

ANALYSIS OF LANGUAGE STYLE IN CHAIRIL ANWAR POETRY
FROM INDONESIA

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<u>Article Info</u>	<u>ABSTRACT</u>
<p>Article history: Published September 30, 2025</p> <hr/> <p>Keywords: Language Style, Figures Of Speech, Poetry, Chairil Anwar, Stylistics.</p>	<p><i>This study analyzes the language styles and figures of speech used in two selected poems by Chairil Anwar, namely Aku and Karawang–Bekasi. The research applies a qualitative descriptive method to identify and interpret stylistic elements based on Martin Joos’s (1967) five levels of formality and Keraf’s (2010) classification of figures of speech. Data were collected through textual analysis, literature review, and expert consultation. The findings show that Aku predominantly employs casual and intimate styles to express individualism, rebellion, and existential defiance, supported by metaphors, hyperboles, and personifications. In contrast, Karawang–Bekasi utilizes formal and frozen styles to commemorate national heroes, featuring personifications, metaphors, hyperboles, and repetitions that emphasize sacrifice, patriotism, and the moral responsibility of remembrance. The study concludes that Chairil Anwar’s strategic use of language style not only reflects personal and national sentiment but also enhances the emotional and historical impact of his poetry. This research is expected to contribute to the study of stylistics in Indonesian literature and serve as a reference for further analysis of poetic language.</i></p>

1. INTRODUCTION

Language is a powerful tool for communication. In poetry, language becomes even more crucial as it conveys not only information but emotions and artistic expression. As stated by Kridalaksana (2001), language is a system of sound symbols that is arbitrary and used by members of a social group to cooperate, communicate, and identify themselves. Chairil Anwar, an Indonesian poet, is known for his unique and expressive use of language. Analyzing the language styles in his poems allows us to understand deeper meanings and emotions conveyed through his work.

Language is the most complete and effective means of conveying messages, ideas, thoughts, feelings, and opinions (Holmes, 2013). According to Panggabean (in Moleong, 2010), language is a system for conveying and reporting things that happen in the nervous system.

Language can be used anytime and anywhere because it serves as a medium of communication among humans (Kridalaksana, 2001). In poetry, language takes on a special role because it includes a stylistic dimension—using figurative language to enhance aesthetic value.

Language style is a way of expressing thoughts through language in a distinctive way that displays the personality of the speaker or writer (Keraf, 2010). Every individual has a different language style when conveying messages or ideas.

Language is inseparable from poetry. According to Waluyo (2003), poetry uses language that is condensed, imaginative, and full of meaning. It often employs figurative language, metaphors, and imagery to express deep emotional experiences.

Poetry is a form of literary work that expresses the feelings, thoughts, or experiences of the poet through language that is bound by rhythm, rhyme, meter, and stanza arrangement (Abrams, 1999). It emphasizes dense and meaningful diction, often relying on figures of speech such as metaphor, simile, and personification.

Language style in poetry plays a significant role in creating beauty, depth, and emotional impact. As Wellek and Warren (1956) argue, style in literature is not only a reflection of the author's technique but also a manifestation of the author's personality and values.

Style in poetry refers to how poets use language to produce specific effects and express deeper meaning. This includes figures of speech, diction, and other stylistic elements that contribute to the uniqueness of a poem (Abrams, 1999; Nurgiyantoro, 2010).

Figurative language is central to poetic language. It represents a way of expressing meaning indirectly to create artistic effects. According to Perrine (1974), figurative language is used to afford readers imaginative insight into the poet's thoughts and emotions.

Therefore, the researcher is interested in analyzing the language styles used in poetry, especially in the forms of metaphor, simile, satire, hyperbole, and others. The choice to analyze Chairil Anwar's poetry lies in the rich use of figurative language that makes the poems more beautiful and emotionally expressive.

Although many studies have analyzed Chairil Anwar's poetry, most of them focus on broader aspects such as phrase structure (Abdullah, 2022) or a general stylistic analysis of his entire anthology (Agustinus, 2016). Other scholars, such as Nurhayati (2018), Lestari (2017), and Sari (2020), examined language style in the works of other poets like Sapardi Djoko Damono and W.S. Rendra, but not specifically on Chairil Anwar's *Aku* and *Karawang-Bekasi*.

Furthermore, previous research mainly described the types of figurative language or stylistic devices without connecting them to semantic and pragmatic perspectives. In fact, semantics and pragmatics are essential to uncover how stylistic choices convey deeper meanings and reflect both personal and collective voices (Yule, 1996; Abrams, 1999). This creates a clear research gap in terms of how language style not only functions as an artistic device but also as a symbolic and historical expression.

Therefore, this study aims to fill the gap by offering a comparative analysis of two iconic poems, *Aku* and *Karawang-Bekasi*. Using Martin Joos's (1967) five levels of formality and Keraf's (2010) classification of figurative language, this research provides a more comprehensive understanding of how Chairil Anwar strategically employs language style to represent both individual existential defiance and collective national sacrifice.

2. METHODS

This study employs a qualitative descriptive method. According to Moleong (2010:6), qualitative descriptive research aims to understand the phenomena experienced by research subjects in a holistic manner. This method is appropriate for analyzing poetry, which often uses figurative and stylistic language that requires interpretation.

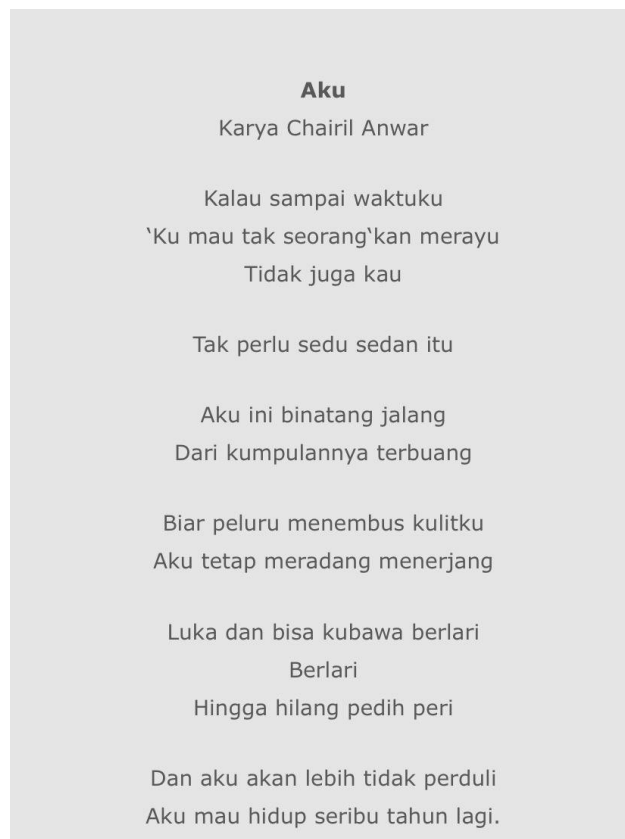
3. FINDINGS AND INTERPRETATION

Findings

This chapter presents the findings and interpretation of the language styles used in two selected poems of Chairil Anwar: “Aku” and “Karawang–Bekasi.” The analysis focuses to find style of language is used in poems and to classify and analyze the types of figure of speech employed as part of language style in poetry.

Analysis of “Aku” by Chairil Anwar

Aku



Language Style in “Aku”

The language style in “Aku” is analyzed according to Martin Joos’s (1967) five levels of formality: frozen, formal, consultative, casual and intimate styles. This Classification helps reveal the relationship between the poet’s tone and his intended audience. The analysis identifies which styles dominate the poem and how they are expressed.

Dominant Styles: Casual and Intimate

Casual Style

According to Joos (1967), casual style is used in informal settings and everyday communication, often characterized by colloquial language, emotional tone, and shortened or incomplete sentences.

In the poem “Aku”, Chairil Anwar expresses his personal emotions, inner rebellion, and defiance using direct and non-formal language. For example:

“Aku ini binatang jalang / Dari kumpulannya terbuang”

(I am a wild beast / Cast out from the group)

This line reflects a rebellious and personal tone, using figurative language that resembles everyday speech rather than ceremonial or structured expression. These lines show a rebellious, expressive tone, reflecting personal resistance and alienation.

The diction is expressive and free-flowing, resembling everyday emotional expression rather than structured or ceremonial language. The phrase "wild beast" symbolizes raw, unfiltered emotion, which fits the informality of casual style.

Another line:

"Tak perlu sedu sedan itu"

(No need for those sobs and sighs)

The phrase is colloquial and dismissive, used in ordinary conversations.

Why it is Casual Style:

1. Informal expressions
2. Emotional, personal tone
3. No complex sentence structure.

The speaker's tone is defiant and expressive—matching the "friend-to-friend" style rather than a public address

Intimate Style

Intimate style is used in private communication between close individuals. It involves emotionally charged language and personal pronouns like "I" or "you".

The poet uses expressions that are deeply emotional and personal, such as:

"Aku mau hidup seribu tahun lagi"

(I want to live for a thousand more years)

This line shows an intimate inner desire, possibly addressing himself or the universe, full of passion and longing. This line reflects an intensely personal desire.

The use of the first-person pronoun "Aku" (I) shows the speaker's inner voice, not meant for public formality but a deep personal longing.

Why it is Intimate Style:

1. Highly emotional and passionate
2. First-person pronouns dominate the poem
3. Feels like the poet is speaking to himself or to an intimate audience (such as a lover, self, or God)

The tone evokes introspection, vulnerability, and existential desire

Conclusion:

The poem "Aku" predominantly uses casual and intimate styles, characterized by personal expression, rebellion, and emotional intensity. The use of first-person pronoun "aku" (I) and expressive diction aligns with Joos' description of these styles.

Figure of Speech in "Aku"

1. Metaphor:

"Aku ini binatang jalang / Dari kumpulannya terbuang."

The phrase "wild beast" (binatang jalang) is a metaphor that compares the speaker to a rebellious and untamed creature. It symbolizes his rejection of social norms and conformity, showing a strong individualistic and resistant spirit.

2. Hyperbole:

"Aku mau hidup seribu tahun lagi."

This is a hyperbolic statement, emphasizing the speaker's passion, desire for immortality, and eternal struggle. It reflects the poet's longing to leave an everlasting legacy of resistance and defiance.

3. Personification:

"Biar peluru menembus kulitku / Aku tetap meradang menerjang."

These lines personify the speaker's spirit as undefeatable, even when facing death. The phrase "I will still rage and charge" gives the impression of a fierce, animated force that refuses to surrender.

Interpretation

The poem "Aku" is filled with symbolic and aggressive language that reflects the poet's internal struggle and unyielding desire for independence. The metaphorical image of a "wild beast" indicates alienation and defiance. The hyperbole of living a thousand years represents the eternal voice of rebellion. Through these stylistic choices, Chairil Anwar expresses a deeply personal yet universal spirit of resistance and freedom, which aligns with the broader theme of national struggle.

The poem *Aku* reflects Chairil Anwar's existential defiance and personal resistance against conformity and mortality. The dominant language styles—casual and intimate—allow the poet to communicate raw emotions in a way that feels authentic and deeply personal. According to Joos (1967), casual style is often marked by direct and colloquial diction, which can be seen in the poet's dismissive tone: "Tak perlu sedu sedan itu". This choice of words mirrors everyday conversation, making the emotional defiance sound spontaneous rather than ceremonious. At the same time, the intimate style becomes evident through the heavy reliance on the first-person pronoun "aku," which represents a strong assertion of the self. In poetic terms, the personal voice creates a sense of closeness between the speaker and the reader, almost as if the poet is confessing his inner rebellion directly to an intimate audience (Wardhaugh, 2006).

Figurative language strengthens this interpretation. The metaphor "Aku ini binatang jalang" constructs an image of the poet as a wild, untamed creature excluded from society. Semantically, this phrase conveys alienation, while pragmatically, it reflects a radical rejection of social norms and colonial oppression. In line with Abrams (1999), metaphor in poetry functions to transform abstract feelings into concrete images, which here symbolizes Anwar's struggle for individuality and freedom. The use of hyperbole in "Aku mau hidup seribu tahun lagi" is not to be understood literally; rather, it embodies the poet's desire for immortality through his works. From a pragmatic perspective (Yule, 1996), the statement suggests the poet's will to live eternally in the cultural memory of his nation.

Personification, as in "Aku tetap meradang menerjang", imbues the self with unstoppable energy, illustrating a spirit that persists even when facing violence or death.

Thematically, the poem speaks not only to personal defiance but also to collective resistance during the colonial period. Teeuw (1980) points out that Chairil Anwar was a pioneer of modern Indonesian poetry who captured the rebellious spirit of Angkatan '45. Thus, while the poem seems personal, its interpretation must also be situated within the historical moment of Indonesia's struggle for independence. The "I" in the poem becomes symbolic of the Indonesian people's desire to resist colonial domination and to assert their freedom. From a literary perspective, this demonstrates how personal expression can carry universal significance, a point supported by Wellek and Warren (1956) who argue that literature is both an individual and social expression.

In conclusion, *Aku* is not merely an individual's existential statement but also a symbolic articulation of national defiance. Through casual and intimate language styles, as well as metaphoric and hyperbolic expressions, Chairil Anwar conveys both his personal rebellion and the wider Indonesian struggle for dignity and independence.

Analysis of "Karawang-Bekasi" by Chairil Anwar

Karawang-Bekasi

Karawang Bekasi
Chairil Anwar

Kami yang kini terbaring antara
Karawang-Bekasi
Tidak bisa teriak "Merdeka" dan angkat
senjata lagi
Tapi siapakah yang tidak lagi mendengar
deru kami
Terbayang kami maju dan berdegap 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 apa-apa
Kami sudah beri kami punya jiwa
Kerja belum selesai, belum bisa
memperhitungkan arti 4-5 ribu jiwa
Kami cuma tulang-tulang berserakan
Tapi adalah kepunyaanmu
Kami lagi yang tentukan nilai tulang-
tulang berserakan

Ataukah jiwa kami melayang untuk
kemerdekaan, kemenangan dan
harapan
Atau tidak untuk apa-apa
Kami tidak tahu, kami tidak bisa lagi
berkata
Kami bicara padamu dalam hening di
malam sepi
Jika dada rasa hampa dan jam dinding
yang berdetak
Kenang-kenanglah kami
Menjaga Bung Karno
Menjaga Bung Hatta
Menjaga Bung Syahrir
Kami sekarang mayat
Berilah kami arti
Berjagalah terus di garis batas
pernyataan dan impian
Kenang-kenanglah kami
Yang tinggal tulang-tulang diliputi debu
Beribu kami terbaring antara Karawang-
Bekasi

Language Style in "Karawang-Bekasi"

As with "Aku", the language style in "Karawang-Bekasi" is analyzed using Martin Joos's (1967) classification. In this poem, the tone is more solemn and commemorative, which influences the dominant formality levels.

Dominant Styles: Formal and Frozen

Formal Style

Joos (1967) defines formal style as the language used in formal speeches or official settings. It features structured sentences, precise diction, and a serious tone.

In "Karawang-Bekasi", the poet honors fallen heroes with a solemn, respectful tone:

"Kami yang kini terbaring antara Karawang-Bekasi"

(We who now lie between Karawang and Bekasi)

The structure and vocabulary are elevated and respectful, suitable for commemorating national sacrifice. These lines reflect a solemn tone, memorializing fallen heroes.

The language is structured and respectful, suitable for a eulogy or national speech. No colloquial words are used; the vocabulary is precise and formal.

Why it is Formal Style:

1. Structured syntax
2. Respectful and solemn tone
3. Objective and impersonal narration
4. Suitable for public speeches or official commemorations.

Frozen Style

Frozen style is the most formal, often used in rituals, legal texts, or ceremonial occasions. It is fixed, unchanging, and usually memorized or recited.

The repetition of phrases like:

"Kenang, kenanglah kami"

(Remember, remember us)

Gives the poem a sacred and timeless tone, similar to a national oath or elegy. The poem could easily be used in patriotic ceremonies or moments of remembrance.

Conclusion:

The poem "Karawang-Bekasi" utilizes formal and frozen styles, as it addresses the nation with dignified, ceremonial language. The style enhances the emotional gravity and symbolic weight of remembering national heroes. These repetitions mimic a mantra, prayer, or sacred text. The tone is timeless, reverent, and ceremonial.

These lines feel like a spiritual plea from the dead to the living, suggesting that they are recited for national remembrance.

Why it is Frozen Style:

1. Highly ritualistic and poetic
2. Can be memorized and repeated during national ceremonies
3. Formal beyond daily use
4. Symbolic and unalterable diction

Figure of Speech In “Karawang-Bekasi”

Figure of speech in “Karawang-Bekasi” are also identified based on Keraf’s (2006) classification. The use of figurative language in this poem supports its themes of sacrifice, patriotism and remembrance.

1. Personification:

"Kami bicara padamu dalam hening di malam sepi."

The line gives human qualities to the dead — suggesting they can still speak through silence. This creates an emotional and haunting tone, where fallen heroes communicate through memory and conscience.

2. Metaphor:

"Kami sekarang tulang-tulang berserakan."

The scattered bones symbolize the fallen bodies of the freedom fighters. This metaphor expresses the physical aftermath of war while honoring the sacrifice of the martyrs.

3. Hyperbole:

"Kami mati muda yang tinggal tulang diliputi debu."

This exaggeration emphasizes the tragic loss of young lives and their transformation into silent witnesses of the nation’s history.

4. Repetition:

"Kenang, kenanglah kami."

The repetition reinforces the plea of the fallen heroes not to be forgotten. It serves as a moral reminder of their sacrifice and the unfinished task of achieving national ideals.

Interpretation

“Karawang–Bekasi” is a tribute to the heroes who died in Indonesia’s war for independence. The poem uses figurative language to evoke feelings of grief, honor, and moral responsibility. Through personification and metaphor, Chairil Anwar gives voice to the dead and transforms their sacrifice into a powerful message to the living: to remember and continue their unfinished struggle. The poetic style helps convey the emotional weight of war and the dignity of those who gave their lives for freedom.

While *Aku* reflects individual resistance, *Karawang–Bekasi* emphasizes collective sacrifice and remembrance. The dominant language styles in this poem are formal and frozen, which are suitable for solemn commemoration. Joos (1967) describes frozen style as fixed, ceremonial, and timeless, which can be seen in the repetitive plea “Kenang, kenanglah kami.” This repetition functions like a mantra, a ritualistic reminder of the fallen heroes’ sacrifices. Formal style is also visible in the dignified tone of the poem, such as in “Kami yang kini terbaring antara Karawang–Bekasi”, which mirrors a eulogy. The structured and elevated diction reflects a national address, showing how poetry can perform the role of public mourning and patriotic remembrance (Chaika, 1982).

The figures of speech employed here intensify the emotional and symbolic weight of the poem. Personification in “Kami bicara padamu dalam hening di malam sepi” gives voice to the dead, suggesting that martyrs continue to “speak” to the living through silence and

memory. Metaphor is present in “Kami sekarang tulang-tulang berserakan”, which transforms physical remains into a collective symbol of sacrifice. Hyperbole in “Kami mati muda yang tinggal tulang diliputi debu” dramatizes the tragedy of youthful death, while repetition in “Kenang, kenanglah kami” reinforces the moral imperative of remembrance. According to Waluyo (2003), repetition in poetry serves to deepen emotional resonance and embed meaning within the reader’s consciousness.

From a semantic perspective, the poem literally describes the death of young soldiers. However, pragmatically, as Yule (1996) notes, meaning in context is more important than literal meaning. In this case, the dead heroes are not only memorialized but also transformed into a moral voice urging the living to continue their unfinished struggle. The poem therefore functions both as elegy and as political message. Abrams (1999) states that poetry often combines personal emotion with collective symbolism, and this poem exemplifies that principle.

Historically, Karawang–Bekasi resonates with Indonesia’s war for independence, particularly the battles around Karawang and Bekasi where many young fighters died. Teeuw (1980) emphasizes that Chairil Anwar’s work often bridges the personal and the national, and here the poet’s voice represents not the “I” but the collective “we,” embodying the voice of the fallen heroes themselves. This transformation of the poet’s voice into a communal one distinguishes Karawang–Bekasi from *Aku*. The formal and frozen styles enhance the poem’s suitability for public recitation during memorial or national ceremonies, thereby preserving its timeless relevance.

Ultimately, Karawang–Bekasi is more than a poetic tribute; it is a cultural reminder of the price of independence. The figurative language ensures that the sacrifice of the fallen is immortalized, while the stylistic choices make the poem a national anthem of remembrance. In contrast to *Aku*, which emphasizes defiance and immortality of the individual spirit, Karawang–Bekasi underscores loyalty, sacrifice, and the collective responsibility of the living. Both poems, however, converge in their central theme: the pursuit of freedom and the enduring legacy of resistance.

Summary of Findings

Poem Title	Figurative Language Used	Meaning / Effect
<i>Aku</i>	Metaphor, Hyperbole, Personification	Emphasizes rebellion, independence, immortality of spirit
<i>Karawang-Bekasi</i>	Personification, Metaphor, Hyperbole, Repetition	Highlights sacrifice, memory, emotional impact of war, and unfinished struggle

The findings indicate that Chairil Anwar employed a rich variety of language styles to enhance the themes of struggle, resistance, and patriotism. His use of metaphor and hyperbole creates a dramatic and emotional atmosphere that deeply engages the reader. The poems serve not only as artistic expressions but also as historical and moral commentaries on Indonesia’s path to independence.

The findings of this study reveal that Chairil Anwar’s two poems, *Aku* and Karawang–Bekasi, demonstrate a rich and layered use of language style and figurative language. Both poems share the overarching theme of resistance and the desire for freedom, but they differ significantly in tone, formality, and stylistic expression.

In *Aku*, the analysis shows that the dominant language styles are casual and intimate. Joos (1967) explains that casual style is characterized by informal diction and emotional spontaneity, while intimate style is deeply personal and uses the first-person perspective. These two styles appear consistently throughout the poem. For instance, the phrase “Tak perlu sedu sedan itu” (No need for those sobs and sighs) reflects a colloquial, everyday tone,

while “Aku mau hidup seribu tahun lagi” (I want to live a thousand more years) reflects an intimate self-declaration filled with emotional weight. The figures of speech employed—metaphor (*binatang jalang*), hyperbole (*hidup seribu tahun lagi*), and personification (*Aku tetap meradang menerjang*)—all highlight the poet’s existential struggle and his rejection of conformity. Semantically, these figures of speech create strong images of rebellion and persistence, while pragmatically they communicate a universal call to resist oppression and to assert individuality.

By contrast, *Karawang–Bekasi* demonstrates a dominance of formal and frozen styles. Formal style appears in the poem’s elevated diction and structured tone, while frozen style is particularly evident in the repetition of ritualistic lines such as “Kenang, kenanglah kami”. According to Joos (1967), frozen style is used in ceremonial contexts where language remains fixed and sacred. This is consistent with the poem’s commemorative function as a tribute to fallen heroes. Figurative language plays a crucial role in enhancing this solemnity: personification (“Kami bicara padamu dalam hening di malam sepi”) transforms the voices of the dead into living speech, metaphor (“tulang-tulang berserakan”) symbolizes sacrifice, hyperbole (“Kami mati muda”) dramatizes tragic loss, and repetition intensifies the plea for remembrance. From a semantic point of view, these devices describe the deaths of young soldiers; pragmatically, however, they serve as a moral reminder for the living to continue the unfinished struggle for independence (Yule, 1996).

When compared, the two poems reflect different dimensions of Chairil Anwar’s poetic voice. *Aku* is deeply personal, stressing rebellion, alienation, and the desire for immortality of the self. It is stylistically informal and emotionally charged, aligning with what Teeuw (1980) identifies as Chairil’s modernist emphasis on individuality. On the other hand, *Karawang–Bekasi* is collective and ceremonial, emphasizing loyalty, remembrance, and national sacrifice. Its style reflects public solemnity and timeless reverence, which aligns with Waluyo’s (2003) statement that repetition in poetry enhances collective memory and creates ritualistic power.

Despite their differences, both poems converge in their thematic focus on freedom and resistance. The rebellious voice of *Aku* complements the commemorative voice of *Karawang–Bekasi*, together illustrating the personal and collective aspects of Indonesia’s independence struggle. Semantically, both poems employ figurative language that embodies strong images of defiance and sacrifice. Pragmatically, they address not only the poet’s personal struggles but also the national consciousness of Indonesia during the 1940s.

Another significant finding is the way Chairil Anwar strategically adapts language style to suit his poetic purpose. In *Aku*, the casual and intimate styles create a sense of immediacy and passion, making the poem relatable to individuals struggling with alienation. In *Karawang–Bekasi*, the formal and frozen styles elevate the poem to the level of national remembrance, suitable for recitation in ceremonies and patriotic contexts. This supports Wellek and Warren’s (1956) claim that style is both a reflection of personal technique and social value.

Overall, the findings suggest that Chairil Anwar’s mastery of language style lies not only in his innovative use of figurative language but also in his ability to balance individual expression and national voice. His stylistic choices ensure that his poems remain relevant both as personal confessions of resistance and as collective symbols of Indonesian independence.

Research GAP

The findings of this study reveal a clear research gap when compared with previous studies. Earlier research on Chairil Anwar’s poetry often concentrated on broader aspects, such as syntactic structures (Abdullah, 2022) or a full anthology analysis of stylistic devices

(Agustinus, 2016), without providing a focused comparison between individual and collective voices in selected poems. Other scholars, such as Nurhayati (2018), Lestari (2017), and Sari (2020), analyzed language style in different poets' works, mainly Sapardi Djoko Damono and W.S. Rendra, but did not apply Martin Joos's (1967) five levels of formality combined with Keraf's (2010) classification of figurative language. This study fills the gap by offering a detailed comparative analysis of two iconic poems, *Aku* and *Karawang-Bekasi*, that represent personal existential defiance and collective national sacrifice. Furthermore, unlike prior studies that mostly identified stylistic elements descriptively, this research integrates semantic and pragmatic perspectives to interpret how figurative language and style function not only as artistic devices but also as symbolic and historical voices. In doing so, this study provides a more comprehensive understanding of Chairil Anwar's strategic use of language style in shaping both personal and national identity through poetry.

4. CONCLUSIONS AND SUGGESTIONS

This study aimed to analyze the language styles used in two selected poems by Chairil Anwar: "*Aku*" and "*Karawang-Bekasi*." Based on the findings, it can be concluded that Chairil Anwar effectively used various types of figure of speech language—including metaphor, hyperbole, personification, and repetition—to express deep emotions and powerful messages of struggle and resistance.

In the poem "*Aku*", the dominant language styles emphasize individualism, rebellion, and the desire for immortality. The metaphoric portrayal of the self as a "wild beast" shows Anwar's defiance against societal norms and the colonial system. The use of hyperbole and personification reinforces the speaker's unyielding determination and internal drive to live freely and meaningfully.

Meanwhile, "*Karawang-Bekasi*" conveys collective struggle and sacrifice. The use of personification gives voice to fallen heroes, while metaphors and repetition highlight the sorrowful cost of freedom and the need to remember and honor past sacrifices. Through poetic language, Chairil Anwar immortalizes the martyrs of Indonesia's independence.

In conclusion, Chairil Anwar strategically applies different language styles in his poetry to effectively convey meaning, emotion, and ideology. The poem "*Aku*" uses casual and intimate styles to highlight personal rebellion and existential defiance, while "*Karawang-Bekasi*" uses formal and frozen styles to express collective sacrifice and national remembrance. This contrast demonstrates Anwar's versatility in using language as a powerful literary and emotional tool. His stylistic choices not only reflect the poetic content but also deepen the reader's engagement with the poem's message.

Overall, Chairil Anwar's poetry represents not only personal expression but also national sentiment. His stylistic choices make the poems emotionally resonant and historically meaningful.

Suggestion

Based on this research, the following suggestions are presented:

For future researchers:

It is recommended that further research analyze a broader selection of Chairil Anwar's poetry, including different themes such as love, existentialism, and death. Comparative studies between Chairil Anwar and other Indonesian or international poets may also provide interesting perspectives.

For students of literature:

Analyzing figurative language in poetry enhances understanding of both linguistic features and cultural-historical contexts. Students are encouraged to read Chairil Anwar's

work critically to appreciate his contributions to Indonesian literature.

For educators:

Teachers can use Chairil Anwar's poems as effective materials to teach figurative language, critical thinking, and Indonesian history through literature.

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