

= Amir Hamzah =

Tengku Amir Hamzah (28 February 1911 ? 20 March 1946) was an Indonesian poet and National Hero of Indonesia . Born into a Malay aristocratic family in the Sultanate of Langkat in North Sumatra , he was educated in both Sumatra and Java . While attending senior high school in Surakarta around 1930 , the youth became involved with the nationalist movement and fell in love with a Javanese schoolmate , Ilik Sundari . Even after Amir continued his studies in legal school in Batavia (now Jakarta) the two remained close , only separating in 1937 when Amir was recalled to Sumatra to marry the sultan 's daughter and take on responsibilities of the court . Though unhappy with his marriage , he fulfilled his courtly duties . After Indonesia proclaimed its independence in 1945 , he served as the government 's representative in Langkat . The following year he was killed in a socialist revolution led by the Communist Party of Indonesia and buried in a mass grave .

Amir began writing poetry while still a teenager : though his works are undated , the earliest are thought to have been written when he first travelled to Java . Drawing influences from his own Malay culture and Islam , as well as from Christianity and Eastern literature , Amir wrote 50 poems , 18 pieces of lyrical prose , and numerous other works , including several translations . In 1932 he co @-@ founded the literary magazine Poedjangga Baroe . After his return to Sumatra , he stopped writing . Most of his poems were published in two collections , Nyanyi Sunyi (1937) and Buah Rindu (1941) , first in Poedjangga Baroe then as stand @-@ alone books .

Poems by Amir deal with the themes of love and religion and his poetry often reflects a deep inner conflict . His diction , using both Malay and Javanese words and expanding on traditional structures , was influenced by the need for rhythm and metre , as well as symbolism related to particular terms . His earlier works deal with a sense of longing and both erotic and idealised love , whereas his later works have a deeper religious meaning . Of his two collections , Nyanyi Sunyi is considered the most developed . Amir has been called the " King of the Poedjangga Baroe @-@ era Poets " and the only international @-@ class Indonesian poet from before the Indonesian National Revolution .

= = Biography = =

= = = Early life = = =

Amir was born as Tengkoeh Amir Hamzah Pangeran Indra Poetera in Tanjung Pura , Langkat , North Sumatra , the youngest son of Vice Sultan Tengku Muhammad Adil and his third wife Tengku Mahjiwa . Through his father , he was related to the Sultan of Langkat , Machmud . Sources disagree over his date of birth . The date officially recognised by the Indonesian government is 28 February 1911 , a date Amir used throughout his life . However , his elder brother Abdullah Hod states that the poet was born on 11 February 1911 . Amir later took the name of his grandfather , Teungku Hamzah , as a second name ; thus , he was referred to as Amir Hamzah . Though a child of nobility , he would often associate with non @-@ nobles .

It is known that Amir was schooled in Islamic principles such as Qu 'ran reading , fiqh , and tawhid , and studied at the Azizi Mosque in Tanjung Pura from a young age . He remained a devout Muslim throughout his life . Sources disagree on the period in which he completed his formal studies . Several sources , including the Indonesian government 's Language Centre , state that he started school in 1916 , while the biographer M. Lah Husny puts the future poet 's first year of formal schooling as 1918 . At the Dutch @-@ language elementary school where Amir first studied , he began writing and received good marks ; in her biography of him , Nh . Dini writes that Amir was nicknamed " older brother " (abang) by his classmates as he was much taller than them .

In 1924 or 1925 , Amir graduated from the school in Langkat and moved to Medan to study at the Meer Uitgebreid Lager Onderwijs (MULO ; middle school) there . After completing his studies some two years later , he entered a formal relationship with his cousin from his mother 's side , Aja (also Aje) Bun . Husny writes that the two were arranged to be married by their parents , while Dini casts the relationship as a vow to be always faithful . As his parents permitted him to finish his studies in

Java , Amir moved to the colonial capital at Batavia (now Jakarta) to complete his studies .

= = = Java = = =

Alone aboard the Plancus , Amir made the three @-@ day boat trip to Java . Upon arriving at Batavia , he enrolled at a Christian MULO there , where he completed his last year of junior high school . Anthony H. Johns of Australian National University writes that he learned some Christian concepts and values . Also in Batavia , Amir became involved with the social organisation Jong Sumatera . During this period , the young man wrote his first poems . Husny credits several to his heartbreak after he found that Aja Bun had been married to another man without Amir 's knowing (the two never spoke again) , while Dini suggests that the poem " Tinggallah " was written not long after he boarded the Plancus , while he was longing after his parents .

After a brief return to Sumatra , Amir continued to a Boedi Oetomo @-@ operated Algemene Middelbare School (AMS ; senior high school) in Surakarta , Central Java , where he studied eastern literature and languages , including Javanese , Sanskrit , and Arabic . Preferring solitude to the bustle of the dormitories , Amir boarded at a privately @-@ owned home of a Surakartan resident . Later he met several future writers , including Armijn Pane and Achdiat Karta Mihardja ; they soon found him to be a friendly and diligent student with complete notes and a spotless bedroom (sheets folded so well , Mihardja later recalled , that a " lost fly could have easily slid over them ") , but also a romantic prone to thinking wistfully beneath the lamplight and isolating himself from his classmates .

In Surakarta Amir joined the nationalist movement . He would meet with fellow Sumatrans and discuss the social plight of the Malay archipelago 's populace under Dutch colonial rule . Though most educated youth at the time preferred using Dutch , he insisted on speaking Malay . In 1930 Amir became head of the Surakartan branch of the Indonesia Muda (Young Indonesians) , delivering a speech at the 1930 Youth Congress and serving as an editor of the organisation 's magazine Garuda Merapi . At school he also met Ilik Sundari , a Javanese woman nearly his age with whom he fell in love . Sundari , the daughter of Raden Mas Kusumodihardjo , was one of the few female students at the school , and her home was near one of those in which Amir boarded . According to Dini , the two grew closer , Amir teaching Sundari Arabic and Sundari teaching him Javanese . They were soon meeting every day , conversing on a variety of topics .

Amir 's mother died in 1931 , and his father the year after , meaning that his education could no longer be funded . After his AMS studies concluded , he wanted to continue to study at a law school in Batavia . As such , he wrote to his brother , Jakfar , who arranged for the remainder of his studies to be paid for by the Sultan . In 1932 Amir was able to return to Batavia and begin his legal studies , taking up a part @-@ time job as a teacher . At first , his relationship with Sundari was continued through letters , though she soon continued her studies in Lembang , a city much closer than Surakarta ; this allowed the two to meet furtively ? when Sundari 's parents had discovered their relationship , Amir and Sundari had been forbidden from meeting .

This year Amir 's first two poems , " Sunyi " (" Silent ") and " Mabuk ... " (" Nauseous ... ") , were published in the March edition of the magazine Timboel . His other eight works published in 1932 included a syair based on the Hikayat Hang Tuah , three other poems , two pieces of lyrical prose , and two short stories ; the poems were again published in Timboel , while the prose was included in the magazine Pandji Poestaka . Around September 1932 Armijn Pane , upon the urgings of Sutan Takdir Alisjahbana , editor of " Memadjoekan Sastra " (" Advancing Literature " , the literary section of Pandji Poestaka) , invited Amir to help them establish an independent literary magazine . Amir accepted , and was tasked with writing letters to solicit submissions ; a total of fifty letters were sent to noted writers , including forty sent to contributors to " Memadjoekan Sastra " . After several months of preparations , the initial edition was published in July 1933 , under the title Poedjangga Baroe . The new magazine was left under the editorial control of Armijn and Alisjahbana , while Amir published almost all of his subsequent writings there .

In mid @-@ 1933 Amir was recalled to Langkat , where the Sultan informed him of two conditions which he had to fulfil to continue his studies : be a diligent student and abandon the independence

movement . Despite the Sultan 's disapproval , Amir became more heavily involved in the nationalist movement , bringing him under increasing Dutch scrutiny . He continued to publish in Poedjangga Baroe , including a series of five articles on Eastern literatures from June to December 1934 and a translation of the Bhagavad Gita from 1933 to 1935 . His legal studies , however , were delayed , and by 1937 he had still not graduated .

= = = Return to Langkat = = =

The Dutch , concerned about Amir 's nationalistic tendencies , convinced the Sultan to send him back to Langkat , an order which the fledgling poet was unable to refuse . In 1937 , Amir , together with two of the Sultan 's vassals tasked with escorting him , boarded the Opten Noort from Tanjung Priok and returned to Sumatra . Upon arriving in Langkat , he was informed that he was to be married to the Sultan 's eldest daughter , Tengku Puteri Kamiliah , a woman he had barely met . Before the wedding Amir returned to Batavia to face his final exam ? and have one last meeting with Sundari . Several weeks later he returned to Langkat , where he and Kamiliah were married in an extravagant ceremony . His cousin , Tengku Burhan , later stated that Amir 's indifference throughout the seven @-@ day event was due to his thinking of Sundari .

Now a prince (pangeran) , Amir was given the title Tengku Pangeran Indra Putera . He lived with Kamiliah in their own home . By all accounts , she was a devout and loving wife , and in 1939 the couple had their only child , a daughter named Tengku Tahura . According to Dini , Amir professed to Kamiliah that he could never love her as he had Sundari and that he felt obligated to marry her , something which Kamiliah reportedly accepted . The poet retained an album with his Javanese sweetheart 's photographs at home and would often isolate himself from his family , lost in thought . As a prince of Langkat , Amir became a court official , handling administrative and legal matters , and at times judging criminal cases . He once represented the sultanate at the funeral of Pakubuwono X in Java ? Amir 's last trip to the island .

Although Amir had little correspondence with his friends in Java , his poems ? most of which had been written in Java ? continued to be published in Poedjangga Baroe . His first poetry collection , Nyanyi Sunyi (Songs of Silence) , was published in the magazine 's November 1937 edition . Nearly two years later , in June 1939 , the magazine published a collection of poems Amir had translated , entitled Setanggi Timur (Incense from the East) . In June 1941 his last collection , Buah Rindu (Fruits of Longing) , was published . All were later republished as stand @-@ alone books . A last book , Sastera Melayu Lama dan Raja @-@ Rajanya (Old Malay Literature and its Kings) , was published in Medan in 1942 ; this was based on a radio speech Amir had delivered .

After the German invasion of the Netherlands in 1940 , the government of the Indies began preparing for a possible Japanese invasion . In Langkat , a Home Guard , or Stadswacht , division was established to defend Tanjung Pura , in Langkat . Amir and his cousin Tengku Harun were in charge ; the nobility , trusted by the general populace , was selected to ensure easier recruitment of commoners . When the invasion became a reality in early 1942 , Amir was one of the soldiers sent to Medan to defend it . He and the other Dutch @-@ allied forces were quickly captured by the Japanese . He was held as a prisoner of war until 1943 , when influence from the Sultan allowed him to be released . Throughout the remainder of the occupation , which lasted until 1945 , Amir was employed as a radio commentator and censor in Medan . In his position as prince , he was tasked with helping to collect rice to feed the Japanese occupation army .

= = = Post @-@ Independence and death = = =

After Indonesia proclaimed its independence on 17 August 1945 , the entirety of Sumatra was declared a de facto part of the country . The central government established Teuku Muhammad Hasan as the island 's first governor , and on 29 October 1945 Hasan selected Amir as the government representative in Langkat (later equated to regent) , with his office at Binjai . Amir accepted the position readily , subsequently handling numerous tasks set by the central government , including inaugurating the first local division of the People 's Safety Army (Tentara Keamanan

Rakjat ; the predecessor to the Indonesian Army) opening meetings of various local branches of national political parties , and promoting education ? particularly Latin @-@ alphabet literacy .

The ongoing Indonesian National Revolution , with various battles in Java , meant that the newly established republic was unstable . In early 1946 , rumours spread in Langkat that Amir had been seen dining with representatives of the returning Dutch government , and there was growing unrest within the general populace . On 7 March 1946 , during a socialist revolution led by factions of the Communist Party of Indonesia , a group staunchly against feudalism and the nobility , Amir 's power was stripped from him and he was arrested ; Kamiliah and Tahura escaped . Together with other members of the Langkat nobility , he was sent to a Communist @-@ held plantation at Kuala Begumit , some 10 kilometres (6 mi) outside of Binjai . Later testimony suggests that the detainees were tried by their captors , forced to dig holes , and tortured .

Amir 's last piece of writing , a fragment from his 1941 poem " Buah Rindu " , was later found in his cell :

On the morning of 20 March 1946 , Amir was killed with 26 other people and buried in a mass grave which the detainees had dug ; several of his siblings were also killed in the revolution . After it was quashed by nationalist forces , the revolution 's leaders were questioned by a team led by Amir Sjarifuddin and Adnan Kapau Gani : they are reported to have repeatedly asked " Where is Amir Hamzah ? " during the investigation . In 1948 the grave at Kuala Begumit was dug up and the remains identified by family members ; Amir 's bones were identified owing to a missing false tooth . In November 1949 his body was reinterred at the Azizi Mosque in Tanjung Pura , Langkat .

= = Influences = =

Amir was raised in a court setting , where he spoke Malay until it had " become his flesh and blood " . From a young age he was exposed to oral and written pantuns and syair , both listening and improvisationally creating his own . As with his father before him , Amir enjoyed traditional texts , such as Hikayat Hang Tuah , Syair Siti Zubaidah , and Hikayat Panca Tanderan . He would listen to these when they were read in public ceremonies , and as an adult he kept a large collection of such texts , though these were destroyed during the communist revolution .

Throughout his formal education Amir read works of Arabic , Persian , and Hindu literature . He was also influenced by works from other Eastern countries : poems translated in Setinggi Timur , for instance , include works by Omar Khayyám (Persia) , Du Fu (China) , Fukuda Chiyo @-@ ni (Japan) , and Rabindranath Tagore (India) . These works were not read in the original , but from Dutch translations . The literary critic Muhammad Balfas writes that , unlike his contemporaries , Amir drew little influence from sonnets and the neo @-@ romantic Dutch poets , the Tachtigers ; Johns comes to the same conclusion . The Australian literary scholar Keith Foulcher , however , noting that the poet quoted Willem Kloos 's " Lenteavond " in his article on pantuns , suggests that Amir was very likely influenced by the Tachtigers .

Many writers have commented on Amir 's influence from Islamic doctrine . The Indonesian literary documentarian H.B. Jassin and the poet Arief Bagus Prasetyo , among others , argue that Amir was a purely orthodox Muslim and that it showed in his work . Prasetyo argues that this was evident in his treatment of God ; he does not view God as his equal , a theme found in the works of such Sufi poets as Hamzah Fansuri , but as the master to Amir 's servant . Johns writes that , though he was not a mystic , Amir was also not a purely devotional writer , instead promoting a form of " Islamic Humanism " . Others , such as the Dutch scholar of Indonesian literature A. Teeuw and the Indonesian scholar of literature Abdul Hadi WM , find Amir to be influenced by Sufism . Aprinus Salam of Gadjah Mada University , of the same position , points to the instances where Hamzah treats God as a lover as indicative of Sufi influence . Ultimately , the poet Chairil Anwar wrote that Amir 's Nyanyi Sunyi could be termed " obscure poetry " as readers cannot understand the works without prior knowledge of Malay history and Islam .

Some attempts have also been made to connect Amir 's works to a Christian perspective . In analysing " Padamu Jua " , the Indonesian critic Bakri Siregar suggests that some influences from the Christian Bible are evident , pointing to several aspects of the poem that would seem to support

such a view , including the depiction of an anthropomorphic God (not allowed in orthodox Islam) and the idea of a jealous God . He writes that the concept of a jealous God is not found in Islam , but is in the Bible , citing Exodus 20 : 5 and Exodus 34 : 14 . In another poem , " Permainanmu " , Hamzah uses the sentence " Kau keraskan kalbunya " (You harden his heart) ; Jassin draws a parallel to God hardening the Pharaoh 's heart in the Book of Exodus .

Jassin writes that Amir 's poems were also influenced by his love for one or more women , in Buah Rindu referred to as " Tedja " and " Sendari @-@ Dewi " ; he opines that the woman or women are never named as Amir 's love for them is the key . Husny writes that at least nine of the works in Buah Rindu were inspired by his longing for Aja Bun , portraying a sense of disappointment after their engagement was called off . Regarding the book 's three @-@ part dedication , " to the mournful Greater Indonesia / to the ashes of the Mother @-@ Queen / and to the feet of the Sendari @-@ Goddess " , Mihardja writes that Sundari was immediately recognisable to any of Amir 's classmates ; he considers her the poet 's inspiration as " Laura to Petrarch , Mathilde to Jacques Perk " . The critic Zuber Usman finds Sundari 's influence on Nyanyi Sunyi as well , suggesting his parting from her led Amir closer to God , an opinion Dini echoes . The translator Burton Raffel connects a couplet at the end of the book , reading " Sunting sanggul melayah rendah / sekaki sajak seni sedih " (" A flower floating in a loose knot of hair / Gave birth to my sorrowful poems ") as a call out to a forbidden love . Dini credits Amir 's love for Sundari for his frequent use of Javanese terms in his writing .

= = Works = =

Altogether Amir wrote fifty poems , eighteen pieces of lyrical prose , twelve articles , four short stories , three poetry collections , and one original book . He also translated forty @-@ four poems , one piece of lyrical prose , and one book ; these translations , Johns writes , generally reflected themes important in his original work .

The vast majority of Amir 's writings were published in Poedjangga Baroe , although some earlier ones were published in Timboel and Pandji Poestaka . None of his creative works are dated , and there is no consensus regarding when individual poems were written . However , there is a consensus that the works included in Nyanyi Sunyi were written after those included in Buah Rindu , despite the latter being published last . Johns writes that the poems in the collections appear to be arranged in chronological order ; he points to the various degrees of maturity Amir showed as his writing developed .

Jassin writes that Amir maintained a Malay identity throughout his works , despite attending schools run by Europeans . Unlike the works of his contemporaries Alisjahbana or Sanusi Pane , his poems did not include symbols of a Europeanised modernity such as electricity , trains , telephones , and engines , allowing " the natural Malay world to show wholly " . Ultimately , when reading Amir 's poems " in our imagination we do not see a man in pants , a jacket , and tie , but a youth in traditional Malay garb " . Mihardja notes that Amir wrote his works at a time when all of their classmates , and many poets elsewhere , were " pouring their hearts or thoughts " in Dutch , or , if " able to free themselves from the shackles of Dutch " , in a local language .

Amir 's work often dealt with love (both erotic and idealised) , with religious influences showing in many of his poems . Mysticism is important in many of his works , and his poetry often reflects a deep inner conflict . In at least one of his short stories , he criticised the traditional view of nobility and " subverts the traditional representation of female characters " . There are several thematic differences between his two original poetry collections , discussed further below .

= = Nyanyi Sunyi = =

Nyanyi Sunyi , Amir 's first poetry collection , was published in the November 1937 issue of Poedjangga Baroe , then as a stand @-@ alone book by Poestaka Rakjat in 1938 . It consists of twenty @-@ four titled pieces and an untitled quatrain , including Hamzah 's best @-@ known poem , " Padamu Jua " . Jassin classifies eight of these works as lyrical prose , with the remaining thirteen

as regular poems . Although it is his first published collection , based on the well @-@ developed nature of the poems within , general consensus is that the works in Buah Rindu were written earlier . The poet Laurens Koster Bohang considers the poems included in Nyanyi Sunyi as having been written between 1933 and 1937 , while Teeuw dates the poems to 1936 and 1937 .

Readings of Nyanyi Sunyi have tended to focus on religious undertones . According to Balfas , religion and God are omnipresent throughout the collection , beginning with its first poem " Padamu Jua " . In it , Jassin writes , Amir shows a feeling of dissatisfaction over his own lack of power and protests God 's absoluteness , but seems aware of his own smallness before God , acting as a puppet for God 's will . Teeuw summarises that Amir recognises that he would not exist if God did not . Jassin finds that the theme of religion is meant as an escape from the poet 's worldly sorrows . Johns , however , suggests that ultimately Amir finds little solace in God , as he " did not possess the transcendent faith which can make a great sacrifice , and resolutely accept the consequences " ; instead , he seems to regret his choice to go to Sumatra and then revolts against God .

= = = Buah Rindu = = =

Amir 's second poetry collection , Buah Rindu , was published in the June 1941 issue of Poedjangga Baroe , then as a stand @-@ alone book by Poestaka Rakjat later that year . It consists of twenty @-@ five titled pieces and an untitled quatrain ; one , " Buah Rindu " , consists of four parts , while another , " Bonda " , consists of two . At least eleven of the works had previously been published , either in Timboel or in Pandji Poestaka . This collection though published after Nyanyi Sunyi , is generally considered to have been written earlier . The poems in Buah Rindu date to the period between 1928 and 1935 , Amir 's first years in Java ; the collection gives the two years , as well the location of writing as Jakarta ? Solo (Surakarta) ? Jakarta .

Teeuw writes that this collection is united by a theme of longing , which Jassin expands on : longing for his mother , longing for his lovers (both the one in Sumatra and the one in Java) , and longing for his homeland . All are referred to as " kekasih " (beloved) in turn . These longings , Teeuw writes , are unlike the religious overtones of Nyanyi Sunyi , being more worldly and grounded in reality . Jassin notes another thematic distinction between the two : unlike Nyanyi Sunyi , with its clear depiction of one god , Buah Rindu explicitly puts forth several deities , including the Hindu gods Shiva and Parvati and abstract ones like the god and goddess of love .

= = Style = =

Amir 's diction was influenced by the need for rhythm and metre , as well as symbolism related to particular terms . This careful diction emphasised simple words as the basic unit and occasional uses of alliteration and assonance . Ultimately he is freer in his language use than traditional poets : Jennifer Lindsay and Ying Ying Tan highlight his " verbal inventiveness " , injecting a " lavishness of expression , a mellifluous of sound and meaning " into his poetry . Siregar writes that the result is " a beautiful wordplay " . Teeuw writes that Amir had a complete understanding of the strengths and weaknesses of Malay , mixing eastern and western influences , whilst Johns writes that his " genius as a poet lay in his remarkable ability to resurrect the burnt @-@ out embers of Malay poetry , and to infuse into the forms and rich vocabulary of traditional Malay an unexpected and vivid freshness and life . "

The choice of words depends heavily on old Malay terms which saw little contemporary use . Amir also borrows heavily from other Indonesian languages , particularly Javanese and Sundanese ; the influences are more predominant in Nyanyi Sunyi . As such , early printings of Nyanyi Sunyi and Buah Rindu were accompanied by footnotes explaining these words . Teeuw writes that the poems included numerous clichés common in pantuns which would not be understood by foreign readers . According to the translator John M. Echols , Amir was a writer of great sensitivity who was " not a prolific writer but his prose and poetry are on a very high level , though difficult reading even for Indonesians . " Echols credits Amir with a revival of the Malay language , breathing new life into Malay literature in the 1930s .

Structurally , Amir 's early works are quite different from his later ones . The works compiled in Buah Rindu generally followed the traditional pantun and syair style of quatrains with tail rhymes , including many with rhyming couplets ; some works , however , combined the two , or had additional lines or more words than traditionally acceptable , resulting in a different rhythm . Though these early works were not as detailed as Amir 's later works , Teeuw writes that they did reflect the poet 's mastery of the language and his drive to write poems . Works in this anthology repeated terms of sadness such as menangis (cry) , duka (grief) , rindu (longing) , and air mata (tears) , as well as words such as cinta (love) , asmara (passion) , and merantau (wander) .

By the time Amir wrote the works later compiled in Nyanyi Sunyi , his style had shifted . No longer did he confine himself to the traditional forms , but instead he explored different possibilities : eight of his works approached lyrical prose in form . Anwar described his predecessor 's use of language in the collection as clean and pure , with " compactly violent , sharp , and yet short " sentences which departed from the " destructive force " of flowery traditional Malay poetry .

= = Awards and recognition = =

Amir has received extensive recognition from the Indonesian government , beginning with recognition from the government of North Sumatra soon after his death . In 1969 he was granted both a Satya Lencana Kebudayaan (Satya Lencana Award for Culture) and Piagam Anugerah Seni (Art Prize) . In 1975 he was declared a National Hero of Indonesia . A park named after him , Taman Amir Hamzah , is found in Jakarta near the National Monument . A mosque in Taman Ismail Marzuki , opened to the public in 1977 , is also named after him . Several streets are named after Amir , including in Medan , Mataram , and Surabaya .

Teeuw considers Amir the only international @-@ class Indonesian poet from before the Indonesian National Revolution . Anwar wrote that the poet was the " summit of the Pudjangga Baru movement " , considering Nyanyi Sunyi to have been a " bright light he [Amir] shone on the new language " ; however , Anwar disliked Buah Rindu , considering it too classical . Balfas describes Amir 's works as " the best literary products to surpass their time " . Hamzah 's work , particularly " Padamu Jua " , is taught in Indonesian schools . His ?uvre was also one of the inspirations for Afrizal Malna 's 1992 postmodern stage play Biografi Yanti setelah 12 Menit (Biography of Yanti After 12 Minutes) .

Jassin has called Amir the " King of the Pudjangga Baru @-@ era Poets " , a name he used as the title of his book on the poet . In closing his book , Jassin writes :

Amir was not a leader with a loud voice driving the people , either in his poems or his prose . He was a man of emotion , a man of awe , his soul easily shaken by the beauty of nature , sadness and joy alternating freely . All his poems were imbibed with the breath of love : for nature , for home , for flowers , for a beloved . He longed unendingly , in the most dark of days , for joy , for ' life with a definite purpose ' . Not one poem of struggle , not a single call for empowerment like those which echoed from the other Poedjangga Baroe poets . But his songs of nature were an intimate permeation of a person whose love for his country was never in doubt .

= = Explanatory notes = =