

INTERTEXTUAL STUDY OF *CINTAKU JAUH DI PULAU* POEMS WITH *YANG FANA ADALAH WAKTU* POETRY WITH SYNTACTIC ANALYSIS

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ABSTRACT

The text of both literary and non-literary texts is born not from a cultural vacuum, but the text is born because there is a relationship between living conditions with economic, social, political, and cultural values that are expressed in writing and using language as the medium. Thus language has an important role for the birth of a text. Intertext is an ongoing quest for meaning. Penelusuran meaning is done outside the work of the individual, not limited by space and time. The speaking subject is subject to subject, as the subject of the text, not the author in fact. The meaning in literary works can be obtained through analysis by heeding literary works from historical context and socio-cultural context in this intertextual concept related to literary history. Thus, the text is the product of the historical social forces of its day, but the text also affects social life. Poetry is one of the works of literature is poured with beautiful language, in this study the author wanted to know the intertextual poetry of Chairil Anwar entitled *Cintaku Jauh on the Island* with the poem Sapardi Djoko Damono with the title *The Fana is Time*. In this analyze, method used in this study is qualitative by analyzing every word chosen in the poem with the syntactic aspect. The main purpose is to describe, study and explain the phenomenon. Understanding this phenomenon can be obtained by describing and exploring it in narrative writing. The intertextual study in both poems has the similarity that in real life we have to make the best use of time, because God's destiny no one knows when we should return to God's bosom as described by Chairil Anwar in his poetry how I lyrics pursue his life to achieve the goal -Itanya, but the I feel pessimistic will be achieved his goal is because the I'm sure with the fate of his death is quite close.

Key word: *intertekstual analyze, poem, sintaksis analyze*

INTRODUCTION

Literary work is a complex structure. Therefore, to be able to understand it must be analyzed literary works Hill (Pradopo, 2012: 108). In analyzing a literary work, its constituent elements are described, this is done so that we can understand the literary work and know the meaning of the work. This is in line with what is said by Hawkes (Pradopo, 2011: 108) that the literary work is a complete literary work.

Poetry can be defined as a bound essay, while prose is a free essay (Wirjosoedarmo, 1984: 51). Wirjosoedarmo stated that poetry is an essay bound by (1) many lines in each stanza (kuplet/strofa, tribal essay); (2) many words in each line; (3) many syllables in each line; (4) rhyme; and (5) rhythm.

Poetry has conventions and has its nature and structure. Therefore, to know the conventions, structure, and nature of poetry, we must understand poetry. As for understanding poetry, we can get it by studying poetry. After studying poetry, the writer wants to know the connection between Chairil Anwar's poem and Sapardi Djoko Damono, both the similarities and differences in

presenting his experiences in the form of poetry. The selection of this poem is based on the similarity of themes about a struggle in life.

The intertextual study aims to see the relevance of a literary work, whether a work has a relationship with the previous work seen from the contents and meaning of a literary work that is prerequisite to values, as stated by Teeuw (1983, p.65) that literary works were not born from cultural emptiness. In line with Teeuw, Ratna in his book (2012, p.172) intertext is defined as a network of relationships between one text and another. More than that, the text itself etymologically (textus, Latin) means woven, woven, joining, arrangement and interwoven. The production of meaning takes place in intertext, namely through the processes of opposition, permutation, and transformation. Intertextual studies depart from the assumption that whenever a work is written, it cannot be born from a cultural vacuum. The cultural elements include all the conventions and traditions of the community, in their particular form in the form of literary texts written previously. (Nurgiyantoro, 1988 p.50)

METHOD

This study uses a qualitative approach. Where the qualitative approach is an important approach to understanding a social phenomenon and the perspectives of the individuals studied. The ultimate goal is to describe, study and explain the phenomenon. Understanding of this phenomenon can be obtained by describing and exploring it in narrative writing.

RESULTS AND DISCUSSION

Result

1). “*Cintaku Jauh Di Pulau*”

(Chairil Anwar)

*Cintaku jauh di pulau,
gadis manis, sekarang iseng sendiri*

*Perahu melancar, bulan memancar,
di leher kukalungkan ole-ole buat si pacar.
angin membantu, laut terang, tapi terasa
aku tidak ‘kan sampai padanya.*

*Di air yang tenang, di angin mendayu,
di perasaan penghabisan segala melaju
Ajak bertakhta, sambil berkata:
“Tunjukkan perahu ke pangkuanku saja,”*

Amboi! Jalan sudah bertahun ku tempuh!
Perahu yang bersama 'kan merapuh!
Mengapa Ajal memanggil dulu
Sebelum sempat berpeluk dengan cintaku?!

Manisku jauh di pulau,
kalau 'ku mati, dia mati iseng sendiri.

Cintaku Jauh di Pulau Poem consists of 5 stanzas in each stanza consisting of 4 lines and 2 lines. 3 lines consist of 4 lines and 2 lines consist of 2 lines. Each line consists of 4 words to 7 words. Judging from the complexity of the sentence *Cintaku Jauh di Pulau* Poem is a complex single sentence. There are 74 words in my love poem far away on the island, each of which consists of 7 adjective words which are classes of words that describe nouns or pronouns, namely: *cinta, jauh, manis, iseng, terang, tenang, dan iseng*. Consists of 7 pronouns, namely my pronouns which is a concise form of me, there are 4 times repetition, their pronouns which are the pronouns spoken of, what pronouns are questions and their pronouns which are enclitics. There are 11 connecting words, namely: *di, si, tapi, pada, sambil, ke, amboi, dengan, kalau*, and conjunctions **yang** 2 times repetition. Consists of 20 nouns, namely: *pulau, gadis, sekarang*, said *perahu* had repetition 3 times, *bulan, leher, ole-ole, pacar, angin, laut, air, perasaan, penghabisan*, the word of *ajal* suffered repetition a number of times, *pangkuan, jalan, dahulu*. Consists of 8 adverb words, namely: the word *sendiri* has been repetition a number of times, *tidak*, words *akan* experience repetition a number of times, *saja, sudah, sebelum*. Consists of 19 verbs, namely: *melancar, memancar, kalungkan, buat, membantu, terasa, sampai, mendayu, melaju, bertakhta, berkata, tunjuk, tempuh, bersama, merapuhkan, memanggil, sempat, berpeluk, dan mati*. Where is the word *melancar, memancar, merupakan* alliteration and words *membantu, mendayu, melaju, tunjuk, tempuh, berpeluk* is assonance. Consists of 2 words, namely: *segala* and *bertahun*.

Words that have repetition are *ku* words 4 times, words *yang* have 2 times, *perahu* words has repetition 3 times, *ajal* words have repetition 2 times, *sendiri* words have repetition 2 times, words *akan* experience 2 times repetition. The repetition of the word is intended to convey ideas and is intended to display questions that actually do not require answers. The question posed is based on the assumption that the speaker has assumed that the reader already knows the answer. *Ku* word which includes pronouns persona confirms that I am the lyrics, which confirms the character of the poem and the word which is a particle or a link that the I myself lyrics who paddle the boat in this case the boat is a figure of speech from the struggle and the word will be the adverb explaining the verb paddle (struggle) so that the idea or idea of my love poem found far away on this island is that the lyrics I myself will do a very big struggle in pursuing the desires that are desired.

Types of sentences in distant sentences on the island consist of 8 news sentences, 4 sentence sentences, one sentence without clauses, one intransitive verb clause, one reciprocal verb clause, 1 sentence sentence which is not tandemnerer.

8 news sentences:

- (1). gadis manis, sekarang iseng sendiri.
- (2). Perahu melancar, bulan memancar,
- (3). di leher kukalungkan ole-ole buat si pacar,
- (4). Angin membantu, laut terang, tapi terasa
- (5). Di air yang terang, di angin yang mendayu,
- (6). Di perasaan penghabisan segala melaju
- (7). Manisku jauh di pulau,
- (8). Kalau 'ku mati, dia mati iseng sendiri.

3 sentence statement:

- (1). Cintaku jauh di pulau
- (2). Aku tidak akan sampai padanya.
- (3). Kalau 'ku mati, dia mati iseng sendiri.

One indirect sentence, namely: *Ajal bertakhta, sambil berkata: 'Tujukan perahu ke pangkuanku saja'*. One sentence without clause, namely: *Amboi!* Intransitive verb clause, i.e.: *Jalan sudah bertahun kutempuh!* Reciprocal verb clauses, i.e.: *Perahu yang bersama kan merapuh!* One sentence question, i.e.: *Mengapa ajal memanggil dulu. Sebelum sempat berpeluk dengan cintaku?!*

In the first stanza there is an assonance *a* and *u* in the second stanza there are successive *s* alliterations, *gadis manis, sekarang, iseng sendiri*. In the second stanza there is assonance *a* : *melancar, memancar, si pacar, terang, terasa, padanya* and alliteration of *l* and *r*: *perahu melancar, bulan memancar, laut terang*. The 1st and 5th verse verse patterns are *ab*: while the 2nd, 3rd and 4th verse patterns are *aa-bb*. In the poem there are words that are contested: *Memancar-sipacar* contradiction is *terasa-padanya; kutempuh-merapuh*; I traveled and was opposed to *dulu-cintaku*.

The dominant sounds in the rhymes *My Love Deep on the Island* are the vowels *a* and *u* contained in the word *terang, mendayu, perasaan, penghabisan, segala, melaju, bertakhta, berkata, perahu, pangkuanku, bertahun, kutempuh, perahu, merapuh, dulu, sebelum, berpeluk, and cintaku*. A small unit is a phoneme, a unit of phonemes is a syllable and a word. Words combine into groups of words, sentences, paragraphs, stanzas, chapters, and all stories that are all units of meaning.

Kataan

Cintaku Jauh Di Pulau

(CHAIRIL ANWAR)

*Cintaku jauh di pulau,
Cintaku jauh
di pulau,
gadis manis, sekarang iseng sendiri
gadis manis,
sekarang iseng sendiri
Perahu melancar, bulan memancar,
Perahu melancar,*

*bulan memancar,
di leher kukalungkan ole-ole buat si pacar.
di leher kukalungkan
ole-ole buat si pacar.*

*angin membantu,
laut terang,
tapi terasa
aku tidak 'kan sampai padanya.
aku tidak 'kan
sampai padanya.*

*Di air yang tenang, di angin mendayu,
Di air yang tenang,
di angin mendayu,
di perasaan penghabisan segala melaju
di perasaan penghabisan
segala melaju*

*Ajal bertakhta, sambil berkata:
Ajal bertakhta,
sambil berkata:
"Tujukan perahu ke pangkuanku saja,"*

*"Tujukan perahu
ke pangkuanku saja,"*

*Amboi! Jalan sudah bertahun ku tempuh!
Amboi!
Jalan sudah bertahun
ku tempuh!*

*Perahu yang bersama 'kan merapuh!
Perahu yang bersama
'kan merapuh!*

*Mengapa Ajal memanggil dulu
Mengapa
Ajal memanggil dulu
Sebelum sempat berpeluk dengan cintaku?!
Sebelum sempat berpeluk
dengan cintaku?!*

*Manisku jauh di pulau,
Manisku
jauh di pulau,
kalau 'ku mati, dia mati iseng sendiri.
kalau 'ku mati,*

*dia mati
iseng sendiri.*

YANG FANA ADALAH WAKTU

Sapardi Djoko Damono

*Yang fana adalah waktu. Kita abadi:
memungut detik demi detik, merangkainya seperti bunga
sampai pada suatu hari
kita lupa untuk apa.
"Tapi, yang fana adalah waktu, bukan?"
tanyamu.
Kita abadi.
Perahu Kertas,
Kumpulan Sajak,
1982.*

Analysis of Syntactic Aspects

Mortal Poetry Is Time consists of one stanza and 7 arrays. Each array consists of 2 to 7 words. The 1st Array is a news sentence, which tells that the mortal is time. And we as Gods' creatures or creatures are immortal. The second array picks up second by second and arranges it like a flower. The sentence has a meaning of decoration and has a personification as if that time can be collected and arranged like a flower. Every day we pass time after time with various activities until one day we realize that life only takes time and we forget what for. The 5th array is a question that confirms that what will be lost is time, right? Not here serves to confirm the previous sentence, which was asked by you. And it is answered in the 7th array that the eternal is us. From the analysis of the poet, entitled The Mortal Is Time, is a poem that seeks to awaken us as creatures of God that what is impermanent is time and we as humans must be able to make use of that time as well as possible, so that regret is not experienced by us. Humans who can take advantage of time are great, we as humans must know why we live and for what, so we are careful in acting.

The poem consists of 7 nouns, namely: time, second, second, flower, time, question, day, mu. Consists of 6 verbs, namely: is, picks up, arranges, until, forgets, is. Consists of 7 links, namely: the, for, like, on, for, but, yang. Consists of 4 adjectives, namely: mortal, eternal, mortal, eternal. Consists of 4 pronouns, namely: we, we, what, we. There is one word adverbs, i.e. not and one word number, which is a.

(1). Kataan

If the sentence is heeded, it will also be seen that each word does not stand alone. The word is grouped into small strands that contain meaning, that also applies to each sentence. (Sakri, 1993: 19)

Yang fana adalah waktu. Kita abadi:

Yang fana

Adalah

waktu.

Kita abadi:

memungut detik demi detik, merangkainya seperti bunga

memungut

detik demi detik,

merangkainya

seperti bunga

sampai pada suatu hari

sampai pada

suatu hari

kita lupa untuk apa.

kita lupa

untuk apa.

"Tapi, yang fana adalah waktu, bukan?"

tanyamu.

Tapi, yang fana adalah waktu, bukan?"

tanyamu.

Kita abadi.

Kita abadi.

RESULT AND DISCUSSION

The first stanza, *Cintaku jauh di pulau* means that my love is on a distant island or outside the island. '*gadis manis, sekarang iseng sendiri*, meaning that my lover is a sweet girl and she is now in solitude without the presence of the time I spend alone.

The second stanza, *Perahu melancar, bulan memancar*, that then I will go to his girlfriend by riding the boat while the moon is shining and me, *di leher kukalungkan ole-ole buat si pacar*, meaning that the I will come to his girlfriend with an ole- ole that he had prepared for the boyfriend and the wind also helps the me on the journey with the bright sea which means the sea with a calm flow of water in traveling by boat but nevertheless I feel will not reach his lover because he felt the distance is very far.

In the third stanza, *Di air yang terang, di angin mendayu* means that in clear water with strong winds, I feel everything moving fast but death feels close to giving a signal that will end my life.

The fourth stanza, *Amboy! Jalan sudah bertahun kutempuh*, that I have traveled a long time ago even the boat that I used to travel was already fragile and I felt like I was going to die before I could meet, make love with his girlfriend.

The fifth verse of the statement of me to his lover with a sweet title stating that my sweetness is far away nan if I die then his lover will be in solitude and spend time alone without the presence of the me who is waiting in vain. The objects stated in the poem above are my love, sweet girl, sea, island, boat, wind, moon, seawater, and death.

CONCLUSION

In the poem *Cintaku Jauh di Pulau* of Karya Chairil Anwar there is a relationship between one stanza with another stanza which is very closely related, thus establishing a meaningful structure. The first part describes the ideals that are so beautiful this is said by the word sweet girl and to achieve her goals it requires a tremendous struggle to be expressed by traveling by boat on a distant island. A distant island means ideals that have not yet come true. The second stanza is the effort of theme to pursue his ideals with the effort of me riding a boat in the bright water and the bright moon and then proceeding with the despair of my dreams. He feels that his goals will not be achieved because he feels that death will come to fetch before his goals are achieved. The fifth stanza is the despair of me that his efforts are futile because they do not get results.

In each stanza has a connection with one another, this is what can give meaning in poetry. With the closeness of the relationship between the stanzas, it shows the horrific cruelty of human life, that we live may plan but it is also God who decides. But the lyrics I as a human being in this world have carried out a good obligation that is by trying as much as possible to achieve his goals, but it is also fate that determines this in line with the extra-aesthetic features of poetry of the 45th generation, namely:

- (1) Individualism is prominent, in the sense that awareness of one's existence is strongly reflected in the poetry of this period;
- (2) Poems express the inner life/mentality of humans through their own inner observation;
- (3) Poems express the problem of general humanity (universal humanism) clearly, such as about the miseries of life, human rights;
- (4) The philosophy of existentialism began to be known, especially seen in poems after 1950 (Pradopo, 1984: 27); aspects seem like understanding *Karpe Diem* (picking today), hedonism (enjoyment of life before death), the absurdity of life, nihilism, and the mortality of life that makes life so useless.

The subject of poetry The mortal is time is we who speak in poetry. We as a pronominal which shows a lot means we are all human here. And what pronominal is a pronominal stating what will be known by humans or what will be done by humans, this poem conveys the idea to humans that we should be able to utilize time because the mortal is time while we as humans will be eternal and will be asked later accountability for what we have done in the world. Realize the purpose of life so that it can be useful and meaningful.

Intertextual studies in the two poems have in common that in our true life we must make the best use of time because God's destiny no one knows when we have to return to God's lap as described by Khairil Anwar in his poem how the lyrics I fight for his life to achieve the goal -it, but

I feel pessimistic that these goals will be achieved because the I am convinced of the fate of death that is close enough. I do not feel sorry because I have struggled in his life and use the time well. And from Sapardi's poem entitled mortal is time describing poetry that seeks to awaken us as creatures of God that what is impermanent is time and we as humans must be able to make the best use of time, so that regret is not experienced by us. Humans who can make use of time are great. We as humans must know why we live and for what, so we are careful in acting.

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