T O T A L A N A R C H Y

Rifki Syarani Fachry| Wahyu Heriyadi

Ihung Cianda

Total Anarchy
Rifki Syarani Fachry| Wahyu Heriyadi| Ihung Cianda

Cover image: “Mata yang Kau Buang”
(Rifki Syarani Fachry, 2018).
Published frist in 2019.

UNKNOWN PEOPLE

"Three poets enacting a version of Total Anarchy through bibliographic list, Flarf, concrete poetry and translated parables. A playful short read filled with politics and youthful adventure that even inclues 4. . . . . (a fill in the blank)."

Nico Vassilakis
(Artist, writer, visual poet, curator and anthologist of visual poetry from New York City)

"What a delight to see this work from 3 young Indonesian experimental and visual poets! Total Anarchy ia a largely bilingual edition (in one or more Indonesian languages and English) with one work, by Rifki Syarani Fachry in both, creating a wonderfully trans-linguistic text with a wide variety of sources. I hope to see more from these poets."

John M. Bennett
(American experimental poet and curator of the "Avant Writing Collection", "The William S.Burroughs Collection" and "The Cervantes Collection" at the Ohio State University Libraries)

"BELI..!!! BELI..!!!" JUAL…!!! JUAL…!!!. JUAL TANAHMU, JUAL HARGA DIRIMU UNTUK KESENANGAN HIDUP ANDA YANG SESAAT"

Arman Jamparing / Act Move
(A vandalis and visual artist from Bandung –Indonesia)

PROLOGUE :

The ~~Essential~~ Solitude against Language

Once, a German phenomenologist said that, *Language is the ~~house of~~ Being. It is home human beings dwell. Those who think and those who create with words are the guardians of this home.*[1] But before human being dwell, more *archaic* than that, in the presence of language, human being was nothing more than **a loser**; there are only two choice afterwards, **rebelling** or dwelling.

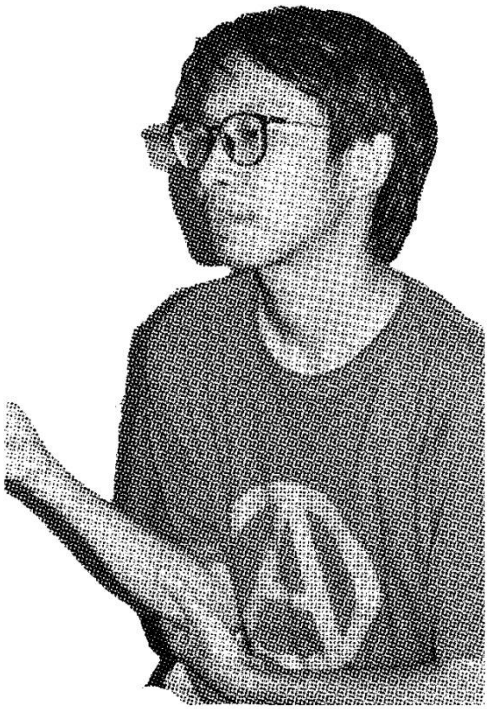
What Rifki, Wahyu, and Ihung did in their **Total Anarchy** was rebellion against language, that is when the normative words oppress them. To rebel against ~~normative language~~, they enter into an ~~absolutely~~ **singular mode** of their existences, bringing their *unglückliche Bewußtsein* (meminjam istilah Hegel dalam The Phenomenology of Spirit), than dive into **The ~~Essential~~ Solitude against Language**.

I assume that the ideas of their writing are not a mode of lyricism, but an exercise of language, to create a language in its ~~pure absences;~~ without negation, without decisions (non-dialectical language, but chaotic language). It means that what was being written is the experience of RESISTANCE of language to the design that human beings place upon it, to **interrupt** what was being established.

Cijantung, March 16, 2019
Just ~~Fahmy Farid Purnama~~*

*__Fahmy Farid Purnama__, author of *Ontosofi Ibn 'Arabi* (Aurora, 2018) and lecturer at the Islamic Institute of Darussalam Ciamis –Indonesia.

Rifki Syarani Fachry



FEAST AND APOCALYPSE OF FIRE

I've burnt it seratus tahun kesunyian[1]
hantu adalah kenangan[2], di tepi rawi[3], moreover
mencatat demam[4], pada debar akhir pekan[5]
situasi yang tak menyenangkan[6]
tiang hitam belukar malam[7]

I'm torn and I throw it into the fire ontosofi ibn'arabi[8]
kepala-kepala di pekarangan[9], cantik itu luka[10]
kartu pos dari bandaneira[11], ludruk kedua[12]
badrul mustafa badrul mustafa badrul mustafa[13]

Become dust and charcoal
memeluk kehilangan[14], museum masa kecil[15]
mana putih dan mana ajal[16], risalah mainan[17]

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[1] Gabriel Garcia Marques, *Seratus Tahun Kesunyian*; Indonesian translation version from *One Hundred Years of Solitude* (Bentang, 2007).

[2] Rifki Syarani Fachry, *Hantu adalah Kenangan* (Kentja Press, 2018).

[3] Lutfi Mardiansyah, *Di Tepi Rawi* (2018).

[4] Willy Fahmy Agiska, *Mencatat Demam* (Kentja Press, 2018).

[5] Rendy Jean Satria, *Pada Debar Akhir Pekan* (Basabasi, 2018).

[6] R. Abdul Aziz, *Situasi yang Tidak Menyenangkan* (Kentja Press, 2018).

[7] Kriapur, *Tiang Hitam Belukar Malam* (Forum Sastra Bandung, 1996).

[8] Fahmy Farid Purnama, *Ontosofi Ibn 'Arabi* (Aurora, 2018).

[9] Toni Lesmana, *Kepala-kepala di Pekarangan* (Gambang, 2015).

[10] Eka Kurniawan, *Cantik Itu Luka* (Penerbit Jendela, 2002).

[11] Zulkifli Songyanan, *Kartu Pos dari Banda Neira* (Gambang, 2017).

[12] Dadang Ari Murtono, *Ludruk Kedua* (Basabasi, 2017).

[13] Heru Joni Putra, *Badrul Mustafa, Badrul Mustafa, Badrul Mustafa* (Nuansa Cendekia, 2017)

[14] Faisal Syahreza, *Memeluk Kehilangan* (Exchange, 2016).

[15] Avianti Armand, *Museum Masa Kecil* (Gramedia, 2018).

[16] Mohamad Chandra Irfan, *Mana Putih dan Mana Ajal* (Langgam Pustaka, 2017).

[17] Wida Waridah, *Risalah Mainan* (Basabasi, 2019).

samaran[18], batu yang dililit ari[19]
berlatih solmisasi[20], ekaristi[21], abad yang berlari[22]
alangkah tolol patung ini[23], ayat-ayat api[24]
bakat menggonggong[25], maliun hawa[26], magma[27]
bau betina[28], sakuntala[29], kitab maulana[30]

Is smoke twisted in the wind
sesaji senyap[31], bahasa dan hukum[32], sérah[33]
perawi rempah[34], perawi tanpa rumah[35]
di ampenan, apa lagi yang kau cari?[36] ibu susu[37], gentayangan[38]
efrosina[39], melihat api bekerja[40], di celana[41]
raden mandasia si pencuri daging sapi[42], kelenjar nira[43]

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[18] Dadang Ari Murtono, *Samaran* (Mojok, 2018)
[19] Mufidz At-Thoriq, *Batu yang Dililit Ari* (Langgam Pustaka, 2016).
[20] Dedy Tri Riyadi, *Berlatih Solmisasi* (Basabasi, 2017).
[21] Mario F. Lawi, *Ekaristi* (Plotpoint, 2014).
[22] Afrizal Malna, *Abad yang Berlari* (1984).
[23] Faisal Kamandobat, *Alangkah Tolol Patung Ini* (Olongia, 2007).
[24] Sapardi Djoko Damono, *Ayat-ayat Api* (Gramedia, 2002).
[25] Dea Anugrah, *Bakat Menggonggong* (Mojok, 2016).
[26] Ahmad Faisal Imron, *Maliun Hawa* (Komunitas Malaikat, 2007).
[27] Ratna Ayu Budhiarti, *Magma* (Gambang, 2017).
[28] Binhad Nurrohmat, *Bau Betina* (2007).
[29] Gunawan Maryanto, *Sakuntala* (Gramedia, 2018).
[30] Bambang Q Anees, *Kitab Maulana* (2017).
[31] Lutfi Mardiansyah, *Sesaji Senyap* (Garudhawaca, 2013).
[32] Wahyu Heriyadi, *Bahasa dan Hukum* (Kentja Press, 2015).
[33] Eris Risnandar, *Sérah* (Penerbit Silalatu, 2018).
[34] Ahmad Yulden Erwin, *Perawi Rempah* (Lampung Literature, 2018).
[35] Ahmad Yulden Erwin, *Perawi Tanpa Rumah* (Lampung Literature, 2018).
[36] Kiki Sulistyo, *Di Ampenan, Apa Lagi yang Kau Cari?* (Basabasi, 2017).
[37] Rio Johan, *Ibu Susu* (KPG, 2017).
[38] Intan Paramaditha, *Gentayangan* (Gramedia, 2017).
[39] Cecep Hari, *Efrosina* (Penerbit Buku Sastra Digital, 2002).
[40] M Aan Mansyur, *Melihat Api bekerja* (Gramedia, 2015).
[41] Joko Pinurbo, *Di Celana* (Indonesia Tera, 1999).

extinguished: disappeared di luar kata[44], negeri daging[45]
di dalam rahim ibuku tak ada anjing[46]
kitab suci digantung di pinggir jalan new york[47]
whatever; everything crooked

2019

[42] Yusi Avianto Paraenom, *Raden Mandasia Si Pencuri Daging Sapi* (Banana, 2016).
[43] Dian Hartati, *Kelenjar Nira* (Frasa Media, 2016).
[44] Acep Zamzam Noor, *Di Luar Kata* (Pustaka Firdaus, 1996).
[45] Mustofa Bisri, *Negeri Daging* (Bentang, 2002).
[46] Afrizal Malna, *Di Dalam Rahim ibuku Tak Ada Anjing* (Bentang, 2002).
[47] Made Wianta, *Kitab Suci Digantung Di Pinggir Jalan New York* (Bentang, 2003).

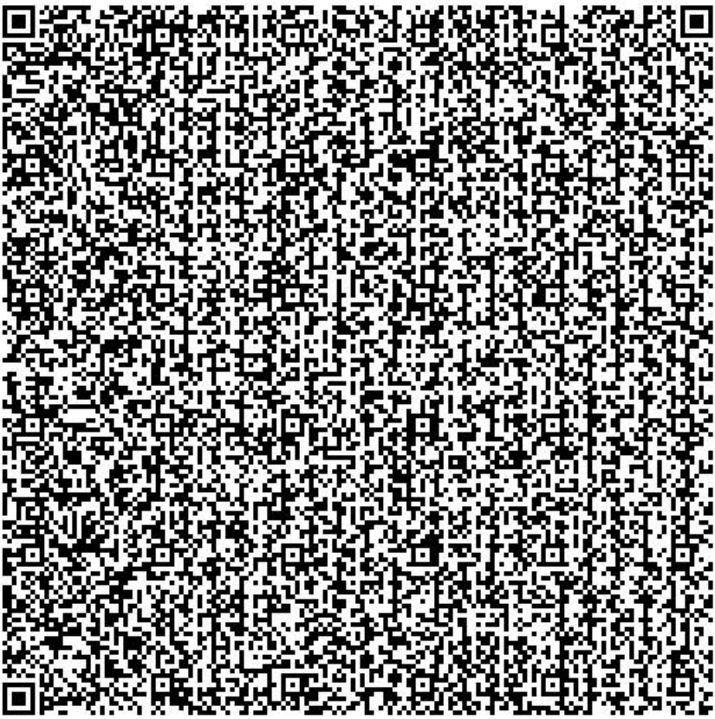
FLARF FREE CHAT

: Gary Sullivan

I am not light in Europa
And not a free facility today
Is an American health loan
Tonight the book reads the rubble of hell
The quality of pain continues to take care of the draft time
Whit magic factors X and Y
Fire fetish from capitalists

2019

CASE

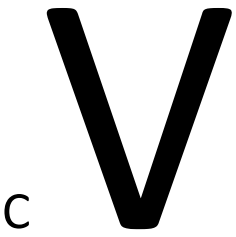


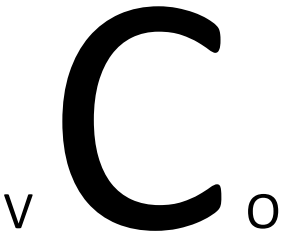
2019

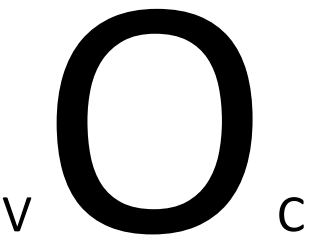
Rifki Syarani Fachry, poet and visual artist, born 1994 in Ciamis, West Java –Indonesia. Have a great interest in the form, technique and discourse of poetry experiments. His first poetry book *Hantu adalah Kenangan* was published by Kentja Press in 2018.

Wahyu Heriyadi



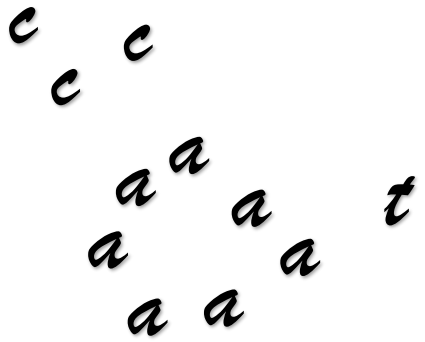

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Wahyu Heriyadi, ia a writer and publisher born in West Java, Indonesia. His book of poetry *Kiceupna Virtual* (Kentja Press, 2015), *Cinta di antara Subversi* (Kentja Press, 2016), A short story collection *Bajigur kana Henpon* (Kentja Press, 2016), A novel *Tujuh Buruan* (Vidya, 2018), *Lenka* (Banana, 2011). Book illustration *Carita Gamkonora* (2013), *Jafar Noh* (2015). Forthcoming in 2019 books of poetry *Tung Tung Tung*, and a short story collection *Aku Bandit Kau Gerimis*.

Ihung Cianda



NATAKU

Tunduh. Asa hoyong ngalempréh ngelayan boéh.
30 taun kapayun. Gugah deui. Tos janten nabi.

2012

NATAKU

Sleepy. Wanna lay down until salivate to a shroud.
30 years later. Revive again. Already a prophet.

2012

*Translated by Wahyu Heriyadi from Sundanese to English.

BADÉ NGALAMAR

Sasaged. Tos nyisiran tos nganggé minyak. Dangdak déngdék.
Ngeunteung aya kutegep. Asa tos ganteng raraosan mah.
Maenya pangéran nolak kénéh!

2012

WANNA PROPOSE

Get ready. Combing is done, oiling hair also complete. Slant skewed. Looks so cool at the mirror.
I feel handsome. Still, the prince will refuse!

2012

*Translated by Wahyu Heriyadi from Sundanese to English.

FOUR THING (ALLOWED OR NOT?) THAT ARE DONE



1. Vote for election (maybe until 2030).
2. Smoking weeds in front of the Sheriff.
3. Disband the FPI[48].
4. . . . . .

*Fill in the dots above, hopefully, it's easy
**Translated by Wahyu Heriyadi from Sundanese to English.

[48] Front Pembela Islam, conservative Islamic movement group in Indonesia.

Ihung Cianda, originator and activator of the art of Ihung: Ihung's distinctive art that rebels in all forms of establishment. Now he lives in Kampung Cianda with his children and wife. He was an Islamic cleric and shaman in his village. Sometimes writing short stories, poems and novels in Sundanese. His poem book *Ac-Cipok 16* was published ASAS UPI in 2015

EPILOGUE: ALAM PIKIRAN PASAR

Déri Hudaya*

PADA SUATU HARI yang biasa seseorang tiba-tiba melompat di tengah keramaian pasar, dan dengan suara seraknya berteriak-teriak memberitahu semua orang bahwa makna telah mati. Makna telah mati. Makna telah mati. Sejarah dan Melankoli yang mendengar itu saling pandang dengan sorot mata jalang, berpelukan dan berciuman. Teks dan Gambar di sekitar segera menanggalkan bajunya masing-masing. Religiusitas dan Kebanalan melakukan hubungan intim di atas tumpukan daging dengan berbagai macam gaya yang tidak akan pernah terpikirkan oleh Es Balok.

Pasar menjadi lebih ramai dari sebelumnya. Mesjid di sudut pasar ikut ramai juga. Fakta dan Fiksi tak bisa lagi dibedakan setelah sembahyang bersama di sana. Di pintu masuk pasar, seorang laki-laki menyatakan cintanya entah pada siapa dengan mengangkat bonteng berbentuk hati.

“Puji Tuhan!” pekik seorang pedagang yang memiliki kepala banyak bernama Interteks.

“Mari kita berpesta!” timpal pedagang bom-bunuh-diri-untuk-tidak-mati-mati bernama Dekonstruksi.

“Wkwkwk....”

“Arrrgh....”

Setelah itu, semua kata yang ada di pasar itu menghilang. Kecuali kata hibrid, majemuk dan simulasi.

Satpam yang setia pada tugasnya dalam menjaga ketertiban pasar kerap memuntahkan isi perutnya setiap kali mendengar ketiga kata itu. Tapi pasar itu tidak pernah tutup. Kehidupan pasar terus berlanjut. Bahkan bertambah cepat. Semakin cepat dan tak bisa dikejar lagi kawanan semut. Sebab masa depan pun telah bertukar dengan masa lalu. Semut hanya bisa menikmati muntahan satpam.

Rifki dan Wahyu sering bertemu di pasar itu untuk bertukar kacamata, membuat dokumentasi, atau menulis puisi. Aneh menurut sebagian orang. Wajar bagi sebagian orang. Dan Ihung yang tidak berkacamata sering juga datang ke pasar yang sama, bahkan telah lebih lama berlangganan menulis puisi bahasa Sunda di sana. Setiapkali mengunjungi tempat itu, Ihung selalu mengenakan pakaian khas seorang santri.

Singajaya, 2019

*** Déri Hudaya.** Born 3, September 1989 in Garut, West Java –Indonesia. Some of his works a collection of short Sundanese-language stories *Lalakon Kadalon-Dalon* (Kentja Press,2018) and a translation novel *Déng*, Godi Suwarna (Layung, 2016). He worked as a lecturer at the University of Garut and became a wood farmer in his hometown.