

Metaphorical Feelings in Indonesian Poetry of the 20th Century (Based on the Works of Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar)

(Metaforis Perasaan dalam Puisi Indonesia Abad 20 (Berdasarkan Karya Sapardi Djoko Damono, Sanusi Pane, dan Chairil Anwar))

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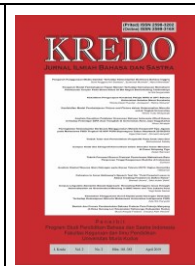
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Abstract

Indonesian poetry of the 20th century is being actively researched by scientists. However, the topic of the reproduction of feelings, which is important for a thorough understanding of the content of the works of this period, is practically not studied. The purpose of this research is to describe the metaphorization of feelings in the poetry of Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar, based on the translation of the 20th Century Indonesian Poetry Anthology. The type of research used in this research is qualitative. The primary data sources used in this study were seven selected poetry titles by Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar. The data are in the form of words, phrases, clauses or sentences that contain metaphors from the poets' poetries. The results of the study show that the metaphors of feelings in the works of Sapardi Djoko Damono, Sanusi Pane and Chairil Anwar describe different feelings related to love and friendship, sadness and happiness, environment, life and death, Motherland and others.

Abstrak

Puisi Indonesia abad ke-20 sedang aktif diteliti oleh para ilmuwan. Namun, topik reproduksi perasaan, yang penting untuk pemahaman menyeluruh tentang isi karya periode ini, praktis tidak dipelajari. Tujuan penelitian ini adalah untuk mendeskripsikan metafora perasaan dalam puisi Sapardi Djoko Damono, Sanusi Pane, dan Chairil Anwar, berdasarkan terjemahan Antologi Puisi Indonesia Abad 20. Jenis penelitian yang digunakan dalam penelitian ini adalah kualitatif. Sumber data primer yang digunakan dalam penelitian ini adalah tujuh judul puisi terpilih karya Sapardi Djoko Damono, Sanusi Pane, dan Chairil Anwar. Data tersebut berupa kata, frasa, klausa atau kalimat yang mengandung metafora dari puisi penyair. Hasil penelitian menunjukkan bahwa metafora perasaan dalam karya Sapardi Djoko Damono, Sanusi Pane dan Chairil Anwar menggambarkan perasaan yang berbeda terkait cinta dan persahabatan, kesedihan dan kebahagiaan, lingkungan, hidup dan mati, Tanah Air dan lain-lain.



INTRODUCTION

Today, in linguistics and literature, there is a growing interest in the study of the use of metaphors of feelings in works of art, poetry in particular. The research of metaphors in the works of a people and a nation with different mentality and characteristics requires the acquisition of significant theoretical knowledge about such a concept as a metaphor, as well as deep analysis and understanding of Indonesian poetry and the spectrum of feelings that the author tries to convey, as a whole. However, despite the considerable number of researchers, the problem of the classification of metaphors and the origin of the meaning of metaphors is still relevant. The central issue remains the lack of precise criteria for the analysis and description of metaphors.

Indonesian poetry of the 20th century is characterized by the use of large numbers of metaphors, which in turn is related to the dominance of civic and love lyrics in the literature of the time, as well as the replacement of old traditional verse forms with new ones. The attention of linguists and literary scholars is directed primarily to the research of metaphors as a means of expressing the artist's feelings. Moreover, Metaphors have been always interesting to explore since they are able to represent many things, one of which is feelings (Ko & Winiharti, 2014)

The relevance of the work lies in the fact that nowadays, scientists are actively researching Indonesian poetry of the 20th century. However, the topic of the reproduction of feelings, which is important for a thorough understanding of

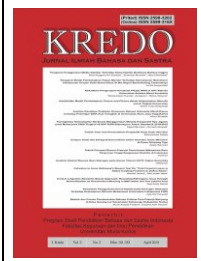
the content of the works of this period, is practically not studied.

The practical novelty of the work lies in the first attempt to analyze in Ukrainian the metaphors used in Indonesian works of art, as well as the interpretation of their cultural code within poetry.

The theoretical significance of the work is research about a topic that has not been considered yet in Ukraine and the first Ukrainian contribution to the study of Indonesian literature, and the practical significance is the actual analysis of metaphors of feelings in the poetry of individual Indonesian poets, namely Sapardi Joko Damono, Sanusi Pane and Chairil Anwar.

Researchers of this topic are L.V. Kravets. "Metaphorization of feelings in Ukrainian poetry of the 20th century," Romanova E. V. "Indonesian poetry of the 1920s," "Rhyme in Indonesian poetry of the 20s of the 20th century," Sikorsky V.V. "On the literature and culture of Indonesia," J. Lakoff and M. Johnson "Metaphors by which we live."

Based on the background that has been explained, the formulation of the problem in this research is How is the metaphorization of feelings in the poetry of Sapardi Joko Damono, Sanusi Pane, and Chairil Anwar, based on the translation of the 20th Century Indonesian Poetry Anthology. The purpose of this research is to describe the metaphorization of feelings in the poetry of Sapardi Joko Damono, Sanusi Pane, and Chairil Anwar, based on the translation of the 20th Century Indonesian Poetry Anthology.



THEORITICAL REVIEW

Metaphor as an Artistic Trope

The doctrine of metaphors comes from the “Poetics” of the ancient Greek philosopher Aristotle. The metaphor is one of the main tropes built by words and expressions used figuratively (Ovsienko, 2018). The essence of certain phenomena and things in them are revealed with the help of others by similarity or contrast. And the more distant the comparative objects in the poem, the brighter the metaphor, and the more impression it makes on the reader. Aristotle called the ability to compose metaphors a special poetic gift. The Greek thinker believed that making good metaphors means being able to notice similarities. The direct explanation of things and phenomena and the use of words with a direct meaning in a metaphor should be replaced by a figurative one. Subjects are compared with others based on characteristics that help find common ground. Even remote properties are synthesized into complex organic integrity to find opportunities for their comparison. There is also the opposite of the elements of a single system in their antinomy–similarity in dissimilarity (Sukhova, 2018).

Metaphors are valuable as stylistic devices when they contain original information. Metaphor is a style of language used to convey messages imaginatively. Metaphor is a style of language used to convey messages imaginatively (Bahri, et. al., 2023). However, they have stages of development and, over time, can turn into a permanent twist and lose their originality. Let’s consider the stages of development of this trope. Metaphors appear in language as a vivid means of expression, beauty, and charm. The associative connections that

arise when using a metaphor are based on the subjective author’s assessment of specific phenomena in the real world surrounding a person. Then the metaphor can lose its figurative meaning and, depending on how the characteristic value of this metaphor affects the initial nominative meaning, move into the category of fixed speech turns (Sukhova, 2018).

Therefore, the difference between verbal (linguistic) and artistic metaphors is significant. The differences lie in their lexical status, which can be structured and generalized according to the typical scheme of a linguistic metaphor as an independent lexical unit. It also freely enters into semantic relations. However, at the same time, contextual artistic metaphors are unique and have their lexical independence (Sukhova, 2018).

This study concerns artistic metaphors, which are also called author’s metaphors. It is because this type of metaphor is a figurative trope used in literary fiction to embody an aesthetic rather than a nominative function. It is characterized by novelty, and its close connection with the context conveys the image of the author, the peculiarities of his style, and the specificity of national, cultural, and social codes (Sukhova, 2018).

It is interesting to think about the hierarchy of metaphor functions in an artistic text. Among its primary functions, aesthetic (metaphor as a means of embellishing speech) and activation (metaphor as a means to activate the addressee’s perception) are distinguished, while conceptual, modeling, and evaluation functions are classified as secondary (Sukhova, 2018).

The Classification of Metaphors

Many different types of metaphors can be systematized in literary and artistic texts, despite their number and diversity of natural characters. Consider the traditional classifications of metaphors. I.V. Arnold suggests classifying metaphors as simple, extended, or extended according to their structure. The first is expressed in one way (based on the convergence of objects or phenomena by some single feature, but is not necessarily monosyllabic). Moreover, the others consist of several words used metaphorically, which strengthen the motivation of the image by re-combining two plans and their parallel functioning (based on various associations between objects and phenomena) (Sukhova, 2018).

In addition to the division of metaphors into simple and elaborate ones, I. V. Arnold distinguishes such types as hyperbole and litotes. Hyperbole is a deliberate exaggeration that enhances the expressiveness and emotional expressiveness of the statement. The stylistic device opposite to hyperbole is litotes, a deliberate diminution, which can be expressed by the negation of the opposite. Compositional metaphors implemented at the level of the text and metaphors implemented at the level of the character are interesting (Sukhova, 2018).

According to the concept of N.D. Arutyunova, there are the following types of metaphors:

1. Nominative, consisting of the replacement of one descriptive meaning by another, and homonyms, which serve as a source.

2. Figurative metaphors that serve the development of figurative meanings and synonymous means of language.
3. Cognitive ones that appear because of a shift in the conjugation of predicative words (transfer of meaning) and create polysemy.
4. Generalizing (as the result of a cognitive metaphor) blurs the boundaries between logical orders in the lexical meaning of a word and stimulates the emergence of logical polysemy (Ovsienko, 2018).

There is another typology of metaphors. For example, J. Lakoff and M. Johnson distinguish the following types of metaphors: ontological - metaphors that allow you to see events, emotions, actions, etc., through the prism of the material world, as a certain being, substance; orientational, which do not define one term within the limits of another, but connect the entire system of concepts with each other, because they deal with spatial orientation and sensorimotor perception; structural, describing one phenomenon in terms of another through structural modifications that form special informative structures, organize information about fields of knowledge and determine its reflection in memory (Ovsienko, 2018). P. Newmark distinguishes five types of metaphors: dead, cliché metaphors, lexical, innovative, and creative, so-called author's metaphors (Braginsky, 1982).

According to R. Van den Broek's classification, which is used in translation research, there are lexical metaphors whose images have been erased, conventional metaphors fixed in the literary process, and individual, namely author's metaphors (Ovsienko, 2018).

The Concept of “Metaphorization” and its Stylistic Functions in Artistic Work

One of the means of developing and enriching the semantics and functions of words without creating new ones is the metaphorization of language. That is the use of words in an indirect sense in the role of metaphors. The process of metaphorizing language with the spread of semantics and stylistic function of words is age-old and prehistoric. As a result, many words in the modern language have acquired various meanings (Konepud, 2017).

The first attempts to define the boundaries of the concept of “metaphorization” in science are associated with Aristotle. In the substitution paradigm, a metaphor appears as a replacement of one word (lexeme, concept) by another word (lexeme, concept, and notion) (Yeshchenko, 2001). Along with the Aristotelian concept of replacement (substitution) coexisted the theory of comparison, which was developed by Quintilian and Cicero. Unlike Aristotle, who called the comparison an extended metaphor, Cicero believed that metaphor arises from the inability of language to name certain objects and fill the vocabulary with appropriate words; in most cases, it serves to enrich eloquent words - comparisons for the most accurate description of states or phenomena (Yeshchenko, 2001).

In turn, Quintilian draws attention to the nominative potential of metaphor. That means its main task is to name things that are difficult to define with clear concepts or words. Theophrastus emphasized that a metaphor beautifies what it describes (Yeshchenko, 2001). Thus, comparative theory considers metaphor as a shortened

comparison, focusing on the relation of similarity underlying the metaphor rather than the substitution effect (Yeshchenko, 2001).

According to N. D. Arutyunova, the most important component of the mechanism of metaphorization is the process of comparison (Teliya, 1986). It boils down to the search for common features, that is, a metaphor can be derived from a comparison and based on the parallelism of different phenomena (Arutyunova, 1979).

O. Tyshchenko describes the process of metaphorization as follows: a) a person sees and directly feels an object (or phenomenon) of reality that is already defined by a word, analyzes it, compares it with another and gives it a new meaning; b) a person does not see the object directly, but an image of this object appears in his mind, which is usually designated by a certain word, and gives it a new meaning (Konepud, 2017). Given this understanding of the process of emergence of a metaphor, it is defined as “a word with such a derived figurative lexical meaning, which expresses a special individual assessment of the subject (phenomenon) of reality, and which correlates with the creative lexical meaning” (Teliya, 1986).

Summing up the analysis of metaphorization, it can be said that metaphorization is a name that arises as a result of comparing objects or phenomena according to a certain feature, and this feature becomes the internal form of a new meaning (Konepud, 2017).

As mentioned earlier, metaphors play an important role among those means of expression involved in the creation of images of an artistic text. They play an

important role in communicated complex material and conveyed it more effectively to readers (Saragih, 2021). The image is the main means of artistic generalization of reality. It conveys to the reader a special vision of the world contained in the text, characteristic of the author or his character. Related to this is the figurative function of the metaphor in artistic prose texts, which emphasizes the characteristics of the artistic image. The figurative function of the metaphor breaks the generally accepted stereotypes and boundaries.

One of the important functions of a metaphor, which it performs in an artistic text, is an internally axiological function. N. Basilaya notes that when perceiving a metaphor, a metaphorical one is superimposed on the subconsciously preserved primary meaning, which limits other semantic shades of the basic meaning, leaving it on the periphery of consciousness, but changing, the word in the metaphor always carries these “hidden” semantic shades (Basilaya, 1971).

N. Boyko rightly notes that metaphorical names of people reflect non-standard human behavior and atypical character traits. Emotionally marked evaluative nouns are based on specific external and internal features of a person, accumulated by the previous experience of the people in a series of images that comprehensively characterize and contain a stable (mostly negative) evaluation (Boyko, 2005).

The metaphor mechanism is because a whole set of meanings corresponds to it, namely evaluative, expressive, stylistic, and modal because it provides information about how the subject of speech relates to the signified object.

RESEARCH METHODS

This research is qualitative. Qualitative research is research that produces analytical procedures that do not use statistical analysis procedures or other quantification methods (Moleong, 2005). The method used in this research is descriptive analysis. The descriptive analysis method, according to Siswantoro (2010), is a problem-solving procedure that is investigated by describing the state of the subject or research object (novel, drama, short story, poetry) based on visible facts or as they are. The analytical method is used to help describe and analyze the primer data, namely metaphors of poetries by Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar, in the form of words. Meanwhile, the descriptive method is used to describe the data that has been obtained and analyzed in detail and clearly, following the research objectives.

Data and Data Sources

The data source used in this research is a book of the translation of the 20th Century Indonesian Poetry Anthology. The research data used in this study are the metaphors of feelings of the seven poems of Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar, namely *Terbangnya Burung*, *Ketika Jari-jari Bunga Terbuka*, *Melati*, *Taj Mahal*, *Teja*, *Aku*, and *Kepada Kawan*.

Data Collection Technique

1. Read and Translate Data

At this stage, the selected Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar’s poetries are read repeatedly to be translated into Ukrainian to gain a thorough understanding and find out the

metaphorical descriptions contained in the poems.

2. Identify Data

At this stage, the researcher tries to find and record information, namely poetry lines that contain *metaphors* of feelings.

3. Classifying Data

At this stage, the researcher grouped the data obtained in the form of poetry lines containing metaphors of feelings in Sapardi Djoko Damono, Sanusi Pane, and Chairil Anwar's poetries according to the formulation of the problem, research objectives, and the theoretical basis used.

Data Analysis Technique

In this research, the method of the stylistic experiment is used to determine the conceptual-figurative and semantic load, as well as associative-conceptual analysis, to clarify the dominant meanings of the poetic text.

RESULTS AND DISCUSSION

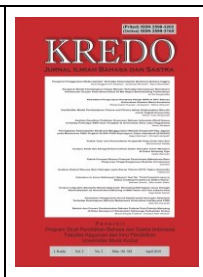
A person not only learns reality through the processes of perception, memorization, thinking, and imagination, but at the same time, he relates in one way or another to various events that occur in life and experiences certain feelings and emotions about them. Some phenomena of reality bring joy, others upset, some cause admiration, and others - confusion, etc. (Lakoff & Johnson, 1980). Thus, it can be concluded that feeling is an emotional process that expresses a person's evaluative attitude to both material things or objects and immaterial or spiritual ones (Kravets, 2011). Feelings include love, happiness, joy, interest, surprise, anger, fear, sadness, pride, shame, etc.

Next, there will be a discussion about feelings, whether love or sadness or rather about metaphors of feelings, mostly love, in the works of famous Indonesian poets of the 20th century, since, at that time, civic and love lyrics were at the center of attention.

1. Metaphors of Feelings in the Poetry of Sapardi Djoko Damono

In Sapardi Djoko Damono's poetry "Terbangnya Burung" ("Bird Flight"), there are two types of metaphor: personification and hyperbole: «*yang rajin memanggil fajar // yang suka menyapa hujan // yang melukis sayap kupu-kupu // yang menaruh embun di daun // yang menggoda kelopak bunga // yang paham gelagat cuaca*». More specifically, these are ontological metaphors-personifications because a 'cericit' (*warbling*) is not capable of acting like a living being, and metaphors-hyperboles because no one, not even a living being, can influence natural phenomena or processes. All metaphors refer to the word 'cericit,' which symbolizes the awakening of all nature, the people, and the nation in the post-war years, a new life, a new day, since 'sunrise' notifies us of the end of the old, and 'dew' appears only in the morning of a new day. 'Warm rain' acts as a cleansing from something bad. 'Painted butterfly wings' only complement this beautiful picture of awakening, resurrection, and renewal.

There is one more complex metaphor in the poetry: «*bahasa batu lebih luas dari fajar, // lebih dalam dari langit*». This metaphor reflects the nationalist and



patriotic feelings of the poet. Stone language (*bahasa batu*) is the language used by the people of Batu village, Alor province, East Nusa Tenggara. That is why the author writes that it is wider than the dawn and deeper than the sky because the language of the stone is an isolect. Isolect combines several languages, dialects, and styles, for example, the language of Adang, Alor, or Khamap.

Another Sapardi Joko Damono's poetry, namely "*Ketika Jari-jari Bunga Terbuka*" ("When the Flowers Bloomed"), is about love, our love, the love of humanity and God, and love expressed through nature. The author describes cinta (love) with the word sengit (violent), as well as "*cahaya bagai kabut, kabut cahaya*" ("shining like a bright fog"). Sapardi Joko Damono talks about love as a living being that is capable of inflicting severe pain, despite all its beauty and happiness, which it also gives to a person. That is, it is an ontological metaphor-personification, as well as a structural one since it considers "love" within the framework of a natural phenomenon.

The central metaphor in poetry is *the blooming of flowers // jari-jari bunga terbuka*. The process of blossoming flowers is equated with life. A life for which people should always be grateful to God as His creatures: butterflies or flowers that, being grateful for a blessed life, continue to give joy and inspiration to human eyes with their beautiful petals, buds, and wings painted by nature, even in severe dry seasons. Nature always simply shows the meaning of life,

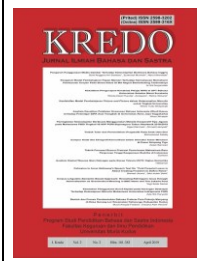
like the blooming of flowers.

The metaphors of this poetry describe the feeling of gratitude for the gift of life, love for nature, pain, and sadness, as well as the joy of love.

So, each work of Sapardi Joko Damono has a different meaning for each person, an expression of feelings, thoughts, and confusion that exists in each soul.

2. Metaphors of Love in the Poetry of Sanusi Pane

Most of the poetries of Sanusi Pane, which are related to love lyrics, are imbued with a sense of sadness, like the poems of other romantic poets. In the poem "*Melati*" ("Jasmine"), he addresses his beloved, comparing her to a star // *seperti bintang di balik awan*, which only shines through the clouds for a moment, as if teasing, but remains unreachable and distant // *tapi jauh, tak' kan perah sila tangan*. It refers to the ontological metaphor-personification. These metaphors are imbued with a feeling of deep adoration, holy and perfect love, like a religion // *berahi yang suci-permai*. It is worth noting that the word 'berahi' literally means 'lust,' but in this case, the author uses it in the sense of 'asmara' – 'pure love.' This example demonstrates that in his poetries, Sanusi Pane put 'earthly love' next to 'heavenly, unearthly, high love,' but in this poetry, he refers more to the second because the image of the 'beloved girl' // *melati* // is equated to the poet's 'muse,' which is so difficult to "catch."



The writer also compares the beloved to a flower that gives everyone its delicate aroma but which cannot be plucked // seperti bunga yang bagus // dipetik tidak 'kan dapat. Again, in these lines, we see the motif of "the unattainability of the beautiful."

So, it can be concluded that the poet is looking for the meaning of life in perfect love, as big as the world and as sacred as religion.

Besides the poetry "Jasmine," an example is "Taj Mahal," in which the poet says that compared to the love that existed between Shah Jahan and his beloved Arjumand Begum, everything else in this world there is only a commotion. And he feels like a beggar who can only ask for alms from heaven.

The poetry "Taj Mahal" is deeply permeated with the author's suffering, torment, and sadness from unrequited love. His pain can be felt in such metaphors as *jiwa skrijet, di cakra duka // the soul groans in the circle of sorrow*, literally the word 'menjerit' is translated as 'scream,' thereby the author emphasizes what unbearable torment he is experiencing from love; this metaphor belongs to the ontological metaphor-personification.

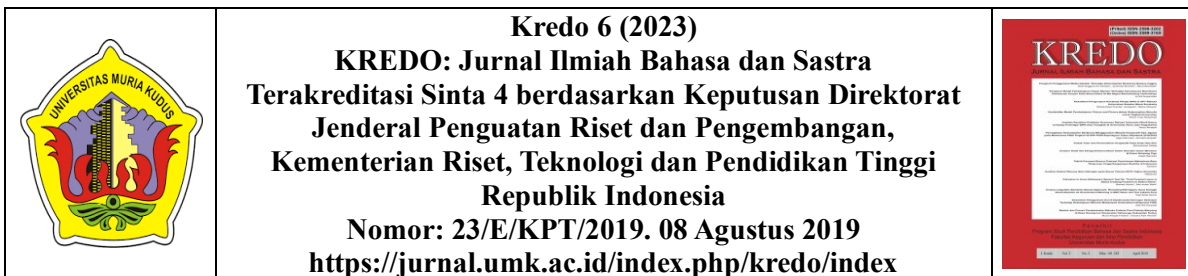
Sanusi Pane uses another quite interesting metaphor as "gapura kasih cinta" – "gate of love." There are no such "gates of love," but since ancient times the "gate" symbolized "access to the heart,"

and the phrase "open the gate" meant "to love."

The poem "Sunset" ("Teja") is included in the collection "Cloud Flowers" (Puspa Mega) by Sanusi Pane. The poetry is enriched with beautiful, at the same time, sad and deep metaphors. The first of them, *Lautan warna teja // The sea of colors created by the sunset*, shows the reader the feeling of rapture and joy that the poet experiences at the moment when the sun hides behind the horizon, giving way to evening and night. The writer admires the amazing landscape and feels lighter.

Keluh kesah menurut awan // A heavy sigh follows the clouds, these lines are full of sadness that arises in the soul of the poet, who wants to follow the clouds but cannot. *Hatiku menangi dipalu rawan // My heart is crying in sadness*, this metaphor quite aptly describes the state of the poet after sunset. He is saddened and upset, and his soul and heart are "in tears." The reason hidden in the lines *mengenang bahagia musnah terus // happy memories keep disappearing*. So, the author compares fleeting happy memories with clouds, which first float in an unknown direction and then 'disappear like a dream,' leaving behind only sadness and a feeling of loneliness.

The above metaphors can be attributed to ontological and structural metaphors, but there are signs of an orientational metaphor as well (Anisa, 2022).



Therefore, even though love lyrics do not play a leading role in the poetry of Sanusi Pane, the theme of love here is largely connected with the formation of the poet's worldview and the search for his place in the world; poems about love are imbued with sad moods and philosophical reflections. Love in the imagination of Mr. Sanusi is the feeling that can raise a person above the earth that is ideally, not connected with earthly and carnal desires.

3. Metaphors of Feelings in the Poetry of Chairil Anwar

The poetry “Aku” (“I”) is the most famous in the work of Chairil Anwar. This poetry is a kind of anthem of Indonesian literature in general. The theme is a description of the perseverance and spirit of struggle for freedom from colonialism and the spirit of life of a person who always wants to fight for his rights without harming others, despite the many obstacles a person faces. The poet says that there is no need to be sad. Chairil Anwar calls on the Indonesian people to fight because whoever fights is immortal.

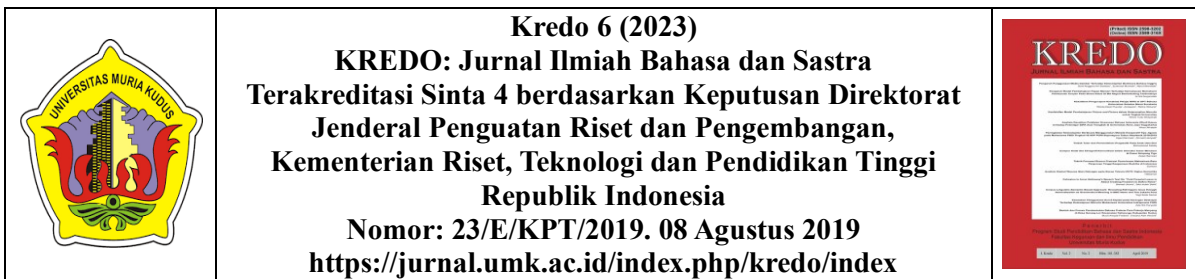
The metaphor in the poetry is the lines: *Aku ini binatang jalang // I am a wild animal, dari kumpulanya terbuang // who was rejected by the herd.* Most likely, the author means writers who cooperated with the Japanese administration. It is an ontological metaphor-personification (Assad & Hellystia, 2022).

Luka dan bisa kubawa ran // Wounded I will run, it is implied that no matter what difficulties and failures the poet experiences, he will continue, rise, live, and fight for his life. Feelings of optimism, faith, and determination are dominated in these lines. Structural metaphor (Fatwansyah, Ayomi & Pratiwi: 2022)

The metaphor in the poetry “Kepada Kawan” (“To a Friend”) is found in the sentence *Ajal yang menarik kita, juga mencekik diri sendiri! // Death, which beckons us, suffocates itself!* This is one of the types of metaphor-personification. ‘Ajal’ (‘death’) is not a person, but here it behaves like a person, ‘menarik’ (‘lures’) and ‘mencekik’ (‘strangles’) are verbs that are characteristic only of living beings.

Another metaphor is *Tembus jehalaj dunia ini dan balikkan // Free and vice versa turn this world.* This is hyperbole or exaggeration. After all, no person is capable of turning the world upside down or ridding it. It refers to a good and heroic deed, a feat for the sake of the world and humanity as a whole.

Another example of a metaphor is the fragment of the sentence *Tikamkan pedangmu hingga kehulu // Stick your sword right up to the hilt.* The word ‘hulu’ means ‘upstream.’ Then, the man addressed by the author should “stick his sword higher up the river,” and this is impossible to do.



Therefore, it is also a hyperbole that reflects a sense of optimism and extreme confidence/ exaggeration in the powers of its hero (Nitisari, Fadhillah & Lestari: 2022). It is an orientational, spatial metaphor.

Chairil Anwar's role in Indonesian literature is great and invaluable. It is difficult to find a poet or an ordinary person who is not influenced by his poetry. After all, his poetry is a protest against oppression, injustice, and despair.

CONCLUSION

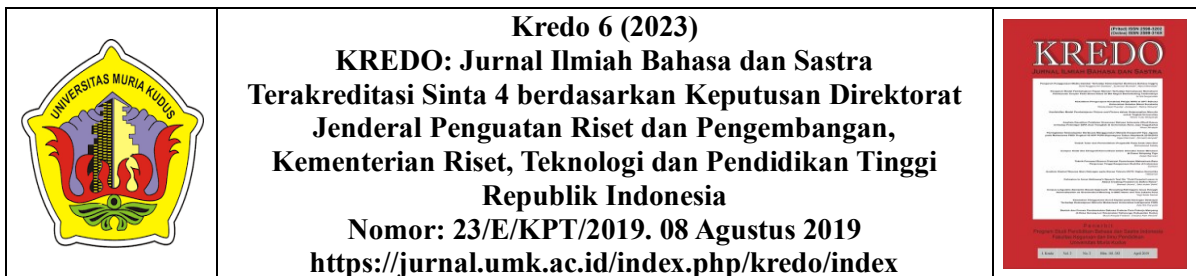
Therefore, in this research, the researcher tried to analyze the metaphorization of feelings in the poetic works of Sapardi Joko Damono, Sanusi Pane, and Chairil Anwar as representatives of different generations in the history of Indonesian literature. The analyzed poetry included the following lyrical poems: "Bird Flight" and "When the Flowers Bloomed" by Sapardi Joko Damono, "Jasmine," "Taj Mahal" and "Sunset" by Sanusi Pane, as well as "I" and "To a Friend"

by Chairil Anwar. The analysis of the metaphor of poetry included two aspects: internal (structure, form, meaning, symbolism) and external (own observations).


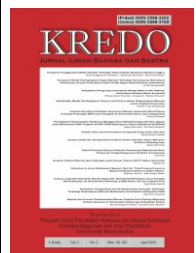
The results of the study show that the metaphors of feelings in the works of Sapardi Joko Damono describe the state of lightness and freedom after death, the feeling of admiration for natural processes and phenomena, and sadness and despair for a rapidly passing life. Metaphors in Sanusi Pane's poetries reflect the author's inner experiences of unrequited love, his pain and despair, suffering and torment, and, at the same time, joy from the existence of the image of the "ideal beloved" that he has already drawn in his imagination. Metaphors in Chairil Anwar's poetries convey a sense of optimism and happiness for the opportunity to live and fight for friends and loved ones, although 'death' is always nearby. Unlike Sanusi Pane's poems, which also depict 'death,' Chairil Anwar's poetry lacks feelings of anxiety and regret.

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