

The Construction of House and Body Spaces in Modern Indonesian Poetry

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ABSTRACT

House and body are two postcolonial spaces that poets often write in their poems. This study aims to analyze the construction of house and body spaces in three modern Indonesian poems. There is a semiotic and symbolic relationship between the spaces and the social facts in postcolonial Indonesia. Upstone's postcolonial space theory is applied in this research to reveal how the spaces represent the poets' view of postcolonial Indonesia. The data sources are poetry written by Chairil Anwar, Rendra, and Goenawan Mohamad. This qualitative descriptive research analyzes the poems' lines or stanzas containing house and body spaces. The data were collected through a literature study, namely, reading the selected poetry texts seriously and deeply. The results show that the house and body spaces in the poetry represent Indonesia in the postcolonial space that was suffered, depressed, and lonely due to migration, hybridity, and multiple identities.

Keywords: Body space, house space, modern poetry, postcolonial space

INTRODUCTION

In the constellation of a nation, the house and body spaces are not independent entities. The spaces are closely related to the

thoughts developed by a nation. Literature as a non-neutral discourse always contains certain thoughts, including colonial and postcolonial thoughts. Therefore, research on the house and the body spaces in literary works needs to do because there is a semiotic and symbolic relationship between the house and body spaces with the social facts experienced by a nation, including the Indonesian nation.

Many Indonesian poets (e.g., Chairil Anwar, Goenawan Mohamad, and Rendra) had been inspired by the house and body

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spaces and extensively included them in their poems. Chairil Anwar wrote about a room and the bodies in the room, Goenawan Mohamad wrote about an inn and the bodies that inhabit the inn, and Rendra wrote about an old house that brought traumatic memories.

The three poets were prominent in their day. Chairil Anwar is known as a milestone in modern Indonesian poetry (Setyawan, 2019). On the other hand, Goenawan Mohamad is recognized as an intellectual because of his critical and radical thinking in politics, socio-economics, religion, and literature (Romala & Setiajid, 2018). Rendra is also a poet with critical thinking. He was concerned with social issues and wrote poems about social problems in Indonesia, including feminism, education, capitalism, poverty, politics, and law (Sudewa et al., 2013). In other words, the three poets had their strengths and peculiarities.

With the sound characteristics of each of these poets, the poetry they produced also has poetic power. The house and body spaces in their works can present themselves in their way and become the sources of inspiration, themes, or metaphors for other ideas to express.

The poems of the three poets can be categorized as modern Indonesian poetry. Modern Indonesian literature cannot be separated from Indonesian modernity. According to Foulcher (2001), Indonesian modernity is a product of youth, war, and revolution. These three things underpinned the birth of modern Indonesian literature. The youths at that time were intellectuals who were wounded by war, both as individuals

and as a nation. Chairil Anwar, Asrul Sani, Idrus, and Rivai Apin were young people caught in war. It was from them that the modern Indonesian literary was born, trying to escape from the shadows of the *Pujangga Baru*. It had a more dynamic format and tried to rebel against the poetry considered to shackle the freedom of expression. From the milestones they built, new writers were born who were more oriented to the modernity of expression.

Wirawan (2018) firmly explains that young men had a significant role in building national literature in the early days of independence. At that time, they lived in two periods: colonial and postcolonial. The shift from the colonial to the postcolonial era did not necessarily change them in a completely new space. Colonial biases were carried over in the literary texts they wrote.

Sara Upstone (2009) explains that the representation of a bigger space than the national one can be manifested in a journey; a motive is taken by postcolonial writers as a representation of transnational engagement. Casey (1993, as cited in Upstone, 2009) explains that travel and the concept of place are closely intertwined, where “place provides change but requires a medium of travel” (p. 57). Moreover, this part of the journey provides an example of chaotic space, showing the involvement of a ‘heterogeneous’ situation with an ‘intermediate place’ that opposes the construction of a stable place. It was experienced by Chairil Anwar when he had to move from the colonial space to the postcolonial one. The chaos and heterogeneity made Chairil’s poetry wild,

rejecting the new poetry rules developed by Pujangga Baru. Goenawan Mohamad and Rendra also felt tension between colonial and postcolonial spaces, especially in the house and body spaces from the postcolonial perspective.

Based on the description, this current research focuses on the construction of the house and body spaces in Indonesian poetry. According to Upstone (2009), a discussion of house and body spaces in a postcolonial context needs to do because it is in those spaces that humans think, do activities, and 'become something.'

Some researchers have studied the house and body spaces from the colonial and postcolonial perspectives. Shang (2016), in his research on African literature, concluded that body image was the most appropriate to reveal and investigate various transformations of discourses that led to inequality of power, hegemonic relations, and political exclusion. Mercer (2017), in his research on rural landscapes in suburban spaces in Dar es Salaam Tanzania, explained that cities in Africa were becoming increasingly suburban. African suburbs can be understood as postcolonial suburbs. Postcolonial suburbs removed the center of the Anglo-American suburban model and took into account the historical co-constitutions of suburban space across colonies and metropolises. Low-density residential spaces on the outskirts of the city were starting to fill with new middle-class people with their culinary needs, big houses, and places for private cars. Architecturally, these spaces were dominated by bungalows

and villas, but these buildings were self-constructed and not part of a large, planned housing scheme. In other words, the houses were built based on the interests of certain social groups.

This current research is different from the previous studies because it does not only uncover the house and the body spaces independently but also looks at how the two spaces are intertwined in the perspective of Upstone's postcolonial space.

LITERATURE REVIEW

According to Sarkar and Haque (2018), the postcolonial era is the era of 'rewriting.' It is also the era of cultural imperialism and the search for a home and identity. Postcolonial literature developed with colonial views, imperialism, and the relationship between the colonizer and the colonized. It includes significant issues of race and home, gender and its parts, and space and identity with their conflicts and contradictions. Postcolonial studies deal with the century of cultural and existential conflict.

According to Foulcher and Day (2002), there are two main topics of discussion about postcolonial criticism in Indonesian literature, namely language and identity. The language issue is related to the influence of colonial language on the language of the colonized nation, the way of expressing postcoloniality in Indonesian literary texts, and the method used by former colonial writers in decolonizing (national awareness) the colonial language. Meanwhile, the issue of identity relates to the issue of hybridity, namely the changing national identity due

to cultural influences from the colonial nation, including mimicry (the act of imitating) colonial culture by the colonized and subaltern (marginalized or colonized people).

Complementing the study by Foulcher and Day, this current research reveals the postcolonial space from a different perspective. This study uses poetry as the object of research and implements Sara Upstone's spatial theory (i.e., travel space, city space, body space, nation space, and home space). These spaces serve as sites of possibility and resistance. Postcolonial space refuses to follow colonial space, which denies the fact that territory everywhere is always constructed and temporary. In essence, Upstone's postcolonial space is not a negation of what has been lost but rather a negotiation.

Upstone (2009) explains that the space of the colonial house carries out an ideological function. Houses, generally known as private property, are formed to perpetuate colonial values on a simpler scale. The manifestation of colonial values is carried out through the privilege of middle-class houses. Upstone further explains that a house is a space for negotiation and power to take place in the postcolonial context. Postcolonial criticism reveals that the construction of colonial houses represents a gender classification and class differences based on racism.

The house space cannot be separated from the body space because the body resides inside the house. According to Upstone (2009), the narrowest space in space movement is the body space. It is

the most prominent site of colonialization, which is the source of resistance. The body, as a representation of space, is something meaningful from a postcolonial perspective. Upstone's space always intersects with the issues and the role of the body in space construction. The body plays an important role in postcolonial texts, especially in building awareness of various spatial experiences.

Heckmann (2006) argues that a house has an important function in life. House has always been associated with the idea of a place to live and comfort when one comes home, wanting to feel safe and welcome. It is certainly not easy for migrants to obtain because migration is always a process that implies a struggle for identity. McLeod argues that "being 'at home' means occupying a location where he is welcomed, where he feels he can be with others like himself" (2000, p. 210).

According to Brah (1997), a house is a mythical place of desire in the diaspora imagination. In other words, a house is a mental image. It is in line with the opinion of McLeod (2000) that a house is a mental construction that is built from incomplete opportunities and memories to survive from the past. It is in a severed and disjointed relationship with the present. House is also important in nationalist representation. McLeod (2000) describes the house as a relevant concept of nationalist representation, as an entity belonging to a nation.

The issue of body space is not much different from that of the house space. In fact, they overlap. The colonial body is a representation of the ideal body, while

the postcolonial body is a body that is in the process of 'building the form.' For this reason, there is an asymmetry between the colonial body and the colonized body, which has undergone a transformation in the postcolonial period (Shang, 2016). The body itself shapes the perception of various experiences through spaces experienced by the body. Colonization becomes the center of the manipulation and appropriation of the body as a territory and key to control. It is classified by vision, recorded, and defined in an extended mix of races and specific types. Foucault (1979) states that power relations are instilled in the body. The postcolonial context emphasizes that body control is not only exercised through violence but also a set of subtle regulations through writing, education, and administrative practices.

So, the body in the perspective of postcolonial space is not an autonomous entity because the colonial past has constructed it. Meanwhile, the body in the colonial perspective is seen as an area that is not different from other physical areas that must be conquered. The colonial government exercised control over the body of every individual in the space they controlled through the production of stereotypes and moral hygiene. The colonized body is positioned lower than the colonizer's body.

METHOD

This qualitative descriptive research analyzes poetry texts carefully, intimately, and intensively to reveal the things or events (George, 2008). The poetry texts analyzed

were «*Pada Sebuah Kamar*» (In a Room) by Chairil Anwar (1959), «*Kenangan dan Kesepian*» (Memories and Loneliness) by Rendra (2004), and «*Di Penginapan El Duque*» (At the El Duque Inn) by Goenawan Mohamad (2018). The poems were chosen because, as a text, they explicitly and implicitly contain the house and body issues. In addition, the three poems were written in postcolonial Indonesia so that they well represent the poets' comparative views on the conditions in the colonial and postcolonial periods.

Chairil Anwar, Rendra, and Goenawan Mohamad were prominent Indonesian poets. They lived in two periods: colonial and post-colonial periods. Chairil Anwar was born in Medan on 26 July 1922. «The Bitchy Beast» had produced 96 works, 70 of which were poetry. After the divorce of his parents, Chairil Anwar moved to Batavia with his mother when he was 19 years old. It was there that he became acquainted with the world of literature. Even though he could not finish his studies, Chairil Anwar could master foreign languages such as English, Dutch, and German. He enjoyed reading the works of world poets, such as Rainer Maria Rilke, W.H. Auden, Archibald MacLeish, Hendrik Marsman, J. Slaurhoff, and Edgar du Perron. These poets greatly influenced Chairil Anwar's writing style. He died on April 28, 1949, at a very young age, 27 years, due to illness. However, his poetic works inspired many poets in the later era, including Rendra and Goenawan Mohamad.

Rendra, known as W.S. Rendra, was born in Solo, Dutch East Indies, on

November 7, 1935. Since he was young, he has written poetry, screenplays, short stories, and literary essays in various mass media. Rendra has been known as the avant-garde poet and playwright in Indonesia since the 1950s. For him, creating poetry is a process that requires poets to be sensitive to the calls of nature, humans, and animals or all of God's creations and the problems of their lives. The poet, known as the Peacock, died on August 6, 2009, in Depok.

Meanwhile, Goenawan Mohamad was born in Batang on July 29, 1941. Besides being known as a poet, he was also known as one of the founders of Tempo Magazine, a weekly magazine that carried the journalistic character of Time magazine. Goenawan Mohamad was a critical and broad-minded journalist and writer. His writings deal with the themes of human rights, religion, democracy, corruption, and so on.

Data, the lines or stanzas containing the expressions of the house and body spaces, were collected through literature study, namely reading carefully and deeply the selected poetry texts. The collected data were studied from the perspective of Upstone's postcolonial space, more specifically the house and body spaces, applying content analysis. Content analysis is a flexible research method for analyzing text and describing and interpreting written artifacts from a society (White & Marsh, 2006). In this case, the written artifact is poetry. The data were interpreted through impressionistic, intuitive, and interpretive analysis (Hsieh & Shannon, 2005). The content analysis was applied in reading

and interpreting the data to change the «imagination» into «insight,» as is usually done in the literature study process (George, 2008).

In short, the data analysis steps were: (1) reading the selected poetry text in depth, (2) collecting the data in the form of lines or stanzas containing the house and body spaces and the associated elements, (3) giving meaning based on text interpretation, and (4) drawing conclusions.

RESULTS

Postcolonial criticism shows that the colonial houses were built based on gender classifications and descriptions of class differences. Chairil Anwar wrote the following poetry.

SEBUAH KAMAR A ROOM

Sebuah jendela menyerahkan kamar ini

A window is giving this room

Pada dunia. Bulan yang menyinar ke dalam

To the world. The inward shining moon

Mau lebih banyak tahu

Wants to know more

"Sudah lima anak bernyawa di sini

«Five children are alive here

Aku salah satu!"

I'm one of them!»

Ibuku tertidur dalam tersendu

My mother is falling asleep sadly

Keramaian penjara sepi selalu

The prison crowd is always deserted

Bapakku sendiri terbaring jemu
My father is lying bored.

Matanya menatap orang tersalib di batu!

His eyes are staring at the crucified person in stone!

Sekeliling dunia bunuh diri!

All around the world are committing suicide!

Aku minta adik lagi pada

I ask for another younger brother to

Ibu dan Bapakku, karena mereka berada

My mother and father, because they are

Di luar hitungan: Kamar begini,

Beyond the count: A room like this,

3 x 4 m, terlalu sempit buat meniup

3 x 4 m, is too narrow to blow

nyawa!

a life!

The lines of «measuring 3x4 meters in size, five children are living here, and when «I» in the lyric asked his parents for another younger brother (to bear another child),» indicate that the house was very small, even too small to blow another life. Chairil Anwar's poetry shows a very sharp contrast between the colonial and postcolonial periods. In the postcolonial period, the former colony was depicted as having slumped economically. It is described as a house measuring 3 x 4 meters with five people living in it; the house is, of course, not ideal for a decent living. In fact, it is ironic when the poet wrote: *Sebuah jendela menyerahkan kamar ini/Pada dunia. Bulan yang menyinar ke dalam/Mau lebih banyak tahu* (A window gives this room/

To the world. Inward shining moon/Wants to know more). «A window» is a medium that gives the world a «narrow room» as part of the «nation's home.» If the «narrow room» were postcolonial Indonesia, the poet would report the bad condition of this former colony to the world. It means that Chairil Anwar could not escape the colonial bias in his poetry.

In Upstone's (2009) thought, the house space in Chairil Anwar's poetry expresses the colonial ideology, which shows that life in the colonial time was even more joyful. The house, in this case, a room that is private property, was formed to perpetuate colonial values on a narrower scale.

In Upston's (2009) perspective, the cramped room as an element of the house captures the colonial spirit in a different way. This paradoxical expression indicates that the colonial period was not a bad time compared to the postcolonial one. In this way, Chairil Anwar showed that the middle-class or the upper-class houses were much more stable in life compared to the narrow room that represented the former colony.

However, in Upstone's (2009) perspective, the house in Chairil Anwar's poem does not show a description of gender classification and class differences. All the occupants in the room are represented on the same level as persons: *Ibuku tertidur dalam tersendu, bapakku sendiri terbaring jemu, dan mereka semua berada dalam keramaian penjara sepi selalu* (My mother is sniffling asleep,/my father is lying bored,/and they are all in the crowd of the always lonely prison). It means that the house was not built based on colonial ideology.

It confirms that Chairil Anwar is in an ambiguous inner situation, a continuum of colonial and postcolonial spaces. Chairil Anwar's opinion about a house was different from that of Rendra, even though both presented a house that was equally not ideal. Chairil Anwar presents a house with a narrow room area, while Rendra presents a quiet old house. Rendra wrote the following poetry.

KENANGAN DAN KESEPIAN
MEMORIES AND LONELINESS

Rumah tua

Old house

dan pagar batu.

and stone fences.

Langit di desa

Village sky

sawah dan bambu.

rice fields and bamboo.

Berkenalan dengan sepi

Get acquainted with the lonely

pada kejemuhan disandarkan dirinya.

on boredom, he leaned on himself.

Cinta yang datang

The love that comes

burung tak terenggam.

birds can't be grasped.

Batang baja waktu lengang

a steel rod in quiet time

dari belakang menikam.

stabbed from behind.

Rumah tua

Old house

dan pagar batu.

and stone fences.

Kenangan lama

Old memories

dan sepi yang syahdu.

and quiet serene.

«Old house» can be interpreted as a house from the past that looks sturdy and strong. It can also be interpreted as a house that has rotted with age. Whatever happens, the household's memories. The colonial house looks impressive, especially when the house stands in the middle of an agrarian society, as depicted through stone fences, village skies, rice fields, and bamboo. Ironically, this gallant colonial house left a trauma for the former colony.

Trauma to the house of the past is a form of the poet's resistance to the colonial house. It confirms Upstone's opinion that home as a political and ideological space will turn trauma into resistance.

Goenawan Mohamad had a slightly different view from the two poets. Mohamad wrote about lodging. The house in this context is a halfway house for travelers. He wrote the following poetry.

DI PENGINAPAN EL DUQUE

IN «EL DUQUE» INN

Mereka katakan tak ada mimpi & berahi

They say there is no dream & lust

di kamar ksatria.

in the knight's room.

Tapi aku bukan besi tua, kau bukan pualam.

But I am not scrap metal, you are not alabaster.

Di dekat jendela, tubuh kita merah padam.

By the window, our bodies were dark red.

Di pantatmu yang membiru, kuterakan gigit

On your blue ass, I took a bite

dan tattoo itu menghitam.

and the tattoo was blackened.

Pada klimaks ke-1.000

At the 1,000th climax

aku dengar jerit: aku dengar diam.

I heard a scream: I heard silence.

In Upstone's (2009) view, a house is a more intimate spatial experience, which the travel and city need. The house space in the centrality of life experience, as a physical location rather than a metaphor, can fulfill this function. A house is 'permanent, rooted stably,' very different from a journey. As a former colony, the Indonesian nation also traveled from the colonial period to independence. On that journey, it turned out that a halfway house was not a stable house, not an ideal home for a place to live. Mohamad (2002) pointed out the problem this nation is currently facing, namely the availability of a stable and stable nation house.

From this description, a house in Indonesian poetry implies several things, namely: (1) showing an ambiguity of national identity between colonial and postcolonial, (2) showing a socio-psychological trauma caused by the colonial space in the past, and (3) represent dreams and aspirations, which are less developed and realized.

In addition to the house space, Upstone also talks about the body space. The human body in Chairil's poetry is seen from the following lines: «Already five children are alive here/I am one of them!» The body is presented not as a person but as a creature of God like other animate beings. The choice of the word «*bernyawa* (living)» seems to indicate that human death and life are marked by life. In fact, life can die, but humans are immortal. Chairil is in a dilemma when faced with his nation being a former colony. Chairil, who lived in two different spaces, colonial and postcolonial, ultimately had to be in a divided personal state.

The representation of the body in the poetry text shows how people think about the postcolonial nation. It is tragic to read Chairil's description of the body of the Indonesian nation: My mother is sleeping sadly,/My father is lying bored,/all are imprisoned lonely, all around the world are committing suicide. The body of this nation is described as suffering terribly. It is very ironic and paradoxical considering that this nation had fought hard for independence, finally becoming independent. Chairil's voice seemed very painful, but so it is when a poet is torn between two spaces.

On the other hand, Rendra (2004) wrote: Getting acquainted with the lonely/On boredom, he leaned on himself. Traumatized by colonial pressure, the body of this nation is described as lonely and bored. This description strengthens the fact that this nation is in the space of disintegration, which makes the body powerless.

It can be seen from the lines written by Mohamad (2018): “By the window, our bodies are bright red.” A red body can mean sick. The window is a means to see the world or be seen by the world, almost the same as Chairil’s “window.” The pain experienced by the body of this nation is consciously shown to the outside world, or conversely, the outside world is welcome to see it.

For Upstone, the body was the greatest site of colonialization as a source of expression of resistance. Viewing the Indonesian nation as a unity that was suffering and living in misery (poverty, ignorance, and vanity) is the adoption and adaptation of the colonial perspective of the former colony. Indonesian writers shared this view with multiple identities. The multiplicity of identities actually occurred due to the poet’s intention to resist the chaos of the state as an independent nation.

So, the body in the perspective of postcolonial space is not an autonomous entity because the colonial past has constructed it. Meanwhile, in a colonial view, the body was seen as an area not much different from other physical areas that had to be conquered. The colonial government exercised control over each individual’s body in the space they controlled through the production of stereotypes and moral hygiene. The colonized body is positioned lower than the invader’s body.

In short, in the perspective of postcolonial space, the body in Indonesian poetry is seen as (1) the body that was in great pain, (2) an ironic and paradoxical body, and (3) A representation of a poet

who has a dual or hybrid identity, as a way of resistance.

DISCUSSION

Chairil Anwar, Rendra, and Goenawan Mohamad were born with different backgrounds, although there are some similarities between them. What they have in common is the fact that they lived in the postcolonial era, albeit in different times. The similarity resulted in similar themes and dictions in the poetry they created. For example, in the poem “Sebuah Kamar” there is the word ‘*kamar* (room)’, in the poem “Kenangan dan Kesepian” there exists the word ‘*rumah* (house)’, and in the poem “Di Penginapan El Duque” there is the word ‘*kamar* (room)’. The facts show that in intertextuality, a spatial relation is found in the three poems.

Similarly, in the poem “Sebuah Kamar” there is a line ‘*Ibuku tertidur dalam tersendu* (My mother is falling asleep sadly)’, in the poem “Kenangan dan Kesepian” there is a line ‘*Berkenalan dengan sepi/pada kejemuan disandarkan dirinya* (Get acquainted with the lonely/on boredom he leaned on himself.)’, and in the poem “Di Penginapan El Duque” there is a line ‘*Di dekat jendela, tubuh kita merah padam* (By the window, our bodies were dark red)’. These lines reveal how the condition of this nation’s body. The body is described as ‘sad,’ ‘lonely,’ and ‘deep red.’ It shows that the three poets have the same voice in viewing the body intertextually. The body of the postcolonial nation is depicted as suffering and lonely.

The house space in the poetry of the three poets represents an ambiguity of national identity between the colonial and postcolonial. It proves Mills and Misoczky's (2014) statement that colonialism survives in other forms, apart from open foreign rules. Hence, the neocolonial expression, not postcolonial, fits into the current old colonialist practice in its new fashion and form. Neocolonial practices allow the birth of geo-economic, geopolitical, and geo-cultural hegemony that grows effectively due to the active contribution of individuals and organizations within the state and community, including the contributions of academics. As a poet, Chairil Anwar seems to confirm the continuity of colonialism in another form. At least, he shows a clear difference between a colonized and a post-colonized nation. In Chairil Anwar's perspective, the house is described as a not ideal house for an independent nation, a house that creates a traumatic feeling.

Visser (2011) asserts that trauma is very likely to exist in postcolonial literature. It relates to fundamental issues, i.e., psychological issues, the power of the Eurocentric orientation, inherent contradictions, and its tendency to blur the lines of distinction between stasis and melancholy as an acceptance of an emphatic and responsible narrative of trauma. The old house makes the occupants psychologically deserted, which results in feelings of melancholy or depression. Rendra wrote that «their life became a dusty street with no heart/through fate staring at it.» So, the colonial traces represented by the old house

are still alive, which disturbs the nation's life both socially and psychologically.

It is in line with McLeod's (2000) opinion, stating that in this formulation, the house is primarily a mental construction built from opportunities and vague memories to endure the past. It is in a severed and disjointed relationship with the present. So, the house that Rendra imagines as a lonely old house in an agricultural landscape actually represents a nation stretching between the past (i.e., the colonial period) and the present (i.e., the era of independence, the postcolonial era). In the old house, the mental construction of its inhabitants can be imagined: lonely, bored, suffering.

According to Painter and Philo (1995), there is tension between old and new politics, colonial traces, and postcolonial consciousness. In such a condition, when this nation did not have an ideal home as a nation's house, Mohamad wrote: They said there was no dream & lust/in the knight's room. «They,» which refers to other national entities outside the Indonesian nation, believe that this nation has no dreams, no aspirations, no hope for its future. Without a home, humans will not be able to write the story of their life.

It is in line with Heckmann's (2006) opinion, which states that a house has an essential function in life. Home has always been associated with the idea of a place to live and comfort; when someone comes home, wanting to feel safe and be welcomed. For migrants, it is not easy to get because migration is always a process that implies a struggle for identity. In fact, the migration from the colonial period to the postcolonial

period continued made the construction of identity not yet achieved fully.

Ruiz (2012) describes that the process of migration, adaptation, and transformation from colonial spaces inhabited by outsiders (racial) to postcolonial spaces inhabited by insiders (bicultural) is not easy. There is a cultural shock, including treating and interpreting the body.

Gilbert (2003) states that a body is a surface of events that is encrypted (traced by language and destroyed by ideas), is a locus of self that separates (adopting the illusion of substantial unity), and is a space of disintegration. The powerlessness of the body in the postcolonial space depicted in literary works shows that postcolonial writing is dual or hybrid. Barry (2010) explains that there are stages in hybridity, namely: (1) adopting, because the writers aim to adopt the form as a foothold, (2) adapting because the writers aim to adapt the form of the colony, and (3) possessing proficiency because the writers assume that colonial writers are 'adept' independently. It shows that removing biases and traces of colonialism is not an easy thing to do. In fact, Indonesian writers also migrated, adopted, adapted, and believed in colonial skills.

Upstone spaces always intersect with the issues and the role of the body in the construction of the spaces. The body plays a vital role in postcolonial texts, especially in building awareness of various spatial experiences (Upstone, 2009). Body space is a space intended to reconfigure the significance of the body, which marks the final reduction of the spatial scale. The body

becomes a postcolonial space because the awareness of the world involves the body. The body is a more intimate and personal space where everyone is finally connected to the body. With this statement, it can be understood that the space of the house and the body are always intertwined.

In Chairil Anwar's (1959) poetry, there is a reciprocal relationship between the house space (the narrow room) and its bodies. The cramped room occupied by five lives is a description of hyperbole and an expression of irony and criticism. In the dramaturgy of life context, the five lives are positioned in the foreground to become the center of attention. The same thing happens in Rendra's poetry, a traumatic body that suffers from the memory of an old house as a representation of a deserted colonial space. The two poems share the same attitude about home and body. The state of the house forms the characteristics of the body.

Mohamad (2018) had different ways of writing the house and body spaces. He highlighted the absence of a national home which resulted in this nation not having a clear identity. It was always in endless changing conditions from colonial space to postcolonial space. A house that is only a halfway house also gives birth to the concept of an imperfect body, always changing, either through adoption, adaptation, and mimicry.

The views of colonialism and colonial imperialism and the relationship between colonial and colonialism underlie the development of postcolonial literature. Colonialism and cultural imperialism gave birth to dislocation and diaspora even

though colonialism mixed two cultures: the native and foreign cultures. Because of this, a hybrid culture was created. Diasporic writers create their own homes and identities. They live between the two, commonly referred to as the house of hybridity.

The colonial period was a period of oppression and domination, while the postcolonial era was an era of cultural imperialism and the search for a home and identity. Therefore, postcolonial studies are concerned with the centuries of cultural conflict and existential conflict. Its major issues include race and home, gender and its parts, space and identity, and conflict and contradiction. Postcolonial studies relate to housing and identity in terms of dislocation and migration.

Indonesian poetry written by Indonesian poets is also under tension between colonial and postcolonial spaces. This tension causes cultural conflict and existential conflict. The following Table 1 illustrates this.

In Table 1, it is clear that cultural conflict exists in the three Indonesian poems. Chairil Anwar implicitly said it is impossible for the occupants to carry out cultural functions normally and optimally in a narrow room. On the other hand, Rendra shows an inner conflict with the accentuation of the contrast between the old house and the village sky, between cultural products and natural harmony, between the modern colonial space and the undeveloped postcolonial space. Furthermore, Goenawan Mohamad shows the irony about the helplessness of a nation inhabiting a house because the house is not ideal, a nation's house in the process of "becoming."

On the other hand, existential conflict is only found in the poetry of Chairil Anwar and Goenawan Mohamad. The existence of the body in Chairil's poetry describes a body that is not independent, confined, and suffering. It is a metaphoric form of the nation's existence as a whole. Mohamad emphasizes the presence of each

Table 1
Cultural and existential conflicts in three Indonesian poems

No.	Type of conflict	Chairil Anwar	Rendra	Goenawan Mohamad
1	Cultural conflict	<i>Kamar begini, 3 x 4 m terlalu sempit buat meniup nyawa!</i> (A room like this, 3 x 4 m is too narrow to blow a life!)	<i>Rumah tua dan pagar batu. Langit di desa sawah dan bambu.</i> (Old house and stone fences. Village sky rice fields and bamboo)	<i>Mereka katakan tak ada mimpi & berahi di kamar ksatria.</i> (They say there is no dream & lust in the knight's room.)
2	Existential conflict	<i>"Sudah lima anak bernyawa di sini Aku salah satu!"</i> (<i>"Five children are alive here I'm one of them!"</i>)		<i>Tapi aku bukan besi tua, kau bukan pualam.</i> (But I am not scrap metal, you are not alabaster)

person who is in a different space. As part of the postcolonial space, «I» in the lyric explains that he is not scrap metal, not worthless iron. On the other hand, Mohamad emphasized that those in the colonial room were not alabaster, not something of value. In essence, Mohamad stressed that the former colonizer and the colonized were not really different. It is actually Goenawam Mohamad's utopian dream.

A home is a more intimate spatial experience than travel and a city need. As a physical location rather than a metaphor, the space of the house can fulfill this function. The house is 'fixed, of steady roots—in stark contrast to travel.' Houses, commonly known as private property, were formed to perpetuate colonial values on a simpler scale. However, Upstone (2009) explains that in the postcolonial context, the house is where negotiations and power occur. The house detaches itself from its metaphorical function is open to a variety of different meanings and possibilities (Upstone, 2009).

Colonial houses were laid out in such a way for the purposes of gender classification and the domestication of women. In this case, men are constructed to be tasked with caring for political practice and public order. On the other hand, women maintain this order through domestic work. The house in the colonial space seemed to be separated from the political realm. In the three poems, the issue of gender classification and the domestication of women do not appear because the poems raised the issue of the contrast and tension between the former colonizer and the colonized nation.

Therefore, these poems position the house in many meanings and messages. The house is presented as a place to live but also as a manifestation of identity and a space for negotiation. It also applies to the space of the body. Table 2 shows the representation of the house and body space in the three poems.

By presenting the house and body spaces in the three poems, the identities of the owners of the bodies and their conditions can be identified. Chairil Anwar and Rendra highlighted the identity of the suffering nation, but Goenawan Mohamad showed an equal national identity between the colonizer and the colonized. However, in the manifestation of the negotiation space, Rendra did not really highlight this.

Chairil wrote about «I» in the lyric, who asked his parents to bear another child. In fact, this is a poet's dream of the birth of a young generation who will be tasked with holding the reins of the nation's struggle in the future. This negotiation is necessary because the nation's future depends very much on the quality of its young generation. What is interesting is precisely the negotiation carried out by Mohamad. «I» in the lyric establishes a negotiation with those in the colonial space. «I» in the lyric gives an eternal sign to the former colonialist nation, which basically means that as a newly independent nation, it is capable of taking creative and innovative actions to build the nation.

It is in line with Brah's (1997) idea that through the home, imagination as a great nation can be developed. Based on this idea, the house is a mental image. In that case, McLeod (2000) argues that the house is a

Table 2
The representation of house and body spaces in three Indonesian poems

No.	Manifestation	Chairil Anwar	Rendra	Goenawan Mohamad
1	Identity	Di luar hitungan: Kamar begini, 3 x 4 m terlalu sempit buat meniuip nyawa! (beyond the count: A room like this, 3 x 4 m, is too narrow to blow a life!)	Rumah tua dan pagar batu. Langit di desa sawah dan bambu. (<i>Old house and stone fences. Village sky rice fields and bamboo</i>)	<i>Tapi aku bukan besi tua, kau bukan pualam</i> (But I am not scrap metal, you are not alabaster)
2	Negotiation room	<i>Aku minta adik lagi pada Ibu dan Bapakku, karena mereka berada</i> (I ask for another younger brother to my mother and father because they are)		<i>Di pantatmu yang membiru, kuterakan gigit dan tattoo itu menghitam</i> (On your blue ass, I took a bite and the tattoo was blackened)

mental construction built from opportunities and incomplete memories to endure the past. It is in a severed and disjointed relationship with the present.

A house is also important in nationalist representation. McLeod (2000) describes a house as a relevant concept of nationalist representation: «Community, ownership, a feeling rooted in the homeland, every house is relevant to the construction and purpose of nationalist representation.» Thus, a house, as a nationalist representation and ownership, is defined as belonging to a nation. According to McLeod (2000), a country is a community that is imagined and evokes a feeling of belonging, home, and community for many people.

What the poet writes about the house and body in his poetry is an imagined community or entity, which is not only ideal but also less than ideal. The tension between ideal and non-ideal reinforces the

fact that this nation is on a journey towards a ‘becoming’ process.

In sum, the social background and life of the three poets affected their viewpoints of the postcolonial house and body spaces. Chairil Anwar lived during the Japanese colonial period and the independence revolution. On the other hand, Rendra and Goenawan Mohamad experienced their adulthood during Indonesia’s independence. In postcolonial space, Chairil Anwar’s space is certainly very different from that of Rendra and Goenawan Mohamad. For Chairil Anwar, postcolonial houses were not ideal spaces, rather spaces that contextually must be accepted. It is certainly different from Rendra’s and Mohamad’s views, although there are similarities in some parts. Rendra, who came from a teacher family, an aristocratic group at that time, felt traces of colonialism in his house and body spaces; there was hybridity or mimicry in

these spaces. On the other hand, Goenawan Mohamad criticized the house and body spaces which were very dependent on colonial traces.

CONCLUSION

Based on the discussion above, it can be concluded that the house and body spaces represent the state of the Indonesian nation in the postcolonial space. The poets who experienced life in two periods, the colonial and postcolonial periods, were divided persons. The hybrid nature and dual identity of these poets, as a way of resistance, influenced their view of the Indonesian nation in the postcolonial space.

Chairil Anwar and Rendra thought that this former colony was living in a lack of standard of living. The house and body spaces in their poetry indicate that the Indonesian nation in the postcolonial era was suffering, oppressed, and lonely as a result of migration, hybridity, and multiple identities. However, Goenawan Mohamad had a bit different view. The house and body spaces in his poetry indicate that this nation was in the process of “becoming,” which brought an unfavorable condition that had to be accepted by a newly independent nation.

One certain thing is that the house and body spaces found in the three poems illustrate that the migration process from colonial to postcolonial times was not easy. In Sara Upstone’s concept of thinking, a trauma in the migration may make poets resist. In other words, the poems which seem very paradoxical contain a text of resistance in them.

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