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The universal values of humanism in two Indonesian poems: A comparative literary study

Haryadi[1*], Gunawan Ismail[2]
[1,2]Universitas Muhammadiyah Palembang, Indonesia
Email: [1]umpharyadi@gmail.com, [2]gunawanismailump@gmail.com

Abstract: *This study aims to analyze and compare the representation of humanism values in the poems Kepada Peminta-Minta by Chairil Anwar and Gadis Kecil Peminta-Minta by Toto Sudarto Bachtiar, as well as to reveal the universality of human values reflected in both poems. The research focuses on the similarities, differences, and universal meanings of humanism values constructed by the two poets within the context of Indonesian literature. This study employs a qualitative method with a sastra bandingan approach. The data, consisting of words, phrases, lines, stanzas, and stylistic elements that represent humanism values, were collected through literature study, intensive reading, and note-taking techniques. The data were then analyzed using content analysis through the stages of identification, categorization, interpretation, and comparison. The results show that both poems similarly portray marginal figures as representations of social reality and place human beings at the center of attention. The difference lies in the orientation of humanism constructed by each poet. Chairil Anwar presents existential humanism, emphasizing human dignity, freedom, and individual resilience, while Toto Sudarto Bachtiar presents social humanism, highlighting empathy, concern, and justice for marginalized groups. Although the two poems differ in their aesthetic approaches and socio-historical backgrounds, both contain universal values, including respect for human dignity, compassion, solidarity, and social justice. These findings confirm that Indonesian poetry has an important contribution to presenting universal human values that remain relevant to the development of world literature.*

Keywords: *Comparative Literature, humanism, Indonesian poetry, universal values*

INTRODUCTION

Literature functions as an aesthetic form of expression and a medium for reflecting on human life. Poetry holds an important position because of its linguistic density, symbols, imagery, metaphors, and diction. For poets, poetry presents human experiences in an intense and reflective manner. Poetry can serve as a space to give voice to marginalized groups, question injustice, foster empathy, and raise awareness of human dignity. This perspective becomes particularly relevant when poetry is read within societies facing issues of marginalization, poverty, social inequality, violence, discrimination, and a crisis of solidarity. Therefore, the study of humanism values in poetry is not merely an attempt to identify moral messages, but also an effort to understand how literature constructs relationships between human beings and others, as well as how it represents experiences of universal human values.

The urgency of studying humanism in poetry can no longer be understood simply as an abstract form of respect for human beings. Humanism needs to be placed in relation to issues of dignity, diversity, marginality, social justice, empathy, solidarity, and the experiences of vulnerable groups. Humanism does not stop at the idea of placing human

*Corresponding author
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beings at the center of attention, but moves toward a more critical understanding of social issues and marginalized groups.

The study of comparative literature is relevant for exploring this link because comparison is not only aimed at finding similarities and differences between works, but also at creating space to understand how literary texts form a dialogue about human experience. In Indonesia, the development of sastra bandingan in recent years has shown a shift from simple structural comparison toward issues of intertextuality, identity, social criticism, the environment, culture, and human issues. Nugraha (2021) shows that sastra bandingan has developed in terms of its concepts and now deals with new issues, including cross-cultural studies, world literature, intermediality, and new directions in comparative studies. This shows that sastra bandingan has great potential to be used not only to examine formal relations between texts, but also to identify human values that cross differences in works, poets, periods, and social contexts.

Studies on humanism in Indonesian poetry have been conducted from various perspectives, but most studies still focus on one poet, one poetry collection, or a specific aspect of the representation of humanism. Karim and Hartati (2021) examined humanism values in Palestine-themed poems by Helvy Tiana Rosa using Aart van Zoest's semiotic approach. The study found representations of humanity through issues of suffering, victims of violence, solidarity, and responses to human tragedy. Muriyana (2022) compared the poems *Peringatan* by Wiji Thukul and *Caged Bird* by Maya Angelou, with a focus on imagery and meaning. The study shows that poems from different cultural backgrounds can address related issues, especially justice and freedom, even though these issues are represented through different constructions of meaning. Ainunnisa et al. (2023) also applied a sastra bandingan approach to the poems *Lehotmu* and *Berdiri Aku*, showing that poetry comparison can be used to identify thematic links and textual features among different works. Meanwhile, Masruri (2024) studied *Lastu Adri* by Ilya Abu Madhi and *Aku Tidak Tahu* by Wiji Thukul using a sastra bandingan approach. The study found similarities in the search for the essence of human beings, as well as differences in theme, sound, diction, figurative language, typography, hypogram-transformation, and the poets' mood. Anggraini and Falah (2024) showed that poetry can serve as a space for expressing criticism of social disharmony and power relations in society. These findings support the view that Indonesian poetry should be read not only from an aesthetic point of view, but also from its ability to represent social experiences and human issues.

The novelty of this study lies in its attempt to read *Kepada Peminta-minta* by Chairil Anwar and *Gadis Peminta-minta* by Toto Sudarto Bachtiar comparatively, with the universality of humanism values as the main focus of the analysis. With this focus, the study does not only seek similarities and differences in the elements of the poems, but also examines how the two poets construct marginalized human beings as subjects who have dignity and human values. Another aspect of the novelty lies in the different humanism orientations built by the two texts, namely the tendency toward existential humanism in Chairil Anwar and social humanism in Toto Sudarto Bachtiar. These different orientations are not viewed as opposing each other, but as two aesthetic paths toward a shared and universal idea of humanity.

LITERATURE REVIEWS

Humanism Theory in Literature

Humanism is based on attention to human beings as individuals who have dignity, freedom, inner experiences, the need for recognition, and the ability to build relationships with others. Humanism places human beings at the center of attention and provides a perspective that focuses on human experience, suffering, aspirations, connectedness, and dignity. Amelia (2025) states that humanism theory is a field of study that discusses social relations based on human values and mutual respect among human beings.

Humanism theory is used in this study to identify the human values represented in both poems and to examine how marginalized people are placed as subjects with dignity. The humanism values in this study can be examined through several indicators, including respect for human dignity, empathy, compassion, solidarity, social justice, freedom or individual resilience, concern for suffering, and recognition of the humanity of marginalized groups. Karim and Hartati (2021) found humanism values in poetry through the analysis of words, phrases, figurative language, and textual meaning. Their study shows that humanism values can be reconstructed through linguistic and semiotic elements that shape the overall meaning of a poem.

Existential Humanism

Existential Humanism is used to understand the human dimension related to individual existence, freedom, choice, suffering, self-awareness, responsibility, sin, death, and the search for the meaning of life.

The poem *Kepada Peminta-minta* shows a complex relationship between suffering, sin, death, and the presence of marginalized people. The repetition of *"Baik, baik aku akan menghadap Dia"*, followed by *"Menyerahkan diri dan segala dosa"*, shows a sense of personal and religious awareness that faces the experience of suffering. The suffering of the beggar figure is not only presented as an object of observation, but also becomes part of the inner experience of the lyrical speaker through expressions of dreams, the earth, pain, and disturbing voices.

Based on this, Existential Humanism is used as an analytical lens to identify "individual dignity, self-awareness, existential suffering, freedom, responsibility, and the search for meaning" in Chairil Anwar's poem.

Social Humanism

Social Humanism focuses on the relationship between human beings, especially issues of care, empathy, solidarity, equality, justice, and support for groups that experience marginalization. Social Humanism is relevant because the poem *Gadis Peminta-minta* shows the relationship between a marginalized individual and the social structure of city life. The little girl is not only shown as someone who begs, but as a human being with an inner world, a smile, hope, and a pure soul. Her material life, which is described as being "under the bridge," is even contrasted with her inner world, which is presented as higher than the symbolic buildings of the city. Karim and Hartati (2021) show that poetry can serve as a reflection on human tragedy and the suffering of certain groups.

Social Humanism theory is used to identify empathy, care, compassion, solidarity, equality, social justice, and support for marginalized groups. This theory is mainly used to explain the tendency toward Social Humanism found in *Gadis Peminta-minta* by Toto Sudarto Bachtiar.

Comparative Literature Theory

Comparative literature is an approach that allows researchers to bring together two or more literary works to identify relationships, similarities, differences, transformations, dialogue, or values that emerge between the works. Nugraha (2021) shows that sastra bandingan has developed along with the emergence of new issues in literary studies. Therefore, comparison is no longer limited to direct influence between authors.

In this study, sastra bandingan is used to bring together *Kepada Peminta-minta* and *Gadis Peminta-minta*. Both poems share a focus on marginalized people, but they use different aesthetic views and humanism orientations. The research abstract explicitly states that the study focuses on the similarities, differences, and universal meaning of the humanism values built by the two poets.

Ainunnisa et al. (2023) show that sastra bandingan of two poems can be used to reveal differences in inner experience, themes, and the ways poets represent human issues. The two poems they studied both reflect human conditions involving loss, loneliness, uncertainty, and the search for meaning.

Poetry Theory and Inner Structure

Poetry is a form of literary work that relies on the density of language to create meaning, emotional experience, and aesthetic effect. Therefore, an understanding of humanism values cannot be separated from how these values are built through the structure of poetry. Words, diction, imagery, symbols, figurative language, repetition, typography, tone, mood, and the relations between lines are important elements for finding both hidden and clear meanings of humanity.

In this study, the structure of poetry is used as a starting point for identifying the data. The research document states that the data consist of words, phrases, lines, stanzas, and stylistic elements that represent humanism values.

In *Kepada Peminta-minta*, diction related to blood, pus, face, groaning, dreams, the earth, and voices creates strong images of suffering. Meanwhile, in *Gadis Peminta-minta*, diction such as little girl, small can, smile, sorrow, under the bridge, dirty water, pure soul, and city builds a social view of poverty as well as human purity.

Representation Theory and Marginalized People in Literature

The concept of representation is used to understand how literary works create certain images of people, social groups, and the reality of life. In this study, the beggar or the little girl does not simply "truly" represent social reality, but poetic language builds their image as human beings.

Marginalized people in literary works can be understood as individuals or groups who are outside the center of power, economic, social, or cultural life. Marginality is not

only related to poverty, but also involves limited access, exclusion, powerlessness, and a social position that makes a person less likely to receive recognition.

Universal Values Theory in Literature

Universal values are values that remain relevant beyond the limits of place, time, social groups, and certain cultural contexts. Universality does not mean that all societies must give the same meaning to a text. Rather, universality can be understood as the possibility that a certain experience or value can be recognized and understood by people from different contexts.

The universal values that connect the two poems include human dignity, compassion, empathy, solidarity, care, and social justice. The study clearly shows that although the two poets use different aesthetic approaches and socio-historical backgrounds, both present universal values such as respect for human dignity, compassion, solidarity, and social justice.

Interrelationships Among Theories as an Analytical Framework

The relationship between theories leads to two main possible orientations. In Chairil Anwar's work, the suffering of marginalized people is understood through the experience of the lyrical speaker, resulting in a tendency toward Existential Humanism. Meanwhile, in Toto Sudarto Bachtiar's work, the marginalized figure is understood through social relations, poverty, empathy, and care, resulting in a tendency toward Social Humanism. These findings are not stand-alone assumptions, but are based on the research data that have been analyzed.

METHOD

This study uses a qualitative approach with a Comparative Literature method to reveal, describe, interpret, and compare the representation of humanism values in the poems *Kepada Peminta-minta* by Chairil Anwar and *Gadis Peminta-minta* by Toto Sudarto Bachtiar. The qualitative approach was chosen because the research focuses on interpreting the text rather than on quantitative measurement. The objects of the study, which are literary works, are viewed as texts that contain signs, symbols, language structures, human experiences, and constructions of meaning that need to be interpreted in context. In the qualitative approach, the researcher reads the texts closely, identifies units of meaning, groups them based on humanism categories, and then interprets the relationships among the data in a systematic way. In qualitative research, analysis does not simply turn data into descriptions, but also involves coding, categorization, theme development, interpretation, and verification of conclusions. Saldaña (2020) places coding, theme development, analytical memo writing, data display, and verification of findings as important parts of qualitative data analysis.

RESULTS AND DISCUSSION

Results

The research findings show that the poems *Kepada Peminta-minta* by Chairil Anwar and *Gadis Peminta-minta* by Toto Sudarto Bachtiar both place marginalized people at the center of attention, but they build their humanism orientations through different aesthetic, psychological, and social perspectives. Based on an intensive reading

of words, phrases, lines, stanzas, and stylistic elements, it was found that both poems show strong concern for the suffering and existence of people who live outside the center of social life. The two poems also share several similarities, which then develop into two forms of humanism: Existential Humanism in Chairil Anwar's work and Social Humanism in Toto Sudarto Bachtiar's work.

In *Kepada Peminta-minta*, the representation of humanism is built through images of physical suffering and inner struggle. The beggar figure is not presented as a neutral social object, but as a human presence with a body, suffering, experience, and the power to disturb the lyrical consciousness. Diction such as "*tercacar*" [pockmarked], "*nanah*" [pus], "*darah*" [blood], "*mengerang*" [groaning], "*menghempas*" [crashing down], and "*mengaum*" [roaring] creates intense images of suffering. This suffering then enters the psychological experience of the lyrical speaker through images of dreams, pain, and anxiety. The repetition of *"Baik, baik aku akan menghadap Dia"* [All right, all right, I will come before Him] and "*Menyerahkan diri dan segala dosa"* [Surrendering myself and all my sins] shows the connection between suffering, sin, death, and existential awareness.

In the poem "*Gadis Peminta-minta*" [The Beggar Girl], humanism values are more strongly built through the social relationship between the lyrical speaker, the little girl, and the city environment. The little girl who lives in poverty is not reduced to a symbol of material lack. Instead, she is described as having an "eternal" smile, a pure soul, and an inner world that goes beyond the material environment in which she lives. The images of life "*di bawah jembatan*" [under the bridge] and "*air kotor"* [dirty water] show her marginal condition, while the image of a pure soul shows that material poverty does not remove human dignity. At the end of the poem, the condition of the little girl is also linked to the condition of the city as a whole. Thus, the problem of a marginalized child develops into a criticism of a social life that has lost its signs and soul.

When the two poems are compared, the most basic similarity lies in the choice of marginalized people as the center of representation. Both poets do not present marginalized groups merely as a background to the story, but make them an important point for building a reflection on human beings and social life. The *peminta-minta* in Chairil's poem and the *gadis kecil* in Toto's poem both show the condition of people who live outside established social life. This similarity shows that both poets share a concern for people who experience suffering and marginalization. This finding is in line with recent Comparative Literature studies showing that two poems can address the same human issues even when they use different settings, symbols, styles, and perspectives. A study of *Lehotmu* and *Berdiri Aku* found that both poems reflect human conditions involving loss, loneliness, uncertainty, and the search for meaning.

The main difference lies in how the two poets construct humanism values. Chairil Anwar places more emphasis on the individual and existential dimensions. The suffering of the beggar becomes an experience that shakes the lyrical consciousness and connects it with issues of sin, death, fear, and human existence. Therefore, Chairil's humanism can be understood as a form of humanism that emphasizes human dignity and the existential experience of the individual. In contrast, Toto Sudarto Bachtiar places more emphasis on the social dimension. The little girl is placed in relation to the city, poverty, public space, and social life. Concern for the girl also becomes a reflection of social conditions

that allow a person to live in a marginalized position. The research findings explicitly describe this difference as Existential Humanism in Chairil's work and Social Humanism in Toto's work. The comparison can be summarized as shown in Table 1 below.

Table 1. Comparison of Aspects in a Poetic Work Behind Chairil Anwar With Toto Sudarto Bachtiar

Aspect	Kepada Peminta-minta by Chairil Anwar	Gadis Peminta-minta by Toto Sudarto Bachtiar
Figure/representation	Beggar	Young beggar girl
Social position	A marginalized and suffering individual	A margialized child living in poetry
Dominant representation	An injury body, suffering, and sighs	Poverty, life under the bridge, and purity of soul
Lyrical response	Deeply shaken, anxious, and experiencing inner turmoil	Empathy, concern, and reflection on urban life
Orientation of humanism	Existential	Social
Dominant values	Dignity, individual resilience, awareness, and suffering	Empathy, compassion, solidarity, and justice
Main dimension	The individual and inner experience	The individual within social relationships
Meaning of humanity	Humans confronting suffering and their own existence	Marginalized people continue to possess dignity and purity
Point of convergence	Respect for human dignity and concern for marginalized people	Respect for human dignity and concern for marginalized people

These findings show that humanism values in both poems are not only found in the themes, but are also built through language choices and poetic structure. In Chairil's poem, strong physical imagery and repetition create a sense of suffering and existential anxiety. In Toto's poem, the contrast between "dirty water," "under the bridge," and "such a pure soul" creates an opposition between material conditions and the inner quality of human beings.

Another important finding is that marginality in both poems does not stop at the portrayal of poverty. Marginalized people instead function as an aesthetic device to examine the quality of humanity in the society around them. In *Kepada Peminta-minta*, the physical suffering of a marginalized person disturbs the comfort and awareness of the lyrical speaker. In *Gadis Peminta-minta*, the life of a child under the bridge becomes a reflection of a city that has lost its soul. Thus, both poems do not only talk about "poor people," but also question how human beings view other human beings.

Discussion

The discussion is developed around three main issues: (1) the representation of humanism values in each poem, (2) the similarities and differences in the construction of humanism by Chairil Anwar and Toto Sudarto Bachtiar, and (3) the universality of humanism values that emerges from the comparison of the two poems. The main findings show that both poems place marginalized people at the center of attention. However, Chairil tends to build Existential Humanism, while Toto builds Social

Humanism. Both approaches meet in the values of human dignity, compassion, solidarity, and social justice.

Representation of Humanism Values in the Poems Kepada Peminta-minta and Gadis Peminta-minta

From the perspective of contemporary humanism, human beings cannot be understood only as individuals who stand alone, but as subjects who have dignity and exist within a network of social relations. Bryson (2022) places literature as an important space for rethinking humanism through issues of humanity, empathy, connectedness, inclusion, and criticism of various forms of exclusion. This perspective is relevant to both poems because the beggar and the poor little girl are not represented only through their lack of material things, but as human beings who have experiences and dignity.

In the poem *Kepada Peminta-minta*, humanism values are built through the representation of the body and suffering. The beggar figure appears with a body that experiences wounds, blood, pus, and pain. The lines that describe the wounded face, flowing pus, groaning, and roaring sounds create very strong images of suffering. This suffering is not left outside the lyrical speaker, but instead enters their consciousness. The lyrical speaker recognizes that the presence of this figure disturbs their dreams, throws them back to the earth, and brings pain to their body and hearing.

This representation is important because Chairil's humanism does not appear in the form of explicit moral advice. Instead, humanism is built through the confrontation of the lyrical speaker with the existence of a suffering human being. The beggar figure becomes a kind of "mirror" that forces the lyrical speaker to face questions about the self. The repetition of "Baik, baik aku akan menghadap Dia" and "Menyerahkan diri dan segala dosa" shows that the experience of seeing another person's suffering is connected to awareness of sin, death, responsibility, and human existence. Therefore, the research finding that Chairil's humanism has an existential character has a strong textual basis. Karim and Hartati (2021) found that poetry can become a real reflection on the killing of human beings and can use language elements such as metaphor, repetition, symbolism, rhetoric, and various forms of figurative language to build humanism values. The similarity with this study lies in the use of textual details to identify human values. The difference is that their study focuses on responses to the Palestinian humanitarian tragedy.

In the poem *Gadis Peminta-minta*, the construction of humanism shows a different tendency. Toto Sudarto Bachtiar presents a little girl who lives in poverty, but he does not make poverty her only identity. The girl still has a smile, an inner world, and a soul that is described as pure. Here, there is an important aesthetic contrast: materially, the girl lives in a highly marginal space, under a bridge and in an environment with dirty water, but spiritually, she is described as having a world that is higher and purer.

Similarities and Differences in the Construction of Humanism by the Two Poets

A comparison of the two poems shows both basic similarities and differences in their orientations. The similarity lies in their concern for people who live in marginal

conditions. Chairil presents the beggar through physical and psychological suffering, while Toto presents the little girl through poverty and social marginalization. Both use marginalized figures to shift the reader's attention from the center of social life to people who often receive little attention.

This similarity shows that humanism in both poems works through the strategy of "bringing the marginalized into view." Marginalized people, who usually have little economic, political, or social power, are instead given a central position in the poems. Anggraini and Falah (2024) show that a Comparative Literature approach can reveal how two poets construct social issues in different ways. This finding supports the view that comparison should not stop at similarities in theme, but should continue to examine how each poet builds social meaning through their aesthetic strategies.

The clearest difference can be seen in the orientation of humanism. Chairil presents the suffering of marginalized people as an experience that disturbs and shakes the awareness of the lyrical speaker. The wounded body, blood, pus, groaning, and sounds become a medium for presenting questions about human existence. Therefore, his orientation is more existential. Toto, in contrast, places the little girl within the network of social life in the city. Poverty, living space, dirty water, life under the bridge, and the condition of the city become parts of the construction of meaning. Therefore, his orientation is more social.

The difference can be summarized as shown in Table 2 below.

Table 2. Difference Dimension Poetry of Chairil Anwar and Toto Sudarto Bahtiar

Dimension	***Kepada Peminta-minta*** **by Chairil Anwar**	***Gadis Peminta-minta*** **by Toto Sudarto Bahtiar**
Human focus	The suffering individual	Marginalized children in society
Main focus	Inner conflict and existential concerns	Social relationships and poverty
Dominant imagery	Wounds, blood, scars, and wandering	Smiles, life beneath the bridge, dirty water, and a pure soul
Lyrical response	Threatened and restless	Empathetic and compassionate
Orientation	Existential humanism	Social humanism
Main issues	Suffering, sin, existence, and death	Poverty, marginalization, social concern, and justice
Role of marginalized people	A catalyst for existential reflection	A reflection of social conditions
Core values	Human dignity and individual resilience	Empathy, solidarity, and social concern
Point of converrgence	Human dignity	Human dignity
Universal contribution	Reminds people of human existence and suffering	Reminds society of its social responsibility

These findings also show that the difference between the two poets is not an absolute opposition. Existential humanism and social humanism can instead be seen as two dimensions that complement each other. Social suffering is ultimately experienced by individuals, while individual suffering cannot be separated from the social structure that surrounds them. Chairil emphasizes the first side, while Toto strengthens the second.

Universality of Humanism Values in the Two Poems

The most important point of the discussion is that differences in humanism orientation do not remove the presence of universal human values. Instead, these differences show that universal values can appear through different contexts, styles, and perspectives. The first universal value is human dignity. In both poems, marginalized people do not lose their human value even though they live in low social conditions. The beggar in Chairil's poem remains a human being whose suffering must be recognized, while the little girl in Toto's poem still has a pure soul even though she lives in poverty.

The second universal value is empathy and compassion. Both poems encourage readers to move beyond the position of neutral observers and enter the experience of suffering human beings. In Chairil's poem, the beggar's suffering enters the awareness of the lyrical speaker. In Toto's poem, the presence of the little girl raises awareness of the condition of the city and the people who live in it.

The third universal value is solidarity. Solidarity does not always appear as a direct act of helping. In literature, solidarity can be expressed by giving marginalized people space to be "seen" and "recognized." Both poets do this by making the beggar and the little girl the center of their poems. Thus, literary representation itself becomes a symbolic act of rejecting the erasure of marginalized people.

The fourth universal value is social justice. In Toto's poem, social justice can be seen through the contrast between the life of the little girl and the life of the city. In Chairil's poem, meanwhile, justice appears more implicitly through the ethical questions that arise when one human being faces another who is experiencing suffering. Both forms show that literature can express issues of justice without turning a poem into an argumentative text.

Relationship Between the Findings and Previous Studies

This discussion has a strong connection with previous studies on humanism and comparative literature, while also showing a different contribution. Karim and Hartati (2021) show that humanism values can be identified through language elements, figurative language, isotopy, and the perspective of the lyrical speaker. Ainunnisa et al. (2023) show that comparative literature studies of two poems can reveal similarities and differences in the construction of meaning between texts. Meanwhile, Anggraini and Falah (2024) show that two Indonesian poems can be compared to reveal social criticism through a comparative literature approach. This study is closely related to these studies because they all place poetry as a response to social issues.

The study by Kumar, Malhotra, and Kumar (2022) shows the importance of marginalized literary works in challenging dominant structures and presenting the perspectives of marginalized groups. This is relevant to the two poems studied because the beggar and the little girl are both presented as marginalized figures.

Implications of the Findings for Indonesian Literature Studies

The discussion of this study shows that Indonesian literature has the capacity to express local issues within a wider discourse of humanity. The beggar and the little girl are concrete figures rooted in the social reality of Indonesia, but the suffering, dignity,

compassion, solidarity, and justice they represent have relevance across different places and times.

In the context of literature education, this shows that poetry learning can be directed not only toward the ability to identify diction, figurative language, themes, and messages, but also toward the ability to understand human experiences. A comparison of the two poems can be used to develop a critical reading of poverty, marginalization, empathy, solidarity, and social justice. In this way, literary appreciation does not stop at understanding aesthetics, but develops into human literacy.

CONCLUSION

The study of the poem *Kepada Peminta-minta* by Chairil Anwar and the poem *Gadis Peminta-minta* by Toto Sudarto Bachtiar shows that humanism in Indonesian poetry does not appear as a single, uniform, and explicit idea. Instead, it is built through concrete human experiences, especially the experiences of people who are in a marginal position. Both poems shift the reader's attention toward people who live on the margins of social life, but each poet uses a different aesthetic orientation and human perspective. Therefore, the conclusion of this study is not simply that both poems contain humanism values, but that the different ways of representing marginalized people provide a basis for a broader understanding of the universality of humanity. The universality of humanism in both poems does not lie in similarities of form, diction, figurative language, or the poets' social experiences. Rather, it lies in values that can be recognized beyond differences in context, namely respect for human dignity, compassion, empathy, solidarity, care, and social justice.

The theoretical implication of this study is the need to broaden the understanding of humanism in Indonesian literature studies. Humanism should not only be identified through explicit moral statements or characters who show acts of helping others. The implication for the development of Comparative Literature studies is that comparison does not always have to focus on finding the influence of one author on another. Two works can be compared because they share related human issues, and these issues can then be understood through the different contexts and aesthetic strategies of each work. The social implication is that literature can function as a medium for building awareness of people who are often unseen in everyday life. The pedagogical implication can be applied in literature learning to develop students' critical reading skills as well as their social awareness. Teachers or lecturers can invite students to compare how the two poets portray marginalized people and then connect these representations with issues of human dignity, poverty, empathy, solidarity, and justice. In this way, poetry learning does not stop at identifying themes, diction, figurative language, and messages, but moves toward a critical interpretation of the relationship between literary texts and human reality.

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