



Contextualization of Meaning: Critical Discourse Analysis of the Poem 'Aku' by Khairil Anwar

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ARTICLE INFO

Keywords: Critical Discourse Analysis, Chairil Anwar, Poem AKU, Ideology

Received : 21 May

Revised : 23 June

Accepted: 23 July

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ABSTRACT

This research analyzes the poem "AKU" by Chairil Anwar using Norman Fairclough's Critical Discourse Analysis (CDA) approach, which includes three dimensions: text, discourse practice, and social practice. The study results show that this poem represents an autonomous subject identity and rejects hegemonic norms. Textually, the diction and structure of the poem assert resistance against the dominant language. In discourse practice, this poem was born as an expression of literary modernism during the colonial era. Socially, the poem functions as a form of critique against the oppressive ideological structure. Thus, the poem "AKU" is not merely an aesthetic work, but also a discursive action that creates a space of resistance

INTRODUCTION

Poetry is one of the types of literary works that possesses extraordinary expressive power to convey thoughts, experiences, and social criticism through meaning-rich language. Poetry has evolved from merely a means of linguistic art to a tool for reflecting on social, cultural, and even political life throughout its history. From the tradition of classical poetry and pantun to the more existential and individualistic literary modernism, Indonesian poetry has undergone significant evolution. Poetry has become a space for articulation that can challenge authority and create alternative meanings beyond conventional narratives thanks to this transformation. Poetry, both as a religious expression and as an expression of social unrest, continues to play an important role in shaping societal awareness. Therefore, reading poetry not only allows us to understand aesthetic values but also enables us to enter the philosophical and historical framework surrounding the author and the text of the poem.

Poetry is not merely an aesthetic representation but can become a dialectical arena that depicts the struggle between the individual and power. Chairil Anwar's work titled *AKU* clearly displays that spirit. The iconic line "Aku ini binatang jalang" "I am a wild animal" has become a symbol of courage in rejecting ideological taming by social norms. In the current socio-political context of Indonesia, where criticism is often silenced and freedom of expression faces pressure, this poem gains new relevance. The background of the poet who lived during the colonial era created an ecosystem of resistance, which, when re-read in a contemporary context amidst rampant polarization, the criminalization of activists, and the restriction of public discourse shows that this poem embodies a spirit of resistance across eras. As stated by Pamungkas (2024) in a critical discourse analysis of the film *Ayat-Ayat Cinta*, religious discourse can also contain elements of resistance against the construction of mainstream values. This aligns with the position of the poem *AKU* as a literary artifact that not only challenges morality but also reproduces meaning within contemporary discourse.

The poem "AKU" by Chairil Anwar was born in a repressive colonial historical landscape, yet it continues to inspire reinterpretation in various socio-political contexts to this day. In recent developments, linguistic and literary studies have shifted from purely structural approaches to critical and contextual ones. As expressed by Sujaya and Liswahyuningsih (2024), literature serves as a medium of thought that unravels the relationship between cognitive structures and the social conditions that shape them. Thus, when "AKU" is reread amidst the social complexities of the post-reformation and the current digital era, this poem presents not merely a personal confession, but a reflection on the system that restricts the freedom of identity and expression. Chairil Anwar, as the subject of the text, appears as a symbol of resistance against the uniform grand narrative, making the poem "Aku" relevant to be read through the lens of Critical Discourse Analysis (CDA) to uncover the hidden meanings wrapped in dense, bold, and subversive words.

Drastic social changes in the post-reformation and digitalization era have caused significant disruptions in the formation of public opinion. Literature, especially poetry, serves as an alternative medium for articulating social

inequalities and structural injustices. In this case, the poem "AKU" functions as a text representing critical subjectivity that refuses to be defined by dominant power. As the analysis by Dzikrianti and Lestari (2022) shows that the discourse structure in short films can reflect cultural marginalization, the poem AKU is also capable of becoming a medium that reverses the structure of domination through dense and symbolic language. The stanzas contain expressions of marginalized social identity, which, when understood using a critical discourse approach, can reveal the hidden ideology behind its diction and expressive style. Chairil's existence as a figure who defied the cultural norms of his time shows that this poem is not just an aesthetic text, but also a symbolic form of resistance against repressive social institutions and cultural homogenization.

The relevance of the poem "AKU" becomes even more significant when analyzed in the context of power discourse through Fairclough's three-dimensional framework (1995): text, discourse practice, and social practice. Through the textual dimension, word choices such as "binatang jalang" "wild animal" and challenging sentence structures demonstrate a rejection of language controlled by hegemonic power. In the dimension of discourse practice, this poem can be understood as a cultural product that emerges amidst colonial repression and restrictions on creative expression, thus becoming a form of symbolic production that disrupts the dominant narrative. Meanwhile, in the dimension of social practice, this poem dismantles how power is reproduced through norms, values, and grammar that create boundaries between the compliant and the deviant. Chairil Anwar, through this poem, not only writes to express individual feelings but also creates a counter-discourse that challenges social control over human subjectivity. This is in line with Saputra (2024) who states that literary texts can function as discursive ethnography recording and voicing marginalized positions in society. Thus, the poem "AKU" is not merely an aesthetic expression, but also a linguistic act that challenges power and opens space for the reinterpretation of individual freedom within the modern Indonesian social construct.

In the academic world, the linguistic approach to literature is gaining more space, especially through the method of Critical Discourse Analysis (CDA). This approach views language merely not as a tool of communication, but as an ideological arena where the struggle for meaning takes place. Sariasih, Rasyid, and Anwar (2023) in their study of the short story "Sepasang Mata Dinaya" assert that CDA can uncover the representation of power in narratives that appear neutral. A similar approach can be applied in the rereading of the poem AKU, where the text that appears individual and personal contains social meanings that are political in nature. By using CDA, every choice of words, metaphors, and even the style of sentence structure in the poem can be understood as an effort to deconstruct dominance. This is important in the context of critical literacy, especially when today's society lives in a discursive field filled with the commodification of discourse, including digital propaganda, media bias, and image-based political campaigns.

In the context of education, critical reading of literary texts becomes one of the relevant literacy strategies in the post-truth era and information overload. Chairil's works, rich in critical and resistant values, can be used as tools for ideological literacy in literature education. As emphasized by Sujaya (2021), literature education should not only develop aesthetic abilities but also build social awareness and the courage to think critically. "I" in Chairil's poem is a personification of the freedom of thought that disturbs the comfort of the hegemonic order. Therefore, its application in literature classes should not merely focus on analyzing language styles or figures of speech but should be directed towards exploring values of social awareness, courage, and identity. Thus, this poem becomes a transformative medium that is relevant amidst a nation still struggling against the silencing of alternative voices.

A tendency of literary as a social articulation form also become an important factor in a linguistic study. Dakhi et al. (2024) reveal that the phenomenological approach in language not only captures textual phenomena but also the life experiences hidden behind the text. In this framework, the poem "Aku" can be read as a form of collective experience of a society that feels marginalized, intimidated by power, or constrained by dominant socio-political norms. The harsh and free diction used by Chairil can be interpreted as an articulation of the desire for freedom in discourse, a freedom to think and speak that continues to be a struggle for many groups, especially in the face of public space restrictions, criminalization of expression, and increasingly widespread digital censorship. Thus, the poem "Aku" serves as a representation of an unending restlessness, as well as a call for the courage to voice the unheard. By considering the historical background, ideological context, and current social developments, this article aims to reconstruct the meaning of the poem "AKU" as a form of literary resistance that does not lose its impact. Literature, in this case, is positioned not merely as a mirror of reality, but as a tool for social transformation. As shown by Mulyani, Handriyotopo, & Rustim (2023) in their study on the film *Demi Nama Baik Kampus*, discourse in the media plays an important role in creating collective awareness of practices of injustice. Using the Critical Discourse Analysis approach (Fairclough and van Dijk), this article focuses on how the poem "AKU" exposes symbolic inequalities and voices contextual social unrest. It is hoped that this study can strengthen the position of literature as a cultural practice that aligns with the values of humanity and freedom.

LITERATURE REVIEW

Norman Fairclough (1995) said that Critical Discourse Analysis (CDA) was an approach that views language as a non-neutral social practice. He believes that discourse not only reflects what happens in the real world but is also shaped and influenced by broader social structures, such as the relationship between ideology and power. Fairclough suggests a three-dimensional model: (1) the text dimension, which studies linguistic elements such as diction, syntax, and metaphor; (2) the discourse dimension, which includes the distribution, production, and consumption of texts; and (3) the social dimension, which encompasses the ideologies and power structures underlying the texts. This method is highly relevant for the study of poetry because it allows for a thorough reading of the hidden meanings of the text and how they function within specific social structures.

CDA pays great attention to the relationship between language and power. Fairclough (1992; 1995) shows that ideology is embedded in everyday language practices besides coercive actions. Poetry, as a linguistic product in literature, can also contain symbolic power that reveals and challenges social dominance. Texts are now seen as sites of ideological conflict rather than neutral or purely aesthetic. By using critical discourse analysis, we can understand how words, rhetorical structures, and narrative strategies are consciously employed to build resistance against hegemonic power. Therefore, Fairclough's theory provides a strong conceptual framework for exploring the socio-political discussions hidden behind poetry, such as AKU by Chairil Anwar.

Literature not only serves as a tool for conveying ideas and social criticism but also functions as a means of expressing aesthetic values. Eagleton (1976) states that the narrative, characters, and language style of literary works often contain hidden ideologies. Poetry in such situations can be considered a site of meaning-making involved in a symbolic struggle over identity, power, and morality. Chairil Anwar's poetry was created in response to the oppressive socio-political situation that limited individual freedom. One example of how literature voices existential anxiety while opposing the hegemonic ideological system is the poem "AKU".

Interdisciplinary approaches such as CDA are used within the framework of ideological literary theory to reveal how literary works function as a dialectical space between the subject and the system. Saputra (2024) argues that literary texts can function as "discursive ethnography" that depicts experiences of marginalization. This is especially true in cases where the dominant discourse seeks to erase alternative voices. Sariasih et al. (2023) also emphasize that poetry or literary narratives could uncover hidden inequalities in social relationships. Therefore, understanding the poem "AKU" as an ideological discourse allows us to comprehend how language can function as a tool to resist systems that obstruct the freedom to think, feel, and write.

When Indonesia was colonized by the Japanese military in 1943, Chairil Anwar wrote the poem AKU. This period was marked by strict surveillance and ideological propaganda spreading through media and education. From the dominance of colonial aesthetics to a new style that is more personal,

straightforward, and emotional, the literary landscape in which Chairil wrote changed. This text was created in a social environment filled with ideological pressures, making it a tool for conveying alternative identities, according to Fairclough's discourse practices (1995). "I am a wild beast" is a type of discursive declaration that rejects social domestication and shows dissent against cultural norms and colonial power.

The '45 Generation who concern in literary is a movement and ideological project that encourages the modernization of thought, language, and individual expression. The poem "AKU" emerges in this context as a response to the need for cultural and political harmony. The process of creating this text can be read as part of a broader social change, namely the shift from feudal collectivism to the affirmation of personal identity. This can be done using the CDA approach. In other words, Chairil's poetry is used not only as a means of self-expression but also to intervene socially in a discourse space regulated by power. Therefore, AKU can be considered a symbolic act that responds to repressive socio-political conditions by using a linguistic approach that challenges the status quo.

Fairclough emphasizes the importance of using a multidimensional approach to analyze texts, especially in terms of discourse about ideology and power. The poem "AKU" in this context can be examined through three layers of analysis:

1. Linguistic and rhetorical forms;
2. Writing and text distribution techniques;
3. Its relationship with social and ideological structures.

This method provides a better understanding of the role of poetry as an active rather than passive cultural tool by thoroughly analyzing the text. For example, the poem "AKU" uses extreme metaphors and imagery to break the dominance of discussions that constrain the subject.

This multidimensional approach is also in line with the trend of interdisciplinary studies in literature and linguistics in the academic world. Wodak (2001) states that the strength of CDA lies in its ability to connect the micro-structures of language with the macro-dynamics of society. Therefore, this method is very suitable for re-reading literary works filled with ideology, such as the poem "I". CDA allows literary criticism to not only discuss the beauty of the text but also to explore how the text is involved in the struggle for social meaning. Therefore, Fairclough's multidimensional approach not only enhances literary analysis techniques but also expands the meaning of literary works as reflective and political cultural products.

METHODOLOGY

This research uses a descriptive qualitative approach with the Critical Discourse Analysis (CDA) method based on Norman Fairclough's theory (1995). This approach was chosen because it offers a comprehensive analytical framework for discourse, particularly in uncovering the relationship between language, power, and ideology. According to Fairclough, discourse is understood in three main dimensions: (1) the textual dimension, which examines linguistic forms such as diction, metaphor, and syntactic structure; (2) the discursive practice dimension, which highlights how texts are produced, distributed, and consumed; and (3) the social practice dimension, which links texts to the social structures and ideologies that underlie them. By using this approach, this research aims to uncover how the poem "AKU" produces meanings of resistance against the domination of power through its poetic language.

The main data in this study is the text of the poem "AKU" by Chairil Anwar, taken from the anthology of 'AKU': Puisi-puisi Chairil Anwar (1943/1959). This poem is analyzed thoroughly by examining linguistic elements (microstructure), the historical and sociocultural context of the poem's production (mesostructure), as well as the socio-political conditions of Indonesia, during the colonial period. Additionally, secondary data in the form of scientific articles and academic journals discussing discourse and literary theory are used to strengthen the interpretation, including sources from Saputra (2024), Sariasih et al. (2023), and Pamungkas (2024). The data collection technique was conducted through literature review, while the analysis was carried out dialectically by connecting the three dimensions of discourse as proposed by Fairclough.

The analysis process begins with an in-depth reading of the poem, followed by the identification of linguistic structures, such as the use of personal pronouns, resistance metaphors, and the intensity of verbs that imply ideological tension. The subsequent analysis examines how the poem was framed and received in historical and social contexts, both during Chairil's lifetime and in its reception by contemporary society. Through the dimension of social practice, this research evaluates how the poem AKU functions as a form of symbolic articulation of resistance against hegemonic power structures both during the colonial period and in the current social reality.

By adopting thoroughly of Fairclough's multidimensional model, this method is not only interpreting the explicit meanings of the poem but also uncovering the implicit meanings that hidden within power relations, cultural control, and the production of ideology through language. Therefore, the poem "AKU" is positioned as a non-neutral discursive act, but rather as a political and symbolic space that reflects, while also challenging, the dominant social order.

RESULTS AND DISCUSSION

According to Fairclough (1995), the three main dimensions of critical discourse analysis in this study are based on the methodology. These are text, discourse practice, and social practice. This method aligns with the structure proposed by van Dijk (2006), which emphasizes that texts not only reflect social conditions but also serve as tools for producing and disseminating power. Therefore, the focus of the analysis of the poem "AKU" is on how Chairil Anwar's diction, syntactic structure, and symbolism have the power to challenge the dominant ideological structures, both during the colonial period and when he reflects on the modern socio-political situation. Poetry is read as a discursive act through this approach, which simultaneously shows and interrogates the relationship between power and social inequality in the public space of Indonesia.

1. Text Dimension (Textual Analysis: Linguistic Form and Style)

The poem "Aku" opens with a provocative line: "Aku ini binatang jalang/Dari kumpulannya yang terbuang." "I am a wild animal/ Thrown from the herd." In the framework of Fairclough's discourse analysis (1995), this line reflects a strong effort to form a poetic subject through radical linguistic representation. The personal pronoun "aku" functions as the center of the narrative, constructing an identity that actively defines itself as a deviation from social norms. The phrase "wild animal" is not just a metaphor for freedom, but a symbol of detachment from the domestication of cultural or public morals. It signifies the position of the subject who refuses to be subjugated by hegemonic power. In linguistic discourse, the choice of the word "jalang" "wild" which is usually associated with wildness or social mischief is repurposed to signify existential independence. Meanwhile, "terbuang" is a representation of the experience of social exclusion. If viewed as a discursive act, then the structure of this line illustrates the relationship between language and power, where the subject deliberately asserts its existence through opposition to established social structures. In Fairclough's textual dimension, this is part of the representation of the ideological subject that emerges as a counter-voice against social dominance.

The next line, such as: "Peluru menembus kulitku/Aku tetap meradang menerjang," "Bullets pierce my skin/I'll still charge, aflame," conveys an intensity of emotion and courage manifested in hard and explosive diction. In textual interpretation, "bullets" are not just symbols of literal violence, but also metaphors for oppressive systems that seek to incapacitate the subject. The phrase "pierce my skin" suggests a direct attack on the subject's existence, yet it does not perish instead, it "charge, aflame." These two active verbs demonstrate the aspect of intentionality in Fairclough's discourse theory: the text not only represents reality but also shapes social actions. The selection of these verbs reinforces the image of the subject as an active agent rather than a passive one. Structurally, the combination of concrete nouns (bullets) and emotional verbs (charge) forms a semantic opposition between oppression and resistance. Chairil consciously constructs this tension as a discursive means to depict resistance against power. In Fairclough's theory, such strategies fall under linguistic resistance strategies, where language is used not only to convey meaning but also to resist representational dominance in public discourse.

The Next Part of the Poem Reads: "Luka dan Bisa Kubawa Berlari

Berlari" Hingga hilang pedih peri " Wounds and poison I'll take running Running // Until the searing pain goes." The structure of these lines emphasizes enjambment and repetition as textual techniques to strengthen the effects of emotion and rhythm. "Luka dan bisa" are two words that contain somatic imagery, indicating suffering that is not only physical but also psychological and social. Chairil presents "aku" as a subject who not only experiences wounds but also carries social poison "bisa" within himself and chooses to "run away." The repetition of this word in two lines reinforces the psychological intensity of the subject's effort to break free from the snare of suffering. In Fairclough's perspective, this technique creates a rhythm of resistance, which is a syntactic structure that shakes the normative rules of neat and musical poetic language. By breaking lines during emotion and asymmetrically repeating words, Chairil gives birth to a linguistic style that reflects the existential restlessness of his subject. This is a form of ideological aesthetics, where style and content merge to reveal the conflict between identity and repressive social pressures.

This poem ends with a frequently quoted statement: "Dan aku akan lebih tidak peduli

Aku Mau Hidup Seribu Tahun Lagi" "and I'll Care Even Less

I want to live a thousand years more". This line, from a critical linguistic perspective, implies a rejection of social consensus. The phrase "care even less" indicates a deliberate poetic stance to sever ties with social norms, while also serving as a strategy of negation against hegemonic structures that limit individual freedom. Fairclough emphasizes that in the textual dimension, such expressions are a form of ideological articulation that constructs a new social world through language. The sentence "I want to live a thousand years more" is a form of futuristic modality, not in a biological sense, but as an intention towards the continuity of meaning, struggle, and the position of a non-submissive subject. In syntactic analysis, this sentence contains an active subject "I", an intention verb "want", and a hyperbolic time object "a thousand years more", which together form a narrative of resistance that transcends time. This is one of the strengths of Chairil's textual strategy: making language not only speak but also resist, reshape social meanings, and build a discursive identity independent of external power.

The linguistic structure in lines such as "Aku ini binatang jalang /Dari kumpulannya yang terbuang" "I'm a wild animal /Thrown from the heard" shows the deliberate creation of a discursive identity that deviates from the dominant discourse namely, a rejection of the ideology of collectivism and normative politeness (Fairclough, 2001, p. 26). Chairil forms an oppositionality between the subject and the social order, which can be seen as a form of representational ideology namely, how texts become instruments of social identity formation (Wodak & Meyer, 2009). In sections like "Biar peluru menembus kulitku/Aku tetap meradang menerjang" "the bullets pierce my skin I'll still charge, aflame" there is a narrative construction that not only creates a representation of suffering but also resistance through linguistic action. This shows how language can function as a medium of social action (Fairclough, 1995), not just to convey content, but to realize ideological intentions

performatively. This analysis aligns with Fairclough's idea that every word choice carries certain social interests and is never neutral (Fairclough, 1992).

2. Discourse Of Dimension (Discourse: Production, Distribution, And Consumption Of Texts)

The poem "Aku" was written in 1943, a time when Indonesia was under the grip of the Japanese occupation, a military regime that imposed strict surveillance on all forms of public expression, including literature. In Fairclough's theory (1995), the dimension of discourse practice touches on aspects of text production, including who writes, in what context, and with what ideological intent. Chairil Anwar wrote this poem during the transition from the Dutch colonial era to Japanese domination, where culture was ridden with military propaganda. The existence of this poem is an act of resistance against the official discourse that emphasizes controlled obedience and nationalism. Chairil emerged as part of the wave of Indonesian literary modernism, rejecting colonial aesthetic conventions and replacing them with a style of language that is dense, personal, and full of emotion. In this case, the poem "Aku" was produced not only as a literary work but also as a form of individual articulation of a rebellious identity. Its straightforward and non-rhetorical linguistic structure serves as a kind of "discourse sabotage" against the previously dominant practice of feudal language style in the world of writing. Therefore, in the context of production, this poem is an act of subjective articulation that rejects the institutionalization of meaning by colonial and military power.

After being produced, the poem "Aku" was distributed through intellectual and literary circles that later became known as the '45 Generation a literary community rooted in the spirit of the independence struggle and the affirmation of national identity through the Indonesian language. In the dimension of discourse practice, distribution encompasses how the text spreads and through which institutional channels it is read and contextualized. Fairclough emphasizes that distribution is an important aspect in examining the interaction between the text and the accompanying ideology. This poem was then included in various important anthologies and eventually institutionalized into the national education curriculum. However, this institutionalization did not diminish its resistance appeal. On the contrary, over time, this poem continues to be reinterpreted in different contexts from an individual poem expressing existentialism, to a nationalistic text that inspires a spirit of resistance against oppression. Through this distribution mechanism, the poem "AKU" undergoes a process of re-semiotization, which is the shift of meaning along with the change of context and medium of its reading. Thus, within Fairclough's framework, the distribution of "AKU" is an important form of ideological reproduction through media that simultaneously maintains the flexibility of its meaning in the face of social change.

The reception of the poem "AKU" cannot be separated from the social and ideological conditions of its readers. Fairclough states that texts are never consumed neutrally, as readers bring their own frameworks of meaning, ideological affiliations, and social experiences to the interpretation of the text. When first read, especially by young poets and intellectuals, "AKU" became a symbol of identity liberation, freedom of thought, and resistance against the

established order. However, in the following decades, the consumption of this poem shifted: some interpreted it as an existentialist expression; others saw it as a struggle poem. Interdiscursivity emerges when "AKU" is read in many realms: classrooms, protest spaces, even digital spaces. Lines like "I am a wild animal" and "I want to live a thousand years more" contain polysemic potential, meaning layered meanings. This shows that this poem creates an open space for interpretation, allowing readers from various generations and ideological positions to find new relevance. Therefore, the practice of consuming the poem "Aku" is a form of an ongoing negotiation of meaning. Chairil has provided an open text, but it is the social system and discourse structure that continuously renew its meaning.

The dimension of discourse practice also emphasizes the importance of intertextuality and interdiscursivity in the process of text production and consumption. In the poem "Aku," Chairil processes not only personal experiences but also various discourse influences – both from Western poetry (such as Rilke or Baudelaire) and the emerging national narrative. In Fairclough's understanding, interdiscursivity is the result of the mixing of previously distinct discourse elements. In this case, "Aku" combines existentialist, modernist, and liberation political discourses. From the perspective of intertextuality, Chairil's metaphorical structure and syntactic style often transcend genres and eras – a form of linguistic borrowing to convey the spirit of his time. When Chairil wrote "And I will care even less / I want to live a thousand years more," he was not only speaking to his contemporaries but also creating an intertextual space that challenges the interpretation of the universality of life and freedom. Thus, this poem absorbs and channels various discourse traditions, becoming a living form of cultural production that is always open to new interpretations. Fairclough calls this a form of hybrid discourse where the text becomes a site of contestation of various intersecting ideologies and values.

In this dimension, (Fairclough, 1995) explains that every text is the result of certain discursive practices that take place within social structures, ideologies, and institutional relations. The poem 'AKU' was born from the spirit of modernism and a break from the dominant colonial narrative. This poem absorbs genre mixing and interdiscursivity as a form of discursive hybridity: taking elements of Western poetry (such as expressionism) but processed within the local Indonesian context (Chouliaraki & Fairclough, 1999). The distribution of this text also undergoes a process of ideologization within formal institutions such as education. Fairclough (2001, p. 34) states that institutions play an important role in reinforcing or distorting textual meaning, depending on the dominant ideology that governs the context of production and consumption. This poem, although included in the curriculum, retains its subversive appeal through critical re-reading.

3. Dimension Of Social (Social Practice: Power Relations, Ideology, And Social Structure)

In the dimension of social practice, Fairclough views discourse as a non-neutral practice, but always tied to power relations and the ideological structure of society. In the poem "Aku," the opening expression "I am a wild animal/Thrown from the heard" directly represents the position of the subject who rejects attachment to hegemonic social norms. The phrase "wild animal" signifies an expression of identity that is consciously excluded from the social structure, not due to weakness, but rather a choice to refuse to be tamed. In the colonial context of 1943, where individual freedom was limited by political and moral control, the courage to declare oneself as a "discarded" subject was a form of resistance against power. Chairil created the "AKU" as a discursive agent standing against the social structures built by colonial power and traditional conformity values. He rejected polite language, collective morality, and feudal literary style, replacing them with harsh, autonomous, and challenging individual expressions. Thus, in its social practice, this poetry becomes a symbol of discursive rebellion against power and the cultural status quo a social narrative that affirms freedom as a right that cannot be negotiated by dominant power.

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The dimension of social practice also touches on discourse about morality, compliance, and the normalization of social behavior. In the stanza "Luka dan bisa kubawa berlari / Berlari / Hingga hilang pedih peri" "Wounds and poison I'll take running/Running/Until the searing pain goes," Chairil creates a narrative construction that depicts a wounded subject, but not one who is resigned. He chooses to carry the wound himself, without asking for pity, and chooses to run, meaning to move, to distance himself, and to actively resist. In Fairclough's theory, this is a form of defiance against the ideology of "social healing" that demands individuals to return to the moral consensus and ideal society. "Wounds and scars" here can be interpreted as symbols of social wounds alienation, rejection, and stigma that are not erased, but rather claimed as part of

the subject's identity. In the social context of Indonesia at that time, this is a bold statement that suffering does not have to be resolved by the system but can instead be managed by individuals who reject domestication. The social practice in this poem indicates that Chairil is voicing an alternative subjectivity one that does not seek a place in society but creates its own space of meaning outside the available order. Thus, "Aku" is a resistance against established moral ideologies, which are often used to control and shape the "ideal people" according to the desires of the rulers and dominant culture.

The last line of the poem "And I will care even less/I want to live a thousand years more" in the reading of social practice, represents the climax of ideological rejection against the standardization of life. "Care even less" here is not an indication of apathy, but rather a linguistic strategy to assert absolute independence from all forms of social regulation. According to Fairclough, a text can become a tool for articulating ideology if it can shape the identity of the subject within power relations. In this stanza, the subject's identity is formed through a rejection of the social structures that dictate how one should live, feel, and die. The sentence "I want to live a thousand years more" is an expression of intentional modality that is biologically unrealistic but very strong symbolically: it shows the desire to continue the ideological struggle through discourse. This poem does not merely reflect social conditions, but functions as a social practice itself a deed that shapes an alternative discursive space outside the legitimate order. Thus, "Aku" does not merely become a historical literary artifact, but a text that continues to produce new social meanings, in line with Fairclough's idea of text as a locus of ideological conflict and the production of hegemony or counter-hegemony. Chairil succeeded in creating a subject that continues to live in the social field as an unquenchable resistance.

Fairclough states that social practices are the main arena where discourse operates, maintaining or challenging power (Fairclough, 1992). In this context, the poem "AKU" becomes a symbolic act that challenges the colonial power relations and the values that govern individual compliance with hegemonic norms. Phrases like "care even less" in the final stanza illustrate the individual's effort to establish a position beyond the reach of social control an expression of an anti hegemonic identity formed through language. Through this narrative, Chairil successfully creates a text that functions as an arena for ideological articulation rejecting established values and building an autonomous alternative structure of meaning (Fairclough, 1995). This is the power of the text in Fairclough's sense: not just an aesthetic product, but a social action that can dismantle relations of domination (Blommaert, 2005).

CONCLUSION AND RECOMMENDATION

The analysis of the text dimensions in the poem "Aku" shows that Chairil Anwar consciously uses word choice, syntactic structure, and metaphor as strategies to mark a rejection of the social dominance prevailing in his time. Diction such as "wild animal," "bullets pierce my skin," and "I want to live a thousand years more" is not only an aesthetic form of language but also a discursive act that embodies a rejection of the established ideological consensus. In Fairclough's perspective, this shows that literary texts have the power to produce new social identities, identities that refuse to be tamed by hegemonic norms and values. The rhythmic, dense structure of the poetry, which often does not follow the conventions of colonial poetry, also demonstrates a resistant attitude towards established aesthetics. Thus, Chairil did not merely write a poem, but created a space of linguistic representation that formed an autonomous subject in a discourse field dominated by colonial power and cultural control. The linguistic structure in this poem is not merely a form, but an ideological act that voices freedom, rebellion, and the existential strength of the individual voice.

Through the dimension of discourse practice, the poem "Aku" can be understood as a text that is produced, distributed, and consumed within very complex historical and cultural conditions. Chairil Anwar wrote this poem during the Japanese occupation, when media and cultural expressions were under the pressure of military censorship and controlled nationalism ideologization. In the framework of production, Chairil used dense and personal Indonesian language as a form of liberation from the colonial formalistic style. In its distribution, this poem spread through the circle of the '45 Generation and then became part of the national literary canon. Nevertheless, Fairclough shows that the distribution of discourse is not always neutral; institutionalized texts still carry the potential to be reinterpreted in various social contexts. The consumption of this poem does not occur in a vacuum – it is reinterpreted by different generations of readers, both as a symbol of existentialism, nationalism, and as an ideological text representing resistance. Thus, "Aku" not only becomes a cultural artifact but also an active site where meaning is re-produced through continuously evolving discursive practices. This process demonstrates interdiscursivity, namely the ability of texts to move and interact with other discourses, such as discourses of freedom, identity, and cultural resistance.

In the dimension of social practice, the poem "Aku" reflects the relationship between language and the power structures underlying colonial society during Chairil Anwar's time. Within the framework of Fairclough's theory, texts not only reflect social conditions but also actively shape and challenge existing power structures. Chairil, through the radical subject "Aku," demonstrates a rejection of social domestication and the standardization of identity by both the colonial system and feudal morality. This poem expresses the position of the marginalized subject who instead finds strength in that alienation. The identity formed is not a submissive identity, but a subversive identity rejecting being regulated, not seeking recognition, and directly challenging the ideological order. Therefore, "Aku" becomes a form of social articulation that disrupts the dominant ideology, as well as opening spaces for symbolic resistance within the hierarchical cultural field. Fairclough emphasizes that such social practices can form resistance against

invisible hegemony, namely through language structures and narratives that reject ideological consensus. In this case, Chairil succeeded in creating poetry as a social act that produces alternative ideological subjects.

Overall, the application of Critical Discourse Analysis (CDA) to the poem "Aku" shows that literary works can be read not only as aesthetic objects but also as fields of discourse practice and complex social practice. Through Fairclough's three dimensions—text, discourse practice, and social practice this study demonstrates that Chairil Anwar uses language to voice freedom and reject authority in its various forms. This poem shows how simple linguistic actions such as word choice and sentence structure can shape an independent and challenging social identity. This study also shows that poetry, as an art form, can transform into a tool for social reflection, identity creation, and critique of unjust power relations. Therefore, Fairclough's theory is not only relevant to political texts or mass media but also capable of uncovering ideological depth and transformative power in literary works. Thus, the poem "Aku" is not merely a personal statement, but a living discourse that evolves and continuously produces new meanings within the ever-changing cultural and historical context.

FUTHER STUDY

The poem "AKU" by Chairil Anwar illustrates how literary works can transcend their aesthetic function and become a medium of resistance against social and ideological hegemony. In the framework of Fairclough's Critical Discourse Analysis, this poem represents a voice that is reluctant to submit, expressing courage born from alienation. In the midst of the repressive conditions during its creation, this poem transformed into a space for the formation of identity that is free, and rejects being controlled. Chairil, through his language, depicts that the subject of literature is not merely a creator of words, but a discursive actor who is aware of their position and role in society.

This poem does not die by time; it continues to move, sneaking into the consciousness of its readers, voicing a restlessness that transcends generations. In the contemporary context, I carry symbolic energy that encourages reflection on the freedom of thought and the courage to speak out. Literature like this should be positioned as a tool for educating critical awareness and fostering social empathy. Because, in any situation, words still have the power to break the silence, ignite sparks of hope, and awaken humans to not just live – but to truly exist as thinking and resisting beings.

ACKNOWLEDGMENT

The author expresses gratitude to the supervising lecturers and colleagues in the academic environment who have provided constructive input during the writing process of this article. Thank you, are also extended to the journal reviewers who have given critical suggestions that are very meaningful for the improvement of this manuscript. Furthermore, the author appreciates the contributions of previous researchers whose works have become the main references in this study, particularly in the fields of Critical Discourse Analysis and Indonesian literature studies. Every support given, whether scientific or moral, has played a significant role in the completion of this writing.

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