

Social Prophetism in Fitri Merawati's Poetic Texts

**Risqi Kurniasih¹, Zahra Amanda Putri², Ilham Rabbani^{3✉}, Fatma Fadila⁴,
Mutiara Ayu Cahyaningtyas⁵, Ayu Wandini⁶**

¹*Pendidikan Bahasa & Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia*

¹Email: Kurniasihrisqi@gmail.com

²*Pendidikan Bahasa & Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia*

²Email: ahro2810@gmail.com

^{3*}*Pendidikan Bahasa & Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia*

^{3*}Email: ilhamrabbanima@gmail.com

⁴*Pendidikan Bahasa & Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia*

⁴Email: fatmafadila164@gmail.com

⁵*Pendidikan Bahasa & Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia*

⁵Email: mutiaracahyaningtyas19@gmail.com

⁶*Pendidikan Bahasa & Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia*

⁶Email: ayuwandini0317@gmail.com

Article History

Received:

January 15, 2026

Revised:

January 20, 2026

Accepted:

January 25, 2026

Published:

February 5, 2026

ABSTRACT

Literature within the constellation of modern civilization is compelled to assume a proactive role as an instrument of social enlightenment to address structural inequalities, moral crises, and the disorientation of national identity. This study aims to deconstruct and formulate the representation of social-prophetic ethics embedded in two contemporary poems by Fitri Merawati, titled “*Wanita Utama*” and “*Di Balik Benteng*.” This inquiry is firmly grounded in Kuntowijoyo’s prophetic literature framework, which positions literary works as catalysts for civilizational transformation through the pillars of humanization, liberation, and transcendence. A sociology of literature approach is comprehensively applied to dissect the sharp dialectic between poetic texts and the social problems entangling contemporary society. The analytical findings indicate that Fitri Merawati successfully converts her imaginative space into a platform for social critique and prophetic enlightenment. Both works position the female subject and the silence of spiritual practice as central forces in orchestrating a movement of social piety. At the level of humanization, the poetic texts dismantle public historical amnesia by revitalizing local traditions as a protective shield against the tides of mass dehumanization within the sphere of social interaction. On the axis of liberation, the texts expose the hegemony of structural oppression through cultural resistance strategies that operate in silence yet hold broad implications for the emancipation agenda. The entirety of the humanistic impetus and the endeavor for liberation is absolutely secured by the pillar of transcendence, wherein surrender is positioned as a moral anchor for creating a more equitable sociocultural system. The aesthetic construction in these verses proves that the social prophetism voiced by a female poet is capable of generating a deeply rooted model of cultural mission, while simultaneously

transforming social despair into a persistent field of societal transformation.

Keywords: *social enlightenment; moral crisis; social-prophetic; poetry; prophetic*

Contribution/Originality: This study contributes significantly to the socio-humanities discourse within Indonesian prophetic literature by centering the marginalized perspective of a Javanese female poet, Fitri Marawati. By shifting the analytical lens away from the dominant male authorship, this research unveils the intimate intersection between women's inner experiences and local cultural dynamics. Furthermore, the application of Kuntowijoyo's prophetic framework to deconstruct the poems "*Wanita Utama*" (2015) and "*Di Balik Benteng*" (2012) exposes a profound social resistance hidden behind subtle feminine metaphors. The analysis demonstrates how these literary works operate as transformative cultural instruments to combat the dehumanization and patriarchal hegemony prevalent in modern society. Ultimately, this research restores the fundamental role of poetry as a catalyst for social justice, spiritual democratization, and the preservation of human dignity amidst contemporary cultural crises.

1. INTRODUCTION

Literary works represent the expression of human emotions originating from the intimate intersection between empirical experience and spatial imagination, manifested through the medium of language, both oral and written. As a cultural entity, literature encapsulates a fusion of aesthetic values, the elaboration of ideas, and a depth of meaning capable of recording the pulse of an era. One of the most ancient yet contemporary manifestations of literary art is poetry (Nuroh & Hidayati, 2023). Poetry serves as a high-level creative vehicle that creatively manipulates language to convey complex internal experiences through the orchestration of rhythm, rhyme, meaning, and both visual and auditory imagery. This poetic expression relies heavily on the structure and personal style of the poet, manifested in the use of metaphors, typography, and the sharpness of comparative figures of speech. Etymologically, the term "poetry" is derived from the Greek *Poeima*, meaning "to make," or *Poiesis*, meaning "creation." This underscores that the fundamental essence of poetry is a proactive act of creation, in which a subject forms or produces a specific message and atmospheric projection (Aminuddin, 2011). In line with this understanding, poetry is positioned as a literary product rich in beautiful diction and profound philosophical meaning (Kosasih, 2012). Based on these various epistemological definitions, it can be comprehensively concluded that poetry is meticulously organized with both adherence and innovation to rhythm, rhyme, and stanzaic structure. These foundational elements are utilized to the fullest by poets to resonate their deepest thoughts, anxieties, and emotions. The cohesion of intrinsic and extrinsic structures directly amplifies aesthetic beauty, precision in word choice, and the resonance of meaning intended for the audience.

In the constellation of modern civilization, literature is required to play a role beyond mere aesthetic expression; it must dare to act as an instrument for both social and spiritual enlightenment. Amidst the sociological dynamics of Indonesia, often marked by moral crises, structural inequalities, and a disorientation of national identity, a literary approach capable of guiding public consciousness toward the values of truth, humanity, and justice has become a historical necessity. An essential framework in

responding to these civilizational challenges is the concept of prophetic literature, conceptualized by the Muslim intellectual, Kuntowijoyo. According to Kuntowijoyo, prophetic literature is a manifestation of art that refuses to be a passive reflection of reality, choosing instead to actively engage in sharp evaluation and providing a direction for liberation toward socio-cultural reality through a firm ethical foundation (Rabbani & Hangganararas, 2025). This genre carries a dialectical character as it directly intersects with daily empirical reality while simultaneously taking a position as a civilized and measured critique of culture. Furthermore, prophetic literature is designed to transcend the limitations of human material reason to reach a higher and more fundamental level of knowledge. This paradigm consciously refers to the understanding of sacred scriptures and convincingly adopts the epistemology of transcendental structuralism. Fundamentally, the architecture of prophetic ethics formulated by Kuntowijoyo is derived from the revelation in the Qur'an, Surah Ali 'Imran, verse 110. Within this sacred prescription, three main pillars sustain the universal prophetic mission: *amar ma'ruf* (humanization), *nahi munkar* (liberation), and *tu'minuna billah* (transcendence) (Kuntowijoyo, 2019). These three monumental ethical values serve as the ontological basis for a literary work to remain connected to the divine dimension while addressing human suffering, thereby positioning literature as a catalyst for social and spiritual transformation in society.

The first pillar of prophetic ethics, humanization, carries a crucial task in the modern era, which vulgarly exhibits symptoms of mass dehumanization across various sectors of life. This process of humanization is specifically aimed at restoring humans to their noble nature (*fitrah*) and eradicating the mentality of material idolization, structural dependency, violence, and primordial hatred. This principle highlights the function of literature in reconstructing and reaffirming the dignity, status, and worth of individuals often crushed by the wheels of time. Prophetic literature, through the injection of humanistic values, strives to expose hidden dehumanizing conditions by unveiling various forms of oppression, legal injustice, and bureaucratic systems that reduce human dignity to mere statistical data. Additionally, humanization moves quietly to awaken public moral empathy, strictly rejecting all forms of objectification, and continuously advocating that every individual is an autonomous subject in control of their freedom, unfit to be treated as a lifeless ornament under any regime of power.

Following the pillar of humanization, the second pillar, liberation, is articulated as a historical endeavor continuously championed to free humanity from the shackles of multidimensional oppression. Kuntowijoyo radically asserts that prophetic liberation rejects the limitation of emancipation to mere economic or political dimensions grassroots (Nur Alfiyani & Saliman Saliman, 2024). This concept of liberation extends far into efforts to dismantle cultural hegemony, deconstruct stagnant academic thought, and melt the spiritual inertia that imprisons reason. The success of the liberation project relies heavily on the resilience of the struggle and the magnitude of collective consciousness, which necessitates active participation from the. In this landscape of struggle, literature transforms into an open podium to voice resistance against internal's hegemonies, such as domestic feudalism, as well as external exploitation (Alfiansyah

Anwar et al., 2023). Its ultimate goal is to uproot all forms of extreme poverty, intellectual paralysis, and gender and social injustices that severely wound communal common sense.

As a binder and fulfiller, the third pillar—transcendence—acts as an existential anchor and the driving spirit for the pulse of humanization and liberation. The concept of *tu'minuna billah*, or complete faith in the Supreme Reality, is the absolute foundation of transcendence, ensuring that every movement of social change remains bound to divine oversight and cosmic harmony (Kuntowijoyo, 2019). The internalization of these values of faith positions spirituality at the epicenter of literary creation, providing a precise moral compass regarding the direction in which history should be steered and for what eschatological purpose humanization and liberation should be pursued. Through the lens of prophetic sociology, transcendence successfully breaks the deadlock of purely individualistic ritual piety, moving toward social piety with broad impact. This manifestation of social transcendence emphasizes systematic collective work in designing a more humane civilizational structure, placing respect for the dignity of others at the highest level, and guaranteeing an equitable distribution of welfare across all elements of society.

Analytical studies on prophetic literature, specifically those utilizing poetry anthologies as material objects, have garnered significant attention in academic circles. Dissecting previous literature is an essential methodological step to establish the novelty and emphasize the urgency of this research. As an initial study, Savira and Isnaniah explored the representation of prophetic values in the poetry collection *Rumah-Mu Tumbuh di Hati Kami* by the poet Sosiawan Leak (Dwi Savira & Isnaniah, 2022). Their findings concluded that Leak's verses are closely intertwined with sharp social criticism, always enveloped in a grounded transcendental consciousness, and possess great potential for conversion into instruments of prophetic character education. Shifting toward a more contemplative area of study, research by Wirawan, Effendy, and Syam meticulously traced the textual anatomy of Odhy's poems, which inherently offer a Sufi *tariqa* character (Wirawan et al., 2015). This academic investigation revealed that the construction of prophetic ethics in Odhy's verses is heavily dominated by the resonance of eschatological transcendence, which is quiet and personal, where the author positions pure poetic expression as a means of spiritual release to draw as close as possible to the Creator. Sharpening the inquiry into the vertical dialectic, Gusti, Septia, and Armet scrutinized transcendental discourse within the framework of prophetic literature through the novel *Cinta di Ujung Sajadah* (Yulia Gusti et al., 2023). This study highlighted the manifestation of faith manifested in attitudes of surrender, self-submission, and gratitude to the Creator amidst various life trials. This series of literature reviews ultimately demonstrates a uniform pattern of research, where the stage of prophetic analysis is still strongly dominated by readings of male authorship associated with open Sufi paths or popular fiction narratives. The identification of this pattern sparks a critical awareness of a challenging research gap. In-depth investigation concerning the breath of prophetic literature constructed through the intellectual womb of female poets—with thematic centralization dissecting the labyrinth of subsistent reality, domestic

constraints, and the vibrant socio-cultural complexities of contemporary Javanese women—has not yet received a proportional share of discussion.

Amidst the crowded ecosystem of contemporary Indonesian literature, the presence of Fitri Marawati appears promising as a female author with a diction architecture firmly rooted in locality while possessing a remarkable depth of reflection. Born in the heart of the great Javanese cultural center, Yogyakarta, on May 28, 1988, Fitri has been continuously shaped by the dialectic of intellectual and cultural traditions. Her academic background is notably solid; she completed her undergraduate studies in the Indonesian Language and Literature Education Program at Universitas Ahmad Dahlan in 2011. Her intellectual journey continued into the Graduate Program in Literary Studies at Universitas Gadjah Mada, which she completed in 2014. Her thesis, titled *Genealogy of Cyber Literature in Indonesia*, reflects her sharp intuition in observing the paradigm shifts of literature in the digital age. Her full dedication to literacy and education is maintained through her profession as an educator at her alma mater. Her creative journey and prolific writing are documented through a series of poetic contributions in various community anthologies, ranging from *Menolak Lupa* (STAIN Purwokerto, 2008), *Taman Mimpi Nawawarsa* (Teater JAB, 2009), *Wajah* (Teater JAB, 2011), the collection *sungaisungai-muaramuara-pesisirpesisir* (Masyarakat Poetika Indonesia-Pustaka Pelajar, 2012), to the poetic parade *Kawula di Bumi Jawa* (Giri Lawu, 2015) and the historical documentation *Jalan Remang Kesaksian* (LPSK-Tembi Rumah Budaya, 2015). This tireless aesthetic exploration found its celebratory moment with the publication of her first solo poetry collection, *Potret Wanita Jawa*. Adhering to her personal life motto, "If you don't take risks, you will be at risk," Fitri Marawati continues to reflect resilience and rational persistence in breaking marginal taboos to ensure her literary ideas are recognized in the national literary arena.

Aligned with this historical tracing, the emergence of Fitri Marawati's poems contributes vital reflections to bridge the gap between deep local cultural elements and the universal reach of human rights within Indonesian literature. Every line of her poetry is capable of penetrating the stagnation of obsolete rhyme conventions, transforming into an altar of contemplation for readers to re-examine the meaning of existential freedom, particularly when viewed from within the confines of Javanese cultural traditions that often demand submission from women. Marrying Kuntowijoyo's prophetic literature methodology as a theoretical foundation to deconstruct the poetic organs of Fitri Marawati's texts is of extraordinary urgency. This academic reading is expected to reveal hidden aesthetic wealth, ethics of social resistance, and prophetic sparks that have been silenced for decades behind the curtain of subtle feminine metaphors.

Driven by the accumulation of urgency and the offer of research novelty, the framework of this scientific essay concentrates its direction on examining and systematically formulating the representation of prophetic ethical values in two of Fitri Marawati's masterpieces, titled "*Wanita Utama*" and "*Di Balik Benteng*." This analytical trajectory is set to scrutinize text creation tactics in carrying the mission of humanization (*amar ma'ruf*), engineered by the poet to restore human dignity and stem the tide of female identity alienation from the established social sphere. Simultaneously, the

sharpness of interpretation is also focused on detecting signs of liberation resistance (*nahi munkar*) sown throughout both poems, particularly within the arena of struggle against the arrogance of patriarchal narratives and cultural traps that have historically stifled interpretative freedom. As the culmination of this inquiry, the study's formulation will map the radiance of transcendental elements (*tu'minuna billah*), positioned as the spiritual center of gravity and the basis for all echoes of moral protest resonating within the verses of “*Wanita Utama*” and “*Di Balik Benteng*.” By harmonizing the performance of these three instruments of prophetic epistemology in a single breath of hermeneutic reading, it is hoped that the final results of this writing will have significant implications in providing a new horizon regarding the resilience of literature—when held by the intellect of a Javanese female poet—as a vehicle for cultural enlightenment. Through this critical reading, literary work is returned to its axis as an instrument for safeguarding the sanity of the times, in order to orchestrate socio-cultural development characterized by justice, intellectual enlightenment, and the preservation of divine dignity.

2. METHOD

This study is designed using a qualitative approach with a descriptive-analytical method to dismantle the depth of literary text meaning in a holistic and comprehensive manner. This approach is executed because the objects of study consist of linguistic phenomena, metaphors, and poetic symbols that require interpretive sharpness, without involving hypothesis testing or statistical calculations. The material objects of this study focus specifically on two poems by Fitri Marawati, namely “*Wanita Utama*”, written in 2015, and “*Di Balik Benteng*”, created in January 2012. These two masterpieces are highlighted because they represent an intimate intersection between Javanese cultural locality, women’s inner experiences, and the discourse of divinity. Meanwhile, the formal object of this research rests upon the theoretical framework of prophetic literature as conceptualized by Kuntowijoyo. This theoretical framework focuses the analytical lens on the three elements of prophetic ethics: humanization to identify efforts to restore human dignity, liberation to trace the footprints of resistance against oppressive structures, and transcendence to map vertical submission to the Divine entity.

The data collection process is conducted through literature study techniques and close reading. The lyrical reading is carried out in two continuous stages: heuristic and hermeneutic reading. Heuristic reading is applied in the initial stage to understand the linguistic structure literally, mapping the interplay of diction, rhyme, typography, and imagery that constitute the physical structure of both poems. Once precise lexical understanding is achieved, the process continues with hermeneutic reading, an advanced interpretive effort to capture the semiotic and philosophical meanings hidden behind the arrangement of words. Through this hermeneutic act, the silent metaphors characteristic of Fitri Marawati are translated into the context of broader and more complex socio-cultural upheavals. Primary data in the form of lines, stanzas, and poetic phrases are then inventoried, classified, and verified for their alignment with the operational boundaries of the three pillars of prophetic ethics.

The data analysis stage is operated through a dialectical scheme that brings together the autonomy of the literary text with the objective reality outside the text. The author conducts a critical review to position the voice of the female character within the poetry as a form of ideological response to social lameness, patriarchal culture, and the secularization of public space. Every data finding is contextualized with relevant supporting literature to strengthen the academic argumentation. The interpretation of these data is then reconstructed into a seamless analytical narrative, outlining how humanization works rigorously to stem dehumanization, how liberation operates as a silent cultural resistance, and how transcendence overshadows the entire life conduct of the poetic subject. The results of this methodological elaboration are drawn into a comprehensive formulation regarding the bargaining position of Fitri Marawati's poetry within the constellation of Indonesian prophetic literature, along with its relevance as a medium for civilizing enlightenment amidst the cultural crisis of the contemporary era.

3. FINDINGS AND DISCUSSION

Poetry, as a medium of aesthetic expression, consistently contains a depth of meaning that transcends its lexical arrangement. Thomas Carlyle defined poetry as a musical expression of thought, while James Reeves positioned it as an expression rich in language and full of poetic allure (Nuroh & Hidayati, 2023). Furthermore, research by Wati, Kanzunudin, and Fathurohman explains that poetry is essentially a bound composition, meaning its existence is confined by various strict structural and conceptual rules, even though contemporary poets continuously strive to liberate themselves from these conventional shackles to achieve freedom of expression (Wati et al., 2022).

In the struggle to provide a more functional meaning to literary works, the concept of prophetic literature was introduced by Kuntowijoyo. This concept emerged to restore the fundamental function of literature as an instrument for social and spiritual transformation within society. Rather than merely reflecting reality passively, prophetic literature takes an active role in providing a direction for change toward the perfection of human civilization. Literature within this framework carries prophetic ethics through three inseparable pillars: humanization, liberation, and transcendence (Kuntowijoyo, 2018). Fitri Marawati's poetry anthology presents a representative stage for these three pillars, reconstructed through the symbolism of female characters as guardians of values and sowers of hope amidst the alienation of the times.

Analysis of Prophetic Values in the Poem "*Wanita Utama*"

The first poem that radiantly manifests prophetic ethics is titled "*Wanita Utama*" (The Primary Woman). Through this poem, the poet presents a silent landscape where a female subject performs an intimate spiritual act.

WANITA UTAMA

*Di tengah malam,
saat waktu berjingkat mengabarkan
bahwa jagat tepat pada kekosongan,
Aku masih senantiasa melihat seorang
wanita yang bertangan garu, bermata luku
la termangu, merapal mantra doa-doa.
yang digedongnya dalam tembang
kekudangan, lalu dilempar jauh
menuju Jaya Baya*

*Tanpa warta, tanpa balasan
Berbekal percaya pada kepercayaan
la tetap suntuk mengadu kepastian*

Banguntapan, 2015

The principle of humanization (*amar ma'ruf*) in this poem is constructed through the process of humanizing individuals via the dissemination of human values and noble character. The female character in the text is imaginatively depicted as a figure who constantly chants prayers and maintains the *tembang kekudangan* (hopeful lullaby), a symbol of local Javanese tradition laden with moral significance. She displays extraordinary resilience in guarding values of goodness despite being immersed in the darkness and silence of the night. This character ignores verbal admonitions in favor of providing an example through action and absolute loyalty to ancestral culture. As explained by Adittian, prophetic poetry always presents symbols of brotherhood and moral values that bind individuals emotionally and spiritually (Adittian, 2018). Humanization in this poem can be interpreted as a firm rejection of nihilism and extreme individualism rampant in the modern era. The female character becomes a "cultural mother" who resuscitates the heartbeat of local humanistic values amidst the onslaught of globalization and social fragmentation. She exists purely as a subtle reminder that true humanity is always born from small consistencies in daily goodness.

In the contemporary Indonesian context, this model of humanization is highly relevant for mitigating identity crises caused by modernization, which often erodes local wisdom. The female character offers an alternative path by maintaining spiritual traditions as a medium for conveying moral education that is entirely non-didactic yet deeply inspiring. Furthermore, this act of humanization reflects a silent resistance against the dehumanization caused by the invasion of digital technology that reduces humans to mere objects of consumption or statistical data. Humanization within these lines also implies a broader cultural movement, positioning the woman as an organic agent of change. This approach aligns closely with Antonio Gramsci's concept of

cultural hegemony, which stipulates that sustainable social change must begin with a transformation of consciousness and values at the grassroots level (Gramsci, 2013). The patience of this figure reminds the reader of the concept of "revolution of the heart" in the Islamic tradition, where genuine social change starts with the spiritual refinement of the individual before radiating into the wider social environment.

Moving to the pillar of liberation (*nahi munkar*), Kuntowijoyo defines it as an effort for liberation from social oppression and ignorance, as well as a radical resistance against structures that stifle spiritual freedom. In the poem, the woman stands firm even though she never receives worldly recognition. Although reality remains silent and appears empty, she resolutely chooses the path of truth and sincerity. This attitude reflects *nahi munkar* in a spiritual form—a resistance of values against the social rot that paralyzes reason. Liberation from the traps of instant culture and external validation is fully reflected in the character's steadfastness as she frees herself from the tyranny of social recognition. The absence of "news" and "replies" transforms into an energy of liberation because the character breaks the chain of dependence on worldly applause. Liberation from the grip of spiritual patriarchy is also evident in the female figure who assumes spiritual functions without the need for hierarchical institutional intermediaries, reflecting a democratization of spirituality that liberates women from the monopoly of dominant religious authorities. Doloh asserts that liberation in prophetic literature manifests as freedom from oppressive structures and an unconditional defense of the weak (Doloh, 2019). The woman's resilience is a form of cultural resistance to keep the *tembang kekudangan* alive as a noble heritage. Liberation here is proven to be transformative-practical, as seen in active dictions such as "chanting" and "pleading," showing that true spirituality is a praxis of action that alters reality.

As a binding element, the pillar of transcendence (*tu'minuna billah*) places the vertical relationship between humans and God far beyond worldly calculations. The poem concludes with the imagery of a prayer thrown far across time toward *Jaya Baya*, a symbolism of hope and future prophecy in Javanese epistemology. This surrender transcends material expectations by affirming faith in transcendental promises. Roqib underscores that transcendence is an effort to draw closer to God through sincerity and pure hope for eschatological reality (Roqib, 2013). This poem guides the consciousness that human strength resides in a faith unshaken by the conditions of the times. The symbolism of *Jaya Baya* refers to the concept of time cycles and spiritual renewal that will restore the balance of justice. Transcendence here functions as a vital coping mechanism that allows the subject to remain meaningful amidst existential void. This concept reflects the harmony between *ikhtiar* (effort) and *tawakal* (trust in God) in the Islamic tradition, paralleling the philosophy of karma in Hindu-Buddhist traditions which emphasizes the quality of intention without obsessive attachment to results. Interestingly, transcendence in this poem never stands alone; it injects energy and legitimacy into humanization and liberation, proving that within the landscape of prophetic literature, these three pillars operate as an organic unity.

Analysis of Prophetic Values in the Poem "Di Balik Benteng"

The erosion of a nation's collective character often stems from the dominance of capitalism, materialism, and secularism, which obscure fundamental civilizational values. Facing these absurd and disorienting conditions, Kuntowijoyo emphasizes the urgency of literature as a crucible for the cultivation of enlightening values. When life's reality no longer provides a space for moral learning, literature must emerge as an imaginative space where noble values are reconstructed and revived. Based on research by Suraiya, Kuntowijoyo believed that a literary work is the fruit of a complex formation process that unites fragments of experience, spatial imagination, and ethical values into a meaningful architecture (Suraiya, 2020). The poem "Di Balik Benteng" (Behind the Fortress) by Fitri Marawati continues the relay of representing these three prophetic pillars as a spark of hope amidst the noise of materialistic civilization.

DI BALIK BENTENG

*Ada munajat, dalam bisu yang sengaja dipersembahkan
Ada sembahyang,*

*dalam perjalanan malam mengitari peninggalan moyang,
Ada kekokohan dalam kepasrahan atas kekuasaan
Dunia yang tak mengenal kata pongah
Dunia yang dibangun bukan semata dari cerita Tak kan tunduk
begitu saja meski malam semakin kejam menyusukkan dinginnya*

Yogyakarta, Januari 2012

These brief lines, created in Yogyakarta in January 2012, contain a dense accumulation of philosophical and historical meaning. The analysis of prophetic ethics in this poem begins with the tracing of the humanization dimension, which centers on historical consciousness and human dignity. This idea of humanizing humans finds common ground with the thoughts of Driyarkara, who strictly rejected treating humans as mere rigid, measurable objects. Driyarkara urged society to always position humans as whole subjects possessing existential depth and autonomous consciousness (Aziz, 2016). This humanization value radiates strongly in the line "in a night journey circling the ancestors' heritage." The poet depicts a journey that transcends physical boundaries to manifest as an inner journey around ancestral heritage. This heritage represents Vredeburg Fort or the Yogyakarta Palace as silent witnesses to civilization. The act of "circling" goes far beyond mere nostalgia; it manifests as a contemplative act to absorb historical understanding. This aligns with Kuntowijoyo's teaching that humanization bears the task of making humans aware of their historical responsibility. Humans are encouraged to reject a modern lifestyle detached from their cultural roots, echoing Kuntowijoyo's warning that humanity loses meaning if humans suffer from historical amnesia and betray the values inherited from their nation (Kuntowijoyo, 2020). This

stanza affirms the existential essence of humans in silent space, reminding the public that humans are spiritual beings who refuse to be reduced by any system.

The dimension of liberation follows, appearing in the form of a very silent resistance against the arrogance of power and structural injustice. This struggle is articulated in the line "Will not bow just like that / even as the night grows crueler / piercing with its cold." The poet carves a firm attitude against oppressive situations. The diction "night" can be read as a metaphor for the darkness of the times or a stifling tyranny, while "cold" represents an agonizing existential loneliness. Surrounded by such conditions, the lyrical subject proclaims an absolute rejection of passive resignation. Prophetic literature believes that liberation reaches the realm of freeing a colonized mentality and modern human alienation. Resignation in this poem avoids being banal; it is a steadfastness in silence, a representation of non-violent resistance highly characteristic of Eastern spirituality. The hope for the creation of a world that "knows not the word arrogant" is a prayer for the establishment of an egalitarian order free from the dominance of tyrannical power. Connecting this to contemporary realities marked by structural corruption and authoritarianism, the poet avoids calls for anarchic confrontation and instead chooses to designate humans as martyrs of values in silence. Ratna reinforces this by stating that liberation within prophetic literature has the flexibility to move subtly and symbolically while remaining firmly committed to siding with the *mustadhafin* (the oppressed) (Ratna, 2011).

The peak of prophetic ascent in this poem rests on transcendence, which ignites personal spirituality amidst silence. This dimension dominates the opening lines of the poem: "There is a supplication, in a silence intentionally offered / There is a prayer." The poet opens the gates of the text with a form of very devout servitude. Interestingly, this supplication is performed "in silence," demonstrating that high-level communication with the Creator often transcends the need for physical sound. Absolute silence becomes the most essential medium for encountering God. The choice of the word "prayer" (*sembahyang*) broadens the meaning from mere formal ritual worship to a spiritual consciousness that guides the entire existential journey of a human. This sharply critiques contemporary religious phenomena that are often superficial, where faith is frequently reduced to a demonstrative attribute on social media showcases but remains contemplative hollow. Prophetic spirituality, as elaborated by Faruk, is a transcendental consciousness that is strictly prohibited from being separated from real-life praxis and historical dynamics (Faruk, 2008).

4. CONCLUSION

Based on the dialectical inquiry into the poems "*Wanita Utama*" and "*Di Balik Benteng*," this study formulates the finding that Fitri Marawati has successfully converted her poetic space into a podium for the enlightenment of prophetic ethics. Both works position the female subject and the silence of spiritual practice as the central forces in orchestrating the three pillars of prophecy. At the level of humanization, these poems dismantle historical amnesia by revitalizing local traditions and honoring civilizational

memory as a shield against the tides of dehumanization. On the axis of liberation, the texts reject blind obedience and deconstruct the hegemony of oppression through a cultural resistance that is silent yet remarkably persistent. Ultimately, the entirety of this humanistic impetus and liberatory endeavor is absolutely secured by the pillar of transcendence, wherein the silence of prayer and eschatological surrender are positioned as the anchors of existence. Fitri Marawati's aesthetic construction proves that the manifestation of prophetic literature, when held through the perspective of a female poet, is capable of generating profound cultural mission; transforming the despair of the age into a field of ceaseless moral struggle.

5. ACKNOWLEDGMENTS

We would like to thank Pendidikan Bahasa & Sastra Indonesia Universitas Muhammadiyah Purwokerto for providing the authors with the opportunity to complete this research. Thank you to all parties who have helped in the process of completing this research.

6. REFERENCES

- Adittian, F. (2018). Pendidikan Karakter dalam Buku Puisi Hyang Karya Abdul Wachid B.S. (Analisis Profetisme Kuntowijoyo). *Ta'dib: Jurnal Pendidikan Islam*, 7(1), 35–44. <https://doi.org/10.29313/tjpi.v7i1.3630>
- Alfiansyah Anwar, Musafir Pababbari, & Musdalifa Ibrahim. (2023). ANALISIS PARADIGMA ILMU SOSIAL PROFETIK (Tela'ah Pemikiran Kuntowijoyo). *SHOUTIKA*, 3(2), 23–45. <https://doi.org/10.46870/jkpi.v3i2.619>
- Aminuddin. (2011). *Apresiasi Sastra*. Sinar Baru Algensindo.
- Aziz, A. R. A. (2016). Konsep Hominisasi dan Humanisasi menurut Driyarkara. *Al-A'raf: Jurnal Pemikiran Islam Dan Filsafat*, 13(1), 127. <https://doi.org/10.22515/ajpif.v13i1.39>
- Doloh, M. (2019). Pendidikan Karakter Dalam Perspektif Profetik Pada Puisi-Puisi Abdul Wachid B.S. *JSSH (Jurnal Sains Sosial Dan Humaniora)*, 2(2), 193. <https://doi.org/10.30595/jssh.v2i2.3259>
- Dwi Savira, A. T., & Isnaniah, S. (2022). Representasi Nilai Kenabian dalam Antologi Puisi Rumah-Mu Tumbuh di Hati Kami Karya Sosiawan Leak: Tinjauan Sastra Profetik. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 3(2), 147–167. <https://doi.org/10.19105/ghancaran.v3i2.4705>
- Faruk. (2008). *Pengantar Sosiologi Sastra*. Pustaka Pelajar.
- Gramsci, A. (2013). *Prison Notebooks: Catatan-Catatan dari Penjara*. Pustaka Pelajar.
- Kosasih, E. (2012). *Dasar-Dasar Keterampilan Bersastra*. Yrama Widya.

- Kuntowijoyo. (2018). *Muslim Tanpa Masjid: Mencari Metode Aplikasi Nilai-Nilai Al-Qur'an pada Masa Kini*. IRCiSoD.
- Kuntowijoyo. (2019). *Maklumat Sastra Profetik*. DIVA Press.
- Kuntowijoyo. (2020). *Selamat Tinggal Mitos, Selamat Datang Realitas*. IRCiSoD.
- Nur Alfiyani, & Saliman Saliman. (2024). Application of Kuntowijoyo Prophetic Education to Improve Understanding of Social Studies Learning. *JURNAL PENDIDIKAN IPS*, 14(2), 249–254. <https://doi.org/10.37630/jpi.v14i2.1616>
- Nuroh, E. Z., & Hidayati, U. N. (2023). Analisis Media Visual Berbasis Kata Kunci pada Keterampilan Menulis Puisi Siswa Kelas IV Sekolah Dasar. *Cendekiawan*, 5(1), 45–61. <https://doi.org/10.35438/cendekiawan.v5i1.284>
- Rabbani, I., & Hangganararas, H. (2025). *Studi Puisi & Dua Impresi*. Jejak Pustaka.
- Ratna, N. K. (2011). *Antropologi Sastra*. Pustaka Pelajar.
- Roqib, M. (2013). *Ilmu Pendidikan Islam: Kajian Teoritis dan Praktis*. LKiS.
- Suraiya, S. (2020). Sastra Profetik: Kajian Analisis Pemikiran Kuntowijoyo. *Jurnal Adabiya*, 19(2), 141. <https://doi.org/10.22373/adabiya.v19i2.7513>
- Wati, M. L. K., Kanzunnudin, M., & Fathurohman, I. (2022). ANALISIS STRUKTURAL ANTOLOGI PUISI ALARM SUNYI KARYA EMI SUY. *KREDO: Jurnal Ilmiah Bahasa Dan Sastra*, 5(2), 529–546. <https://doi.org/10.24176/kredo.v5i2.7029>
- Wirawan, G., Effendy, C., & Syam, C. (2015). Membaca Odhy's (Suatu Tinjauan Etika Profetik). *Jurnal Pendidikan Dan Pembelajaran Khatulistiwa (JPPK)*, 4(3), 1–16.
- Yulia Gusti, R., Emil Septia, & Armet. (2023). ASPEK TRANSENDENTAL DALAM SASTRA PROFETIK. *ISTIQRA*, 11(2), 322–337. <https://doi.org/10.24239/ist.v11i2.2373>