Article

Double Structure Synergy and The Empowering of Poetic Experience in Chairil Anwar's Poem 'Senja Di Pelabuhan Kecil'

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A B S T R A C T

The paper studies Chairil Anwar's poem Senja di Pelabuhan Kecil. It focuses on analyzing the strategies Chairil Anwar applies in manipulating text double structure (the linguistic and literary ones). The data analyzed derives from the poem and in order to illuminate some key terms in the poem, comparison with other poems by the same poet is taken. The analysis of the poem is conducted by elaborating both linguistic and literary approaches. That is conducted by analytically discuss the linguistic devices and their interaction with the structure of literary tropes. It is found that the poet relies much on intensifying the synergy between the two structures. The intensive correlate manifests in the harmonious collaboration between Serial Verb construction and the event seriality; the correlation of morpho-syntactically priming of agent's role (voice system) and the foregrounding of agent initiation of event (deviation from ordinary use of language). Phonologically considered, the poem shows parallelism between the prosody of line (sound) and the synesthetic (Winter, 2019), the co-perception through vision and hearing sensing. Another essential correlation found constitutes syntactic-phonological pattern which facilitates the representation of encyclopedic experience, which is the rhythm of the speaker's heartbeat.

I. INTRODUCTION

In principle the paper seeks to explore two parallel mechanics of language structure. It investigates the formal, structural makeup of the poem and the literary manipulating of literary structure, that is the foregrounding functions and deconstructing effects it serves in the text. To start with, it is good to remind ourselves about the 'idiosyncratic' behavior of literary language by quoting a famous aphorism of Thomas Gray— 'the language of the age is never the language of poetry' (Gaudern, 2020). Language of poetry in this case behaves like star which we have never observed in person because hat we see in the night sky is just the glimpse of years of light. The star was away and is left unseen. The light of the stars lingers just like smell of the toilet we experience after the former user left. In this 'forthgoing', language of poetry leaves something we think to be uncannily familiar (defamiliarized, Leech, 2014), it keeps departing from ordinary language. Language of poetry works in that way leaves the ordinary language and roams with new and fresh form of expressions. In order to elaborate the point of such 'eternal leap' ahead of poetic language, the paper works with one of Chairil Anwar's continuous and prolific experiment with language in his poem *senja di pelabuhan kecil*.

The analysis involves linguistic and literary approaches. The linguistic approach is used to describe the textual performance of the poem which involve phonological, lexical formation (word formation), syntactic experiment. Such linguistic description is highly required to function as point of departure for diagnosing linguistic 'deviation' found

in the poem. Such linguistic description is believed (rule of the thumb) to contribute in the analysis of literary functions and linguistic contribution in the overall makeup of the text. Hence, the discussion proceeds to discuss the literary tropes in the poem by which the organization of ideas, feel and other socio-cultural states are worked out.

The combining strategies in the analysis of Chairil Anwar's poem is expected to highlight and illuminate the poem's success in presenting a cohesive and coherence world of his age as well as its magnetic power for contemporary readership.

Teew (1980) make a seminal discussion on Chairil's *Kawanku dan Aku* (my colleague and me) by concentrating on the linguistic makeup of the text especially by promoting the wordformation and structural defamiliarization Chairil apply in attracting readers attention which is expected to lead on the poems insight.

The paper seeks to find out and explain the defamiliarizing strategies of Chairil's *Senja di Pelabuhan Kecil* linguistically and literarily. Thus, this study on Chairil's *Senja di pelabuhan kecil* makes a visit on the linguistic structural expression and the foregrounding strategy of structural manipulation (Hauptman & Stacy, 1978). *However*, this study does not stop at the linguistic analysis of the text but proceeds to elaborate the structural parallelism with the literary makeup of the text (such as the metrical, trope, diction choice). The discussion on linguistic and literary correlates elaborate (thus fills the gap) of linguistics and literature combined in its analysis. The combinatory approach is mainly intended to put on the surface the double structures (linguistic and literary structure) Chairil Anwar elaborates in his poem.

II. METHODS

The study concentrates on specific work by Chairil Anwar (*Senja di Pelabuhan Kecil*). Overall the paper concerns textual study of the poem. In line with such expectation, the data of the study is focused on and derived from the word (diction), phrases, and structural construct observed in the text of the poem *senja di pelabuhan kecil* by Chairil Anwar. The data collected from the poem is then viewed in terms of its literary construct (metrical, conceptual content). In order to show the general

motif of expression which epitomize the poet, the paper cites samples from Chairil Anwar's other poem and make necessary comparison in the use of diction and structural expression. The comparative view of different work by the same poet helps establish the general motif of the poet literary style.

The discussion of the poem's data is conducted by making analytical approach of the textual makeup of the poem (the diction, word order, including the graphemic and phonological reconstruction (prosodic reconstruction of the poem).

The linguistic approach of the paper is focused mainly on highlighting the morpho-phonological and lexico syntactic behavior of the linguistic elements which build the text (poem's word formation as well as sentential or syntactic word order). In conducting the linguistic (morpho-syntactic) aspect, the paper makes use such distributional setting on the varied possibility or alternative of sentential organization. Such distributional job is carried out in order to illuminate the foregrounding function of the given data in linguistic term. The reconstruction of the prosodic (intonation) feature of the phrases and metrical pattern of the poem serves also to highlight the literary function. That phonological construct is crucial in highlighting the situational inference of the speaker's states in the poem.

In terms of the literary approach, the paper elaborates the literary tropes as it is used in the poem. Such tropes including metaphorical extension, metonymic and hyperbolic (understatement) will be discussed to put forward their very contribution in highlighting the meaning making of the poem (formal textual and encyclopedic/pragmatic comprehension). The literary tropes are elaborated specially to show in a much elaborate manner the strategies poet apply in sharing his personal and artistic hole (defamiliarization, personal and experiential organization by way of grammatical voice promotion or demotion as well as event seriality). In addition to this, under the belief that every word (phrase and the like) has its history, and to intensify the enactment of the speaker's (persona and authorship) role in the poem it is taken for granted in the paper to involve etymological (historical) background of words, slogans which make the motif of the age in the poem.

The combinatory approach between the linguistic (phono-morpho-syntactic) and the literary configuration of the text is discussed by using the foregrounding concept of Leech, G. (2014).

The crucial role played by literary text in keeping in touch with its readers is essentially supported by its experimentation with the work making a kind estrangement that is the confronting of readers' expectation to a situation which is ghostly like. It is ghostly because the readers are derailed from the expected situation to an uncanny situation(Benson et al., 2021; Lang & Liu, 2023; Myhill, 2021; Riaz, 2022; Sharma & Sood, 2022) wherein finding the cultural equivalence is of prime importance. Ostensibly, applying an appropriate translation strategy and approach is another significant task. This necessitates an in-depth understanding of concepts of translation studies such as equivalence, domestication and foreignization. Drawing on insights from these concepts, this paper attempts a critical assessment of the English translation of Ramnath Shastri's acclaimed play Bawa Jitto (1599. The uncanny event is indicated by the reader being trapped in a catching of sense between in a familiar but strange situation (defamiliarized). With regard to the foregrounding process (defamiliarization) the poet is observed to deviate from the 'normal/expected' situation. In doing the *poet systematically deviates from 'expected norms' of linguistic structure (phonological, morphological and syntactic state) as well as by taking literary stance, the foregrounding or deviation* from *norms of literary composition*, of the 'poetic canon'(Hauptman & Stacy, 1978; Leech, 2014; Manshur, 2019; Priyatni et al., 2021; Sastra & Ilmu Budaya Universitas Gadjah Mada, 2019). This deviation is also known as *conventional deviation* or *defeated expectancy due to its characteristic nature which contradicts our expectation (Leech, 2014).* The systematic deviation is indicated mostly when *the poet goes outside the normally occurring range of choice as expected by common knowledge (sense).* For instance, in normal Indonesian, ship is perceived as melaut 'off-shoring' instead of berlaut 'reciprocal initiative to ashore'. Thus saying ….perahu tiada berlaut 'off-shoring ships provokes common expectation about structural expression. It deviates from 'normally expected' structure formation (melaut) which thus put its reader in defamiliarized state. Thus, foregrounding in structural and literary/conceptual expectation is believed to help illuminate the poem's insight because the literary insight is based on formal description (not hanging in the air) of text.

III. RESULT

The Plain Sense of Senja di Pelabuhan Kecil

As any one read Chairil Anwar's poem for the first time, a certain kind of sense comes through to as almost immediately. This sense shall be called the poem's plain sense, or sometimes is called literal sense. The plain sense of Chairil Anwar's poem tells that the speaker walks along the seashore at dusk depicting the declining spirit of the people in search of love and the waning passion of the ships and boat travelling offshore. The whole landscape comes at a sudden stop, idle although vaguely and then the flap of eagle teasing the woeis sensed. Idleness is worsened by the late shower which quickened the dark of dusk. It is growing darker, there is no move in sight, the Land and Water lost their waves. YET, the speaker grows resolute to tread along all alone even to the miles stretch ahead, the fourth shore where he projects the very whimper gets calmed.

Morpho-phonological and syntactic Description

Morpho-Syntax of Senja di Pelabuhan Kecil

Reading the poems we are soon attracted by 'uncommon' use of morpho-syntactic distribution. In terms of word order, the poem makes is noted to make inversion such the phrasal reversal of order (*ini kali* instead of *kali ini*). In addition to its inversion, the phrase is also marked by its transpose to initial (topical) position.

The next structural organization is the so-called *serial verb construction* (SVC) by which the clause structure is made of series of verbs(Stewart, 2013)as in *mem*percaya *mauberpaut*(line 4) and *berjalanmenyisir* semenanjung. The verbs in the clause are taken as single predication. So, *berjalan menyisir* is taken as single eventive activity and not as coordinated acts of *berjalan dan menyisir*. In relation to the SVC there is also clausal repetition as in *sekali* tiba di ujung dan *sekalian* selamat jalan.

Morpho-syntactically considered the poem makes use of the promotion of *grammatical voice*

(Arka & Wouk, 2014). Infix is one of tools for voice. One of the functions it serves is for semantic smoothing. To reduce vulgarity in *busuk* then *belusuk* is used. In the poem, the word *temali* (tali and –em-) and *kelepak* (kepak and –el-) serves the same function. The poem is also observed to be prolific in the manipulation of morphological constructs which is distributionally 'abusive' to ordinary use of word formation. Instead of using me- (*melaut*) the verbal construct uses ber (berlaut); the use of *percaya* is modified to *mempercaya*. In addition, there is also observed the reduction of morpheme in menemu which normally is attached by applicative marker suffix (-i or –kan) as in menemu instead of *menemukan bujuk pangkal keakanan*. Note further the idiosyncratic use of -*an* suffix with the prepositional base. Furthermore, the poem modifies word (compound) construction by turning it periphrastic (phrasal) expression (*tanah dan air* instead of the 'normal' *tanah air*).

On the level of phonology, the force of intonation 'recitation' intermingles with the syntactic formation (Carper & Derek, 2003; Cruttenden, 1997). The *short clauses* in final stanza implies and suggests slow and heavy prosody (three clauses in single line), as in *Tiada lagi. Aku sendiri. Berjalan* which 'normally' summarized in single clause aku berjalan sendiri. The heavy, laden sounding of the line is supported further by the sibilant sounds (/s/) which alliteratively dominates the last three lines (Cook, 2002).

Overall, the structural makeup of the linguistic mechanics is later analysed in relation to the organization of literary devices such as foregrounding function, defamiliarization. The discussion of the two aspects (linguistic and literary) is discussed under double structure approach.

Serial verb construction and event series

Serial verbin syntax is a type of construction which refers a sequence of verbs or verbphrases within aclause. The so called Serial verb construction is characterized by the absence of formal conjunction which might be considered 'covert' in speech event (Major & Crystal, 1992; Stewart, 2013). Eastern Indonesian is noted to be robust in serial construction. The Indonesian single verbal form *membelikan* in *Joni membelikan ibunya obat* has its equivalent Serial verb construction

(SVC): *Joni **pigibeli** obat **kasi**(dia punya) mama*. Here verbs pigi 'go' and beli 'buy' as well as kasi 'give' share the same subject, it shares the same subject and the event is perceived as a unity.

Chairil Anwar's *senja di pelabuhan kecil* is noted to apply not only serial verb (*Berjalan/ menyisir* semenanjung) but also serial clauses. The verb berjalan and menyisir 'combing' is taken a single event (combing the shore) in the same way as Eastern Indonesian *pigi beli…kasi* 'go, buy givve' which expresses the semantic of *membelikan*. As a single event it is distinct from coordinative event: the act of *berjalan* 'walk' and act of menyisir 'comb the shore'. In addition Chairil Anwar also makes use of serial sentences and, sentences sharing the same tone and subject arranged in a series of event sequence:

> *Tiada lagi. Aku sendiri. Berjalan*
> Hopeless, alone I proceed

What is interesting in the use of seriality (serial event and serial verbs) is the fact that it places event and experience into a united chain of sequence and in that way establishes the cohesive ties of the stanza. What is more, Chairil Anwar's serializing of verb and events goes in harmony with the poem's use of *catalogue technique* (compare Mazur, 2005). His catalogue of scenery among the deserted old buildings and the marginalized traditional fishermen serves as avehicle for the presentation of the various aspects of forgotten love(lovers and beloved) brilliantlyevokes the revolutionary devastation of the speaker. Furthermore, the tone of the poem in the last stanza harmonizes with the series of event and their pronunciation which synergistically empowers the depiction of emotional and cognitive picture in the poem (Cook, 2002).

The serial verb construction by which Chairil Anwar presents seriality of event manifests best in the last stanza. The stanza makes a remarkable event projection in what Vendler calls serial and chromatic manner (Vendler, 2004).

We are told that the speaker is in his way to reach the fourth shore, at the moment of speaking we sense that he is on the way bearing his heavy-laden hope because the ships and boat which are expected to relieve his load are in idle state, they lose their energy. The speaker thus left on his own

as a single fighter.

There is in this case an interesting semantic clash between the on-going event and the perfective projection of event. On the one hand he is heading toward the destination (*berjalan menyisir semenanjung 'awandering combing the peninlula'*) and at the same time the solution has been projected (*sedu penghabisan bisa terdekap 'the last whimper got calmed'*). Our reading of this would be to interpret that the *bisa terdekap can be calmed'* constitutes an expectation albeit expressed in a perfective state (the*ter-* instead of being modified with akan 'will'). How it comes to cohere the perfective aspect leads us to interpret it as determinative (resolute)projection on the part of the speaker.

Voice System

The term voice is defined as a language-specific system of *grammatical opposition* pertaining to *stages of event realization* and *the conceptual-pragmatic relevance of the participants* of the event (Arka & Wouk, 2014). Voice concerns s*tages* of event realization which covers*phases of initiation, development, and extension and/or termination of event*. In languages (including Indonesian) variation in the marking of verb incurs the grammatical opposition. Thus, voice alternation often involves a change of grammatical relations. For instance, Indonesian *mikir* and *berpikir*on 'think and contemplate' the one hand and *kepikiran* or *terpikir* ''caught the thought' on the other are said to contrast in terms of the volitional and spontaneity of event.

A contrast between *mempercaya* and *percaya* 'to trust' exemplifies the voluntary and involuntary marking of verb. While *percaya* 'believe' is semantically understood as a kind of trust due to external, the *mempercaya* (*mempercaya mau berpaut*) 'on the belief' is depicted as active voluntary initiative of getting to believe. Voice marking very often marks the distinction between either the event ceases at the subject or it extends to individuation target. The cessation of event may be indicated by the incorporation of semantic patient into the verbal expression. In *dia menyisir rambutnya* 'he combs his hair' we have active transitive clause in which there are two separate arguments *dia* (the initiator) and *rambutnya*

(initiated) but in *dia bersisir 'he combs'* the patient is not explicitly stated or individuated. The event is initiated and ends in the subject.

In terms of voice opposition, then we understand the verb *Berlaut* 'to go offshore' to differ from 'normal' form *mengarungi laut* 'cross the ocean'. *Mengarungi laut* we perceive the laut 'sea/ocean' as the road traveled through (individuated). *Berlaut 'go offshore'* focuses on the event orientation which starts and end internal to the subject. The ending of event orientation on the agent of *berlaut* also distinguishes it from the verb *melaut*, although both involve object incorporation. The verb *melaut* suggests an idea that the agent extends the orientation of the action to external direction outside the subject. Chairil Anwar's manipulation of voice related to the distinction in the stage of initiation, development and termination of event is so prolific and can readily be observed in many of his poems. In his other poem **Sebuah Kamar 'a room'**, in order to foreground a situation in which the kids are made to survive on their own in the crowded, suffocated room (five children in a 3x4 room) he chooses **ber**nyawa 'wear on soul' instead of **ter**lahir 'get born': sudah lima anak **ber**nyawa di sini 'five children soul here'. In *terlahir 'get born'*, the idea is related to the child birth, a depiction of state of delivery. The *bernyawa 'having its soul'*, on the other hand, adds special emphasis on the forcing of those innocent beings to survive on their own.

IV. DISCUSSION

The foregrounding functions and deconstructing effects

Chairil Anwar's language is revolutionary not only in his period but also to date. The very play of words or grammatical formation prove to function effectively in giving breath and soul to the essence o his poem. Deviation from the normal expected construction (Leech, 2014)such as say the word *berlaut* instead of *melaut* foregrounds the plurality of event and togetherness among the fishermen as a collective self-initiated as well as intensification people responsible of ship and boat(Arka & Wouk, 2014). For here, the idea exposed by the *ber-* by analogy with *berbaju* focuses more on the self initiating aspect of the people and the event is oriented for the sake of the people themselves.

The *ber-* also implies cooperation of group of people. More importantly, by such morphological, grammatical foregrounding, Chairil Anwar intensifies what is known as 'deconstructing' job.

Inherently considered, a construction is essentially akin to a state of fixation. A construction marks a deadly end of dynamicity, it opposes deviation which by definition is 'an act of abuse' to the rule. Revolution, the age in which Chairil Anwar was involved, necessitates refreshment in expression. Poetry language, thus, necessitates the abuse of established construction to make it afresh. This is what is essentially called as foregrounding (Leech, 2014). Hence, the poet job is expected to work out, to de-construct the construction, to liberate the word from imprisonment. At the same time it injects a new pulse to the word which results in the lively state of the term. In sum, first the word *berlaut* shocks our expectation and at the same time new vision and insight is inserted (the promoting of the middle voice, in which the events *berlaut* is applied to express 'togetherness, collaborative and self-initiated conduct'). We now come to realize that the ships and boats are being depicted at its ideal. At such ideal, unfortunately, the ships and boats fail to satisfy/accomplish its expected function. Such failure to serve the ideal function is indeed the thing lamented by the speaker. Interestingly though, the idleness turns out to strengthen his resolute spirit for the revolutionary ideals.

Defamiliarization

In the following lines we could as Indonesian speakers observe how Chairil Anwar defamiliarizes the phrasal construction by applying affixes in a combination where it is unexpected in term speakers' intuition(Mazur, 2005). This is a strategy to make *a fresh, new construction* which deviates the 'normal one', and hereby impacts on making thing strange. The deviation serves to depart from what is familiar and known. Defamiliarization is illustrated in a context seafaring, while in its common use the activity of fishing is expressed by *melaut*, but Chairil Anwar derails to uncommon way, *berlaut*.Furthermore, instead of saying menghembus***kan***the poet chooses to reduce the expected –kan suffix into *menghembus diri*.

Poet is acknowledged *artist's licence*by which he is blessed freedom of expression manipulation.

However, no matter how free a poet can be in the light of poetic licence, hisfreedom is restricted by communicative end for comprehension. Excessive defamiliarization would impact communicative failure. We absolutely do not expect Chairil Anwar to abuse the structure and say *lautber, dirimen hembus or hembus mendiri or percayamem and pautber* without risking his unintelligibility.

Defamiliarization in poetry serves the diagnostic function in textual judgment. Poet violates normal expression, but in doing so it triggers the reader to judge the deviated form with the expected one. In that way, the poet's defamiliarizing of the familiar thing, in its own wayappeals its reader synthesizes the deviation with the familiar one (Bradford, 2005). Thus, analytically taken, in saying *berlaut* we wonder what difference it makes against the familiar *melaut or mengarungi laut 'set offshore'*. We sense intuitively that in saying *berlaut*, the kapal 'ship' and the perahu 'boats' are involved actively in a voluntary, self-motivated fishing zeal.

Double pattern and ideophonic expression

Double pattern refers to the application of literary pattern of expression (versification and literary tropes)together with syntactic pattern in poem. Rhymed line is commonly considered as medium by which accentual verse could signal the presence of the double pattern(Bradford, 2005). Apart from the controversies such as once between Milton blank verse and Dryden's Rhymed verse (also called *Pope's art*), the practice of perceiving rhymed verse as the channel of double pattern prevails up to modern era. In Indonesia, the so called Pope's art gains popularity as is reflected in Chairil Anwar's *senja di pelabuhan kecil*:

> *Tiada lagi. Aku sendiri. Berjalan*
> *menyisir semenanjung, masih pengap harap*
> *sekali tiba di ujung dan sekalian selamat jalan*
> *dari pantai keempat, sedu penghabisan bisa terdekap*

nothing left behind. I am alone awandering
combing the peninsula, suffocated and hope
once across, and farewell, so long
from the forth the last whimper gets calmed

The stanza illustrates an abab patterns of end rhyme and the 3rdline of the stanza manifests double pattern which involves alliterative pattern of versification and the repetitive pattern of syntactic

template (sekali X, sekalian Z). The line reminds us of the popular slogan during the revolution in Indonesia 'sekali merdeka tetap merdeka' 'once and for all freedom'.It is the very slogan which is being alluded by Chairil Anwar as a case in point for his criticism in the poem. It was just a moment ago (in a matter of single year (1945), the slogan was chanted, the revolution spirit seems too soon to rest (*kapal dan perahu tiada berlaut, … kini tanah dan air* tidur *hilang ombak 'ships and boats none offshore…now the land and nautical falls asleep no more waves lingering*). The revolution vitalism get out of breath with the seafarers trapped in a daydream, in NATO (no action think only). Bearing this historical context and historical highlight, we can readily understand Chairil Anwar's cynicism on the idle revolutionist. However, on the part of the speaker, the stagnation, instead of depressing, it boosts his spirit to the ultimate (dari *pantai keempat*, sedu penghabisan bisa terdekap). The word **keempat** invites us to think of the socio-cultural tradition of numeral expression. Ordinal three in the system of proverbial and slogan expression is used to express ultimate point. The point is understood as infinite measurement. Thus, the counting *dua, tiga pulau* in the proverbial expression *sekali merengkuh dayung **dua tiga** pulau terlampaui*refers to infinite, huge totality. And in the popular wise word, we are advised try up to third count (sekali bisa sabar, dua kali masih tahan jangan sampai yang ketiga kali 'the final moment of truth'). And here, it is in relation to socio-cultural practice of numerical expression can we appreciate Chairil Anwar's determination to go beyond the ultimate limit.

The versification pattern and the socio-cultural allusion of the stanza correspond with the syntactic pattern of the lines. The speaker's soliloquy which is full of impatience on the idleness finally reach its anti-climax. This is suggested by combination between the dominant short clauses (first line) and the domination of sibilant (/s/ phoneme). Short clauses and sibilant sounds suggest harmony between metrical pattern and pattern of heart beats (slow, heavy breath taking) which together stimulate ideophones in the sensory imagery (Dingenmanse, 2011). The harmony of those patterns present in our mental sight and hearing the speaker's stepping along the shore with a slow, heavy (resolute) heart beat and breathe taking.

Double pattern and *enjambment*

One of the reading problem in the poem concerns with *enjambment*(Bradford, 2005). This occurs when the fundamental unit of versification, the line, literally cuts into the structure and structure of syntax. For instance, we observe run on of syntactic border and line ending:

Ini kali tidak ada yang mencari cinta
di antara gudang, rumah tua, pada cerita

this now no one seeks for love
among the old deserted buildings, around old houses
and on the old story…

Line one and two *run on*(enjambment) the phrases in the second line *di antara gudang*, rumah tua, pada cerita among the old deserted building and old tales'. The enjambment impacts on the ambiguity of the reading of the phrases either as adverbial to the mencari cinta (a) or as modifiers to the noun cinta (b).

In (a), the phrases *di antara gudang'among the deserted buildings'…constitutes* the adverbial phrase whose function is to modify the clause as a whole, while in the (b) the phrases serve as modifier to noun cinta. The scope of modification is restricted to the noun in (b), but it covers the whole event in (a). The impact of the two reading relates to the existence of the cinta itself. In (b) the cinta is in the in the old buildings, while in (a) the cinta can anywhere, not necessarily in the old buildings. Interestingly, Chairil Anwar's lines *run on* (enjambment) and at the same time they weave the two phrasal expressions into a chainedunity. This is the point which makes Chairil Anwar's poem keep its reader 'awake'. The versification line and the syntax interact and cooperate in readers' cognitive visual eyes.

The description of the double pattern demonstrates how the poet foregroundsa mixed emotional state the speaker experiences: that concerns the uncertainty on the part of cinta (mencari cinta di antara gudang..) on the one hand and certainty (cinta di antara gudang…) on the other. The (un)certainty and the searching are, thus, fused (confused). This confusion, in the historical context of the Poem may highlight a state of disorientation following the independence of the new republic. When in the warring period (War

against the colonialists) the people were united in a single goal, but as soon as it is achieved, it seems in Chairil's perception, the road splits and the people too soon to expect to get rest (*kapal dan perahu tiada berlaut*) and all are in wait playing a safe game (*menghembus diri* dalam *mem*percaya *mau* berpaut).

Seriality

Thereis anotherquality that isequally intrinsic to his verse, and that is Chairil Anwar's invention ofpoetic temporal structures that mimic the structureof lifeashe atany moment conceives it. What is determinant of his style of thinking is his well-described grammatical and syntactic and metaphorical idiosyncrasies with whichhe alters "normal" *temporal organization*.

Interestingly, we note Chairil Anwar organizes temporal event by emphasizing the end point (perfective view) and implicitly traces back in the event series (telic). In such chronological organizationhe covers temporal experience as a complete perfective event from a definite end result and in that way he leaves the beginning of event series implied (*dari pantai ke empat 'lit. From the fourth seashore the last whimper gets dismissed/ recovered'*). This arrangement in event seriality by Chairil Anwar is distinct from Dickinson seriality arrangement which is characterized by progressive step-by-step trajectory. In the perspective of seriality of event, the poem *senja di pelabuhan kecil*tends to believe not only that all roads have anend, but also that "all roads" have "A 'Clearing' at the end."(Vendler, 2004)

> *sekali tiba di ujung dan sekalian selamat jalan*
> once yonder across, it's a ffarewell

The line implies the existence of road end as well as the temporal constituency of time (Comrie, 2001)in which point he projects his resolute everlasting fight. And the fourth seashore which is taken above to presents unlimited endpoint is made to represent the final ultimate end to his grief and restless energy and hence all whimper gets tamed. Instead of taking En route tothe dénouement the poem stringexperience not phase by phase, but started at the end of the sequence.

> *dari pantai keempat, sedu penghabisan bisa terdekap*

Recall also that the title of the poem starts the time from the end of time cycle (senja 'evening, at dusk', the darker stage of twilight).

Beyond human personal restraints

To read Chairil is to read him at a time when such revolutionary statements (vitalism) carry the weight, the decisive prophecy. If the human world disappoints us (kapal dan perahu tiada berlaut) — *we have the privilege of repudiating (denounce) it* forever in exchange for the certainty of a far different kind of romance, or religious mission (resolute spirit to fight totally even beyond third count: *dari pantaikeempat;* compare also Chairil's Doa 'prayer' in a Mosque addressing the Almighty). Teew (1980) insightfully details the semantic density of the word **larut** in Chairil Anwar's **Kawanku dan Aku** whose polysemous semantics blends to establish psychological fixatedness.

The speaker tells us that he and his friend used to be *zealous* seafarers(Kami sama pejalan larut), used to fight hardship(Menembus kabut//Hujan mengucur badan). Unfortunately, unlike ideal relation depicted by Auden in a 'heavy date' (Wasley, Aidan. 2011) the energy has now distracts, there lies distance, a cold, stiffen, and frozen emotional barriers between the two (*Berkakuan kapal-kapal di pelabuhan*). In such a 'larut' situation, the speaker saw no point to compromise (nor o return) and thus decided to depart his auld langsyne (*Sudah larut sekali/Hilang tenggelam segala makna/Dan gerak tak punya arti*).The speaker treads hisown road of resolute vigilance. Such vigilancemakes happen due to the fact that Chairil Anwar has broken free of human restraints and obligations—the object of his love, to adopt Thoreau's ideals, is ***not*** another human being (*Shanley J. L. 1989), in Chairil Anwar's case it is revolutionary vitalism for the new nation that matters.*

At this point, the point where idealism breaks through human restraints, Chairil Anwar brings us to the love not for personal one with Sri Ayati but for national (spiritual) fight for the newly independent republic (recall he uses emphatic foregrounded phrase: **tanah dan air** instead of the expected compound **tanah air**) which leads us to think about something not personal to transcend for ideal one. Compare this study and the study of Maloku & Avdyli (2023)

IV. CONCLUSION

A close attention on the linguistic (phono-morpho-syntactic) and discussion on literary makeup of the poem's textual performance strongly suggests that, in contrast to H.B. Jasin's popular interpretation of the poem as outcry of the speaker's '*sentimental lamentation*' (which relies solely on the epigraph *Sri Ayati* (Adri, 2021), the poem reveals a resolute decision of the speaker to fight for the ultimate ideal of revolutionary goal. Thus, the poem epitomizes infinite zealous energy for ultimate totality. The analysis in the paper strongly suggests that the poem presents a compact collaboration between the linguistic structure media of expression and the foregrounding of literary tropes. The poem successfully manages the phonology, morphology and syntax potentials to exhaust the literary devices (figurative languages and encyclopedic seriality of experience). Chairil Anwar, by way of his linguistic and literary prowess represents the quintessential vitalism of his age, the age which marked zealous spirit to keep afresh the revolutionary idealism of Indonesian. The novelty of his linguistic expression enacts Thomas Gray's aphorism: *the language of the age is never the language of poetry*. Chairil Anwar's language leads the age's language and such is the thing required to keep Indonesian dynamic. As new emerging force, Bahasa Indonesia, thanks to the Japanese, is put forward as National Language and ends Dutch position as language of intellect, governmental and political role. The Japanese mandate for national language also cut the literary ties with its predecessor, *Poejangga Baroe* Period(Teeuw, 1967, 1980). Chairil Anwar in that way perfectly enlivens language and literary revolution of the 45-ers.

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BIOGRAPHY

Baharuddin earned his bachelorette degree in English Literature in 1992 and his master degree majoring in translation studies in 2007 from University of Udayana Denpasar, Bali Indonesia. In beginning of 2023 he earned his Ph.D from Udayana University, writing his doctoral thesis in translation studies, researching the translation of signage in public space on Lombok. In English Education Program, Mataram University, Lombok, Indonesia He is teaching some subjects such as linguistics, semantics, and some subjects related to translation studies; translation, interpreting, AVT, captioning, subtitling, and dubbing, lip-synch. He also conducted some research in the field of translation studies, working with students of the Program. Besides being a researcher and an academician, since 1992, he has been a professional translator, member and former head of The Association of Indonesian Translators Branch Nusatenggara, Indonesia in 2013-1016. The Association of Indonesia Translators itself is a member of Federation de Internationale Traductur based in Paris, France. His interest as a researcher is translation, linguistics, and teaching.

APPENDIX

SENJA DI PELABUHAN KECIL
Buat Sri Ayati

Ini kali tidak ada yang mencari cinta
di antara gudang, rumah tua, pada cerita
tiang serta t*em*ali[1]. Kapal, perahu tiada *ber*laut[2]
menghembus diri[3]dalam *mem*percaya *mau*[4] berpaut

Gerimis mempercepat[5] *kelam*. Ada juga ke*l*epak[6] elang
 menyinggung[7]*muram*[8], desir hari lari berenang
 menemu[9] bujuk pangkal *akanan*. Tidak bergerak
 dan *kini tanah dan air* tidur *hilang ombak*[10].

Tiada lagi. Aku sendiri. Berjalan
menyisir semenanjung, masih peng*ap* har*ap*
sekali tiba di ujung dan *sekalian*[11] selamat jalan
dari *pantai keempat*[12], sedu penghabisan bisa terdekap[13]
(1946)

Kawanku dan Aku[14]
Kami sama pejalan larut
Menembus kabut
Hujan mengucur badan
Berkakuan kapal-kapal di pelabuhan

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[1] Infixation: smoothing. *Busuk-belusuk(an)*. Tiang serta temali 'posting flag', reminding us for the respect of the national flag posting.

[2] Word formation: structural deviation. *Melaut* but *berlaut*, while berhembus turns to *menghembus*. (compare Teew). The use of ber- here might be by analogy to *berlayar*. In terms of versification, the ber- is alliterative with *berpaut*.

[3] *Menghembus* requires the applicative –kan to have its transitive use (*mengehembuskan nafas/*menghembus nafas*) and it is collocative with such words having the feature of air blowing. It is not expected to combine with diri, badan or the like. The verb *percaya* can be transitivized by the use of applicative marker –I '*mempercayai*'.

[4] *Mau* may mean 'want, wich, expect' and 'will and other futurate meaning'. The later use of mau constitutes modal auxiliary.

[5] In *memepercepat* wwe have *meng-, per-* and the base *cepat*, by analogy with this formation *mempercaya* seems to be analytically imposed as derivative *meng-, per-* and *caya* ('nonce'? or may it be related to *cahaya* via dropping of ha which is also found in Indonesian *sahaya* for *saya, sahabat – sobat, sahari* to *sari*.

[6] Infixation: *kepak- kelepak*.

[7] *Singgung*: criticize ideologically, touch physically

[8] *Kelam, suram* express 'gloomy, dark situation'

[9] *Menemu* is expected to be like *mempercaya*. It requires applicative –i. what does the poet intends to do by dropping the applicative?

[10] The periphrastic expression of *tanah air* as *tanah dan air* makes the idiosyncratic *tanah air* becomes systematic. It is now foregrounded and put into surface as marked situation. It is in short put to focus, under emphatic position. Taken this way, then the poem is not to be related on the first hand analysis with the speaker's relation (Chairil"s) with the one listed as the epitaph 'Sri Aryani'. Sri is just the one to whom the poem addressed without necessarily taken to contribute in the content of the poem. Her status is understood as recipient of an object without any involvement in the process of the objejct matter (equivalent to the receiver of my purchase of gift in I purchased a golden watch for my dear friend. My friend has nothing to do with the golden watch except as the receiver).

[11] Lexically and, phonologically alliterative. Reminding us of the slogan during reolution:: *sekali merdeka tetap merdeka* but this time it is the first word which gets repeated. Thus the expression makes use of double patterns (see Richard Bradford 1993), alliterative (pattern of versification, literary one) and pattern of syntax/discourse (formulaic repetition).

[12] *Pantai ke empat* 'the fourth seashore'….until the whimper can be handled, settled. Four stages, processes gone through to overcome the emotional pain (metaphorical extension of long painstaking job/process of recovery).

[13] the speaker of "*dari pantai keempat, sedu penghabisan bisa terdekap*" the whimpering person", in his serial motion attained a conclusive terminus ad quem, the last whimper is fully controlled.(Vendler, 2004)

[14] Some notes on differences with the version of *Kerikil kerikil Tajam* is given in the footnotes.

Darahku mengental pekat. Aku tumpat pedat

Siapa berkata-kata?[15]
Kawanku hanya rangka saja
Karena dera mengelucak tenaga

Dia bertanya jam berapa?[16]

Sudah larut sekali
Hilang tenggelam segala makna
Dan gerak tak punya arti

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[15] In *kerikil tajam* the word *kata* is not reduplicated.

[16] In *Kerikil Tajam* version, the line is ended by interjection mark.