

Suardi Suryaningrat's Version of the Song L'internationale Based on History, Song Interpretation, and Song Structure

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ABSTRAK

L'internationale is a poem written by Eugène Edine Pottier in 1873. In 1888, the poem was converted into a song by Pierre Chrétien De Geyter and since then L'internationale has been rendered into multiple languages globally, including Indonesian. Suardi Suryaningrat translated the song L'internationale into Indonesian in 1920. This study aims to find out Suardi Suryaningrat's cause for translated the song into Indonesian as well as the interpretation and analysis of Suardi Suryaningrat's version of the L'internationale song. The methods used in this study are musicological analysis and historical methods with a qualitative approach. Suardi Suryaningrat's reason for translating the song L'internationale into Indonesian is related to his habit of writing and translating foreign languages into Indonesian. The song L'internationale version of Suardi Suryaningrat conveys a message about liberation from oppression carried out by the colonizers. The song consists of three parts that are organized by following a strophic pattern and a 4/4-time signature.



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1. Introduction

A song in the context of music is a collection of lyrics that are complemented by chords and melodies (Tseng, 2024). Although it seems simple, the process of creating a song requires skills in writing lyrics as well as the ability to imagine to generate new ideas (Rizal & Milyartini, 2024). In practice, lyrics are often taken from personal experiences or social conditions that exist in society (Desyandri & Mansurdin, 2019). Songs are often leaned in order to be accepted by the general audience or a certain society. The

backing of the song is part of the music that is re-sung by other singers with slight changes in the musical arrangement (McQuail, 1996). From a psychological perspective, song backing functions as a means to meet human needs for art and creativity (Nugraha, 2016). From a social perspective, the backing of the song can be considered a reflection of the social order that existed at the time the song was created (Mahardika, 2022). The lyrics in the song's backing function as a verbal communication that conveys a message without changing the

meaning of the original song (Aprillia, 2024). The power of lyrics in the song's backing becomes a crucial element in musical success, because the message communicated by the original creator remains rooted in the framework of thinking and experience obtained from the social environment of the original creator of the song (Eckstein, 2010).

In the context of Indonesian history, the backing of songs, along with their music and lyrics, often serves as an efficient tool to communicate various messages of struggle and national spirit (Mintargo, 2018). The process of creating the song backing with the theme of struggle was triggered by the motivation of the songwriters who functioned as a driver of fighting spirit. This motivation arises from the experience of oppression experienced by certain groups, which encourages artists to create backing songs and songs of struggle as a form of resistance (Mintargo, 2018). From this sense of motivation, it can be seen that there is an impulse to fight for the defence of the rights of certain groups. During the revolution, the political leaders of the national movement sought to sensitize the public through their speeches and written political opinions. The fighters, with their physical abilities and combat strategies, play a role on the front lines, while the artists, through their song works or song accompaniments, contribute on the front lines to increase the motivation of the fighting spirit (Mintargo, 2008).

The backing of songs serves as a means of communicating messages to the community. The message communicated can vary, from simply showing something to inviting people to act. An example of a message that is often conveyed through the backing of the song is the importance of a sense of nationalism towards the country. Nationalism is an ideology that encourages unity in the state, and reflects an attitude of loyalty and devotion to the nation (Moreno-Luzón & Nagore-Ferrer, 2024). One example of a song backing that reflects the spirit of nationalism and invites the public to act is *L'Internationale*.

The song "*L'Internationale*" translated into Indonesian by Suwardi Suryaningrat, is not only a musical work, but also a symbol of the struggle of the Indonesian people in achieving independence and the nation's ideals (Haq et al., 2024). *L'Internationale* is a poem written by a famous poet in the group of workers' socialist movement in Paris, France. This poem was written by Eugène Edine Pottier in 1873, when he was on the run due to his revolutionary action to overthrow the French government (Guillaume, 1905). Eugène Edine Pottier was instrumental in the successful overthrow of the bourgeois government and the establishment of a proletarian government in 1871 in Paris, although it only lasted for two months before being re-ruled by the French government (Hussey, 2014). During his escape in 1873, Eugène Edine Pottier expressed the

spirit of the struggle of the working class through verses that reflected the soul and body of the entire proletariat in Paris in 1871 (Kruger, 2023).

L'Internationale's poetry was transformed into the song we know today thanks to a collaboration between Eugene Edine Pottier and Pierre Chrétien De Geyter (a composer who came from the working class). With the support of Pierre Chrétien De Geyter, the poem later became a tool of struggle for followers of the ideology of Socialists, Communists, and Socialist Democrats, who are often referred to as leftists. They are united in fighting a common enemy, namely capitalism and imperialism. This ideology claims to be a defender of the oppressed, colonized, and persecuted, so that it is in accordance with the meaning and struggle of marginalized people around the world. Therefore, the song L'Internationale was quickly known by socialists in different parts of the world. Followers of leftist ideology made L'Internationale a song that should be sung to arouse the impetus of the struggle against oppression (Merwe, 1974).

The Indonesian version of the song L'Internationale was first translated and adapted by Suwardi Suryaningrat, better known as Ki Hadjar Dewantara, in 1920 (Song, 2018). As a figure who delves into socialism, Suwardi Suryaningrat provides a deep perspective on the lyrics of the songs he wrote (Farid et al., 2017). The phrases in the lyrics clearly express rejection of the practice of colonialism and

imperialism carried out by foreign nations in Indonesia. In addition, the lyrics also reflect the spirit of class struggle and global humanism. Thus, it is not surprising that some consider Suwardi Suryaningrat as a supporter of the left movement (Wibisono, 2017). However, it is important to note that the struggle carried out by him was solely an attempt to fight colonialism through a song backing work (Samuel, 2005).

Until this study was made, there had been no previous research that specifically discussed the backing of the song L'Internationale version of Suwardi Suryaningrat. Therefore, this research is expected to be able to present a new perspective in the study of history and musicology. The researcher is interested in exploring the song L'Internationale which has been put by Suwardi Suryaningrat into Indonesian, including in the analysis and interpretation aspects of the song. Most Indonesian people generally do not know the historical background of the L'Internationale song in Suwardi Suryaningrat's version. In addition, the researcher also wants to explore the meaning contained in the backing of the song L'Internationale version of Suwardi Suryaningrat. Therefore, the purpose of this study is to explore more about the L'internationale song that was translated by Suwardi Suryaningrat in the Indonesian version, including the reason behind the song, the analysis of the L'Internationale song version of Suwardi Suryaningrat, and the

interpretation that can be taken from the song.

The benefits of this research are: (1) Deepening the understanding of the history of the Indonesian independence movement, especially in terms of the use of music and song accompaniment as a means of struggle, such as the backing of song to the Suwardi Suryaningrat version of L'Internationale, and; (2) The analysis of the backing of song L'Internationale version of Suwardi Suryaningrat can enrich scientific insights, especially in the fields of musicology and history. The theories applied in this study include: (1) Class consciousness theory which aims to increase class consciousness among society and social structures, especially among the marginalized (Macedo, 2005), and; (2) Literary and musical theory that involves the analysis of the lyrics of the song L'Internationale version of Suwardi Suryaningrat which is used to understand the symbolic meaning and narrative structure of the song (Darma, 2004). Thus, the researcher determined the title, namely the Suwardi Suryaningrat Version of the Song L'internationale Based on History, Song Interpretation, and Song Structure.

2. Method

This research applies musicological analysis methods and historical methods with a qualitative approach. A qualitative approach is a research approach that prioritizes a deep understanding of social phenomena, behaviours, or human

experiences, with a focus on meaning and context (Creswell, 2012). The data analysis process in this approach is carried out by identifying themes and patterns that arise from the information that has been collected, so that researchers can obtain more comprehensive insights (Lune & Berg, 2017). The flexibility of the qualitative approach allows researchers to adjust the focus of research based on preliminary findings, as well as recognize the importance of social context in understanding the object of study (Kusumastuti & Khoiron, 2019). Thus, a qualitative approach is very useful for understanding the dynamics of historical and musicological development (Gorman, 1992).

The method of musicological analysis is a method applied to know and analyse music from various perspectives, including structural elements, historical contexts, and aesthetic experiences (Nakagawa, 1999). Overall, the musicological analysis method provides a deep understanding of music as a form of art and cultural product, as well as its relationship with human life (Hidayatullah, 2019). In addition, this study also applies the historical method. The historical method is a method applied to understand and analyse events, developments, as well as phenomena that occurred in the past (Kuntowijoyo, 2018). According to Sartono Kartodirdjo (1992) the historical method consists of four stages, namely: (1) heuristic; (2) source criticism; (3) interpretation, and; (4) historiography. The first

stage is heuristic, which involves the collection of various relevant historical sources. Once these sources have been collected, researchers need to criticize their authenticity and credibility. Furthermore, the researcher analyses and interprets the data that has been obtained. After the analysis and interpretation process is complete, the researcher prepares a historiography or research report that summarizes the findings.

3. Finding and discussion

A. History of the Song Backing of L'internationale Version of Suwardi Suryaningrat

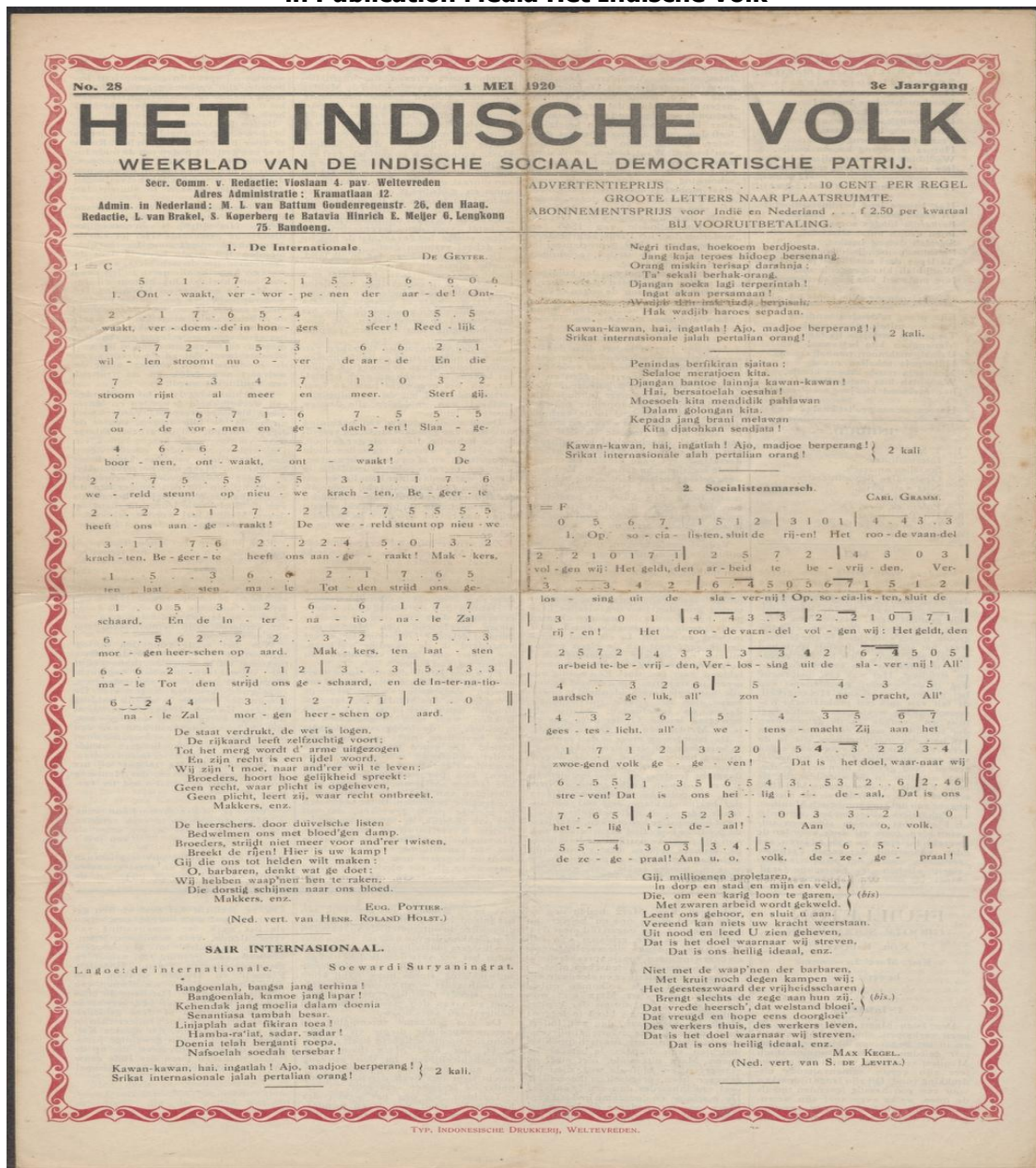
The poem L'Internationale was written by Eugène Edine Pottier during his escape in 1873. The poem was inspired by his experience in the attempt to overthrow the bourgeois government in Paris in 1871, although the movement only lasted for two months (Drott, 2011). In 1888, Pierre Chrétien De Geyter adapted the verse into a song (Jacques & Georges, 1988). The song L'Internationale was later published by the Boldoduc corporation in 1888, followed by the publication by the Delory

corporation in 1894, and the Lagrange corporation in 1898 (Robert, 1978). Over time, L'Internationale's songs have been translated into more than a dozen languages around the world, including Indonesian translated by Suwardi Suryaningrat.

Two years before establishing Taman Siswa, Suwardi Suryaningrat did his translation of the song L'Internationale from Dutch into Indonesian. The song's backing was published in the first edition of *Het Indische Volk* No. 28 on May 1, 1920. In addition, in the same edition, Suwardi Suryaningrat also translated the *Marsch Socialist* song. The publication of the second song aims to commemorate May 1, which is known as "*Hari raja oenteok segala kaoem Socialist*" (Special Day for all Socialists). *Het Indische Volk* is a publication published by ISDV (Indische Sociaal Democratische Vereeninging) (Tjahjopurnomo, 2017). It is important to remember that Suwardi Suryaningrat was never a member of SI (Sarekat Islam) Merah or ISDV (Indische Sociaal Democratische Vereeninging) (Suroso, 2001).

Picture 1.

L'Internationale Version of Suwardi Suryaningrat in Publication Media Het Indische Volk



Source: Het Indische Volk Or. 8952 K 7.2.7-I (Leiden University Libraries Digital Collections, 1920)

The researcher questioned why Tan Malaka, Semaun, or other members of ISDV (Indische Sociaal Democratische Vereeniging) were not involved in the translation of L'Internationale's song but by Suwardi Suryaningrat? There are

three reasons formulated by the researcher to answer this question, that is: First, before it became an official song sung by left-leaning organizations or countries, the lyrics of L'Internationale were widely known among anticolonial and anti-

capitalist movements, including in the Indische Partij organization founded by Ernest François Eugène Douwes Dekker, Suwardi Suryaningrat, and Tjipto Mangoenkoesoemo. Poet Eugène Edine Pottier, who wrote the lyrics of L'Internationale, was heavily influenced by the thought of Pierre Joseph who also had anticolonial and anti-capitalist views. Therefore, the lyrics of L'Internationale already contain anticolonial and anti-capitalist meanings before they were adopted by left-leaning organizations (Kuzar, 2001).

Second, Suwardi Suryaningrat's activities during the period of ethical politics (1901-1942) included his role as a productive journalist and produced many writings, including translating works that had anticolonial nuances from foreign languages into Indonesian. Suwardi Suryaningrat's works have been published in various newspapers, such as De Expres, Oetoesan Hindia, Sinar Hindia, and Kaoem Moeda. These writings contributed to the involvement of the Indische Partij, Insulinde, and Nationaal Indische Partij-Sarekat Indies in the strike action carried out by farmers and workers in Java in 1920 (Perdani et al., 2024). During the period of ethical politics (1901-1942), writing and organizing activities became common among Indonesian national movements which made many figures active in writing, translating, and publishing foreign-language texts in Indonesian (Proesponegoro & Notosusanto, 2008). For example, The Communist Manifesto was

translated into Indonesian by Partondo in 1924 and officially published in the newspaper Soeara Ra'jat (Adoratsky, 1938).

Third, Suwardi Suryaningrat translated L'Internationale thanks to his close relationship with Edward Douwes Dekker's grandson, Ernest François Eugène Douwes Dekker. The two collaborated in Boedi Oetomo's organization and were active in the newspaper De Expres, as well as founding the Indische Partij and proclaiming the slogan "Indie for Indiers," which demanded independence (Hansen, 1973). Ernest François Eugène Douwes Dekker was an educated Indo-European, born in Pasuruan, East Java, and began his career as a plantation worker before turning into a journalist. Ernest François Eugène Douwes Dekker experienced several exiles by the Dutch colonial government to Europe and South Africa. During his exile, Ernest François Eugène Douwes Dekker established relationships with anticolonial activists from various countries, including Har Dayal and Khrisnavarma (Tashadi, 1984).

From Suwardi Suryaningrat's translation, the Indonesian version of the song L'Internationale was spread among the independence movement in the Dutch East Indies. The Indonesian version of the song L'Internationale was sung at a meeting of labour organizations and left-leaning movement figures in the Dutch East Indies (Hasan, 2014). The backing of Suwardi Suryaningrat's version of the song L'Internationale at the Sarekat Islam Merah School is often sung by

students at the school (Pramartha, 2022). During the Physical Revolution in Indonesia (1945-1949), the backing of Suwardi Suryaningrat's version of the song L'Internationale along with the song Indonesia Raya was sung by executed leftist activists, such as Amir Sjarifuddin, Maruto Darusman, Harjono, Sardjono, Soeripno and Oei Gee Hwat. They were taken captive and sentenced to death without court procedure on the orders of Military Governor Colonel Gatot Subroto, because they were involved in the PKI (Partai Komunis Indonesia) rebellion in Madiun, 1948 (Sundhaussen, 1982). However, during the New Order period, the backing of Suwardi Suryaningrat's version of the song L'Internationale was banned because it was considered a leftist song. This is because the New Order highlighted

Pancasila as the state ideology and considered communism to be contrary to the values of Pancasila (Arjaya, 2017). During the Reform period, Suwardi Suryaningrat's version of song L'Internationale began to be sung by students in Indonesia when they held demonstrations, such as the Demonstration Against the Fuel Increase in 2012, the Demonstration Against the Criminal Code Bill and the Revision of the KPK Law in 2019, and the Demonstration of the Job Creation Law in 2020 (Arief & Ramadani, 2021).

B. Interpretation of the Song Backing of L'internationale Version of Suwardi Suryaningrat

The interpretation of the song L'Internationale version of Suwardi Suryaningrat is as follows.

Figure 2.

The First Verse of the Suwardi Suryaningrat's Version of the Song L'internationale



Source: Personal Documentation

1. First Verse : Bangunlah kaum yang terhina!
(Wake up the humiliated people!)
Bangunlah kaum yang lapar!
(Wake up the hungry!)
Interpretation : An invitation to rise up and fight for all indigenous peoples who feel oppression against their dignity, as well as to yearn for freedom, welfare, knowledge, and justice.

Figure 3.

The Second Verse of the Suwardi Suryaningrat's Version of the Song L'internationale



Source: Personal Documentation

2. Second Verse : Kehendak yang mulia dalam dunia.
(The glorious will of the world.)
Senantiasa bertambah besar.
(Always getting bigger.)
Interpretation : The desire to achieve truth and justice in the world and is expected to always develop in every human being.

Figure 4.

The Third Verse of the Suwardi Suryaningrat's Version of the Song L'internationale



Source: Personal Documentation

3. Third Verse : Lenyapkan adat dan paham tua!
(Eliminate old customs and concepts!)
Kita rakyat sadar! Sadar!
(We are conscious people! Aware!)
Interpretation : Efforts to make people aware that excessive tribal sense can create differences as a barrier. This is an outdated idea and needs to be eliminated immediately. Diversity should be the capital of national unity.

Figure 5.

The Fourth Verse of the Suwardi Suryaningrat's Version of the Song L'internationale



Source: Personal Documentation

4. Fourth Verse : Dunia sudah berganti rupa.
(The world has changed.)
Untuk kemenangan kita.
(For our victory.)
Interpretation : In the context of a very wide world, there are various forms of life that are constantly changing and it is hoped that these changes will produce success for all creatures in it.

Figure 6.

The Fifth Verse of the Suwardi Suryaningrat's Version of the Song L'internationale



Source: Personal Documentation

5. Fifth Verse : Perjuangan! Penghabisan!
(Struggle! Finishing!)

Kumpullah! Melawan!
(Gather! Fight back!)

Interpretation : An attempt to achieve the desired goal for the sake of common welfare by sacrificing all that is owned without exception. This effort will be realized more efficiently if carried out in groups as a unit to achieve change.

Figure 7.

The Sixth Verse of the Suwardi Suryaningrat's Version of the Song L'internationale



Source: Personal Documentation

6. Sixth Verse : Dan, *Internationale*.
(And, *Internationale*.)
Pasti di dunia!
(Definitely in the world!)

Interpretation : *Internationale* reflecting the values of justice and freedom. Therefore, if all mankind is committed to the goals of *Internationale*, justice will be realized in the world.

C. Analysis of the Structure of Song Backing of L'internationale Version of Suwardi Suryaningrat

The backing of the song L'Internationale version of Suwardi Suryaningrat consists of three parts that follow the regular three-part song form. The characteristics of the supporting form of Suwardi Suryaningrat's version of L'Internationale according to the book "Structure and Style: The Study and Analysis of Musical Forms" (1974) are as follows.

1. Part I (A) consists of a period, a double period, or a group of phrases, and ends with Authentic Kadens.
2. Part II (B) is presented in the form of a phrase, and most of it ends with Half Kadens creating a sense of stability in the segment. The melodic

characters contained in Part II (B) are as follows.

- a) Transposition of part I (A).
 - b) Starting from part I (A). In general, it starts based on the figures and motifs found at the beginning of part I (A).
 - c) Completely different, new, and self-contained material.
3. Part III (A') is a restatement of section I (A). There are several characteristics as follows.
 - a) This section can be presented in the same way or with slight changes.
 - b) This section can be expanded by adding new material or deepening existing analysis, thus providing a more comprehensive understanding of the section covered.
 - c) This part can be summarized into the anthology.

d) This section can be modified, but still retains the essence of the existing part I (A).

The fundamental structure of song backing of L'internationale version of Suwardi Suryaningrat follows a strophic pattern, namely each verse has a similar melody and harmony. This approach produces a strong and memorable impression, making it perfect for singing in groups by many people. The tempo of song backing of L'internationale version of Suwardi Suryaningrat tends to be in the slow to medium range, which creates a solemn and majestic atmosphere. This is in line with the lyrics that contain messages about struggle and solidarity.

The melody of the song L'Internationale version of Suwardi Suryaningrat has a relatively narrow range of melodies, so it can be sung by various community groups. The melodic contours in this song are often repeated, creating a deep and memorable impression. In addition, the song backing of L'internationale version of Suwardi Suryaningrat usually has a simple and easy-to-follow rhythm, which is 4/4. The rhythm of these songs tends to be regular and repetitive, creating a strong rhythm that encourages physical movement when sung.

4. Conclusion

In his view, L'internationale is an attempt to liberate the working class based on the initiative of the working class itself. The purpose of this effort is not to create a new class, but to abolish all forms of domination of one class over

another. L'internationale reflects the spirit of the workers, the spirit of unity, and their courageous actions to sacrifice themselves for the future as well as the aspirations of justice for all mankind. The spirit of L'internationale was then expressed through a poem written by Eugène Edine Pottier and arranged into a song by Pierre Chrétien De Geyter.

Suwardi Suryaningrat used the song L'internationale as a medium the aim of motivating the nationalism movement. This nationalism was then used as a tool to realize the ideals of Indonesian independence. In the process of translate the song, Suwardi Suryaningrat did not just accept the ideas contained in the song L'internationale. Therefore, the purpose of the introduction of the L'internationale song into the Indonesian language is to convey the view that the struggle of a nation that wants independence must begin with unity and sacrifice. This spirit is what Suwardi Suryaningrat wants to spread through the song backing of L'internationale to the Indonesian people.

In a study of the backing of the song L'Internationale version of Suwardi Suryaningrat, it can be identified that the basic structure of this song consists of three regular parts and follows a strophic pattern with a tempo that varies between slow to medium. This results in a solemn and majestic atmosphere. The melody of the song L'Internationale version of Suwardi Suryaningrat has characteristics that are easy to remember, with a

melodic range that is not too wide and is often repeated. With a simple 4/4 beat and a repetitive rhythm, this song creates a strong rhythm.

By implication, this study makes a significant contribution to Indonesian historiography and musicology related to the backing of Suwardi Suryaningrat's version of the song L'Internationale. The researcher hopes that further research can be carried out to uncover the reasons behind the large number of students in Indonesia during the reform era who sang the backing song L'Internationale version of Suwardi Suryaningrat in the demonstration. The implications of this research are expected to open up new perspectives on the issues of social injustice, class struggle, and nationalism through the song. In carrying out this research, there are a number of limitations that have the potential to affect the results of the research, namely the research sources used mostly come from books published by previous researchers. Therefore, it is recommended that the results of this study be used as a comparative reference to enrich the complexity of future research.

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