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Imagery in the Poem “*Siap Sedia*” by Chairil Anwar

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ABSTRACT

Penelitian ini bertujuan untuk mendeskripsikan jenis-jenis imaji yang terdapat dalam puisi *Siap Sedia* karya Chairil Anwar. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Jenis penelitian ini adalah penelitian kepustakaan. Data yang digunakan dalam penelitian ini adalah data tertulis berupa imajiner dalam puisi *Siap Sedia* karya Chairil Anwar. Teknik yang digunakan untuk mengumpulkan data dalam penelitian ini adalah teknik *notetaking*. Berdasarkan analisis imajiner dalam puisi *Siap Sedia* karya Chairil Anwar, dapat disimpulkan bahwa karya penyair menggunakan beberapa imajiner seperti visual, auditori, dan *tackle*. Imajiner visual terdapat pada Bait 1, 2, dan 7. Imajiner *tackle* terdapat pada Bait 4, 5. dan Imajiner pendengaran hanya terdapat pada Bait 3. Jadi, imajiner visual yang terdapat hampir pada setiap bait.

This research aims to describe the types of imagery in the poem *Siap Sedia* by Chairil Anwar. The method used in this research is descriptive qualitative method. This type of research is library research. The data that is used in this research is written data such as imagery in the poem *Siap Sedia* by Chairil Anwar. The technique that is used to collect data in this study is the notetaking technique. Based on the imagery analysis in the poetry *Siap Sedia* by Chairil Anwar, it can be concluded that the work of the poet uses several images such as visual imagery, Auditory imagery, and tactile imagery. Visual imagery can be found in Stanza 1, 2, and 7. Tactile imagery can be found in Stanza 4, 5. and Auditory imagery only can be found in Stanza 3. So, Visual imagery that is almost in every stanza.

Keywords: *Literary, Poetry, Imagery.*

INTRODUCTION

Literary work is an imaginary form of work. Literary works generally consist of prose, poetry, and drama. All three types have different forms. Poetry itself according to (Pradopo, 2012) defines poetry as a prediction of experiences that are interpreting (interpreting) in rhythmic (electrified) language (as the dramatization of experience in metrical language). Different from a short story or short story according to Suroto (Rahmah, 2016) a short story is a prose essay that contains the story of a human life event perpetrators / characters in the story. While the novel itself (Nur, 2015) is a type of literary work in the form of fictional stories created by the author by depicting real life scenes in a particular situation. The novel was created from the imagination of the author with the hope to be enjoyed and used by readers.

The form of drama has another definition, according to (Waluyo, 2002) the term drama is usually based on the area of discussion, namely drama scripts and stage plays.

On the other hand, opponents of that idea argue that literature is not suitable for a second language teaching context due to a number of reasons. First, although it contains authentic language, its vocabulary, genre, and register may not be relevant for students to learn, particularly those who are learning a second language for specific purposes. Second, with its rich language and complexity, students may find it too difficult to understand and, possibly, are short of confidence and strategies to draw any interpretations of the text (Lazar, 1993, p. 101). Indeed, adjustment can be made in the process of developing materials, for example, by shortening the text and replacing difficult words with more general ones. However, on the part of the teachers, this can be impractical and consumes too much of their time. The drama script itself is one of the literary works written in a dialogue benthic based on conflicts that have the possibility of being staged, whereas, drama shows according to Multon (Waluyo, 2002) as human life staged with action.

Literary appreciation can be done in two ways, namely appreciation in a direct way and appreciation in an indirect way. Direct appreciation is appreciation by writing literary works. while indirect appreciation is in the form of appreciation by displaying, reading, and studying literary works. In the study of literature, a person can use several methods in analyzing or studying one of them by examining the images used in a poem.

Imagery or often called wishful imagery is to provide a clear picture, to create an atmosphere, to make it more live and interesting, in poetry that poets often use. An image in mind, or a description of the poet. Every thought image is called an image or image. This thought image is an effect in the mind that closely resembles the image produced by our capture of an object that can be seen by the eye (sense of sight). The use of images in poetry is intended so that the reader can get a concrete picture of what the author or poet wishes to convey. Thus, the image element can help us interpret the meaning and live a poem as a whole.

Types of images are divided into 6 based on Abrams theory, namely: visual images, which are images caused by the sense of sight (eye). This image can provide a stimulus to the eye so as if you can see something that is not actually seen; auditory imagery, its image generated by the sense of the listener (ear). This image can provide a stimulus to the ear so as if it can hear something expressed through the image; tactile images, the images that involve the sense of touch (skin), for example rough, soft, smooth, wet, hot, cold, etc.; olfactory images, is the images that are related to the sense of smell (nose). Words that contain this

image describe as if the object in question smells nice, rotten, rancid, etc.; Gustatory images, is the images that involve the sense of taste (tongue). Through this image as if we can feel something bitter, sour, sweet, sour, etc.; Kinesthetic imagery, is the imagery that does not concretely move, but abstractly the object moves. Poetry is a complex structure. Therefore, to be able to understand it as a whole must be analyzed. Therefore, the researcher will analyze one of the elements of poetry, which is the image or imagination in Chairil Anwar's poem with the title Imagery in Poet Siap Sedia by Chairil Anwar.

The problem raised in this study is the use of imagery in the poetry Siap Sedia by Chairil Anwar. The purpose of this study is to describe the images contained in the poetry Siap Sedia by Chairil Anwar.

Research Method

This research includes library research (library research). Literature research is supported by relevance in the form of poetry texts and other supporting book sources that cover the research problem. The object of study is in the form of poetry text, in this case Chairil Anwar's poem. The method used in this research is descriptive qualitative method. Descriptive means that the description or presentation of data is based on the reality of the objective, objectively according to the data contained in Chairil Anwar's poem. Qualitative is used to analyze or describe concepts related to one another.

Said to be qualitative because it does not use statistical principles but is based on literary theories that have to do with an objective (structural) approach. The data of this study are the image elements contained in Chairil Anwar's poem and the source of the data used in this study is Chairil Anwar's poem entitled Siap Sedia. The technique used to collect data in this study is the note taking technique. The reading technique in question is critical reading. Critical reading technique is a reading activity carried out in depth, evaluative, and analytical. The recording technique is used to record data obtained from the reading results in accordance with the problems in this study.

DISCUSSION

Below will be described the research findings found based on the analysis conducted on the poetry Siap Sedia by Chairil Anwar

Siap Sedia

*Tanganmu nanti tegang kaku,
Jantungmu nanti berdebar berhenti,
Tubuhmu nanti mengeras batu,
Tapi kami sederap mengganti,
Terus memahat ini tugu,*

*Matamu nanti kaca saja,
Mulutmu nanti habis bicara,
Darahmu nanti mengalir berhenti,
Tapi kami sederap mengganti,
Terus berdaya ke Masyarakat Jaya,*

*Suaramu nanti diam ditekan,
Namamu nanti terbang hilang,
Langkahmu nanti enggan kedepan,
Tapi kami sederap mengganti,
Bersatu maju, ke Kemenangan.*

*Darah kami panas selama,
Badan kami tertempa baja,
Jiwa kami gagah perkasa,
Kami akan mewarna diangkasa,
Kami pembawa ke bahagia nyata.*

Kawan, kawan
Menepis segar angin terasa
Lalu menderu menyapu awan
Terus menembus surya cahaya
Memancar pancar ke penjuru segala
Riang menggelombang sawah dan hutan

Segala menyala-nyala!
Segala menyala-nyala!
Kawan-kawan
Dan kita bangkit dengan kesadaran
Mencucuk menerang hingga belulang.
Kawan-kawan
Kita mengayun pedang ke Dunia Terang.
By Chairil Anwar

An analysis per stanza is used in which there are several lines to be analyzed in the image used by the poet to compose his poem, where poetry is prepared by the poetry of Chairil Anwar.

1st stanza:

Tanganmu nanti tegang kaku,
Jantungmu nanti bedebar berhenti,
Tubuhmu nanti mengeras batu,
Tapi kami sederap mengganti,
Terus memahat ini Tugu,

In the 1st stanza found visual imagery by looking at the hands of someone who is tense and stiff contained in line 1 " *Tanganmu nanti tegang kaku,* " as well as the third line that is "

Tubuhmu nanti mengeras batu " can see someone's body hardened like a stone. In addition to visual images found tactile images contained in line 1 " *Tanganmu nanti tegang kaku* " in line 1 we can feel the hands of someone who is tense and stiff with us touching them. in line 3 " *Tubuhmu nanti mengeras batu,* " can be felt by someone's body that hardens like a stone when touched.

2nd stanza:

*Matamu nanti kaca saja,
Mulutmu nanti habis bicara,
Darahmu nanti mengalir berheti,
Tapi kami sederap mengganti,
Terus berdaya ke Masyarakat Jaya*

In this 2nd stanza found the visual image contained in line 1 " *Matamu nanti kaca saja,* " in line 1 can see someone's eyes using eyes or vision and the second line " *Mulutmu nanti habis bicara,* " when someone is talking, then the speaker will see it. In addition to the visual image, the auditory image found in line 2 " *Mulutmu nanti habis bicara,* " it is certain that when speaking, it will be heard.

3rd stanza:

*Suaramu nanti diam ditekan,
Namamu nanti terbang hilang,
Langkahmu nanti enggan kedepan,
Tapi kami sederap mengganti,
Bersatu maju, ke kemenangan.*

In the 3rd stanza found the auditory imagery in line 1 " *Suaramu nanti diamditekan,* " silent on press means that we will not hear his voice. In addition to auditory imagery, visual vision is also found in the second line " *Namamu nanti terbang hilang* " flying here can be seen.

4th stanza:

*Darah kami panas selama,
Badan kami tertempa baja,
Jiwa kami gagah perkasa,
Kami akan mewarna diangkasa,
Kami pembawa kebahagiaan nyata.*

In 4th stanza found a tactile image contained in line 1 " *Darah kami panas selama* ". In addition to the tactile image, the visual image found in line 3 " *Jiwa kami gagah perkasa* " and in the line 4 " *Kami akan mewarna diangkasa* " colors and space are included in visual images.

5th stanza:

*Kawan, kawan
Menepis segar angin terasa
Lalu menderu menyapu awan
Terus menembus surya cahaya
Memancar pancar ke penjuru segala
Riang menggelombang sawah dan hutan*

On the 5th stanza found a tactile image contained in the second line " *Menepis segar angin terasa* ". In addition to the sense of touch, visual images are found in lines 3, 4, 5, and 6 " *Lalu menderu menyapu awan* ", " *Terus menembus surya cahaya* ", " *Memancar pancar ke penjuru segala* ", " *Riang menggelombang sawah dan hutan* ".

6th stanza:

*Segala menyala-nyala!
Segala Menyala-nyala!*

In the 6th verse, a visual image is found in lines 1 and 2.

7th stanza:

Kawan-kawan

Dan kita bangkit dengan kesadaran

Mencucuk menerang hingga belulang.

Kawan, kawan

Kita mengayung pedang ke Dunia Terang

In 7th stanza you find the visual image in line 2 " *Dan kita bangkit dengan kesadaran* " in the word rise. line 3 " *Mencucuk menerang hingga belulang.* " in the word light. And in line 5 " *Kita mengayun pedang ke Dunia Terang* " in the word swing and the world of light.

CONCLUSION

Based on the results of imagery analysis conducted on poetry *Siap Sedia* by Chairil Anwar, it can be sum up that the poet uses several images such as visual imagery auditory imagery, and tactile imagery. Visual imagery can be found in Stanza 1, 2, and 7. Tactile imagery can be found in Stanza 4, 5. and Auditory imagery only can be found in Stanza 3. So, Visual imagery that is almost in every stanza. Where here many poets use visual imagery in almost every stanza of poetry. In this poem the poet uses images clearly with interesting words. Almost every verse of poetry *Siap Sedia* by Chairil Anwar uses images.

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