diction in his poem and how did combined the words, and (3) to find out what kinds of heroistic meaning. This research employed a structural approach. Structural approach moves from concept intrinsic aspect structurally as totality works which formed by aspects correlated each other. This research is a library research. Thus the data collected involves the process of reading, understanding, and giving meaning by interpreting the data. From 73 poems, this research took 17 poems as the samples. The data were collected by reference study, and analyzed by identifying the words or lines contained heroism, classifying, categorizing, and interpreting the data based on heroism aspects. The study found that Analysis of the meaning of poem Chairil Anwar's poem had a deep heroistic meaning. As a matter fact, it could be seen by using diction and his combining words. The diction was used could rise imagination. Imagining and concreting words had compact correlation, it used style. There after imagining and using style would rise certain sound. The sounds could rise heroistic sound. In other words, factually the heroism in Chairil Anwar's poem be formed by diction, combining words and sounds.

Abstrak

Penelitian ini bertujuan untuk (1) mengetahui secara jelas makna kepahlawanan dalam puisi Chairil Anwar, dan apa tujuan pengungkapannya, (2) melihat bagaimana Chairil Anwar memilih diksi dalam puisinya dan bagaimana menggabungkan kata-kata tersebut, dan (3) mengetahui seperti apa makna kepahlawanan. Penelitian ini menggunakan pendekatan struktural. Pendekatan struktural bergerak dari aspek intrinsik konsep secara struktural sebagai totalitas karya yang dibentuk oleh aspek-aspek yang saling terkait. Penelitian ini merupakan penelitian kepustakaan. Lebih lanjut, data yang dikumpulkan melibatkan proses membaca, memahami, dan memberi makna dengan menginterpretasikan data tersebut. Dari 73 puisi, penelitian ini mengambil 17 puisi sebagai sampel. Data dikumpulkan dengan studi referensi, dan dianalisis dengan mengidentifikasi kata-kata atau baris yang mengandung kepahlawanan, mengklasifikasikan, mengkategorikan, dan menafsirkan data berdasarkan aspek kepahlawanan. Hasil penelitian menemukan bahwa analisis makna puisi Puisi Chairil Anwar memiliki makna kepahlawanan yang mendalam. Faktanya, hal ini bisa dilihat dengan menggunakan diksi dan kombinasi kata-katanya. Diksi yang digunakan bisa membangkitkan imajinasi. Imajinasi dan mengkonkretkan kata-kata memiliki korelasi yang kompak, itu menggunakan gaya. Di sana setelah membayangkan dan

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menggunakan gaya akan muncul suara tertentu. Suara-suara itu bisa meninggikan suara heroik. Dengan kata lain, secara faktual kepahlawanan dalam puisi Chairil Anwar dibentuk oleh diksi, perpaduan kata dan bunyi.

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1. INTRODUCTION

Poetry such as some literary works are intermediary by poet to give his message to reader. The message is given poet in his poem as like his experience related with his environment human attitude and human character in this life. However, the life which attended in this poem is combination of poet`s idea, feeling, experience and belief.

Poetry, such as others literary works contains factual and abstract contents (Aminuddin, 1987). The contents like is idea and atmosphere which expressed through subjective reality. To differ contents and poet`s way of expressing are difficult. Because to read and comprehend a poetry without especially poetry, we do not understand the meaning. Anyone can not fully comprehend a poetry is an aesthetical work which has meaning and sense.

In fact poetry formed on by two main elements. They are physical structure or language which daily used and inner structure, means idea and feeling expressed through language. Language by poet is valuable own. Language as magic power by poet toward aesthetic reality.

Poets use special language than their daily language. Because daily language is not enough to describe his soul feeling. In poem is not only express his purposes as well, but whatever he feels and experiences will be experience to the reader.

A specific language in poetry is using of vocabulary which can raise impression (Tuloli, 1987). Poetic language is metaphorical language which has multiple meaning. So that the reader difficult to understand the meaning. Each word make raising interpretation and can create conception (Pradopo,1987).

Using of specific language in poem, we can see in Chairil Anwar`s poem. Chairil Anwar had ways to expressing his depth feeling in his body and soul experiences.

Generally in his poem, Chairil Anwar chose and combined to rose felt spirited. He used words which very hard to understand his poem. To expressed reality that Chairil Anwar`s poem was very hard to comprehend. So the writer interest to make research about his poem by title "Heroism in Chairil Anwar`s poem".

Heroism is endurance the power to withstand pain or hardships or the ability or strength to continue despite fatigue, stress or otherwise adverse conditions. The other words heroism is courage to defend justice and truth. So according Taylor (2001:80-81) Heroism is to survive or to reach the goal and happiness. To reach the goal we need the struggle to survive the life and to reach the goal. In addition Taylor expressed heroism is classified by humanity, nationality and sociality. Widely he explained that humanity heroism is how to defend, maintain, take care, love someone. Nationality heroism is how to defend a nation and sociality heroism is how to get right justice and truth. In this study, the scope is analyzed in humanity and nationality heroism. They are idealistical heroism, survival heroism and patriotical heroism.

Before 1945, poetry emphasized in physical form. However, after that, the poet did not emphasize it, but meaning and inner poetry. Chairil Anwar as a pioneer of `45 generation in poetry placed meaning as very important thing (Waluyo, 1987). The poets `45 generation used diction to expressed their inner by depth feeling.

The poems of `45 generation appeared when world war 11. There their poems were full enthusiastic meaning in Chairil Anwar`s poem. So many his poem is hard to understand the meaning. How ever there was impulse to enjoy and to comprehend it.

By seeing decipherment above, the writer appoints the problem of the research are (1) How Chairil Anwar express his heroistical meaning in his poem?, (2) How using diction and sound in Chairil Anwar`s poem, (3) What kinds of heroistic meaning in Chairil Anwar`s poem?

2. METHODOLOGY

This research will use a structural approach. Structural approach moves from concept intrinsic aspect structurally as totality works which formed by aspects correlated each other. This research is a library research. Thus the data collected involves the process of reading, understanding, and giving meaning by interpreting the data. Structural approach can be explained by using objective approach or is explained or expose accurately, detail and deeply to the whole aspects (Teeuw, 2004).

2.1 Population

Population is the whole subject. According Arikunto population is evaluating of problem which is correlated by group of subject of human, influence, value, or thing (2002). By this explanation, population of research is the all of Chairil Anwar's poems, they are 73 poems.

2.2. Sample

Sample is a part of population as selected of all population. The sample of this research is 17 poems. They are: *Penghidupan, Diponegoro, Kesabaran, Kawanku dan aku, Merdeka, 1943, Catatan tahun 1946, Cerita buat Dien Tamaela, Senja di pelabuhan kecil, Yang terempas dan terputus, Cintaku jauh di pulau, persetujuan dengan Bung Karno, Buat Gadis Rasid, Derai-derai cemara, Krawang –Bekasi, dan Mirat muda, Chairil muda.*

2.3. Technique of Collecting the Data

This research used library research, so the data was collected by reference study, by using technique these: (a) the data about biography, critiques and opinion to Chairil Anwar and his works, would be read through books, magazine, and other references; (b) the data about enthusiastically heroism or spirit of vitality was observed in Chairil Poems; (c) the data about idealistically heroism or support to reach future goal, was gotten from comprehending what his ideal in poems and what could be aspired to; (d) the data about patriotically heroism or spirit of independence would take by comprehending his patriotically poems or his loving to the country.

2.4. Technique of Analyzing the Data

First of all. The data was analyzed by identifying the words or lines contained heroism. Secondly the data was classified by heroism aspect, thirdly the data was categorized by theory of heroism. The last after the data was categorized, then it was interpreted by the writer.

3. RESULTS AND DISCUSSION

3.1. Using Diction and Combining Words

A poem is composed by its elements. The elements its elves are compact each other. The all of elements as unity which has correlation each other. Each of them has function in poem as totality (Waluyo, 1987).

One of elements be used to expressed poet`s imagination and feeling to his poem is using diction. Diction is choosing or selecting words. The poets using diction in his poem in order that the reader can feels their feeling as well.

Literary works have "life'', however the life just on that time, when the time moves, the poems is over. But literary works is meaning is forever (Wellek, 1989).

The poets chose words and to stow language in his poem. Therefore is important diction poem. The words be chosen are connotative word or the words have ambiguity and have aesthetic effect. This word is different with daily word. To choose words, the poet must considered meaning, composition of sound, rhyme, rhyme, position word in context of other words and position of word in the poem. For that, the poet consider word order and magic power of that word. Because very important diction in poem, so the words had chosen by poet are absolute, the words are not be changed by another word or synonym. For this reason the words is the poet`s own, which referred characteristic of poet. Then the words are influenced by the poet`s social culture factors. The atmosphere of poet can determine diction. Chairil Anwar chose diction in his poem characteristically and impressionistically. His diction to express his liberation and his heroistic to be his identity forever. To know deeply about heroistic in Chairil Anwar`s poem, so in this chapter can be analyzed Chairil Anwar`s heroistic in his poem through seven teen poems as sample of this research.

3.2. Using Diction

In poetry, the poet express his idea, feeling and experience to the reader. The poets chose words which represents his words by accurately. The poet choose the words in order that the means whatever he felt and experienced will be felt and experienced by the reader.

The post uses words in considering many aspects. The word must be considered it`s meaning and so on.

There are correlation among diction, imagining, concrete word. The choice of diction have to result imagining, for the reason will be concrete such as the reader felt well. The concrete words have correlation symbol and style. There by the reader contemplated to the poem (Waluyo, 1987). With regard to this explanation, so how important of diction and word position to decide meaning of the poem. These will be explained through these poems.

In poem "*Aku*" the worlds like / *kalau sampai waktuku / ku mau tak seorang pun merayu* /. Teh words in this lines can not be changed become / *kalau waktuku sampai / ku mau tak seorang pun merayu* /. Because can be broken construction of the poem, and the magic power of the poem can be disappeared. The word "*Aku*" can not be changed by "*saya*" or "*beta"*. In addition "*Aku*" seemed did not care influence from anyone. Such as in his expression / *Aku ini binatang jalang* / / *dari kumpulannya terbuang* / , / *Tak perlu sedu sedan itu* / , / *Biar peluruh menembus kulitku* / , / *Aku tetap meradang, menerjang* / , Chairil Anwar expressed his decire to free from colonialist. Moreover he said that /*dan aku lebih tidak peduli* / . The poem was finished by /*Aku mau hidup seribu tahun lagi* /. This lines expressed his ideal to forever.

In poem "*Diponegoro*" Chairil could be as a man of source of struggle in his poem. The *words /Tuan hidup kembali*/, /*Dan bara kagum menjadi api*/, gave a picture about the life of Diponegoro seemed of process of encouraging. Whereas in lines /*Didepan sekali tuan menanti /, /Tak getar/,/pedang di kanan, keris di kiri/, /Berselempang semangat-semangat yang tak bisa mati*/. *Pangeran Diponegoro* as commandant of cavalry, by his gun and his enthusiastic to struglle the enemy. *In/ maju/,/Serbu /, /serang /, /Terjang*/, these sound to rose heroistic. In lines "*Kepercayaan tanda menyerbu* / he explained that only by belief to the God and belief that they would be winner. The reason made them brave to struggle. In lines / *sekali berarti* /,/ *sudah itu mati* /. To do or not, just once to do something, if they didn`t do, so they would be

died. For that they must do something, if they did not do, so they would be died. For that they must do something before they would be shored.

Chairil Anwar is a revolutionary until Indonesian reached the freedom, as could be seen in "*cerita Buat Dien Tamaela*". In this poem he took character from one part in Eastern of Indonesia (Ambon). By encourage of nation he shouted against the colonialist, / *Awas /,/Jangan bikin beta marah /,/ Beta bikin pala mati, gadis kaku /,/ Beta kirim datu-datu* /. Ironically he prode to maintenance his dignity, as looked in /*Beta api di Pantai, siapa mendekat /,/ Tiga kali menyebut beta punya nama* /. He knew that Indonesia (Maluku) is rich nation and clove was symbol of Indonesia eastern prosperity.

One of chairil Anwar`s heroistic poem was "1943". His using metaphorical style was felt in bone, such as /*Racun berada di reguk pertama* /,/ *membusuk rabu terasa di dada* /, he drew that the kindness of colonoalist gave to him likes poison makes his lungs damaged. Meanwhile in / *tenggelam darah dalam nanah* /. He drew bad smelt could felt oppressed on breath. The whole of five senses could work. By metaphorically in own body he expressed soul suffering in whole of body.

The words / *Tumbang /, / tanganku menadah patah /, / luluh / , / Terbenam / , / Hilang / , / Mengguruh / ,/Lahir/, /Bergerak/, /Rubuh/, /Runtuh/, /mengaum/,//Mengguruh/, / Menentang /, / Menyerang* / . Feeling, eyes, ears. The all of them worked, oppressed and expressed word by word fulfilled our senses and our world. The all of words came out to face. Seemed no time to think logically. He drew about its tension of battle expressing lost, smile, felt, mentioned, screamed, and shouted. This words were experience of his body. Automatically this poem contained sad, sorrow meaning and so on.

In the poem "*Merdeka*", Chairil Anwar refered he was a liberal man from whatever and whoever. / *Aku mau bebas dari segala* /, / *Merdeka*/, /*juga dari Ida*/ . Ida was his friend girls. He did not want anyone especially his girlfriend. In the lines /*pernah*/, /*Aku percaya pada sumpah dan cinta*/, / *menjadi sum-sum dan darah*/, /*seharian kukunya-kumamah*/. As a man he believed to promise and oathis, likewise about love. However the all of them would be blood and marrow.

His put attention to politic, we could see in his poem "*Persetujuan dengan Bung Karno*". "*Bung Karno or Soekarno*" was the first president of Indonesia. Bung Karno always speeched to rise patriotism and nationalism to Indonesian people to gained independence from colonialist. Soekarno speech Chairil Anwar gave agreement in "*Persetujuan dengan Bung Karno*". He shouted /*Ayo*/, / *Bung Karno kasih tangan mari kita bikin janji* /, / *Aku sudah cukup lama-lama dengar bicaramu* /, / *Di panggung atas apimu, digarami oleh lautmu*/. His promise to Bung Karno to gained independence and to developed Indonesia as one country in the world.

In his poem"*Buat gadis Rasid*", Chairil Anwar commented about they were young who had had enthusiam to be an independent woman, such as in / *Dan*/, /*Angin tajam kering,tanah semata gersang*/, /*pasir bangkit mentanduskan,daerah dikosongi*/, /*kita terampit,cintaku*/, /*mengecil diri, kadang bisa mengisar sepetak /*, /*mari kita lepas, kita lepas jiwa mencari jadi merpati*/,/ *Terbang*/. They felt although in colonialism ages, they were human, they soul could not be colonized, they had rights to choose their willingness.

The poem "*Derai-derai cemara*"told about chairil's spirit of vitality.sometimes he was a sceptism to gained his idea and he felt modest about his education,and the he had feeling of his surrender to read his death.he told as / *hidup hanya menunda kekalahan* /, /*tambah terasing dari cinta.sekolah rendah*/,/*dan tahu ada yang tetap tidak terucapkan*/, /*sebelum pada akhirnya menyerah*/. This was his spirit of live however would be endedhe was pessimism to his successful although anything wanted be spoken, but he never spoken it.

His honour to heroes spirit in beatle of "*Krawang-Bekasi*" he expressed: / *kami yang kini terbaring antara Krawang- Bekasi*/,/*tak bisa teriak"merdeka"dan angkat senjata lagi* /,/ *Tapi*

siapakah yang tidak lagi mendengar deru kami/,/ Deru- yang kami maju dan berdegap hati/. Through this poem, he felt enthusiasm of the hero to fight, they were died, but their spirit always be heard. His respect to the heroes spirit, he expressed by request for regeneration to always rememberad them, he expressed in: /*kami sekarang mayat*/, /*Berilah kami arti*/,/*Berjagalah terus digaris batasan pernyataan dan impian* /, / *kenang* /, / *kenanglah kami* /, /*yang tinggal tulang –tulang diliputi debu/, / Beribu kami terbaring antara Krawang-Bekasi/.*

In his poem "*Mirat mida Chairil muda*" his explained about this vitality and his loyality to his friend, his felt both of them have same fate, they struggle to live, to gained ide together. They pessimism to face the life. They felt useless in their life. Because they world died finally. He explained as; / *Dirinya pada Chairil makin sehat* /, /*Hilang secepuh segan, hilang secepuh cemas* /, / *hiduplah Mirat dan Chairil dengan deras*/, /*menuntut tinggi tidak setapak jarak*/ , / *dengan mati* /.

The poem "*Kawanku dan aku*" struggled against the death, he expressed in: / *sudah larut sekali* /, / *hingga hilang segala makna*/, / *dan gerak tak punya arti*/. Using word "*sudah larut* means time was over. "*berkakuan kapal-kapal di pelabuhan*" means useless. According him the feeling or useless from its surrounding. Then in lines "*dan gerak tak punya arti*" means his struggle against death for live.

His pessimism to live, he expressed in his poem "*yang terhempas dan yang terputus*", Chairil started with /*kelam dan angin mempersiang diriku*/, /*menggigil juga ruang dimana dia yang kuinginkan*/, / *dalam tambah merasuk, rimba jadi memati tugu*/, / *di karet, di karet (my next place) sampai juga deru angin*/. He knew that he would die. For the fright to face it. So that he said "*menggigir jurang dimana dia yang ku ingin*". Then be ended by "*di karet*", *di karet* (my future place) *sampai juga deru angin*. "*karet*" means cemetery in Jakarta, his future place.

The poem of "*Senja di pelabuhan kecil*" expressed Chairil's soul. "*senja*" symbolized his expression of soul,"*pelabuhan kecil*" symbolized ideal or hopeless. In other word "*pelabuhan*" or port is a place of meeting or separation, or likewise the place to start or to end traveling. In last stanza, he expressed "*sekali tiba di ujung dan sekalian selamat jalan*". After he had to his destination, indeed the girl, whom he hoped said him good bye.

3.3. Combining Words

Every poets try to concrete whatever he want to express. In order that the reader can imagine event or anything clearly. There the poet have to transform his idea, feeling and experience by using diction. In order the reader seems to see, hear and feel, what the poet describe (Bowra, 1987).

However to interpret the meaning of poem, not only use diction, but must be considered by combining words in sentence or in lines or in the poem itself, because the words are unity of syntax, and in the poem, stanza has a lines which contains main concepts. To analyze by combining words in Chairil Anwar's poem especially to rise heroism. It can be seen on words by words and combining it in stanza.

The "*Aku*" was expression of his soul behavior and the soul of behavior is free, by reason of what ever happened he want the indepence as "*Aku*". Moreover when he got hurt, he would run so as not to feel the pain. He described */Jalang/, /Meradang/, / Menerjang/* be felt dynamic, more vitalic, and more enthusiastic. The word "*Aku*" could not be changed "*saya*" or "*beta*", in the reason of these words could not expressed independence. Likewise the word / "*Jalang*"/had same meaning /*Liar*/, but "*Liar*" could not describe wildness. He was careless anything and want free from the norms. The behavior "*Aku*" which free and made a sure, if "*Aku*" be described his idea. He used concrete words as /*Aku mau hidup seribu tahun lagi/*. Indeed the lines /*Aku mau hidup selama-lamanya*/ (I want live forever), but if the lines be

changed, so the meaning of / *Aku mau hidup selama-lamanya*/ was strongless and the words very general.

In the poem "Diponegoro" the words as /*Di depan sekali tuan menanti/, /Tak gentar/, /berselempang semangat yang tak bisa mati/, /Ini barisan tak bergenderang tak berpalu/, /kepercayaan tak menyerbu/* and so on. The words could say as concrete words because could described concretely about the holistically Pangeran Diponegoro and his armies, when fought against colonialist. Pangeran Diponegoro stood in front line and did not fright to face enemy, even though the enemies are more numerous. They just believed to win or lost, live or die.

In poem "*Kawanku dan aku*" in the line */sudah larut/, /menmbus kabut/, /Hujan mengucur badan/, /Berkakuan kapal-kapal di pelabuhan/, /darahku mengental pekat/, /Kawanku hanya rangka saja/, /Karena dera melucak tenaga/, /Hingga hilang segala makna/, /Serta/, /Dan gerak tak punya arti/,* could concreted a situation very sorrow. The line /*Sudah larut/* described had over time. The words / *Kabut/, /Hujan mengucur*/ could rise unuseful, meaningless and die feeling. The end of the poem had a question /*Sudah jam berapa*/. This was un-useful.

The poem "Cintaku jauh di pulau" was description of willingness by "Aku" to meet his lover, made a sure the words /*Perahu melancar, bulan memancar/, /Di leher kukalungkan oleh-oleh buat si pacar/, /Angin membantu, laut terang*/ surely he could visit to his lover who were in an island. The lover symbolized the poet's ideal. He thought his ideal was very far, as a result he was difficult to gain it by bringing precious thing. However finally, "*Aku*" would never found his ideal. It was concreted by / *Ajal bertakhta, sambal berkata/, /Tujukan perahu kepangkuan saja/, /Sebelum sempat berpeluk dengan cintaku*/. The /*Aku*/ could never gained his ideal, as matter fact the death had called him. In fact, the word "*oleh-oleh'* same as "*buah tangan*" or gift, but "*oleh-oleh*" be felt more intensive than "*buah tangan*". Additionally "*ajal*" was not by "*mati*" or die, because "*ajal*" was delimitation of Life or the fate from the God.

His combining words in "*Merdeka*" freedom of "Aku". By his freedom, he want to be an independent man. Besides that in lines /*Pernah/, /Aku percaya pada sumpah dan cinta/, /Menjadi sum-sum dan darah/, /Seharian kukunyah-kumanah*/. In this stanza, he said that he had ever believed love and oath, more over his sadness till in his marrow and blood. Furthermore in the last line, he said /*Ah. Jiwa yang menggapai-gapai/, /Mengapa kalua beranjak dari sini/, /Kucoba dalam mati/,* he felt he did not know where he was, if he moved he would die. So that he must followed his habitual.

His poem titled "1943" was different with others poem because the poem consisted one stanza and one word in the lines. He used metaphorical style. He also used colour as a symbol, such as /Kuning/, /Merah/, /Hitam/. He symbolized "kuning" as disease, "merah", "merah" as blood, and "hitam" as ash (something had burnt). Meanwhile the other word like /Tumbang/, /Tanganku menadah patah/, /Luluh/, /Terbenam/, /Hilang/, /Lahir/. /Berderak/, /Rubuh/, /Runtuh/, /Mengaum/, /mengguruh/, /Menentang/, /Menyerang/, the all of them could be felt by senses. The words which he used were body experiences and his feeling about sadness, sorrow, frightens and so on. He used word by word in order the reader could felt as well he felt.

The poem "*Persetujuan Dengan Bung Karno*" refered his attention to politic. To expressed he and Bung Karno had an ideal to develop Indonesia, such as in /*Bung Karno, kau dan aku satu zat satu urat/, /Di zatmu di zatku kapal-kapal kita berlayar/, /Di uratmu-di uratku kapal-kapal kita berlayar/, /Di uratmu-di uratku kapal-kapal kita bertolak dan berlabuh/.* These lines used word "urat" was vital to live. Besides that the word "kapal-kapal" meant their ideal.

In poem "Cerita Buat Dien Tamaela" was Chairil Anwar protested to colonialist who robbed Indonesian richness. The setting of this poem was Maluku-Eastern of Indonesia. The

words in /*Beta Patirajawane/, /Menjaga hutan pala/, /Beta api di pantai, siapa mendekat/, /Tiga kali menyebut beta punya nama*/. Pattirajawane was a name of Ambonesse. Meanwhile "*beta*" same as "*aku*" in Ambon, they usually used word "*beta*". Then "*hutan pala*" was symbol of Indonesian richness.

In his poem "*Mirat muda Chairil muda*" he used special words, such as in / *Ketawa diadukannya giginya pada/, /Mulut Chairil ; dan bertanya: Adakah, adakah*/. Actually in Indonesian sentence to ask about verb was begun with "Apakah", however Chairil used "*Adakah*". Futhermore in lines /*Menghidupi jiwa, menghembus nyawa/, /Liang jiwa nyawa saling berganti. Dia/, /Rapatkan/*. The words "*menghembus nyawa*" meant to continue live. Meanwhile the word"liang", actually same as "*Lubang*", but according to Chairil "Liang" more horrible than "*lubang*".

His using in combining words in "Krawang- Bekasi" Chairil described the heroes who passed away from Krawang to Bekasi. He drew the hero's soul shouted in /*Tapi siapakah yang tidak lagi mendengar deru kami/, / Terbayang kami maju dan berdegap hati*/. The question of "*Siapakah*" refered to young generation in order to continue the struggle against the colonialist. The the word "*deru*" had synonym with "*bunyi*", but in "*deru*", the sound was longer than "*bunyi*", and "*deru*" could rise heroistic sound.

3.4. The Kinds of Heroism in Chairil Anwar's Poems

The function of poetry is give enjoyable art, to get inner life, to rise heroism of life and to give feeling religious. The important function can integrated to the reader's life by completely problem. The problem completeness appear from the idea to make a poem. The reform the poem be able draws human problem universally. The human problems are the problem of nature of life, the nature of human and the nature of death and goodness (Aminuddin,1987)

The problem of human its if must the challenge, to maintenance or to reach ideal, hopeless and happiness, everyone has a manner. Chairil Anwar had a special manner to struggle for the maintenance of his life and to reached his hopeless. Although were not all of them could be reality. To struggle his hopeless, Chairil Anwar expressed in his poem. In his poem he showed heroism by expressing his idea with deep feeling. His using of heroism diction could be classified in survival heroism, idealistically heroism and patriotically heroism.

3.5. Survival Heroism

Survival heroism or spirit of vitality. Survive is to maintenance. Live longer (pei,1977). The spirit to maintenance his live, Chairil Anwar expressed in his poem could be seen in *"Kesabaran*",*'yang terempas dan yang terputus",derai-derai cemara" and mirat muda, Chairil Muda".*

In "*Kesabaran"* he calmly some as to sleep. He felt many sounds disturbed him. So likewise in his life, many problem was faced him. Indeed he wanted to protest loudly. However he felt his voice disappear, many times the problem disturbed him. He tried to avoid it. He did it again and again. The world was careless. He felt his spirit as useless.

The poem "*Derai-derai cemara*" expressed his attitude to face the death, he had done anything, he had expressed his feeling. He realized that disease disturbed him, and he had tried to avold it. However he knew that his enthusiasm to maintenance his life from disease was difficult. According him the life just postpone the death. He expressed his enthusiasm by calmly. He imagined that his disease likes sounds of spruce-fir from far away to caused the day faster moved and his life likes crumbly branches blowed by misty wind.

In "*yang terempas dan yang terputus*" his heroism of life rose from his bitter and sweet experiences. The experiences made him as a mature, nevertheless he fright to die. In deed he

wanted to maintenance his life. So that he frighten to face the death. But finally he realized that he just an human being, which would face the death and he was ready to welcome "the guest"

In his poem "*Mirat Muda, Chairil Muda*", he tried to against the world by his eyes. That was his heroism to live. How ever he was pessimist to his heroism. He felt that his disease difficult to cured. He was in between to maintenance his live and to realize about the greatest power of God. He and his friend felt that their speed of live, their high knowledgement and popularity just a step death.

How Chairil Anwar expressed his heroistic attitude could be seen in "*Aku*".He wanted to enjoyed his life until thousands years. This poem reflected his individualist attitude, his enthusiasm was glowing, as he expressed in */biar peluru menembus kulitku/ /berlari/ /hingga hilang pedih perih/ /dan aku lebih tidak perduli/*

3.6. Idealistical Heroism

Idealistical heroism or spirit to reach ideal. The ideal such as hopeless and love. According Chairil, the source and process of creation of poem appear from the poet's concept, vision, ideal, feeling, and way of life and then thinking. The all of them must be experienced by the poet (Jassin, 1985) by this explanation thus the ideal was a part of the poet. Therefore the ideal could be source of creating of his poem.

Chairil Anwar's ideal and hopeless could be seen in his poem "*senja di pelabuhan kecil*" and "*cintaku jauh di pulau*". In"*senja di pelabuhan kecil*" be expressed his hopeless to girl's love. "*Pelabuhan*" symbolized a girl or ideal. At first he went by enthusiastically, however the girl whom he hoped to consoled him just said "good bye" to him. The poet felt nothing hopeless to reach his aim. For that from lonely and sorrow he felt this was the end of the place. His heroism eventhought full optimist, but he realized just useless to reach it.

The poem of "*Cintaku jauh di pulau*", here he illustrated the man who reached his ideal. He had done it for along time. By enthusiastically he wanted to gained the ideal. But he pessimist to gained it because he knew that his disease would never been cure. When he almost on the top, he was die before he gained the ideal.

These two poems about heroism to reach ideal. Both of this poem altought full of enthusiastic, but Chairil Anwar realized he was a common human, he could not against the greatest power of the creator.

3.7. Patriotical Heroism

Patriotical heroism is enthusiasm to defend the nation. Defense of nation such as to reach freedom or to maintenance independence of fatherland.

Chairil Anwar created his poem when world war II, he did not be able to see suffering his nation, he wanted to protest the colonialist who colonialized his nation. He wanted to burned the spirit of his nation to went colonialist. By his poem he did it. He expressed his heroistic attitude in: *Diponegoro, 1943, merdeka cerita buat Dien Tamaela, Persetujuan dengan Bung Karno and Krawang-Bekasi*.

In poem "*Pangeran Diponegoro*", he illustrated his wondering to Pangeran Diponegoro. Pangeran Diponegoro as fire of spirit to struggle against: colonialist in that time. He was not frighten to fight with many enemies. By full of heroism which never died. According him to fight live of die. Them this poem was ended by invade and attack.

The poem "*Cerita buat Dian Tamaela*" was Chairil Anwar's patriotic poem. He realized that colonialist had took power Indonesian richness especially in Maluku. He wanted to protest, he expressed in his poem / *Awas jangan bikin beta marah // Beta bikin pala mati, gadis kaku* /. He as an Indonesian was defender of his nation. He did not want the colonialist robbed Indonesian richness.

In his poem "1943" even though more expressed the soreness of war situation, but he with enthusiasm to called the young man to protest and attack in order that to ended Indonesian suffering. He wanted Indonesian could gain freedom as other independence nation. However realized that the gun of colonialist was more modern than Indonesia gun, so he seemed pessimist. But he did not patient to felt sadness and soreness.

His patriotism to his country could be seen in "*Persetujuan dengan Bung Karno*", He was not politics but he was a nasionalist. He wanted to develop his nation by one ideology with Bung Karno. As he said to Bung Karno / *Kau dan Aku satu zat satu urat*// *Di zatmu di zatku kapal-kapal kita berlayar* // *di uratmu di uratku kapal-kapal kita bertolak dan berlabuh*.

4. CONCLUSION

The Conclusion was made based on the result of research had been analyzed, they were: Analysis of the meaning of poem Chairil Anwar's poem had a deep heroistic meaning. As a matter fact, it could be seen by using diction and his combining words. The diction was used could rise imagination. Imagining and concreting words had compact correlation, it used style. There after imagining and using style would rise certain sound. The sounds could rise heroistic sound. In other words, factually the heroism in Chairil Anwar's poem be formed by diction, combining words and sounds.

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