

BETWEEN YOU AND WE

Structural Narrative Analysis on *Doa yang Ditukar* By Fadli Zon

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Abstract

One of political phenomena in 2019 in Indonesia is the polemics caused by a political poem by Fadli Zon (FZ) entitle *Doa yang Ditukar* (exchanged prayer) which was considered as mocking one of Nahdhatul Ulama Senior Clerics, Maemon Zubair known as Mbah Moen. There was unclear subject/ character of *Kau* (you) in the poem which was suspected as referred to Mbah Moen. Indonesian Mass media made this situation worse by only discussed it politically and legally without ever touching language and literary discourse in their programs as means of social education. Therefore, in this study, the poem *Doa yang Ditukar* by Fadli Zon is analyzed from structural narrative point of view which sees poetry as narrative structure which its meaning is built by intrinsic elements. The result of this study shows that first the poem *Doa yang Ditukar* by Fadli Zon narrate about the struggle between *we* which refers to the narrator and *pejuang istikomah* and *amanah* and *kau* which refers to amoral government and its companions. Second it is hard to show that there is mockery made by the poem because there is no clear subject of *kau* referred to certain person in reality.

Keywords: *Doa yang Ditukar*, political poem, structural narrative

Introduction

Political poem by Fadli Zon (FZ) entitled *Doa yang Ditukar* (2019) caused a polemics in Indonesia. Members Nahdhatul Ulama (NU) were offended by the poem as it is considered mocking to one of NU senior cleric K.H. Maemoen Zubair or known as Mbah Moen. In the poem, the diction of *kau*, *makelar* and *Bandar* were interpreted as referred to Mbah Moen. That interpretation appeared as people related the poem with the event when Mbah Moen mispronounce Prabowo for Jokowi in his pray, then Romy Hurmuziy, leader of *Partai Persatuan Pembangunan* (PPP) asked Mbah Moen to ‘revise’ the pray.

However, FZ as the author refused the interpretation that said *kau*, *makelar* and *Bandar* in his poem referred to Mbah Moen. His clarification didn’t give much effect as the demonstration in some cities in Indonesia still happened. The protests are not just held by people but also netizens in social media.

In Indonesian history, the polemics of political poems was not new thing. In 1960s, social conflicts were raised by two

oppositional institution of Indonesian literary movements; they were universal humanism school of thought supported by Manifesto Kebudayaan (manikebu) and socialist realism by Lembaga Kesenian Rakyat (Lekra), one of Partai Komunis Indonesia’s (PKI) sub organization. The conflicts were so massive which led to burning of literary books, censorship, intimidation by Lekra supported by PKI as second biggest party in power.

In 2014 general election, political poem also gave contribution to conflict in between political leaders and their supporters from two oppositional coalition parties: *Koalisi Indonesia Hebat* (KIH), brought Jokowi and Jusuf Kalla and *Koalisi Merah Putih* (KMP) supported Prabowo Subianto and Hatta Rajasa as candidates of Indonesian president and vice president for 2014-2019. Many politicians and poets from the two sides attacked each other by using their poems in their social media account. Patji (2015) studied this phenomena in his research entitled *Puisi Politik dalam Kampanye Pilpres RI 2014*. He recorded that the poems

made by politicians like Fadli Zon, Rieke Diah Pitaloka, Puan Maharani, etc) and even poets like Gunawan Mohammad, Fachmi Habsy and Taufik Abdullah enriched the debate over vision and mission of the president candidates. However, there were a lot of poems which contained mockery, agitation, and slandering.

In general election 2019, different from the one in 2014, there were almost no poets or literary critics who discussed FZ's poem *Doa yang Ditukar*. Even mass media like televisions, newspapers and online news sites tended to close the language and literary discourse for debating the poem. They only discussed the poem from the perspective of law and politics.

The exclusion of literary discourse in public political conversation by the mass media possibly was caused by the death of literary criticism. Literary criticism was only consumed in few small community or in academic seminars which dare to raise political poem as the theme. Besides, literary debates on the poem were not profitable, it could not attract controversies, not attracted a lot of advertisements as legal, political and religion perspectives did in increasing the rating of the programs.

This paper tried to fill the void of literary discourse on political poem by studying controversial poem by Fadli Zon as a mean of educating public. The poem was analyzed through the theory of structural narratology which focused on analyzing intrinsic element and revealing the story of the poem. This theory was chosen as the main problem of the poem was the unclearness of the character of *kau* in the poem which led to different interpretation. By revealing the character and the story in the poem, there would be clear picture about the meaning of the poem. This study is also as a mean of public education especially in the field of language and literature which was so far being marginalized and rarely exposed in mainstream media which was in euphoria of political, legal and religion debates.

Methodology

This study is descriptive qualitative which aims to describe the narrative grammar of FZ's poem *Doa yang Ditukar*, in order to make clear the character of *kau* in the poem which became polemic in Indonesian politics. Objective approach is used by seeing the poem as autonomous entity. Structural narratology theory is used to reveal the story of the poem. In this theory the poem is regarded as a narrative as it has series of temporal events though there is no causality relation explicitly stated. As Rimmon-Kennan (2006:10) said that the definition of narrative is only required series of fictional events or at least there is someone tell other something happened. In narrative, causality is not necessary to be stated explicitly as it is shaped by the reader who relates the events in the story during the interaction with the text (Herman & Varvaek, 2001: 12). Barthes (1974:242) said that there are two level of structural narratology analysis; they are descriptive and integrative level. Therefore, in analyzing the poem, firstly, the poem would be read heuristically to reveal the description of poem especially on its character, function, and narration and secondly the description of poem would be integrated in Greimas actantial scheme to reveal the whole story of the poem.

Discussion

In this part there are two main explanation, first, the description of the character, function and narration which would be embodied in the explanation of binary opposition of *kau* and *kami*. Second, the schematization of the whole narration using Greimas' actantial scheme.

1. *Kau* and *Kami*

The main polemic of FZ's poem is on the unclearness of the character of *kau*, *Bandar*, and *kacung*. Therefore, to make it clear, heuristic reading is done by rearranging the poem into lines of complete sentences in order to reveal the description of characters in the poem. It can be seen as follow.

POEM	HEURISTIC READING
STANZA 1	
Doa yang ditukar	Doa yang ditukar
Doa sacral	Doa (adalah hal yang sakral)
Seenaknya kau begal	(akan tetapi) Seenaknya (doa yang sacral itu) kau (penguasa tengik) begal
Disulam tambal	(dengan cara) Disulam tambal
Tak punya moral	(sehingga kau penguasa tengik) Tak punya moral (karena mengubah yang sakral)
Agama diobral	(bahkan) Agama (yang juga sakral) diobral
STANZA 2	
Doa sakral	Doa (adalah hal yang) sakral
Kenapa kau tukar	Kenapa kau (penguasa tengik) tukar
Direvisi sang Bandar	(dengan versi yang) Direvisi sang Bandar
Dibisiki kacung makelar	(dengan versi yang) Dibisiki kacung makelar
Scenario berantakan bubar	(Akan tetapi) Scenario (usaha revisi tersebut berakhir dengan) berantakan bubar
Pertunjukan dagelan vulgar	(sehingga/ bahkan menjadi) Pertunjukan dagelan (yang) vulgar
STANZA 3	
Doa yang ditukar	Doa yang ditukar (oleh kau penguasa tengik)
Bukan doa otentik	(adalah) Bukan doa (yang) otentik
Produk rezim intrik	(karena doa tersebut adalah) Produk rezim intrik
Penuh cara-cara licik	(yang) Penuh cara-cara licik
Kau penguasa tengik	(wahai) Kau penguasa tengik
STANZA 4	
Ya allah	Ya allah
Dengarlah doa kami	Dengarlah doa kami
Dari hati pasrah berserah	(yang datang) Dari hati (kami yang) pasrah berserah

Memohon pertolongan Mu	(kami) Memohon pertolongan Mu (Allah)
Kuatkanlah para pejuang istikomah	(ya Allah) Kuatkanlah para pejuang istikomah

From the above table, we can find that the narrative structure of FZ poem *Doa yang Ditukar* is built from the opposition of two main groups of characters; they are *Kami* and *Kau*. *Kami* refers to the character of narrator and *pejuang istikomah* and *amanah*. Meanwhile, *Kau* refers to group of characters involving *Penguasa tengik*, *Bandar*, and *Kacung makelar*. Each of these main characters are described in the poem as having opposite traits. The traits can be seen in the binary opposition in the table below.

<i>Kami</i>	<i>Kau</i>
<i>Pejuang</i> (fighters)	<i>Penguasa tengik</i> (Amoral Ruler)
<i>Istikomah</i> (consistency)	<i>Rezim intrik</i> (intrigued Rezime)
<i>amanah</i> (integrity)	<i>Licik</i> (machiavellian)
<i>Tawakkal</i> (submission)	<i>Tak bermoral</i> (amoral)
	<i>Begal</i> (robber)
	<i>Bandar</i> (bookies)
	<i>Kacung Makelar</i> (broker's servant)
<i>Otentik</i> (authentic)	<i>Manipulative</i> (Manipulative)
<i>Skenario Allah</i> (Allah's will)	<i>Skenario manusia</i> (human's plan)

From the table above, it can be seen that *Kami* is described as religious and respect religion morality values. The main value is *tawakkal*, a total submission to the will of God and only ask for God's help. Besides, the character of *Kami* is described as having integrity and consistency to the transcendence value by keeping fight for the truth.

The total submission to God makes *Kami* becomes authentic. Every action is based on God scenario. Therefore, *Kami's* pray is authentic because it is free from human interest and intervention and follow only God's path.

In contrast, *Kau* is described as amoral characters who would do everything without considering right or wrong including

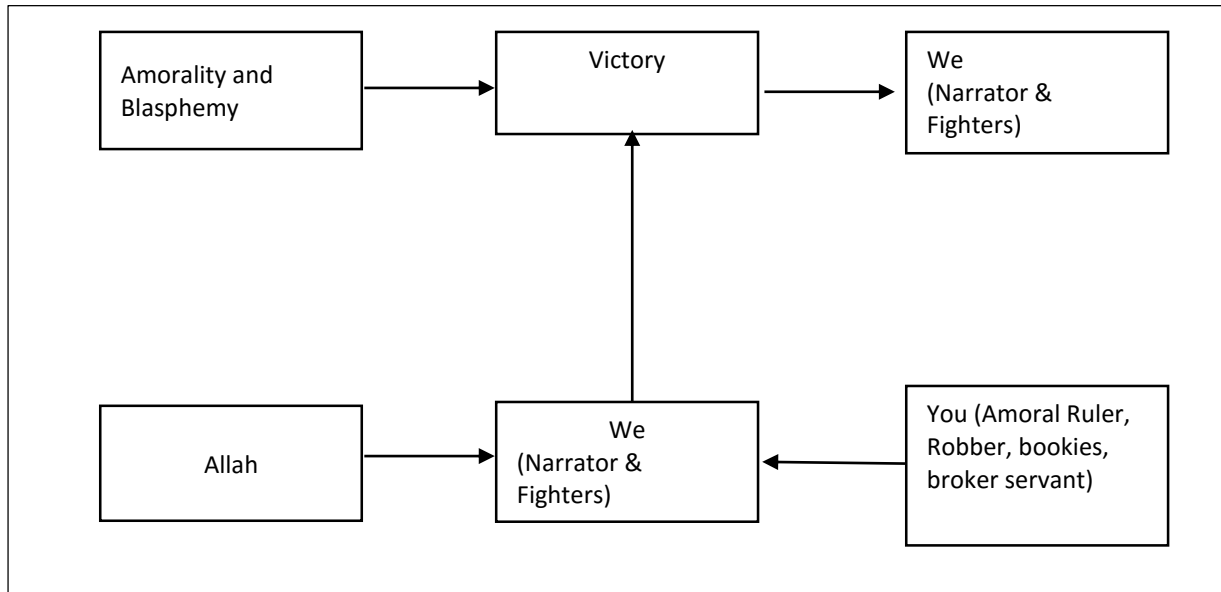
blasphemy. Blasphemy is done by forcing other to change the pray intentionally for the sake of their own interests. The diction of *ditukar* implied the meaning of intentional action of revising.

Kau is described as ruler who abused the power. The ruler who maintain *begal*, *Bandar*, *makelar* and *kacung*. This abuse of power is a systematic action for only few evil

people (*skenario manusia*). This evil act certainly is opposing God's will (*skenario Allah*).

2. Narrative Structure

From the opposition of *Kau* and *Aku* described above, we can draw the narrative structure by using Greimas' actantial scheme as follow.



The above scheme shows that amorality in form of blasphemy caused *Kami* in this case the narrator and consistent fighters desired for victory against *Kau*, the amoral ruler who maintained the power by evil deeds and blasphemy. This victory can only be reached by the help of Allah by praying authentically along with total submission to Allah's scenario not by false pray which follow amoral ruler scenario and interests.

Conclusion

From the structural narratology analysis, *Doa yang Ditukar* poem by Fadli Zon describes the conflict between amoral ruler who maintain the power by evil deeds including blasphemy and the fighters as opposition forces who depends on Allah's help to gain victory. This conflict is represented by the fight between group of characters *Kau* refers to ruler and the

companion (*Makelar, Bandar, kacung*) and *Kami* (narrator and fighters).

Textually, the poem doesn't explicitly said about the person whom *kau* and *Kami* characters refer to in the reality. The study using contextual approach is needed to answer that question. However, contextual approach is usually trapped on multi interpretation which depends on the perspective and underlying assumptions which cannot be proved in the empirical world as the characteristic of literary works that full of symbol and ambiguity. This ambiguity which makes literature an ideal mean of freedom of speech and resistance. However, textual and contextual critics need to be maintained. To maintain the critics, there should be freedom of speech without threat of punishment because of different idea from the ruler.

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