

## PANCASILA ON `AUDAT AL-FIRDAUS: AN INTERPRETATION OF INDONESIA'S INDEPENDENCE HISTORY THROUGH ARABIC LITERATURE

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<p>Received: 12-6-2024</p> <p>Revised: 23-12-2024</p> <p>Accepted: 27-12-2024</p>	<p>Abstract: This research will discuss one of the Arabic literary works that explicitly addresses the documentation of the history of the Indonesian struggle for independence in 1945 — <i>Audat al-Firdaus</i>, a drama work by Ali Ahmad Bakatsir. This work tells the story of the dynamics that occurred among the leaders of the Nation—Soekarno, Mohammad Hatta, and Sutan Syahrir—in formulating the ideal ideology to legitimize the proclamation event at Ikada Field, which presents a narrative quite different from the historical documentation known to the Indonesian people. In fact, some of the attachments included in this writing are the Author's interpretations of appreciating Indonesia's independence. One of the most striking aspects is that Indonesia's national anthem lyrics are written in Arabic. By using two theoretical approaches, Postcolonial Literature from Homi Bhabha and Hegemony from Antonio Gramsci, the researcher made an interesting discovery that Bakatsir deliberately created Audatul Firdaus to introduce the socialist ideology of Pancasila as a form of pan-Islamic revolution in the Middle East. This research also found that the connection between Arab writers and Indonesia is not merely as a conduit for Islamic Education that originated earlier in the Middle East, but they are also responsible for the dissemination of nationalist and political ideology in Indonesia for Arabic communities to break free from the shackles of Western imperialism.</p>
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### INTRODUCTION

At the end of the day, Pancasila has experienced various meanings and interpretations by the Indonesian people. Although its existence has been considered a standard agreement as the basis of the Indonesian state consisting of five precepts that cover the identity of the Indonesian nation, everyone has their own understanding and implementation related to Pancasila (Pertiwi & Dewi, 2021; Rahma & Dewi, 2021; Sagala & Nasution, 2022) Such as the interpretation of one of *the Founding Fathers* of Indonesia —President Soekarno or who is familiarly called Bung Karno— who believed in it as part of the country's philosophy (Burlian, 2020; Hasanah & Budianto, 2020) or like the Father of Indonesian Development — President Suharto — who understood it as the single principle of the state; or a more recent

interpretation, when President Joko Widodo gave an official statement that it was the state ideology (Tome, 2020) Apart from the long discussion about the consequences of these various interpretations, it is necessary to agree on one thing, that Pancasila will always be understood as a form of civil society agreement of the Indonesian nation for sustainable independence (Susilawati, 2021)

If pulled back from the historical aspect, Pancasila was born from a series of important events in the Indonesian nation's struggle for independence in 1945. This sequence of events is commonly studied by the general public as the seconds of the Proclamation of Independence, which includes several major events such as the spread of news of Japan's unconditional defeat of the Allies shortly after the bombing of Hiroshima and Nagasaki, Diplomatic negotiations between the Indonesian delegation and the Japanese

colonial government in Dalat Vietnam; the establishment of the Indonesian Independence Preparatory Committee; Security of Soekarno and Moh. Hatta by Sutan Syahrir and representatives from the youth group to the Rengasdengklok area; Negotiations on several independence poles to formulate the content of the proclamation text; Reading the text of the Proclamation on East Pegangsaan Street No.56 (Putra, 2023)

All of these events have become part of the Indonesian people's basic learning, which has been studied systematically since elementary school. Important figures such as Bung Karno and Bung Hatta have always been echoed as central figures in explaining the process of the Proclamation of Independence (De Silva & Meng, 2021). In fact, knowledge of this event is also explained in detail through a list of mutually agreed time sequences—such as the formulation of the proclamation text was carried out at exactly the right hour at midnight until dawn; the reading of the proclamation text was officially announced at 10 am by Bung Karno (Setiawan & Wulandari, 2020)

However, what if the series of events is also published publicly using Arabic, and the flow is far different from the version learned by the Indonesian people? This was contained in the script of the play that was widely published in Egypt under the title *'Audat al-Firdaus*—which means the return of Paradise (Ahmad & Susanti, 2021)—a year after Indonesia declared its independence. The script of this drama was written by one of the great Arab writers of his time, Ali Ahmad Bakatsir. He is a Peranakan Arab who had a childhood in Surabaya, then studied in Yemen, and worked as a teacher in Egypt until the end of his life (Khusna, 2021). Many of his works are in the form of drama scripts based on legendary stories from the time of the Prophet's Companions such as *Hakaza laqia Allahu Umar* (read: Thus Allah brings Umar together); some are also based on classical European literary works such as *Rumeu wa juiliit* (read: Romeo and Juliet) — this work is a readaptation of William Shakespeare's work that is associated with Arab civilization (Maisaroh & Hidayah, 2019a)

In publishing *'Audat al-Firdaus* as one of the allegory parts for drama work, Bakatsir

has a special reason for writing it. Reporting from one of the local Egyptian television interviews, he stated that the script of this drama was a form of his love for the hometown where he was born (read: Indonesia). Moreover, he was also amazed by the spirit of the Indonesian people in fighting for their independence by fighting against the Dutch and Japanese colonialism, which at that time was very barbaric and inhumane (Ahmad & Susanti, 2021). So it is not surprising that Bakatsir specifically wrote on *ihda* —a term that refers to the sentence of offering or betel nut—with a statement that is more or less aimed at the entire nation that has struggled to break free from the shackles of colonialism (Nawa, 2019)

This research will focus on the entire storyline developed by Bakatsir in *Audatul al-Firdaus*, from the analysis of the story plot and characterization to the appendices that the Author leans on to strengthen the storytelling plot. This is interesting to study because in fact, Bakatsir has made a new interpretation in explaining the various series of Indonesian Proclamations. Moreover, he dared to explain that Pancasila was a grace from Allah swt to Soekarno as a pioneer and was a combination of two major ideologies — namely Nationalism and Socialism — which were implicitly described in the characterization of Sutan Syahrir.

#### **METHOD**

Using a qualitative descriptive approach, the researcher will analyze various sources of texts written on *'Audat al-Firdaus* from the perspective of national politics. Researchers believe that there is a more fundamental meaning used by the writer in creating this drama script. Therefore, the primary source of the research is the textual form of the script of the play *Audatul al-Firdaus*, which, until the second of this research, was proposed to be freely downloaded on the internet — with the first printing published in 1946.

Then, the analysis process will use two approaches to literary criticism, namely the mimicry theory from Homi Bhabha and the hegemony theory from Gramsci. The use of mimicry theory in this study aims to explain how the construction of characters contained in drama scripts (Novtarianggi, Sulanjari, & Alfiah, 2020) — especially those that have a

substantial contribution to conveying the implicit message about Pancasila; the use of hegemony theory aims to find out the narrative that has a strong relationship to develop nationalism and socialism — this is in accordance with several previous studies that stated that Bakatsir is considered responsible for implementing Pancasila —in some of his literary works— as a tool to eradicate imperialism and neo-colonialism in the Middle East area (Siswati, 2017).

## RESULTS AND DISCUSSION

### Reviewing Ali Ahmad Bakatsir's profile

In fact, many historical researchers have documented the life history of Bakatsir, from how he was born in Indonesia in 1910 until he died in Egypt in 1969. The book *Makanat Syaumi fi Harakati At-Tajdid Ash-Shi'ri* is one of the most complete biographical works that provides an exclusive review of Bakatsir's literary life.

There are several other related studies that provide a brief explanation of Bakatsir's biography, such as the efforts made by Nabil A. Karim Hayaze in publishing drama scripts through transliteration using Indonesian and receiving academic awards from historians who research Middle Eastern culture from the State Islamic University of Jakarta (FAH NEWS, 2018; Maisaroh & Hidayah, 2019; Rokib, 2018). Even today, there is a site dedicated specifically to documenting all forms of Bakatsir's work and life journey— which is located on the website <http://www.bakatheer.com/>. This site was created and developed by a historical researcher named Abu Bakar Hamid. In addition to having historical content about Bakatsir, this site also contains various latest and detailed research on the figure and works of Bakatsir, so that this information update and comprehensiveness can make the site known and referenced by literary researchers today, both in the Middle East region and in the international (Rofi'ah, 2016; Saifuddiniah, 2017)

However, in this study, the Author will divide this biography of Bakatsir into three important parts: *first*, childhood era in Indonesia; *second*, the Hijrah Period from Yemen to Hijaz; and *Third*, Literary career in Egypt. This classification is intended to make it easier for researchers to explain the

environmental aspects of the community experienced by Bakatsir as his main foundation in creating literary works.

### **Childhood era in Indonesia**

Bakatsir was born in Indonesia, precisely in Surabaya, on December 10, 1910. He was born into a family of Yemeni descent who settled in Indonesia; his father was Ahmad' Bakatsir', and his mother was Nur Bobsaid. Although it is known that he is a descendant of *Sayid Hadrani* — this term is used to refer to the descendants of the Prophet Muhammad PBUH who received the title of "noble" in the Hadramaut area, Yemen (De Jonge, 1997) however, there is no scientific reason why the name "Bakatsir" is pinned as a surname in the genealogy of Ali's ancestors (Al-Khusaini, 1999). As a child, he lived in an immigrant community in Surabaya from 1910 to 1920.

History records that the Surabaya area at the time Ali lived his childhood was still under the rule of Dutch East Indies colonialism, where at that time, the status of the Arab immigrants was still underestimated by the colonizers. This is reinforced by the term *Arabic Totok*, which is pinned to as a form of discrimination against Arabs in the Dutch East Indies region. The efforts of the immigrants from Yemen at that time to gain legitimacy from the colonial authorities, especially the *hadrami* who had received honorary titles, did not want to be aligned with the *sayyids* when they immigrated to Indonesia. Apart from this social conflict, Ali, as a child, is narrated to have grown up in an Islamically structured environment; besides coming from a descendant of *hadrami*, he has also shown an interest in religious science. This can be seen from one of his *qasidah* writings — or Arabic poems sung — entitled *Wada' Ramadhan*, which explains Ali's Islamic personality that has been educated since childhood (Wargadinata & Fitriani, 2008).

### **The Hijrah Period from Yemen to Hijaz**

As one of the descendants of *Hadrami*, Ali learned religion and Arabic from Sheikh Muhammad bin Muhammad Bakatsir in Yemen, precisely in the Hadramaut area. During this time, Ali began to show his interest in Arabic literature; his first poem, entitled "*Yudandinu*," was written when he

was still 13 years old. Ali is also known as a figure who is active in writing language articles; it is narrated that his literary articles are published in many local newspapers and magazines, such as the "*At-Tahdzib*" and "*Okaz*" bulletins, as well as international newspapers such as "*Ar-Risalah*," "*Al-Fath*," and "*An-Nahdhah*" in Egypt.

During his stay in Yemen, Ali always stopped by a small town in the middle of the Hadramaut valley called Seiyun. This city is said to be one of Ali's primary references in creating literary works. According to Bahri (in Nawa, 2019, pp. 27–28), there are two reasons why the city of Seiyun has received more attention in Ali's literary career: *first*, the geographical structure of the city is located right at the bottom of the Hadramaut valley, and the city is filled with lush palm plantations side by side among the settlements, and even the natural beauty of this city is written in great detail and emotion in one of his works entitled "*Darussalam*"; *second*, the social condition of the Seiyun people who always migrate to tropical areas such as Indonesia, Malaysia, and Singapore for a certain period of time, so Ali sees the city of Seiyun as a city that represents his experiences and feelings.

In 1933, Ali went to the Hijaz region to fulfill Hajj's obligations. In addition to long journeys and several stops in several cities, he established contacts with writers in the region to study their works. In fact, according to one of the ways to get attention from literary scholars, he often wrote articles to be published in the regional newspapers. One of the famous works written while in the Hijaz is in the form of a collection of poems entitled "*Al-Hijaziat*."

#### **Literary career in Egypt**

It can be said that Egypt is the place where Ali carved his literary career until it was known by world literary researchers. Ali's literary career began during this period when he adapted several of Shakespeare's works, "*The Twelfth Night*" and "*Romeo and Juliet*," in 1936, using Arabic style. The main reason Ali adapted some of these works was because he had an interest in learning and mastering English language and literature (Maisaroh & Hidayah, 2019)

Two years later, in 1938, Ali created one of the plays entitled "*Ikhnatun wal Nefertiti*," using a free-form poetry style that pioneered the development of Arabic literature in the 20th century (Kusumawardani, 2015). Later, Ali began to actively write various histories and drama scripts related to the socio-political conditions of Egypt, especially those related to the discourse of the First World War, such as "*Ma'satu Zainab*," "*Ma'satu Audib*," and "*Wal Islamah*." His activity in writing literary works in Egypt made him a figure of modern Arabic literature who received attention and legitimacy from Egyptian society. In fact, according to Baswedan, the script of *the drama 'Audat al-Firdaus'* written by Ali in the month of Ramadan 1946 was one of the main reasons that encouraged Egypt to become the first country to recognize Indonesian sovereignty.

Until the end of his life in Egypt on 10<sup>th</sup> November 1969, he was known as a recognized writer and known to influence Egyptian society because of his contribution to building the image of Arab civilization through hundreds of literary works that are synonymous with the literature of struggle and modern civilization.

#### **Pancasila on *Audatul al-Firdaus***

This discussion is one of the developments in *'Audat al-Firdaus'* interpretation which explains that a drama script storytelling construction can create an alternative literary meaning into a certain exclusive spatial dimension. Starting from the narrative line that focuses on the perspective of the underground movement of the pre-independence revolution, which is full of persecution and intimidation of prisoners of war, internal family conflicts wrapped in political and ideological disputes, to reconstructing the events of Indonesia's proclamation according to the Author's understanding. Apart from the inconsistency of the storyline with various Indonesian historical documents, the author managed to create his own world of discussion about the spirit of Indonesia's independence struggle. Rather than being called a message of independence from the Middle East, it would be more appropriate if the analogy of the meaning of *'Audat al-Firdaus'* is considered a utopia of nationalism.

The utopia referred to here is all aspects that the author dreams of, such as the independence of the colonized nation and resisting all forms of colonization and colonialism, colonization and imperialism. By borrowing the term "dream world" from Sir Thomas More's fiction work about all the pleasures that can be achieved by the people of the Atlantic Ocean, the utopia analogized in this study will raise all the Author's dreams of the nation's nationalism that is able to achieve its independence independently and egalitarianly without the mercy of the western imperial nations.

This understanding of the utopia of nationalism is the result of textual observations about the Author's socio-political environment in Egypt. As one of the countries in the Middle East region, Egypt has its own polemic in fighting for national nationalism. Although Egypt itself declared its independence in 1922, it is just that the sovereignty given by Britain was still full of imperialist interests, causing civil conflicts that felt that Egypt had not yet gained absolute independence. Even the premise of the conflict of nationalism in Egypt is easier to explain through the work of *'Audat al-Firdaus* because there are many contradictory findings in the text that indicate that the Author deliberately embedded a specific message for his own country in particular and for the countries that were victims of imperialism in general.

One of the main climaxes in the storyline of *'Audat al-Firdaus* is the event of the proclamation of Indonesian independence. It is told in the script that this proclamation event takes place at almost the same time as the reality of Indonesian history, as written in the prologue of the fourth act as follows:

(١) الوقت: الساعة السابعة من صباح يوم ١٧

أغسطس سنة ١٩٤٥ ... (Bakatsir, 1946)

The story begins with the scene of Utih and Hamidah witnessing several army troops who are preparing a big event that will be held in a large field right in front of Haji Abdul Karim's house. The preparation of the revolutionary fighters was considered very terrible for Utih because they came with an army complete with war weapons, and among them, there

were various tank vehicles that almost covered the vision of the characters. The dialogue between Utih and Hamidah began with gossip that the revolutionary forces wanted to hold a massive conference until there were fears that there would be a war with the colonial forces.

The dialogue about the conference improved when Aisha's figure was shown, and it was explained that the soldiers present in front of their house were Japanese colonial soldiers. This is where a dramatic conflict occurred involving the existence of Majid, who was imprisoned by the colonials, and Sulaiman, who was considered to be starting a conflict with the Japanese army through the conference of the Proclamation of Independence. The dramatic conflict in this scene also involves an ideological debate about imperialism and nationalism, in which Aisha portrays imperialism as a holy prison that is safe from danger and nationalism as a sacrificial path to achieve absolute freedom.

The climax of this dialogue was when Syahrir, who, through the loudspeaker, stated to all the people present that the conference would start soon, and the figure of Sukarno was present right after Syahrir closed his message. Sukarno, in *'Audat al-Firdaus*, is shown as a figure who is full of authority and smart in speech. Sukarno explained three important things in telling a drama script. First, Sukarno clarified that the political reality he embraced with Syahrir was purely nationalism, and the disagreement between the two of them did not shake their enthusiasm for fighting for Indonesian independence. Second, Sukarno stipulated that August 17, 1945, was the day of Indonesia's proclamation. Third, Sukarno granted the request of the audience to become the first Indonesian head of state and establish democracy as the principle of the Indonesian nation-state. After Sukarno explained these three things, the proclamation event was closed with the reunion of Sulaiman and Majid as colleagues, as well as drama figures and the audience singing the Indonesian national anthem.

The various series of narratives about Indonesia's proclamation described in *'Audat al-Firdaus* have a very different narrative from historical reality. This can be reviewed

from how the Author describes the atmosphere of the proclamation event as a large conference with thousands of Indonesian people present, Japanese soldiers guarding the event, and the leaders of the event who declared independence only Sukarno and Syahrir are inversely proportional to Adams' explanation (Hamidi, 2006) about the Indonesian proclamation which is full of solemn, closed atmosphere. Exclusive to certain circles, the leaders of the proclamation were Bung Karno and Bung Hatta.

If this event is to be compared with the reality of Indonesian history, then the proclamation event in the style of *'Audat al-Firdaus* is almost similar to the historic event "Ikada Field Giant Meeting." Adams himself explained the main chronology of this meeting through the following statement:

"... For hours, the people stood quietly until the President arrived. There is no motorcycle escort. I (Sukarno) was the only one in the car fenced off by young men who were on the roof and hood of the car. When I stepped out of the pulpit, I was fortified by their bodies that formed a shield of flesh and blood (...) Even though I was equipped with machine guns and tanks, the Japanese soldiers did not dare to carry out their superiors' orders to forbid me from making speeches." (Adams, 2011)

Rather than being called a historical misinterpretation, it is more interesting if this event is analogized to the Author's worldview of the utopia of nationalism. This can be observed textually through the colonized position that tries to dominate the narrative with the characterization of Sukarno, Syahrir, and a collection of voices that are more prominent than the role of the Japanese troops who are only presented as armed forces who seem to be more protective of the proclamation event in the style of *'Audat al-Firdaus*.

Moreover, the application of the proclamation event through a national congress involving thousands of masses can be interpreted as a form of the formation of an egalitarian society, which is inversely proportional to the imperialist system that occurs in Eastern countries. In the context of political history, mass revolts were more manifested by lower-class societies against

higher authorities in smaller quantities, as happened in the French Revolution and the Bolshevik uprising. Taking this political direction into account, the Author seems to want to explain to readers who are still colonized, especially in the Middle East, to immediately carry out a national revolution by applying Democratic Nationalism as the foundation of the spirit of struggle.

The conclusion about this revolutionary effort can be proven textually from two important aspects. First, the Author shows Syahrir's character as Sukarno's right-hand man more than other heroes. Syahrir is described in the drama narration as the person who opens the congress event, stands right next to Sukarno, and invites the public to sing the Indonesia Raya song after the Proclamator closes his speech. It should be noted that in some historical documents, Syahrir is considered Sukarno's political rival in understanding Indonesian independence, so during the events of September 19, 1945, Syahrir did not appear as an orator who accompanied Sukarno as narrated *'By Audat al-Firdaus*. Even in the history of other historical documents, it is stated that an important figure who became one of the masterminds of the events in Ikada Square at that time, including those who called on the demonstrators to sing several songs of struggle while waiting for Sukarno's presence, was Dipa Nusantara Aidit. (Adams, 2011; Syahril, 2019; Tempo, 2011)

Second, the characterization of Sukarno, who became the main orator in the proclamation event in *'Audat al-Firdaus*, explains more about the nation's ideology. This is certainly different from what is immortalized in Sukarno's biography that he was briefly present at the Ikada Field General Meeting to disperse the demonstrators so that they would not carry out destructive resistance to the Japanese and assure them that Indonesia had become constitutionally independent. This understanding is based on what is quoted from one of the historical documents about what Sukarno said when the event took place as follows:

"I know you are gathered here to see your President and to hear his first command. Well, if you are still faithful and trust in your President, obey his first commandment. Go

home in peace. Leave this meeting right now in an orderly and orderly manner and wait for news from the leaders in your respective places. Now... go home... calmly." (Adams, 2011)

The various contradictions found in the drama script text and historical documents also prove that the Author has an exclusive intention of advocating for nationalism. The Author seems to want to convey to the reader that an independent state was born from a large-scale revolution by indigenous people without foreign intervention. The realization of independence itself must be based on mutual agreement, free from the limitations of feudalism, which is considered the hidden enemy. Therefore, the Author is more inclined to associate Indonesia's proclamation with the events of the Ikada Field Meeting. When viewed from the story's scenario itself, the Author aims to show the stereotypical hope of an independent nation that must stand on its own (independently), unlike middle Eastern societies that still rely on European imperialism, especially in Egypt, which at that time was still seen as a British puppet state. (Al-Ayubbi, 2016; Latifi, 1970)

### **The Identity of Indonesia Raya anthem in 'Audat al-Firdaus**

This study is a follow-up analysis of the findings of the text of the attachment of the Indonesia Raya song in the script of *the drama 'Audat al-Firdaus*. This song was written as an epilogue to storytelling, precisely after Sukarno called on all Indonesian characters and people to celebrate the nation's independence by singing the national anthem. The writing of this song can also be said to be complete and detailed because it is written in a 3-stanza format, which is the initial format of the national anthem of Indonesia Raya created by W.R. Supratman (Mintargo, 2012). However, there are still some significant differences that are very striking in the writing of the national anthem in the style of the drama *Audatul al-Firdaus*.

These differences can be found in the reference section of the Indonesia Raya version of *'Audat al-Firdaus*. The Author deliberately uses the term "Indonesia is strong, strengthened and safe" (original writing: إندونيسيا احكى ، احكى واسلمى) rather than

embedding the word Merdeka as stated in the original version "Indonesia Raya, Merdeka Merdeka."

Then, the Author decrypts the term blood as a symbol of the highest sacrifice in the struggle for the Indonesian homeland, as stated in the second reference: "O place where I entrust (with all) my blood \_ O my country" (original writing: يا مناط دمي ، يا بلادي). It is as if this connotative explanation seems to illustrate that Indonesia must be fought to the last drop of blood or must be fought with all soul and body. This is certainly different from the original version, which only states, "My Land, My Country, which I Love."

In fact, if we take the perspective of the legitimacy of the Indonesia Raya song translated into Arabic, the closest thing in meaning is the version made by one of the Arabic educational institutions in Indonesia named *Mathaliul Falah* (Yaqin, 2015) This institution engaged in learning and studying Arabic is considered to represent the best translation ever done by Indonesian speakers, so comparing it with *the version of 'Audat al-Firdaus* is not much different from comparing it with the original Indonesian version.

The most significant comparison of the two versions of Greater Indonesia is found in the term "Hidup lah Indonesia Raya". If, in the version of *Mathali'ul Falah*, the term is really translated as the construction of a canonical song (original text: أحيا الله إندونيسيا العظمى), then it is different from the Bakatsir version which only writes the sentence "For our Great Indonesia" (original text: إندونيسيا الكبرى لنا). Of course, as far as lexical meanings are concerned, the sentences used by the Author of *'Audat al-Firdaus* are deliberately completely modified with exclusive intentions. It is as if the Author wants to explain that Indonesia's independence is part of the achievements of Muslims and colonized countries to rise from the domination of imperialism. This only proves that the meaning of the Indonesia Raya song in the drama script tends to raise the Author's hopes for the utopia of nationalism that can be developed around the world. Especially if you look at the Author's social context, the Indonesia Raya version of *the song 'Audat al-Firdaus* is more aimed at ideological

propaganda about efforts to create a completely independent country by creating an egalitarian society and removing all forms of imperialist heritage from the *colonizer*.

### Political Dominance in *Audatul al-Firdaus*

Departing from an in-depth reading of several attachment texts that contain exclusive messages in the drama script, including the introduction to *al-Ihda'*, quotations of holy verses of the Qur'an, and Sulaiman's poems. In previous research, all of these data findings are evidence of Bakatsir's appreciation for the struggle of Indonesian nationalism in fighting for independence based on Islamic teachings (Ahmad & Susanti, 2021; Nawa, 2019; Rokib, 2018). However, there are several small things that need to be deconstructed from this understanding, especially if the context of the study uses the perspective of the Author's political condition when creating *Audatul al-Firdaus*.

This can be reviewed implicitly when the Author uses more of the interpretation of "the shackled" in the introductory text of *Al-Ihda'* and the quotation of the holy verses of the Qur'an. In *Al-Ihda'*, although it is aimed at 75 million Indonesians on a macro level, before the message, the Author pins on the following sentence:

(٢) إلى الذين لا يزالون يعاونون القيود والأغلال من أمم

الإسلام وشعوب العرب (Bakatsir, 1946)

In terms of contextual meaning, this sentence seems to confirm to the reader that the entire story of *'Audat al-Firdaus* is intended for all countries in the Middle East region that, at that time, were bound by the division of European imperialism. The addition of Islamic and Arabic diction strengthens the stereotype that the Author sees his own nation as a colonized that needs hope and a spirit of struggle. This proves that the Author is fighting for his identity as a person who rejects imperialism because Arabia and Islam, which have the connotation of the entire Middle East region, should be one nation under the rule of the Islamic Caliphate, not become divided as a victim of European colonialism and imperialism.

The Author's alleged partiality towards the unity of the Arab nation is also based on

the construction of political sacralization. The Author sees that Islam is able to be a holy bridge to the success of the Arabs in resisting the colonizers, especially in uniting the concept of nationalism without the intervention of imperialism. This can be proven from several additions to the text of the Qur'an in the Proclamation statement delivered by Sukarno in the following fourth round:

(٣) سوكانو: والتي قال عنها عز وجل في كتابه

الكريم: "إن الذين يبايعونك تحت الشجرة إنما يبايعون

الله يد الله فوق أيديهم" فاستشعروا في نفوسكم أنكم

حين تبايعون تحت هذه الشجرة على الحرية والاستقلال

والموت في سبيلهما، إنما تبايعون يد الله، فهل أنتم

قادرون على البر بهذه البيعة المقدسة؟

(Bakatsir, 1946)

The verse quoted by Sukarno's figure is a postulate that Allah is the best place to pledge allegiance. The *asbabun nuzul* of this verse is a direct statement from Allah SWT to the Prophet Muhammad, who is asking his companions to pledge allegiance to him in the face of the ceasefire negotiations between the Quraish Tribe in Makkah and the Muslims in Medina. The statement contains a good news that the Prophet Muhammad and his followers will achieve after performing *bai'at* to the Prophet, and this news will lead Muslims to the holy path of fighting for Makkah from the hands of the Quraish.

If this verse is reviewed using a postcolonial perspective, then the Author is using religious postulates to explain his national political views. It should be noted that the Author uses the phrase "oath of allegiance" as a benchmark for the success of the revolutionary struggle. This phrase seems to be an absolute requirement for an independent society to the leader so that a country can be formed perfectly. The use of this verse - along with all quotations of Qur'an verses in the drama script - can be studied in depth as a political interest in explaining national identity, especially in the scope of the Middle East.



This allegation related to political interests can also be reviewed from the point of view of the author, who describes the two most dominant figures in the storytelling of the drama script. First is the figure of Sulaiman, who follows Syahrir's political thought. As the main character in the drama script, Sulaiman's characterization is the main highlight in understanding the entire story, especially as the main representative of Syahrir's political ideology in fighting for independence. Although the main character's personality tends to be radical, his explanation related to the aspect of national ideology that carries a low-class revolution and hates all forms of imperialist practices indicates that he is trying to apply all of Syahrir's thoughts in politics.

Second is the figure of Majid, who follows Sukarno's political thought. Different 180 degrees from the main character, Majid is told as a nationalist who is very clinging to Sukarno's credibility as the main mastermind of the Indonesian proclamation. However, the development of this character tends to be passive, as found in the character of Majid, which only appears when Sulaiman comes to Haji Abdul Karim's residence in the second half. Almost all of Majid's statements refer to emotional love for the country without making any distractions about Syahrir's policies. Moreover, the way Majid expresses the country tends to have a negative intention for the writer.

Researchers consider that what the Author describes about Majid's political direction is evidence of Gramsci's criticism of the revolutionary movement. In the context of Gramsci's understanding, Majid is indicated to have a tendency to idolize the state, or in the context of storytelling, Majid believes that Sukarno is able to become a completely independent country; whatever action he takes is considered the main solution to achieve Indonesian independence. The figure of Majid seems to be the focus of the Author's criticism of the Indonesian people who love Sukarno to death as one of the figures titled the founding father of Indonesian independence. The criticism referred to here is how the Indonesian people do not realize that there is a disease of imperialism in Sukarno's policy that tends to compromise

with Japan, whose notabene is the colonizer. This is what the writer subtly argues for in the characterization of Majid and all forms of Sukarno's role in the drama script.

If viewed in a more realistic political context, the comparison between Sulaiman and Majid can also be categorized as a binary opposition between Syahrir and Sukarno. In the context of the narration of the drama script itself, the statement about the revolutionary movement is more dominant than the efforts of the proclamation leaders to fight for independence. Almost all of Syahrir's thoughts on independence, such as the strong rejection of Japanese involvement and the nation's revolutionary efforts, are enshrined as a form of positive and rational narrative rather than the thought of Sukarno, who was considered a traitor to the state, as clearly explained through the characterization of the masses - or in the text of the written drama script: the voices - in the fourth act.

The Author deliberately proposes a political dichotomy between Syahrir and Sukarno in *'Audat al-Firdaus*. Syahrir is considered an important figure who carries democratic nationalist politics as the main way to achieve independence, while Sukarno is considered the mastermind of the practice of Japanese imperialism because he wanted to make Indonesia a foreign puppet country after independence. In fact, the Author is indicated to sacralize politics by embedding religious postulates to strengthen his thoughts. It should be noted that the addition of holy verses in the drama script is also interpreted by the writer himself as if independence is a holy path that must be achieved independently. Most likely, the Author applies religious bias as a benchmark for the independence of a country.

If referring to Bhabha's understanding of the criticism of nationalism, then what does the author deliberately apply in *'Audat al-Firdaus*' in an effort to find an original identity on how nationalism should be formed and achieved by the state? The author seems to be trying to confuse what the French colony has done to maintain the existence of the state and its power in Egypt. One of them is the concept of socialist revolution, which is the motto of the Bonapartes in controlling the Middle Eastern countries is able to; create

The author thought that the so-called independence is an effort to free themselves from the various shackles of imperialism by involving the lower society (Kusmana, Syukroni, & Jayadi, 2023; Romadhon, 2017; Ruslin, 2013). According to the Author, identity as an independent country does not always mean nationalism. However, the Author implicitly adds the influence of the spirit of egalitarian society as the root of the success of the revolution. So what is emphasized in *'Audat al-Firdausis* does not just refer to Indonesian nationalism, but there is a world dimension that the Author wants to create about the success of socialist ideology in forming an independent country.

The explanation of the cameo in *'Audat al-Firdaus* is actually not much different from the previous analysis of the characterization of the protagonist and antagonist. However, the term cameo in this analysis refers to the findings of the text that explain the dynamics of shadow characters who are not enshrined as drama characters. They are only depicted in the form of action and brief dialogue in a brief scene.

The indication of the characterization of the cameo as "*The Others*" is their tendency to create alternative identities in the drama script (Eddyono, HT, & Irawanto, 2019; Firmansyah, 2018; Setyobudi, 2018) In the context of the storytelling of *'Audat al-Firdaus*, the presence of the cameo is responsible for the formation of an additional plot that certainly goes out of the main story that wants to fight for Indonesian independence. Although their presence is adjusted to the context of the storytelling, the characterization of the cameo still maintains its identity as another that is full of ambiguous and non-static meanings. To explain this review of the analysis of the cameo, the Author provides three main aspects of how the cameo is presented in *'Audat al-Firdaus*.

*First*, the cameo is able to represent the identity of the revolutionary fighter. This can be found in the text of the dialogue of some of the guards of the revolutionary headquarters in the first half. They are only briefly told as an introduction to secret information and bring all the antagonists to be taken prisoners of war. What is interesting about their

characterization is the way of conveying this to the headquarters commander in a systematic and seemingly planned way, such as using two-way verification to carry out the prisoner capture process and making a written report that must be sent immediately to Syahrir. It should be remembered that the two systematic findings were also carried out by the Dutch East Indies government to the rebels at the beginning of the National Movement era (Mursyidin, 2019). This proves that what is demonstrated by the characterization of the headquarters guard is the result of their imitation, or mimicry, of what the Dutch East Indies government has done as a *colonizer*. In summary, all the processes of the movement of the revolutionary fighters conveyed in *'Audat al-Firdaus* are the result of the Author's imitation of paying attention to the colonial system of government – in general – which seems systematic and structured.

*Second*, the cameo presented directly is a representation of Islamic dogma. This aspect is obtained through the findings of the cameo characters who are not enshrined in the character page, but the Author provides a special scene space to display his character in the fourth act. A chapter that explains the series of independence processes in the style of *Audatul al-Firdaus*.

## CONCLUSION

Based on the analysis of this research, it can be concluded that a critical reading of *'Audat al-Firdaus* can give several interpretations of Pancasila from the perspective of the third person view — in this context, Bakatsir, who is a famous Arab writer in Egypt. Almost all intrinsic aspects of the drama script refer to the Author's interpretation of the power of Pancasila as a combination of a collective national understanding to resist the influence of Imrealism and neo-colonialism to achieve the ideals of independence. Moreover, Bakatsir explained his understanding based on absolute quotations from the Qur'an and Hadith, as if he wanted to emphasize that the proclamation of Indonesia is a blessing from Allah swt to the servants who love Him.

The researcher sees that discussions related to critical politics in the study of

Arabic literature have not been widely discussed in the academic realm, especially since there has been no intensive study of various works that carry the theme of Indonesianness in Arabic literary works. Therefore, it is hoped that this research will be the main door for academics — especially those who focus on Arabic Literature research — to further explore various sources of Arabic literary works that seek to explain Indonesian history so that the theme of this study can develop and be able to provide a new paradigm about the history of Indonesia's independence struggle.

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