



The Subject of Irony in the Poetry Collection of A. Mustofa Bisri

Andi Karman; Haris Supratno; Suyatno

Department of Language and Literature Education, Universitas Negeri Surabaya, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v10i7.4963>

Abstract

This research is titled "The Subject of Irony in the Poetry Collection of A. Mustofa Bisri." The problem analyzed concerns the depiction of the subject of irony in the poetry collection of A. Mustofa Bisri. This research aims to describe the elements of satire towards authorities, religious leaders, and the local community in the poetry collection. The method used is descriptive-analytical with a structural approach. The data source for this research is the poetry collection of A. Mustofa Bisri, namely "Pahlawan dan Tikus" and "Negeri Daging." The results of this research indicate that the poetry collection of A. Mustofa Bisri can be considered as the subject of irony, where AMB takes subjects from our surroundings, both on an individual and social level. For subjects of an individual nature, AMB uses the words "I" and "You". The use of the word "I" is intentionally employed by AMB as a form of self-reflection, and if necessary, a process of contemplation as a human being. On the other hand, the word "You" is used as a subtle to sharp satire, sometimes even reaching sarcastic meanings towards the interlocutor.

Keywords: *Subject; Irony; Poetry*

Introduction

Ahmad Mustofa Bisri (AMB), commonly known as Gus Mus, has created numerous literary works, including poetry that strongly expresses the reality of subjects, furthermore focusing on social criticism through highly ironic language expressions. Jacob Sumardjo and Saini K.M (1985: 25) state that poetry is an imaginative work that utilizes diction as strongly as possible, encompassing meaning, intensity, rhythm, and tone. The diction in the poems represents a language that continues to evolve and holds multiple meanings.

AMB's poems deconstruct social forms and religious models by employing negation or denial, often expressed through questions. These questions contain criticism in the form of irony, sometimes bordering on sarcasm when examined in depth. The criticism employed by AMB is presented in the form of questions, although these questions may not always end with a question mark. The presence of these interrogative forms is deliberately used to open a dialogue that strengthens the dramatic aspect of the poem. The subjects, represented by the personas "I" and "You," play a central role in showcasing the social inequality stage. The subject "I" intentionally asks questions to "You" to soften the intended satire conveyed by AMB. According to Arfan et al. (2021), the meanings of "I" and "You" from the perspective

of expressive discontinuity indicate a shift in meaning, leading to irony, and the creation of resilience in the form of homologous consistency.

A. Mustofa Bisri's poetry offers a social criticism utilizing irony as a prominent subject. Irony is a mode of thinking that positions an ontological basis in conditions commonly understood as oppositional to something different. Irony does not apply to the substance itself but rather to accidents or the underlying presence of something. Irony encompasses anything that carries a meaning contrary to its actual or denotative approach (Darma, 2019: 63). Similarly, Waluyo (1991:86) views irony as a language style characterized by antithesis used for satire. Irony can transform into cynicism or even sarcasm, which is a selection of harsh and rough diction to satirize and criticize.

When exploring literary studies, irony can be categorized into verbal, dramatic, and situational. Verbal irony refers to language forms where the intended meaning is the opposite (Perrine, 1974). Verbal irony can be manifest as a dialogue between characters in a story, or it can be expressed by a reader's statement. It involves words that appear to be true but convey a meaning or intention opposite.

There are related research studies that can be mentioned. firstly, Melliwati Rinda Allo (2017) conducted a study titled "Irony in the Novel *The Pearl* by John Steinbeck." The findings include 1) Verbal irony found in the conversations between Kino and the pearl buyers; 2) Dramatic irony described in the event of Coyotito's death; and 3) Situational irony portrayed in Kino's imagination, where he envisions a life that is expected to be better than his previous one. The similarity in this research lies in the exploration of verbal irony, but the difference lies in the specific object of study. Secondly, Rosalia Imelda Yadfle (2020) conducted a study in the journal titled "Analysis of Language Style in the Poetry of K.H. Mustofa Bisri in the Album *Membaca Indonesia*." The results showed that the figures of speech employed in K.H. Mustofa Bisri's poems in *Membaca Indonesia* include irony, personification, satire, and metaphor. Satire was the most frequently used figure of speech, while metaphor was the least utilized. From these descriptions, the previous authors did not specifically present an analysis of verbal irony with a focus on the subject form.

The Research Method

The approach utilized to analyze the data in this study is qualitative. Based on A. Mustofa Bisri's poetry collection, which is majority narrative in nature, this approach can be categorized as a narrative approach (Creswell, 2015: p.96). The presentation of data is a constructed form organized with information that potentially leads to research conclusions (Sutopo, 2002: 63). This concept represents the depiction of all data that has been differentiated systematically with the required language units for the analysis process. This data is presented in the form of a data table. To facilitate the data analysis process, data specification was conducted.

The data source for this study is A. Mustofa Bisri's poetry collection, consisting of the anthologies "*Pahlawan dan Tikus*" (Heroes and Rats) (1995) published by Pustaka Firdaus and "*Negeri Daging*" (Meat Country) (2002) published by Bentang Budaya. The data collection technique employed in this research is a literature review. The steps for data collection are as follows: (1) Reading the entire selected poetry anthology to understand the substance of the poems; (2) Coding, assigning codes to each data in the poems to facilitate data mapping. In this study, the focus is on verbal irony subjects within A. Mustofa Bisri's poetry collection; (3) Classifying all accumulated data aligned with the research focus; (4) Grouping or sorting each data. Flow analysis is a technique used to analyze the data. This technique involves three working steps. Milles, Huberman, and Saldana (2014) divide these steps into data condensation, data display, and conclusion. The process of selecting, simplifying, abstracting, and transforming data that encompasses the entirety of reading notes in the form of texts and documents is part of data condensation. In this presented study, the researcher condensed the data through the step of consolidating the data.

Discussion

The forms of ironic subjects are highly evident in AMB's poetry, including verbal, dramatic, and situational irony. The ironic subject represents an explanation of the opposition between what is spoken by the poet and other subject phenomena (the Other).

Verbal Irony Subjects

Verbal irony subjects are subjects characterized by the inconsistency between speech/text and the phenomenon. Verbal irony is employed to soften the diction that contains critical elements. In AMB's poetry, verbal irony emphasizes the diction by using positive adjectives with a negative intention.

Data (1)

1st verse, 2nd—4th Line

...

Look at how good
Religious people are
in this country
they don't want to be defeated by
other religious days
in other countries.
To gain Your blessings
they are willing to sacrifice
their brothers and sisters
to claim a place
closest to You.

SNIV (1), (Bisri, 2002, 13—14)

AMB showcases verbal irony subjects, as in the 1st verse, 2nd—4th lines, /look how good/ /the religious people are/ /in this country/ which initially presents a proposition about the depiction of good people called the religious community. They seem to compete in doing good among other religious communities, hoping for God's approval, even if it means causing harm to their fellow brothers and sisters. However, AMB intends to highlight the negative aspect of such behavior, as it contradicts the religious message of always doing good to anyone, regardless of their religious background. That is reinforced in the 2nd verse, indicating that /they even dare to strike and stab Your servants to obtain Your Grace/. In reality, God's grace cannot be obtained through such actions, as they go against the very essence of religion, which prohibits taking someone's life. Only the giver of life, Allah Swt, has the authority to do so.

On another aspect, this behavior is often exhibited by certain organizations in the name of religion, engaging in brutal acts against those of different faiths, claiming that religion justifies their actions. Alarmingly, some even justify these wrongful acts. Others remain silent, seemingly endorsing such behavior. They fail to realize that such actions are temptations of the devil, referred to as satanic traits. They consider their actions as the most righteous ones without questioning their own beliefs.

...

Look at

how good the religious clan is

in this country
 they continue to build for You
 luxurious houses
 amongst the city buildings
 even in the middle of the rice fields
 with magnificent domes
 and towering minarets
 to proclaim Your name
 increasing awe
 and overwhelming Your humble servants
 who wish to pay their respects to You.

They sing Your Name in
 entertainment events and grand national celebrations.

They feel so close to You
 that each one
 feels entitled to represent You.

...

In the 3rd verse, AMB further strengthens the negation subject, portraying the verbal irony of referring to them as "how righteous the people of this country" but contrasting it with the intention that they build mosques with magnificent domes and towering minarets, yet also showing arrogance towards the economically disadvantaged people. There is a disparity at play; they are busy constructing grand mosques, while the impoverished people around them should be helped but receive no assistance. They even consider anyone different from them as clear enemies, claiming to represent God.

Their wealth and knowledge are presented with pride. What is even more concerning is that people like them unknowingly use verses or hadiths to declare fellow Muslims as disbelievers. They believe that their opinions are the most accurate, when in fact, they may be futile. The above irony subject primarily focuses on the religious community, as AMB's surroundings are predominantly within the realm of religion, but they contradict the essence of true religious teachings. In addition to the religious community, AMB also satirizes scientists through the ironic subject.

Data (2)

1st—5th Line

Humans are becoming more advanced

Creating venomous viruses

Versatile weapons

So that, while crying or laughing

They can destroy themselves.

SNIV (2), (Bisri, 1995, 49)

Verbal irony subjects are also evident in the 2nd poem, in 1st—3rd lines, where AMB states that / Humans are becoming more advanced, creating venomous viruses, versatile weapons/. In the 2nd—3rd lines, AMB also plays with the repetition of the same end rhyme. As we know, the presence of the philosophy of science leads the subject to value-free axiology. This value-free nature entails desacralization, disregarding sacred values or divine values. The second aspect is dehumanization, ignoring human values. And the 3rd aspect is denaturalization, disregarding natural values.

When creating or inventing something, the subject should consider the aspect of humanization. The priority should be to consider the benefit rather than the harm. Therefore, the impact of human advancement today should not be as described by AMB in the 5th line, /capable of self-destruction/ which represents the intention of the verbal irony subject in the 1st—3rd lines. It suggests that humanity is not truly advanced if it can lead to its destruction.

Data (3)

1st—5th Line

Is there any country as fertile as mine?

Its rice fields not only grow rice, sugarcane, and corn,

But also factories, recreational areas, and buildings,

The luxurious possessions of the world's wealthy,

And the beautiful birds they keep as pets,

Originate from my forests.

...

SNIV (3), (Bisri, 1995, 71—72)

Data (3) demonstrates the presence of verbal irony subjects. The subject used is the 1st-person perspective "I" (I). This is evident in the line /Is there any country as fertile as mine?/. This opening line showcases a question that expresses pride in the fertility of AMB's land. The fertility is reinforced in the 2nd line /Its fields not only grow rice, sugarcane, and corn/. The use of negation in the phrase /not only/ becomes a crucial element of verbal irony. In reality, the presence of fields only grows crops or vegetables. However, in the following line, /But also factories, recreational sites, and buildings/, the negation in the word /but/ strengthens the earlier phrase /not only/. It suggests that the fields can also grow factories, recreational sites, and, most notably, buildings.

This form of verbal irony seems to convey the meaning that my land is no longer fertile, as many areas that should have been filled with plants, trees, and vegetables are now dominated by factories that harm the environment. The presence of buildings contributes to ozone layer depletion due to excessive air

conditioning without proper refrigeration installation. Furthermore, AMB not only showcases verbal irony by questioning the fertility of his land but also implies that the current state is far from being fertile.

...

Is there any country as wealthy as mine?

my nation's employers

have foreign workers

famous safes everywhere

save my treasures

my country grows conglomerates

and eradicate the destitute

the average leader of my country

and his friends

in this world...

AMB not only focuses on fertility as the central discourse in describing his country but also emphasizes wealth as his perspective in observing the verbal irony. This is evident in the 13th line, /Is there any country as wealthy as mine?/. AMB wants to emphasize that in reality, this country is /poor/, as /my nation's employers/ / have foreign workers/ which is still a reality in today's context. One representation of this perspective can be seen in the Morowali region in Central Sulawesi. The land that should belong to the local community is managed by foreign entities, and most of the workers are also foreigners. What's worse, those who hold key positions in these companies are from abroad, while the indigenous people become servants in their own homes.

Verbal irony subjects are also depicted in the poem about clothes, which is presented below.

Data (4)

...

The clothes that you wear

Hide your self

You keep holding on to it

...

SNIV (4), (Bisri, 2002, 56)

Before discussing the verbal irony subjects in the poem, it is important to understand the meaning of the term "clothes", to grasp the overall intention of the poem. As known, AMB often uses the word "clothes" to represent a position or role. This can also be observed in the poem "Clothes" where the term refers to positions such as village head, sub-district head, regent, and governor.

To understand the verbal irony subjects in the collection of poetry, it is necessary to consider not only individual words or lines but also the poem as a whole. For example, in 1st—3rd lines, /The clothes that you wear/ /Hide yourself/ /You keep holding on it/. In essence, AMB intends to convey that these clothes or positions should not be clung to persistently, as it will affect the position of the subject "you" is no longer in power. Positions, especially in Indonesia, do not last long.

From the above discussion, it can be understood that in AMB's poetry, verbal irony subjects are not limited to the personas "you" and "I," but also involve substitutes such as "mine" and "his." Through words that are followed or preceded by adjectives such as good, advanced, fertile, and wealthy, AMB conveys intentions opposite to the literal meanings of these words.

Dramatic Irony

Dramatic irony subjects not only showcase the humility or lack of knowledge of a writer, but they also involve the presence of questions that indicate dialogue or communication between subjects.

Data (5)

How are you like this

You say I am free, You provide everything for me

You tell me to think, I think, then you accuse me of being an infidel

how should I act

You say move, I move, then you become suspicious

You say don't act up, I remain silent, but you become wary.

...

SNID (1), (Bisri, 1994, 37—40)

In the 1st verse, the 1st line starts with an interrogative sentence, although it is not indicated by punctuation. One example is the word "how" which is an interrogative word. The questions posed by the poet are often related to feelings of confusion, wonder, hesitation, curiosity, and the like. The poem "How are you like this" or "How should I act" exemplifies the dramatic irony subject. It is called dramatic irony because the poem appears to be a dialogue between the subjects "I" and "You". There is a sense of astonishment in the mind and even the soul of AMB as "I" towards the actions of "You".

In the 1st stanza, the 1st line immediately opens with the question /how should I act/. The word "how" is an interrogative word used to ask about actions or methods, to inquire about the consequences of an action, or to seek opinions from others. AMB seeks certainty regarding the choices and actions made by "You", as seen in the 2nd—3rd lines, /You say I am free, You provide everything for me/ /You tell me to think, I think, then you accuse me of being an infidel/. The dramatic treatment of the subject "You" brings about uncertainty because while "I" is claimed to be free, the reality of "You" actions suggests a sense of being chosen or directed. The dramatic irony is also evident in the fact that "I" is told to think, but in reality, the subject "You" accuses "I" of being an infidel. This means that the subject "I" experiences dramatic irony due to the actions of the subject "You".

In the 2nd verse, in the 4th line, AMB asks once again, /How should I act/. As seen in the 1st stanza, AMB questions the subject "You" with /You say move, I move, then you become suspicious/ /You say don't act up, I remain silent, but you become wary/. Once again, "You" tells "I" to move, but in

reality, "I" is met with suspicion. Even when "I" chooses to stay silent as advised, the subject "You" remains wary.

In other lines, /you accuse me of being rigid/ and /you say I am fickle/, AMB emphasizes the situation by highlighting the fact that the government violates established norms. When "I" adheres to principles, the government labels "I" as rigid. When "I" shows tolerance, "I" is deemed fickle. From these lines, the subject "I" associates the subject "You" with traits of dominance, oppression, exploitation, or irony. Therefore, the subject "I" questions, /How should I act/.

15th—16th verse, 43rd—48th line

...

How are you like this

I say it's up to you, you refuse

I say it's up to us, you don't like it

I say it's up to me, you curse me

How are you like this

Or what should I do?

In the 15th verse, 43rd—46th lines, AMB once again questions "You" about the subsequent choices. The subject "I" addresses the subject "You" and the options presented involve forms of negation, both explicit and implicit, as well as actions expressed through negation. The negations mentioned include /you refuse/ and /you don't like it/, while the action of negation is seen in /You curse me/. The final lines strengthen the dramatic irony subject with the repetition used by AMB, /How are you like this/ or /how should I act/.

From the description above, it can be observed that the dramatic irony subject presented by AMB reflects feelings of confusion, astonishment, hesitation, and the like, which can be seen in the recurring question "how". The poem "How are you like this" or "How should I act" as a whole portrays a sense of tragedy due to the dominance of the subject "You" and the submissive attitude of the subject "I". The depiction of dramatic irony using the interrogative word "how" can also be observed in the poem "How can I follow you, oh my beloved". However, the difference lies in the subject "You". In "How are you like this" or "How should I act", there is a depiction of dominance leading to tragedy, as the subject "I" suffers greatly.

Data (6)

1st verse, 1st—5th lines

How can I follow you, oh my beloved

You are the sun

I am the night-time earth

If you don't shine upon me

Where shall I seek the light?

...

SNID (2), (Bisri, 2016, 71—74)

The subject of dramatic irony is once again evident in stanza (2), as portrayed by the 1st-person lyrical subject seemingly communicating with their beloved. The beloved referred to here is Muhammad (peace be upon him), the beloved of Allah as well. This can be seen in each verse by comparing the attitudes and qualities possessed by the lyrical subject with those of Muhammad. The 1st line begins with a question using the word "how." Unlike in previous verses, there is a dramatic irony employed by the subject's conversational partner. However, in the verse "How do I follow you, oh my beloved," the lyrical subject appears to be "humble" or "submissive" to another subject, their beloved. This can be seen in the metaphor presented by AMB, "you are the sun/I am the night earth."

Two aspects highlight the lyrical subject's humility. First, the stark contrast between the sun and the earth, as it is known that the sun is positioned above the earth. Second, the sun can provide illumination while the night only brings darkness. However, this verse cannot stand alone; it must be reinforced in the following verse, stating, "If you do not shine on me, where will I seek the light?" This depiction explains to us the physics theory that moonlight is derived from sunlight. It means that the lyrical subject can only illuminate if they receive it from their beloved, through the intercession of the Prophet Muhammad (peace be upon him).

In the 1st—4th verse, the lyrical subject repetitively asks the same question to emphasize that the word "how" reflects their longing and yearning for their beloved, given the fundamental differences in the qualities and attitudes of the Prophet and the lyrical subject. The lyrical subject implicitly depicts themselves with a negation of qualities and attitudes, indirectly hoping to receive positive attributes from their beloved.

In the 5th—12th verse, AMB no longer repeats the question of how they imitate their beloved, as it has already been emphasized in stanzas 1-4. In stanzas 5-12, AMB only reinforces it through the use of the lyrical subject "you" and the lyrical subject "I." The use of the word "Engkau" is distinct from "Kau" (informal "you" in Indonesian). The term "Engkau" (formal "you") is typically used in prayer to God. Thus, in terms of euphemism, "Engkau" is more polite than "Kau".

13th verse, 32nd—35th lines

...

You are rich from inside

I am poor inside and out

Poor is a choice for you

Poor is a circumstance for me

How can I imitate you, oh my beloved?

13th verse, 32nd—35th lines, further reinforce the notion that true wealth is not determined by what is visible, but rather by its internal meaning in the heart. However, the subject "I" is impoverished both externally and internally, lacking in both material wealth and goodness. Therefore, in verses 34-35, it is stated, "Poverty is a choice for you / Poverty is a compulsion for me." The subject of dramatic irony is further exemplified by the lyrical subject "I" portraying poverty as a choice for Muhammad (peace be upon him) because his wealth is dedicated to the path of spreading goodness and preaching. On the other hand, the poverty experienced by "I" is a compulsion. In verse 14, line 36, AMB reinforces the dramatic

irony through their question, highlighting the fundamental difference between themselves and their beloved, Muhammad saw.

The form of dramatic irony is also demonstrated in the poem "what else", which depicts the presence of a question.

Data (7)

2nd verse, 6th—8th lines

What else

can we do

when interests are out of control

rights are disregarded

behavior is shameless

social interactions lack brotherhood

reason is devoid of conscience?

What else

can we do

when statements diverge from reality

promises lack evidence

law is divorced from justice

policies lack wisdom

power is unrestrained?

What else

can we do

when words lose their meaning

life loses its essence

humans lose their humanity

Does religion lose its divine essence?

What else, my brother,

that we can

do?

Allah,

if all of this

was not Your wrath upon us,

we wouldn't care.

SN.ID (4), (Bisri, 2002, 15—16)

The data contains the subject of dramatic irony. This can be seen in the 2nd verse, 6th—7th lines, /What else/ /can we do/. The use of the word "what else" and "we" offers a dramatic model in the poem. With the use of "what else", AMB asks their interlocutor, and they unite it through the word "we". The presence of the word "we" places an explanation that there is no difference between you and me. It also emphasizes the absence of a major or minor subject.

In the 8th line, "when interests are out of control", the keyword lies in the word "out of control". "out of control" represents the imbalance between the ideal concept and reality, and it can also be understood as being free from constraints and bindings. In essence, every subject has its interests and should be aligned with the established principles. However, what happens is that these interests become uncontrolled. Some words that can be observed in the repetitive form of the poem are "what else", "we do", and "out of control".

From the description above, it can be understood that the subject of dramatic irony can be seen in the persona of "I" and "Kau/Engkau (You)" as well as "we". Meanwhile, the form of dramatic irony can be observed in the use of question words like "how" and "what else", as well as the word "out of control" which serves as the conjunction of the comparison between reality.

The subject of Situational Irony

In the subject of situational irony, it serves as a reflection of reality that reveals the differences from the general ideal concept of humanity. Therefore, AMB expresses it through subtle yet meaningfully critical diction. This can be observed in the following poem.

Data (8)

Here

You can hear voices

Until it becomes silent. In the nighttime

Here

You can not hear voices

Until singing. In your own heart

Here

Voices can be valuable

Until they are bought. Once in a while

Here

Voices can be greatly angered

Until they're emasculated. Every day

Here

Voices can be given any meaning

Until they become dreams. Becoming opinions

Here

Voices can be silenced anytime

Until they die. Including conscience

Here

You can hear voices as they are

Until it tickles. About oneself.

SNIS (1), (Bisri, 1996, 3)

This poem vividly portrays the subject of situational irony, where odd and even lines are interconnected within the context. One example is in 1st and 2nd lines. The writing style in AMB's poem highlights repetition using the phrase "here" as an emphasis. The verbal situational irony is evident in the 2nd and 3rd lines, /You can hear voices/ /Until it becomes silent. In the nighttime/. AMB provides a depiction of the era of the New Order regime, describing the conditions of that time. It implies that during the morning, afternoon, and evening, people have voices, but during the night, everyone must be silent, as indicated by the phrase "Until it becomes silent".

The situational irony continues in the subsequent 5th—6th lines, /You can not hear voices/ /Until singing. In your own heart/. Essentially, we can only hear voices and sing within our hearts, commonly known as "in our hearts." In the 8th—9th lines, which are part of the 3rd and 4th stanzas, the discourse remains the same, focusing on voices. This time, the voices referred to are not physical voices but choices. /Voices can be very valuable/ /Until they are bought. Once in a while/, this depiction illustrates the condition during elections, where every person's voice is highly valued. However, it can be bought by those who are willing to be "paid" or given "envelopes." The subject experiences irony in the situation or reality when the election is over and our voices no longer function. AMB portrays this through the subsequent lines, /Voices can be greatly angered/ /Until they're emasculated. Every day/. Here, the voices emphasized are those of criticism. As known during the New Order regime, any form of criticism towards the government was strongly rejected. If someone dared to criticize, they would be silenced, even completely eradicated. This could happen anytime, not necessarily waiting for years, months, or days.

Data (9)

Upon the pulpit

While I was delivering a sermon

He accused me

Devil and Pharaoh, cursed by You
 While his footsteps You continued to follow
 Praising God and His Messenger
 While his guidance You continued to enforce
 Daring to pretend as a true believer
 Upon the pulpit
 Only a cloak of piety waving grandly
 Myself burned
 Outpacing them all.

The data strongly demonstrate the presence of situational irony. This is evident in the phrases "Iblis and Firaun, you curse them while following in their footsteps." The irony lies in the act of cursing, while in reality, people continue to follow in their footsteps. The footsteps referred to here are those of Iblis and Firaun. Iblis represents the embodiment of a negative attitude, refusing God's request to worship humans, solely because of differences in their material composition. Meanwhile, Firaun represents the subject who desires to be worshipped as God.

The diction of Iblis and Firaun serves as an antithesis to the conscious subject, the true believer. The authenticity is demonstrated by exhibiting cursing behavior, while in reality, their footsteps continue to be followed. This is observed in the existence of individuals who perceive themselves as superior to other creatures, both as superior humans among fellow humans and even those who claim to be God, seeking to be worshipped, respected, and so on.

In lines 6-7, the situational irony is further reinforced by the phrases "God and His messenger, you praise them" and "while neglecting their guidance." This idealizes the subject by depicting a highly contextual condition prevalent today. Many religious or political figures extensively engage in praises, such as reciting blessings, even though numerous violations occur, often deviating from the given guidance. At its extreme, it is implied that the guidance is disregarded. The term "disregard" can be understood as a form of rejection, simultaneously discarding it like a noxious gas.

1st—2nd verse, 1st—4th lines

Get up, this is the era of reform
 Ohoi,
 Say the word "reformation"
 You will experience the bliss of true freedom....

10th—11th verse, 38th—41st lines

...

Reformation Ohoi,

Ohoi, a child can rape their own mother

Ohoi, a mother can kill her own child

Ohoi, siblings can stab each other

Ohoi, a family can burn their own house...

SN.IS (3), (Bisri, 2002, 48)

In the poem, the subject of situational irony is depicted. This is evident in the 1st and 4th lines, "Arise, this is the era of reform" and "You will experience the true bliss of freedom," where the beginning of the poem conveys a sense of great hope for the arrival of reform. As indicated by the title, reform is an ideal expectation anticipated by AMB, where true freedom is expected to be present. However, in reality, the portrayal of freedom violates other freedoms, or the freedom that emerges becomes excessive.

It is known that the presence of reform also has positive impacts on the Indonesian nation. Firstly, before the era of reform, society's freedom to express aspirations and criticize the government was constrained, but now they can freely voice their aspirations and criticisms. Secondly, Indonesia's standing in the eyes of the world has improved as it successfully liberated itself from less democratic governance and established a more democratic government. Thirdly, Indonesia has become more open to the international community, leading to increased mobility across various fields.

However, the reality on the ground does not align with the expectations of AMB. For example, the political climate is chaotic due to many misinterpretations of the meaning of democracy. Freedom of expression has become increasingly unethical. Many demonstrations, which should serve as a means to express aspirations, end up disturbing the peace of society. Social unrest has increased. All of these are attributed to the fact that the post-reform government has not been able to effectively implement laws as they should, thus failing to uplift the nation's well-being in various aspects.

From the description, it can be understood that the subject of situational irony can be observed in the use of "here" and "on the pulpit," highlighting a specific condition during a certain period, such as the era of reform and others.

Conclusion

Generally, poems that employ irony tend to differ from reality, often marked by negations such as the words "not," "no," "expect," "but," or implicitly through implicit expressions. The subject presented by AMB is not limited to "I" alone but sometimes expands to "we" or "us." Meanwhile, the 2nd and 3rd-person subjects are addressed using pronouns such as "you," "we," and "you all." In addition to the use of pronouns, AMB also employs animal metaphors, such as using "mice" as a metaphor for other subjects.

Specifically, in terms of verbal irony, AMB focuses more on adjectives such as "good," "sophisticated," "fertile," and "wealthy." According to Kasmi (2016), satirical criticism through ironic figurative language in poems is often directed toward rulers, demonstrating concern for social issues and siding with the common people. This perspective primarily targets the rulers, and AMB also highlights verbal irony towards religious individuals, using satire to label them as "good," but implying that they are not good due to the mismatch between their actions and the essence of religion.

In general, the issues satirized by AMB tend to emphasize religious figures and individual or social conditions. This is influenced by the people around them, those who claim to be representatives of God and seem to have the mandate to pass judgment on human behavior. This also leads to subtle satirical

criticism through satire, using diction that contrasts the initial proposition with the subsequent proposition. This can be seen in the differences between lines and stanzas.

Acknowledgment

Thank you, the author extends gratitude to the Management of BUDI-DN (Beasiswa Unggulan Dosen Indonesia Dalam Negeri) and the LPDP (Lembaga Pengelola Dana Pendidikan) for funding this research.

References

- Allo, Melliwati Rinda. (2017). Ironi Dalam Novel *The Pearl* Oleh John Steinbeck. *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi*, Volume 1 Nomor 2, 1—16.
- Bisri, A. Mustofa. (1994). *Ohoi: Kumpulan Puisi Balsem*. Jakarta: Pustaka Firdaus.
- Bisri, A. Mustofa. (1995). *Pahlawan dan Tikus*. Jakarta: Pustaka Firdaus.
- Bisri, A. Mustofa. (1996). *Wekwekwek: Sajak-sajak Bumilangit*. Surabaya: Risalah Gusti.
- Bisri, A. Mustofa. (2002). *Negeri Daging*. Jogjakarta: Bentang Budaya.
- Bisri, A. Mustofa. (2016). *Aku Manusia*. Rembang: CV. MataAir Indonesia.
- Bisri, A. Mustofa. (2017). *Gandrung*. Rembang: CV. MataAir Indonesia.
- Creswell, John W. (2015). *Penelitian Kualitatif & Desain Riset*. Yogyakarta: Pustaka Pelajar.
- Darma, Budi. (2019). *Pengantar Teori Sastra*. Jakarta: Kompas.
- Hanafi, Hasan. (2003). *Islamologi 1: Dari Teologi Statis Ke Anarkhis*. Yogyakarta: LKiS.
- Ian Almond. (2004). *Sufism and Deconstruction; A comparative study of Derrida and Ibn Arabi*. London: Routledge.
- Kasmi, Hendra. (2016). *Kajian Ironi Dalam Antologi Puisi Negeri di Atas Kabut Karya Sulaiman Juned*. ISSN 2338-0306. *Jurnal LPPM STKIP Ponorogo*. Volume IV Nomor 2 Juli - Desember 2016.
- Margareth, Yuwita. (2012). *Dekonstruksi Derrida Terhadap Oposisi Biner dan Munculnya Pluralitas Makna*. Depok: FIB UI.
- Maritain, Jacques. (2005). *An Introduction to Philosophy*. New York: A Sheed & Ward Classic.
- Miles, M.B. and A. Michael Huberman. (2005). *Qualitative Data Analysis (terjemahan)*. Jakarta: UI Press.
- Miles, Matthew B., Huberman, A.M., dan Saldana, J. (2014). *Qualitative Data Analysis, A Methods Source*, Editions 3 USA: Sage Publications. Terjemahan Tjejep Rohindi, UI-Press.
- Nurdiyantoro, Burhan. (1995). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.

- Nurhayati, Enung dan R. Ika Mustika. (2018). *Fenomena Postmodernisme dalam Kumpulan Cerpen Penangkaran Binatang Karya Whani Darmawan dan Adam Ma'rifat Karya Danarto*. Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia). Volume 1 Nomor 1, Januari 2018, Hal. 1—16.
- Perrine, Laurence. (1974). *Story and Structure* (fourth editions). New York: Harcourt, Brace, Jovonovich.
- Piliang, Yasraf Amir. (2010). *Hipersemiotika: Tafsir Cultural Studies Atas Matinya Makna*. Yogyakarta: Jalasutra.
- Poespoprodjo, W. (1999). *Logika Scientifika: Pengantar Dialektika dan Ilmu*. Bandung: Pustaka Grafika.
- Prihantini, Ainia. (2015). *Majas, Idiom, dan Peribahasa Indonesia Superlengkap*. Yogyakarta: **Bentang Pustaka**.
- Pujiharto. (2009). *Desertasi Puitika Pascamodernism dalam Fiksi Indonesia 1970-2005*. Yogyakarta: Universitas Gadjah Mada.
- Royle, Nicholas. (2003). *Derrida*. London: Routledge.
- Sarup, Madan. (2003). *Post-strukturalisme and Postmodernisme: Sebuah Pengantar Kritis*. Yogyakarta: Jendela.
- Siregar, Mangihut. (2019). *Kritik Terhadap Teori Dekonstruksi Derrida*. Journal of Urban Sociology, Volume 2, No. 1, 65—75.
- Suharto, Abdul Wachid Bambang. (2013). *“Kekasih yang Erotik” dan Ketelanjangan Mistik” Puisi A. Mustofa Bisri, Gus Mus; Satu Rumah Seribu Pintu*. Yogyakarta: LKiS.
- Sumardjo, Jacob dan Saini K.M. (1985). *Apresiasi Kesusastraan*. Jakarta: Gramedia.
- Sutopo, H.B. (2006). *Metodologi Penelitian Kualitatif: Dasar Teori dan Terapannya dalam Penelitian*. Surakarta: Sebelas Maret University Press.
- Teeuw, A. (1998). *Sastra dan Ilmu Sastra*. Jakarta: Pustaka Jaya.
- Wahyuni, Lilik. (2016). *Pembentukan Citra Diri dalam Puisi Kau Ini Bagaimana Atau Aku Harus Bagaimana Karya KH. A. Mustofa Bisri*. Kembara: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya. Volume 2, Nomor 2, hlm 187-194.
- Waluyo, J. Herman. (1991). *Teori dan Apresiasi*. Jakarta: Erlangga.
- Yadafle, Rosalia Imelda, dkk. *Analisis Gaya Bahasa Puisi K.H. Mustofa Bisri dalam Album Membaca Indonesia*. Frasa: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya. Vol. 1, No. 1 (2020).

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).