

**THE MANIFESTATION OF *UBERMENSCH* AND *DER WILLE ZUR MACHT* (WILL TO POWER)
IN CHAIRIL ANWAR'S FOUR POEMS**

THESIS

BY

KURNIA WIDHI TETUKO

NIM. 0811110052



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2013

ABSTRACT

Tetuko, Kurnia Widhi . 2013., **The Manifestation of *Übermensch* and *Der Wille Zur Macht* (Will to Power) in Chairil Anwar's Four Poems.** Department of Language and Literature, English Literature Study Program, Faculty of Cultural Studies, Brawijaya University. Supervisor: (1) M. Andhy Nurmansyah, M. Hum., (2) Ni Wayan Swardhani W, SS,

Keywords: Existentialism, *Übermensch*, Will to Power, Chairil Anwar's Four Poems.

The issue of Existentialism in literary work has become interesting topic to discuss since the late of 1800's till nowadays. This phenomenal thought led to the new era of philosophical thought, as many philosophers called post modernism. The idea of "God is Dead (*Gott ist tot*)" introduced by Nietzsche has changed all the mindsets of western people at that time to find the new "faith", value, and morality.

The *Übermensch* born as the Overman or Superman that can handle and answer the death of God. They (the *Übermensch*) are those who are brave to challenge the death, they love challenge and short time of peace to measure their best potential. Nietzsche explained that *Übermensch* is the combination of three characters: strength, cleverness, and pride. *Übermensch* also has four aspects: *Gott ist tot* (God is dead), the spirit to gain the power and authority, bravery to challenge the death, and trans valuation moral. Meanwhile, one of the manifestations of *Übermensch* concept is *Der Wille Zur Macht* (Will to Power). Nietzsche himself adores art as his sublimation to manifest his *Übermensch*. It can be proven by his work entitled "*The Birth of Tragedy*". The idea of *Übermensch* and Will to Power according to writer's interpretation has influenced Chairil Anwar "as the famous Indonesian poet" to make the poem that manifest the idea of *Übermensch* and Will to Power.

This study uses qualitative approach in relation to the use of clear and systematic description about the phenomenon being studied. The intrinsic and extrinsic elements of the poems are used by the writer to reveal the manifestation of *Übermensch* and *Will to Power* in Chairil Anwar's four poems.

By analyzing the intrinsic and extrinsic element of the poems, the writer reveals the manifestation of *Übermensch* in Chairil Anwar's selected poems. They are "Aku", "Kerawang Bekasi", "Prajurit Jaga Malam", and "Maju". The manifestation of *Übermensch* shows the aspect of "Bravery to Challenge the Death and the manifestation of Will to Power"

ABSTRAK

Tetuko, Kurnia Widhi . 2013., **Manifestasi *Übermensch* dan *Der Wille Zur Macht* (Will to Power) dalam Empat Puisi Karya Chairil Anwar**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (1) M. Andhy Nurmansyah, M. Hum., (2) Ni Wayan Swardhani W, SS,

Kata Kunci: Eksistensialisme, *Übermensch*, *Will to Power*, Empat Puisi Karya Chairil Anwar.

Perbincangan tentang Eksistensialisme dalam karya sastra sudah menjadi topik yang menarik untuk di kaji sejak akhir tahun 1800 an hingga saat ini. Pemikiran yang fenomenal ini telah membawa kepada era baru pemikiran filsafat, dimana banyak filsuf menyebutnya era Post Moderen. Ide tentang “*Gott ist tot*” (Tuhan telah mati) yang diperkenalkan oleh Nietzsche telah mengubah semua kiblat pemikiran orang-orang barat di masa itu untuk menemukan “Iman”, nilai, dan moralitas yang baru.

Übermensch terlahir sebagai manusia adikodrati untuk menjawab tentang kematian Tuhan. Mereka (para *Übermensch*) adalah orang-orang yang berani menantang kematian, mereka mencintai tantangan, dan waktu damai yang singkat supaya mereka dapat mengukur potensi diri mereka. Nietzsche menjelaskan bahwa *Übermensch* adalah kombinasi dari tiga karakter: kekuatan, kecerdasan, dan kebanggaan. *Übermensch* juga memiliki empat aspek: *Gott ist tot* (Tuhan telah mati), semangat untuk meraih kekuatan dan kekuasaan, keberanian untuk menantang maut, dan trans valuasi moral. Sementara itu, salah satu manifestasi dari konsep *Übermensch* adalah *Der Wille Zur Macht* (Kehendak untuk Berkuasa). Nietzsche sendiri begitu mengagumi seni sebagai sublimasi untuk memanifestasikan jiwa *Übermensch* yang dimilikinya. Hal tersebut bisa dilihat dalam karyanya yang berjudul “*The Birth of Tragedy*”. Ide tentang *Übermensch* dan *Will to Power* menurut interpretasi penulis telah mempengaruhi Chairil Anwar “sebagai penyair ternama di Indonesia” untuk menciptakan puisi yang memanifestasikan ide tentang *Übermensch* dan *Will to Power*.

Studi ini menggunakan pendekatan kualitatif untuk mendeskripsikan fenomena yang dipelajari secara jelas dan sistematis. Elemen-elemen intrinsik dan ekstrinsik dalam puisi digunakan oleh penulis untuk mengungkapkan manifestasi dari *Übermensch* dan *Will to Power* dalam empat puisi karya Chairil Anwar.

Dengan menganalisa elemen intrinsik dan ekstrinsik puisi, penulis telah mengungkapkan manifestasi dari *Übermensch* yang terdapat dalam empat puisis karya Chairil Anwar. Empat puisi tersebut adalah “Aku”, “Kerawang Bekasi”, “Prajurit Jaga Malam”, dan “Maju”. Manifestasi dari *Übermensch* menunjukkan aspek “*Bravery to Challenge the Death* dan manifestasi dari *Will to Power*”.

ACKNOWLEDGEMENTS

In writing the thesis, a lot of people have provided motivation, advice, support, and even remark that help the writer. First, my deepest appreciation to my beloved parents, my mother Mas ‘Adah for the endless love, pray, and support, and my father Sudarsono who has become my inspiration to keep learning especially in academic level as he desired before. To all my big family, thank you for the support. Then, my deepest salutation and appreciation to K.Ng.H Agus Sunyoto as the spiritual Guru who guides my way of life.

I present my sincere appreciation to M. Andhy Nurmansyah, M.Hum. as my first advisor who has given advise and motivation and taught me about the systematic thought. Then, the second advisor Ni Wayan Swardhani W, S.S. who has helped patiently finishing my thesis by giving suggestion, guidance, and correction since the preliminary of manuscript until the completion of the thesis. My gratitude is also addressed to Yusri Fajar, M.A. as my examiner who had evaluated and given suggestions for the improvement of this thesis.

Finally I hope that my thesis can be useful for all.

Malang, 26 July 2013

the writer

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORS	ii
SUPERVISORS' APPROVAL	iii
BOARD OF EXAMINERS' CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	viii
LIST OF APPENDICES	ix
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	3
1.3 Objectives of the Study	4
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 The Concept of Existentialism	5
2.1.1 the Concept of <i>Übermensch</i>	7
2.1.2 the Spirit <i>Der Wille Zur Macht</i>	10
2.1.3 the Intrinsic and Extrinsic Elements of the Poem	12
2.2 Previous Studies	14
2.3 Research Method	14
CHAPTER III FINDINGS AND DISCUSSION	
3.1.1 the Manifestation of Bravery to Challenge the Death	16
3.1.2 the Manifestaion of <i>Der Wille Zur Macht</i>	26
CHAPTER IV CONCLUSION AND SUGGESTION	
4.1 Conclusion	40
4.2 Suggestion	41
REFERENCES	42
APPENDICES	45

LIST OF APPENDICES

Appendix

Page

- 1. the Text of Four Poems by Chairil Anwar 45
- 2. Berita Acara Bimbingan Skripsi..... 50



CHAPTER I

INTRODUCTION

In this chapter of introduction, the writer provides background, problems, and objectives of the study.

1.1 Background of the Study

Existentialism is very interesting topic to discuss, since its first appearance in the late of 1800's. Its controversial thought makes many people from generation to generation never stop discussing it. There are some figures related to this thought, "Kierkegaard", "Friedrich Wilhelm Nietzsche", and "Jean Paul Sartre". Even though there is no exact definition about existentialism; the main definition of existentialism according to Maksum Ali (2011, p.363) is "philosophical thought focusing on individual contemplation to find the meaning of human life." Individual contemplation is the key terms to understand the existentialism. By doing the individual contemplation somebody will find the meaning of human life or the existence of his or her life. Jean Paul Sartre (1980, cited in Maksum Ali 2011, p. 223) also says "Existence precedes essence". Sartre's quotation becomes the dictum of existentialism which means somebody must find his or her existence by himself or herself to understand the meaning of their existence in this world. The searching of existence in life before finding the essence is the conceptual way of thinking/life of existentialist.

The individual, contemplation as Ali Maksum mentioned above, lead existentialism to oppose the collective concept of thought in society, such as

Structuralism, religion, democracy and other collective concepts. The goal of this philosophy according to Nietzsche is to explore the ability and the potential of human, people must find their own destiny and faith, do not surrender to God.

Therefore, Nietzsche introduced the concept of *Übermensch* (overman) and the spirit of *Der Wille Zur Macht* (Will to Power) in order to achieve that goal. The idea of *Übermensch* concept appears in Nietzsche literary work "The Birth of Tragedy". Maksum Ali (2011) says to expand the idea of existentialism; many existentialists represent their idea to the literary work. Jean Paul Sartre represents his idea of existentialism via novel entitled *Nausea* and L' imagination, Kierkegaard with his "The Concept of Irony" and "Either/Or", Berdyaev with his "the Philosophy of Freedom", and absolutely Nietzsche with his phenomenal works "Thus Spoke Zarathustra", "*Ecce Homo*", and many others. The manifestation of the idea of existentialism, *Übermensch*, and *Der Wille Zur Macht* (Will to Power) can be represented by any literary work.

Although it is difficult to define, Mark Flanagan (2012, para.1) interprets that "poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response." By the definition above, poem is the media to deliver the ideas and messages to another person. The poem can depict the social life in one society; the poem also can be the manifestation of philosophical thought by the philosophers to deliver their idea. It just like novel, movie, and another social media; poem is the effective literary work to manifest and deliver the idea or message to another person.

Chairil Anwar, one of the famous Indonesian poets represents the idea of existentialism, especially the concept of *Ubermensch* and the spirit of *Der Wille Zur Macht* (Will to Power). It can be analyzed through his four poems related to the idea of *Ubermensch* and the spirit of Will to Power. To reveal the idea of existentialism in his poems, especially the idea of *Ubermensch* and the spirit of Will to Power; the writer will analyze his four poems, entitled “Aku”, “Kerawang Bekasi”, “Prajurit Jaga Malam”, and “Maju”.

The analysis of this literary works is important to be elevated in literature aspect. At least there are two important points: first; existentialism, especially the concept of *Ubermensch* and the spirit *Der Wille Zur Macht* (Will to Power) which are introduced by Nietzsche as the concept that influences the philosophical thought in modern era. These concepts led to the new era of philosophical thought. The second point is to know Chairil Anwar’s philosophical thought in creating his poems. Therefore, it is important to understand how far the concept of *Ubermensch* and *Der Wille Zur Macht* (Will to Power) manifests in Chairil Anwar’s monumental poems.

1.2 Problem of the study

Based on the background above, the problem of this study is:
 How does the concept of *Ubermensch* and the spirit *Der Wille Zur Macht* (Will to Power) by Frederic Nietzsche manifest in Chairil Anwar’s four poems?

1.3 Objective of the Study

Based on the problem of the study mentioned above, the objective of the study is to find out the concept of *Ubermensch* and the Spirit of *Der Wille Zur Macht* (Will to power) by Frederich Nietzsche that manifest in Chairil Anwar's four poems.



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter of review of related literature, the writer provides (1) Theoretical Framework and (2) Previous Study to support this study, and (3) Research Methods.

2.1 The Concept of Existentialism

Maksum Ali (2011, p.363) defines “Existentialism is philosophical thought focusing on individual contemplation to find the meaning of human life.”

“The individual contemplation” is the effort of somebody to look deeper into his or her potential and ability inside his or her body. Finding the potential and ability are the beginning in existentialism thought, before somebody can find the meaning of his or her life. If somebody has found the meaning of life, it means somebody has found the existence in his or her life. This explanation is related to Sartre’s quotation about existentialism “Existence precedes essence” which means the existence of human determined the destiny, value and moral that becomes the essence of this life. By the definition above, I interpret that many existentialists use the idea of individual contemplation and searching the meaning of human life as the grounding theory in order to develop it into larger concepts of thought.

Therefore, the existentialists above put the idea of existentialism as their grounding theory, as I see in Kierkegaard’s concept “Leap of Faith”, Sartre’s concept “Existence Precedes Essence” and Nietzsche with his controversial concept, *Übermensch*.

Furthermore, Macquarrie (1972, p.18) defines further that “Existentialism is philosophical thinking begins with the human subject – not merely the thinking subject, but the acting, feeling and living human individual.” Human as the subject of existentialism is the point that existentialism can give influence and concern in every aspect of human life. Therefore, the individual contemplation that Maksum Ali explained above does not only focus on the thinking of human, but also the whole aspect of human life, such as the acting, feeling, and living.

This definition, especially “human individual” related to Hassan’s (1973) statement that existentialism grows as Anthropological philosophy, the philosophy focuses on human as the subject. This “human individual” is also coherence with the explanation of many existentialist about existentialism, Sartre (1943, p.103) says “Man is nothing else but what he makes for himself”, Kierkegaard says “.....becoming subjective is the task proposed for human being” and Earnshaw (2010, para. 3) says “Existentialism is a philosophy that concerns on the individual existence as the starting point.” All of quotations above are focusing on human as individual figure to find the existence in their life. It means the existence can not be reached collectively, because existentialism put the human as individual subject that searched their existence before their essence.

Related to the concept of *Urbemensch* and the spirit *Der Wille Zur Macht*, I interpret that Nietzsche embedded “human individual” as grounding theory or dealing subject to develop the concept of *Urbemensch* and *Der Wille Zur Macht*.

Therefore, Nietzsche rejects the collective concept that against the human individual, such as democracy. As Hassan (1973) says in his book that Nietzsche

hates democracy by stating democracy is merely the merchant and market government whom everybody will clash in a gigantic war for the markets of the world. Meanwhile, in some of Chairil Anwar's poems sticks the issue of human individual as the theme.

2.1.1 The Concept of *Urbmensch*

Walter Kauffman (1954) in his introduction in Nietzsche's work "Thus Spoke Zarathustra" (German: *Also Sprach Zarathustra*) translates *Urbmensch* as Overman or Superman. Then, Lampert (1986, p.118) interprets "*Urbmensch* as a goal humanity can set for itself, to create something beyond ourselves, to be stronger, smarter, faster, simply better. Nietzsche's' idea to introduce the concept of *Urbmench* according to the interpretation above, in my opinion, is to search the meaning of human life, starting with the human individual as the grounding theory in order to find their best potential and power. Therefore, the *Urbmensch* is the chosen one, the strongest, the smartest, the fastest and the best.

Maksum (2011) says the appearance of *Urbmench* concept is related to the death of God. *Gott Ist Tot* (God is dead) according to Rosen (1995, para. 1) interpretation "God is dead means that the idea of God can no longer provide values. With the sole source of values no longer capable of providing those values, there is a real chance of nihilism prevailing. According to Rosen's interpretation above "God is dead" does not physically mean that God has died, because people have killed him, but the death is on the values, the ideas, and the faith. After the death of ideas and values of God, there is no longer thing that

people believe most. Therefore, people will come to Nihilism, the condition where people do not have value, moral, rule and believe anymore.

The absence of values according to Rosen's interpretation leads human in my opinion to rethink and research their new value, because human can not trust the value of God and Religion anymore. Therefore, Rosen (1995, para 2) says

"Zarathustra presents the *Uberschensch* as the creator of new values. In this way, it appears as a solution to the problem of the death of God and Nihilism". By this explanation, *Uberschensch* is the answer and solution from the death of God.

Uberschensch replaces the existence of God and its values. The values of *Uberschensch* according to Nietzsche are the values of superiority, pride, and bravery (1885, cited in Hassan 1973, p.47) has demonstrated.

Nietzsche (1885, p.12) himself in his work "Thus Spoke Zarathustra" states "I teach you the *Uberschensch* (Overman). Once the sin against God was the greatest sin; but God died, and these sinners died with him." It means Nietzsche gives the solution to the human that have "killed" God to accept the concept of *Uberschensch* in order to avoid the chaos of Nihilism. "The sin" has become the general fear of human, the obstacle and limitation of human to think, to act and to create something new in human life, finally disappear together with the dead of God. *Uberschensch* teaches human how to get the absolute freedom, the freedom to think, to act, and to create something new in their life without worrying the sin, the hell and the curse of God any longer.

Nietzsche's concept of *Uberschensch* is also influenced by Wilhelm Richard Wagner, Nietzsche's best friend when he adored and enjoyed the opera theatre of

Wagner, especially Dionysian. Related with this circumstances Magee (1988, para 65) explains “Friedrich Nietzsche was a member of Wagner's inner circle during the early 1870s, and his first published work, *The Birth of Tragedy*, proposed Wagner's music as the Dionysian ‘rebirth’ of European culture in opposition to Apollonian rationalist ‘decadence.’” In his work “*The Birth of Tragedy*” Nietzsche (1870) describes the *Urbemensch* to the sublimation or transformation of sexual desire of human into the work of art. It means people who can control and transform their sexual desire into the work of art is the *Urbemensch*.

According to Hassan (1973), *Urbemensch* is the combination from three things: strength, cleverness, and pride. Furthermore, Hassan (1973) classifies particularly there are four key aspects to elaborate the concept of *Urbemensch*.

- 1) The aspects of thought that God is dead (Gott ist tot)

By the death of God, man is free to do anything and human creation will be unstoppable.

- 2) Second, The spirit to gain the power, authority, and glory by combining the aspect of *Urbemensch*: strength, cleverness, and pride.

Urbemensch needs a proof, and no proof without action. Therefore, this concept is required the action to show its power, authority, and glory to gain the *Urbemensch*.

- 3) The third is the bravery to challenge the death.

The bravery to live is the bravery to death. It means if you want to challenge the life, you have to challenge the death also, and no worry about it.

- 4) The aspect of the Trans valuation moral *Herden Moral* (Slave moral) and *Herren Moral* (Master Moral).

Herden Moral is the slave moral/mentality and it is the religion thought, while, *Herren moral* is a master moral/mentality, and it is the *Urbemensch*. Nietzsche is willing the new morality system in the society, the moral of master (*Herren Moral*) which brave to face the life and able to gain the glory. Related to this explanation, Nietzsche (1885, p.49) says “Moral systems must be compelled first of all to bow before the gradation of rank; their presumption must be driven home to their conscience – until they thoroughly understand at last that it is immoral to say that what is right for one is proper for another.”

These four aspects are going to be my parameter to analyze the manifestation *Urbemensch* in Chairil Anwar’s four poems.

2.1.2 The Spirit *Der Wille Zur Macht* (Will to Power)

The Spirit Der Wille Zur Macht (Will to Power) according to Hassan (1973) is the concept following *Urbemensch*. It is the manifestation of *Urbemensch* spirit. The four aspects of *Urbemensch*: God is dead; the spirit to gain the power, authority and glory, bravery to challenge the death, and the last one is the aspect of Tran’s valuation moral must be in one spirit of Will to Power.

Hassan (1973) then explains the application of spirit Will to Power is a war. War will be the parameter that somebody is worthy enough to be an *Urbemensch* or not. War or crisis will measure somebody’s potential, bravery and power.

Furthermore, Jung (2012, para 1) emphasizes that “Will to Power as a psychological principal because Nietzsche applies it most frequently to human behavior.” The role of Will to Power as a psychological principal which applied into human behavior means that somebody who follows the concept of Will to Power. It will influence automatically to his or her behavior. Somebody will have the spirit, power, and all of the values of Will to Power in his or her behavior. If somebody has applied these concepts in his or her behavior, somebody will do everything in order to struggle it. Somebody will not be afraid to sacrifice and to die.

Nietzsche (1892, p. 48) himself describes the spirit of Will to Power in his work “Those Spoke Zarathustra”, he says “You should love peace as a means to new wars—and the short peace more than the long. To you I do not recommend work but struggle. To you I do not recommend peace but victory! Let your work be a struggle. Let your peace be victory! One can be silent and sit only when one has bow and arrow; else one chatters and quarrels.” From this quotation Nietzsche explains that spirit of Will to Power is a spirit of struggle. Somebody must love the challenge by committing new wars. Nietzsche thinks that when “peace” situation happen for a long time, it will decrease the power and potential of somebody. Therefore he depicts it with the person who is silent and sit only when one has bow and arrow; else one chatters quarrels. However, the dynamic, the change, the war and the obstacle will sharpen the potential and power of human in the spirit of Will to Power.

Since Will to Power is the manifestation of *Ubermensch* spirit, the writer will analyze the four poem of Chairil Anwar in the aspect of spirit of war. War in this context is Indonesian struggle to gain the independence from colonization.

2.1.3 The Intrinsic and Extrinsic Elements of the Poem

The analysis of Intrinsic and extrinsic element of the poem will be necessary to reveal the manifestation of *Ubermensch* and Spirit *Der Wille Zur Macht* (Will to Power) in Chairil Anwar's four poems. The intrinsic element of the poems, such as theme, verses, dictions and figurative languages are used in order to sharpen the analysis, while the extrinsic element, such as sociology of literature is needed to adjust the context of the poem in analysis.

To give clear interpretation about the intrinsic and extrinsic elements of the poems, the writer takes the definition of those terms. According to Simon and Schuster (1966, p.42) "Theme is the central concept developed in a poem. It is the basic idea which the poet is trying to convey and which, accordingly, he allows to direct his imagery." Figurative language according to Simon and Schuster (1966, p.33) "is language which employs various figures of speech. Some examples are metaphor, simile, antithesis, hyperbole, and paradox. Hyperbole is a figure of speech which employs exaggeration. Hyperbole differs from exaggeration in that it is extreme or excessive. Sometimes it is used for comic purposes, but more often it is used seriously. Hyperbole can produce a very dramatic effect. Metaphor is figure of speech which compares one thing to another directly, usually a metaphor is created through the use of some form of the verb "to be". Simile is a

direct comparison between things which are not particularly similar in their essence. Antithesis is result when a pair or more of strongly contrasting terms are presented together. If words, ideas, or clauses are widely divergent but present together there is a certain amount of resulting tension which makes the line highly provocative. Paradox is results when a poet presents a pair of ideas, words, images or attitudes which are, or appear to be, self contradictory. While, Personification is the process of assigning human characteristic to nonhuman objects, abstraction or ideas, attributing personal form to such nonhuman objects and ideas is a standard rhetorical device in poetry. This figurative language is important for the speaker to communicate his ideas, message, and thought in the poem, and it will be related also with the diction.” Moreover, to reveal the manifestation of bravery to challenge the death, figurative language is important aspect to analyze.

Still According to Simon and Schuster (1966, p.31) “Diction is the use of words in poetry. When we ask about the diction of a poem we are inquiring into the stylistic and tonal qualities of the words which the poet has chosen.” Meanwhile, Plato said the world in literary work is the adaptation of the real world and the world of idea. Plato’s interpretation is related with the definition of sociology of literature that is explained by Faruq (2010, p. 52) “In Comte’s social theory, literature is the representation of developing intellectual and social organization. In Marx theory literature is one of social structural that is divided according to social relation economically. While, in Durkheim’s social theory, literary will have correlation with the developing of social solidarity which can be the main power of the realization of social order of society. In a simple definition,

sociology of literature is the depiction or reflection of the real world that applied in literary work.

2.2 Previous Study

A previous study which has a correlation with this study is a thesis of Dimas Iqbal Romadhon (2011) from University of Brawijaya entitled “the Searching of Existence under Inexistence in Eugene Ioneco’s *The Bald Soprano*”.

This study is aimed to search God’s existence under his inexistence through Sufism. Dimas Iqbal Romadhon uses Soren Kiekergard’s concept of existentialism to solve the problem of his studies. Meanwhile, the writer’s study is different from that study. The writer will analyze the concept of *Urbmensch* and the spirit of *Der Wille Zur Macht* (Will to Power) by Friedrich Nietzsche that manifest in Chairil Anwar’s four poems.

2.3 Research Method

The type of the research that is used in this research is textual analysis with qualitative approach since it is intended to analyze how the concept of *Urbmensch* and the spirit *Der Wille Zur Macht* (Will to Power) by Friedrich Nietzsche manifest in Chairil Anwar’s poetry. Miles and Huberman (1994, p.1) state that “qualitative data are usually in the form of words rather than numbers and have always been the staple of some fields in the social science, notably anthropology, history, and political science. In the past decade, more researchers in basic disciplines and applied field (psychology, sociology, and other fields) have shifted to a more qualitative paradigm.”

The material object that the researcher used is Chairil Anwar's four poems, these are "Aku", "Kerawang Bekasi", "Prajurit Jaga Malam", and "Maju".

Furthermore, for the formal object is to find out the concept of *Übermensch* and its spirit *Der Wille Zur Macht* (Will to Power) by Friedrich Nietzsche manifested in Chairil Anwar's poetry. Existentialism will be the grounding theory of this research, beside another sub ordinate concept coined by Nietzsche. They are the concept of *Übermensch* as the researcher assumes it will reveal the paradigm and philosophical thought of Chairil Anwar's four poems, and the concept of the spirit of *Wille Zur Macht* (Will to Power) that will also reveal the spirit of war in Chairil Anwar's four poems.



CHAPTER III

FINDING AND DISCUSSION

This chapter provides the analysis of Chairil Anwar's four poems which are "*Aku*", "*Kerawang Bekasi*", "*Prajurit Jaga Malam*", "*Maju*"

3.1 The Manifestation of *Übermensch* – The Aspect of Bravery to Challenge the Death

The analysis of the manifestation of bravery to challenge the death in Chairil Anwar's four poems is using intrinsic and extrinsic element of the poems, and the interpretation of the writer. However, after analyzing Chairil Anwar's four poems, the writer found there are three poems that manifest the aspect of bravery to challenge the death. Those three poems are "*Aku*" (line 7-10 and 12), "*Maju*" (line 5-10) and "*Prajurit Jaga Malam*" (line 4-5).

The poem entitled *Aku* is made in 1943. Arief Budiman (2007, p.48) notes that "*Aku*" is existentialism poem which reflects Chairil Anwar's worldview that somebody should suffer to make one stronger. Existentialism theme appears in this poem where Chairil Anwar shows the individual struggle to achieve his dream by passing many pains and obstacles. The way to reach the dreams is very long, so that why Chairil Anwar depicts it in the verse "*Aku ingin hidup seribu tahun lagi*" (For I will live a thousand more years). Since it is the existentialism poem which existentialism is the grounding theory of *Übermensch* concept, the

writer found the manifestation of bravery to challenge the death in line 7-10 and 12,

“Biar peluru menembus kulitku

Aku tetap meradang menerjang

Luka dan bisa kubawa berlari Berlari

Hingga hilang pedih peri

Aku mau hidup seribu tahun lagi!” (Lines 7-10 and 12)

In Line 7, the speaker is using the hyperbole in the verse / *Biar peluru menembus kulitku*/ (Even if bullets pierce my skin) to manifest the bravery to challenge the death of the speaker. “Bullets” is a thing that could hurt or even kill someone. It is something fear and dangerous. Therefore, the “bullet” is a diction which used by the speaker to depict the dangerous, the fear and the obstacles. Normally, if someone get bullet in his or her skin, someone will get hurt or even die.

Therefore, the diction “bullet” here is the symbol of bravery to challenge the death by the speaker. By providing this diction the speaker is not afraid with the bullet, or in another word the speaker is not afraid with the death which may cause from the bullet. However, in line 8, the speaker shows his strong / *Aku tetap meradang menerjang*/ (I will still enrage and attack), it means that the speaker is Superman who can sustain the pain and suffer he feels. Line 8 is the respond of the speaker that he is still strong even the bullets pierce his skin. The man who is strong and sustain to feel pain and suffer is the characteristic of the *Übermensch*, and the speaker represents the *Übermensch* by his bravery to challenge the death.

Since, these two verses use hyperbole, it is impossible if somebody gets shot in his skin he can still enrage and attack. The exaggeration in this two verses

are showing in the diction *Peluru* (bullet) which depicted the fear and dangerous and the dictions *tetap meradang menerjang* (still enrage and attack) which depicted the power and struggle of the speaker to face the obstacle in front of him.

The spirit of struggle is continuing in the next line / *Luka dan bisa kubawa berlari*

Berlari/ (Wounds and poison I will take running), the speaker here shows the pain he feels by using the diction *Luka dan bisa* (Wounds and poison) which depicted

the continuation of struggle from previous line. In this line, the speaker wants to depict that his suffering is not only one time, but many times. Therefore the speaker gives stress in the diction "*Luka dan Bisa*" (wounds and poison) to depict

that his struggle to sustain the pain is very hard. After the speaker gets hurt from the bullet, he gets wounds and poison that could break him down, but the exaggeration and power of the struggle of the speaker is showing again in line 10 /

Hingga hilang pedih peri/ (Until the pain leaves). In line 10, the speaker abandons his pain and suffers by keep running until the pain he feels leaving. This verse absolutely depicts the power and struggle of the speaker to sustain the pain by keep struggle to gain what he wants. The speaker once more shows his

"Superman" in this verse. The exaggeration of power and struggle in the diction

"*Luka dan bisa*" (Wounds and poison) and "*hingga hilang pedih peri*" (Until the pain leaves) are categorized by the writer as hyperbole, because if someone gets

wound and poison, the ordinary person will get down, but in this lines the speaker is depicting has the powerful energy and strong intention to sustain the pain and

suffer he falls. Therefore, these two lines have the manifestation of bravery to challenge the death, since the strong and the sustainability of the speaker to feel

the pain and suffer which depicted in verses // *Luka dan bisa kubawa berlari Berlari/ hingga hilang pedih peri*// (Wounds and poison I will take running / Until the pain leaves).

In line 12 // *Aku mau hidup seribu tahun lagi!!* (For I will live a thousand more years). In this verse, the speaker uses hyperbole in the diction “*hidup seribu tahun lagi*” (live a thousand more years). Staying alive a thousand more years is impossible; Ordinary people will live at least 80 years old. The speaker chooses the diction “a thousand more years” not ten years or hundred years to depict the long struggle of the speaker to achieve his hopes and dreams which can not be accomplished in only ten or a hundred years. This long way of struggle to reach the dreams that depicted in the verse “*Aku mau hidup seribu tahun lagi*” ((For I will live a thousand more years) has correlation with *Urbemensch* concept, especially in the spirit to conquer the world, that Nietzsche (1885, cited in Hassan 1973, p. 39) says “Live dangerously....Erect your cities beside Vesuvius. Send out your ships to unexplored sea.” In this quote Nietzsche explains his ambition to do impossible thing, to erect the city under Vesuvius and to sail in unexplored sea.

The ambition, dream, and the long struggle to achieve the dreams are the characteristic of *Urbemensch*, and Chairil Anwar manifests it beautifully in the verse “*Aku mau hidup seribu tahun lagi*” ((For I will live a thousand more years).

The depiction of long struggle by the diction a thousand more years emphasizes of the speaker that beside he has power and strong that depicted by the dictions bullet, wounds and poison, he has also the long dreams and hopes that depicted in line 12 by the diction “a thousand more years”. The depiction of pain, power,

struggle and high dreams and hopes are the characteristic of bravery to challenge the death. Somebody who is not afraid with the death must have the power, struggle and hopes. To achieve the hopes, it needs the long struggle, power and the bravery to face and sustain the painful.

The next poem which is going to be analyzed is “*Maju*”. This poem was made in 1943. It means this poem is made before the independence of Indonesia.

Chairil Anwar depicts the struggle of Indonesian people to gain their dream, the independence in this poem. Since this is the struggle poem and most all of the verses depict the spirit to gain the independence, the manifestation of bravery to challenge the death takes a part in some verses; they are verses in line 5-10.

“*Sesungguhmya jalan ajal baru tercapai*

Jika hidup harus merasai

Maju

Serbu

Serang

Terjang” (Lines 5-10)

The bravery to challenge the death appears in line 5 and 6, //

Sesungguhmya jalan ajal baru tercapai/ Jika hidup harus merasai// (The way of

death will be reached/ If you feel the life). The speaker in these two lines wants to

show the way to struggle, the diction “*jalan*” (the way) in line 5 is the direction by

the speaker to reach something, the direction to achieve the goal. While the goal

here is “death” itself; which means the speaker shows the direction of how to

death. However, line 5 is like the question verse or unfinished verse which should

be answered in the next line. Therefore, in line 6 the speaker gives the clear

direction how the way to die by saying /if you feel the life/ which means to reach the death, somebody must feel the life first. The diction “feel” here is the connotation meaning of pain and struggle, so “feel the life” means pain and struggle in life. In other word, the direction of death which stated in line 6 is to feel the pain and struggle of life, otherwise somebody could die peacefully.

The writer interprets these two verses is the motivational verses to Indonesian people who struggle to gain the independence at that time. The speaker aims to say to Indonesian people do not die in a waste, but die after you have felt the pain and struggle. Moreover, these two verses also depict the spirit of sacrifice, die is something unwanted by the people, but the speaker in this verse teaches Indonesian people how to die (sacrifice) and struggle for the country. The struggle till die is the implementation or manifestation of bravery to challenge the death. Therefore, Nietzsche (1885, cited in Hassan 1973, p. 49) says “My death I praise you, the free death which comes to me because I want it.” In this quotation Nietzsche praises the death which means he loves it, in other word Nietzsche wants to teach the *Urbemensch* do not be afraid of death, because we love and want it. Therefore, an *Urbemensch* must be ready to sacrifice his life in order to achieve their ambition. By delivering this two lines, Chairil Anwar success to manifest the idea of *Urbemensch* and bravery to challenge the death.

Meanwhile, in the next four line // *Maju/ Serbu/ Serang/ Terjang//* (Advance/ Attack/ Attack/ Lunge//) is like the direct order by the speaker to Indonesian people to struggle and sacrifice everything in their life. The struggle of Indonesian people to get the independence is not easy. Considering the large of

Indonesian territory, there are many tribes, races, religions and ideologies exist in Indonesia. Therefore, Indonesian people needs something to be united, and it is the dream of the independence of Indonesia. The speaker appears the various dictions “*maju*”, “*serbu*”, “*serang*”, “*terjang*” which actually have the same meaning “attack!” By appearing this various dictions, the speaker aims to appear the various, diversity of Indonesian people. Even Indonesian people are different, but the spirit is one, the spirit of nationalism to achieve the independence.

“*Bhineka Tunggal Ika*” (the unity in diversity) is the slogan of unity in Indonesia.

Indonesian people, especially Javanese also have the slogan to struggle “*Rawe-rawe rantas – malang malang tuntas!*” which means Indonesian people is ready to face anything without worrying the dangerous and risks in front of them. The various dictions *maju*, *serbu*, *serang*, *terjang* depicts the bravery and powerful struggle of Indonesian people to gain the independence. This bravery and powerful struggle of Indonesian people to gain the independence is a part of the manifestation of bravery to challenge the death. Related with the bravery and powerful struggle of Indonesian people that depicted by various dictions in this stanza, the concept of *Übermensch* also teaches how to struggle and be a brave man, Nietzsche (1885, cited in Hassan 1973, p. 48) says “To you I do not recommend work but struggle! To you I do not recommend peace but victory!” In this quote Nietzsche suggests to the *Übermensch* to struggle and to achieve the victory. Therefore, the diction of *maju*, *serbu*, *serang*, *terjang* has the correlation with *Übermensch* and bravery to challenge the death, because these dictions depict the bravery and struggle.

The next poem which is going to be analyzed is “*Prajurit Jaga Malam*”.

This poem was made in 1948. It means this poem was made after the independence of Indonesia. In that year, Indonesian soldiers were facing the first military aggression by Netherland. Many soldiers must take a long trip to another island, in order to keep and defend the Indonesian border from the disturbance of colonizers. Chairil Anwar represents the condition and situation of the war in this poem. The bravery of the speaker to fight against the colonizer is depicted in this poem. Therefore the manifestation of bravery to challenge the death will be analyzed by the speaker by analyzing the line 4 and 5

“*Aku suka pada mereka yang berani hidup*”

Aku suka pada mereka yang masuk menemui malam” (lines 4-5)

In line 4, the speaker shows his opinion about the people who are brave to live /

Aku suka pada mereka yang berani hidup / (I like the people who brave to live).

The preference of the speaker is the agreement by the speaker that the speaker also brave to live. The speaker does not point directly into himself as the object of the person who brave to live, but the speaker is using third person (they) as the object of the people who are brave to live. By choosing the diction “They”, the speaker aims to say that he is not alone. He is not the only one who is brave to live. If the writer relates to the context of Indonesian soldiers who defense the independence of Indonesia, the speaker is praising the bravery of Indonesian soldier. By delivering this verse, the speaker is aiming to say that he is praising the bravery of Indonesian soldiers who brave to live. Brave to live means brave to die too. Nietzsche (1885, cited in Hassan 1973, p.49) in his *Urbemensch* concept

says “Free to live and free to death, able to say a holy No when the time for Yes has passed.” Free” in that quotation is the synonym of brave. It means in *Übermensch* concept, especially bravery to challenge the death, the statement of brave to live means brave to die is recognized. “Somebody who brave to live will face the dangerous and pain, therefore he or she must struggle to face it. The speaker together with Indonesian soldiers is the people who brave to live and take the challenge to die in order to achieve the hopes of freedom. The spirit of brave to live is the same with brave to die, therefore, this verse manifests the manifestation of bravery to challenge the death.

Meanwhile in line 5, the speaker emphasizes to the bravery of the people who are brave to take the dangerous, pain and risks. / *Aku suka pada mereka yang masuk menemui malam* / (I like for those who comes to meet the night). The diction “night” here can be associated with the darkness. In other word, in the darkness somebody can not see everything, even the ravine next to him he or she can not see that. It means “night” is a symbol of risk, because somebody can not see the dangerous in front of him. Somebody who comes to meet the night means the person who is ready to take the risks and face the dangerous in front of him.

This bravery to take the risks and dangerous that depicted by the speaker is addressed to Indonesian soldiers who are brave to meet the night in order to save the Indonesian border from the colonizer disturbance. The praising of the speaker to Indonesian soldier reveals the philosophical thought of the speaker that actually he is also brave to live and take the risk and dangerous in his life. The bravery to take the risk and danger which depicted in line 5 is the part of the manifestation of

bravery to challenge the death, because in his work “Those Spoke Zarathustra” Nietzsche (1885, cited in Hassan 1973, p.50) depicts the bravery definition in *Übermensch* concept “Brave is he who knows fear but conquers fear, who sees the abyss, but with pride.” In this quotation Nietzsche depicts the bravery is somebody who knows the fear but conquer the fear. This quotation is coherence with the struggle of Indonesian people who knows the strong and fear the colonizers, but they still brave to fight against the colonizers. The risk and dangerous in that quotation is depicted by Nietzsche is like the abyss, which means it is very frightening and dangerous, but an *Übermensch* must have different point of view to see the abyss (risk and dangerous). An *Übermensch* must see the risk and dangerous with pride. It means the *Übermensch* is not afraid with risk and dangerous, in vice versa the *Übermensch* must pride to face the risk and dangerous in front of him, because by facing the risk and dangerous, the *Übermensch* will see his power and ability, and to prove that he or she is really an *Übermensch*. The risk and dangers in this quote is in line with the risk and danger that Indonesian people face against the colonizers. Indonesian people face the danger proudly, because they proud of their nation and country.

3.2 The Manifestation of *Der Wille Zur Macht* (Will to Power) in Chairil

Anwar’s Four Poems

Der Wille Zur Macht (Will to Power) is the manifestation of *Übermensch*’s spirit. It is the application of *Übermensch* concept, in order to measure and proof the quality of person whom confesses as *Übermensch*. Therefore, to analyze the manifestation of Will to Power in Chairil Anwar’s four

poems, the writer will focus only in the poems which have the spirit of war inside its meaning. War in this context is war to gain the independence of Indonesian people. The intrinsic and extrinsic elements are going to be used to sharpen the analysis of this manifestation.

Chairil Anwar's four poems were made around 1943-1948. In this era is the era of Indonesian's war to gain independence and to defend the independence.

After Japan regime in 1943, Indonesian people face the old enemy Netherland who came back to colonize Indonesia. Therefore, most of Chairil Anwar's poems use struggle theme, and the setting is war. In this sub chapter the writer is going to provide some verses that manifest the spirit of *Der Wille Zur Macht* (Will to Power).

After reading and analyzing the four poems of Chairil Anwar, I found three poems that manifest this spirit. Those three poems are "*Maju*" (line 1-2 and 7-10), "*Prajurit Jaga Malam*" (line 2-3) and "*Kerawang Bekasi*" (line 15-17 and 20-24).

The first poem which is going to be analyzed is "*Maju*". This poem was made in 1943. It means this poem was made before the independence of Indonesia. Chairil Anwar depicts the struggle of Indonesian people to gain their dream, the independence in this poem. Since this is the struggle poem and most all of the verses depict the spirit to gain the independence, the manifestation of Will to Power takes a part in some verses; they are in line 1-2 and 7-10.

"*Bagimu Negeri
Menyediakan Api*

Maju

Serbu

Serang

Terjang" (lines 1-2 and 7-10)

The speaker begins the poem in line one by saying */Bagimu Negeri/* (for country), it means the devotion of the speaker to serve and sacrifice to the country is appearing. Serving and sacrifice to the country are the duty of every Indonesian people. Without the serve and sacrifice, the independence of Indonesia is impossible to happen. The diction "*Bagimu Negeri*" (for country) is also the symbol of loyalty. The speaker wants to show to the country that he or she is still loyal to serve and sacrifice to the country, despite there are many traitors who turns their back to serve the colonizers. The traitor is like the virus inside the body of Indonesian people, and it is the biggest threat. The traitor can open all of the secrets of Indonesian people, including the strategy, power, and plan to fight against the colonizers. Therefore, the loyalty is important aspect to gain the independence, because without the loyalty to the country, the independence of Indonesia will not be reached. Due to this important of the loyalty, the speaker puts the diction "*Bagimu Negeri*" (for country) in the first line to depict and symbolize the loyalty of Indonesian people. The nationalism point of view is used by the speaker to depict the struggle of Indonesian people to gain the independence. By the reason of nationalism, the speaker depicts the struggle and sacrifice in order to serve his country. The speaker is the representation of Indonesian soldiers who are ready to struggle and sacrifice everything in order to

gain the independence of Indonesia. The sacrifice, loyalty, and the nationalism spirit that depict in line one is the manifestation of Will to Power, because the sacrifice, loyalty and the struggle are the characteristic of *Ubermensch* which needed to commit the war. In other words, the sacrifice, loyalty and struggle are including in the spirit of war which is the part of Will to Power spirit. In a war condition, it will be necessary to have the characters of sacrifice, loyalty, and struggle in order to achieve the victory. In the context of the poem, the speaker depicts the sacrifice, loyalty, and struggle of Indonesian people to commit a war against the colonizers to achieve the independence of Indonesia.

Furthermore, in line two */Menyediakan Api/* (providing the fire), the speaker depicts the spirit of nationalism and struggle by using diction “fire”. “Fire” can be associated with the spirit, anger and bravery. It means the nationalism spirit and the struggle of Indonesian people is burning as fire. By providing this diction, the speaker aims to depict the strong and powerful the struggle of Indonesian people in battle field to against the colonizers. The spirit and bravery of the speaker is like burning fire. Therefore, the verses // *Bagimu Negeri/ Menyediakan Api//* (For Country/ providing the fire) is using simile, the speaker uses simile to compare the country or nation as fire. It means the source or the fuel of the spirit, sacrifice, bravery and everything of Indonesian people’s struggle comes from the nationalism spirit to achieve the independence of the country which depicts the speaker is like providing fire. In addition, the speaker uses fire in order to complete the first line which nationalism is the reason to struggle, while fire is showing the powerful struggle of the speaker especially, and

Indonesian people generally. The devotion to the country and the spirit and bravery which compare as fire in this poem are the manifestation of Will to Power, because the diction “fire” represents the struggle of Indonesian people in a war against colonialism.

However, in line 7-10 // *Maju/ Serbu/ Serang/ Terjang*// (Go forward/ Attack/ Attack/ Lunge) are symbolizing the spirit of war to gain the independence.

The diction “*maju*” (go forward) is the representation of spirit of fearless of Indonesian people in the battle field. The bravery to go forward against the enemy in the battle field needs the spirit of bravery to challenge the death, and the conviction to gain the glory in the battle field. In addition, the diction “*maju*” (go forward) depicts the powerful struggle of Indonesian people that will not give up to the enemy. Indonesian people have slogan “*maju terus pantang mundur!*” (Go forward, and never give up), therefore Indonesian people rather die than give up to the enemy. Meanwhile, in the context of war, the diction “*maju*” ((Go forward) is the order to attack the enemy, after all of the strategies and preparations have been set up. It means, by delivering this diction, the speaker aims to show that Indonesian people’s war to against the colonizers use the well strategies and well preparation. In the relation of the manifestation of Will to Power, of course it could be seen by the context of war which Indonesian people struggle to achieve the independence. By delivering this diction, Indonesian people is like receiving direct order to commit a war against the colonizers.

The diction “*serbu*” (attack) is the depiction of Indonesian people has the spirit of war to conquer the enemy. “*Serbu*” is the diction which in Indonesian

terminology is to attack the enemies by surrounding them and ready to fight to the enemy which in helpless condition. It means, by delivering this diction, the speaker aims to depict the power of Indonesian people that almost beat the enemy in battle field. This diction also depicts the superiority and the confidence of Indonesian people. By using the simple and traditional war equipment, Indonesian people are still brave to attack the enemies. The bravery to attack the enemies in battle field is the manifestation of Will to Power, because the attacking here is in the context of Indonesian war against the colonizers. The spirit of war which is depicted by the diction “*serbu*” is the appropriate diction to manifest the manifestation of Will to Power.

“*Serang*” (to attack) in the context of this poem depicts the powerful struggle of Indonesian people to fight against the enemy in the battle field. It almost has the same meaning of the diction “*maju*” and “*serbu*” which depicts the bravery of Indonesian people to attack the enemies. The diction “*Serang*” (attack) has the correlation with the slogan “*Merdeka atau Mati!*” (Independence or Die).

The independence is the final end of Indonesian people’s dream. The slogan “*Merdeka atau Mati!*” (Independence or Die) is like the motivation and order to Indonesian people to attack the enemies. If somebody cannot achieve the independence, somebody rather die. The philosophical meaning of this slogan has the same meaning of the diction “*serbu*”, which somebody must be ready to grasp the glory or he will be die. Seeing the spirit of war manifest in this diction, it means that “*serbu*” represents the manifestation of Will to Power.

The last line /*Terjang*/ (plunge) is not so far difference in meaning with the diction "*maju*" (go forward), "*serbu*" (attack), and "*serang*" (attack), but in Indonesian terminology "*terjang*" emphasizes on the bravery of someone without worrying the risk and dangerous, or in Indonesian vocabulary it is called "*Nekat*" (to do something no matter what happen). The spirit of "*nekat*" which is associated in the diction "*terjang*" depicts the struggle of Indonesian people no matter the risk and dangerous as long as to gain the independence of Indonesia, it will be no problems. The bravery of Indonesian people to risk their life is the symbol of sacrifice and loyalty to the country. How Indonesian people do not consider their logic when they already under the pressure, seeing the enemies comes to attack them. The spirit, bravery, and loyalty of Indonesian people are depicting in the diction "*terjang*". It means this diction has the manifestation of Will to Power, since the diction "*terjang*" is used in the context of independence war. Therefore, by providing the powerful diction "*maju*", "*serbu*", "*serang*", "*terjang*", the speaker aims to depict the manifestation of Will to Power to gain the independence of Indonesia.

The next poem is "*Prajurit Jaga Malam*". This poem tells about the struggle and the power of Indonesian people. Since the poem was made in 1948 or after the independence of Indonesia and together with the attacking of old enemy Netherland in first military aggression. Therefore, Chairil Anwar puts struggle theme in this poem which the writer can see in its verses. Regarding to the manifestation of Will to Power, the writer provides line 2 and 3 in this poem which has the manifestation of Will to Power.

“*Pemuda-pemuda yang lincah yang tua-tua keras, bermata tajam*

Mimpinya kemerdekaan bintang-bintangnya kepastian” (line 2-3)

The poem is historical poem which was made after the independence and together with the war of first military aggression by the Dutch. The speaker in this poem reflects the struggle of Indonesian soldiers and depicts their spirit and competence. As the writer can see in line 2, the speaker describes the characters of Indonesian soldiers / *Pemuda-pemuda yang lincah yang tua-tua keras, bermata tajam* / (The youth is energetic and the old is strong, having sharp eyes). In this verse the speaker describes there are young and old soldiers. The presence of young and old soldiers symbolizes the unity, which means young and old are struggling together against the colonizer. The young represents the energetic and bravery, while the old represents the wise and maturity. By combining these two powers, the speaker aim to deliver the message that Indonesian soldier are undefeated and unbeatable.

In line 2, the speaker also describes the character of Indonesian soldiers. The speaker depicts the characters of young soldiers is energetic, while the old soldiers is depicted having strong power and sharp eyes. The diction “*lincah*” (energetic) represents the power of Indonesian young soldier. The young soldiers are well military educated, fast and dangerous. The speaker aims to give warning to the enemy by delivering the character of Indonesian young soldiers.

Meanwhile, the diction “*keras*” (strong) which described the old soldiers’ character is symbolizing the spirit of fearless and never give up. The old soldiers are the leaders and examples of young soldiers, therefore the old soldiers must be

stronger in war with full of experience in their life, the old soldiers will be the leader of young soldiers to commit war against the colonizer. "*Bermata tajam*" (sharp eyes) is the diction which used by the speaker to depict the maturity, charisma, patient and visionary. The old soldiers have many experience in war, they also are not temper and careless. Every movement must be planned and calculated. Therefore, mostly in a war the expert who set up the war strategy is an old soldier. By delivering these two characters "*keras*" (strong) and "*bermata tajam*" (sharp eyes), the speaker aims to deliver the message that the powers of Indonesian soldiers are not only in physically strong that represented by Indonesian soldiers, but also they are intellectually strong that represented by the old soldiers. The description of physical and intellectual capability of Indonesian soldiers that depicted in those verses reveals the spirit of war. In war, the ideal soldiers are those who have physically strong, and the intellectually smart. Since the verses reveal the spirit of war, it means the verses have the manifestation of Will to Power.

The great hopes and dreams by Indonesian soldiers are depicted by the speaker in line 3 */Mimpinya kemerdekaan bintang-bintangnya kepastian/*. In this poem the speaker describes the dream of Indonesian soldier is *kemerdekaan* (independence). This is the greatest dream of all Indonesian people at that time, even in 1948 when this poem was made Indonesia had achieved the independence, but the disturbance from the colonizers were not ending yet. The first military aggression war which held by old enemy Netherlands made many Indonesian people struggle to defend the independence to gain the true and total

independence without the disturbance from the colonizer. Therefore, in this poem the speaker still puts the independence in dreaming, because Indonesia did not reach the true and total independence yet. In order to reach the total independence, Indonesian people needs long struggle and obstacle. The long struggle and obstacle are not easy. It needs sacrifice too. However, Indonesian people will not give up and defeated by the colonizers to reach the independence. Therefore, the long struggle of Indonesian people is symbolized by the speaker by choosing the diction "*bintang-bintang nya*" (the stars). Star is located in a very high place, it needs struggle to achieve it, and the speaker makes an analogy that the independence of Indonesia is like star in the sky, so far and high. By comparing the dream of independence with the stars, the speaker uses simile to depict the long struggle of Indonesian people. However, even it is high and far, Indonesian people will not give up to achieve it, therefore the speaker continues the conviction of Indonesian people dreams by delivering the verse "*bintang-bintangnya kepastian*" (the stars is the conviction). The conviction which depicted in line three is the optimistic feeling by the speaker. The speaker is sure that even it needs long struggle and sacrifice, the independence of Indonesia will be reached by Indonesian people. This motivational verse is the manifestation of spirit of war, because without the hopes, dreams, and the conviction feeling, the war will not happen. War in this context is the war of independence against the colonizers that depicted by the speaker in this poem. Since this verse has the spirit of war, it also manifests the spirit of Will to Power.

The last poem which is going to be analyzed by the writer is “*Kerawang Bekasi*” poem. This poem is historical poem that created by Chairi Anwar to remember the tragedy of *Kerawang Bekasi*. The tragedy which killed for about 431 people was tragedy in colonial era. *Kerawang Bekasi* tragedy is the monument of hassle by Indonesian people against the colonizers. Therefore, this poem is dedicated for the victims of *Kerawang Bekasi* tragedy. In this poem, the victims of *Kerawang Bekasi* tragedy are depicted as the speakers who are able to talk with the next generation to continue their struggle. Regarding with the manifestation of Will to Power in this poem, the writer takes some verses which contained the spirit of war, since this poem is dedicated to the victims of *Kerawang Bekasi* tragedy which were killed when they tried to fight back the colonizers. Of course, this poem is strategic poem to have the manifestation of Will to Power.

“Atau jiwa kami melayang untuk kemerdekaan kemenangan dan harapan atau tidak untuk apa-apa

Kenang, kenanglah kami

Teruskan, teruskan jiwa kami

Menjaga Bung Karno

Menjaga Bung Hatta

Menjaga Bung Sjahrir” (Lines 15 and 20-24)

The first manifestation of Will to Power in this poem appears in line 15 / *Atau jiwa kami melayang untuk kemerdekaan kemenangan dan harapan atau tidak untuk apa-apa/* (Either our soul is gone for freedom, for victory and hope, or for nothing). This verse depicts the speaker’s wish to the next generation to give the

meaning of their death. In other words, the speaker wants to say do not let their sacrifice (death) will be for nothing. In this verse, the speakers use apostrophe to replace the diction “*mati*” (die) with “*jiwa kami melayang*” (our soul is gone) in order to depict the sacrifice of the speakers. The dictions “*jiwa kami melayang*” (our soul is gone) mean that the speaker’s soul still not in peace in afterlife.

Therefore, the speakers hope to the next generation to continue their struggle and to give meaning of their death for freedom. In order to make the spirit of *Kerawang Bekasi’s* tragedy rest in peace. The speakers aim to give motivation to the next generation that the speakers their death are for independence not for nothing, so do not waste the sacrifice of the speakers. The using of apostrophe reveals the manifestation of spirit of war in this poem. The speaker wants to give the stress that their death is the sacrifice to be the motivation of the next generation to continue the struggle to gain the independence. However, in a war situation, somebody must take the role to sacrifice his or her life in order to achieve the glory. In this poem those part of sacrifice is symbolized by the victims of *Kerawang Bekasi* tragedy who sacrifice their life in order to give motivation to the next generation and to reach the independence. Since this verse has the spirit of war, automatically this verse manifests the spirit of Will to Power.

In line 20, the speakers give the message to the next generation to remember the speakers (*Kerawang Bekasi’s* victim) /*Kenang, kenanglah kami* (Remember, remember us). The word “*kenang*” (remember) is repeated two times in this verse, which means the speakers are emphasizing into that word. The speakers aim to give the message to the next generation to remember all of the

sacrifice and struggle of the speakers. More than, 400 people were killed in tragedy of *Kerawang Bekasi*, who defend the independence of Indonesia from the attacking of military aggression by the colonizers. This tragedy is a memorial tragedy, because after this tragedy Indonesian people awake and successfully defend the independence of Indonesia. In addition, the diction “*kenang*” (remember) is the mesasage to the next generation to be loyal for the country.

However, there are many Indonesian people who become the traitor of their country. Due to the money and authority, many Indonesian people become the follower of the colonizers. Therefore, the speaker wants to remind the Indonesian people by remembering the struggle and sacrifice of *Kerawang Bekasi*, Indonesian people will awake and loyal to their country. This verse has awaken the nationalism spirit of Indonesian people to commit a war against the colonizers.

Therefore this verse has the spirit of war which means has the manifestation of Will to Power.

In the following line, line 21, the speaker gives the message to continue the soul of the speakers */teruskan, teruskan jiwa kami/* (continue, continue our soul). In this verse, the speakers do not use the diction “struggle” but “soul”, it means this verse use apostrophe to depict the spirit of struggle of the speaker.

“Continue our soul” not only has the meaning struggle, but also the sacrifice, bravery, and everything in the soul of the speakers. Therefore, the diction “soul” here has larger aspect to be interpreted, but in the context of independence war, soul here has the meaning struggle, sacrifice, spirit and bravery to fight against the colonizers. Therefore, the next generation must continue the struggle, sacrifice,

spirit and bravery of the speakers to defend the independence of Indonesia. The *estafette* struggle that depicted by the speaker in this verse is reflected the struggle to continue the war against the colonizers. It means, this verse has the spirit of war. Since this verse has the spirit of war, it also manifests the spirit of Will to Power.

In line 22-24, the speakers give the specific message to the next generation to protect Bung Karno, Bung Hatta, and Bung Sjahrir, // *Menjaga Bung Karno/ Menjaga Bung Hatta/ Menjaga Bung Sjahrir//* (// To protect Bung Karno/ to protect Bung Hatta / to protect Bung Sjahrir//). In this verse, the speakers mention three names Bung Karno, Bung Hatta, and Bung Sjahrir. These three figures are important person at that time. Bung Karno was the President, Bung Hatta was the vice President, and Bung Sjahrir was the leader of socialist party. Therefore, by protecting these three figures, the speakers hope that the government of Indonesia would still exist. Beside that, the speakers aim to the next generation to struggle not only physically or confrontation, but also intellectually or diplomacy. Bung Karno, Bung Hatta, and Bung Sjahrir represent the intellectual figures who can struggle to defend the independence by diplomacy. In addition, these three figures are the old generation who must be protected by the young generation. Young and old generation must struggle together to fight against colonizers. The young generations usually have the uncontrolled spirit and anger. Therefore, by delivering these verses, the speaker wants to remind Indonesian people, especially young generation that the struggle to gain the independence will not never happen, without the interference of old generation which can control and lead young

generation. The potential and spirit of young generation must be guided by old generation. Therefore, these three figures Bung Karno, Bung Hatta, and Bung Sjahrir are the figures that famous with the fatherly and charismatic figure that can control and becomes the good example of young generation. By delivering these three figures, the speaker aims to continue the war of independence by confrontation and deplumation way. These three figures are the figures of diplomacy. However, in the context of war, the confrontation and diplomacy way are necessary in the war in order to achieve the glory. Therefore, these verses have the spirit of war, war in diplomacy that depicted by the three figures. Since this verse has the spirit of war, it also manifests the spirit of Will to Power. The sacrifice, the struggle, and the messages of *Kerawang Bekasi* tragedy in this poem represent the spirit of Indonesian people to reach the true independence. The Will to Power to gain the independence is manifested in this historical poem.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter presents some conclusions dealing with the result of analysis in chapter III. This chapter also distributes some suggestion that can be used for further study in order to get better insight.

4.1 Conclusion

There are some conclusions that the writer can conclude from his study. Based on the problem of study on the concept of *Übermensch* and the spirit *Der Wille Zur Macht* (will to Power) by Friedrich Nietzsche manifested in Chairil Anwar's four poems. After analyzing the four poems of Chairil Anwar entitled *Aku*, *Kerawang Bekasi*, *Prajurit Jaga Malam*, *Maju*; the writer finds two manifestations of *Übermensch* concept in them. The first manifestation is bravery to challenge the death and the second is spirit *Der Wille Zur Macht* (Will to Power). These two manifestations are revealing in intrinsic element and extrinsic element of the poem.

The intrinsic elements of the poem are theme, diction, and figurative language, while the extrinsic element of the poems is sociology of literature.

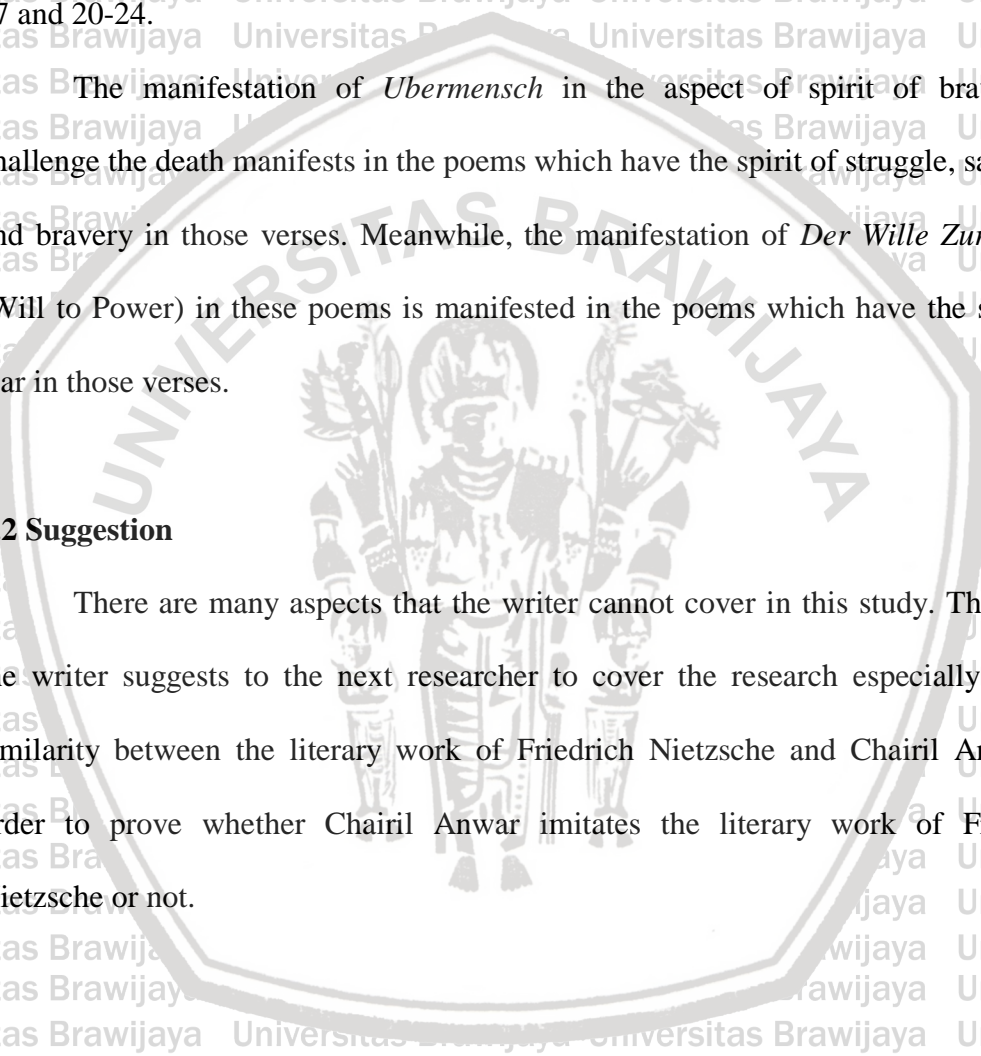
The first manifestation, spirit bravery to challenge the death is manifested in the poems entitled "*Aku*" in lines 7-10 and 12, "*Maju*" in lines 5-10, and "*Prajurit*

Jaga Malam” in lines 4-5. The second manifestation is *Der Wille Zur Macht* (will to Power). There are three poems that manifest this spirit; they are “Maju” in lines 1-2 and 7-10 and “Prajurit Jaga Malam” in lines 2-3, and “Kerawang Bekasi” in lines 15-17 and 20-24.

The manifestation of *Urbemensch* in the aspect of spirit of bravery to challenge the death manifests in the poems which have the spirit of struggle, sacrifice, and bravery in those verses. Meanwhile, the manifestation of *Der Wille Zur Macht* (Will to Power) in these poems is manifested in the poems which have the spirit of war in those verses.

4.2 Suggestion

There are many aspects that the writer cannot cover in this study. Therefore, the writer suggests to the next researcher to cover the research especially on the similarity between the literary work of Friedrich Nietzsche and Chairil Anwar in order to prove whether Chairil Anwar imitates the literary work of Friedrich Nietzsche or not.



REFERENCES

Butta, Jalarambang. (2009). *Analisis Puisi Chairil Anwar "Aku"*. Retrieved January 04, 2013, from <http://jalarambangbuttatoa.blogspot.com/html>

Cahyadi, Yogi. (2011). *Analisis Sajak Derai-Derai Cemara Karya Chairil Anwar: Pendekatan Semiotika Riffaterre*. Retrieved January 06, 2013, from <http://www.kompasiana.com/humaniora/bahasa/artikel/html>

Hassan, Fuad. (1973). *Berkenalan Dengan Eksistensialisme*. Bandung: PT Dunia Pustaka Jaya.

Flanagan, Mark. (2012). *Defintion of Poetry*. Retrieved December 12, 2012, from <http://www.about.com/definition-of-poetryr.html>.

Indriana, Anita. (2011). *Kajian Puisi "Cintaku Jauh Di Pulau" Karya Chairil Anwar*. Retrieved January 05, 2013, from <http://anita-indriana.wordpress.com/html>

Irvine, Andrew. (1998). *Existentialism*. Retrived November 25, 2012, from <https://wildsmanweirdwildweb.com//what-existentialism.htm>

Iznarita. (2008). *Biografi Nietzsche*. Retrieved October 08, 2012, from http://www.jaspersastre/biografi_Nietzsche.html

Liehad, Elyana. (2011). *Analisis Stilistika Genetis Chairil Anwar*. Retrieved January 07, 2013, from <http://elyanaliehad.blogspot.com/html>

Lirawhyawaterus. (2011). *Analisis Puisi Cintaku Jauh Di Pulau Berdasarkan Strata Norma*. Retrieved January 05, 2013, from <http://scarmyhand.blogspot.com/html>

Maksum, Ali. (2011). *Pengantar Filsafat: Dari Masa Klasik Hingga Postmodernisme*. Jogjakarta: Ar-Ruzz Media.

Manalu, Martin. (2011). *Profil dan Kumpulan Puisi Karya Chairil Anwar*. Retrived November, 25, 2012, from <http://www.nttuweb.com/kumpulan-puisi-karya-chairil-anwar.html>

Marpratama, Putra. (2011). *Tema Cinta Dalam Derai-derai Cemara Karya Chairil Anwar*. Retrieved January 06, 2013, from <http://ada-ada-saja.blogspot.com/html>

Mudjijanto, Janny. (2009). *Analisis Puisi Kerawang Bekasi*. Retrieved January 06, 2013, from <http://jannysurabaya.blogspot.com/.html>

Nietzsche, Friedrich (n.d). *Sabda Zarathustra*. Translated by Sudarmaji, 2000. Yogyakarta: Pustaka Pelajar.

Pandia, Wisma, S.Th., Th.M. (n.d). *Filsafat Ilmu*. Jakarta: Sekolah Tinggi Injili Philadelphia.

Pradigdo, Ila. (2011). *Pengkajian Puisi Kerawang-Bekasi Karya Chairil Anwar*. Retrieved January 06, 2013, from <http://IlaaPradigdo.wordpress.com/.html>

Puja, Teguh. (n.d). *Analisis Deskriptif Puisi Chairil Anwar: Kerawang Bekasi*. Retrieved January 06, 2013, from <http://mengakrabi-bahasa.wordpress.com/.html>

Raffel, Burton. (2007). *Indonesian Poem Kerawang Bekasi*. Retrieved January 02, 2013, from <http://infintyskins.blogspot.com/.html>

Rahman, Jamal. (2009). *Chairil Anwar: Gelora Hidup, Gelora Cinta*. Retrieved November 05, 2012, from <http://www.jamaldrahman.wordpress.com/2009/18/05/gelora-hidup/gelora-cinta/chairil-anwar/.htm>

Rahmawati, Fitri. (2011). *Kajian Semiotika Puisi Derai-derai Cemara Karya Chairil Anwar*. Retrieved January 06, 2013, from <http://aisyalthumaira.blogspot.com/.html>

Saragih, Ferdinaen. (2011). *Analisis Puisi Aku Chairil Anwar*. Retrieved January 04, 2013, from <http://www.sigodangpos.com/.html>

Setiawan, Rindit. (2010). *Analisis Struktural Semiotik Puisi Chairil Anwar yang Bertema Percintaan*. Retrieved January 08, 2013, from http://sastra_dan_seni.blogspot.com/.html

Simon, Schuster (1966). *How To Analyze Poetry*. New York: Monarch Press.

Sunarya, Arif. (2011). *Kajian Semiotik Terhadap Puisi "Cintaku jauh di Pulau" Chairil Anwar*. Retrieved January 05, 2013, from <http://arifsunaryas.wordpress.com/.html>

Yampolsky, Timuk. (2001). *Chairil Anwar: Poet of Generation"*. Retrieved November 12, 2012, from http://latitudes.chairil-anwar_lat15.html

Yanti, Arni. (2011). *Analisis Puisi Chairil Anwar*. Retrieved January 06, 2013, from <http://Dunia-Arniyanti.blogspot.com/html>

Definition of Poem. (2012). Retrieved January 03, 2013, from <http://merriamwebster.com/.htm>

Puisi-Puisi Chairil Anwar. (2003) Retrieved January 02, 2013, from <http://ipower.blogspot.com/html>



Appendix 1: The Text of Four Poems by Chairil Anwar

AKU (I)

Kalau sampai waktuku	When my time has come
Ku mau tak seorang 'kan merayu	I want none to compliment me
Tidak juga kau	Not even you
Tak perlu sedu sedan itu!	I don't need that sniveling!
Aku ini binatang jalang	I'm but a wild animal
Dari kumpulannya terbang	From an exiled group
Biar peluru menembus kulitku	Even if bullets pierce my skin
Aku tetap meradang menerjang	I will still enrage and attack
Luka dan bisa kubawa berlari	Wounds and poison I'll take running
Berlari	Running
Hingga hilang pedih peri	Until the pain leaves
Dan aku akan lebih tidak peduli	And I will care even less
Aku mau hidup seribu tahun lagi!	For I will live a thousand more years

(Translated into English by Arief Budiman)

Kerawang Bekasi

Kami yang kini terbaring antara
Krawang-Bekasi
tidak bisa teriak “Merdeka” dan angkat
senjata lagi.
Tapi siapakah yang tidak lagi mendengar
deru kami,
terbayang kami maju dan mendegap hati
?

Kami bicara padamu dalam hening di
malam sepi

Jika dada rasa hampa dan jam dinding
yang berdetak

Kami mati muda. Yang tinggal tulang
diliputi debu.

Kenang, kenanglah kami.

Kami sudah coba apa yang kami bisa
Tapi kerja belum selesai, belum bisa
memperhitungkan arti 4-5 ribu nyawa

Kami cuma tulang-tulang berserakan
Tapi adalah kepunyaanmu

Kaulah lagi yang tentukan nilai tulang-
tulang berserakan

Atau jiwa kami melayang untuk
kemerdekaan kemenangan dan harapan
atau tidak untuk apa-apa,

Kami tidak tahu, kami tidak lagi bisa
berkata

Kaulah sekarang yang berkata

Kami bicara padamu dalam hening di

We who are lying, now, near Kerawang-
Bekasi,

We can no longer cry out “Freedom,” no
longer lift our rifles

But who cannot still hear our moans?

Still see us marching forward, unafraid?

We speak to you out of the suspended
silence of evening

When the chest feels empty, when clocks
tick away time

We died young. All that remains of us:
bones covered with dust.

Remember, remember us!

We’ve tried, done all we could
But the job isn’t finished, is hardly begun

We’ve given the lives we had
The job isn’t finished, no one can count
up, still, the meaning of four thousand,
of five thousand lives

We are only scattered bones

But they belong to you

And you will decide the value of these
scattered bones

Either we died for freedom, for victory,
for hope

Or for nothing.

We don’t know, we can no longer say

malam sepi

Jika ada rasa hampa dan jam dinding
yang berdetak

Kenang, kenanglah kami
Teruskan, teruskan jiwa kami
Menjaga Bung Karno
menjaga Bung Hatta
menjaga Bung Sjahrir

Kami sekarang mayat
Berikan kami arti
Berjagalah terus di garis batas pernyataan
dan impian

Kenang, kenanglah kami
yang tinggal tulang-tulang diliputi debu
Beribu kami terbaring antara Krawang-
Bekasi

Chairil Anwar (1948)

Only you can speak, now

We speak to you out of the suspended
silence of evening

When the chest feels empty, when clocks
tick away time

Remember, remember us—
Let our lives live on
Guarding Soekarno
Guarding Hatta
Guarding Sjahrir

We are corpses
Give us meaning
Keep watch over the frontier between
reality and illusion

Remember, remember us
Who survive only in these bones covered
with dust
Thousands of us, lying near Krawang-
Bekasi.

MAJU (Go Forward)

Bagimu Negeri
Menyediakan api.

For State
Providing fire.

Punah di atas menghamba
Binasa di atas ditindas
Sesungguhnya jalan ajal baru tercapai
Jika hidup harus merasai

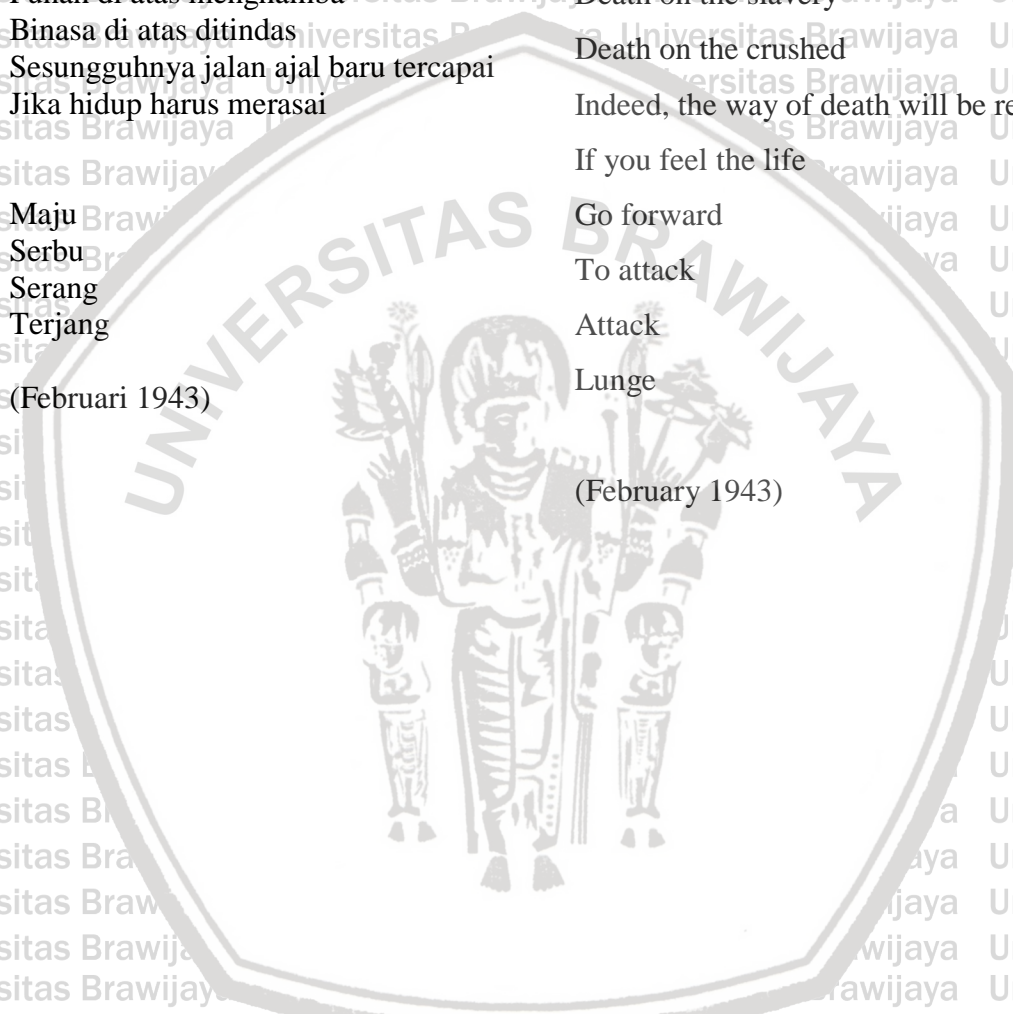
Death on the slavery
Death on the crushed
Indeed, the way of death will be reached
If you feel the life

Maju
Serbu
Serang
Terjang

Go forward
To attack
Attack

(Februari 1943)

(February 1943)



Prajurit Jaga Malam (Soldier Night Patrol)

Waktu jalan. Aku tidak tahu apa nasib waktu ?

Pemuda-pemuda yang lincah yang tua-tua keras,
bermata tajam

Mimpinya kemerdekaan bintang-bintangnya

kepastian

ada di sisiku selama menjaga daerah mati ini

Aku suka pada mereka yang berani hidup

Aku suka pada mereka yang masuk menemu malam

Malam yang berwangi mimpi, terlucut debu.....

Waktu jalan. Aku tidak tahu apa nasib waktu !

(1948)

Time has passed. I do not know what is the destiny of time?

The youth is energetic and the old is strong, having sharp eyes

The dream is independence-while the stars are the conviction

Beside me to keep this death area

I like the people who brave to live

I like the people who comes to meet the night

The night which fragrant, releasing the dust

Time has passed. I do not know what the destiny of time is!

(1948).