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BAHTERA

JURNAL PENDIDIKAN BAHASA DAN SASTRA

**INJUSTICE REPRESENTATION IN THE POETRY ANTHOLOGY NYANYIAN
AKAR RUMPUT BY WIJI THUKUL
(An Analysis Study of Critical Literacy)**

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ABSTRACT

The aim of this research is to do an in-depth study of the representation of injustice contained in the anthology of poetry Nyanyian Akar Rumput written by Wiji Thukul and its implication in learning Indonesian language. This research is a qualitative research using descriptive analysis method. The research concludes that the analyzed poems represent acts of injustice, such as commutative and recreative injustice. The results of this research showed: (1) Representation of commutative injustice was found in the poem entitled "Tanah" that revealed the people's demand of justice caused by land expropriation; (2) Representation of recreative injustice was found in the poem entitled "Batas Panggung" that revealed the opposition caused by the lack of freedom in voicing their aspirations; (3) The implication of this research can be used by teachers and students as learning materials for literary study.

Keywords: *representation of injustice, poetry, critical literacy*

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INTRODUCTION

Nowadays, poetry is considered as a medium for self-expression in a phenomenon, progressively showing its existence as one of literature works. Poetry was created by the author to transform the mind into an aesthetically valuable language. Not only as a transfer of thought into words alone, but also carving out a message and values that the author wants to present to the readers so that the impression of the beauty in the work can not only be enjoyed but can also inspire readers to cope with various subtleties of life. The existence of poetry in the midst of urban society raises various reactions and responses. It is natural for this to happen because a work will only be recognized if the assessment in the form of praise and criticism continues to emerge as a form of appreciation for a literary work. In the world of literature, literary appreciation is necessary, so that the author can understand all the reactions of the readers to the work they create which is then used as an asset to develop the next works. This appreciation relates to the form of literature work as a reflection of the author's life which usually contains life experiences or life views in which messages and values of life can be learned. Literary works, especially poetry, are often known as "social documents", namely as a track record that records the reality of the social and cultural conditions at the time the work was created. When it comes to something that can be used for learning, poetry has long been presented in learning activities in schools, one of which is through Indonesian language subjects.

In the 2013 Curriculum, the material in Indonesian language

lessons prioritized linguistic content compared to literature (Pr.M.Basir, 2017:233). This can be seen from the majority of the subject matter based on linguistic texts that the existence of literature, especially poetry, is not clearly evident when it comes to learning Indonesian language. Complaints and criticism about the lack of literary content in the previous curriculum are often discussed. The criticism always arises from the literateur circles. This substantiates the evidence that writers/literateurs are not involved in developing the content of the Indonesian Language curriculum, whereas language is a medium for the birth of literature. Not all language theories can be compared with literary practice. As a result, students have less knowledge on literary study due to these obstacles. Literary study is related to literary work as an object that presents beauty both in terms of content and language created. Aside from the constraints on subject matter that are less balanced between the realms of language and literature, the constraints of educator's capability in transferring knowledge during the literary study in the 2013 Curriculum needs to be given more attention. In addition to language skills, teachers are also required to have literary abilities. A teacher's capability is not only seen from their ability to interact, but also their focus on creativity, innovation, and maximizing imagination. Aside from that, Indonesian language teachers are also required to have literacy skills so that they are able to invite students to read literature. If they are only relying on material in the curriculum, this nation will be increasingly blind to literature. When there is a lack of examples of literary texts in textbooks, it will result in the limitations of educators in providing

learning materials for students. Based on the indicators of literary study in the Indonesian language syllabus, students must have the ability to appreciate a literary work, in this case, poetry. Students are required to explore poetry seriously and be able to understand the elements contained in poetry so that it can foster understanding, appreciation, and sensitivity of thoughts, as well as feelings towards the literature itself.

Poetry is created based on the author's life and experience. Therefore, what is written in the poem is also based on the existing facts or social realities that existed at the time the poem was created. Regarding this, literary work is not entirely made from imagination, because it is constructed based on reality (Ratna, 2012:301). Therefore, alternative themes of poetry that are meaningful for learning poetry in schools, especially themes that are related to social life and social issues transpiring in the society are needed, so that that students' knowledge becomes broader and the concerns for social matters can be improved.

A poetry analysis that can be used to describe the relation between poetic text and social reality is called Critical Literacy Analysis (ALK in Indonesian). The concept of critical literacy was adopted from the critical discourse analysis proposed by Norman Fairclough (in Priyatni, 2010: 29). Using ALK, the intent hidden behind the text can be revealed. The basic concept of critical literacy rests on critical theory which believes that there is a certain interest (ideology) behind a text. Critical literacy believes that interpreting literary text is not only about understanding literary text as symbolizing or coding words in the text, but it is also about understanding that literary text must connect language as a social construct (Priyatni, 2010:

24). Literature raises themes about social life. Therefore, in analyzing literary texts, in this case, poetry, it cannot be separated from the social reality that the author experiences or feels in their life.

A research related to Critical Literacy Analysis was once conducted by Basuki Priatno, a student from the Indonesian University of Education (UPI) in 2013 with the title of his thesis, namely "*Analisis Literasi Kritis Puisi-Puisi Taufiq Ismail Dalam Kumpulan Puisi Malu (Aku) Jadi Orang Indonesia Yang Merepresentasikan Kekuasaan dan Pemanfaatannya Dalam Pembelajaran Puisi di SMA.*" The results of the study concluded that the poems that were analyzed presented power; subordination, discrimination, and repression. The representation of power is supported by the use of diction, imagination, figure of speech, themes, and historical aspects of poetry. The trials conducted in poetry learning at SMA Negeri 1 Damangan, Purwakarta showed quite good results. Seventy-two percent of students got grades in compliance with KKM, while 28% of students got grades below KKM. The average score obtained by students was 71, exceeding the KKM (grade standard), which is 70. The highest grade was 100 and the lowest value was 20. In this study, researchers focused on aspects of social issues in the form of authority issues found in Taufiq Ismail's poems. However, in the study trials that researchers have done, the results shown were still even far below the specified KKM.

The social reality that has been prevalent since the past until now is considered as the attitude of injustice, especially the one carried out by the authorities towards their people. Social issues like this have already been

noticed since the colonial era that occurred in Indonesia, in fact, it was very alarming. At that time, the locals were treated unfairly by the invaders, for example, the implementation of forced labor system, the prohibition of getting a proper education, and so forth. This act of injustice had encouraged the heroes to fight for Indonesia's independence so that the Indonesian people could be free from the shackles of colonialism. The struggle to oppose the New Order government regime which often happened at that time was a form of protest against the restraint of freedom of speech and self-expressing, injustice and corruption that occurred in almost all sectors of the state apparatus, as well as systematic crimes against humanity committed by the state and military personnel. The community rights to give their opinion were made as if it was silenced by this act of injustice which had caused a reaction and criticism from various elements of society. Until finally, the New Order government collapsed due to public protests against the social issues and poor performance of the government.

Through looking at these phenomena, it is only natural for the poet to base his poetry texts on social reality as a form of criticism, opposition, and freedom in giving opinions wrapped in the beauty of a language. For that reason, the researcher will analyze the poems that represent the phenomena of injustice. In simple terms, this form of injustice means that the attitude of a person or group opposes justice or misuses justice or behaves unfairly so that the results only benefit one side. In general, the concept of justice consists of distributive justice, commutative justice, recreational justice, and protective justice. The researcher will find out then analyze the poems that reflect the opposition to

certain types of justice through critical literacy strategies.

A research on the representations of justice was once carried out by Tuti Sulastri Faizah, a student from the Indonesian University of Education (UPI) in 2011 with the title of her thesis: "*Tinjauan Makna Keadilan dalam Kumpulan Puisi Malu (Aku) Jadi Orang Indonesia karya Taufiq Ismail dengan Menggunakan Pendekatan Semiotik dan Alternatif Model Pembelajarannya di MA.*" The results of the study concluded that there was indeed a meaning of justice consisting of commutative justice, distributive justice, vindicative justice, creative justice, protective justice, and justice of legality. The scope of the six types of justice is expressed through criticizing, opposing, and protesting. The results of poetry analysis using semiotic approach can then be arranged as an alternative learning model to analyze poetry using semiotic approach for students of Madrasah Aliyah.

Poems that reflect the opposition to acts of injustice are found in poems written by Wiji Thukul. Wiji Thukul was a famous Indonesian poet who was well-known for his populist-themed poems. Aside from being a poet, Wiji Thukul was also involved as an activist who voiced his opinion through literary works. The majority of Wiji Thukul's poems were historical reflection of the ruthlessness of the government regime at that time. Aside from that, the theme of Wiji Thukul's poems also highlights social issues, such as people's suffering, struggle, oppression, opposition and justice. These poem themes can be used as study materials for students because they contain historical, humanitarian and national values that can be used as guidelines in today's life.

A research on Wiji Thukul's works was conducted by Dimas Albiyan Yuda Nurhakiki a student from Universitas Islam Negeri Jakarta in 2014, with the title of his thesis: "*Potret Buruh Indonesia pada Masa Orde Baru dalam Kumpulan Puisi Nyanyian Akar Rumput Karya Wiji Thukul: Sebuah Tinjauan Sosiologi Sastra dan Implikasinya Terhadap Pembelajaran Bahasa dan Sastra Indonesia di Perguruan Tinggi.*" The results of the study concluded that out of 169 poems, there were 22 poems featuring portraits of laborers during the New Order period. The twenty-two poems show various portraits of Indonesian laborers, such as the difficult economic life of the laborers, the problem of low labor wages, the problem of forced overtime, laborers' health and safety insurance, which got less attention from the company, as well as the repressive actions from the company to the laborers.

Through conducting a research on Wiji Thukul's poems that show acts of injustice, it is hoped that forms of injustice presented by the poet and the poet's behavior towards the issues can be found so that the results of the research can be used as an alternative study for students. The findings in the poetry text are related to the social reality that is currently emerging. The relevance between text and social reality can be used as a study material for students. Students are expected to be able to take actions towards the misuse of justice and know that this act of injustice can be detrimental to the nation and state. Also, students are required to be able to think critically and really act towards the current state of the nation, so that when they become adult someday, students will have the ability to act fair and wise in the life of the nation and state.

Based on several things concerning the importance of understanding the social reality implied in the poem and also the facts that have been observed by the researcher, it has been decided that the researcher made the collection of poems called "*Nyanyian Akar Rumput*" written by Wiji Thukul as research materials intended to provide an understanding about the representations of injustice found in Wiji Thukul's poems. The purpose of this study is to examine more deeply about the representation of injustice in the collection of poems "*Nyanyian Akar Rumput*" and how it implies in the study of literary appreciation on Indonesian subjects.

METHODS

This study uses a qualitative approach with descriptive analysis method. Qualitative methods are used for understanding a phenomenon related to the background of the research subject in depth (Moleong: 2011: 7). This study uses literature studies from various sources. The source of library data is in the form of primary data containing material objects, collected, grouped, and analyzed data descriptively.

Descriptive analysis is done by describing the phenomena found in the poems and other phenomena related to poetic texts. In carrying out the descriptive analysis method, the researcher conducted an analysis on the data collected and adjusted for the purpose of the research by grouping the data, then describing and concluding.

The data and sources of data in this research is a collection of poems entitled "*Nyanyian Akar Rumput*" written by Wiji Thukul, in which there are poem lines that present injustice. There were 40 poems that voiced

injustice in this collection of poems called “*Nyanyian Akar Rumput*” written by Wiji Thukul. The representations of injustice in these poems include the types of distributive, commutative, recreational, and protective injustice. However, the researcher only focuses on two types of injustice in this study, which are commutative injustice and recreational injustice. The choice is based on the number of poems voicing these two types of injustice is mostly and frequently found. There are 10 poems that represent commutative injustice and 13 poems that represent recreational injustice. Due to the writing limitations in this article, the researcher will only present two poetry analyses presenting commutative and recreational injustice.

After the data is collected as a whole, then the data are classified and analyzed based on the research problems. In analyzing the data, the researcher uses a descriptive analysis process, aiming at describing the comprehension of intrinsic and extrinsic elements of poetry and finding representations of injustice found in the anthology of poems “*Nyanyian Akar Rumput*” using critical literacy.

The researcher uses a data analysis procedure that refers to the opinion of Mayring as follows: (1) Grouping or classifying data based on research problems which are based on poems that convey the ideas of injustice; (2) Analyzing the intrinsic elements of poetry consisting of titles, diction, figure of speech, image, sound, and theme; (3) Analyzing extrinsic elements of poetry, namely historical aspects or psychological aspects, and (4) Describing language patterns that represent injustice with critical literacy reviews.

RESULTS AND DISCUSSION

This study will discuss the representations of injustice in a collection of poems “*Nyanyian Akar Rumput*” where the subfocuses on this study are (1) Representation of commutative injustice in the anthology of poems “*Nyanyian Akar Rumput*”; (2) Representation of recreational injustice in the anthology of poetry “*Nyanyian Akar Rumput*”, and (3) Implications of representations of injustice in poems in the study of Indonesian language. The discussion of the data was analyzed using one of the literary appreciation methods, called Critical Literacy Analysis on poetry. Below is the description of the results of the study.

1. The Commutative Injustice Representation in the Anthology of Poems “*Nyanyian Akar Rumput*”

Commutative justice deviations are represented in a collection of poems “*Nyanyian Akar Rumput*” which is observed from one of the forms of justice called commutative justice that was first stated by Aristotle. Commutative justice concerns the issue of the determination of fair rights among a number of equal human beings, both between the physical and the non-physical person (Nasution, 2014: 121). Commutative justice is a justice where equal things are given to everyone, in the same amount or in the same number without looking at each person’s merits. This justice plays a role in exchanges, for example in exchange of goods and services where there must be as much equality as possible between what is exchanged. Thomas Aquinas also stated that commutative injustice (*justitia commutativa*) is a justice corresponding achievement to counter-achievement (Rato, 2011: 9). Based on the definition, it can be concluded that commutative justice is a justice that gives each person what has become part of them.

a. Identification of Intrinsic and Extrinsic Elements of Poetry

Tanah

*tanah mestinya dibagi-bagi
jika cuma segelintir orang
yang menguasai
bagaimana hari esok kamu, tani?
tanah mestinya ditanami
sebab hidup tidak hanya hari ini
jika sawah diratakan
rimbun semak pohon dirobuhkan
apa yang kita harap
dari cerobong asap besi
hari ini aku mimpi buruk lagi
seekor burung kecil menanti induknya
di dalam sarangnya yang gemeretak
dimakan sapi*

(Solo, 89)

1) Title

The poem by Wiji Thukul, which was written in Solo in 1989, is titled '*Tanah*'. This title implies something that happens to nature or the environment. Judging from the year the poem was made, the poet revealed events that often took place in that era where industrial development in the capital city was rapidly growing. He complained as a representative of the marginalized communities about the said industrial development. The land here means a place or field of work for small communities, especially farmers. From the title, the conditions of environmental change that could badly impact the life sustainability of small communities were impliedly illustrated in that poem.

2) Diction

The diction *tanah* that is the main focus of this poem is a source of a living for the people who utilize the land as the source of life, known as rice field. The diction tanah was used by the poet in his poem because he wanted to show that

tanah (land) is one of the sources of natural wealth that can be enjoyed and utilized to survive and available for anyone without any exception. Aside from that, the poet chose the diction *cerobong asap besi* in his poem to illustrate a factory or production company. The noun "*cerobong asap*" (chimney) was based on characteristic of a factory building which usually has a chimney to remove its waste into the air.

3) Image

There are auditive and visual images found in the poem. The visual image can be seen from this line *jika sawah diratakan, rimbun semak pohon dirobuhkan*. In both lines, the readers are "taken" into a journey to see rice fields and trees being flattened and demolished. Those two imageries described the impacts of the rapid growth of development that had become the poet's concern. Those imageries can be imagined through looking at rice fields that would later be flattened like land and trees that would be cut down for building

a factory. Aside from that, auditive image can be seen in this line *di dalam sarangnya yang gemeretak dimakan sapi*. That line invites the readers to listen to the rattling (crackling sounds) from a bird's nest eaten by a cow. This creates an analogy about people being driven away from their home or environment due to evictions, like a bird's nest being disturbed and damaged by other stronger animals that the bird were helpless to fight against them.

4) Figure of Speech

Metaphor is used in this poem called *tanah*. The line *apa yang kita harap dari cerobong besi* contains a metaphor, especially on the phrase *cerobong asap besi* which means a factory. *Cerobong asap besi* (chimney) is an analogy for the noun "factory" because chimney is identical to the form of a factory in general that usually has chimney on its roof that serves as a place to throw away factory waste into the air. Based on the line containing metaphor above, it can be noted that there is an implication of insinuation on the existence of the development, which, in the poet's opinion, could only be detrimental to one side and its benefit could only be felt by people from middle to upper class that lower class people's food and clothing needs had become the sacrifice due to the lack of wisdom and justice in that matter.

5) Sound

The most dominant sound in the lines of this poem entitled *tanah* is the sound /i/ contained in each and every lines, intact. The sound /i/ conveys the effect of sadness, apprehension, and pity. This sound / i / also gives the effect of disclosure without being sugar-coated. Simply put, it is more direct and straightforward but with subtle expression of delivery. The rhythm of this poem is a continuous sound repetition of each aline

that is intact and neatly arranged to resemble music. The composition of the rhythm seems natural and the sound arrangement is not monotonous because of the emphases in certain parts that give rise to enlightenment.

6) Theme

The poem *tanah* above placed *aku* together with other people and environment to witness the victims of economic development, especially in the industrial sector. The damage on the environment that was the only biggest source of life for small communities, especially farmers had become a frightening specter for them because their work and life needs were threatened if there was no policy given by the government. With the theme told in the poem, the message conveyed is that we are expected to pay more attention to the fate of the small communities and what has been taken from them should be replaced with appropriate compensation.

7) Historical Aspect

The extrinsic element that will be identified from the poem entitled '*tanah*' is the historical aspect. The historical aspect of the poem entitled '*tanah*' can be traced from the year the poem was written or the year of occurrence in that poem. In this poem, the year of writing was said to be in 1989 which means that in 1989, an occurrence was revealed in the poem. In the 1989 era, a policy, known as Pelita (Five-Year Development) was carried out by the New Order government as an economic development effort in various sectors. This Pelita policy was carried out periodically every five years in a period of approximately 25-30 years starting from 1969 to 1994 which was referred to as *Pola Umum Pembangunan Jangka Panjang*

(General Pattern of Long-Term Development). 1989 was included in the periods of Pelita IV and V in which both periods focused on the agricultural sector towards food self-sufficiency and increasing industries that could produce their own industrial machinery.

This poem 'tanah' interprets these historical events, especially those highlighted about the implications that they have. This was revealed in the following verse.

*tanah mestinya dibagi-bagi
jika cuma segelintir orang
yang menguasai
bagaimana hari esok kamu, tani?*

From the verse above, the implications caused by the development of various agricultural and industrial sectors carried out by the government were the gaps felt by some people because the land assets they had as livelihood capital had changed hands and fallen to the authorities to build industrial development that the small communities, especially farmers did not have land anymore to work. In this poem, the poet was concerned about the fate of farmers at that time. In his opinion, the government was unfair to the small communities who had lost their livelihoods due to the rapid growth of the industrial development during that time. Another verse that supports concerns about the fate of farmers can be seen below.

*jika sawah diratakan
rembun semak pohon
dirobohkan
apa yang kita harap
dari cerobong asap besi*

In the verse above, the poet seemed to be averse to the industrial development at that time. He did not support this if small communities became the victims of the efforts to actualize that development. The poet only took side with small communities, especially farmers who did not want their welfare to be disturbed because of the government policies. He demanded

that the government could act more justly and care about the fate of small communities.

b. Critical Literacy Observation

1) The Results of the Analysis

Judging from the intrinsic and extrinsic elements, we can clearly see ideas that loudly voiced the cries of injustice. Based on its title, 'tanah' implies a depiction of the conditions of environmental change that had a bad impact on the survival of small communities. As a result of these changes, problems of injustice, pity, and resistance arose.

The sentence above is strengthened by the use of two supporting dictions which are *tanah mestinya dibagi-bagi* and *tanah mestinya ditanami*. These two terms clearly enunciate the form of resistance to the act of injustice done by those in power to those who were weak, in a bind and poor. In this poem, those who directly felt the injustice were the farmers that was told by the poet because the field where he worked was evicted for the development of the industry which was, at that time, growing rapidly. At that time, in Indonesia, there was a widespread development of factories in big cities by the private sector and the government as a result of Indonesia's increasingly advanced economic development. This development in the industrial sector

encourage the poet to pour out his and other communities' complaints because they were directly (and badly) impacted by the development.

Aside from that, the use of the word *kamu* (you) in the line *bagaimana hari esok kamu tani ?* shows a pronoun that was addressed to the people who were low in social class. The epithet indicates that farmers were regarded as low-class people by the rulers so that the line released a gap made by the authorities towards '*wong cilik*' (small people). Then the use of the word *kita* (we) in the line *apa yang kita harap dari cerobong asap besi* shows pronouns from farmers and the poet, indicating that they were in the same boat and in the same social class; the small communities.

Injustice is evident in this poem, delivered by the poet through the rhyme /i/ contained in each unified line. The sound /i/ in the whole poem is straightforwardly but politely voicing pain, sadness, as well as the desire to rebel and shout.

The use of metaphor that has a meaning of an object being contested; the factory, implies an insinuation on the existence of the development, which, in the poet's opinion, could only be detrimental to one side and its benefit could only be felt by people from middle to upper class.

2) The representation of Commutative Injustice

This poem *tanah* places the poet as the observer on the gaps made by the authorities on small communities, especially farmers. This happened because the authorities confiscated farmer's land, the rice fields, most of which would be turned into factories without any sense of justice for the community. This moved the poet to express his sympathy by insinuating the authorities at that time. In the year of the making of the poem *tanah* was also the

same year where the growing development of food self-sufficiency industries in each region began; therefore, the problem of "land grabbing" often happened.

This phenomenon shows the existence of commutative justice deviations in which the justice should give to each person what has become its part. Every citizen has the right to work for their daily life. A fisherman has the right to utilize the ocean to find fish and then sell it so that they earn income. The same principle also applies to farmers, where they have the right to manage their fields to plant various kinds of crops and the results obtained are their source of income. If the place that people has utilized for their work is hindered, then they will lose their source of income.

Aside from that, when a land or a rice field where farmers work is evicted and deprived, then they will lose their job, a job that has become the right of every individuals to have, especially if the deprivation of their rights is not carried out fairly and does not benefit both parties, then they will fight to demand justice. In this poem *tanah*, it can be evidently seen that the acts of injustice were perpetrated by the authorities towards their people, especially farmers, because their rights to work were disrupted due to the construction of factories which was established on the lands where they were searching for a bite of rice. Through this poem, the poet was resisting this injustice. Thukul was very focused on the fate of the small communities who were oppressed as a result of the arbitrariness of the authorities who did not pay attention to their human rights. This poem *tanah* implies that the authorities should continue to uphold the rights of every citizen to get a job and be able to act fairly for those who had been willing to give up some of their sources of income in the interests of the authorities

under the pretext of economic and industrial development.

2. The Recreational Injustice Representation in the Anthology of Poetry “*Nyanyian Akar Rumput*”

Recreational justice deviations are represented in a collection of poems “*Nyanyian Akar Rumput*” which are viewed from one form of justice, namely recreational justice, which was first stated by Notomihadjojo. He conceptualizes that what is needed by humans is "correction" and / or special attention for themselves in accordance with their quality, situation and existence. In this case too, people need "equity" or propriety, because propriety pays attention to and takes into account the situation and individual

human justice in the application of justice. Compliance is a virtue that moves people to do things rationally in using 'what is fair'. Compliance will get rid of violence and cruelty of the law especially in specific situations and conditions.

For that reason, Notohamidjojo added one form of justice as one of justice forms, which is called creative justice. Creative justice (*justitia creativa*) is a justice that gives everyone the freedom to create something based on their creativity (Notohamidjojo, 2011: 637-638). This form of justice gives each person the freedom to create creations in various fields of life, for example, poets are given the freedom to write without any intervention or pressure.

a. The Identification of Intrinsic and Extrinsic Elements of Poetry

Batas Panggung

*kepada para pelaku
ini adalah daerah kekuasaan kami
jangan lewati batas ini
jangan campuri apa yang terjadi di sini
karena kalian penonton
kalian adalah orang luar
jangan ubah cerita yang telah kami susun
jangan belokkan jalan cerita yang telah kami rencanakan
karena kalian adalah penonton
kalian adalah orang luar
kalian harus diam
panggung seluas ini hanya untuk kami
apa yang terjadi di sini
jangan ditawar-tawar lagi
panggung seluas ini hanya untuk kami
jangan coba bawa pertanyaan-pertanyaan berbahaya
ke dalam permainan ini
panggung seluas ini hanya untuk kami
kalian harus bayar kami
untuk membiayai apa yang kami kerjakan di sini
biarkan kami menjalankan kekuasaan kami*

*tontonlah tempatmu disitu
(Solo, 21 November 91)*

1) Title

The poem by Wiji Thukul, which was made in Solo in 1991, is titled '*batas panggung*'. This title connotes the existence of a show where there were boundaries that cannot be crossed for those who watched the show. Only certain people possessed the authority and interests that were allowed to be involved in the show. The meaning of the connotation conveyed by the poet means that there was a prohibition on the involvement of the community in interfering with or including the affairs or policies made by the state authorities. This prohibition became the boundary between the community and the authorities at that time. From the meaning of the title, we can guess that the issue raised was not far from the issue of injustice carried out by the authorities against their people.

2) Diction

In that poem, there are several dictions that are repetitive, which are the words *penonton*, *orang luar*, and *panggung*. The word *penonton* can be seen from the line ***karena kalian adalah penonton*** which means "the people who watch or see a show". This diction was chosen by the poet to symbolize someone whose position is only as a person who sees and observes a matter without giving an argument or comment on anything they see and observe. Likewise, the word *orang luar* can be seen from the line ***kalian adalah orang luar***, which means an outsider. This diction symbolizes that the community is another person whose existence is less recognized and is not allowed to fight against all matters done by the insiders. Furthermore, in the word *panggung* that has a real meaning; a place, a rather high floor to play shows. This diction was chosen by the poet to symbolize the government or the ruler

who has a higher position than the communities as well as a place where they "play their role" in managing that power.

3) Image

The image that can be seen in this poem is visual image (vision). This visual image is stated in the line "***panggung seluas ini hanya untuk kami***". The line appears to invite the readers to see how wide the stage is. This stage is interpreted as a system of government or power that has broad authority to overshadow all people's lives.

4) Figure of Speech

The figure of speech used in this poem is metaphore. Metaphor can be seen from the poem's title ***batas panggung*** and the line ***panggung seluas ini hanya untuk kami***. The metaphor in that line is implied in the word *panggung* of which meaning is government or power. The metaphor in that line is intended for expressing analogical comparisons between two different things but can represent another meaning. The noun *panggung* which means a place of performance (show) have similar meanings to areas of authority or government. However, in order to get a dramatic impression on this poem, the poet analogized the place of power with the word *panggung* (stage).

5) Sound

In this poem, there are many similar sounds found at the end of its lines, which is the sound of the vowel /i/. This can be seen from these lines below.

- (i) *ini adalah daerah kekuasaan
kami jangan lewati batas ini
jangan campuri apa yang
terjadi di sini*

(ii) *panggung seluas ini hanya
untuk kami apa yang terjadi
di sini
jangan ditawar-tawar lagi*

This vowel sound /i/ evokes the effect of sadness, apprehension, and pity. The poet chose this harmonious sound because he wanted to show his concern and sadness for the unfair behavior of the small people by the authorities. The lines place the poet as the ruler who carried out the arbitrary act.

6) Theme

The poem *batas panggung* has a theme that reveals the silencing and prohibition of small people's participation in all policies, decisions, or thoughts given by the authorities. In this case, the community was not given a contribution and opportunity to express opinions on all decisions made by the authorities. The democratic system at that time was not actualized, all centered on the president without any intervention from people. For that reason, many people were averse to the prohibition. In fact, if there were people who opposed or protested every act of the authorities, they were made fugitives and prisoners by the authorities.

7) Historical Aspect

Extrinsic element that will be identified from the poem entitled '*batas panggung*' is the historical aspect. Based on the year of the writing of this poem, which was in 1991, it indicates that this poem tells the events or conditions during the New Order. The New Order was a term used for the period after the uprising called Thirtieth of September Movement (G30S) in 1965. During the New Order, a strong determination was established to serve the people's and national interests and was based on the spirit of Pancasila and the 1945 Constitution. The New Order

was an attempt to correct the deviation done during the Old Order period. The New Order period was led by Suharto after the issuance of Supersemar (Order of Eleventh March) by President Soekarno. The New Order lasted from 1966 to 1998.

Suharto led as president for 32 years. As a result of the president's unrestricted tenure, it caused various abuses of power. The clear evidence of abuse of power as the result of the length of the president's tenure included the rampant practices of KKN (Collusion, Corruption and Nepotism). Aside from that, the people did not get freedom in expressing their opinions. Activists who resisted with criticism and demonstrations were made enemies and prisoners of the government because they were accused of wanting to overthrow power. At that time, the state institutions were not functioning properly and only functioned as a tool of the government's power. As a result, Indonesia experienced a crisis that began with the monetary and economic crisis. The impact of this crisis was very much felt by Indonesian people and affected all areas of life, which then resulted in people's crisis of trust in the government, in other words, the people could no longer believe in the government's performance. This occurrence had become the background of the writing of this poem entitled '*batas panggung*', where where the poet made an insinuation in the form of a poem about deviations of power carried out by the government against their people that caused people to be prohibited to make a move in action and creation.

b. Critical Literacy Observation

1) The Results of the Analysis

From intrinsic and extrinsic elements, we can clearly see ideas that

loudly voice the cries of suffering or injustice. Based on the title of this poem 'batas panggung', we can guess the problem that the poet wanted to put forward. The big problem that is expressed in this poem is injustice in opinion as a society. The statement is reinforced by the use of diction, *jangan campuri apa yang terjadi di sini, karena kalian penonton, dan kalian harus diam*. Some of these diction are the symbolic of people's freedom to express their rights to fight for what they have to get. However, at that time, the government silenced these community rights and restricted them from interfering with every decision and policy made by the government. This situation caused a lot of reactions and criticism from the community, including the community leaders. Those who appeared to be frontal in carrying out the action to oppose the government policy, became the target of the government, resulting in many arrests which ended in sanctions or punishments.

Concerns and sadness over the existence of unfair actions by the authorities to the people are also symbolized in the use of rhymes that are mostly found in this poem – rhyme /i/. The atmosphere or impression that is evoked from the use of rhymes in this poem is the strength of the position of the ruler as a party that must be obeyed and respected so as to demand a society that is considered as low class not to oppose everything that the ruler has decided. This impression also left a feeling of concern and sadness felt by the poet for the arbitrary actions done by the ruler, including himself the poet who was also part of the community.

Aside from that, the strength of the government's reign outlined in this poem is reflected in the use of the figure of speech, which is metaphor found in

the line *batas panggung* and *panggung seluas ini hanya untuk kami*. The meaning of this word analogy 'panggung' symbolizes an area of authority that is only occupied by a ruler who has authority. This area of authority or stage characterizes a system of government led by a ruler, the president. The fact that the poet used the diction 'panggung' (stage) is inseparable from the meaning of the stage itself which serves as a place to perform a show that is only used by players and seen by audience who is offstage. This area of authority is the barrier between the ruler and the community, where the community is only the audience and the ruler is the player.

2) The Representation of Recreational Injustice

The poem *batas panggung* places the poet as the observer as well as the victim of the liability or the lack of freedom done by the government to their people. This restriction is the lack of freedom for the people to voice criticism or opinions because at that time the government prohibited any form of demonstration action against the government's performance. This happened after the G30SPKI movement which had tarnished and damaged the governance structure. Therefore, in order to protect the authorities and their ranks, from that moment on, the community was ordered to silence all actions or propaganda aimed at the authorities and the government as well as the prohibition for the community to participate in the stipulation of policies proclaimed by the government. At that time, the people felt that it was unfair because their rights in expressing ideas, ideas, criticisms, and suggestions for the survival of the state were strictly prohibited. As a result, there were

community leaders who opposed the policy with various types of actions to demand justice for all the people of Indonesia. Many of those people who opposed the policy became the fugitive of the authorities until there was the alleged abduction of some controversial public figures.

This phenomenon reflects the existence of actions that was averse to recreational justice which should have been the right of every citizen. In this recreational justice, each society is given the freedom in creating any creations in various fields of life, for example, poets are given the freedom to write without any intervention or pressure. This is in accordance with the events that occurred at that time, where many community leaders, some of which were student activists belonging to the community of scholars, was also affected by the government policy. They were prohibited from carrying out demonstrations to voice people's aspirations or criticize matters that were suspected of harming society, and those who dared to oppose and resist were captured and exiled by the ruling person. This also happened to the poet Wiji Thukul, because he contributed to the resistance to break down the injustice by creating his works poured in a form of poem writings which allegedly caused controversy to the authorities that he was caught and until now people did not know of his whereabouts.

These events have become the representations of the recreational injustice actions felt by the community over the arbitrariness of the authorities. Through this poem, the poet described how he tried to become a connoisseur of the community for the sake of justice even though he had to sacrifice his life because he was considered as a threat to the authorities at that time. The writings

that he poured into his poems had become weapons to get rid of actions that he considered dirty and detrimental to the small people. This poem *batas panggung* implies that the authorities should listen to and welcome the aspirations from the people as a form of efforts to create justice for all levels of society, because a country can be considered as dignified if the entire community contributes to building a fair and prosperous country.

3) Implications of Injustice Representations on Poems in Learning Indonesian Language

Based on the indicators of literary learning in the Indonesian subjects' syllabus, students must have the ability to appreciate a literary work, especially poetry. Students are directed to be able to explore poetry so that it can foster appreciation and sensitivity to the thoughts and feelings of a literary work. Various kinds of literary themes are presented to students, one of which is a theme that is related to the lives of students, such as social issues that occur in society. In the 2013 curriculum, teachers must be able to present the theme of learning based on the context of everyday life so that students learn to solve problems based on what they experience. One of the examples is social issues related to the injustices experienced by the communities because of the policies from the authorities.

A research related to the representation of issues or social problems in poetry which has implications for literary learning is one of the studies conducted by Basuki Priatno with the title of his thesis "*Analisis Literasi Kritis Puisi-Puisi Taufiq Ismail dalam Kumpulan Puisi MAJOI yang Merepresentasikan Kekuasaan dan Pemanfaatannya dalam*

Pembelajaran Puisi di SMA". This selection of social issue themes from Taufiq Ismail's poetry collections can be used as an alternative in poetry appreciation learning in high school. Students learn poetry appreciation on KD knowledge 3.16 which is identifying the atmosphere, theme, and meaning of several poems in the anthology of poetry. Aside from that, in the KD skills of 4.16 students can demonstrate one of the poems in the anthology of poetry by noting vowels and expressions. Therefore, the selection of poetry themes in the form of power representation in Taufiq Ismail's collections of MAJOI poems can be used by the teacher as a source of learning in poetry appreciation activities at school.

Judging from the results of the previous studies, this research that has been carried out also has implications in literary learning especially on Indonesian subjects. In this study, it has theoretical and practical implications. The theoretical implication of this research is that in this collection of poems *Nyanyian Akar Rumput*, the poem lines representing a sense of injustice because of the policies of the authorities towards the people are found. For that reason, the teacher needs to direct and provide stimulus to students to be able to interpret the contents and messages contained in each poetry as a source of appreciation learning by applying effective learning methods to make it easier for students to understand literature. In representing poems with the theme of social issues like this, students are also invited to interpret poetry from a historical perspective, because Wiji Thukul's poems represent past events that can be used for learning in today's life.

This research can also be used as a first step to further examine critical

literacy analysis to represent acts of injustice in a collection of poems *Nyanyian Akar Rumput* by Wiji Thukul. Aside from that, hopefully, this research can provide meaningful contributions and additional information for other researchers who are interested in developing further about critical literacy analysis in poetry that represents acts of injustice in a collection of poems *Nyanyian Akar Rumput* and the relevance of this collection of poems can also be used as learning materials.

The practical implications of this research can be used and utilized for teachers and students as poetry appreciation learning material. The results of the study on the representation of injustice in the collection of poems *Nyanyian Akar Rumput* can also be used as teaching materials. The application of this research as teaching material is based on syllabus, RPP, Buku Guru (Teacher's Book) and Buku Siswa (Student's Book) in 2013 Curriculum where researchers imply learning resources in the form of a collection of poems *Nyanyian Akar Rumput* by Wiji Thukul for tenth grade students in Indonesian language subjects with basic competencies 3.16, which is identifying atmosphere, theme, and the meaning of several poems in the anthology of poetry. The teacher can use this research as a source of learning in poetry appreciation material. Aside from that, the selection of poetry themes can be used as learning material for students because it contains historical, humanitarian and national values that can be used as guidelines in today's life.

For students who are engaged in the field of teaching as well as the field of language studies, research on the representation of injustice in this poem is a very important provision for mastering critical literacy analysis

studies especially in poetry. Aside from that, if students are able to analyze a literary work, they will also have a higher value of appreciation for literature. Studying critical literacy analysis to appreciate poetry is very much needed for students so that the desired academic targets can be well-achieved. Based on the description above, this research has implications in language education that is beneficial for teachers, students, and students as researchers, especially in literary research.

CONCLUSIONS AND SUGGESTIONS

The representation of injustice in a literary work by applying the method of critical literacy analysis is an attempt to critically appreciate a literary work that contains social issues, and in this case, an issue of deviations of justice found in a collection of poems. Justice deviations that researchers found in the poem include deviations of commutative and recreational justice. Based on the research that has been done about the representation of injustice in a collection of poems *Nyanyian Akar Rumput* by Wiji Thukul, there are a number of things examined from this study, such as (1) Representation of commutative injustices found in a collection of poems *Nyanyian Akar Rumput*, (2) Representation of recreational injustice found in a collection of poems *Nyanyian Akar Rumput*, (3) Implications of representations of injustice in a collection of poems *Nyanyian Akar Rumput* in Indonesian language study.

Based on the results of the research and the theories that are used as the basis, it can be recommended that through the collection of Wiji Thukul's poems *Nyanyian Akar Rumput*, the

meaning of poems that represents an act of social deviation is found, which is the injustice that is reflected in the events behind the poems. Indonesian language teachers and students can get an overview of the meaning of poems which represents an act of injustice in a collection of poems by Wiji Thukul entitled *Nyanyian Akar Rumput*. Aside from that, it is possible that the book collection of poems *Nyanyian Akar Rumput* by Wiji Thukul can be used as an alternative learning resource for teachers and students in poetry appreciation learning on Indonesian subjects.

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