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READING 'PRESIDENT' POEM BY REMY SYLADO'S WITH POSTMODERN PARODY

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Abstract

The words in literary works give a double meaning that leads the reader to the thought that divides between it as a real event or the author's imagination. In this case Remy Sylado indirectly through his poem describes the imperfections of the president's figures that focus in this poem. In the postmodern parody no one gives a complete meaning. The discourse presented in the text 'president' is a dual code discourse related to the president of Indonesia in the past era which was presented at the present time. The presence was carried out with tickling parodies that tried to criticize a leader. It shows that in the text 'President' explained that there is nothing that can be interpreted as a whole and absolute meaning.

Keywords: *poetry, parody, postmodern, criticism*

1. Introduction

Modernism is considered unable to describe the problems that occur in society - emerging postmodernism as a solution of the anxiety that occurs. Postmodernism began to be warmly discussed in the 1960s. The neutrality offered by modernism is no longer relevant in viewing the nature of life. Many postmodern figures have sprung up offering various kinds of concepts in response to social phenomena. One of them is Linda Hutcheon who wrote many books that become references in literary studies such as *A Poetic Postmodernism: History, Theory, Fiction* (1988), and *Politics of Postmodernism* (1989).

In postmodernism, Hutcheon said that postmodernism was like expressing something which then gave the word apostrophe at the same time. The hallmark of postmodernism is double, or duplication. Postmodernism is in some ways an impartial process, building and supporting as well as destroying and undermining the

conventions and presuppositions it opposes. Basically postmodernism takes an interest in denaturalization of a number of dominant aspects of life, something that is accepted as "natural" characteristic "cultural", and something is created not given (Hutcheon, *Politics of Postmodernism*, 2004). Inevitability towards the meaning of texts provides a wide enough space for postmodernism in society. Moreover, it is supported by the absence of absolute truth.

In literary works the position of language is a medium for expressing the mind/imagination of the author. The author pours the results of his thoughts into a work, certainly not separated from language. According to Preminger in Pradopo (2009) the language in the work is a second-level sign system that is no longer seen as meaning but seen as implied in the words used by the author in composing stories. In literary works the author plays with words which sometimes use parody to reflect a situation. Parody in KBBI (National, 2012) means imitation of style, words, or other creations that aim to find the effect of humor or ridicule. As the development of science, parody is not only meant as a mere joke that invites laughter. Hutcheon in *Postmodern Poetics* revealed that parody cannot only be understood as limited to ridicule of laughter.

Parody is able to represent the present that comes from the representation of the past and the resulting ideological consequences, continuity and differences. Parody, according to Hutcheon, is interpreted as something broader than intelligent, absurd ridicule to very respectable ridicule (Hutcheon: 2004). Parody as an ironic form of representation is doubly coded ie legitimizing and undermining the parodied (Hutcheon: 2004). Parody always takes advantage, style or work that becomes its target (weakness, lack, seriousness, and fame) (Hidayat: 2012).

In a postmodern parody, the multiplicity of meaning gives rise to an ambivalent condition. This will build the text both supporting and opposing what it supports. There is no position on absolute support. Likewise Remy Sylado as one of the 'mbeling' poets who raised the text of "president" into poetry. Based on the understanding of the postmodernism parody, as well as matters relating to it, Remy Sylado's poem has a criterion referred to as parody according to the concept offered by Linda Hutcheon.

2. Literature Review

Parody has the role of raising the politics of representation. In Hutcheon's (2004) view, postmodernist parody is a form of historical recognition (and through irony, politics) a representation that question and naturalize values. Hutchen also recognizes the fact that we are inevitably separated from the past - because of the time and continuation of the history of that representation. In addition, there are also ironic differences, differences caused by history itself. This form of contradiction was raised by the postmodern surface (Hutcheon: 2004). In this case parody of postmodern is a kind of revision or rereading - which questions (contesting) - strengthen and simultaneously undermine the power of historical representation. The

paradoxical belief about the remoteness of the past and the need to deal with it in the present as an "allegorical drive" of postmodernism is said by Hutcheon as a travesty (2002: 150).

What I mean by "parody" here—as elsewhere in this study—is not the ridiculing imitation of the standard theories and definitions that are rooted in eighteenth-century theories of wit. The collective weight of parody practice suggests a redefinition of parody as repetition with critical distance that allows ironic signaling of difference at the very heart of similarity (Hutcheon, A Poetic Postmodernism: History, Theory, Fiction, 1988)

Parody as a form of ironic representation is doubly coded in political terms: parody legitimizes and undermines what is parodied. In the structure of parody, it allows the past to be understood as something that is both affirmed and destroyed. Parody is as a representational strategy that might be most suitable for postmodernism, a strategy that was once described as the use of parallel texts and not original inscriptions (Hutcheon: 2004).

3. Research Method

In reading the President's poem the method used is descriptive qualitative. This method is used to express the meaning and message contained in poetry. The process undertaken to search for it includes (1) contextualization of poetry, (2) the use of deviations from the past which is presented as a double code discourse, and (3) parody strategies carried out by Remy Sylado in the 'President' poem.

4. Results and Discussion

Based on the background description above, this article attempts to read the parodies contained in Remy Sylado's poem 'President' with a postmodern review offered by Linda Hutcheon. Remy Sylado is famous for his *mbeling* poetry because of that, it will be seen how far Remy Sylado uses his *mbeling* in shaping parodies in 'President' poem.

Remy Sylado's work entitled 'President' is a parody poem that represents the past with present representation. Representation of the past seen in the first line in the poem the first president flirted with communists. The word "president" has various meanings, such as the head / head of a company, the head of state whose country is in the form of a republic, or the designation of the post of head of state. If reading further, the word "president" side by side with the word "first" represents two things, first referring to the leadership of the first company when the company was built. Second, it refers to the first head of state in a country that adheres to the republican system.

The word communism according to KBBI (National, 2012) is a political understanding that does not recognize individual ownership. In that understanding,

all ownership is transferred to the state. The state has full authority over the resources contained in the state. Therefore, the first line of poetry can be said to be related to the state. Remy Sylado seemed to code the reader that the first line of this poem was about the figure of a country leader who was making a deal with the communists.

Seeing the contextualization that occurred in the first row as a whole line refers to the situation that occurred in the Sukarno era. During the Indonesian government under Sukarno's leadership many political parties emerged from small parties to large parties. Each political party has an ideology that is held, such as the Masyumi party which has an Islamic ideology, Marhen who has a nationalist ideology, and the PKI which has a communist ideology. The differences in ideology promoted by political parties often lead to friction in Indonesian politics. To reduce and try to raise all the voices of ideologies brought by political parties, Soekarno came up with a statement that could embrace all parties in Indonesia at that time.

The collaboration was known as Soekarno's political policy with Nasakom, namely Nationalism, Religion, and Communism (Heryanto, 2012). Nasakom's doctrine implies that PNI (for nationalism), NU (for religion), and PKI (for communism) (Ricklefs, 2009). The political policy offered was a step by Sukarno to reduce the political turmoil that occurred at that time. Unstable political conditions are considered to be able to make room for all groups. However, the idea was not necessarily a solution to the political turmoil in Indonesia. Soekarno then lost the trust of the community which then led to a new era namely 'Era Orde Baru' led by Suharto. Suharto's rise in the reins of Indonesia's supreme leadership changed the direction of Indonesia's political policy. Communists became enemies of the country which was then fought which gave birth to the G30 S / PKI events. In addition, Suharto also offered a more open economic policy towards the global market.

Remy Sylado represented in the second line of the 'President' poem namely the second President playing with the capitalist. The word capitalist shows the existence of capital holders. The second president of Indonesia in his government policies tends to hold to the capital owner (capital). This can be seen in economic policies with trade liberalization and wide open investment. The strategy carried out during Soeharto's era was a laissez-faire open door strategy to increase foreign investment and economic growth, accompanied by strict internal economic control (Ricklefs, 2009).

The economic policy led Indonesia to modernism. This can be seen from the toll road construction which is one of the characteristics of modernity. The modernity offered by Soeharto was unable to reduce the turmoil in society when Indonesia was affected by the plummeting exchange rate of the rupiah against the dollar (Ricklefs, 2009). In addition, the issue of KKN (Corruption, Collusion, and Nepotism) became widespread to the surface which then ensnared families and close colleagues of Suharto. In May 1998, it was the culmination of the chaotic Indonesian economy which then sent students to massive demonstrations demanding that Suharto

step down from the presidency. On May 21, 1998 Suharto officially announced his resignation as head of state which was then replaced by Habibie who was previously Suharto's vice president to complete his term of office until the next election (Ricklefs, 2009).

During Habibie's leadership it also seemed to get attention by Remy Sylado. The third line of poetry states that the third President flirted with the second president. The series of words in the poem array contextually refers to the BJ event. Habibie as vice president at that time was appointed by Soeharto to assume the post of president. At that time there was a political upheaval that caused President Soeharto to end his term of office as the second president of Indonesia for approximately 32 years. Withdrawal from Soeharto as procedural head of state, automatically the vice president will temporarily replace him until the next election is held.

The appointment of BJ Habibie was a big risk at the time because Habibie was considered a person who lacked a good reputation. As stated by Ricklefs,

Habibie's election destroyed the international community's last hopes of the regime. Habibie's reputation lies in the history of large-scale BUMN loss, closeness to Suharto and his cronies, politicizing Islam and personal style in the style of "mad scientist", which some consider thicker nuances of madness compared to scientific nuances (Ricklefs, 2009)

Habibie's presence is expected to have a positive impact, but in reality is unable to lift Suharto's prestige in the eyes of the international public. BJ Habibie was ultimately unable to save his period of leadership because of the political turmoil that occurred at that time (Ricklefs, 2009).

At the end of the poem there is an array of the fourth President impossible to flirt. The contextualization of the array refers to the fourth president of Indonesia, Adurahmad Wachid. This Indonesian President physically has a deficiency in his eyesight. Aside from the fact that it is related to physical shortcomings when judged further, the fourth president's political game seems to be more subtle so that there is no slightest error. Therefore Remy Sylado said in his poem that the fourth president would not be able to flirt.

Hutcheon (1988) argued that postmodernism is usually accompanied by the development of margins, uncertainty, and opposite of totality. It also has a form of self-conscious (self-conscious), contradicts with one-self (self-contradictory), and self-destructive (self-undermining). If you look at the statement from Hutcheon, Remy Sylado in addition to showing the alignment of the fourth president but also undermines it. This is evident in the presentation in the 'President' poem which shows that the fourth president is not likely to flirt.

The statement that shows the fourth president clean of political drama indirectly undermines itself because in reality the president is experiencing physical problems which remain a lack of a perfect president. The struggle of a president is often the demand of the people. Leaders or presidents become both symbols and pride for their people. Besides, parody in postmodern is an intelligent joke that not only provides entertainment, but there is criticism offered.

The parody used in this poem is the word flirtatious. Flirting has a very broad meaning, can mean playing with the eyes in real, can also have the meaning an agreement. If the word "flirting" is interpreted with the true meaning, then the series of words is only a word without meaning. When the meaning is changed into a meaning that is not actually there will be many meanings contained therein. The word "flirting" judging from the four lines of poetry when embedded in politics can be a signal of compromise and agreement from the parties involved in the political arena. This poem was presented to parody a political situation in Indonesia from the Old Era until the Reformation Era. The political dynamics in Indonesia are symbolized by the word "president". Remy Sylado implies to the reader that there is no perfection in the word "president". From the first president to the fourth all flirted. Power is built by eye play either implicitly or explicitly.

5. Conclusions

Remy Sylado in the text "president" gives an ambivalent meaning from the text "flirted with". The text "flirting" can literally be said as a blink of an eye to the speaker or someone else in front of us. On the other hand, the text "flirting" can be interpreted as a signal of pleasure or interest in the other person or other person before us. In the world of politics the text "flirting" has a hidden element in it that the fraud has the principle of retention over power. In the text "president" explained that there is nothing that can be interpreted as a whole and absolute.

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