Retorik • *Vol. 10(2), 2022*
DOI: 10.24071/ret.v10i2.6168

Editorial

p-ISSN: 1412-6932
e-ISSN: 2549-2225

The many styles of *Retorik*: Introducing Vol. 10 No. 2

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This edition of *Retorik* includes five contributions that together highlight the range of style and content the journal considers for publication. Many of the contributions published in *Retorik* illuminate aspects of contemporary Indonesia by utilizing some of the most discussed or cutting-edge concepts and theoretical frameworks in philosophy, political theory, and cultural anthropology. But the manner in which such an illumination can be attempted is not one. Some authors may pursue a more "conceptual" analysis wherein certain notions are dissected and critiqued. Others may opt to discuss a particular concrete phenomenon or practice, but from a theoretical perspective that has rarely been used previously to analyze the said phenomenon or practice. Some articles may convey something of a first-hand experience that the author might have had with the phenomenon or practice analyzed therein. In some way or another, each of the first three articles in this edition falls into one of the three approaches just mentioned. However, if those three articles are, in the end, written in a style that is typically expected of an academic journal, then what is attested by the two other contributions selected for this edition is the openness of *Retorik* to more reflective and essayistic pieces, as well as pieces that curate history and culture.

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The contribution by Laurensius Bagus Winardi, titled "The Specter of Radical Demand: Ethical Subject in the Shadow of Reflexive Impotence," is draws from Simon Critchley's account of ethical subjectivity and the writings of the late cultural theorist Mark Fisher, in particular his now well-known notion of "reflexive impotence," to analyze the conditions of ethical and political subjectivity in contemporary society. Winardi's contribution raises the question of whether the model of ethical subjectivity Critchley develops by weaving the thoughts of Emmanuel Levinas, Knud Ejler Løgstrup, and Alain

Badiou provides an account of subjectivity—or rather, subjectivation—adequate for overcoming the depoliticizing tendencies of contemporary society.

William Hariandja's article, "The Fajar Nusantara Movement: An Agonistic (?) Project," provides a fresh perspective on the Fajar Nusantara Movement, or GAFATAR, a movement with a religious-spiritual dimension inspired by the teachings of Ahmad Mussadeq, against whom the Indonesian Ulema Council had issued a fatwa in 2011. Instead of focusing on that dimension of the movement, the controversial status of which has often tinted discussions of GAFATAR in mainstream media, Hariandja proposes to examine the properly political dimension of GAFATAR. With reference to the works of political theorists Ernesto Laclau and Chantal Mouffe, Hariandja raises the possibility of apprehending GAFATAR as an "agonistic" political movement, as conceptualized by the aforementioned authors.

In his contribution, titled "Data Activism during Pandemic Times: Roles and challenges of Lapor Covid-19 in advocating and monitoring policies for handling Covid-19 in Indonesia," Najib Zahro'u analyses an online platform that has been instrumental in collecting and presenting up-to-date data on the Covid-19 pandemic in Indonesia, Lapor Covid-19. Touching on issues such as why the need for a platform such as Lapor Covid-19 emerged in Indonesia during the pandemic, and how the alternative data collected through Lapor Covid-19 stood in relation to the "official" data reported by the Indonesian government and its affiliated bodies, Zahro'u uses the case of Lapor Covid-19 to provide a glimpse of the reality and challenges of data activism in Indonesia today.

This edition of *Retorik* has decided to include a piece that is more reflective and essayistic in style than most of the articles the journal has published in the past three issues: "The Humanity of Generation Z Distracted by Artificial Intelligence" by Febri Ompu Sunggu. It is hoped that *Retorik* will remain a venue for publishing works that are timely and bold, works in which an authorial voice can be heard—in short, works that do not neatly fit into the confines of most scientific journals available today in Indonesia. *Retorik*, moreover, encourages readers to submit thoughtful and substantive responses to such works—or, indeed, responses to any article that has appeared on the pages of the journal—for publication in a subsequent edition, as it seeks to foster a culture of scholarly exchange.

Apart from the aforementioned four pieces that focus on recent social

phenomena, this edition of *Retorik* also contains a contribution that provides a broad historical overview. Gregorius Budi Subanar's article, "Christian Art and Architecture in Indonesia in the Twentieth Century: Rooted in Local Images and Buildings," narrates the introduction and development of Christian art in Indonesia. Periodizing Christian art in Indonesia into three periods—the colonial period, the period marked by the emergence of Indonesian-born Christian artists, and the modern/contemporary period—Subanar curates the works of artists representing each period and highlight the themes and motifs seen therein.