

Nationalism in Bakasir's Poem *Indunisiyyā Kubrā Lanā*: A Sociology of Literature Perspective

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ABSTRACT

This study aimed to describe the thoughts and attitudes of nationalism expressed by Ali Ahmad Bakasir in his poem *Indunisiyyā Kubrā Lanā* by using sociological approach to literature. The primary data of this research were the book entitled *Indūnisiyya: Malḥamah al-Ḥubb was al-Ḥuryah fī Hayāti*. The data were collected by documentation, whereas the analysis employed dialectical method. The results showed that Bakasir, as an Indonesian-Middle Eastern Arabic writer, has his anxiety and love to Indonesia expressed in the form of prose, poetry, and drama. In addition, the Arabic literary works written by Bakasir, particularly those with Indonesian theme, are heavily influenced by sociological aspects. As he was born in Indonesia, Bakasir has a high attitude toward nationalism, even though he does not currently live in Indonesia. A lot of his works of prose, poetry, and drama with the theme of Indonesia were written in hyperbolic expression, such in the poem *Indūnisiyyā Kubrā Lanā* that is included in the book *Indūnisiyya: Malḥamah al-Ḥubb was al-Ḥuryah fī Hayāti*.

Keywords: Bakasir, nationalism, poetry, sociology of literature

INTRODUCTION

Ali Ahmad Bakasir, a modern Arabic writer who has an Indonesian-Yemeni genealogy, is a figure who cannot be separated from the conversations of Middle Eastern Arab literary figures in the postmodern era. In the world of Arabic literature, he has written a lot of treatises, *nuṣūṣ adab*, and poetry since he was a teenager. Before struggling in the world of literature, he spent his time studying Arabic in the land of Ḥaḍramaut, Yemen, following his father and grandfather who lived there. His insights into Islam, the Arabic language, and literature cannot be separated from his uncle Shaykh Muḥammad ibn Muḥammad Bakasir (Sūmahī 1982,). His works have received some awards from the scholars and Middle Eastern governments, especially of and around Egypt. As a writer with Indonesian blood, Bakasir often demonstrates his love to his origin, Indonesian, in his poems. He is known to have written more poetry than novels. His interest in Arabic poetry has led Bakasir to be one of the modern Arabic literary figures of this century.

In Arabic literature, poetry (*al-syi'r*) is a part of Arabic creative literature (*al-adab al-insyā'i*). Imaginative literature (*al-adab al-insyā'i*) requires a higher level of imagination than descriptive literature (*al-adab al-waṣfī*). Then, *al-adab al-insyā'i* explains the reality of reality directly and subjectively. At the same time, *al-adab al-waṣfī* explains reality indirectly because what he discusses is the reality that exists in *al-adab al-insyā'i* and must be objective (positivistic), even in literary works that are not fantastical (illogical) (Rahman 1997).

The poems about Indonesia written by Bakasir were collected by Muḥammad Abu Bakar Hamīd in the book entitled *Indūnisiyya: Malḥamah al-Ḥubb was al-Ḥuryah fī Hayāti Ali Ahmad Bakasir wa Adabih*. The poems from the romance genre have received special attention from literary critics, researchers, and students majoring in literature (Bakasir 2017).

Studying Bakasir's poems with the theme of romance using an academic sociology frame is very interesting, considering that Bakasir is a literary figure who has Indonesian blood. The linkage of sociological and imaginative elements of Bakasir has a fantastic position in incising the abstract thoughts. In the sociological frame, the intrinsic values of Bakasir's poetry contain relative subjectivity. Poetry titles arranged in stanzas provide multi-interpretative space depending on the approach used. The social dimension that underlies Bakasir as an Arab literary figure is a primary factor in his works (Hussain 2007).

Nationalism, as in Bakasir's poem, has the essence of a psychological fact in the form of a sense of equality from a group of people that raises awareness of a nation. A nation is a group of people who live in a particular area and have a sense of unity that arises because of the similarity of historical experiences and have shared goals that they want to carry out in a country in the form of a national state (Andri 2019). Nationalism, as intended, is a teaching to love one's own nation and country; national character. Nationalism is also defined as awareness of membership in a nation that potentially or together achieves, maintains, and perpetuates that nation's identity, integrity, prosperity, and strength; national spirit (RI 2016). The nature of love that Bakasir refers to in his poetry text means loving the Indonesian people with all his heart. Moreover, Indonesia is the place of his birth.

It is essential to maintain an attitude of nationalism in literary research for two reasons. *First*, literary works with various genres are always dynamic along with the development of multidisciplinary academic disciplines. One of the ways to instill a prophetic attitude of nationalism in the younger generation is more readily accepted through literary works. *Second*, nationalism can be planted as early as possible in the younger generation through literary works. These two things exist in the text of poetry in the *Indūnisiya: Malḥamah al-Ḥubb was al-Ḥuryah fī ayāti Ali Aḥmad Bākaṣīr wa Adabih*. Arabic poetry texts are very relevant to the language of the younger generation of Indonesia in the Middle East and Indonesia. As the next generation of the nation, it is proper for the youth to instill an attitude of nationalism.

Studies on Bakasir's Literary Works

In carrying out research there should be a theoretical paradigm footing to build ideas and ideas that are still equivalent to the results of previous research. In this study, several previous studies are referred to make inferences.

In his research on revisiting Indonesian independence from Ahmad Bakasir's perspective in the drama *Audah al-Firdaus*, Rokhib (2017) revealed that the drama shows the spirit of nationalism representing Bakasir's personality as an Indonesian. Bakasir's spirit of nationalism can be seen in the drama characters, especially Sulaiman and Majid. This is understandable because he was born in Surabaya, Indonesia, the city and country where he was born. The meaning of the presence of Sulaiman's figure, who has a complex, firm, and passionate character, is a symbol of the (extreme) form of nationalism. Sulaiman is positioned as a figure who has a strong indigenous identity. However, Solomon's true identity is not single because he also has multiple identities that imagine independence as an image of a community. In this condition, the diverse identities fused into a shadow unit, namely the nationalism of the indigenous group, which later became the state of Indonesia. In addition to highlighting the actor who has (extreme) nationalism, Bakasir juxtaposes the actor Sulaiman with other actors who try to interpret nationalism more broadly than just the collective imagination of the colonized natives. A figure like Majid shows how Sulaiman's (extreme) nationalism is fused into

Majid's attitude, which seeks to interpret nationalism as a spirit of liberation that cannot only be obtained by physical means or war (Rokhib 2017).

Meanwhile, Hakim (2013) who analyzed Bakasir's worldview in the novel *Sallāmah al-Qas* by using Goldmann's genetic structuralism finds that the novel reflects human awareness and efforts to seek better values. The view reflected in the story of the novel is the *qaddāriyah* ideology of *jabbāriyyah*. This understanding is a collaboration of the *jabbāriyyah* and *qaddāriyyah* schools which take a middle way between the two to balance the life of this world and the life of the hereafter. So that each life gets a balanced portion. From the analysis, it is also known that the text structure of the *Sallāmah al-Qas* is an expression of the worldview of novel. The text structure of the novel is centered on the character Abdurrahman who expresses the worldview of the novel through his thoughts, words, and actions. Abdurrahman's character as a hero who is degraded by his environment is formed from his relationships with other characters and existing objects, as well as the binary opposition contained in the novel. The novel structure is also related to the socio-cultural life of the Arabians in Mecca and Medina during the Umayyad dynasty after the leadership of Caliph Umar bin Abdul Aziz, namely Yazid bin Abdul Malik. Such a situation has become part of Bakasir's ideas as an author, so that the novel was created to reflect this reality. It describes the life of Arabic people of Mecca and Medina which is very dynamic. The people put the behaviors of the Prophet as a role model to keep balance of the human life in the world and in the hereafter for the sake of a better life. Meanwhile, the social group that influences the community is Hasan al-Banna group which consists of farmers, students, teachers, doctors, engineers, and lawyers. This group wants to open up the public's insight, especially muslims, about the unity of muslims and avoid futile debates that can lead to divisions among brothers and groups (Hakim 2013).

Another study on Bakasir's literary work was conducted by Sangidu (2008) who analyzed a play entitled *al-Dūdah wa al-Šu'bān* from *Badr* structural model. The result showed that *al-Dūdah wa al-Šu'bān* is an Arabic play representing the condition of Egyptian society in conquering French imperialism. Therefore, the idea of evoking this game is due to confusion, distraction, and internal and vertical conflict among the Egyptians. The people react because they cannot find a leader who could help and protect them. Therefore, the appearance of Sulaiman al-Jausaqi is considered a figure who can calm them down. He is a religious man who cares about the problems of his society. This hero is the one who successively devises a strategy to fight against French imperialism at the end of his death as a martyr. In addition, the scene and the more lively coherence can be seen as another heroic character in France besides Napoleon Bonaparte (Sangidu, 2008).

Lastly, from the study of world view toward Bakasir's drama entitled *Hārūt wa Mārūt*, Hidayat (2015) got several findings. *First*, in the structure of the text, there are three visions, namely the vision of God, the vision of the world, and the human eye. The vision of God is represented by characters who have divine attributes, such as kindness and obedience, whereas the vision of the world is represented by a character who has worldly nature and tends to do bad things. Meanwhile, the human eye is represented by a character who has a human heart, namely prioritizing lust. *Second*, the author wants to convey his ideology as a reformist of the spirit of Islam, by incorporating the teachings of God in his work and combining them with history or politics that are concerned with

reality. Thus, the world view obtained from this research is social realism (Hidayat 2015).

All of the previous studies above review the thoughts of Ali Ahmad Bakasir through his literary works in the form of either novels or drama scripts. In the drama *'Audah al-Firdaus*, Bakasir's spirit of nationalism can be seen in the characters of Sulaiman and Majid Rokib (2017). Meanwhile, the novel *Sallāmah al-Qas* reflects human awareness and endeavors to seek better values which are better expressed in the spirit of nationalism (Hakim 2013). On the other hand, the drama script *al-Dūdah wa al-Šu'bān* represents the condition of Egyptian society in conquering French imperialism (Sangidu 2008). Lastly, the drama script *Hārūt wa Mārūt* structurally reflects three visions and intentionally used to convey author's ideology as an Islamic spirit reformist (Hidayat 2015).

For this research, the researchers applied the genetic structuralism approach employed Rokib (2017) and Hakim (2013) as well as structural analysis used by Sangidu (2008) and Hidayat (2015) in their studies. From these two approaches, the researchers were able to describe the sparks of Bakasir's thoughts.

The intrinsic elements of novels and drama scripts also provide reinforcement and a heroic color of the characterization of the characters. However, the structural approach and genetic structuralism used by the previous researchers have not been able to enter Bakasir's holistic thinking area. Departing from the paradigms of these studies, the researcher tried to explore further the thoughts of Bakasir, especially those related to Indonesia through his Arabic poetry works in the book *Indūnisiya; Malḥamah al-Ḥubb was al-Ḥuryah fī Hayāti*. The researchers used the sociology of literature approach focusing on the sociology of the author. Sociology of literature as a modern approach in literary works has been proven to be able to represent the author's characters and the characters in the story through internal (surface) and external studies (elements side by side with symbols).

**Sociology of
Literature as
Modern Literary
Criticism**

Sociology of literature can be said to be late compared to the disciplines of sociology of language, sociology of education, sociology of communication, and the intersection of the fields of sociology with other sciences. The emergence of the sociology of literature seems to be a new discourse after literary discourse has penetrated the modern world. Sociology of literature comes after literary theory and literary criticism. As a scientific discipline that strengthens literature, sociology of literature has a vital position to develop academic discourse and research, especially in modern literature. Classical literature does not know the sociology of literature. The discussion of classical literature focuses on how literature is produced in narrative form and is normative. However, the role of classical literature is believed to provide space for the birth of new literary disciplines, including the sociology of literature.

In the study of modern literature, which was accompanied by the emergence of literary theories and literary criticism, the sociology of literature has a unique characteristic that the two branches of literature do not have. Sociology of literature has two objects, both material and formal. The material objects include forms, types, and literary classifications. Then, the normal thing looks at how literature is discussed with specific approaches and methods that lead to the debate of society, culture, and literature. These two terms reinforce each other. Material objects as the foundation and ideology to build the scientific paradigm behind it, then formal objects are used to understand

empirical facts with specific approaches and methods that can be justified scientifically (Escarpit 2005).

In essence, literary works are formed from two elements, namely intrinsic and extrinsic elements. The former are elements that originate from within, while the latter are elements that form outside literary works. Of course, the two elements that build literature can be approached from their internal and external structures. The inner frame can be seen in the theme, plot, characterizations, setting, point of view, language, etc. similar to network, biographies, authors, sociology, psychology, religion, philosophy, etc from the outer ones. Thus, the sociology of literature is an approach that moves outside the literary work itself. Sociology of literature as literary criticism certainly has several advantages compared to other systems. In addition to its benefits, the sociology of literature also has weaknesses (Ratna 2003).

Apart from the intrinsic and extrinsic elements, the sociology of literature must pay attention to the peculiarities of literary facts. By giving advantage to professionals (*home de forte*), it must also give benefit to the reader by assisting traditional-historical literature or criticism in the specific tasks that must fall within its scope. Indirectly, these activities will still be his duty to observe the role of the community.

Literary works are not born from a cultural vacuum. Literary works can be said as a representation of a particular culture. Swingewood (1984) has a complete collection of opinions that literary works are not artifacts but the result of a dialectical thought process. Literature and society are like two sides of a coin that cannot be separated. Language as a medium of community communication is a form of the cultural production of the local community. With the medium of language, literature can be inscribed through social friction, the imagination of the community, and the creation of community initiatives to arouse emotions, thoughts, and feelings. Literature and society can be the pioneers of social harmonization that scientific facts cannot measure. The cultural dialectics of society will slowly give birth to literature that can be studied with the sociology of literature. Thus, modern literature—which is more characterized by genetic structuralism, literary criticism, and psychoanalysis—becomes the transmission of sociology in developing the sociology of literature.

Sociology of literature is a work that cannot be understood in a complex way if it is separated from the environment or culture and civilization that has produced it. The ideas contained in a literary work are as important as the form and technique of writing. Every academic work can last a long time, particularly the one which contains a moral value (Pacific Sociological Association, 1998). Society can approach literary works from two directions. *First*, as something exceptional material strength or factor. *Second*, as a tradition collective, namely spiritual or cultural tendencies. Literary criticism should be more than a selfless aesthetic contemplation. It must involve itself in a particular purpose. Literary critics must be responsible for both past and future literature.

The Sociology of Author as a Formal Object

As described by Wellek & Warren (2022), the sociology of the author is one of the aspects discussed in the sociology of literature. The social aspects experienced by the author will indirectly affect the work he/she produces. Studies involving the sociology of the author will ultimately reveal the social frame of the author and increase the appreciation of the respective literary texts. The complete information on social structure behind the author will result logical appreciation and various results of study. An interesting opportunity to

be optimized in literary studies is, among others, based on the sociology of literature (Pillai 2019). The broader discussion is that literary critics will give literary appreciation and literary interpretation as far as they are familiar with the figure of the author/writer. Everything attached to the author, starting from his/her life background up to his/her ideology, will control the literary appreciation. This proves that literature and authors value subjectivity (Escarpit 2005). In other words, the author's subjectivity will give a style to the work he/she produces. According to Laurenson (1978), the aspects related to the sociology of the author include his/her gender, age, birth place, social status, profession, ideology, background, economy, religion/belief, residence, and pleasure.

Wellek & Warren (2022) add that the working mechanism of the sociology of the author focuses on social status, social ideology, and others concerning the author as a literary producer. The sociology of literary works examines the content of literary works, the goals of writing the literary works, and other things implied in the academic profession and related to social problems. Meanwhile, the sociology of readers examines the issues of readers and the social impact of literary works as well as the extent to which literary works are determined or dependent on social settings, changes, and social developments.

RESEARCH METHOD

This study of Bakasir literary work employed qualitative approach with the type of library research and using descriptive-interpretative method. It focused on the poem with the title *Indūnisiyyā Kubrā Lanā* included in in the book *Indūnisiya: Malḥamah al-Ḥubb wa al-Ḥuryah fī Hayāti Ali Ahmad Bakasir wa Adabih*. Normatively, this research applied content analysis, that is a technique of making inferences by systematically and objectively identifying the specific characteristics within a text (Ismawati 2012). Operationally, content analysis is purposed to find two contents, namely latent and communication content. The former is contained in manuscripts and documents whereas the latter is the message contained due to the communication that occurs (Mahsun 2005). Content analysis is considered an appropriate technique for revealing Bakasir's ideas expressed in the poem. It is in line with Pillai (2019) statement that content analysis is juxtaposed with the sociology of literature approach that focuses on the sociology of the author.

The primary source data in this research was the book *Indūnisiya: Malḥamah al-Ḥubb wa al-Ḥuryah fī Hayāti Ali Ahmad Bakasir wa Adabihī*, written by Muḥammad Abu Bakar Hamīd. In the book, Ali Ahmad Bakasir expresses an attitude of nationalism through the poem *Indūnisiyyā Kubrā Lanā*. Ali Ahmad Bakasir describes the points of the poem with different editorials, stylistics, and genres. Meanwhile, the secondary data sources were the scripts of Bakasir's drama entitled *Audah al-Firdaus* and several other works along with recent studies related to Bakasir's thoughts.

As a kind of library research, this study uses a documentation technique that is divided into two steps, data collection and data classification. The data collection was done by collecting manuscripts that have not been analyzed yet. From here, the researcher determined Bakasir's Arabic poetry entitled *Indūnisiyyā Kubrā Lanā* as the object of study. Meanwhile, the data classification is conducted by using cards for recording the results of the data that have been obtained. The data were then analyzed dialectically.

For analyzing the data, rational analysis technique was employed by confirming that there has never been a valid starting point and there is no final

and solved problem (Ismawati 2012). It develops two pairs of concepts, namely the whole-part and understanding-explanation (Endraswara 2011). The researcher conducted an overall critical analysis with dialectical mode to text of the poem. From the general accounting, it is then reduced to parts that refer to the attitude of nationalism. From this stage of analysis, the conclusion could then be drawn.

DISCUSSIONS
Nationalism in
Indunisiyyā
Kubrā Lanā

An excerpt of the poem entitled *Indunisiyyā Kubrā Lanā* or in Indonesian term, *Indonesia Agung*, is Ali Ahmad Bakasir's commentary on the national anthem *Indonesia Raya* that was composed by WR Soepratman in 1924. Bakasir views the birth of the lyrics. The song cannot be separated from the expression of the Indonesian people's love to their state. Bakasir writes his commentary poems as follows.

GREAT INDONESIA

إندونيسيا محط رأسي	بحياتي أفدي بها
I give my whole life to Indonesia as the center of my life	
هي أمي سوف أبقى	دون أمي أحميها
Indonesia is my motherland who will take care of me	
إندونيسيا بلاد قومي	زادها الرحمن عزًا
Indonesia is a country for all people. May God give you grace and love	
هيا نهف: إندونيسيا	وحدة لا تتجزأ
Indivisible unit. Let's shout: Indonesia	
فليعيش منبتي	ولتعش دولتي
May my motherland always live and my country live	
	ولتعش أمتي جميعا
	May all the people live
عز بنينها	عز سلطانها
May his strength be the strength for his children	
	إندونيسيا كبرى لنا
	Great Indonesia
إندونيسيا احكمي	احكمي واسلم
Indonesia, break me, break up and save me	
يا مناط دمي	يا بلادي
Oh my doll, oh my country	
إندونيسيا احكمي	احكمي واسلمي
Indonesia, hurt me, break up and keep me	
	إندونيسيا كبرى لنا
	Great Indonesia

(Bakasir 2017)

Based on the literature sociology theory proposed by Swingewood (1984), literature cannot be separated from the local cultural background and the author's culture. Literature is formed from the institutional structure and social dimension that have relevance to its writer. Literary sociology then developed into a social and aesthetic frame whereas academic sociology becomes a tool for forming the universal social values. Therefore, the analysis of a literary work cannot be separated from the analysis of external aspect, that is its extrinsic elements.

The critical analysis of Bakasir's poem displayed above is done dialectically. In the sense of developing two pairs of concepts, namely the whole-part and understanding-explanation. The entire text of the poem is reduced to the minor parts, which are then explained in details and critically. The Arabic poetry text excerpts were immediately translated into English.

The first and second stanzas of the poem sounds "Indonesia is my love, I surrender my life to her, she is my mother, although without her I will protect her" (Bakasir 2017). An aesthetic reception leads to the formation of hierarchical rhyming endings in the poetry. Since the author has Indonesian-Middle Eastern hybrid genetics, the sense of belonging to Indonesian nation is still inherent in himself, even though he has domiciled in the Middle East for a long time. The author gives an analogy that Indonesia is like his own mother. A mother who always takes care of her son in any circumstances and anywhere, so that later, he will protect his mother from distress as a form of devotion to her.

It seems that the author cannot deny the fact that Indonesia is his homeland. The city of Surabaya in East Java witnessed the birth of this nationalist author. In the oral tradition, the people of Surabaya are known as brave, tough, tenacious, less friendly, having a voice, and speaking aloud. Nevertheless, the other side of the community reflects that they have a deep love to their own city. One simple evidence is their love to Persebaya, a football club roots in the city. To show the power of love is even expressed with bloodshed. Ali Ahmad Bakasir incises the love to his hometown in a micro and macro level through the country of Indonesia with the projection of famous poems in the Middle East. The psychological condition that has become the culture of the people of Surabaya has embedded in the author who has a diaspora status. The sociology of diaspora communities, on average, shows that travelers will be proud more to establish their identity as a form of self-naming.

Bakasir defines the Indonesian state as a pluralistic, plural, and heterogeneous society. He refers it in the phrase *Indunisiyyā bilādu qaumī adāhā al-Rahmān 'Azzā* (Bakasir, 2017) with the intention that the Indonesian state belongs to everyone who lives there where God always adds virtue. Bakasir further states that a multicultural country is a necessity for God. Indonesia is a multicultural country, so its differences has become a strength.

Meanwhile, the sociological context says that Indonesian society is a representation of diversity. Diversity can embrace diversity. It denies sectarian, puritanical, and conservative attitudes. Bakasir signals the need for unity and close cooperation in the fourth stanza. With the agreement, tolerance will emerge. This attitude is in line with the values of Pancasila. Tolerance is an attitude that cannot be sold. This attitude is even said to be the key to building the country. The state can live with tolerance, as stated by Bakasir in his verse.

Furthermore, Bakasir says that with the spirit of unity and by upholding a tolerant attitude, the plurality of society can be actualized and can assist the government in developing the country. In this case, Bakasir emphasizes the importance of every citizen to carry out the rights and obligations as mandated by the law. It can be started with the rights and responsibilities of individuals and fellow citizens. In addition, the actualization of attitudes is outlined in the values of Pancasila. We must solve the problems by ourselves and not being too dependent on the government.

Bakasir goes in his version to say "Indonesia, punish and save me!" (Bakasir 2017). It is a creative reception of the symptoms of the soul that exist within the author. Indonesia is a sovereign state which is under the power of its people. On this basis, Bakasir feels that his whole body and soul belongs to Indonesia,

so that the state has the right to punish and protect it as the right to obtain legal protection for every citizen of Indonesia.

The sociocultural relativity of Indonesian society seems to have led Bakasir to explore the social phenomena occurring in his country. This is evident in certain verses of Bakasir's poem. He explains that the diversity of Indonesian culture represents the local wisdom of each of its regions. It has universal values that deserve to be shown in the regional, national, and even international realms. This diversity is one of the fruits of the independence of the Republic of Indonesia.

Indonesia is a life role model for Bakasir. Indonesia is a country that can give punishment as well as provide protection to him. Bakar witnesses the state of Indonesia as a geographically vast country, rich in culture, and various ethnic groups. It is God's grace that has been revealed to its inhabitants, including himself. Bakasir is very grateful for the pleasure.

The Sociohistorical Context of Bakasir's Literary Works

Bakasir explains the aesthetic reception of the poems he made because of his anxiety after the proclamation of the independence of the Republic of Indonesia on August 17, 1945. Two days before the freedom of the Republic of Indonesia was proclaimed, several Muslim people and leaders gathered to formulate the independence of the country. It in into two opposite groups, the one that wanted the independence proclaimed immediately and the other that preferred declaration of the independence after the ceasefire and war issues in the country were over.

Seeing the dispute between those two groups, all the young Indonesians who participated in the struggle for independence began to get restless. They wanted the independence of the Republic of Indonesia proclaimed as soon as possible, even though at that time, a lot of problems were still surrounding the Indonesian state. Soekarno and Hatta firmly refused the request which then created a tension when Wikana—the representative of the youth group in charge of conveying the meeting results to Soekarno—stated that there would be bloodshed if their wishes were not carried out (Poesponegoro & Notosusanto 1992). Hearing the threat, Soekarno, instead of being afraid, bluffed back by allowing the youths to kill him right away. He also said that he did not want to proclaim the independence at that time because he was bound by his position as the Chairman of PPKI, so that, according to him, the question about the proclamation of freedom should be asked by PPKI representatives (Adams 1966).

After a long debate, the youths decided to bring Soekarno and Hatta to Rengasdengklok, a place located 30 kilometres away from the city of Jakarta, to urge them both to immediately proclaim the independence of the Republic of Indonesia. They then began to prepare for the independence with various social activities. Finally, on Friday August 17th, 1945, at 10.00 a.m., at Ikada field, Soekarno was reading the text of the proclamation of Indonesian independence in front of Indonesian people. The people enthusiastically welcomed the freedom with joy (Bakasir 2017).

The historical record of the independence of the Republic of Indonesia as explained by Bakasir above is a form of his longing as a man who was born in Indonesia. Even though he passed most of his life in the Middle East, the nationalism of Bakasir's remained to exist until the end of his life. He expressed his nationalism through the messages of his nationalist poems. In literature, nationalist poems are classified into literary romance genre where the author can express his heart and mind through romantic literary texts which often

leads to the aspects of hyperbole. All of the Arabic literary works created by Bakasir's in the form of either prose, poetry, drama, or novels, are the results of the new debate on Arabic and Western literary heritage. Most of his works are concerned with social, political, and economic issues. He has written 30 drama scripts and several poems (Hidayah, 2020).

Bakasir did not hesitate to raise the themes of history, legend, and folklore either. According to Bakasir, Indonesian people love their state because they cannot be separated from the struggle of their brothers and sisters against the invaders. In this case, Bakasir talked about how Indonesian people fought very hard to achieve their independence. Therefore, they should love their country after the independence was achieved. This is a proof of attaining freedom. Maintaining and caring for the Indonesian state is a task that must be carried out continuously.

Sociohistorically, the Indonesian people have had a long journey in achieving the independence of their state and it is the results of the struggle from various ethnics and religious communities in Indonesia.

CONCLUSION

The conclusions drawn from the study of Ali Ahmad Bakasir's literary works, especially his poem entitled *Indunisiyyā Kubrā Lanā*, can be viewed in two ways. First, in many of his literary works—i.e.: prose, poetry, and drama—Bakasir, as a Middle Eastern Arabic writer who was born in Indonesia, expresses his longing and love to his country of origin, Indonesia. Second, the Arabic literary works written by Bakasir, especially those with the theme 'Indonesia', are heavily influenced by sociological aspects. The fact that he was born in Indonesia has led to his high attitude toward nationalism even though he did not live in Indonesia. His prose, poetry, and drama with the theme "Indonesia" are mostly written in hyperbole, as is the poem *Indunisiyyā Kubrā Lanā*, which is included in the book *Indūnisiyya; Malḥamah al-Ḥubb was al-Ḥuryah fī Ḥayāti*.

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