



International Journal of Humanity Studies
<http://e-journal.usd.ac.id/index.php/IJHS>
Sanata Dharma University, Yogyakarta, Indonesia

THE POWER OF TRUTH OF PARRHESIA AND PARRHESIASIST IN THE POETRY COLLECTION OF ARAKIAN BALLAD

Maria Matildis Banda

Udayana University
mbanda574@gmail.com

DOI: <https://doi.org/10.24071/ijhs.2019.030111>

received 19 March 2019; revised 31 June 2019; accepted 27 August 2019

Abstract

According to “power” of their “truth”, poets have a responsibility in expressing the truth through their works. Therefore, the personal relationship between poets and their works is an absolute thing that can be examined from both personal and cultural point of view. This paper analyzes it through the poetry collection of Ballada Arakian (Arakian Ballad) (2014) written by Yoseph Yapi Taum (Yapi) with the main issue of how are the actual forms of personal relationship between Yapi and Arakian Ballad? This paper was written by using expressive approach to answer the issue. The theory used was the theory of power and truth by emphasizing parrhesia (fearless speech) and parrhesiasist (the one who uses parrhesia) according to M. Foucault. The method used was literature review and written interview to the poet. The result shows that the power and the truth owned by Yapi in the parrhesia implementation in his poetry collection, Arakian Ballad, express general themes about humanisms, religious, and reflection based on parrhesia: the poet’s personal relationship and the truth, the risk he faced in conveying the truth, and the poet’s responsibility as the parrhesiasist.

Keywords: parrhesia, parrhesiasist, expressive approach

Introduction

In poetry writing, the concept of *licentia poetica* is known, which means the freedom of poets to use words, dictions, and even violate the language structure rules for the sake of the aesthetic purposes of poetry. Do poets (and writers in general) also have the freedom to decide and express the meaning of their works? The answer is yes! In fact, it is not only freedom but also responsibility because their authority is the full “power” to convey various realities of life and values of truth offered through their works even though the criteria of truth itself is never be the same.

The criteria of truth are determined by connoisseurs of literature that generally connect various conflicts and series of events in literary works with realities of daily life. Literary works will deal with various interpretations especially about the truth. The interpretation of truth according to A is not necessarily the same as the interpretation of truth according to B. There are various interpretations of similar literary work. Different interpretations indicate

different point of view about values of truth expressed by poets through their works (Banda, 2016:...).

Responding multiple interpretations about the power of truth in literary works is an interesting thing because it is related to responsibility. According to the “power” the poets have, they are responsible to reveal the truth through their works. Foucault states the concept of truth with Parrhesia (frankness speech) and Parrhesiastes or Parrhesiasist which means the person who practices parrhesia; the person who speaks the truth or truth teller (Banda, 2016:...).

The poem of Ballada Arakian (Arakian Ballad) from Buku Satu Ballada Arakian (Book One: Arakian Ballad), in the poetry collection of Arakian Ballad, for example, reveals the pride inherited “Ama Lera Wulan Ina Tana Ekan” (Lord of Heaven and Earth in Lamaholot Language) which has signaled before the murder of Oa Dona, Arakian’s wife, occurred. By the diction of Ama Lera Wulan Ina Tana Ekan, Yapi Taum expresses a deep understanding and belief about signs of nature and an existence of ancestors through the implementation of parrhesia expressed by the poet who is the parrhesiasist (the one who use parrhesia) in his poems.

There are 82 poems distributed through three different books, Buku Satu Ballada Arakian (Book One: Arakian Ballad), Buku Dua Kota Perbatasan (Book Two: Border City), and Buku Tiga Sang Pencari Lobster (Book Three: The Lobster Seeker) in the poetry collections of Arakian Ballad (Taum, 2014). Yapi’s parrhesia ability can be identified by how he clearly states the reasons of writing related to his past that is familiar with fairy tales, legends, fables, and myths defined as human endeavors in responding questions about nature as an effort to give the meaning to life.

In the poetry creation process, this kind of point of view is one of the important parts of Yapi’s personal side who understands local genius as the spirit of modern literature. Yapi believes that in the creation of poetry, personal identity and cultural identity are integrated in the poem itself, created by the poet. Personal identity, such as preference to diction, metrum, syntax and semantic constructions, language style, theme choices, and message to be conveyed. Cultural identity expresses dreams, hopes, goals, values, and local genius (Taum, 2014). Cultural identity adopts various themes that are the manifestation of cultural values (local genius) as Baker explained that an identity is entirely born (exist) based on its cultural representation or acculturation (Barker, 2005:170-171). Both of these identities are the aspect of parrhesia in which the practical form is in the work written, while the aspect of parrhesiasist is Yapi as the poet.

The implementation of parrhesia in this case is all the experience and knowledge owned by poets revealed or written through their poems. With courage and freedom, poets convey the truth born within themselves as the parrhesiasist. In a nutshell, the implementation of parrhesia is the poetry collection of Arakian Ballad and the parrhesiasist is the poet.

The implementation of parrhesia in the poetry collection of Arakian Ballad and its relationship with the poet as the parrhesiasist is interesting to study further with the following problem formulations. First, what are the themes and the meanings of parrhesia implemented in the Arakian Ballad poetry? Second, how is

the relationship between the power of truth of parrhesia and the poet as the parrhesiasist?

Literature Review

Theory used in this paper is the power of truth theory according to Michel Foucault, specifically related to parrhesia and parrhesiasist. Things related to both theoretical concepts and methods are explained as follows.

Definition

Parrhesia is frankness speech. Meanwhile, parrhesiastes or parrhesiasist is the one who uses parrhesia; the person who speaks the truth or truth teller (Kebung, 1997: Banda, 2016:....). The two concepts of this theory stated by Foucault are related to issues concerning ethics.

Parrhesia is a verbal activity in which the speakers express their personal relationship with the truth and they are ready to take the risk because they realize that telling the truth is a kind of duty to develop and help others (or themselves). In parrhesia, the speakers use their freedom. It means that they prefer frank over persuasive, truth over falsehood or silence, risk of death over live and security, critic over lies, and moral virtues over self-interest and moral apathy (Foucault, as cited in Kebung, 1997:13).

According to Foucault, there are three main things to consider in the implementation of parrhesia in conveying the truth. First, personal relationship with the truth. Second, risks faced in conveying the truth. Third, responsibility of parrhesia toward truth, frankness, accepting risks, facing criticism, and moral virtues. Therefore, there are three main themes of Foucault that can be separated each other, namely: 1) truth; 2) power, knowledge, and authority; 3) moral virtues (Banda, 2016:....).

Poets implement parrhesia through their works. Therefore, they should have personal relationship with truth; dare to take risks; be responsible for their freedom in telling about the truth through their works. As the parrhesiasist, they have the power of truth expressed through works they write. They have knowledge, power, conviction and authority as the truth teller expressed through their works as the form of parrhesia implementation. Poets are the parrhesiasist who represent the truth through their works, involving the relationship of power and knowledge in which the form of power is involved with the production of subjectivity (Barker, 2010 153). Poets subjectively have knowledge, power, belief, and authority as the truth teller expressed through their works.

Expressive Approach

“The Power of Truth of Parrhesia and Parrhesiasist in of Poetry Collection of Arakian Ballad” underlines the relationship of the poet and his works. This paper used expressive approach emphasizing the poet’s point of view of aesthetic moments in his life: a) moments (obedience, time), when the mentality is in the aesthetic scope of ‘beauty’; b) cognitive (thought) or morality; c) a power in touching situations (based on sensory perception); and d) intellectualism which is

reflected through art works and academic works. These four things are believed to lead us to knowledge or practical follow-up efforts (Krieger, 1976:11).

In an expressive approach, local genius is one of the poets' main strengths in character building of their poems from the point of view of setting of place, time, and socio-cultural background. Aesthetic moments have huge influence on creative follow-up such as poetry, short stories, novels or other literary works. Aesthetic moments are related to the imagination and the strength or creativity of the subject (poet) and his work through mentality processes.

In the creation of poetry, mentality processes depend on what Yapi calls "a pleasant or unpleasant event of life, that has thrilled the heart, either through deep thought, restless contemplation, wild desire, or peaceful feeling that combines into feeling" (Taum, 2015:6). This argument was also stated by Yapi previously in which poetry is a combination of the meaning of life that comes from experiences and encounter of humans with themselves, others, the universe, and the God (Taum, 2014:2). This perspective is in line with the implementation of parrhesia mentioned before: 1) personal relationship with the truth, 2) risks faced in conveying the truth, 3) responsibility of parrhesia toward truth, frankness, accepting risks, facing criticism, and moral virtues.

Reading Process

The poetry collections of Arakian Ballad (2015) consist of three parts namely: Buku Satu Balada Arakian (Book One: Arakian Ballad); page 1-66, Buku Dua Kota Perbatasan (Book Two: Border City); page 67-106, and Buku Tiga Sang Pencari Lobster (Book Three: The Lobster Seeker); page 107-149. This poetry collections are studied through reading process of decontextualization and re-contextualization, determining themes, and comprehension (interpretation) meanings. decontextualization treats texts autonomously to understand the meaning of texts freely through sociological or psychological point of view. Meanwhile, re-contextualization is about returning texts to its contexts and open up to it (Sumaryono, 1999:108-109).

Decontextualization process in the poetry collections of Arakian Ballad occurs when each poem is associated with the implementation of parrhesia interpreted based on the poet's intention, cultural situations and social conditions of creations (text creations), as well as for whom the text was written (Idem, 2019). The comprehension of decontextualization of poems in Arakian Ballad is the recording of the poet's memories of aesthetic moments in life; life events that become poetry; in order to give the meaning to life.

Furthermore, re-contextualization process occurs when placing texts toward the possibility to be widely read. It means that the comprehension done is not an absolute closed comprehension but an opened comprehension to be interpreted to find themes as a series of meanings. Decontextualization and re-contextualization reading are carried out simultaneously by using three steps of meaning comprehension according to Racœur, namely: denotative comprehension, reflective comprehension, and connotative comprehension.

The Implementation of Parrhesia and Parrhesiasist in the Poetry Collection of Arakian Ballad

Parrhesia and Parrhesiasist were explained specifically by Mikhel Foucault in his last six lectures in University of California, Berkeley, in October until November 1983. The six Foucault lectures were edited by Joseph Pearson in 1985 based on notes made by his auditor (Banda, 2016:...). In those lectures, Foucault talked about “Discourse and Truth” as the problematization of parrhesia. the truth is perceived as an activity or an action. For this purpose, sufficient requirements must be prepared to show that we are justified in believing in a preposition (or a sentences or belief, etc.) (Kirkham, 2013:38-39).

In the main framework of parrhesia, it is explained that the truth is not found in ideas, but it is found in opened implementation toward new problems that stimulate actions and others’ attitude (Kebung, 2015: 85; Banda, 2016:....) that explain poets’ responsibilities: 1) knowledge and comprehension that explain the harmony between parrhesia and parrhesiasist; 2) moral and spiritual responsibilities that explain personal relationship and works; 3) responsibility for the universe (macro and micro); 4) responsibility for ancestors; and 5) responsibility for God Almighty.

In the process of creation, writers implement parrhesia through their works, such as poems, short stories, novels, romance, drama, scenarios, and others. The writers’ responsibility and intervention greatly influence the works they create (Banda, 2016:....); the reality narrated in literary works is determined by writers’ thought (Junus, 1986:8). There are three kinds of relationship among people in the implementation of parrhesia, namely: living together in a community, life of common society, and personal relationship among people (Kebung, 1997:31). Characters of the relationship are related to 1) relationship with ourselves; 2) relationship with others; 3) relationship with the universe (Banda, 2015). These three characters of relationship convince writers (poets) who have the power to convey the truth as the parrhesiasist in the implementation of parrhesia as follows:

The Implementation of Parrhesia in Book One: Arakian Ballad

Book One: Arakian Ballad consists of 30 poetry titles which in total reveal the implementation of parrhesia about humanism. The theme of this poetry is directly readable in the title (as the content) of Arakian Ballad. Ballad can be perceived as heroism stories of ordinary people who are also greater than the epic stories of world’s great figures (Manneke, 2015:xi). Yapi (the poet) describes it through his belief in ancestral power, social justice, and historical memories.

1. Ancestral Power

Arakian is willing to face death for the sake of his wife’s dignity, Oa Dona. This ballad is intended for Fabianus Tibo who was shot in the Poso Tragedy several years ago. By the diction “Ama Lera Wulan Ina Tana Ekan” (Lord of Heaven and Earth in Lamaholot Language), Yapi Taum expresses his belief in signs of nature, Lia Wato cave, and the existence of ancestors who thrilled the entire Arakian’s soul with the courage to defend the dignity.

The first sign, “a flock of crows is crossing the village”, which means that bad news or something bad will happen. A herd of cursed people sent by the

landlord enter the village to grab Oa Dona's dignity. She lay dead on the bed beside her husband. "Challenging injustice" that was what Arakian, Oa Dona's husband, done with the belief that the ancestors give him that faith. Arakian challenged the herd in front of Lia Wato Cave, the hiding place for killing the whole herd. They snatched and tortured Arakian until she is battered and bleeding.

However, Arakian's face kept raised. "By puffing out his chest, Arakian welcomed a bullet that tore his heart". In the fragment "This is the celebration of my body and blood – the blood of the new war covenant - Till the trumpets sound." The poet explains how Arakian returns to his ancestors. The innocent man, who defended his wife's dignity, was willing to die with blood pouring from his heart.

The setting of local genius about Ama Lera Wulan Ina Tana Ekan ensures that one thousand and one of Oa Dona and one thousand and one of Arakian who remain upright rely on the strength of all the contents of nature, the ancestors, and the God Almighty. The body may die with the ground, but the spirit of life will rise again and remain forever.

2. Social Justice

The spirit of local genius was also revealed in *Tidak Ada Mimpi di Negeri Ini* (There are No Dreams in This Country) is intended for Sondang Hutagalung. *Seenggok Tubuh Renta* (A Vulnerable Body) is intended for Indra Azwan, *Perempuan Bermata Dendam* (Woman with Vengeful Eye), *Ia Membuat Tungku di Kaki Merapi* (She Makes Fireplace in Merapi's Foothills), and *Maut Merah di KM Lambelu* (Red Death in KM Lambelu) are intended for Fasikum, Purbalingga. In these five poems, external factors become Yapi's aesthetic moments that cannot be hidden. Sondang Hutagalung, a young man who died burning himself in..... as a form of protest against various injustices in this country. As the nation that often loses historical memories, who cares for Sondang? What does it mean to kill yourself? What for? For whose sake? Even there is no place for dreaming in this country? Is Sondang's effort important to make this country realize about the ongoing injustice? This poem tries to convey sadness without hope. However, "the tone contained is not entirely grim, because this poem also conveys the power and belief (Manneke, 2015:ix) as implied in "...at the horizon, raindrops fall on the Ferris Wheel-give her a little dream...(p. 3)

Similar to *Maut Merah di KM Lambelu* (Red Death in KM Lambelu) (p. 52-53). The tears of a miserable man who hurt by injustice. Already fight! Already survive! Finally give up! But giving up doesn't mean losing. "The heart of his man beats – the dagger removed, the power of an arrogant is broken down – his spirit is challenging the sky" (p. 53). It takes confidence to make fireplace in Merapi's foothills. It takes faith to keep passionate to survive for Indra Azwan who keep walking to "the end of the world" for the sake of justice for his child who killed by security force's motorcycle. Similarly, *Perempuan Bermata Dendam* (Woman with Vengeful Eye) who sobbed in the dark with her six children in her arms. She mourns the loss of his husband, the honor of the family who died because trying to defend injustice. The spirit must exist in order to survive and escape from fear "here, at Merapi's foothills, fire and magma keep heating the restless soul" (p. 41).

3. Historical Memories

Book One also presents the poetry with G30S PKI story background. Ballada Mawar Putih (White Rose Ballad) (pp. 10-11), Di Tepi Kali Brantas (At the Edge of Brantas River) (pp. 24-45), ... “just remember, our grandchildren have recorded it” (pp. 25). Di Persimpangan Jalan (At the Crossroads) (pp. 36-37). Lampu Minyak Masih Menyala (Oil Lamp is Still On) (pp. 56-57). Tembang Gadis Pari (The song of Pari Girl) (pp. 26-27) intended for Umar Kayam (He also wrote Sri Sumarah and Bawuk with the G30S PKI story background). Pram (08), Pantai Namlea (Namlea Beach) (09). Misery in “Don’t Go Home Yet”... and don’t go yet in Munir. Koloni Lepa (Leprosy Colonies) (pp. 38-39) intended for Pramodya Ananta Toer.

The way the poet thinks as the parrhesiasist is read in this Book One. The history has moving feeling demanding an answer. In the novel entitled RABET, Runtuhnya Jerman Timur (RABET, the Collapse of East Germany) (Jamkovsky, 2009), for example, it is explained that feeling is “a person” who know the most about tragic history of Ben (the protagonist in the novel) who lost his wife Gesa, his daughter Sophie and his country East Germany (Banda, 2019:204-205). Jamkovsky has deep knowledge and understanding about East Germany as well as Yapi also conducted in-depth research for his dissertation entitled Sastra dan Politik Representasi Tragedi 1965 dalam Negara Orde Baru (Literary and Political Representation of the 1965 Tragedy in the New Order State) (Taum, 2015). In the implementation of parrhesia, the spirit has an explicit life through its presence in Jejak Langkah (Footsteps) and Rumah Kaca (Glass House) is “a Ferris Wheel that blooms more fragrant through place, space, and time in Bumi Manusia (Human Earth), which was born from a shady soul” (pp. 39). Things underlying Yapi’s religious attitude is in Di Tepi Danau Kelimutu (At the Edge of Kelimutu Lake), Ratapan di Batas Kota (Lamentations at The Outskirt) (pp. 58-61), Perjamuan Darah (Supper of Blood) (pp. 62-63) and Dismas di Puncak Kalvari (Dismas at the Summit of Calvary) (pp. 64-65).

The poetry that is able to have the whole theme and meaning in the implementation of parrhesia of Buku Satu Ballada Arakian (Book One: Arakian Ballad), which is about a belief in ancestors, social justice, and historical memories is the poem of Jangan Pulang Dulu (Don’t Go Home Yet) (pp. 16-17). This poem is filled with questions, fear, anxiety, prayer, hope, and tears that never stop dripping from the motherland, homeland, and spilled blood in which in the end, we must be sincere (not surrender) to break up the grandchildren of this country. The implementation of parrhesia in the form of prayer, hope, and local genius about a country that is safe and peaceful, have social justice and before that country’s hope exists; and the courage of the parrhesiasist in Jangan Pulang Dulu (Don’t Go Home Yet).

*Anakku, jangan pulang dulu!
Sudah cukupkah para ibu kehilangan anaknya
Pertaruhan nyawanya untuk kebenaran negeri ini.
Biarlah dukaku teronggok dalam relung doa!*

*Biakah ketakutanku menjadi mazmur pujian!
Biarlah gelisahku membubung ke langit malam,
Menjadi persembahan bagi keselamatan jiwamu
Di bumi dan di akhirat
(Jangan Pulang Dulu (Don't Go Home Yet, p. 17)).*

The series of meanings of humanism themes are in ancestral power, social justice, and historical memories. As the parrhesiasist, Yapi succeeds in managing the implementation of parrhesia in this Book One. It is not easy to dare to speak the truth intended at the same time to commemorate Tibo, et al., Sondang Hutagalung, Fasikum, and Indra Azwan. Although Yapi has never been compared to Wiji Tukul in the implementation of parrhesia, history can always bring together a communal relationship to the substance of humanism voiced, even though no one pretends not to hear.

The Aspect of Parrhesia and Parrhesiasist in Book Two: Border City

Buku Dua Kota Perbatasan (Book Two: Border City) consists of 25 poems which in total reveal the implementation of parrhesia about religiosity. The theme of Book Two is directly read in the title (as the content) Kota Perbatasan (Border City). Border means an imaginary line that separates one region from another. The poet, Yapi, as the parrhesiasist, describes it through his belief in meeting and separation, loss and longing, as well as agape (love).

1. Meeting and Separation

In this poetry, the border is divider, the border city is the last meeting area that can no longer be crossed by each other as implied in the following implementation of parrhesia. "On the other side, the boat is waiting for you. Although there is a tent at the crossroads waiting patiently, it has meaningless wait, because "When I leave the tent, you will have no time to wave."

Manneke explains that the city that becomes the border city is never really clear, therefore, Yapi's emotion is more personal, abstract, controlled (Manneke, 2015: xv). This is easy to understand because of the poet's agreement as a parrhesiasist with himself to build awareness that how wild people's imagination are, they must have their own limit to stop it. This poetry is reminiscent of a fragment of the song *Senja di Batas Kota* (Twilight in the Border City): *senja di batas kota - selalu teringat padamu - saat kita kan berisah - entah untuk berapa lama. Walau senja telah berganti - wajahmu selalu terbayang - waktu engkau kulepaskan - berdebar hati di dada (twilight in the border city - always remembering you - when we were apart - for some time. Even though the twilight has changed - your face is always imagined - when you let go - throbbing in my chest)* (the lyrics are popularized by Erni Djohan in 1970 -1980s). Kota Perbatasan is a kind of temporary stop to return or to be left behind again. Kota Perbatasan is a symbol to sincerely let something go or have something or even have nothing.

2. Loss and Longing

Is the border city Atili, Yapi's hometown? (pp. 95-95). There is a painting about a village located in a height. Lamarera Sea beneath, Labalekan Mountain, large boulders, Kesambi branch near the abyss where the placenta of newborn babies are hung. The local genius setting explains a strong foundation of birth, life (including emigration), and the universe. Kota Perbatasan also covers Yogyakarta dalam Hujan Pertama (Yogyakarta in the First Rain) (pp. 68), Laut Parangtritis (Parangtritis Sea) (p. 69), Kaliurang (p. 70), Malam Pantai Karang (Karang Beach Night) (p. 73), Senandung Anak Rantau (Emigrants' humming) (pp. 80-81), Sarangan (pp.92-93), Canberra (p. 103).

In the Border City and whenever we are and try to grasp the signs, feel them with the accuracy of the ethical moments that occur due to external and internal touches, leading to the fact that time passes and throughout this life journey, there will always be a limit. Until in Kutambatkan Hatiku (I Tethered My Heart) (pp. 90-91) as well as Kota Perbatasan in which how strong the ownership of everything will end up in loss or longing. The boundary between being and nothing can only be left by the deepest sense of the start of journey from Atili to Yogyakarta and other imaginary places that make the poetry exist.

3. Agape (Love)

As written in Ratapan di Batas Kota (Lamentations at the Outskirt) (pp. 58-61), Perjamuan Darah (The Supper of Blood), Dismas di Puncak Kalvari (Dismas at the Summit of Kalvari) (pp. 64-65) in Buku Satu Ballada Arakian and Buku Dua Kota Perbatasan also contain connotative words and dictions with symbols explained in Ile Ape dalam Meditasi (Ile Ape in Meditation) (pp. 98-99). There is an internal vibration related to personal aesthetic moments those who have a deep devotion about the Virgin Mary Maria "salve, Regina, Mater Misericordiae - vita dulcedo, et spes nostra, salve... O clemens, O pia, O dulcis Virgo Maria." Also, a strong belief in Jesus Christ in the history of his salvation as a proclaimer of eternal truth.

Aesthetic moments, about faith that is personal and can be owned together, are expressed in Kunamakan Puisi, Seruling, dan, Malam Pantai karang (I call them Poem, Flute and Karang Beach Night) (pp.71-74); Kulihat Ia Bersujud (I Saw Him Lying Down) (pp.82), Perjalanan Malam (Night Journey) (pp.83), Pertanyaan Ilalang (Thatch's Questions) (pp.84-85), Sebuah Doa Larut Malam (A Late Night Prayer) (pp.) Apel di Firdaus, Kutambatkan Perahu (Apple in Paradise, I Tethered the Boat (pp.88-91), dan Sajak Bumi (Poetry of Earth) (pp.104).

The poet's attitude as the parrhesiasist is read in this Book Two. Religiosity is the imagery language of religion (Mangun Wijaya, 1984) connected to dogmas and expressions of dogmas. Religion as dogma is written by tradition and how the tradition is implemented as religiosity.

The poem that can contain the whole implementation of parrhesia in Buku Dua Kota Perbatasan about meeting and separation, loss and longing, and agape is Menutup Musim (Closing the Season) (pp. 96). This poem is the culmination of humans' life who do the implementation of parrhesia. The culmination of the

journey is death and final rest “Makam yang sunyi begitu rikuh menyambutmu” (the silent tomb so awkwardly welcomes you) a place where everyone will go. Love and longing come together and only time gives the limits for those who comes first and next, in the implementation of parrhesia and the responsibility of the parrhesiasist as follows.

*Hari jadi malam, langit pun meredup
Jalanan berkelok menghilang di balik semak
Makam yang sunyi begitu rikuh menyambutmu
Ratapapan perpisahan mendirikan bulu roma
Dua sayapmu terentang antara langit dan bumi
Di situ semua kenangan masih tersimpan
Sepertinya aku masih punya janji denganmu
Sebelum musim yang terlalu cepat menutup
(Menutup Musim (Closing the Season), p. 96).*

The series of meanings of religious themes are in the struggle for life, expression of gratitude, and hometown. As the parrhesiasist, Yapi also succeed in managing the implementation of parrhesia in this Book Two. Religion and religious things are things that often “collide” when someone who has religion has not been able to implement his/her religion in a religious life (religiosity). Religious attitude is not infrequently polluted by aspects of political interests and goals that disturb communal relationship at the local, national or global. The series of meanings in this Book Two emphasize the substance of life to the similar ending for everyone!

The Aspect of Parrhesia and Parrhesiasist in Book Three: The Lobsters Seeker

Buku Tiga Sang Pencari Lobster (Book Three: The Lobsters Seeker) consist of 27 poems which in total reveal the implementation of parrhesia about reflection (go back to hometown) which means search and effort to always find spiritual motivation born in family and tradition. The theme of Book Three is directly read in the title (as the content) Sang Pencari Lobster (The Lobster Seeker) (pp. 139). The poet, Yapi, as the parrhesiasist, describes it through his belief in struggle for life, expressions of gratitude, and hometown.

1. Struggle for Life

Why did Yapi, as the parrhesiasist, choose this poem as the title of book three? In terms of denotative meaning, this poem tells about getting lobsters after going through the waves and corals challenges. Meanwhile, in terms of connotative meaning, this poem emphasize the spirit of struggle to arrive at the final destination of a long journey to go home. “Senyum dingin diarahkan pada debur yang membuih - Lobster dijerat dan ditawarkan ke cukong” (Cold smile is directed to sounds of bubbling wave – Lobster is snared and offered to the capitalists) (pp. 139), next is income and welfare if it is enough. Nothing is achieved so easily, therefore, it is not easy to ignore the way to be successful.

The other poems in Book Three explain Yapi as the parrhesiasist literally. This can be read in Sajak Sepotong Bulan (A Piece of Moon’s Poem) (pp. 108-

109) which falls on the porch while the other pieces fall in the starving lion's den, Sajak Kerinduan (The Rhyme of Longing) (pp.116) about bumi tahu betapa rindunya bulan (the earth know how the moon miss), then semesta alam pun berkidung: penyair tergetar menarikkan penanya (even the universe sing a song: the poet thrilled to dance the questioner) (p. 116), Sindoro and Sumbing (pp. 118-119) about the desire that must be fulfilled although the soul is the risk.

Personal struggle for life also exist in the Jejak Malam (Night Trail) yang bakal menghapus jejaknya sendiri - sebelum fajar keabadian tiba dengan tergesa (which will erase its own trail – before the dawn of eternity arrives hastily) (pp. 134-135), Sajak Seikat Mawar (The Poem of a Rose) (pp. 136-137) the shortest poem expressing the rose as a symbol of love, but in this poem, the love is left behind. The poem of Makam Argolayu (Argolayu Tomb) (p. 143) which also merely emphasizes longing to go home after such a long adventure. Kucing (Cat) (p. 143) tearing the full moon. Aquarium Bulan Juli (Aquarium of July) intended for Sapardi Djoko Damono (pp. 144-145), and Kereta Terakhir (The Last Train) (pp. 144-145), and Bougenville (p. 111) which gives faith to survive although have various imperfections.

2. Expression of Gratitude

In this Book Three: The Lobster Seekers, represents Yapi's complete aesthetic feeling about expression of gratitude based on his personal experience of faith. Similar to Ile Ape dalam Meditasi (Ile Ape dalam Meditasi) (p....), Laut Bumi dan Langit (Sea of Earth and Sky) (p. 117), Perjalanan 1 (Journey 1), Perjalanan 2, (Journey 2), and Perjalanan 3 (Journey 3), Lelaki Malam (a Night Man) (pp. 130-131), Telah Kubangun Penjara (The Prison That I Have Built) (p. 137), Pesan Ibu (Mother's Message) (p. 142) are able to move the soul in the similar appreciation of faith and devotion.

Di Tepi Danau Kelimutu (At the Edge of Kelimutu Lake) 24 (50-51: read the signs revealed by the mystery of Kelimutu Lake. Dari kedalaman perut bumi - pesanmu terbaca di permukaan - tiga warna dengan tiga langit - tangga terakhir menuju-Mu (From the deepest part of the earth – your message is read on the surface – three colors with three skies – the last stairway to You). The poet understands well traditional belief, society's local genius in around Kelimutu Lake in which they believe that spirits of dead people end their immortality in Kelimutu Lake.

Ratapan di Batas Kota (Lamentations at the Outskirt) (28: 58 – 61) and Perjamuan Darah (Supper of Blood) 29 (62-63): a deep appreciation of the crucifixion tragedy, blood is the symbol of sacrifice. Both of these poems are reminiscent of the poem Balada Penyalipan (Crucifixion Ballad) by WS Rendra. There are religious spiritual things about parrhesia expressed here: 1) His arrival brings good news, joy, and peace; 2) His arrival as a threat to the authorities who are worried about being left behind by their loyal followers; 3) false accusations directed against Him who is considered to conduct suspicious rituals; 4) His disappointment to the authorities who do not want His presence; 5) His service in washing the feet; 6) he must suffer....sincerely accept the history of journey for the sake of human safety; and 7) He died in the cross.

The implementation of Parrhesia is read in rosary, cross, and the blood that has become an integral part of the spirituality that the poet believes. As the parrhesiasist, the poet knows exactly that “there is no greater sacrifice than the sacrifice of one’s blood and life” to save others. Yapi’s adventure as the parrhesiasist in expressing meaning of life related to memories, life process, and serious life choices. More than half of the poems in the poetry collection of Arakian Ballad present the aspect of “go back to hometown” as parrhesia that is personal, communal, and universal. When it is connected to aesthetic moments revealed by Yapi as the parrhesiasist, “go back to hometown” is one of the poems that is successful in conveying adventurers’ intimate memories in their life journey.

3. Memories of Hometown

It’s not only about ordinary memories, but also about memories that give direction to life through important decisions expressed in *Dia yang Pertama* (The First One) (pp. 132-133), *Ritual Peraduan* (Rituals of Conflict) (p. 138), and a place that is quite decisive for Yapi’s journey as a lecturer, poet, critic, educator, and researcher in *Kembali ke Lembah Hokeng* (Go Back to Hokeng Valley) (p. 141).

It is not only me (Yapi) who *Kembali ke Lembah Hokeng* (Go Back to Hokeng Valley) but literature is universal. Hokeng Valley is an oasis for Yapi’s adventure. With the similar substance, each people can return to the place, space, and time, whenever and wherever they rediscover the essence of life, new motivations to keep moving further. Similarly, Lyra who goes away, finding her identity as Ina Lamalera and Arakian who goes deep to his heart to find his identity as lamafa (whale hunter) in *Suara Samudra* (The Sound of the Ocean) (Banda, 2017). Actually, people as anything will find themselves, in their own journey.

The implementation of parrhesia that is believed to the parrhesiasist by the poet is read in this Book Three. *Pulang ke Kedalaman* (Go Back to Hometown) is an attempt to rediscover new motivations in for those who go away from their hometown (especially Flores children). Parrhesia things about work as the dignity that need to be upheld with gratitude. Yapi’s arguments as the parrhesiasist is expressed in the three books in Arakian Ballad in which become living oasis in *Sajak Kenangan* (Rhyme of Memories) below.

Kami saling memandang di pelabuhan tua ini
Jejak masa kanak-kanak terkelupas di tembok dermaga
dan bata merah yang dulu karib mengerdip
Sepasang remaja duduk bersisian memandang elang laut di kejauhan
Di batas cakrawala senyum sang gadis terabaikan
Lalu kubawa ke tanah rantau berpuluh-puluh tahun

Di pelabhan tua ini ada bagian jiwaku yang masih tertinggal
Tertambat bersama perahu yang tak sempat melaut
Ombak-ombak kecil dengan semangat mencumbuinya
Kerinduan masih tersimpan di kota kecil ini

Ketika hidup tinggal hitungan mata uang
Aku tahu betapa mahalanya kenangan

Kami saling berpegangan tangan di pelabuhan tua ini
Ketika kutatap jauh ke kolam matamu
Kutahu jejak-jejak kita masih tinggal di sana
Meskipun hari sudah berangsur senja
Ombak-ombak kecil itu pun masih bergairah
Aku telah kembali ke sini sebagai orang asing
Aneh, ruang kusam itu masih tersedia bagiku

Yogyakarta, July 21, 2013

The series of religious meanings are in the struggle for life, expressions of gratitude and memories of hometown. As the parrhesiasist, Yapi is successful in implementing parrhesia in this Book Three. Go back to hometown is similar to digging, discovery, re-enlightenment of new motivations for the future. Expressions of gratitude is not just expression of everyone who “go back to” hometown. Success or failure of living in different town, go back to hometown is an effort to meet and live the roots for the formation of dignity. “I know exactly how expensive the memories are” the hometown, the way back home, and the feeling of “still having the place” in the hometown.

The Relationship of the Power of Truth in the Implementation of Parrhesia and the Poet's Position as the Parrhesiasist

Does Yapi have the ability to implement parrhesia? Is he responsible as the parrhesiasist? There is an interesting quote chosen by Yosep Yapi Taum (Yapi) to strengthen his arguments in his book entitled *Studi Sastra Lisan Sejarah, Teori, Metode, dan Pendekatan Disertai Contoh Penerapannya* (Oral Literature Studies of History, Theory, Method, and Approach with the Implementation Examples) (2011). The quote is taken from *Pengantar: Pengalaman Manusia Tentang Keindahan* (Introduction: Human Experiences about Beauty) by Mudji Sutrisno (1993:13-24) revealing that the process of creating pure art, is basically a recording of humans in experiencing ekstase (a state of unconsciousness) in which they feel they are “outside of everyday life” (Taum, 2011:7). This point is expressed in the section Sastra Lisan sebagai Seni dan Ilmu (Oral Literature as Art and Science).

According to Yapi, speakers or oral literature are similar to novelists or poets who arrange stories with their complex imagination and special sensitivity (Taum, 2011:8). Imagination and sensitivity come from understanding of experiences, knowledge, local genius sciences as the sources of literary creation, both oral and written. This is called the implementation of parrhesia based on deep comprehension and duty performance as the parrhesiasist when the parrhesia aspect is realized in the form of Arakian Ballad Poetry intended for Fabianus Tibo (he is executed in the SARA issues in Poso, Central Sulawesi).

Yapi's parrhesia ability can be read by how he clearly states the reason for writing. It is related to his past which is familiar with fairy tales, legends, fables, and myths that are considered as human endeavors to answer questions about nature as the effort to give meanings to life.

In the process of creating poetry, that point of view is one of the important parts of Yapi's personal side who understands local genius as the spirit of modern literature. Yapi believe that in creating poetry, personal and cultural identity are integrated into the poetry created. Personal identity consists of preference to dictions, metrum, syntax and semantic construction, language style, theme choice, and message to be conveyed. While cultural identity expresses dreams, hopes, ideals, values, and local genius (Taum, 2014). Cultural identity adopts various themes which are manifestations of cultural values (local genius) as explained by Barker that the identity is entirely born (exist) based on cultural representation or acculturation (Barker, 2005:170-171). Both of these identities are the aspect of parrhesia while the aspect of parrhesiasist is Yapi as the poet.

Poets or writers are people who have the authority to convey the truth. Therefore, they are responsible to state true things in the implementation of parrhesia through their works. They are the parrhesiasist, if their works are truly responsible in the implementation of parrhesia. Important references can be noted from the history of journey and implementation of parrhesia through various literary works published by Balai Pustaka like Siti Nurabaya (Marah Rusli, 1922), new poet like Layar Terkembang (With Sails Unfurled) (Sutan Takdir Alisjahbana, 1933), batch of 45 like the poetry collection of Deru Campur Debu (Noise Mixed with Dust) (Chairil Anwar), batch of 66 like Sri Sumarah (Umar Kayam...), as well as batch of 80 like Burung-burung Manyar (Manyar Birds) (1995), etc.

After conducting in-depth study through interview and literature research with the poet, Yapi, it shows that as the parrhesiasist, this entire book is the recording of memories through poetry containing about: 1) Heroism and hypocrisy; 2) Life and death; and 3) Love and betrayal (Yapi, 2014:....) which must be received reflectively. The three eulogies are distributed through the implementation of parrhesia.

The capacity of the implementation of parrhesia by the poet is furthermore expressed and implied through Sajak Kenangan (Rhyme of Memories) (pp. 114-115) which becomes the key to all poetries in Book One, Book Two, and Book Three. Kami saling memandang di pelabuhan tua itu...jejak masa kanak-kanak terkelupas di tembok dermaga (We look at each other in that old port... the steps of childhood peeling off the pier wall). This line is the line in the implementation of parrhesia in the form of memories for all children in Flores who leave their hometown to study in primary school, junior high school, or senior high school (who do not enrolled in school, the school is far away from the hometown) in Flores since the colonial period until the early 1980s. Boats moored on the shore and motorboats anchored on the coast or the shore are the main transportations in Flores.

Yapi might take a boat (bero) from his village to Lewoleba (a small port in Lembata Island) or to Waibalun (ferry port in Larantuka, East Flores) and travel to

Jogya through Busung Bui Port in Maumere. At the end of 1970s, 1980s, and the early 1990s, maritime transport is the favourite transportation for children in Flores who go to different cities to study in Java, Bali, Sulawesi island or another island. When air transport is developed in Ruteng, Labuan Bajo, Ende, and Maumere, traveling by plane is a special choice. However, maritime transport is suitable for students or families who do long journey. This type of transport still becomes the favorite one because the cost is relatively cheap, although there are airports in almost all regencies in Flores (Lembata, Flotim, Sikka, Ende, Ngada, Manggarai, dan West Manggarai) except Nageko and East Manggarai.

Thus, *Sajak Kenangan* (Rhyme of Memories) becomes something deep in the implementation of parrhesia or parrhesiasist when it is related to the port, the pier wall, the eagle, and the horizon abandoned or brought through memories to go to the new city. The port is old and dull, seems like the journey to go to the new city and all of the things left in the hometown except the trace. It's been a long time being old with the old-time journey. The twilight is not only felt in the port but also in the life journey. Everyone who go away from their hometown will go back only as a stranger. "Aneh, ruang kusam itu masih tersedia bagiku" (It's weird, that dull room is still available to me). In this line that kind of memory has its place. It is similar to "Ke masa silam yang tidak seorang pun sanggup menggantikannya" (In the past, no one can replace it) (WS Rendra).

Sajak Kenangan (Rhyme of Memories) is Yapi's poem as the parrhesiasist who was born personally and was able to express the hearts of children of Flores who go to different city in Indonesia or even outside Indonesia as parrhesia. Therefore, *Sajak Kenangan* (Rhyme of Memories) which is personal becomes universal. Longing will find its place when the time goes on in different city. "Kita anak-anak rantau yang dilahirkan untuk merantau sepanjang hidup" (We are the children who far away from the hometown were born to migrate throughout life) in *Surat-Surat dari Dili* (Letters from Dili) (Banda, 2005).

Conclusion

The article entitled "Power and Truth in the Implementation of Parrhesia and Parrhesiasist of the Poetry Collection of Arakian Ballad by Yoseph Yapi Taum" is a relatively new article which is about the writer's sociology by using expressive approach. The argument is that the implementation of parrhesia is related to deep knowledge and understanding of the poet who has the power to tell the truth as the parrhesiasist. Foucault believes that people who implement parrhesia (telling the truth), explain their personal relationship with the truth, take risk in conveying the truth, and has to be responsible as the truth teller (Kebung, 1997 melalui Banda, 2016: ...).

The ability to think makes humans able to develop their knowledge seriously, quickly and steadily which is the secret of their powers (Soemantri, 1993: 39) which is also obtained through sources of knowledge, beliefs, and authorities (Banda, 2016:...). The power to convey the truth is related to the poet's personal relationship as the parrhesiasist and the implementation of parrhesia formulated in: humanism, religiosity, and reflection. Humanism contained in the poems of *Book One: Arakian Ballad* expressed through themes: believe in ancestors, social

justices, and historical memories. Religiosity contained in the poems of Book Two: The Border City expressed through themes: loss and longing; agape (love). Reflection theme (go back to hometown) expressed through struggle for life, expressions of gratitude, and memories of hometown.

This article also explains that the series of meanings of themes expressed through poems in the poetry collection of Arakian Ballad are the implementation of parrhesia by the poet, Yapi, as the parrhesiasist. Therefore, he is responsible to convey true things in the implementation of parrhesia that is realized through his works. He is the parrhesiasist if his work is truly responsible in the implementation of parrhesia. The theory concept of parrhesia and parrhesiasist in literature study with expressive approach still needs to be further developed.

References

- Abdullah, I. (2010). *Konstruksi dan reproduksi kebudayaan*. Yogyakarta: Pustaka Pelajar.
- Abdullah, I., Mujib, I., & Ahnaf, M. I. (2008). *Agama dan kearifan lokal dalam tantangan global*. Sekolah Pascasarjana UGM.
- Banda, M. M. (2005). *Surat-surat dari Dili*. Ende: Penerbit Nusa Indah.
- Banda, M. M. (2016a). Upaya kearifan lokal dalam menghadapi tantangan perubahan kebudayaan. *Makalah Konferensi Internasional*. Medan: Fakultas Pascasarjana USU.
- Banda, M. M. (2016b). Parrhesia dan kekuasaan sastrawan dalam mengungkapkan kebenaran. *Isu-Isu Mutakhir dalam Kajian Bahasa dan Sastra*. Yogyakarta: Interlude.
- Banda, M. M. (2017). *Suara samudra catatan dari Lamalera*. Yogyakarta: Penerbit Kanisius.
- Banda, M. M. (2019). Catatan tentang Rabet, Runtuhnya Jerman Timur novel karya Martin Jankowski karya sastra bagi pencerahan kebudayaan dunia. Dalam *Nuansa Bahasa Citra Sastra. Pendalaman dan Pembaruan dalam Kajian Bahasa dan Sastra*. Denpasar: Pustaka Larasan.
- Benny, H. H. (2011). *Semiotik dan dinamika sosial budaya*. Jakarta: Komunitas Bambu.
- Budiman, M. (2015). Jejak-jejak orang-orang kecil dan pergulatan puitik Yoseph Yapi Taum. Kata Pengantar dalam *Ballada Arakian* Kumpulan Puisi karya Yoseph Yapi Taum. Jakarta: Penerbit Lamalera.
- Danesi, M. (2010). *Pesan, tanda, dan makna buku teks dasar mengenai semiotika dan teori komunikasi*. Yogyakarta: Jalasutra
- Foucault, M. (2007). *Order of thing arkeologi ilmu-ilmu kemanusiaan* (trans.) Yogyakarta: Pustaka Pelajar.
- Geertz, C. (1992). *Kebudayaan dan agama* (Trans. Fransisco Budi Hadirman) Yogyakarta: Penerbit Kanisius.
- Haryatmoko. (2002). "Kekuasaan Melahirkan Anti Kekuasaan. Menelanjangi Mekanisme dan Teknik Kekuasaan Bersama Foucault" (dalam BASIS nomor 01-02, Tahun ke-51, Januari-Februari 2002).
- Kaplan, D., Manners, A. A., & Simatupang, L. (1999). *Teori budaya*. Pustaka Pelajar.

- Kebung, K. (1997). *Michael Foucault Parrhesia dan persoalan mengenai etika*. Jakarta: Obor.
- Kebung, K. (2006). *Manusia dan diri yang utuh. Esei tentang Manusia, 1*. Ende: Nusa Indah.
- Kirkham, R. L. (2013). *Teori-teori kebenaran pengantar kritis dan komprehensif* (Trans. M. Khozim). Ujung Berung Bandung: Nusa Media.
- Lubis, A. Y. (2014). *Postmodernisme teori dan metode*. Jakarta: Raja Grafindo Persada.
- Rahyono, F. X. (2009). *Kearifan budaya dalam kata*. Jakarta: Wedatama Widyasastra.
- Ratna, N. K. (2007). *Estetika sastra dan budaya*. Yogyakarta: Pustaka Pelajar.
- Sadhono, K. (2017). *Membangun kearifan lokal melalui karya sastra dan budaya daerah (Jawa). Prosiding Seminar Nasional Bahasa dan Budaya*. Denpasar: Institut Hindu Dharma Negeri.
- Taum, Y. Y. (2015a). *Ballada Arakian kumpulan puisi*. Jakarta: Penerbit Lamalera.
- Taum, Y. Y. (2015b). *Sastra dan politik representasi tragedi 1965 dalam negara orde baru*. Yogyakarta: Sanata Dharma University Press.
- Teeuw, A. (1988). *Sastra dan ilmu sastra: Pengantar teori sastra*. Jakarta: Pustaka Jaya.
- Thomas, Linda, & Shan, W. (2007). *Bahasa, masyarakat, dan kekuasaan*. Yogyakarta: Pustaka Pelajar.
- Wellek, R. A. W. (1994). *Teori sastra* (Trans. Sapardi Djoko Damono). Jakarta: Gramedia