

REPRESENTATION OF POLITICAL FLASH IN TAUFIQ ISMAIL POETRY (NORMAN FAIRCLOUGH CRITICAL DISCOURSE ANALYSIS)

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Abstract

This study aims to describe the representation of the socio-political events of the New Order government in several poems by Taufiq Ismail which are summarized in the poetry collection "Malu (Aku) Jadi Orang Indonesia", the titles of the poems include: "May 12, 1998", "Takut 66, Fear 98" and "Baby Born in May 1998". The figure of Taufiq Ismail has succeeded in archiving social dynamics in times of democratic transition into written form. The research method used is descriptive-qualitative. The data analysis technique used in this research is Norman Fairclough's critical discourse analysis model which includes: Text, Discourse Practice, and Sociocultural Practice. The results obtained are a description of historical events at two different times in 1966 and 1998, such as: the economic crisis, victims of student actions, and political instability.

Keywords: Political Flash, Poetry, Political Flash

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan representasi peristiwa sosial politik pemerintahan Orde Baru dalam beberapa puisi karya Taufiq Ismail yang terangkum dalam kumpulan puisi "Malu (Aku) Jadi Orang Indonesia", judul-judul puisinya antara lain: "Mei 12, 1998", "Takut 66, Fear 98" dan "Bayi Lahir Mei 1998". Sosok Taufiq Ismail berhasil mengarsipkan dinamika sosial di masa transisi demokrasi ke dalam bentuk tulisan. Metode penelitian yang digunakan adalah deskriptif-kualitatif. Teknik analisis data yang digunakan dalam penelitian ini adalah model analisis wacana kritis Norman Fairclough yang meliputi: Teks, Praktik Wacana, dan Praktik Sosiokultural. Hasil yang diperoleh berupa deskripsi peristiwa sejarah pada dua waktu yang berbeda pada tahun 1966 dan 1998, seperti: krisis, korban aksi mahasiswa, dan instabilitas politik.

Kata kunci: Kilasan Politik, Puisi, Kilasan Politik

INTRODUCTION

Poetry often saves a thousand events experienced by the author in the field. Joy and sorrow are forms of ideas or ideas that are inscribed in the form of poetry texts and often become historical archives for those who have missed them. Poetry is an important recording and interpretation of human experience, transformed in the most memorable form (Al-Ma'ruf, 2017: 50). Important experiences such as social and political life at the times experienced by the author. In line with that (Al-Ma'ruf, 2005) reveals that the greatness of literary creation (poetry) can only be captured in its entirety if meta sastra elements such as philosophy, religion, politics and sociology are also included. Meanwhile, political diction in Indonesian means everything about state administration, systems and policies in a government (KBBI, 2020). Then it becomes a unity that cannot be separated

between a work of poetry and the historical, social, political and other phenomena behind it. Furthermore, poetry is also called *gubahan* in a language whose form is carefully selected and arranged so as to sharpen people's awareness of experiences and evoke special responses through the arrangement of special sounds, rhythms, and meanings (Nurhayati, 2019: 93).

Poetry literary works can be studied and dissected through various points of view, including exploring the values and meanings contained in them. One form of critical awareness of language is to question a hidden meaning and event in a written work, because literary works such as poetry have explicit and implied meanings in it. Poetry literary works that stand out for important historical events and in Indonesia are the poems by Taufik Ismail in one of his books entitled "Shame (I) Become an Indonesian". This book contains one hundred Taufiq Ismail poems that summarize national events from 1966 to 1998. According to Kuntowijoyo (Taufiq Ismail, 2000: 9) reveals that Taufiq Ismail is a poet who is sensitive to history, because his personal history is full of history and shows full involvement inside it.

Taufiq Ismail (born in Bukittinggi on June 25, 1935) is a leading poet in Indonesia. Taufik Ismail's poetry in the development of modern literature in Indonesia has changed according to the current development of the literary world. Taufik Ismail lived during the old order era of 1966. At that time, his works raised many protests against injustices and abuses that occurred in society. (Septia & Marni, 2019). The same thing was conveyed (Waluyo, 2006: 263) that the 66th generation talked about the re-establishment of Pancasila and the 45th Constitution, the establishment of truth and justice in Indonesia. With this, the spirit of events and history is deeply embedded in a creation of Taufik Ismail's poems. However, to more deeply understand and disassemble the meaning and historical value of a poem, an accurate and sharp scalpel is needed. In this study, the researcher used a critical discourse analysis approach by Norman Fairclough and tried to represent some of the poetry texts contained in the book collection of poems "Malu (Aku) Jadi Orang Indonesia", namely: "12 Mei 1998", "Takut 66, Takut 98" and "Bayi Lahir Bulan Mei 1998".

Discourse studies emphasize more on the issue of "content", "function", "social meaning" of the use of language. Meanwhile, discussions with a more lingual basis or purpose tend to use the term text (Rohana & Syamsudin, 2016). With a critical discourse analysis approach to Taufiq Ismail's poetry, it becomes the right bullet to dismantle the

context of the work in it. Fairclough uses discourse to refer to the use of language as a social practice, rather than an individual activity or to reflect something. First, discourse is a form of action, one uses language as an action in the world and especially as a form of representation of the existing reality. Second, the implication of a reciprocal relationship between discourse and Eriyanto's social structure (Anggi and Nani, 2019). In Norman Fairclough's critical discourse analysis based on three dimensions of analysis, namely, text, discourse, and socio-cultural. Text that refers to writing and is analyzed linguistically by paying attention to vocabulary, semantics and sentences. Discourse is a dimension related to the process of production and consumption of texts, while the socicocultural dimension is a dimension related to contexts outside the text. (Yoce Aliah Darma, 2014) In a literary work, representation is one of the most important parts in the process of producing meaning. A meaning is produced and exchanged between members of society, so that representation is a way of producing meaning. (Irianti, 2017). In addition, representation is also a way when meaning is given to things that are depicted through images or other forms on the screen or in words (Septia & Marni, 2019). Hall (in Tenriawali, 2018) defines 'representation' as "...an essential part of the process by which meaning is produced and exchanged between members of culture". Representation is one of the most important parts in the process of producing meaning. This means that representing is an attempt to re-explain the results of the image or imagination from the reading results and place the resemblance of the object to what is in the mind of the reader.

A similar research is entitled "Representation of Indonesian Politicians (Critical Discourse Analysis by Norman Fairclough on the Topic "Negeri Jenaka" in Mata Najwa)". The purpose of this study is to describe the representation of Indonesian politicians through the topic of conversation in the Mata Najwa program with the topic "The Country of Witness" which brought the famous comedian Cak Lontong. This study uses a descriptive method with the support of literature review and observation in order to enrich the data. The data analysis technique used in this research is Norman Fairclough's critical discourse analysis model which includes text, Discourse Practice, and Sociocultural Practice. The results of the study indicate that there are findings regarding the representation of Indonesian politicians depicted through the Mata Najwa event in the topic entitled "The Country of Witness". From the conversation between Najwa Shihab the moderator and Cak Lontong, the guest star that night represented Indonesian politicians in the three characters of the children's film "si unyil".

Next, a similar study was conducted by Miftahul Jannah (2019). In this study, Norman Fairclough's critical discourse was used to analyze the poetry of "Ibu Indonesia". The results of his research contain meanings related to Indonesia's diversity. Through this poem, the author or poet tries to describe his pride in civilization in Indonesia. If analyzed contextually, Ibu Indonesia's poem contains the meaning of the importance of Indonesian people's awareness to always plant and revive local wisdom values in order to maintain national identity and always preserve Indonesian culture.

Regiansyah (2014) conducted an almost similar study using Critical Discourses Norman Fairclough about fears in poetry "Takut 66, Takut 98" Taufiq Ismail. The results of the study on the structure of the text show coherence and ideology. Taufiq Ismail showed the ruler that in a democratic country there is an intellectual who can bring down a regime, namely students. *Discourse practice* Taufiq ismail is based on critical thinking and is based on historical aspects. *Sociocultural practice* there was a huge student movement which was due to the destruction of a political system in Indonesia in 1998.

Referring to several studies that have been carried out by researchers, it is known that politics in Indonesia has been represented in poetry. Furthermore, it becomes very interesting to study and develop through the critical discourse of Norman Fairclough. Based on a number of such studies, researchers are interested in conducting research on the representation of Gejolak Poltik in Taufiq Ismail's poetry through Norman Fairclough's critical discourse analysis. In contrast to Regiansyah's research, this research became specific to analyzing the poetry collection books *Malu (Aku) Jadi Orang Indonesia* yaitu: "12 Mei 1998", "Takut 66, Takut 98" dan "Bayi Lahir Bulan Mei 1998".

METHODS

Research methods are basically a scientific way to obtain data with certain goals and uses (Sugiyono, 2013: 7-8). This research is qualitative research, namely research data in the form of text or description of words. Likewise, qualitative research uses qualitative methods, namely observations, interviews, or document review (Moeloeng, 2018: 9). The qualitative methods in research use Norman Fairclough's critical discourse analysis design, a model that integrates discourse analysis together aimed at the linguistics of social, political thought, and generally integrated into social change. Therefore, the analysis must be focused on how language is formed from social relations and certain social contexts (Eriyanto, 2001: 286). Based on the description above, in this research, three poems,

namely: "May 12, 1998", "Takut 66, Fear 98" and "Bayi Born in May 1998" by Taufiq Ismail which are derived from poetry book sources, will be analyzed in detail. descriptive. So the purpose of this analysis is to criticize and reveal the meaning of three poems by Taufiq Ismail.

RESULT AND DISCUSSION

Taufik Ismail with his poetry book "Malu Aku Jadi Orang Indonesia" (MAJOI, 1998) has a breath of struggle against power in the Orde Baru regime. In this book, his poems narratively describe the chaotic national situation related to corruption, collusion, and nepotism. The area of Taufiq Ismail's poetry is very wide, covering people's lives, government systems and socio-culture. The darkness of 1998 was written in the form of a poem which at the same time became a tragedy at that time. The three poems chosen by the researcher, namely: "12 Mei 1998", "Takut 66, Takut 98" and "Bayi Lahir Buln Mei 1998", have the same common thread, which is to tell the dynamics of social life in 1998. Based on Norman's critical discourse analysis.

Fairclough, three poems are dissected in three dimensions of analysis, namely: text, discourse, and socio-cultural.

1. Text

Fairclough divides text discourse analysis into three basic elements to describe and analyze each text: representation, relation, and identity.

a) Representation

First, the poem entitled "12 Mei 1998" written by Taufiq Ismail, the poem tries to explain to the reader the tragedy of four people who died who demanded reform in 1998. The strings of words in the poem are arranged to clearly summarize the phenomenon of the death of four Trisakti students (Elang Mulya, Hery Hertanto, Hendriawan Lesmana and Hafidhin Royan) who died from gunshot wounds. The word "martyr" in this poem became a symbol that the student movement at that time was on the right path. In addition, the word "hero" represents the hard struggle of sacrifice to achieve a government system that is free from collusion, corruption and nepotism.

Second, the poem entitled "Takut 66, Takut 98" is shorter than the other two poems. Basically, this poem is almost the same as the first poem, which describes the collapse of the New Order regime due to the massive student demonstrations occupying the parliament building. However, what distinguishes this poem is not only

discussing the tragedy in 1998, but also mentioning the problem in 1966, namely the action of the student masses who demanded the resignation of the Orde Lama regime due to the unstable political situation, economic decline and the existence of the G30S PKI movement. This is evidenced in the title of the poem, there is the number "66" and the number "98" which also shows the information of time. It means that in this one poem, it summarizes two events of social protest at different times. This short poem, which consists of six lines, contains a series of influences on human social status that are related to one another, from students, lecturers, deans, rectors, ministers, to the president. So that finally in this poem the highest position, namely a president, can fall into the hands of students. This is emphasized by the presence of the word "student" in the poem in the first line and the word "president" in the last line, making it clearer that this poem tells two different directions between state officials and ordinary people.

Third, the poem entitled "Bayi Lahir Bulan Mei 1998" still carries the number 1998 in the entire poem, which means that both tell the information about the time at that time. This poem tells the story of 1998's great influence on everything that exists, including the impact on a newborn baby. The word "baby" in this poem is a symbolic form that represents innocent people whose future can be affected by the situation in 1998. In addition, the word "baby" in the poem implies a new system of reform or change which then bears the burden of the previous state government. As the following quote:

*"Belum kering darah dan air ketubannya
Langsung dia memikul hutang di bahunya
Rupiah sepuluh juta"*

"The blood and amniotic fluid have not dried yet"
Immediately he carried the debt on his shoulders
ten million rupiah"

Thus, the three poems represent the atmosphere of the conflict, who was involved and the impact it had in 1998.

b) Relation

These three poems both present the problems that occurred in 1998. For example in the poem "12 Mei 1998", the struggle and enthusiasm of students in demonstrations fighting for reform is described in the following line:

“Mereka anak muda pengembara tiada sendiri, mengukir reformasi karena jemu deformasi, dengarkan saban hari langkah sahabat- sahabatmu beribu menderu-deru,”

"They are young wanderers who are not alone, making reforms because they are tired of deformation, listen every day the steps of your friends are a thousand roaring,"

In addition, the author of the poem "May 12, 1998" tries to describe the tragedy of four Trisakti campus students who were victims of shootings. Proven in the following array:

“Tapi peluru logam telah kami patahkan dalam doa bersama, dan kalian pahlawan bersih dari dendam, karena jalan masih jauh dan kita perlukan peta dari Tuhan”.

"But we have broken metal bullets in prayer together, and you heroes are free from grudges, because the road is still far and we need a map from God."

While in the poem "Takut 66, Takut 98" the author tries to warn the reader that the position of a student when united can have an impact on the downfall of the highest office of a president. Because the Indonesian state adheres to people's sovereignty, the wave of people in 1966 and 1998 led by the student movement proved that there is no lasting power.

In addition, in the poem "Bayi Lahir Bulan 1998" Taufiq Ismail as the author uses a third person point of view. The third person point of view referred to in this poem is a person who knows everything and tries to reveal events that have occurred to the reader. The author of this poem shows his concern about the way in which the reformation was achieved and the consequences it will have in the future. Reform was achieved in an emotional and bloody way. The author in his poetry worries that reform will be the same as a baby who lives in a poor family, when an adult is not ready to bear the burdens of life. In other words, the three poems entitled "12 Mei 1998", "Takut 66, Takut 98" and "Bayi Lahir Bulan Mei 1998", convey historical news, namely the events of two eras of reform that were driven by mass action.

c) **Identity**

Taufiq Ismail lived in the old order to the new order (1966-1998), it is not surprising that his poetry works are thick with national history because it is a life experience that he has gone through. Basically what happened in Taufiq Ismail's poems entitled "12 Mei 1998", "Takut 66, Takut 98" and "Bayi Lahir Bulan Mei 1998" is the result of the observations of the authors who lived in those years. The author attends and reads the situation and then explores it in the form of poetry. Factually, Taufiq Ismail managed to record national issues in historical years, paying attention to public anxiety and recording the sins of the state. It is proven in his three poems that Taufiq Ismail is present as a third person point of view which explains how his country was at that time in the form of poetry.

2. **Discourse**

The analysis of discourse practice or the practice of discourse is the main objective of the production and consumption of texts. Text production is related to Taufiq Ismail's reasons for creating poetry, while text consumption is how readers or the public respond to and understand the work of an author. In writing his poetry, Taufiq Ismail could not let go of the time and space situation he was experiencing at that time. This means that the production process, especially the three poems "12 Mei 1998", "Takut 66, Takut 98" and "Bayi Lahir Bulan Mei 1998", is a form of the author's social criticism. Social criticism itself arises due to social problems that occur in society at that time. This happens because of inequality and other unfair things in social groups. Like the poem "12 Mei 1998" which was written and dedicated to four students who were victims of the shooting, with the aim of commemorating the struggles of student activists in achieving government change or reform. Another discrepancy is evidenced in the poem "Bayi Lahir Bulan Mei 1998", when reformation was achieved by crawling and unable to stand up, it is the author's concern about how the new government will bear the burden of its past.

While the background for the poem "Takut 66, Takut 98", the author was influenced by a state of fear that repeated itself in 1966. Student movements such as 1998 first occurred in 1966, triggered by economic, political, and moral crises. At that time, Taufiq Ismail was active as an HMI activist representing the Student Senate of the Faculty of Animal Science, IPB as well as one of the participants in the kongres Majelis Mahasiswa Indonesia (MMI) (Faktubun, 2019). After the kidnapping and killing of

high-ranking military officers in 1965 or known as the September 30th Movement, relations between the student movement and community groups became stronger and they agreed to three demands, known as "Tritura" (tiga tuntutan rakyat) including: lowering the price of basic necessities, a cabinet reshuffle and the disbandment of the PKI. This became more prominent when various actions from student organizations carried out simultaneous actions for less than 60 days, the shooting victim of a student named Arif Rahman Hakim, so that the Supersemar (Surat Perintah Sebelas Maret) appeared as an early sign of the old order regime starting to fade.

In contrast to text production, text consumption speaks of how the reader's responses and assumptions arise after reading someone's work. In this case, the reader is given historical knowledge of how the national moment was passed bloody. The reader is given an understanding that defending the sovereignty of the people is so difficult and tortuous. These three poems have succeeded in illustrating to the reader the two histories of waves of people demonstrating that have greatly influenced the country's situation and also illustrate the long journey of the people in their efforts to achieve reform in Indonesia. The three poems that are also packaged in the poetry anthology MAJOI (Malu Aku Jadi Orang Indonesia) are a form of representation of the views of the people towards the Orde Baru regime.

3. Sosio-cultural

The main influences on the three poems by Taufiq Ismail, namely: in his poetry anthologies entitled "12 Mei 1998", "Takut 66, Takut 98" and "Bayi Lahir Bulan Mei 1998" are socio-political dynamics and national inequality. His life, which was born in 1935, was forced to go through the experience of the nation's dark history. His sensitivity in writing is getting stronger with the help of full involvement in it. This means that the author of his poems acts as a living witness who observes the events directly. The three poems are influenced by the social context at a certain time and atmosphere. The years 1966 and 1998 mark the times in the poem and help explain extraordinary events into poetic text.

CONCLUSION

The three poems by Taufiq Ismail that were published in the anthology “Malu Aku Jadi Orang Indonesia” are evidence of the call of history. The form of strong protest and disappointment against the old and new order governments is clearly illustrated in the poem. The student movement over the political-economic upheaval became the basic circle that built the productivity of poetry. The poems entitled “12 Mei 1998”, “Takut 66, Takut 98” and “Bayi Lahir Bulan Mei 1998” represent the turmoil in the government in the country. Several historical accidents are shown such as shootings, injustices, and other crimes. The orientation of the scope of these poems is broad, namely community life, students to life in the future mas.

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