



ENGLISH DEPARTMENT
Faculty of Adab and Cultural Sciences
UIN SUNAN KALIJAGA YOGYAKARTA

Proceedings of National Conference on English Literature

CONTEMPORARY ISSUES IN ISLAM AND ENGLISH LITERATURE

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PROF. R.H.A. SOEHARJO, S.H.
BUILDING (1st FLOOR)



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PRAKATA

Prodi Sastra Inggris Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta merupakan Prodi Sastra Inggris yang memiliki visi “Unggul dan Terkemuka dalam Pengembangan Kebahasaan dan Kesusasteraan Inggris yang terpadu dengan Nilai-Nilai Keislaman. Upaya memadukan kebahasaan dan Kesusasteraan Inggris dengan nilai-nilai Islam di antaranya dapat diwujudkan dalam sebuah konferensi ilmiah yang didialogkan dengan pakar-pakarnya dari penjuru nusantara.

Sebuah dialog ilmiah sulit untuk membekas dalam ingatan para peserta jika tidak dikodifikasikan dalam sebuah prosiding. Prosiding yang ada di hadapan pembaca ini merupakan wujud tertulis dari Seminar Nasional yang bertajuk “**CONTEMPORARY ISSUES IN ISLAM AND ENGLISH LITERATURE**” yang diselenggarakan oleh Prodi Sastra Inggris Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta.

Tawaran Prodi Sastra Inggris UIN Sunan Kalijaga, di bawah terjemahan integrasi ilmu, pada kenyataannya kemudian beririsan dengan gerakan Islamisasi ilmu pengetahuan, khususnya di fase terakhir perkembangannya, yaitu gerakan pengembalian pendulum ilmu pengetahuan pada kesatuan di mana sumber ilmu pengetahuan terdiri atas sumber ilahi dan alam. Integrasi dengan semangat ini mendudukkan agama sebagai dasar fundamental ilmu pengetahuan. Ilmu-ilmu lainnya berkembang dalam topangan nilai-nilai agama. Dalam pedoman ini, irisan tersebut didorong dan di-*frame*-kan (dikerangkakan) dalam semangat integrasi ilmu, untuk menghindari tuntutan epistemologis yang tidak perlu dalam mengembangkan UIN menjadi universitas yang bermutu, berdaya saing tinggi dan mendapat rekognisi internasional yang membanggakan. Dalam praktek awalnya terjemahan integrasi ilmu mengkerangkakan agama sebagai fondasi dalam bentuk nilai-nilai yang dianut.

Penelitian-penelitian yang mencoba memadukan Islam dengan kebahasaan dan kesusasteraan Inggris tertuang apik dalam prosiding ini, sehingga dapat memperkaya khazanah keilmuan secara interdisipliner. Selamat membaca.

Yogyakarta, 25 September 2019

Editor

ISLAM DAN SASTRA INGGRIS – KESELARASAN DAN PERBEDAAN Transendentalisme dan Sufisme serta Persepsi Islam dan Kristen

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ABSTRACT

This study aims to show that there is harmony between Islam and English Literature, namely the teachings of transcendentalism and the Sufism. However, there is also a disharmony between Islamic culture and Western culture, represented by English and American literature. The research method used is content analysis and hermeneutics method. The findings of this study, there is a harmony between the stages of the two teachings and the benefits of both teachings. The discrepancy obtained from the two teachings is in the form of a "clash" of civilizations between Islam and Christianity in terms of teachings, especially about fanaticism, violence, and Western cultural hegemony. This "clash" may be mediated by introducing civilizations from the Third World country such as Indonesia with civilizations born from the values of our ideology.

Keywords: Civilization, Transcendentalism, Sufism, Harmony, Cultural Indifferences.

PENDAHULUAN

Judul penelitian di atas bermaksud menunjukkan adanya keselarasan dan perbedaan antara Islam atau sastra Islam dengan sastra Barat (Inggris/Amerika) dan terdapat persepsi tentang budaya Barat Timur atau Islam dan Kristen. Telaah tentang sastra Barat direpresentasikan oleh ajaran transendentalisme Amerika; sedangkan Islam direpresentasikan oleh ajaran Islam tentang sufisme.

Kata sastra berasal dari bahasa Sanksekerta. Akar kata "sas" berarti mengarahkan, mengajar, memberi petunjuk atau instruksi. Akhiran "tra" berarti alat atau sarana. Maka kata "sastra" berarti alat untuk mengajar, buku petunjuk, buku instruksi atau pengajaran yang indah dan baik. Kata "susastra" merupakan bentukan bahasa Jawa dan Melayu. Secara *etimologis* kata "kesusastraan" berarti kumpulan atau alat yang digunakan untuk mengajar, buku petunjuk, buku instruksi yang indah dan baik. Indah dan baik merujuk kepada isi dan bahasa sebagai alat untuk penyampaian. Definisi lain, sastra adalah seni bahasa, ungkapan perasaan yang mendalam, ekspresi pikiran, pandangan, ide-ide perasaan, dan semua kegiatan mental manusia. Sastra adalah inspirasi dalam karya tulis yang memuat perasaan manusia yang mendalam dan kekuatan moral dengan sentuhan kesucian, kebebasan pandangan, dan bentuk yang mempesona (Minderop, 2016: 1). Secara *ontologis*, sastra adalah ungkapan pribadi manusia yang berupa pengalaman pemikiran, perasaan, ide-ide, semangat keyakinan dalam suatu bentuk gambaran konkret yang membangkitkan pesona dengan alat bahasa. Sastra merupakan karya imajinatif dalam bentuk fiksi. Secara *ontologis*, sastra adalah ungkapan pribadi manusia yang berupa pengalaman pemikiran, perasaan, ide-ide, semangat keyakinan dalam suatu bentuk gambaran konkret yang membangkitkan pesona dengan alat bahasa. Sastra *non-imajinatif* mencakup: esai, kritik, biografi, otobiografi, sejarah, memoar, catatan harian, surat-surat. Sastra *imajinatif* mencakup puisi dan prosa. Puisi mencakup: epik, lirik, dramatik. Prosa mencakup fiksi dan drama. Fiksi mencakup: novel, cerpen, novelet. Sastra menurut Plato adalah gambaran dari kenyataan (*mimesis*). Karya sastra adalah peneladanan alam semesta dan sebuah kenyataan. Menurut Aristoteles, sastra adalah sebagai kegiatan lain melalui *ajaran agama, ilmu pengetahuan dan filsafat*. Ilmu sastra adalah ilmu yang mempelajari teks-teks sastra secara sistematis sesuai dengan fungsinya di dalam masyarakat (Minderop, 2016: 1). Kontribusi sastra dalam dunia sangat penting karena sastra mampu memberikan pencerahan kepada pembaca sesuai dengan fungsinya memberikan hiburan dan manfaat. Sastra mampu mengasah kecerdasan intelektual, sosial, dan spiritual bila dilakukan secara berkesinambungan. Peran sastra dalam dunia pendidikan karakter dapat direfleksikan melalui narasi cerita dan

tokoh yang dihadirkan oleh pengarang melalui karya-karyanya. Karakter pembaca akan terasah secara perlahan karena ia harus mampu merasakan apa yang dirasakan sosok lain (tokoh cerita). Dengan demikian, secara tidak langsung akan terjadi proses transformasi (Minderop, 2016: 1). Boulton mengungkapkan bahwa karya sastra menyajikan nilai-nilai keindahan serta paparan peristiwa yang mampu memberikan kepuasan batin pembacanya. Di samping itu, sastra juga mengandung pandangan yang berhubungan dengan *renungan* dan *kontemplasi batin* dalam hubungannya dengan agama, filsafat, politik dan berbagai masalah kehidupan.

Budaya dengan sastra berhubungan erat karena bahasa sangat dipengaruhi oleh budaya, sehingga segala hal yang terdapat dalam kebudayaan akan tercermin di dalam bahasa. Sebaliknya, bahasa sangat dipengaruhi oleh kebudayaan dan cara berpikir manusia atau penutur bahasa. Jika kebudayaan adalah sistem yang mengatur interaksi manusia di dalam masyarakat, maka bahasa (sastra) adalah suatu sistem yang berfungsi sebagai sarana berlangsungnya suatu interaksi antar manusia.

Aspek moralitas dalam karya sastra. Jenis ajaran moral dapat mencakup harkat dan martabat manusia. Secara garis besar persoalan kehidupan manusia itu dapat dibedakan ke dalam persoalan : manusia dengan dirinya sendiri, hubungan manusia dengan manusia lain dalam lingkup sosial termasuk dalam hubungannya dengan lingkungan alam, dan hubungan manusia dengan Tuhan. Secara umum moral mengacu pada ajaran baik-buruk yang diterima umum mengenai perbuatan, sikap, kewajiban dan sebagainya; akhlak, budi pekerti, susila. Istilah “bermoral” bagi seseorang yang kita rujuk berarti bahwa yang bersangkutan memiliki pertimbangan baik dan buruk, pantas dan tidak pantas, positif dan negatif. Namun demikian, pengertian baik dan buruk, dan sejenisnya kadang-kadang bersifat relatif. Artinya, suatu perbuatan, sikap, atau hal yang dipandang baik oleh orang atau sekelompok orang atau bangsa yang satu, belum tentu baik bagi pihak yang lain. Biasanya, pandangan baik dan buruk itu dipengaruhi oleh pandangan hidup kelompok etnis, suku atau bangsanya.

Moral dalam karya sastra biasanya mencerminkan pandangan hidup pengarang yang bersangkutan, pandangannya tentang nilai-nilai kebenaran, dan hal itulah yang ingin disampaikannya kepada pembaca. Sebuah karya sastra ditulis oleh pengarang, antara lain, untuk menawarkan model kehidupan yang diidealkannya. *Karya sastra mengandung penerapan moral dalam sikap dan tingkah laku para tokoh sesuai dengan pandangan tentang moral.* Melalui cerita, sikap dan tingkah laku tokoh-tokoh itulah pembaca diharapkan dapat mengambil hikmah dari pesan-pesan moral yang disampaikan atau diamanatkan.

Jika ‘kehidupan’ seperti tercermin dalam karya sastra dipandang sebagai ‘model’ kehidupan manusia, maka ‘model’ kehidupan itu dapat diadopsi dan dikembangkan dalam kehidupan sehari-hari dan yang buruk atau tidak terpuji tentu harus ditinggalkan oleh pembaca atau penikmat karya sastra. Jika nilai-nilai moral seperti tercermin dalam karya sastra dipahami, dihayati, dan lalu diterapkan dalam kehidupan sehari-hari dalam kita bermasyarakat, berbangsa dan bernegara, tidak tertutup kemungkinan kita bisa mengembangkan sikap mental yang positif, kuat, tangguh dan sejenisnya sehingga kita mampu bersikap, berpikir, dan berperilaku positif yang tidak hanya menguntungkan diri kita sendiri tetapi juga menguntungkan pihak-pihak lainnya.

Persoalan manusia dengan dirinya sendiri dapat bermacam-macam jenis dan intensitasnya. Hal itu tentu saja juga tidak lepas dengan persoalan hubungan antar sesama dengan Tuhan. Misalnya: masalah-masalah seperti eksistensi diri, harga diri, percaya diri, takut, maut, rindu, dendam, kesepian, dan lain-lain yang bersifat melibatkan ke dalam diri dan kejiwaan individu. Masalah-masalah yang berupa *hubungan antar manusia* itu antara lain dapat berwujud: persahabatan, kesetiaan, pengkhianatan, kekeluargaan: hubungan suami-istri, orang tua-anak, hubungan buruh-majikan, cinta tanah air, dan lain-lain yang melibatkan interaksi antar manusia.

Masalah-masalah yang berupa *hubungan manusia dengan Tuhan*, misalnya tentang keimanan, ibadah, dosa, dan lain sebagainya. Pesan moral dalam fiksi bisa bersifat religius, termasuk di dalamnya yang bersifat keagamaan, dan kritik sosial. Kehadiran unsur religius dan keagamaan dalam sastra adalah suatu keberadaan sastra itu sendiri. Bahkan sastra tumbuh dari suatu yang bersifat religius. Pada awal mula segala sastra adalah religius (Mangunwijaya, 1982: 11). Istilah “religius” berarti membawa konotasi pada makna agama. Religius dan agama memang erat dan berkaitan, berdampingan, bahkan dapat melebur dalam kesatuan, namun sebenarnya keduanya menyaran pada makna yang berbeda.

Karya sastra mengandung unsur pesan kritik sosial dalam wujud kehidupan sosial yang dikritik. Sastra yang mengandung kritik sosial, juga dapat disebut sastra kritik. Pengarang umumnya tampil sebagai pembela kebenaran dan keadilan, ataupun sifat-sifat luhur kemanusiaan yang lain. Ia tidak akan diam, dan lewat karangannya itu akan memperjuangkan hal-hal yang diyakini kebenarannya. Banyak karya sastra, jadi tidak hanya fiksi saja, yang memperjuangkan nasib rakyat kecil yang memang perlu dibela, rakyat kecil yang seperti dipermainkan oleh tangan-tangan kekuasaan, kekuasaan yang kini lebih berupa kekuatan ekonomi. Berbagai penderitaan rakyat itu antara lain menjadi korban kesewenangan. Karya sastra selain kritik sosial juga sebagai penghibur estetis, penyedia kenikmatan emosional dan intelektual.

Karya sastra dapat pula merupakan potret kehidupan masyarakat. Pengarang adalah seorang warga masyarakat yang tentunya mempunyai pendapat tentang masalah-masalah politik dan sosial yang penting, serta mengikuti isu-isu zamannya (Wellek dan Austin, 1989: 114). Sebagai warga masyarakat, pengarang cenderung berusaha menyuarakan aspirasi masyarakat dalam karya-karyanya.

SASTRA DAN BERBAGAI PENDEKATAN

Sastra dan Psikologi. Hubungan sastra dan psikologi sangat erat karena psikologi menganalisis perilaku manusia langsung dari objeknya yaitu manusia; sedangkan sastra menganalisis watak tokoh kisah yang merupakan representasi dari watak manusia. Pemikir pertama yang berhasil membedah hubungan antara psikologi, seni, dan sastra adalah Sigmund Freud. Dengan sangat cermat dia mempelajari riwayat hidup para seniman besar dan sastrawan besar, dan berusaha mencari hubungan signifikan riwayat hidup mereka dengan karya-karyanya. Ia berhasil membuktikan bahwa seni dan sastra, begitu juga mitologi, sangat erat kaitannya dengan psikologi. Psikoanalisis digunakan untuk menelaah sosok-sosok yang “tidak normal.” Behaviorisme menunjukkan bahwa manusia selamanya dikondisikan oleh lingkungannya; sedangkan psikologi Humanistik merujuk pada “figur-figur normal” yang ingin mendapat pencapaian maksimal atau aktualisasi diri. Ketiga psikologi ini pada hakikatnya mempertanyakan masalah jati diri, maka tiga psikologi tersebut dinamakan psikologi personalitas.

Pendekatan sosiologis mencakup berbagai pendekatan yang didasarkan pada sikap dan pandangan teoritis tertentu, adanya kesamaan – sastra sebagai institusi sosial yang diciptakan oleh sastrawan sebagai anggota masyarakat. Pendekatan *Mimetik* adalah pendekatan yang mendasarkan pada hubungan karya sastra dengan universe (semesta) atau lingkungan sosial-budaya yang melatarbelakangi lahirnya suatu karya sastra. Pendekatan *Pragmatis* adalah pandangan bahwa karya seni selain bermanfaat sebagai penghibur juga bermanfaat bagi pembaca. Pendekatan *Obyektif* adalah pendekatan yang mendasarkan pada suatu karya sastra.

Teori sastra feminisme melihat karya sastra sebagai cerminan realitas sosial patriarki. Penerapan teori ini adalah untuk membongkar anggapan patriarkis yang tersembunyi melalui gambaran atau citra perempuan dalam karya sastra, perempuan yang tertindas oleh sistem sosial patriarki. Studi sastra dengan pendekatan feminis berkembang mengkaji sastra perempuan secara khusus, yakni karya sastra yang dibuat oleh kaum perempuan, yang disebut pula dengan istilah *ginokritik*.

Sastra dan Filsafat laksana dua sisi mata uang; permukaan yang satu tidak dapat dipisahkan dari permukaan yang lainnya, bersifat komplementer, saling melengkapi. Masalahnya, karya sastra membicarakan dunia manusia. Demikian juga filsafat, betapapun penekanannya pada usaha untuk mempertanyakan hakikat dan keberadaan manusia, sumbernya tetap bermuara pada manusia sebagai objeknya. Filsafat adalah sekumpulan sikap, pemikiran, dan kepercayaan terhadap problema-problema yang berlangsung dalam masyarakat. Secara asasi, baik karya sastra maupun filsafat, sebenarnya merupakan refleksi pengarang atas keberadaan manusia. Hanya, jika karya sastra merupakan refleksi evaluatif, sedangkan filsafat merupakan refleksi kritis. Apa yang diungkapkan filsafat adalah catatan kritis yang awal dan akhirnya ditandai dengan pertanyaan radikal yang menyangkut hakikat dan keberadaan manusia. Itulah, di antaranya, yang membedakan karya sastra dan filsafat.

Masalah hubungan sastra dan filsafat sesungguhnya bukanlah masalah baru. Sejak manusia mengenal cerita mitologis, hubungan sastra dengan filsafat sangat erat. Cerita klasik semacam Mahabharata, Ramayana dan Bagawadgita dapat dikatakan sebagai karya sastra filosofis. Demikian pula dengan karya sastra dari Ralph Waldo Emerson yang mengandung ajaran filsafat *Pragmatisme* dan *Transendentalisme* disuguhkan dalam bentuk esai.

Dalam khazanah sastra Indonesia nama-nama Nuruddin Ar-Raniri dan Syekh Siti Jenar (Syekh Lemah Abang), dikenal sebagai tokoh sufi yang ajaran filsafat tasawufnya disampaikan lewat puisi atau cerita simbolik. Munculnya istilah *sastra sufi* beberapa waktu lalu, juga sebenarnya bersumber dan mengacu pada karya-karya tokoh *tasawuf*. Karya sastra ciptaan Emerson mengandung semacam ajaran sufisme yang dikenal dengan sebutan “Sufisme sekular.” Terdapat pula karya sastra yang berisi ajaran *eksistensialisme* seperti karya-karya Jack London dan karya sastra yang mengandung *skeptisisme* dan “*atheisme*” seperti karya Rudolfo A. Anaya.

Gagasan filsafat yang terkandung dalam karya itu seyogianya menjadi bagian yang tidak terpisahkan dari unsur-unsur kesastraan lainnya. Dengan demikian, gagasan filsafat itu akan lebur menjadi salah satu unsur yang justru ikut membangun nilai-nilai estetika karya bersangkutan. Kecenderungan sastra yang terbawa oleh hasrat besarnya untuk berfilsafat dan mengabaikan nilai estetika kesastraan, akan tergelincir jatuh pada karya yang lebih dekat ke karya filsafat daripada ke karya sastra. Akibatnya, karya itu akan kehilangan daya tarik dan gregetnya sebagai karya sastra, karena ia lebih mementingkan gagasan filsafatnya daripada nilai estetikanya (http://www.kompasiana.com/othinx/sastra-dan-filsafat-hasil-refleksi-penulis-atas-keberadaan-manusia_54ff126fa33311524350f836).

PERTANYAAN PENELITIAN

Pertanyaan penelitian adalah, apakah terdapat keselarasan antara Islam dan Sastra Inggris dan bagaimana perbedaan Budaya Islam dan Kristen ?

PERUMUSAN MASALAH

Berdasarkan pada pertanyaan penelitian di atas, masalah penelitian dapat dirumuskan sebagai berikut ini:

1. Bagaimana keselarasan antara sastra Inggris dan Islam yang direpresentasikan oleh ajaran transendentalisme dan sufisme?
2. Bagaimana ciri khas masing-masing peradaban yang muncul dalam karya sastra?

TUJUAN PENELITIAN

Berdasarkan perumusan masalah di atas, penelitian ini bertujuan:

1. Menunjukkan adanya keselarasan antara sastra Inggris dan Islam yang direpresentasikan oleh ajaran transendentalisme dan sufisme.
2. Menunjukkan ciri khas masing-masing peradaban yang muncul dalam karya sastra?

METODE PENELITIAN

Metode Penelitian yang digunakan untuk menyusun penelitian ini adalah metode sastra (*content analysis*) dan filsafat (Hermenetika) yaitu “penafsiran” atau interpretasi. *Content analysis* adalah metode yang menggali kedalaman makna yang mencakup sikap mental, perwatakan, pandangan hidup yang tertera dalam teks. Menurut Prof. Dr. Abdul Hadi W.M., hermenetik adalah teori penafsiran dalam memahami makna teks, terutama dalam ilmu susastra. Hermenetika Modern, sebagaimana disampaikan oleh Paul Ricoeur, menyatakan bahwa bahasa merupakan wadah makna-makna, ketika seseorang membaca sebuah teks, maksudnya untuk memahami isinya melalui penafsiran. Seorang peneliti mampu mencapai makna yang terdalam karena memiliki kelengkapan pengetahuan budaya, agama, dan sejarah, bukan sekedar pengetahuan bahasa, sastra, dan estetika. Bagi Ricoeur, hermenetika merupakan strategi terbaik untuk menafsirkan teks-teks filsafat dan sastra. Desain penelitian adalah: interpretasi untuk memahami secara mendalam simbol dan metafora data, koherensi adalah untuk memahami arti dari elemen struktur, hubungan internal untuk mengintegrasikan semua elemen untuk mendapatkan makna terdalam, analogi adalah pengamatan makna dan nilai-nilai, dan menggambarkan hasilnya melalui analisis dengan menggunakan beberapa teori, dalam konteks ini, ajaran Sufisme. Analisis data dilakukan dengan langkah-langkah berikut. Pertama, saya membaca sangat hati-hati esai yang berkaitan dengan transendentalisme dan

"Sinar Ilahi" dengan menginterpretasikan gaya bahasa. Kedua, saya menafsirkan teks dan mengurutkan mereka ke dalam tiga bagian. Pertama adalah kelompok yang mencerminkan makna "Sinar Ilahi," "Over-Soul;" Kedua, teks-teks yang menunjukkan bagaimana Emerson mencapai "Sinar Ilahi" dan, terakhir, adalah memahami teks-teks yang menunjukkan manfaat yang diperoleh oleh Emerson setelah ia mencapai "Sinar Ilahi," yakni manusia akan mampu mencapai "Kebahagiaan Sejati" dan menjadi "Manusia Seutuhnya."

PEMBAHASAN

Pembahasan mencakup: keselarasan antara Islam dan Sastra Inggris yang direpresentasikan oleh ajaran transendentalisme dan sufisme, ajaran transendentalisme dan sufisme, terjadinya "benturan" antara pandangan Islam dan Kristen terkait dengan konsep kekerasan, dan upaya mereduksi "benturan" melalui konsep menghargai perbedaan.

A. Keselarasan Transendentalisme dan Sufisme

Di sini akan dijelaskan adanya keselarasan antara ajaran transendentalisme dan sufisme. Keselarasan dimaksud berupa upaya mendekatkan batin seseorang kepada yang ilahi dengan tujuan mencapai "pembersihan jiwa dan raga" melalui intuisi. Mengapa manusia harus mendekatkan diri kepada yang ilahi, bagaimana caranya, dan apa pencapaiannya akan dibahas berikut ini.

1. Ajaran Transendentalisme Amerika

Transendentalisme adalah suatu aliran filsafat yang meyakini bahwa pengetahuan dapat diperoleh melalui kekuatan intuisi dan diperkenalkan oleh seorang sastrawan Amerika, Ralph Waldo Emerson (1803-1882). Ajaran ini diawali dari gereja Unitarian yakni berupa pengembangan dari ajaran William Channing tentang bermukimnya yang ilahi di dalam diri manusia dan adanya signifikansi dari pemikiran intuitif. Bagi kaum transendentalist, jiwa tiap individu selaras dengan jiwa semesta dan jiwa manusia berisi sesuai kandungan alam semesta (<http://public.wsu.edu/~campbelld/amlit/amtrans.htm>). Penekanannya adalah kesatuan seseorang dengan alam dan Tuhan yang memungkinkan terjadinya perubahan realitas secara sosial. Transendentalisme adalah suatu ajaran filsafat yang sangat berpengaruh pada era 1800-an. Manusia pada dasarnya memiliki kemampuan untuk meraih pengalaman langsung dari yang ilahi ("Sinar Ilahi") sebagaimana pemikiran para rasionalist Unitarian.

Konsep "Sinar Ilahi" ("Divine Light"/pencerahan) adalah suatu konsep filosofis yang berasal dari filsafat Transendentalisme Amerika yang diperkenalkan oleh Ralph Waldo Emerson. Menurut Emerson, ajaran ini memperlihatkan suatu kondisi ketika seseorang memperoleh pencerahan atau "Sinar Ilahi" melalui tahapan-tahapan pelatihan. Caranya, seseorang perlu mendekatkan diri kepada "alam" atau yang "Ilahi" dalam sikap: *restrospeksi*, *introspeksi*, *kontemplasi*, dan *meditasi*. Adapun manfaat yang terkandung di dalam "Sinar Ilahi" adalah agar manusia dapat mencapai "Kebahagiaan Sejati" dan menjadi "Manusia Seutuhnya."

Emerson adalah seorang sastrawan Amerika, seorang transendentalist, dan seorang filosof Amerika. Pemikirannya tertuang dalam bentuk esai, berisi ajaran tentang sikap mental dan moralitas. Karya-karya Emerson mempengaruhi banyak sastrawan Amerika. Karya-karyanya: *Nature*, *The American Scholar*, *The Divinity School Address*, dan *Self-Reliance*. ("Divine Light"/pencerahan) yang menembus ke dalam jiwa manusia. Beberapa pakar menyatakan bahwa Emerson dipengaruhi oleh, antara lain, karya-karya sastra dari Timur Tengah yang mengandung ajaran Sufisme. Karya sastra yang diminatinya, di antaranya, karya-karya para penyair Persia, seperti Hafiz dan Saadi. Oleh karena itu, banyak pakar yang menyebut Emerson sebagai "Sufi Sekular". Bagi Emerson secara pribadi, kemunculan minatnya mendalami transendentalisme, karena pahitnya pengalaman hidup yang dialaminya berhubungan kehilangan orang-orang yang dikasihinya, dan keprihatinannya yang mendalam ketika menyaksikan dekadensi moral yang merasuk jiwa masyarakat Amerika pada saat itu. Pengalaman hidup yang menyedihkan dan kondisi masyarakat Amerika yang memprihatinkan, menyentak keinginan Emerson untuk mengekspresikan pemikirannya dalam bentuk tulisan berupa kumpulan esai.

2. Ajaran Sufisme

Sufisme, secara etimologis (kebahasaan), ada yang berpendapat kata *tasawuf* atau sufi diambil dari kata *shaff* (*saf*/baris) karena sufi selalu berada pada baris pertama saat shalat. Ada

pula yang mengatakan sufi artinya bersih (*shafa*) karena hatinya selalu di hadapkan ke hadirat Tuhan; lainnya mengatakan sufi berasal dari *shuf* (bulu domba) karena para sufi senang berpakaian kasar dengan tujuan meninggalkan kehidupan duniawi. Mereka hidup dalam kegersangan fisik, namun subur batinnya (Syamsuri Ni'am, 2014: 24-25). Masih banyak lagi konsep yang mendefinisikan kata sufi. Singkatnya, definisi sufi atau tasawuf adalah sebuah pandangan filosofis kehidupan yang bertujuan mengembangkan moralitas jiwa manusia yang dapat direalisasikan melalui latihan-latihan praktis tertentu yang mengakibatkan larutnya perasaan ke dalam hakikat transendental. Adanya pengalaman batin dalam hubungan langsung antara hamba dengan Tuhan, dengan cara tertentu di luar logika akal, bersatunya subyek dengan obyek yang menyebabkan yang bersangkutan "dikuasai" oleh gelombang kesadaran seakan dilimpahi cahaya yang menghanyutkan perasaan, sehingga tampak baginya suatu kekuatan gaib menguasai dirinya dan menjalar di segenap jiwa raganya (Syamsuri Ni'am, 2014: 29).

Samsul Munir Amin (2014) dalam bukunya "Ilmu Tasawuf," sufisme atau tasawuf disebut sebagai pengetahuan intuitif yang bersumber pada *intuisi*. Nasrul HS (2015) Kasyf azh-Zhunun mendefinisikan tasawuf sebagai ilmu yang dengannya diketahui cara manusia sempurna meniti jalan menuju *kebahagiaan* dalam sebuah syair: Tasawuf adalah ilmu yang tidak diketahui/Kecuali oleh orang yang mengetahui kebenaran/dia tak akan dikenal oleh orang yang tidak mengalaminya. *Cahaya* merupakan lambang untuk "sinar ilahi" yang dapat menghembuskan pencerahan spiritual kepada diri mereka yang mendambakannya sehingga ia akan menggapai pencerahan.

Hendri Bergson menyebutnya sebagai filsafat intuisi. Ibnu Arabi menyebutnya pengetahuan ilahi/pengetahuan rahasia/ghaib, yaitu pengetahuan yang diperoleh melalui pengamatan langsung mengenai hakikat. Para sufi menyebutnya kebenaran yang mendalam yang bertalian dengan persepsi batin. Dengan demikian, pengetahuan intuitif sejenis dengan pengetahuan yang dikaruniakan Tuhan kepada seseorang dan dipatrikan ke dalam kalbunya, namun pengetahuan intuitif tersebut hanya tersingkap sebagian (154-155). *Manfaatnya* adalah: membersihkan hati dan berinteraksi dengan Tuhan, membersihkan diri dari pengaruh materi, menerangi jiwa dari kegelapan, memperteguh dan menyuburkan keyakinan kepada agama, dan mempertinggi akhlak manusia (85-86). Untuk memperoleh ma'rifat (gnostik) manusia telah memiliki potensi masing-masing dengan syarat ia memiliki kesucian jiwa dengan melakukan latihan, maka ia akan dipenuhi kearifan (183). Menurut Saifuddin Aman (2014), dalam bukunya "Tasawuf Revolusi Mental – Zikir Mengolah Jiwa dan Raga," untuk mencapai ma'rifat diperlukan kemampuan seseorang melihat dengan mata hati (173).

3. Tahapan Pencapaian dalam Transendentalisme dan Sufisme

Pembahasan dalam penelitian ini adalah menunjukkan tahapan-tahapan pencapaian yang disampaikan oleh ajaran Emerson dan ajaran Sufisme. Banyak pakar mengatakan bahwa Emerson dipengaruhi oleh prosesi yang dijalankan oleh kaum sufi. Alasan dari penggunaan konsep ini karena banyak pakar berpendapat bahwa ajaran Emerson tentang pencapaian "Divine Light" sulit dipahami (Heitman, 2013:1). Tahapan-tahapan dalam Sufisme: *syariat*, *tarekat*, *hakikat*, dan *ma'rifat*. Hasil penelitian memperlihatkan bahwa kumpulan esai karya R.W. Emerson berisi ajaran Transendentalisme sebagai "Sufisme Sekular" dengan fokus, upaya pengendalian diri. Transendentalisme tidak memerlukan sarana religi; sedangkan ajaran Sufisme mengedepankan ajaran agama Islam.

Law or oder (syariat) atau *restrospeksi* adalah peraturan yang telah ditetapkan oleh ajaran agama yaitu, mendekatkan diri kepada Tuhan, dengan menyembahnya, memohon ampun atas segala kesalahan dan bersyukur atas segala nikmat yang diperoleh manusia. (Selamat, 2000: 94). *Law or oder* mencakup semua ajaran ritual yang ditetapkan oleh ajaran agama. *Introspeksi* atau *Congregation (tarekat)* adalah pelaksanaan untuk mengenal dan merasakan "adanya Tuhan di dalam diri manusia" – melihat Tuhan dengan "mata hati." *Introspeksi* adalah upaya mawas diri dengan mengevaluasi diri secara jujur dari segala perbuatan, pengalaman, dan melepaskan pemikiran yang tidak bijak, baik terhadap orang lain maupun diri sendiri. Ia berniat untuk tidak mengulangi perbuatan buruk di masa mendatang, dan berjanji pada diri sendiri untuk menjadi lebih baik. Di dalam Sufisme penyadaran diri ini merupakan cerminan *tarekat*, yaitu menjalankan ajaran agama dengan hati-hati, teliti, dan bersungguh-sungguh dalam upaya mencapai tujuan dengan melaksanakan kewajiban secara disiplin sehingga mampu melahirkan pengendalian diri (Siroj, 2006: 86). *Tarekat* atau adalah upaya mengenal dan merasakan "adanya Tuhan di dalam diri manusia" – melihat Tuhan dengan

“mata hati.” Kegiatan ini merupakan perenungan yang sangat mendalam dan penuh kesungguhan untuk memperoleh pertolongan, keterbukaan hati, dan ketenangan jiwa (Zaid, 2006: 60). Setelah seseorang menunaikan tahapan ini, diyakininya bahwa ia akan menjadi individu yang lebih bijak. *Tarekat/tasawuf (Mysticism)* menggambarkan hati manusia yang bersifat immaterial, sebagaimana hakikat Tuhan. Kaum sufi berkonsentrasi, melatih rohani dengan sungguh-sungguh untuk menggapai penyucian hati yang dilakukan secara terus-menerus. Ia merasa optimistis, tanpa rasa putus asa, dan tidak apatis, seraya memiliki sifat tobat, sabar, tawakal, syukur, dan ridho (ketulusan hati yang murni).

Tahapan berikutnya adalah *kontemplasi* atau *Nature (hakikat)* berisi tujuan pokok untuk mengenal Tuhan dengan cara sebenar-benarnya. Caranya dengan kesungguhan hati berupaya mendekatkan diri kepada Tuhan melalui kontemplasi yang mendalam dengan mengucapkan *dzikir (devotion)* dengan niat menjauhi segala keburukan, dan kehidupannya hanya tertuju kepada Tuhan (Zaid, 2006: 62). Ketika mengingat Tuhan dalam *remembrance (zikir)* terdapat potensi atau “mata-hati” yang mampu mengenali kebaikan dan keburukan, berfungsi memotivasi kita untuk berbuat kebajikan, penolakan manusia terhadap segala hal yang destruktif, dan obsesi untuk menjadi pribadi yang sempurna. (Siroj, 2006: 93). *Kontemplasi* adalah tujuan pokok untuk mengenal Tuhan dengan cara yang sebenar-benarnya.

Terakhir, adalah *meditasi* yaitu upaya mencapai *enlightenment (makrifat)* atau “Divine Light,” pengetahuan yang diketahui manusia dengan seyakini-yakinnya untuk mengenal Tuhan. Meditasi untuk mencapai “Divine Light” adalah pengetahuan yang diketahui manusia dengan seyakini-yakinnya, mengenal Tuhan karena ia telah memperoleh “Sinar Ilahi” atau “menyatunya diri dengan Tuhan.” Mereka yang telah mencapai tahap ini diyakini tidak terlalu berorientasi pada kekayaan materi, namun tidak berarti menjauhi sama sekali materi, ia hidup dalam kesederhanaan, dan meninggalkan segala keburukan (Selamat, 2000: 94). Meditasi adalah perenungan diri dalam keheningan untuk memikirkan sesuatu secara mendalam dan fokus mencari penyembuhan dari perasaan, pikiran, dan pengalaman yang tidak membahagiakan. Praktik ini berupaya mencari pencerahan dari yang Ilahi sehingga ia merasa lebih tenang, nyaman, dan bahagia. *Repentance/contrition (pertobatan)* tidak sekedar diucapkan tetapi juga dibuktikan dalam perbuatan yang lebih baik. Pertobatan harus didasari dengan rasa penyesalan dan bertekad untuk tidak mengulangi perbuatan sebelumnya. Selain itu, akan timbul sifat “tidak melekat” terhadap sesuatu yang kita miliki. Seorang sufi menerima musibah sebagai sesuatu karunia yang bisa diterima dengan kesabaran karena dapat mengingatkannya kembali kepada Tuhan (Siroj, 2006: 95).

a. Pencapaian “Sinar Ilahi” Melalui Penyatuan Diri dengan Alam

Upaya Emerson meraih “Sinar Ilahi” dapat dikatakan mirip dengan cara-cara kaum Sufi ketika mencapai tahap pencerahan, yaitu dengan cara sebagaimana telah dijelaskan: dengan menyembahNya, memohon ampun atas segala kesalahan dan bersyukur atas segala nikmat yang diperoleh manusia. Menurut transendentalisme, pendekatan diri kepada Tuhan hanya berlandaskan pada kekuatan intuisi dan imajinasi yang dapat dilakukan oleh siapa saja. Menurut Hamka (2015), mencapai kebahagiaan merupakan suatu perjuangan, namun demikian terdapat perbedaan cara mencapai kebahagiaan menurut pandangan Barat dan Timur. Bagi orang Barat mencapai kebahagiaan adalah bekerja keras, namun karena berlebihan, kadang-kadang justru menghasilkan kesulitan. Bagi sebagian orang Timur, mencapai kebahagiaan dengan berdiam diri, bermenung, dan bersemedi dan hal ini dianggap sebagai pemalas (335). Selanjutnya Hamka menyatakan bahwa bahagia adalah orang yang kehidupannya diperuntukkan bagi orang lain dan membahagiakan banyak orang (337). Hamka mengakhiri pandangannya tentang bahagia, yaitu bahagia terletak di dalam diri masing-masing. Untuk dapat merasakannya, kita perlu berusaha untuk senantiasa merasa tentram dan senang, dan jauhkan sikap dan pikiran yang negatif (350).

Emerson secara intuitif mencari “Sinar Ilahi” yang dimaknainya sebagai kebenaran hakiki, kebenaran yang sejati dan seutuhnya karena dunia merupakan cerminan jiwa manusia. Dengan hati yang suci dengan menjauhi larangan, melaksanakan perintah yang Ilahi, karena ajaran yang Ilahi selaras dengan: pengetahuan keduniawian, keharmonisan, dan kebahagiaan (Emerson, 1980:1047). Pada dasarnya manusia mampu menemukan kebenaran hakiki dan sejati melalui kedekatannya dengan *Nature (alam)*. Sesungguhnya ajaran Emerson selaras dengan ajaran Tasawuf terkait dengan revolusi mental. Revolusi mental di dalam Islam dimulai

dengan penyucian jiwa dan pembersihan hati dari kekumuhan sifat-sifat tercela, membuang penyakit ruhani, membuang kebiasaan buruk dan pikiran-pikiran buruk. Kemudian mengisinya dengan sifat-sifat terpuji dan pikiran-pikiran progresif (17). Keburukan senantiasa berhubungan dengan nafsu. Ajaran ini meyakini bahwa nafsu bisa direduksi, misalnya nafsu marah dan sombong; nafsu adalah pemutus hubungan dengan Tuhan. Nafsu kerap berhubungan dengan kesenangan dan kepuasan sehingga sering pula menimbulkan perilaku buruk (136).

Robert Frager (2014) dalam bukunya "Psikologi Sufi" menyatakan di dalam tasawuf terdapat empat pengamalan: *syariat* (hukum keagamaan eksoterik), *tarik* (jalan mistik), *hakikat* (kebenaran), dan *ma'rifat* (pengetahuan). *Syariat* berisi ajaran moral dan etika (amalan jasmaniah) yang dapat dijumpai di semua agama. Mayoritas para sufi adalah muslim. *Tarik* adalah amalan rohaniyah tasawuf (membersihkan dan menyucikan rohani). *Hakikat* atau kebenaran adalah makna terdalam dari praktik dan petunjuk yang ada pada *syariat* dan *tarik*. *Hakikat* adalah pengalaman langsung akan kebenaran transendental. *Ma'rifat* (pengetahuan) adalah kearifan yang dalam atau pengetahuan tentang kebenaran spiritual yang hanya mampu dicapai oleh segelintir orang, yaitu orang-orang suci yang terkemuka (14).

Tarekat dapat dikatakan setara dengan introspeksi, yaitu tatalaksana mengenal dan merasakan "adanya Tuhan di dalam diri manusia" – melihat Tuhan dengan "mata hati." Prosesi menggambarkan hati manusia yang bersifat immateri, sebagaimana hakikat Tuhan. Kaum sufi berkonsentrasi, melatih rohani dengan sungguh-sungguh untuk menggapai penyucian hati yang dilakukan secara terus-menerus. Ia merasa optimistis, tanpa rasa putus asa, dan tidak apatis, seraya mengedepankan sikap tobat, sabar, tawakal, syukur, dan ridho (ketulusan hati yang murni). *Introspeksi* adalah upaya mawas diri dengan mengevaluasi diri secara jujur dari segala perbuatan, pengalaman, dan melepaskan pemikiran yang tidak bijak, baik terhadap orang lain maupun terhadap diri sendiri. Di dalam Sufisme penyadaran diri ini merupakan cerminan *tarekat*, yaitu menjalankan ajaran agama dengan hati-hati, teliti, dan bersungguh-sungguh dalam upaya mencapai tujuan dengan melaksanakan kewajiban secara disiplin sehingga mampu melahirkan pengendalian diri. *Tarekat* atau adalah upaya mengenal dan merasakan "adanya Tuhan di dalam diri manusia" – melihat Tuhan dengan "mata hati." Kegiatan ini merupakan perenungan yang sangat mendalam dan penuh kesungguhan untuk memperoleh pertolongan, keterbukaan hati, dan ketenangan jiwa. Setelah seseorang menunaikan tahapan ini, diyakini bahwa ia akan menjadi individu yang lebih bijak.

Transendentalisme bukan suatu gerakan keagamaan. Emerson tidak jarang mengkritik praktik-praktik keagamaan, karena ia berpandangan bahwa selama ini keagamaan kerap kali disalahgunakan. Dalam esainya, "Self-Reliance," ia tidak memerlukan sarana keagamaan atau doa-doa yang diucapkan ketika seseorang menghadap Yang Illahi. Ia hanya membutuhkan keheningan, apakah sarana itu berupa rumah ibadah atau di mana saja, karena dalam suasana hening dan dalam kesendirian, ia justru merasakan suatu atmosfir yang sakral, suatu gejala spiritual yang merangsang ke seluruh tubuh dan jiwanya (Emerson, 1980: 1057).

b. Muncul Keyakinan "Menyatu Dengan Tuhan"

Pemahaman spiritual adalah cahaya yang dipancarkan Tuhan ke dalam hati yang dikenal dengan istilah "cahaya hati" – bersatunya "jiwa manusia dengan Tuhan." Para sufi melihat tanpa pengetahuan, tanpa penglihatan, tanpa menerima informasi, dan tanpa observasi, tanpa penggambaran, dan tanpa tabir. Mereka bukan diri mereka, tapi, begitu mereka berada, maka "mereka berada di dalam Tuhan". Setiap gerakan mereka dikarenakan oleh Tuhan. Kata-kata mereka adalah firman Tuhan yang diucapkan melalui lisan mereka. Penglihatan mereka adalah penglihatan Tuhan yang masuk ke dalam mata mereka.

Tahapan berikutnya adalah kontemplasi atau semacam *hakikat*, berisi tujuan pokok untuk mengenal Tuhan dengan cara sebenar-benarnya. Caranya dengan kesungguhan hati berupaya mendekatkan diri dengan Tuhan dengan mengucapkan *dzikir* (*devotion*) dan berniat menjauhi segala keburukan. Kehidupan hanya tertuju kepada Tuhan. Ketika mengingat Tuhan dalam *remembrance* (*zikir*) terdapat potensi atau "mata-hati" yang mampu mengenali kebaikan dan keburukan yang berfungsi memotivasi kita untuk berbuat kebajikan, pengabdian kita terhadap segala hal yang destruktif, dan obsesi untuk menjadi pribadi yang sempurna.

Sufisme mengajarkan bahwa Tuhan memberikan suatu anugerah luar biasa kepada umatNya, sehingga seseorang akan merasakan kemenangan yang tiada tara, dia adalah seorang yang bijak, yang ditandai dengan hadirnya pencerahan, kebahagiaan, dan berbagai anugerah sepanjang hayat. Menurut Siroj (2006), seorang Sufi melakukan revolusi mental dengan menjauhkan batinnya dari segala kesenangan yang penuh dengan nafsu, kejahatan, dan

kelemahan. Segera setelah tujuan ini tercapai, ia akan menjadi seorang yang lebih optimistis, bersikap hati-hati, dan senantiasa berupaya menjauhi perbuatan buruk. Demikian pula dengan seorang transendentalist, ia dapat merasakan dirinya “menyatu dengan Tuhan”. Bersatunya jiwa manusia dengan Tuhan dapat membimbing manusia untuk bersikap mulia sebagai manifestasi kehadiran Tuhan. Rasa bersyukur kepada Yang Maha Kuasa sebagai ungkapan rasa terima kasih atas segala anugerah yang Tuhan berikan kepada manusia.

Dalam esai Emerson yang berjudul “The Divinity of School Address,” tertera bahwa bila seseorang memiliki sifat yang adil, ia dapat dikatakan rasa memiliki sifat mirip dengan Tuhan, memperoleh keselamatan, kehidupan yang kekal, karena kemuliaan Tuhan telah menembus jiwanya dengan penuh keadilan (1038). Segera setelah seseorang merasa menyatu dengan Yang Illahi, ia merasa menjadi insan yang memiliki kepercayaan diri yang kuat. Upaya ini dapat dicapai oleh siapa pun dan dalam berbagai cara; ia akan senantiasa merasa nyaman walaupun bagi orang lain, pencapaian itu tidak terlalu bermakna dalam “Self-Reliance” (Emerson, 1980: 1059). Emerson mengungkapkan sesuatu yang berlebihan (*syafaat*) seperti ketika ia merasa dirinya bersatu dengan Tuhan, melalui dirinya Tuhan “bersuara.” Ia telah mendengar suara Tuhan, dan Tuhan “berbicara” kepadanya. Ia telah melaksanakan apa yang Tuhan kehendaki. Dalam karyanya, *Self-Reliance*, Emerson merasa harus meleburkan dirinya dengan cahaya, alam, waktu, jiwa, dan pusat pemikiran ini; sehingga muncul dunia baru dalam keseluruhan, ia merasa lahir kembali (Emerson, 1980: 1055).

c. Implikasi Diraihnya “Sinar Illahi”

Implikasi diraihnya “Sinar Illahi” bagi Emerson terasa luar biasa, baik secara mental, emosional, dan pola pikir. Seluruh tubuh dan jiwa terasa lebih nyaman, lebih percaya diri, dan ia serasa “terlahir kembali”. Emerson merasa yakin ketika “Sinar Illahi” menembus jiwanya, ketika ia merasa mampu “berdialog” dengan Yang Illahi, seakan-akan terjadi perubahan di dalam dirinya; jiwanya tercerahkan dan bersedia untuk menyatu dengan Yang Maha Kuasa

Sesungguhnya siapapun mampu meraih pengalaman ini, demikian menurutnya. Ajaran Emerson tentang “menyatunya” Tuhan dengan jiwa manusia memiliki cara yang berbeda, ia tidak membutuhkan rumah ibadah dan caranya tidak sesuai dengan ajaran agama. Oleh karena itu, ia kerap disebut “sufi sekular.” Menurut Emerson sesungguhnya antara manusia dan Sang Pencipta tidak terdapat dinding penghalang, keyakinan ini dapat menjadi kenyataan selama manusia mampu menembus “Sinar Illahi” dengan mendekatkan diri pada alam. Ketika seseorang dapat merasakan pengalaman spiritual semacam ini, di dalam dirinya tumbuh rasa: keadilan, cinta, kebebasan, dan kekuatan. Tuhan selalu membuka diriNya kepada manusia, dan bila manusia mampu mencapai upaya tersebut, maka di dalam dirinya tumbuh rasa: keadilan, cinta, kebebasan, dan kekuatan (<http://www.emersoncentral.com/oversoul.htm>).

d. “Kebahagiaan Sejati” dan “Manusia Seutuhnya”

Hamka (Maret 2015, cetakan pertama 1939), dalam bukunya “Tasawuf Modern – Bahagia Itu Dekat dengan Kita Ada di dalam Diri Kita” menyatakan, menurut Imam al Ghazali, kebahagiaan itu adalah kemenangan manusia memerangi hawa nafsu dan menahan kehendaknya yang berlebihan. Hamka pun mengutip pendapat Aristotles tentang kebahagiaan: “Bahagia bukanlah suatu perolehan manusia, tetapi corak bahagia itu berbeda dan berbagai ragam menurut corak dan ragam orang yang mencarinya. Kadang-kadang sesuatu yang dipandang bahagia oleh seseorang, tidak demikian bagi orang lain. Oleh karenanya, bahagia adalah suatu kesenangan yang dicapai setiap orang menurut kehendaknya masing-masing (19). Hamka melanjutkan, orang yang bahagia di dalam hidup adalah ia yang mampu mengendalikan nafsu, sehingga tidak mengumbar kehendaknya secara berlebihan (324). Praktik tasawuf bagi dunia modern mengutamakan keutamaan pikiran dan keutamaan budi untuk mencapai kebahagiaan. Keutamaan pikiran adalah kemampuan manusia untuk membedakan antara perbuatan baik dan buruk. Keutamaan budi adalah upaya menghilangkan segala perangai buruk sesuai dengan ajaran, dan menggali perangai terpuji dan mulia yang tampil dalam perilaku keseharian (Hamka, 2015: 136)

“Kebahagiaan Sejati” adalah suatu perasaan yang dicapai seseorang setelah melakukan meditasi secara mendalam dan bersungguh-sungguh, secara berkesinambungan, dan dalam durasi tertentu. Perasaan ini dapat dinikmati ketika seseorang sudah merasakan masuknya “Sinar Illahi” ke dalam jiwa seseorang yang ditandai dengan perasaan: nyaman, percaya diri, optimistis, bahagia yang sempurna, dan berbagai perasaan yang sifatnya positif.

Menurut ajaran transendentalisme, Tuhan hadir di alam semesta, dan manusia adalah bagian dari alam semesta, ketika "Yang Illahi" singgah dalam diri manusia, maka lahirlah suatu perasaan bahagia yang sulit diungkapkan dalam kata-kata. Emerson percaya pada keajaiban, pikiran manusia ditembus oleh kekuatan cahaya baru. Saat itu ia memperoleh suatu inspirasi, dan pengalaman ini yang disebut dengan *ekstasi*. Implikasi yang diperoleh Emerson adalah perasaan sangat mandiri secara emosional, dan lahir kemampuan untuk menetapkan kebaikan dan keburukan. Ia tampil sebagai sosok yang konsisten, bebas untuk menentukan pilihan hatinya, dan menentukan jalan hidupnya. Ia merasa bahagia dengan apa yang dimilikinya, ia memiliki kepercayaan diri yang kuat karena ia selalu yakin bahwa jiwanya telah mendapat "Sinar Illahi." Demikian hebat rasa percaya diri, seraya muncul keberaniannya menyampaikan ajarannya kepada beberapa kelompok masyarakat di Amerika yang haus akan siraman rohani.

"Manusia Seutuhnya adalah ia yang telah mendapat "Terang Tuhan" dan menampilkan sebagian sifat Tuhan. "Manusia Seutuhnya," menurut Emerson, seseorang yang memiliki sikap adil, demokratis, berbudi luhur, memiliki pengetahuan, keindahan, dan kebahagiaan. Nasrul HS (Januari 2015) dalam bukunya "Akhlak Tasawuf," mempertanyakan apa yang dimaksud dengan manusia sempurna? (137). Imam al Ghazali menjelaskan bahwa kesempurnaan manusia adalah yang sesuai dengan substansi esensialnya, yakni an nafs, tujuan hidup manusia adalah kesempurnaan jiwa. Karena jiwa manusia mempunyai kemampuan dasar mengetahui, maka kesempurnaannya adalah ketinggian tingkat kemampuan akal yang tertinggi, sehingga manusia mampu mengenali Tuhan, dengan keutamaan perilaku baik (137). Oleh karena itu, diperlukan usaha untuk menaklukkan hawa nafsu dalam rangka mencapai ma'rifat tertinggi, antara lain dimilikinya sifat-sifat: tobat, kontemplatif, sabar, syukur, ikhlas, tawakal, cinta, dan kebaikan lainnya (138).

Dalam esainya yang berjudul *The Divinity School Address*, Emerson menyatakan bahwa jiwa yang telah memperoleh "sinar Illahi" akan dengan sendirinya memahami kelemahan-kelemahan yang selama ini bermukim di dalam dirinya. Mereka itu bukan orang-orang yang bijaksana karena mereka hanya mementingkan diri sendiri di atas kepentingan orang lain dengan alasan yang "masuk akal" tanpa menghiraukan kearifan (Emerson, 1980: 1038). Seseorang yang telah mampu mencapai "Sinar Illahi" sebagai upayanya mendekatkan diri kepada yang Illahi dan menghasilkan suatu perasaan "bahagia sejati."

B. PERBEDAAN ISLAM DAN SASTRA INGGRIS:

Budaya Islam dan Kristen

Perbedaan antara budaya Islam dan Barat dalam arti budaya kekristenan merupakan sebuah kisah benturan peradaban yang telah berlangsung sepanjang sejarah yang menjadi saksi mata pertikaian nan tak kunjung usai. Kelanggengan benturan ini seakan-akan dilestarikan bersama oleh kedua kubu. Selama hampir 1300 tahun orang-orang Eropa memandang Islam sebagai ancaman terbesar bagi peradaban dan kebudayaan mereka. Penyebabnya adalah sistem kepercayaan yang berbeda. Doktrin Trinitas Kristen digugat habis-habisan oleh tauhid Islam. Orang Kristen menganggap orang Islam patuh menjalankan syariat agama karena mempunyai pamrih sensual dan seksual. Agama Kristen melarang umatnya berpoligami, sedangkan Islam mengizinkan poligami. Islam menganggap agama Islam sebagai penyelamatan dan pemersatu; budaya Barat atau Kristen menganggap Islam sebagai bencana dan malapetaka. Selain itu, bertambah sengitnya ketidaksesuaian ini dipertajam oleh pengaruh Perang Salib I (906-1099) dan Perang Salib II (1096-1270) yang berlangsung selama 200 tahun (<http://ahmadsamantho.wordpress.com/2008/01/23/benturan-budaya>).

Dalam *The Clash of Civilization* benturan peradaban dapat mewarnai dan mendominasi politik global. Menurut para pakar terdapat delapan peradaban utama, yakni peradaban: Barat, Konfusius, Jepang, Islam, Hindu, Slavia Ortodoks, Amerika Lati, mungkin Afrika. Keberadaan peradaban ini seakan-akan saling tarik menarik untuk mempengaruhi dunia lain di bagian sana agar sudi bergabung dengan mereka. Beberapa negara lebih senang bergabung dengan peradaban Barat, seperti: Jepang, Rusia, negara-negara Eropa Timur, dan Amerika Latin. Peradaban utama masuk ke suatu negara melalui diplomasi kebudayaan populer, ideologi politik, dan keyakinan religi. Mereka mencoba menanamkan pengaruh masyarakat setempat agar menganut peradaban mereka. Upaya ini banyak membuahkan hasil dengan diterimanya peradaban ini merasuk ke dalam jiwa anggota masyarakat di negara tersebut. Ini merupakan cerminan teori hegemoni, demikian menurut para pakar.

Teori Hegemoni oleh Antonio Gramsci dinyatakan sebagai: kepemimpinan kultural yang dilaksanakan oleh *the ruling class* – kepemimpinan dari suatu negara tertentu terhadap negara lain. Misalnya Amerika Serikat dan Rusia dapat dikatakan pemimpin hegemonik. Pelaksanaan hegemoni adalah adanya “kepatuhan aktif” dari negara-negara yang didominasi melalui kepemimpinan intelektual, moral, dan politik. Selanjutnya muncul konsep orientalisme. *Konsep Orientalisme* seakan-akan menempatkan budaya Barat sebagai superior.

Konsep ini membahas budaya Timur dan memberikan citra negatif terhadap negara-negara Timur termasuk budaya Arab. Budaya Arab dianggap masyarakat terbelakang, irrasional, dan diliputi nafsu birahi (Martin, 1985:14-15). Budaya Barat dikonotasikan sebagai kemajuan, desentralisasi, stabil; sedangkan Timur identik dengan stagnasi, sentralisasi, dan kacau (Sayyed, 1997:100). Menyimak kecenderungan hadirnya persaingan peradaban yang saling berlomba dan saling mempengaruhi, Fuller berharap kemunculan sebuah *Ideologi di Dunia Ketiga* yang menentang nilai-nilai Barat. Mungkin saja negara-negara seperti Cina, India, Iran, Mesir, Rusia, termasuk Indonesia, Brazil, dan Afrika Selatan.

Benturan peradaban ini meruncing menjadi benturan antara Islam dan Kristen. Persaingan hegemoni politik dan ekonomi antara dunia Kristen abad Pertengahan dan Kekaisaran Arab-Islam ditafsirkan sebagai konfrontasi antar peradaban (Dr. HM. Zainuddin, MA), (<http://www.uin-malang-ac.id/blog/post/read/131101/hubungan-barat>).

1. Sekilas tentang Islam dalam Sastra

Sastra dalam Islam (Arab) disebut dengan adab, berisi: kesopanan, kesantunan, kelembutan. Sastra adalah karya kemanusiaan yang mengandung ciri-ciri estetika. Tujuannya mencapai ilmu yang menyelamatkan dan harus bertonggackan keislaman. Seni Islam adalah seni karena Allah yang bertolak pada wahyu Allah (<http://elzeyada.blogspot.com/2012/07/sastra-islam-sastra-dalamislam>).

Ciri-ciri Sastra Islam umumnya banyak membahas hubungan manusia dengan Sang Pencipta; bersifat satir karena mengkritik kondisi sosial, moral, politik, dan para pejabat pemerintah yang tidak Islami; dan gemar mengumbar kesedihan (3) (<https://www.kompasiana.com/atsuraya/550b03ac813311c615ble3>). Sastra dalam pandangan Islam selalu bersandar pada moral dan tidak bertentangan dengan ajaran Tauhid (<https://santerdaily.com/2018/11/17/sastra-dalam-pendangan-islam>). Karya sastra dan ideologi: karya sastra yang mengandung nilai-nilai ideologis yang disampaikan oleh pengarang. Sastra Islam disebut sastra profetik: tidak sekedar menggugah kesadaran tentang ketuhanan, tetapi juga menggugah kesadaran tentang kemanusiaan. Sastra profetik memegang nilai-nilai kemanusiaan: kesopanan, kesederhanaan, kesabaran menjalani kehidupan. Sastra profetik mengandung nilai-nilai moral keislaman. Sastra Islam juga memasukkan tema-tema keagamaan ke dalam karya sastra dengan tujuan berdakwah. Jenis-jenis sastra Islam: sastra pembersihan hati, sastra Suluk (perjalanan spiritual seorang sufi), sastra Transcendental (membahas Tuhan yang transenden), sastra kenabian (membahas prinsip-prinsip kenabian dan wahyu) (<https://www.kompasiana.com/ahmadwazier/552b905a6ea834571>). Ciri-ciri Sastra Islam: banyak membahas hubungan manusia dengan Sang Pencipta; bersifat satir karena mengkritik kondisi sosial, moral, politik, dan para pejabat pemerintah yang tidak Islami; dan gemar mengumbar kesedihan (<https://www.kompasiana.com/atsuraya/550b03ac813311c615ble3>).

Akhir-akhir ini bermunculan karya sastra yang ditulis oleh sastrawan warga negara Barat keturunan negara-negara di Timur Tengah, Afrika, dan Asia. Mereka antara lain: Leila Aboulela (*Minaret*) membahas kompleksitas internal wanita Islam ortodoks dan mengkritik kelas masyarakat Muslim di dalam dan luar negeri. Khaled Hosseini (*The Kite Runner*) karyanya tentang persaudaraan, keyakinan yang kacau, dan konflik di Afganistan. Selain itu digambarkan pula tentang konflik keyakinan di Afganistan. Mohsin Hamid (*Moth Smoke*) membahas seorang bankir yang kecanduan narkoba dan masyarakat Pakistan sekular namun masih tetap mengenakan tradisi mistis keagamaan. Zadie Smith (*White Teeth*) membahas konflik kultural masyarakat Islam di London. Randa Jarrar (*A Map of Home*) membahas penyimpangan seks dalam rumah tangga warga Arab pada era Perang Teluk pertama. Tahmima Anam – Banglades (*The Good Muslim*) membahas trauma saat kemerdekaan Banglades dan krisis keyakinan di negara baru ini. Rajaa al-Sanea – Saudi Arabia (*Girls of Riyadh*) membahas gambaran jelas tentang kehidupan seks para wanita di dalam kerajaan, (karyanya ini dilarang terbit di Arab

Saudi). Craig Thompson (*Habibi*) membahas mitologi Islam yang menggambarkan kaum muslim oriental dan menjelaskan kepada pembaca kemiripan agama-agama Abraham. Khaled Abou El Fadl (*The Great Theft – Wrestling Islam From the Extremists*) membahas bagaimana muslim di beberapa wilayah berubah dari rasional menjadi ekstrim dan penuh kekerasan terkait dengan issue politik dan munculnya ideologi militan. Amir Hussain (*Muslims and the Making of America*) menggambarkan kontribusi budaya muslim dalam musik, politik, arsitektur, dan sport ke dalam budaya populer Amerika. Todd H. Green (*The Fear of Islam: An Introduction of Islamophobia in the West*) membahas ketakutan dan sikap irrasional terhadap Muslim.

2. Kebebasan Sastra Inggris

Ciri-ciri sastra Inggris atau Amerika pada awal-awal kemunculannya hampir mirip dengan sastra Islam. Karya-karya ini pada awal era kemunculannya lebih berorientasi pada ketuhanan atau kekristenan. Pada abad 17 mereka menempatkan eksistensi Sang Pencipta di atas; pada abad 18 mereka menggeser kedudukan Sang Pencipta ke samping – seakan-akan sejajar dengan manusia. Namun pada abad 19 mereka menempatkan Sang Pencipta di belakang karena mereka menganggap Tuhan sebagai yang Maha Pengasih Penyayang dan senantiasa membimbing atau mendorong manusia dari belakang. Segalanya yang dialami manusia adalah karena eksistensi manusia itu sendiri. Baik buruk yang diperoleh manusia adalah hasil dari manusia itu sendiri. Tuhan tidak pernah memperdayakan manusia.

Abad 20 banyak ragam tema sastra Inggris dan Amerika yang kadang-kadang membuat pembaca terhenyak. Ada pula karya sastra yang berpandangan bahwa Tuhan tidak selamanya maha pengasih dan penyayang, justru Tuhan kerap menghukum manusia. Karya sastra mereka bukan saja mengkritik pemerintah dan aparatnya, mengkritik ideologi suatu bangsa, mereka bahkan mengkritik eksistensi Tuhan. Contoh dalam novel *Bless Me, Ultima* karya Rudolfo Anaya. Tokoh anak kecil dalam novel ini berani mengkritik Tuhan yang mereka anggap gemar menghukum manusia. Novel ini mengkritik habis-habisan sosok tokoh yang terlalu religius namun hasilnya percuma dan kebodohan, dan mengkritik pemuka agama yang gemar memanfaatkan agama untuk kepentingan pribadi demi materi. Novel ini juga mengkritik tokoh yang selalu menghujat Tuhan dengan menimpakan tragedi pada tokoh tersebut. Novel ini ingin mengatakan bahwa kekerasan dan keterpaksaan dalam agama dapat menyebabkan seseorang menjadi agnostik, skeptis, dan atheis. Selain itu, novel *Tortuga* karya Rudolfo Anaya juga mengkritik tokoh yang terlalu fanatik sampai kehilangan akal sehat dan tampil sangat bodoh sehingga mencelakakan dirinya sendiri.

Novel *The Scarlet Letter* dan *Minister's Black Veil* karya Nathaniel Hawthorne banyak membahas buruk moral para pemuka agama. Para tokoh pemuka agama melakukan perbuatan asusila dengan kemasam agama yang seakan-akan sangat moralis tapi ternyata mereka sangat buruk moral. Mereka digambarkan sosok munafik dalam kemasam agama. Novel *Animal Farm* karya George Orwell mengkritik ideologi totalitarianisme dan sekaligus mengkritik asas demokrasi liberal.

KESIMPULAN

Sulit agaknya bagi mereka yang belum pernah mengalaminya dapat membayangkan bagaimana upaya mereka melampaui perjalanan spiritual-transendental yang mungkin tidak banyak orang mampu melakukannya. Pengalaman spiritual yang dilampaui dengan perjuangan olah batin dan pikiran membuat mereka mampu mencapai suatu 'rasa' yang hanya mereka yang berhasil dapat menikmatinya. Tak perlu diperdebatkan bagaimana cara mereka mencapai rasa yang didambakan itu, karena hasil yang mereka peroleh merupakan realitas yang memberikan manfaat bagi mereka. Upaya manusia mengenyahkan kepedihan, kegalauan, dan ketidakbahagiaan yang senantiasa menghimpit menyesakkan dada, bukan tak mungkin disebabkan oleh ketidakmampuan kita mengendalikan berbagai nafsu yang menjurus pada perilaku buruk selain tekanan hidup. Segala upaya telah dilakukan manusia untuk meraih kebahagiaan hakiki, apakah kebahagiaan materiel atau immateriel, apakah berhasil atau gagal. Keberhasilan yang dicapai oleh seorang Sufi dan Transendentalist tidak harus selalu sama, karena kebahagiaan bersifat lahiriah dan batiniah. Kemampuan mengendalikan diri adalah kebahagiaan, kemampuan menerima cobaan, pasrah, sabar, selalu bersyukur dengan apa yang diterima. Kesanggupan seseorang hidup dalam kesendirian tanpa merasa kesepian juga kebahagiaan. Kemampuan seseorang menggali optimisme, kemandirian, kepercayaan diri yang tinggi juga kebahagiaan, sebagaimana dirasakan oleh seorang Transendentalist. Baik Sufi atau

Transendentalist atau 'Sufi Sekular' dapat merasakan bahagia dengan cara yang berbeda, karena semua memberi manfaat kepada orang di sekelilingnya.

Perbedaan antara Islam dan budaya Barat sebagaimana direpresentasikan dalam sastra Inggris bisa saja dianggap identik dengan perbedaan antara budaya Islam – Arab dan Barat – Kristen. Persamaannya bukan saja perbedaan kepercayaan tetapi juga kedua peradaban ini tidak lepas dari budaya kekerasan. Kondisi global akhir-akhir ini yang diwarnai oleh radikalisme dan terorisme kerap kali dikaitkan dengan kelompok agamis yang sesungguhnya tidak selalu demikian. Dalam peradaban apapun bila selalu muncul budaya kekerasan yang menjurus pada fatalisme tentunya akan membuat menghancurkan peradaban manusia berbudaya.

Bila mereka menyentuh peradaban Indonesia yang mungkin saja suatu saat eksis di peradaban global, maka kondisi ini merupakan suatu berkah dan anugerah bagi peradaban Indonesia. Masyarakat kita yang dikenal sebagai masyarakat majemuk yang terdiri dari berbagai suku bangsa, tradisi, adat-istiadat, bahasa, agama, seni, dan lain-lain tidak mustahil dapat menggantikan peradaban yang tidak mampu menerima perbedaan. Terlebih lagi bila kita berbicara tentang ideologi Pancasila yang merupakan cerminan kemajemukan, toleransi, dan persatuan, maka peradaban Indonesia dapat memberikan kontribusi peradaban positif di ajang globalisasi.

Banyak decak kagum dari masyarakat bangsa lain yang terpukai dengan Pancasila dan keberagamannya. Oleh karena itu merupakan tugas mulia kita untuk mempertahankan dan melestarikan Pancasila secara fisik, mental, emosional, dan spiritual. Kita lestarikan atribut peradaban nasional dan bukan dengan mengimport peradaban luar yang bisa melenyapkan peradaban Indonesia.

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SASTRA DAN KITA

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*Manguwuh peksi manyura
Sawung kluruk amelungi
Wancine wus gagat enjang
Ayo rowang amurwani
Netepi rerukun lima
Manembah Hyang Maha Suci
Mrih yuwana kang sinandhang
Ing donya tumekeng akhir
(Ki Nartosabdo)*

1/.

Pada hakikatnya kehidupan merupakan sebuah keseluruhan. Di dalamnya, manusia terlibat dalam proses eksistensial: *ada* dan *mengada*, berikut segenap kehendak dan kecenderungannya, berikut perjuangan-perjuangannya melawan ancaman “neraka” buat mencapai “sorga.” Karenanya, kompleks eksistensial keseharian pun acapkali menjadi keruh tak terpecahkan dan penuh warna, yang dalam keseluruhannya menjadi sumur inspirasi kreatif sastra yang tak habis ditimba: organisasi sosial, tradisi dan pengetahuan, juga moralitas dan agama. Hanya saja, karakter kehidupan keseharian keseluruhan seringkali hilang dengan mudah, tak terbedakan, dan putus-putus, tidak demikian halnya dengan sastra. Dalam kekonkretannya, sastra mampu memberi kenikmatan spiritual. Betapapun tak sempurna dan abstraknya, sastra selalu menghasilkan efek situasional karena bersumber pada hidup insani berikut pengalaman dan dorongan religius, sosial, dan personalnya.

Sebagai salah satu manifestasi kesadaran, kesan sejati dan pengalaman nyata selalu diupayakan untuk menjadi objek visi secara langsung dalam sastra. Oleh karena itu, sastra menolak berbagai hal yang bersifat absolut, baik yang berupa pemikiran, idealitas, intelektualitas, maupun generalitas. Penolakan ini tidak berarti sastra kehilangan kesadaran partisipatif dalam melandasi tindakan normatif. Sepanjang berkenaan dengan keseluruhan kehidupan yang konkret dan tak terserpih-serpih, kesadaran semacam itu tetap dijaga; apalagi jika sastra memosisikan diri sebagai “rumah besar” manifestasi dan medium empati bagi “keseluruhan warga-hidup,” serta merangkul berbagai pengalaman yang berasal dari tindakan-tindakan eksistensial.

Hakikat gejala sastra, dengan demikian, adalah keseluruhan pengalaman manusia yang bersumber dari keseluruhan kehidupan. Artinya, ia merupakan hasil dari proses dinamik dan dialektik-resiprokal yang melalui dan di dalamnya sang subjek kreator maupun reseptornya tidak terpisahkan dari dan berada dalam dunia kehidupan nyata: tempat keduanya tinggal bersama. Karya sastra yang baik meniscayakan tak terpisahkannya diri-subjek yang terlibat secara resiprokal. Dengan demikian, ia pun bisa diamati, ditafsir, dan dinilai bagi dirinya sendiri secara objektif pada satu sisi, sedangkan pada sisi lain, ia memperoleh signifikansi, nilai, dan relevansinya dalam keterkaitannya dengan keseluruhan kehidupan. Relasi dialektik-resiprokal tersebut menjadikan “jagat” yang dibangunnya itu mampu menyuguhkan nilai emosional sejati, yakni nilai-nilai yang mampu membentuk dan meningkatkan taraf hidup dan kehidupan: berbudaya dan berperadaban.

Sastra akan mampu merefleksikan realitas secara penuh dalam cara yang hidup dan menyentuh apabila ia bersandar pada kenyataan berikut ciri-cirinya yang melekat. Pengabaian akan hal itu akan membuat representasi sastra kehilangan daya gugah. Bobot “jagat” sastra hanya diperoleh melalui keterlibatan langsung dan mendalam dengan kenyataan, dan bukan sekedar sebatas pada ciri-ciri permukaan. Dengan cara demikian, sastra mampu menembus jantung permasalahan hingga pada akhirnya mencapai intensitasnya secara penuh-menyeluruh. Intensitas yang penuh-menyeluruh ini bukan merupakan hasil penjumlahan bagian

atau elemen-elemen jagat internalnya, melainkan diwarisi dari tiap-tiap bagian atau elemennya yang ada dan dimungkinkan.

Apapun bentuk tindakan kita dalam hidup keseharian, kita selalu berupaya untuk memahami *chaos* dan disharmoni, ketidakjelasan dan kekacauan sebuah realitas, dengan lebih baik. Realitas kadang sarat dengan teka-teki, dan seringkali mengancam. Kita pun berupaya memperhitungkannya dengan hati-hati agar berhasil menghadapinya. Dalam dan melalui sastra, kita berupaya dan mencoba untuk menemukan sifat dasar dunia yang harus kita hadapi dan bagaimana kita bisa bertahan hidup di dalamnya. Sebagai pencapaian budaya, karya-karya sastra adalah “rumah besar” berbagai pengalaman yang diarahkan juga pada tujuan-tujuan praktis. Hanya ketika dilakukan upaya-upaya khusus dan dalam kondisi sosio-historis yang khusus pula, sastra berpeluang dipisahkan secara eksistensial dari tempat ia disemai, berakar, tumbuh, dan berkembang. Dalam kaitan ini, sastra dinilai dan ditangani sebagai sebuah aktivitas independen yang memiliki hukum dan nilai-nilainya sendiri. Akan tetapi, sastra tetap merupakan capaian budaya yang tidak terpisah sama sekali secara radikal dari pengalaman praktis.

2I.

Tentu berangkat dari alasan tertentu ketika penulis menempatkan realitas pada posisi sentral dan utama dalam konteks keseluruhan karyanya, yakni karena signifikansi perannya. Setelah menelusuri suatu proses yang panjang, akhirnya ia menemukan apa disebutnya sebagai “realitas sastra.” Ia menjadi sadar akan kemampuannya untuk menangkap dan berpegang teguh pada realitas itu. Ia pun memperoleh dan mencatat berbagai kesan yang sederhana, tetapi utama; yang membingungkan, tetapi sensual dan konseptual. Kesan-kesan tersebut memunculkan perasaan yang mengganggu sekaligus membahagiakan karena ia merasa telah mengalami sesuatu yang “tak bisa dijelaskan dengan kata-kata.” Ia merasa terlibat dalam pengalaman eksistensial yang bermakna. Ia pun berkehendak menuliskannya, dan secara esensial merasa bahwa berbagai hal yang ada di dalamnya berfungsi untuk menjelaskan sekaligus “menemukan:” *gugus batang pohon terbakar, bongkahan arang batu, serpihan kabut asap, kepul kepundan, bau solfatara, juga gelimpang mayat*.¹ Perspektif ini diperoleh di dalam sebuah tamasya vulkanologis sehabis letusan Merapi, dan sebagai aspek yang paling mengedepan dari seluruh pengalaman itu adalah hilangnya rasa lezat dan gurih “*jadah*” yang dimakan dengan “*tempe bacem*.”² Pertanyaan yang tersisa: dari manakah asal-usul perasaan “*sedih*” yang tak berkesudahan itu bermula, yang terhubung dengan cerapan-cerapan itu. Manakah yang merupakan potongan perasaan nostalgik yang terbuang, manakah pula realitas yang tersembunyi, yang kesemuanya pasti ada di dalamnya, sehingga “*kenangan yang tak diharapkan*” itu terasa begitu signifikan dan eksistensial. Pada akhirnya terbukalah sebuah pintu yang sebelumnya telah diketuk ribuan kali, tapi sia-sia. Mendadak ia bagai dibanjiri oleh perasaan “penuh”, disergap oleh realitas tersebut. Ia dikuasai oleh kejutan, bahwa tamasya vulkanologis yang berbeda situasinya mampu menghadirkan kenangan akan nasib kemanusiaan akibat bencana letusan gunung Merapi: juga bagaimana “*decak mulut*” yang mengunyah “*jadah*” dan “*tempe bacem*” bisa mengingatkannya pada “*rintih suara pedih*” di sepanjang jalur evakuasi korban bencana, yang membuat ia kembali terkenang pada tempat-tempat yang teduh dan rimbun yang pernah disinggahinya selama tamasya tahun-tahun sebelumnya. Sentuhan sehelai kertas *tissue* bisa saja mengingatkannya pada selebar handuk yang pernah digunakan bertahun-tahun silam saat hidup dan tinggal di sebuah rumah di lereng gunung itu. Ingatan yang sarat dengan realitas yang begitu menusuk perasaan itu mampu membentangkan sebuah lanskap kehijauan lereng yang terhampar di depan matanya pada saat itu yang kini berubah menjadi kerontang, gersang, dan kelabu. Seorang sastrawan mampu menggenggam realitas dan menyimpannya: begitu nyata dan aktual. Realitas yang mengesankan, stilis, dan bobotnya tak tereduksi: semuanya “*realistik*,” semuanya merupakan perwujudan dahaga dan kehendak untuk meneguk sari-pati realitas.

Sastra sejatinya merupakan tindakan realisasi. Para sastrawan cenderung menghubungkan substansialitas gagasan dengan realitas yang dicarinya, menghindarkan diri dari kekaburan agar tujuan-tujuan aktualisasi sastrawi dan karakter sejati sastra tercapai.

¹ Sudah sejak tahun 1977 saya tinggal di lereng gunung Merapi, dan mengalami menjadi “pengungsi” selama lima minggu ketika Merapi “batuk” pada Oktober 2010.

² *Jadah* dan *tempe bacem* adalah makanan khas Kaliurang, tempat wisata di lereng Merapi.

Realitas yang dicoba digumuli dari “serpihan waktu yang telah berlalu” bisa saja pada akhirnya mengandung kebenaran yang tinggi ataupun gagasan yang murni karena di dalamnya bersemayam pengalaman individual yang tidak hanya konkret, tetapi juga unik, partikular, dan khas. Para sastrawan berhadapan dengan kesulitan yang tak berkesudahan dalam menyingkap tabir yang menyelubungi pengalaman-pengalaman tersebut, hingga pada akhirnya muncul kesadaran bahwa mereka terikat pada kondisi yang lebih dalam dan esensial. Oleh karena itu, semua gejala inderawi yang langsung bisa dipahami akan terasa sebagai semacam telukung yang menghalangi pencapaian sesuatu yang hakikatnya ideal, partikular, serta tak berkesudahan. Penciptaan sastrawi sejatinya bukan merupakan pertarungan berbagai gagasan, melainkan sebuah perjuangan melawan pengaburan banyak hal dengan sarana tertentu agar gagasan berikut esensinya mewujud.

Seperti telah dipahami secara umum, sastra pertama-tama dan terutama berkaitan dengan kesan-kesan inderawi yang jernih, tajam, dan lengkap. Penulis berupaya keras untuk menulis dengan baik, agar pembaca seolah-olah bisa mendengar suara sekeping recehan logam yang dilemparkan dan jatuh di jalan, dari balik kaca mobil kepada “musik jalan” ketika berhenti di simpang empat saat lampu merah. Itulah pentingnya metafora, kiasan, dan sejumlah ungkapan yang stilis sebagai “kapsul-kapsul” gagasan sastrawi. Kematian seorang tokoh pun bisa saja digambarkan pengarang sebagai sosok asing yang *“tulang-belulangannya telah memutih dan membusuk oleh guyuran hujan, di sebuah jalan gelap entah di mana.”* Atau pengarang lain yang menggambarkan seseorang tokoh yang menggantung diri sebagai *“tergantung serupa jas hujan yang masih basah, yang tersampir pada sebuah gantungan di palang pintu tempatnya menggantung dirinya sendiri.”* Deskripsi metaforik tentang kematian semacam itu semata-mata bertujuan untuk menghadirkan kepada pembaca, kesadaran akan atmosfer kemanusiaan yang begitu dingin dan mencekik yang mengelilingi sang tokoh: manusia! Bayangan perjuangan antara hidup dan mati, batas di antaranya yang begitu tipis, bisa saja yang tidak dinyatakan secara verbal-eksplisit, namun akan terasa tak berkesudahan.

Uyun-uyun badan
 Anu uyune susahing ati
 Badan siji digawa mati
 Wong ing dunya kakehan dosa
 Ing akherat dipun siksa
 Gusti Allah kula nyuwun ngapura
 Gendhung-gendhung pangeling-eling
 Aja eling yen ing kubur
 Elingana mumpung padha ing dunya
 Babadana rantasana
 Gawe dalam maring suwarga
 Aja babad kudhi cungkir
 Babadana puji kalawan dzikir
 Astahgfirullahil'adzim
 (Anonim)

3/.

Penciptaan sastrawi yang dapat dikenali pada masa-masa awal, seperti tampak pada mantra-mantra lisan (dan sejenisnya seperti puji-pujian dan nyanyian) dalam berbagai masyarakat etnik, merupakan awal-mula dan prototipe dari semua aktivitas sastrawi. Mantra (dan sejenisnya) tersebut merupakan sarana praktikalitas karena berkenaan dengan cara-cara survival. Penciptaan sastrawi di kalangan masyarakat primitif yang hidup di sebuah dunia etnik diarahkan oleh kepentingan-kepentingan yang bersifat praktis, yang membiasakan mereka pada kondisi-kondisi yang di dalamnya seluruh energi yang ada ditujukan pada perolehan berbagai hal demi keberlangsungan hidup, terutama yang terkait dengan papan dan pangan. Produksi sastrawi mereka merupakan instrumen dan teknik sederhana yang berorientasi pada tujuan, dalam rangka membangun harmoni dengan semesta yang mengelilinginya sehingga daya magis tumbuh. Misalnya penciptaan mantra yang dipakai sebelum menangkap binatang buruan atau sebelum “rumah tinggal” didirikan. Tidak ada pretensi simbolik, religius, ataupun estetik dalam *the act of will* mereka. Tidak terdapat pula pretensi imitatif. Yang ada hanya sebuah aktivitas praktis yang sederhana, yang tidak memerlukan perhitungan semacam efek panoramik, *flowery*, yang tanpa unsur kegunaan. Yang hidup kemudian saja, seperti kita, yang

kemudian memperhitungkan “efek sampingan” dari praktik magis yang hanya dimaksudkan untuk aspek kebermanfaatannya. Jika produksi sastra mereka yang sederhana merupakan prototipe refleksi sastra atas realitas, produk itu selalu hadir dengan fungsi tertentu yang menyertainya.

Paparan di atas menunjukkan bahwa otonomi berikut kualitas-kualitas yang melekat padanya, struktur kategori, evaluasi moral, dan kreasi sastrawinya merupakan makna yang sekunder. Yang primer dalam pengertian praktis adalah keterlibatan dalam usaha manusia untuk menjadi sadar terhadap realitas demi mempertahankan eksistensi. Terlepas dari sifatnya yang bermain-main, tak-acuh, fantastis, dan berlebih-lebihan, sastra terutama berfungsi mempertajam cerapan realitas dan sebagai sarana magis yang bersifat ritual dalam perjuangan meraih eksistensi. Fungsi yang mengemuka sejak berabad-abad lamanya ini masih berlangsung hingga hari ini, ketika kita sudah menjadi warga kehidupan modern.

Sastra selalu terkait dengan cara-cara mengubah kehidupan. Oleh karena itu, sastra bukan sekedar produk dari sebuah sikap kontemplatif murni, yang sekedar menerima segala sesuatu yang terberi (*given*). Sastra merupakan sarana untuk menguasai dunia dengan kekuatan atau kecerdasan, untuk menghegemoni dengan cinta atau kebencian, untuk melumpuhkan “mangsa pilihan.” Manusia primitif di kalangan etnik tertentu menciptakan mantra dengan tujuan memburu, menangkap, dan membunuh binatang tertentu. Mereka melantunkan puji-pujian dan nyanyian tertentu pada situasi tertentu pula. Dengan demikian, sebenarnya mereka selalu berpihak, dan jauh dari sikap netral terhadap realitas. Pujian dan nyanyian mereka berorientasi pada dan untuk mencapai tujuan magis, baik lewat ekspresi yang penuh cinta ataupun yang sarat oleh penolakan. Aktivitas sastrawi itu merupakan cara memperoleh kekuasaan atas objek-objek realitas yang dikehendaki. Oleh sebab itu, kita mungkin saja menggunakan sastra sebagai sarana subsistensi, sebagai sebuah senjata perjuangan, sebagai sarana pelepasan dorongan agresif, atau sebagai penawar bagi kehendak destruktif. Kita bisa menggunakan sastra untuk membenahi segala sesuatu yang dirasa masih belum lengkap dengan cara mengungkapkan karakter yang suram dan tidak bergairah, yang tampak sia-sia dan tanpa tujuan. Apapun alasannya, sastra tetap bersifat realistik dan dinamis. Hanya dalam kasus-kasus perkecualian saja sastra mengekspos sikap tidak memihak atau netral terhadap permasalahan praktis, baik yang bersifat ekonomik, hukum, moralitas, maupun ilmiah. Bisa saja berbagai sifat tersebut terpadu secara esensial dalam sastra, yang kesemuanya merupakan sikap terhadap realitas dalam rangka perjuangan eksistensial.

Dalam konteks seperti disebut di atas, sastra menampilkan diri dengan berbagai keunikan sesuai dengan tempat dan waktu yang menyituasikannya. Keunikan dan kekhasan yang diungkapkan itu sekaligus menunjukkan orisinalitas dan individualitas cara berekspresi sang sastrawan sebagai kreator dalam rangka mencipta “sejarah” bagi diri sendiri dan realitas yang mengkondisikannya. Kepada tempat dan waktu berikut aspek-aspek yang melekat di dalamnya itulah para sastrawan berhutang budi, sehingga pengetahuan, gagasan, dan imajinasi yang ditawarkan melalui karyanya secara fungsional dimuarakan juga pada realitas tersebut. Keberpihakan pun menjadi pilihan yang tak terelakkan, yakni keberpihakan yang tidak memerlukan desubjektifikasi diri karena semakin subjektif, partikular, dan khas karakteristik sebuah karya sastra, semakin signifikan-lah karya itu secara sastrawi.

Karena sifat mimesisnya, sastra mampu mengungkapkan berbagai karakteristik yang terkait secara langsung dengan hakikat kemanusiaan, baik dalam perspektif antropologis, fisiologis, sosiologis, maupun psikologis. Sastra terhubung langsung dengan manusia, pada pribadi-pribadi sebagai *akhsani takwim*, yang kombinasi pengalaman, watak, dan berbagai tendensinya tidak dapat direplikasi secara penuh. Akan tetapi, dalam kaitan ini kita boleh juga meyakini dan memandang bahwa sastra tidak berkaitan secara langsung dengan kebaikan atau keburukan, kebenaran atau kepalsuan, ataupun dengan hal-hal yang dikehendaki atau ditolak secara politis.

Gusti
Seperti kapan saja, malam inipun
Kami tak berada di mana-mana
Melainkan di hadapanMu
Ini amat sederhana
tapi kami sering lupa
Sebab mengalahkan musuh-musuhMu

*yang kecil saja, kami tak kuasa.
Gusti
Inilah tawananMu
Tak berani menengadahkan muka
Mripat kami yang terbuka
telah lama menjadi buta
Sebab telah menyia-nyiakan dirinya
Dengan hanya menatap
Hal-hal yang maya.*

*Gusti
Cinta kami kepadaMu tak terperi
Namun itu tak diketahui
Oleh diri kami sendiri
Tolong ajarilah kami untuk berlatih
Menyebut namaMu seribu kali sehari
Sungguhpun satu huruf saja dariMu
Tak kan tertandingi.*

...
(Emha Ainun Najib, "Pembuka")

Lereng Merapi: September 2019

Representations of Islam in Medieval European Literature

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Abstrak

Sepintas Islam dan Sastra Inggris tampak seperti dua disiplin ilmu dari dua kutub berbeda yang tidak memiliki interkoneksi. Akan tetapi, sejak pertama terjadi interaksi intensif antara dunia Islam dengan dunia barat pada abad pertengahan, sejak itu pula sebenarnya relasi antara Islam dan Sastra Inggris dapat ditelusuri. Sejumlah peneliti baik dari dunia Islam maupun barat telah mencoba mengeksplorasi relasi tersebut dari berbagai sudut pandang, dan makalah ini akan membahas salah satunya yaitu terkait masalah representasi. Ketertarikan di kalangan akademisi dan kritikus sastra akan hal ini sudah terlihat sejak awal abad ke-20, terutama melalui tulisan Byron Porter Smith yang berjudul *Islam in English Literature* (1939) dan semakin mencuat setelah publikasi buku *Orientalism* (1978) karya Edward Said—yang notabene merupakan salah satu teks penting dalam kajian postkolonialisme. Hampir semua penelitian tersebut mengarah pada kesimpulan yang sama yaitu image negatif terhadap Islam dan praktek representasi ini secara kontekstual bermula dari pecahnya Perang Salib. Makalah ini akan memaparkan ulang bagaimana representasi dan konstruksi image Islam dalam karya sastra Eropa Abad Pertengahan hingga periode awal modern untuk memahami dengan lebih kritis baik problematika representasi Islam oleh sastrawan barat maupun juga dinamika interaksi antara masyarakat Eropa dan dunia Islam. Kemudian masih menggunakan kerangka postkolonial, akan dibahas pula beberapa karya sastra Andalusia yang muncul di periode yang relatif hampir bersamaan sebagai bentuk konter-narasi. Penerapan pendekatan postkolonial untuk memahami era pra-kolonial diharapkan dapat berkontribusi bagi pengembangan kajian Islam dan sastra Inggris.

Kata Kunci: Islam, Sastra Inggris, Kajian Postkolonial

INTRODUCTION

USC's annual reports, studying the demographics of 100 most popular films at the North American box office since 2007, show that Hollywood's persistent and systemic problem in diversity and inclusiveness both in front of and behind the camera has never been fully eradicated. Very little effort has been done by the upper echelons in the U.S. movie industry to represent the actual world, the real people in the everyday life, especially when it comes to minority group and U.S. "enemy" abroad. Among others are Muslims. Studying more than 900 films produced between 1896 and 2000 that projected negative images of the Arabs and Muslims, Jack Shaheen found that the stereotyping of Muslims particularly Arab Muslim, as the "cultural Other" in American cinema has been constant for over a century. For examples, *The Sheik* (1921) with its Arab rapist, Looney Tunes' cartoon channel on *Alibaba* (1940) illustrating an Arab with deceitful, angry expressions, Disney's *Aladdin* (1992) with its controversial description of Arabia as barbaric in the original opening theme song, *True Lies* (1994) with its depictions of Arabs as violent, anti-American zealots, and *Rules of Engagement* (2000) with its stereotypical images of Arabs as violent murderers and anti-America religious fanatics. The difference between the past and the present images lies mainly only in the reasons, degree, and content—oftentimes influenced by current social and political situations.

Literary scholars found similar trend in Western literary writings. Stereotypical images of Islam and Muslims had even existed since Medieval era. Prior to Shaheen, Byron Porter Smith and Edward Said shared similar concerns of Orientalism which was disseminated in historical and literary texts. Their works are instrumental in bringing to life voices of the underrepresented and raised awareness of the effects of Western misrepresentations in these writings. The

problem of representations of Arabs and Muslims by Christian Europeans can be traced as far back to eleventh century European literature, seemingly with lack of voices and self-representation from the subjugated. Kabir and Williams (14) may be right to say that medieval should no longer be antecedent to Orientalism or Other to modern framework; instead, it can be viewed as part of it.

I will examine, through postcolonial lens, how Islam and Muslims were represented in pre-modern European literature as an evidence of early Orientalist practice. Edward Said's notion of Orientalism itself is one of the key concepts in Postcolonialism. Postcolonial thought has indeed influenced medievalists in recent years. While some are doubtful about the applicability of postcolonial theory to study medieval societies and are concerned with the danger of applying theory out of context, others such as Cohen, Biddick, Akbari, and Holsinger show optimism. Holsinger sees the relevance of translating twentieth-century analytical vocabularies into the distant past and is hopeful that the deep connections between the colonial subaltern and the medieval unrepresented will contribute significantly to academic reconstructions of the lives and voices of the dispossessed (1200). Moreover, despite her acknowledgment that historical specificity of postcolonial society could not be easily translated into pre-modern worlds, Spiegel believes that the adaptive use of critical approach such as postcolonialism has provided historian a new tool to read and understand the past more sensibly (250). Moreover, to compare Western "constructed" image of Islam and the reality, this paper will also look at some Andalusian works in order to attest to how rich legacy from the Muslim Spain could be used as antecedent counter-narratives that immediately challenge Western misrepresentations of these particular groups.

RESEARCH METHOD

This is a qualitative research using content analysis technique. This paper simply continues the mode of study which has been initiated by previous scholars interested in exploring Western representations of Islam in literary texts. This research attempts to interpret and re-interpret Western representations of Islam in literary writings from Medieval to early modern era. However, in order to obtain a more balanced picture of societies during the period, I will also bring in some Andalusian literature as counter narratives. With the hope to further develop ways to study the interconnection of Islam and English literature as well as literature in English, this paper will engage with further exploration of how postcolonial theory as critical theoretical lens could be useful for this type of study. More researches on representations of Islam and Muslim are needed in order to raise awareness of the issue and comparative study is expected to be able to reconfigure the image of Islam in the real world and help articulate the voice of the negatively portrayed communities.

DISCUSSION

Postcolonial theory mainly discusses resistance and opposition to colonialism, but it also involves questions of representation by exploring the circumstances and condition of productions that determine the construction of the colonial "Other." In this way, medieval past may offer some insights to present postcolonial conditions. I believe that there is a potential compatibility between medieval and postcolonial studies, as there is some kind of parallel between today's world and the medieval world. In the matter of "Christian" West - "Muslim" East relations, for example, there is a common area between the two worlds: confrontation. Today we have Huntington with his controversial essay "Clash of Civilization" (1993) that evokes centuries old conflict between the West and Islam through the Crusades in the Middle Ages. Israeli occupation/colonization of Palestinian land may partly reflect a deep-rooted obsession to recapture the Holy land. Turkey's Erdogan's resistance against the U.S. may resonate with Muslims' longing for the revival of Islamic/Ottoman Empire. Also, the constant perpetuation of negative stereotypes and representations of Arabs and Muslims in Hollywood films—based on Shaheen's research on more than 900 films, produced between 1896 and 2000—reminds us of a plethora of literary production by premodern European writers that celebrated the superiority of the white race and Western civilization while dehumanizing the Arabs and Muslims. Apparently, contest of power and domination between the two worlds have continued to persist.

According to Ashcroft (2000), the term "post-colonialism" was originally used by historians to refer to the post-colonial state or the post-independence period after the Second World War but then from the late 1970s, the literary critics started to use it to discuss "the

various cultural effects of colonization" (168). It is this historical particularity that makes the application of postcolonial theory to medieval and Renaissance literature seemingly incompatible. However, the proponents of postcolonial medieval studies focus on the gains and insights from the application of this approach. They believe that postcolonial theory allows us to better understand how Europe came into being, how cultural contacts between the European and the non-European people led to colonialism, and how colonization was pretty much part of medieval political life.

In 1978, Edward Said criticized Western constructions of the non-Western world in his book *Orientalism*. He moved colonial discourse into the first world academy and into literary and cultural theory. Said examined the ways that knowledge production and diffusion in the past and present become objects of study for those seeking alternative means of expression. As a result, a Eurocentric cultural construction of the "orient" and the "occident" was created without representation by those who are being labeled as "oriental." This lack of representation by those who were subject to categorization and the authority claimed by those in high academic standing is the lasting legacy of colonialism which Said focused his critique. Orient is constructed by the West as a mirror image of what is inferior and alien or "Other" to them. In Orientalist discourse, the Oriental man is depicted as dark, savage, backward, posing threat to white women while the Oriental woman is depicted as passive, submissive, eager to be dominated, highly sensual and exotic. Orientalist image is dangerous because of its sweeping generalization across diverse and dynamic cultural and national boundaries of the non-European people.

Ashcroft et al. (131) reckon that the concept of modernity is significant in the emergence of colonial discourse. From about the sixteenth century, modernity became synonymous with civilized behavior, with rationality as its core feature. Europe constructed itself as "modern" and constructed the non-European "traditional," "static," and "prehistorical." Orientalism is a constitutive element of the modern West. However, modernity for the Europeans is fundamentally about conquest, and the narrative that the Orient is backward and led by incompetent Islamic rulers who are religiously intolerant impediments to progress is used to justify the expansion of Christianity to the East and Western Imperialism.

In medieval European and Renaissance literature, the most common terms used to refer to the Arabs and Muslims during the Middle Ages are "Saracens," "Mahomet/Mahound," "Moor," and "Turk." Despite some variation, all these mostly carry negative connotations. According to Encyclopedia Britannica entry on the term "Saracen," references to Saracens had undergone some shift. In the first three centuries AD, late classical authors applied Saracens (Greek: Sarakenoi, or destitute of Sara) to "an Arab tribe living in the Sinai Peninsula." Saracens were also associated with Ishmaelites, or descended from Ishmael who was born to Abraham's wife Hagar. In the Middle Ages, it was applied to "any person—Arab, Turk, or other—who professed the religion of Islam." Many scholars argue that the term "Saracen" has dual references: ethnic and religious identities.

According to Akbari, for the Medieval Europeans, the single term "Saracen" served as a marker of both religion and ethnicity (155). In the literary and cultural production of the Middle Ages, as she adds further, Saracens were divided into two: the white skinned (well-proportioned, assimilable) and the dark-skinned (deformed, grotesque creature, doomed to destruction). In *The Song of Roland*, for example, the Saracen emir Baligant is depicted as a white tall imposing knight with fair skin and flowing hair.

"His shoulders wide. His face is bright and rugged.
His look is fierce. His curls are snowy clusters.
His flesh is fair as flowering fields in summer.
What valor he has shown through countless struggles!
O God, were he a Christian knight, how wonderful!"
(lines 3085-89)

In a similar vein, another light-skinned Saracen Sir Márgariz in this epic poem is also portrayed as:

"A galland, valiant knight, Sir Márgariz
Is beautiful and agile, strong and quick"
(lines 1296-1297)

Spiritual transformation of both Saracens could be seen as the perfection of their flesh. However, they will not be able to experience inward spiritual orientation unless they are able to recognize the presence of the “divine” (Christianity). Their Saracen body may become the site of transformation of both soul and flesh, but their identity remains the product of ethnic and religious identity.

Black Saracens in *The Song of Roland* are represented full of disgust. In contrast to Márgariz, Duke Abisme is physically described “black as field peas cooked for a long time” (line 1454) and accused as a “heretic” (line 1464). In this way, skin color and character are seemingly inseparable. They are used as both moral and social indicators. Another depiction of black Saracens is when Roland addresses the armies serving for Manganice.

“Each with two big ears and a big nose

....

Blacker than ink, riding with Manganice,
With no white showing but their teeth”
(lines 1886-1902)

To some extent, they are portrayed like monsters doomed to damnation. Such depiction of black Saracens or black-a-moors can be viewed as racist portraits as their skin color is linked to inferiority. Cohen also argues that Saracen’s alterity is not only racially marked but also gendered as well (119). If we look more closely, most Saracens were imaged as male, though the Saracen’s masculinity is of course deviated from Christian norms.

For Roland, honor includes religious creed. By constructing the “other,” Western Christian’s define both their own physicality and spirituality. Therefore, as Lowney points out, though “some of Roland’s Christian characters may fail the standards expected of honorable men, all Muslims fail the same standard simply by virtue of their pagan beliefs” (137). Saracens, both with lighter or dark skins, are seen as impediments to an ideal world in a Christian frame of reference. In his introduction to an English translation of this epic poem, Staines asserts that Saracens come to represent the concrete embodiment of the oppositional forces to Charlemagne and his people (loc. 220). All this shows how fanaticism penetrated deeply across European medieval societies.

Another term that frequently appears in medieval European literary production is Mahomet or Mahound. This is a medieval version for Muhammad. According to Oxford Dictionary entry, the term is derived from Anglo-Norman “maumet,” reduced form of mauhoumet, Old French Mahomet. Medieval Christian commonly believed that the prophet Muhammad was worshipped as a god. In his polemical work, St. John of Damascus, a Christian theologian who lived between the years of 675 and 750 AD, accused Muhammad as a false prophet, his teaching a heresy to Christianity, and his followers as forerunners of the Antichrist. In the wake of the Crusades, the myth of Mahomet or Mahound as the enemy of Christendom began to spread among European medieval societies along with the myth of king of the Franks, Charlemagne.

The debates on Muhammad as either a true or false prophet or messiah surrounded the birth of Islam. While Muhammad was a highly respected figure among various Muslim communities, many Christian Europeans were confused between the mythical and historical figure of Muhammad. According to Said, “since Mohammad was viewed as the disseminator of a false revelation, he became as well the epitome of lechery, debauchery, sodomy, and a whole battery of assorted treacheries” (62). The perpetuation of distorted images of Muhammad can be found in Dante’s *Inferno*. This Italian poet places Mohammed in the eighth circle of hell of his *Inferno*. Muhammad is accused and punished as a representative of Christian schism. In Canto XVIII, he describes Muhammad miserably.

“whose body was split apart right from the chin
to the farthole. Down between his legs his raw
entrails spilled out, with his vitals visible
and the sorry sack where what goes through the maw is turned to shit
(lines 24-28).

According to Mark Musa, Dante's treatment of Muhammad "reflects the medieval belief that Mohammed was responsible not only for a schism but the invasion of Palestine and the dismantling of Christian power and influence in the Middle East. Opinion in Dante's day ignored the fact that Mohammed was a monotheist in a pagan culture and that his split from Christianity followed the development of its Trinitarian dogma" (in Palma, loc. 3558). His misrepresentation of Muhammad does exemplify the structural continuities of an unchanging western discourse of demonization and domination over Islam. At that time, such work could be used as a religious and political propaganda for the Crusades. Similar description appears in John Lydgate's *Fall of Princes*. The beginning of Book X talks briefly about "Machomeet" or Muhammad as:

"A fals prophete and a magician
Born in Arabia but of low kynreede
Al his lyue an idolastre in deede."
(lines 53-56)

Likewise, he is labeled as a cursed false prophet and a magician, born of low kindred in Arabia, and an idolater all his life (920). The poem goes on by saying that Muhammad is an accomplished flatterer and liar as he openly said that he was Messiah. He soon converted the Saracens, and his clerk Sergius write down his laws and miracles. Lydgate ends his chapter on Muhammad sarcastically:

"Lik a gloutoun deied in dronknesse,
Bi excesse of mykil drinking wyn,
Fill in a podel, deuoured among swyn"
(lines 152-154)

It is said that Muhammad got drunk and finally fell in a puddle and was devoured by hogs (923). Lydgate's disrespectful tale of Muhammad may remind us of modern day Charlie Hebdo's controversial cartoon of Muhammad.

Western representations of the Moors and Turks emerged in early modern European literature. Both terms appeared in various plays. Generally, Moor is applied to the Arab and Berber people of North Africa who inhabited medieval Spain. According to Britannica Encyclopedia, from the Middle Ages to the seventeenth century, Europeans depicted Moors as being black, swarthy, or tawny in skin color. Probably the most lasting, popular Moor character is Shakespeare's *Othello*. In this play, Shakespeare explores a rhetoric of "blackness" and problematizes it as a negative signifier. Iago compares him with "a Barbary horse" while Roderigo portrays him as "lascivious Moor." Different aspects of the term "Moor" are highlighted in Shakespeare's drama, but they essentially carry a sense of inferiority compared to the white race still. Othello and Aaron, for examples, though similarly black from North Africa and similarly not-religious, have different personalities. While Aaron is pathologically evil, Othello is described with a more complex mix of nobility, though still excessively driven by violent jealousy.

Othello is respected for his virtues and competence in military as well as technically allowed to marry Desdemona, but he lives in a racist society where the mixing of races is generally undesirable and can be a source of anxieties. It makes Shakespeare's *Othello* both "a fantasy of interracial love and social tolerance, and a nightmare of racial hatred and male violence" (in Loomba, 91). During this time, sexual contact across races and cultures was considered scandalous, thus making relationships between Othello and Desdemona as well as Aaron and Tamora regarded with horror by several characters in the plays.

Borrowing from Lacan's concept of mirror image, Said argues that Europe's self-definition as the most superior civilization of the world depended in part upon the construction of an "Orient" as "Other." The difference between the two was crucial to sustaining Europe's image of itself. In the case of Othello, Loomba argues that this Moor character "moves from being a colonized subject existing on the terms of white Venetian society and trying to internalize its ideology, towards being marginalized, outcast and alienated from it in every way until he occupies his 'true' position as its other" (48). Like other Saracens or Moors, such attributes as "irrational, backward, lazy, and sensuous" are attached to Othello. Regarding Turks, Shakespeare's *Othello* also draws on early modern anxieties about Ottoman's threat to

European Christendom. The demonization of the Turks is driven by their fear of being conquered and converted.

Chaucer's *The Man of Law's Tale* also incorporates Islamic elements. He addresses religious difference between Christian Rome and Islamic Syria through Sultan of Syria's desire to marry Custance, a virtuous Christian woman. Stereotypical images of Arab or Muslim man as irrational and lustful persist. Sultan's illogical decision to convert to Christianity, not only himself but also his entire kingdom, over a woman could be viewed as a sign of weakness. Interestingly, however, Chaucer contrasts him with his mother. Though the Sultanness might be depicted as the evil villainy, from postcolonial feminist perspective, her brutal actions clearly demonstrate her agency. She predicts slavery and massive conversion by foreign nation; thus, her fear of subjection could be viewed as a form of resistance. To defend her principle and faith, she chooses to sacrifice her son.

"Lordes," quod she, "ye knowen everichon,
How that my sone in point is for to lete
The hooly lawes of our Alkaron,
Yeven by Goddes message Makomete.
But oon avow to grete God I heete,
The lyf shal rather out of my body sterte
Or Makometes lawe out of myn herte!"
(lines 330-336)

To add to the complexities of medieval societies, *Poem of El Cid* might be an interesting discussion. Unlike Roland, El Cid is more nuanced. Lowney (137) states that Roland's universal struggle between good and evil contrasts with El Cid's personalized study of the noble person. What makes the Cid, or anyone, honorable is neither station in life nor religious beliefs but deeds. The epic portrays El Cid as a brave, optimistic knight and loyal family man. He makes friend with his Muslim vassal Abengalbon. Abengalbon is portrayed as a far nobler man than the evil heirs of Carrion. Cid had also served for both Christian (Sancho II and then Alfonso VI) and Muslim (al-Mu'tamin and al-Musta'in) rulers. Perhaps, the difference between French Roland's and Spanish El Cid's treatment and relationships with the Muslims can be explained based on the actual context. Unlike French, the Spaniards had been and were still physically neighbors with Spanish Muslims. Both still traded and did business as usual. Direct contacts and interactions between the two worlds might have helped humanized Arabs or Muslims in the wake of the heated Holy wars.

Also, Dante's treatment of Saladdin, Ibn Sina and Ibn Rushdi is also interesting. Despite the fact that they are followers of Muhammad, Dante places them at Limbo among the Greek intellectuals who lived before Christ. During the Middle Ages, Saladdin seemed to be more well-known as a mythic figure than a historical person. His reputation had been unusually positive, and it might be due to his good diplomatic relations with the West. Western view of Saladdin was only focused on his chivalrous standards that "matched" with the European aristocracy, generosity, gallantry, and humane leadership. Ibn Sina and Ibn Rushdi were respected for their knowledge contribution to modern science that the Europeans learned from. However, regardless of the fact that Muhammad is also highly respected by Muslims for his great virtues, Christian Europeans never seemed to be able to forgive him for introducing Islam in Arabia in the first place. The fact that this religion could expand very quickly apparently had created fear among the Europeans.

In his intensive study of the Islamic materials in English Literature, Smith found that the European's ignorance of the true nature of Islam was related to the flow of information during those times—whether first-hand or second/third-hand information. The materials available in England before the twelfth century were mostly through the channels of the Church but also the translation of the Quran into a Western language, "Risalah" by a pseudonym 'Abd al-masih ibn Ishaq al-Kindi, and travelers. However, what then became popular among European societies was the image of Islam disseminated in literary works.

Aside from the bombardment of Western misrepresentations of the Arabs and Muslims by premodern European writers, people who lived at the Iberian Peninsula under Muslim governance developed a rich, vibrant culture and literature which was seemingly undisturbed and uninterested in global political issues. If the marker of "modernity" are progress and

innovation, then the Muslim Spain embodied those features. The Muslim Spain reflects the moment of cultural superiority over Europe, where exoticised version of the Arab is present within Europe itself (Menocal, 11). At the center of Andalusian splendor was a progressive Muslim ruler like Abd al-Rahman who aspired to create a little “heaven” on earth. Interestingly, this Islamic golden age existed when Europe was in the Dark Ages.

Medieval studies on the literature of al-Andalus is very important not only to decenter Eurocentrism from the field but also to bring voice to the Muslim world. Based on her research, Menocal found that literature of al-Andalus constitutes an admixture of ethnicities and linguistic communities and cultural traditions even religion. Away from the center of Islamic Empire, the caliphate oversaw La Convivencia. This region was home to Muslims, Jews, and Christians that co-existed, cultivating a spirit of openness and cultural hybridity. Both male and female poets contributed to literary production. They also developed muwashshah, a branch of Arabic poetry which is exclusively associated with the Andalusian period because the Arab East did not expect violation to Arabic literary tradition. Built from classical Arabic qasida, they incorporated the ancient motifs and imagery such as love, wine, and praise.

One of the most exemplary works in Medieval Spain is Ibn Hazm’s prose-poem *The Ring of the Dove*, exploring the psychology of love. This work consists of thirty parts which deal with love such as of the nature of love, the signs of love, on falling in love at first sight, on falling in love through a description, of concealing the secret, of the messenger, of fidelity, of betrayal and of separation. Ibn Hazm celebrates love: “It is not condemned by religion nor forbidden by religious law, for hearts are in the hand of God” (6). For him, union offers the highest, “sublime bliss” and “an outstanding happiness” (86). His poem does highlight the features of courtly love. Like other, garden is also an important feature.

Another prominent male poet from the Muslim Spain is Ibn Zaydun. His poetry also “seems to capture the essence of Andalusian poetry at large, shining in two areas considered characteristics fortress of Andalusian literature: the description of gardens and the relatively unstylized presentation of emotion and experience” (Stewart in Menocal, 306). One of his best-known poetry is his love poetry that is associated with Wallada—which will be discussed later. According to Ibn Zaydun, it was Wallada who suggested their first secret meeting:

“Wait to visit me when darkness gathers,
For I ding that night will keep our secret best.
Were the sun afflicted with the love I feel for you,
It would not shine, nor the moon rise, nor the stars traverse the
sky.”

It is also believed that Wallada inspired Ibn Zaydun’s most heartfelt and immortal verses “Nuniyya.” This fifty-two-verse qasida is considered one of the most famous love poems in all of Arabic literature.

During the period, women of Al-Andalus also formed an important part of the society and a considerable number of literate Andalusian women were actively involved in literary activities. Like their male predecessors, female poets also dealt mostly with the themes of love and wine, often erotic. Their poems not only allow one to see how Andalusian poetry was like but also provide valuable reflections on the ways in which particular Andalusian women navigated the social roles available to them in the public sphere—though one must also be careful not to assume that these poems reflected the actual social and cultural life of all Andalusian society during the period.

Segol (147) argue that a rich body of Arabic poetry written by medieval Islamic women has been very little studied because most scholars of women in Islam are doubtful whether their poems reflect the experience of either individual women or groups of women. However, Segol believes that the poetry of these Andalusian women does provide valuable reflections on the ways in which particular women viewed their social roles, their place in the public sphere, and their own bodies. Their opinions might seem revolutionary or dangerous, but they were very much a product of the milieu in which they were produced and performed. To some extent, these women embodied the spirit of postcolonial feminist. They had agency, even when western feminism was still non-existent.

In the courts of medieval Muslim Spain, as Segol observes, mastery of literary skill could become very significant as poetry itself was the language of public and political discourse.

Most poems during the period were produced by qaynahs and noblewomen. Qaynahs are women who receive proper training or literary education. Their position could be fluid as they do not live in harem. Itimad ar-Rumaikiyya is one of the examples. Formerly a slave, Itimad became a queen after Prince Muhammad married her for her intelligence in playing with poetic language. Another renowned qaynahs is Hind. She is skillful on the lute, reciting lines that accentuated her mobility by equating her words with her body. The vizier Amir ibn Yanaq invited her to perform at his majlis, and this is her response:

“Noble Lord, proud line of the highest rank,
I'll quickly come to you as my reply with your messenger”
(in Segol, 156).

Her magnificent use of language reflects her mastery over poetic conventions. In this way, “she is the reply, and as such she is the poem.”

Besides the qaynahs, noblewomen also participated in the arena. Two of the best known noble poetesses are Hafsa bint Hajj ar-Rakuniyya and Wallada bint al-Mustakfi. Hafsa bint Hajj ar-Rakuniyya lived in the twelfth century and was known for her free way of life. She was perhaps the most celebrated woman poet of her time. Below is her poem that is addressed to Abu Jafar.

“Shall I call on you or will you come to me?
I'm always yours whenever you want me.
When you break at noon you'll need a drink and you'll find my mouth a bubbling spring
and my hair a refuge shade.
So be quick with your reply as it's not nice of Jamil to keep Buthayna waiting.”

Below is Abu Jafar's reply:

I will honour you, because of the fact that you visit me. I
would have liked to go, if I had had the opportunity.
It is usually not the garden which visits someone, but it is
the gentle breeze which visits the garden.

Hafsa's initiative to visit the man is considered unconventional. In traditional custom, it is usually the man that visits a woman, not vice versa. Apparently, Hafsa not readily accepts the traditional role of women decided by society. She also seems more aggressive than Abu Jafar. It is contrary to popular belief that all Muslim woman is passive. Her action is a manifestation of women's emancipation in some way. Typical to Andalusian poetry, nature is also inherent. Woman and her beauty is also compared to garden.

Wallada bint al-Mustakfi was also a noblewoman who excelled in poetry. Her love poetry with Ibn Zaydun was even more well-known than that of Hafsa. In real life, Wallada was best known for her self-presentation. Like some other high-profile noblewomen writers, she refused the veil. She was very conscious about her body. The poem below expresses her strong opinions about her own worth. She has a choice to do what she is willing to do. Both in words and action, she dared to challenge certain upper class social conventions at that time, one of which was veiling.

“right side:
I am, by Allah, fit for high positions
And am going my way, with pride!
left side:
Forsooth I allow my lover to kiss my cheek
And bestow my kisses on him who craves it.”

This poem is fascinating in a way that it reverses conventional discourses of desire. Wallada clearly made her point against the seclusion of women. Her agency as a woman is demonstrated through her choice to dress the way she wants, aspiring for freedom of movement both in

Indeed, Wallada was a free-spirited Andalusian woman. She did use her privilege to fullest. Other than her refusal to wear veil, she also refused to marry. Based on various sources, it is said that Wallada remain unmarried though having several lovers. As already stated, Ibn Zaydun was not only a poet but also a leading figure in the courts of Córdoba and Seville. However, both Wallada and Ibn Zaydun kept exposing their love affair with very publicly. It was their scandalous love affair that made them famous. Though their free lifestyle could not be taken as a reflection of the life in medieval Muslim Spain, it does say something about a greater freedom that the local people enjoyed under an Islamic caliphate.

CONCLUSION

To sum up, Western reference to Islam and Muslim in pre-modern world reveals ignorance and prejudice. As Omar Farrukh notes in his introduction to Smith's book *Islam in English Literature*, for twelve centuries, humanity had been unable or reluctant to consider Islam in a reasonable manner. In Said's words, Orientalism provides a rationalization to justify colonial rule. In this way, the application of postcolonial thought to medieval studies is useful to better understand the variety of engagements in pre-modern societies. Both postcolonial and medieval worlds share similar issue regarding lack of representation. The colonial subaltern a.k.a. the "medieval unrepresented" in this case is people from the Muslim world. They are not only misrepresented within the fictional work but also underrepresented in actual publication. Based on the analysis of some pre-modern European literary works, it can be learned that Western misrepresentations of the Arabs and Muslims and the practice of othering can be traced as far back to the eleventh century. Islam's rapid expansion to areas which were once under former Roman Empire shocked Christian Europeans. Their campaign to recapture their territories from the Muslims was done not only through actual mobilization of army but also with words. They created narratives against Islam in order to gain support from local people. They tried to make sense of God's abandonment of Christendom while in favor of expanding Muslim civilization since the eighth century. In their works, the teachings of Islam were distorted. They particularly targeted Muhammad. Much of European literature created a mythical figure of Muhammad as a false prophet, a liar. As for Muhammad's followers, the European writers used references such as Saracens and Moors. All these terms carry negative connotations, and they were caricatured in a variety of ways. All this was part of religious and political agenda in the wake of the Crusades, and this practice led to the constructions of Orientalist discourse.

Though many would argue that the Crusades is not part of European colonization, there is no doubt that the spirit of domination was inherent during the process. If they did not come to the Muslim world to colonize, they apparently wanted to come to Christianize the land and convert the people to Christianity. Conversion means imposing a particular religion on someone, and it does involve the act of subjugating, which is a basic feature of colonialism. Also, it would be easier to conquer people with similar ideology. If the period of European conquest to the New World which was largely motivated by the slogan "God Gold and Glory" is categorized as colonial period, then the same may potentially apply to the Crusades. Sometimes it is not clear when history begins and where the story ends. Though their initial attempts for domination in the Muslim world were quite unsuccessful because Muslim Empire was stronger, their obsession towards the Arab world seems to remain. In short, medieval period should no longer seen as antecedent of Orientalism. Instead, it should be viewed as part of the formation of Orientalist thoughts.

The rise of Islam occurred during the era when Europe was in Dark Ages. Largely driven by the fear of subjugation by Islamic Empire, European began to redefine itself to restore their power. As already stated, Europe's self-definition as the most superior civilization depended in part upon their construction of an "Orient." They began to create an image of Orient as savage, backward, threatening, passive, etc. The sweeping generalization is of course dangerous because if such images are constantly perpetuated across different media, they will create a discourse. It can blur the lines between myth and truth. However, it should also be noted that Christian West and Muslim East relations were not that simple. Countless contacts and exchanges did shape the complex patterns of relation between the two worlds throughout the premodern period. The Crusades, the long history of Islam in Spain as well as Reconquista had offered opportunities for fundamental tensions and open conflicts between Christians and Muslims. However, direct contacts through peaceful trades and cultural exchanges also shaped their relations and the manner in which the Arabs and Muslims were represented in some

works. One of the examples can be found in *Poem of El Cid*. Literary work such as this is important to help reduce bias and inaccuracy.

However, comparative research of works produced in a relatively similar era could be useful as counter narratives. In a world where Islam is highly politicized and Muslim women are deeply misrepresented, a piece of story from medieval al-Andalus could help break stereotypes as they depicted a strikingly different reality. This era could be regarded as an ancient manifestation of postcolonial feminism spirit. Contrary to western constructions of Muslim women as passive and oppressed, thus needing to be saved, Andalusian female poets like Itimad, Hindi, Hafsa, and Wallada openly expressed their love and feelings. Inherent in their poems are secular traits as they were not even hesitant to explore their bodies. Their poems indicate a great deal of freedom of expression, involvement in public space, and mobility that women could enjoy under Muslim governance. Though probably not all Andalusian women had equal access to public sphere, these women did use what was available to them to the fullest. This, however, still shows that Muslim women to some extent had enough access to education and literary professions. It is similar to what happened to women in Egypt, Indonesia, and some other third world countries in the wake of Independence. At this point, medieval societies of Iberian Peninsula could offer corrective insights to modern Western feminist, by shifting their focus of attention from religious factor to politics. Islam should not be seen as the primary inhibitor to progress. Instead, it is the local politicians that often use Islam as a means to control their subjects. Lastly, to quote Omar Farrukh, "the unfavorable comments and the faulty notions regarding Islam in the West neither illustrate the points of belief in Islam nor portray its social and more aspects; they represent the Westerners themselves" (iv).

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Through the Eyes of *Jarhead*: The Representation of the Gulf War and Arab Identity

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ABSTRACT

Insofar as the Gulf War films go, we are provided with war narratives that are western-centered, giving Arab identity no subject position and consequently dominating the narrative concerning Islam. Sontag posited that the modern understanding of war is mainly a product of war images. In this sense, cinematic representation of war contributes to the audience's knowledge of the war itself. This essay dwells on the narrative of identities and the representation of the Gulf War in the film Jarhead. The narrative of identity told by Anthony Swofford suggests an interplay between two identities, his and Arab identity. In Foucauldian framework, the subject position of the marine is shaped through the making of docile bodies. Furthermore, the representation of Arab identity is arguably very limited and unclear, a reluctant outsider point of view. To disseminate this narrative of identities, this essay uses textual narrative analysis proposed by Bordwell and Thompson. This representation makes up the war narrative that Baudrillard, in The Gulf War did not Take Place, claims as a spectacle made by the media, devoid the traditionally thought truth. Reflecting on Baudrillard, this essay finally argues that in order to reinforce the hegemonic war narrative, the Arab identity represented in the Gulf War films is made to remain indiscernible and alien.

Keywords: Gulf War, representation, subject position, war narrative, film

INTRODUCTION

The media in all its types assumes an important role in the dissemination of information today. It undoubtedly shapes the perception of the general public on issues only few have direct access to. With the advance of technology, war as a distant event can be readily brought to the public's eye by means of media exposure. As a result, public perception on the war is shaped by the ways the media represent (or not represent) the involved parties. While the necessity to be well informed of issues around the world turns into a business, the claim that the media is selectively representing certain ideological preferences cannot be disregarded. Due to the proliferation of war images, the public's attention on the war can be garnered and then made to produce active reaction from the public. The Vietnam War is a good example of how the success of the first media coverage on war resulted in a strong opposition from the public, inciting protests from around the world. In other words, through dissemination of information by the media, thoughts can be manifested into movement which eventually triggers political changes.

In her seminal work *Regarding the Pain of Others* (2003), Susan Sontag argues that the modern understanding of war is mainly constructed by the war images. Claiming that 'understanding' is a problematic statement, Sontag further states that the proliferation of war images in the media raises questions on whether or not they are objective. Furthermore, as more and more war images are produced, war becomes redundant. As a consequence, war images desensitize and turn us to be less emotionally affected by the images. Turning to films depicting the Gulf War made in Hollywood, we often see representation of the war which focuses on the subject position of Western identities, while there is hardly any film telling the Arabs' experience of the war. This under-representation is surely not unintended as films, while there are other who are responsible enough to attempt truthful projection of the reality, are made to convey certain ideological preferences.

Linking the argument raised by Sontag and the phenomenon of war representation in the media, this essay discusses the relationship between representation and the present dominant war narrative. While most popular war films center in the US military serving in the Middle East, there seems to be far fewer references in which the audience is allowed to fully understand Arab identity. In most mainstream Gulf War films, the Arab identity, and thus Islam, appear as the indiscernible others, misunderstood and even antagonized. Furthermore, such

representation might be used to reinforce war narrative which is Western-centered. To closely examine this phenomenon, this essay uses the film *Jarhead* (dir. Sam Mendes, 2005) which illustrates the making of docile bodies, hailed as deadly killing machines which are physically and ideologically manipulated to reinforce the hegemonic or dominant narrative of war and the interplay of this identity with its counterpart, Arab identity. This essay argues that the Arab identity in this film, and indeed in many Hollywood-made Gulf War films, is intentionally made to be hardly represented in order to maintain its presence as others. This way, the hegemonic narrative of war can be reinforced.

Method and Critical Frameworks

Film is a product of literature which uses both narrative and visual cues in order to convey meaning. For film to deliver its story, dialogues and visualization of the scenes are carefully selected and crafted in order to not only achieve artistic success, but also convey strategically made message. The work by Bordwell and Thompson, *Film Art an Introduction* (2004) elaborates film making techniques and principles for film makers and film enthusiasts alike for the purpose of understanding cinematic art better. This essay uses critical frameworks in order to analyse the scenes and dialogues of the selected film. Thus, a formal analysis technique is used in this study. Bordwell and Thompson (2004) suggests that a formal analysis involves collaboration of all elements of films, all of the visual and narrative aspects, in order to acquire thorough comprehension of the story. In doing so, the analysis examines both the narrative and the visualization of the narrative through scenes of the film. Narrative textual analysis is an important part of formal analysis where a focus on the description of the events on the scenes in relation to the intrinsic elements of the films, such as camera angles, points of view, and framing, is the main concern of the analysis.

There are two frameworks of thinking used to give context to the selected dialogues and scenes which project the narrative of identity in the film. The first is the theory of subject position proposed by Foucault in *The Order of Things* (2002). This theory explains a subject through its relation with power and knowledge. A subject cannot exist outside discourse and therefore it is determined by it. An individual actively and repeatedly engages with discourse at the expense of their conformity to the society. According to Foucault, such conformity, exercised through language, can define what is wrong or right and normal or not normal. In the theory of subjectivity, discourse can relate to gender, race, nationality, and culture, meaning that through these aspects subject position is made. Theorists in Cultural Studies have explored the relationship of these aspects with subjectivity, including Butler (1993), Hall (1990), and Said (1978).

Another framework of thinking crucial in examining post-modernist concept of subjectivity is the work of Foucault called *Discipline and Punish* (1977). Foucault discusses the mechanism of power by relating discourse through which the body is constituted.

In becoming the target for new mechanisms of power, the body is offered up to new forms of knowledge. It is the body of exercise, rather than of speculative physics; a body manipulated by authority, rather than imbued with animal spirits; a body of useful training and not of rational mechanics, but one in which, by virtue of that very fact, a number of natural requirements and functional constraints are beginning to emerge (Foucault 1977: 155)

The above statement encapsulates the position of the body and the power mechanism which is used to regulate it. Through such mechanism, Foucault suggests docile bodies, bodies which “may be subjected, used, transformed and improved” (ibid, p. 136). As a target for new mechanisms of power, transformation into docile bodies is necessary in order to guarantee that labor, the military duties, could be performed. Turning the body into docile, Foucault argues, is to implement practices that are not in the form of coercion, but rather a combination of practices and techniques, through which subordination or obedience could be acquired. In order to achieve this state, the ‘aptitude’ and ‘capacity’ (ibid, 138) of the military body must be formed. Through control, the power of the body is gradually improved and such disciplinary power “reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives” (ibid, 39).

The two frameworks for determining identity and subject position are used to further the argument to the reinforcement of hegemonic or dominant war narrative in Western-centered

Gulf War films. To examine this, Baudrillard offers a critical idea concerning the representation of the Gulf War in the media. In *The Gulf War Did not Take Place* (1991), Baudrillard argues that our traditionally thought truth is being replaced by hyperreality, that we are more concerned on appearance rather than the reality itself. Thus, the war, he further claims, in either conventional or modern terms, is no longer about occupation in Iraq, but a matter of appearance. He claims that the military occupation in Iraq has a “hyperrealistic logic of deterrence of the real by the virtual” (ibid, p. 27), which is emphasized on maintaining an image of power. This is exercised through media which comprehensively relays broadcasts of the war, possibly by carefully selecting footage that gives idea to certain war narrative. Inasmuch, the war becomes a spectacle created by the media, through which the war image circulating in the public is made (Beck, 2008; Stewards, 2009; Cantey, 2018).

This essay attempts to elaborate the arguments previously raised through textual narrative analysis. The mechanism for the analysis is by identifying the critical scenes and dialogues which show narrative of identity and dominant narrative of war, and then analyzing the selected scenes and dialogues with the relevant discussions on subject position and hegemonic war narrative.

The Docile Bodies and its Projection of the Arab Identity

Jarhead tags itself as a war film which aims to faithfully and closely recount the Gulf War experience from the perspective of a military personnel. It follows the military career of a US marine, Anthony Swofford, starting from his training with the notorious US marine boot camp to his deployment to Iraq as a part of the Operation Desert Shield mission and eventually to his return to the civilian life. Through his narrative, the audience learns that the intense marine training, expected to culminate in shooting down Iraqi opponents, ends anticlimactically for the marines because eventually the war is won with barely any direct combat, rendering the training useless. More essentially, the story leaves us with representation of a military subject position and its projection of its enemy, the Arab identity.

The marine training is essential in the making of the military subject position. The training produces docile bodies which subsequently, through the process of othering, projects the Arab identity. The first half of the film, which starts with the commencement of the notoriously gruesome US Marine Corps Boot Camp, illustrates the making of the docile body and how it is made to adapt to military labors and acquire military obedience. In *Jarhead*, Swofford opens his narrative by providing the definition of the marine.

Swofford: Jarhead: noun. Slang for “Marine.” Origin: from the resemblance to a jar of the regulation high-and-tight haircut. The Marine’s head, by implication, therefore also a jar. An empty vessel (Jarhead, 2005)

The empty vessel refers to both the physical and mental states of the docile body which, through regulations, is made to adhere to the discipline. The resemblance to a jar alludes to the idea that the body must be not only physically transformed, but also be considered as a container, ready to be filled with the discipline given by the authority. This way, the body achieves military obedience.

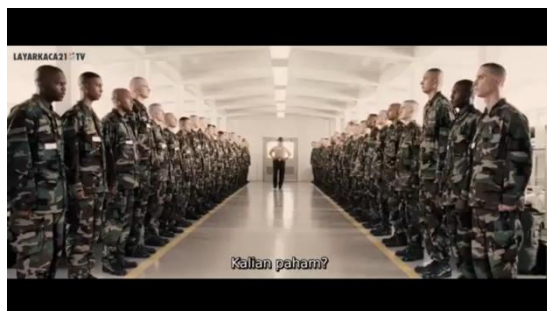


Figure 1. Marines standing in line (long shot)



Figure 2. Physical training (long shot)

Employing long shots, the film captures obedience by displaying uniformity and order. The marines live in a shared living quarter, where all of their items are arranged neatly and orderly, as is their physical appearance strictly regulated. When they greet their superior, they have to line up, bodies straight and conditioned to receive order. The scene in Figure 1 shows that there is no irregularity, meaning that all aspect of marines' life is made to display obedience. The scene in Figure 2 shows the marines performing routine physical exercise in which they are yet again showing order and uniformity. As they run, they follow the order of their superior. These scenes visually display the making of docile bodies, where the military bodies are made to be obedience by means of regulating not only their physicality, but also their mentality. They are trained to follow order which results in distinct military disciplined bodies.

As the training progresses, Staff Sergeant Sykes defines the marines as "the meanest motherf***" in "God's cruel kingdom" Further, he recites the Bible, "Thou shall not kill" and proceeds to say "F*** that s***". These scenes are important in defining the docile bodies in the film in two ways. First, the association of military prowess with violence suggests that the aptitude of a military body, the ability of annihilating the opponents, can be achieved by switching off their humanity. Therefore, violence is a part of the transformation into this docile body. Secondly, the Biblical reference on the sanctity of life suggests that in the process of transforming into docile bodies, all ideological preferences are to be disregarded. Mentioning the Bible, while it alludes to the Crusade, has nothing to do with the religiosity, but rather to invoke the discipline which all recruits are expected to serve. The Staff Sergeant further asserts that marines do not have freedom of speech, indicating that idealism is suppressed as they are instructed to not express their thoughts.

The film gives the military identity subject position by the practice of obedience given during the marine training and through this subjectivity the Arab identity is projected. The relation of the docile bodies with the Arab identity is founded on the basis of the lacking of acknowledgement of the Arab subject position by Swofford. From few encounters with the Arabs, Swofford's narrative seems to steer away from contact with them, passing the possibilities of knowing his unknown other, whom he so passionately wishes to kill. This lack of contact in the narrative suggests that the Arab identity is made indiscernible and alien. By maintaining such war narrative, the audience only learns the dominant subject position, the military body, who only minimally understands their supposedly enemy and therefore not giving them subjectivity in such narrative.

As Swofford's squad performs their routine desert patrol, they are encountered by passing Arab civilians. As the alarmed marines stand in guard with the rifles pointed to the distant Arab civilians, they are arguing about how they should approach them, one suggesting that raising left hand is considered offensive. As this display of miss-communication goes on, the Arabic speaking Swofford greets and slowly approaches the civilians while the remaining of the squad covers him anxiously. The tension disappears as Swofford comes back to inform the squad that one of the civilian's camels was shot. On the way returning to their base, it is revealed that one of the marines has shot the camel and then proceeds to taunt a passing civilian car carrying a female Arab with sexually inappropriate gestures.

The representation of Arab identity in the film discussed in this essay goes beyond the use of derogatory addresses, like "rag heads", and the marines' atrocity or taunts on passing Arab civilians, but the use of the Arab identity as backgrounds who are unable to speak for themselves. In the narrative, the Arabs are represented as the incomprehensible enemy, towards whom the US military personnel must be alerted and suspicious. The vague line that separates enemies and civilians implies that the Arabs are alien. As the film does not give enough interaction between the marines and the enemies, the audience is left to ponder on the Arab identity based on the distant image of travelling civilians, female dressed in *burqa* briefly passing the patrol and her contempt look on the soldier who taunted her, and the remains of refugees who were burned to death on their way to flee the war. On these scenes, they remain silenced subjects who wait to be narrated by Swofford.

Visually, the audience is given an impression of the Arabs as a distant and incomprehensible object which the narrator is reluctant to approach. The film employs wide angle long shot in order to emphasize the distant and unfriendly contact between the marines and the Arabs. Close up shot, which indicates intimate contact with the object on the screen, involving the Arabs is rarely used. There is one close up shot where an Arab female gazes on the camera while riding on a moving car which allows brief yet almost intimate contact with Arab

identity. This scene of an Arab showing contempt to the marines is the only scene where the Arab is given the power to confront the dominant. This visual analysis of the film shows that both visual and narrative presences of the Arabs in this film is very limited and puts them as merely an object with no subject position.



Figure 3. Swofford approaching the Arabs (long shot)



Figure 4. Dead bodies (long shot)



Figure 5. Arab woman in a passing car (close up)

Ultimately, the objective of their presence in Iraq is to kill Iraqi militia. As Swofford's STA fire team was assigned to take down an important target, they have to acknowledge the superiority of the literal killing machine, a fighter aircraft, over their rifle. Troy, who shares the same desire to shot Iraqi targets with Swofford, breaks down crying knowing that his hellish training is in vain because he is not given the small favor to take down an enemy by his superior. This penultimate scene suggests that the interplay between the two identities is defined by the intention of annihilating the other. This is ominous throughout the film, starting with *Apocalypse Now* screening to the very end where Swofford realized that the war ended with his realization of missing his 'pink mist' forever.

The Interplay of Two Identities and its Implication on the Reinforcement of Dominant War Narrative

Scholars alike have claimed that many Gulf War films are western-centered, indicating a one-sided representation of the identities involved in this war. Mainstream Gulf War films produced by Hollywood are mostly narrated from the US military personnel's point of view, focusing on their comradeship, patriotism, and/or heroism. Meanwhile, the presence of the Arab is kept at minimum by limiting their narrative and/or reducing their roles in the film to insurgents or unknown passers. Lacking of diversity in the subject position presented in these films can affect the perception towards the under-represented side of the war.

While anxiously waiting for their deployment to Iraq, the marines are watching the news on the Iraqi's invasion to Kuwait. The news refers Saddam Hussein as dictator who endorses Kuwaiti revolutionist to revolt to and overthrow the then incumbent government. The scene proceeds with an authentic news footage in which Kuwaiti Ambassador calls for aid from the

United Nation and the US, to which one of the marine concludes with a statement of eagerness to go to war. The scene continues to a night of entertainment where the marines euphorically scream over *Apocalypse Now*, maniacally shouting 'shot them!' to a scene displaying civilians running for their life from the flying Apaches spraying bullets towards them.

While also appealing to their humanitarian mission, the commander of the battalion, Lt. Col. Kazinski states that their presence in Iraq is mainly to help the Kuwaiti government protecting their natural resources. During the induction to the Desert Shield Operation, he informs the freshly deployed marines that they have to wait for the war to commence by securing and guarding the Kuwaiti oil fields, repeatedly mentioning the words 'lot of oil'. Later on the trip to their station, Swofford's squad discusses about their presence in Iraq. A marine said that they are there to protect the properties of Kuwaiti conglomerates, to which another marine mockingly rejects, and then the following dialogue happens.

Unknown Marine: Who do you think give Saddam his weapons? We did!

Troy: F*** politics. We're here. All the rest is B*****. (Jarhead, 2005)

The scene suggests that in performing their duties, these marines are bound to their military obedience, regardless of what they believe or know. Throughout the film, the audience learns that the obedience is voluntary rather than forced. The marine training helped to ingrain the purposes of the war in their head. Ultimately, rather than losing faith to the missing during long idleness in the middle of the desert and being away from their loved ones, their sense of belonging to the US Marine Corps caused them to remain obedient to their corps.



Figure 6. News footage of the Iraq War (medium shot, over the shoulder)

The film pays attention to the issue concerning with the presence of the US military in Iraq. The use of authentic news footage displaying a Kuwaiti authority asking for help from the US allows the film to blend the virtual and the reality, creating a hyperreality. The over the shoulder shot allows the audience to see the footage and the marine watching it simultaneously, despite the facial expression is not shown. While the scene gives the audience the justification for the US military presence in Iraq, the scene really highlights the idea of "logic of deterrence" that Baudrillard offers in his essays. The film seems to justify the appearance of power that the US military is trying to show through its presence in Iraq. As the film uses hyperreal to show some faithfulness to war reporting, it wants to show the full preparation culminating to the readiness for war, showcasing the power of docile bodies for narrating the war.

Henceforth, as the dominant Gulf War films often focus on Western-centered representation, the mainstream media is reinforcing a hegemonic narrative where military identity puts the Arab identity as other. As a genre in which the division of what is evil and right can be readily drawn through the display of patriotism or heroism, war films are clearly capable of othering.

Conclusions

The representation of Arab identity in the film *Jarhead* is essentially limited into distant indiscernible subject position which the dominant military bodies reluctantly project. The analysis on the making of docile bodies in the film shows that while the bodies are made physically and mentally obedient, these docile bodies are given the agency by narrating the war. Meanwhile, the Arab identity is merely a distant projection, gazed with alertness and hostility, making their representation in the film be reduced to visually and narratively peripheral. This lack of representation supports the claim that there is a dominant war narrative that the mainstream media is reinforcing and this involves the representation of the military identity as

dominant as opposed to the Arab other. In the era where perception of Islam is mainly obtained through media projection, no representation is still a representation. That being said, having no narrative in the mainstream media makes Islam remain misunderstood and even antagonized. Therefore, a counter-narrative, one which is not western-centered, is needed so that Islam can be better understood.

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ISLAM IN *KL NOIR* (2013-2014): NOIR YET ENLIGHTENING

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Abstract

*This paper explores how Malaysian literature in English has always gestured towards religion or religiosity in its narratives, including Islam in noir fiction. Noir fiction that is evolved from crime fiction and is associated with stories of darkness, criminality and violence is found to incorporate Islam in *KL Noir* (2013-2014)—noir anthologies published in Malaysia. In the Western noir tradition, noir fiction is employed to capture the aftermath of the wars with their chaos, gloom, and absurdity. Moving away from such tradition, *KL Noir* is distinctively constructed by darkness that stems from the failure of embracing Islam and the violation of Islamic rules. Therefore, this paper examines how *KL Noir* anthologies incorporate Islam to demonstrate their distinction from the Western noir tradition. Portrayals of Islam as the underlying religious principle imposed in the family shown in “The Runner” and “Victims of Society” are found to be the source of the darkness as they depict violation of Islamic rules and laws. When Islam is not faithfully embraced, it brings consequences that severely affect the noir characters and thus darken atmosphere and ambiguity of the stories, yet at the same time such circumstance sheds the light of how life has been perfectly guided by Islam. Finally, this is how the incorporation of Islam in *KL Noir* functions to be noir yet enlightening.*

Keyword: Islam, noir fiction, noir tradition, Malaysia

INTRODUCTION

The discourse of English literature in this study adopts the definition of English literature as “literature in English throughout the world” (Madden, 1993, p. 922). Consequently, literary works from Malaysian literature in English (henceforth MLE) are taken into account and analysed to convey the incorporation of Islam in Malaysian noir fiction in English. Despite its marginalized position in Malaysian literature (Holden, 2009, p. 55), MLE “performs a valuable role in its use and appropriation of global resources to serve local ends and aspirations” (Gabriel, 2016, p. 160). This suggests its qualification that the existence of MLE should not be downgraded nor overlooked. The publication of noir anthologies entitled *KL Noir* (2013-2014) concurs with the valuable role of MLE because the anthologies attempt to engage with both global response of publishing city-titled noir fiction and local aspiration of incorporating Islamic content within the noir stories. The former refers to the fact that the publication of *KL Noir* in Malaysia can be seen as a response to the global fame of city-titled noir series such as Akashic’s *Brooklyn Noir* (2004), the first published city-titled noir series and Christopher G. Moore’s *Bangkok Noir* (2011), the first published city titled noir series in Southeast Asian region. Akashic’s *Brooklyn Noir* that is dubbed that “it was not only successful, it spawned a lengthy series of similar anthologies set in varied locations” (Davis, 2010, p. 9) stimulates more publication of similar noir series. More noir stories from different parts of the world are thus available, including Southeast Asian region through *Bangkok Noir* and *KL Noir*. Meanwhile, the latter refers to the local aspiration of *KL Noir* that is implanted by incorporating Islamic content and values in the anthologies. This local aspiration of Islamic values found in *KL Noir* additionally corresponds to the tradition that “Malaysian fiction in English has always gestured towards religion or the religious” (Ng, 2011, p. 1). The Islamic content in *KL Noir* is arguably due to the construction of Islamic value that is ingrained within the social and cultural background of Malaysian society. At this point, the publication of *KL Noir* anthologies appropriately represents the qualification of MLE within the larger trajectory of Malaysian literature. As a result, this study can contribute to the scholarship of MLE as it relays the issue of religion, especially Islam and, at the same time, carries the tradition of MLE i.e. valuable role of locality of Islamic issue.

Furthermore, the incorporation of Islam in *KL Noir* that has not been much discussed in the scholarship of noir studies is arguably proposed as the novelty of this study. In the Western

noir tradition, noir fiction evolves from crime fiction and is commonly associated with stories of darkness, criminality and violence. This genre was historically employed to capture the aftermath of the wars i.e. World War I, World War II, and even Cold War (Horsley, 2009; Jenkins, 1996; Gorrara, 2003; Mayer & McDonnell, 2007; Salerno, 2007; Panek, 2010; Wilson, 2018). The interconnected association of noir fiction and the aftermath of the wars confirms that the genre has dealt with “darker in content” fiction by providing stories that reveal “the darker sides of mankind”, particularly under the influence of the post-war effects (Breu, 2005). Consequently, noir fiction is characterized by its noir aesthetics such as absurdity, gloom, despair and chaos. Based on the noir stories included in *KL Noir*, the anthologies evidently both conform to the abovementioned noir aesthetics and move away from such tradition as well. The conformity is supported by the consistency of presenting darkness of criminality and violence in *KL Noir*, yet the inclusion of Islamic values in *KL Noir* verifies the distinct modification of *KL Noir* to move away from the tradition of noir genre. In fact, the inclusion of Islam in *KL Noir* illuminates the distinct construction of darkness in the anthologies. *KL Noir* is distinctively constructed by darkness that stems from the failure of embracing Islam and the violation of Islamic rules.

Finally, focusing on the aspect of engaging Islam as the indication to move away from the Western noir tradition, this paper aims at deciphering how *KL Noir* anthologies incorporate Islam to demonstrate their distinction from the Western noir tradition. To meet the objective of this study, I argue that imposition of Islamic value and principle in the family as narrated in “The Runner” and “Victims of Society” escalates the construction of darkness in these noir stories. In addition, portrayals of Islamic principles being transgressed and their formidable consequences contribute to the darkness of the noir works. They severely affect the noir characters and thus darken the atmosphere of the stories, yet at the same time such circumstance sheds the light of how life has been perfectly guided by Islam. In the end, the imposition of Islam, its transgression and its consequences are seemingly depicted to be darkening and obscuring, yet actually they leave an important message of how Islam enlightens the life of its believers when the Islamic value and principles are being strictly obeyed.

RESEARCH METHOD

This study highlights the incorporation of Islam in *KL Noir* anthologies to support the contention that *KL Noir* is distinctively different from the Western noir tradition. Taken from the anthologies of *KL Noir*, two noir short stories are examined by employing qualitative method through context-oriented approach. The qualitative method allows two short stories chosen from *KL Noir* anthologies, namely “The Runner” and “Victims of Society”, to be taken as the source of data. Their words, utterances, events found in the short stories are analysed to support the contention of this paper. Meanwhile, the context-oriented approach is applied in this study because the approach “does not regard literary texts as self-contained, independent works of art but try to place them within a larger context such as history, social and political background, literary genre, nationality or gender” (Klarer, 1999, p. 91). In other words, the approach is in line with what this study aims at e.g. examining *KL Noir* and its relation to Islam and Malaysian society. The text of *KL Noir* anthologies, particularly “The Runner” and “Victims of Society”, is qualitatively examined by placing *KL Noir* within the larger context of social background of Malaysian society that is constructed by the religiosity of Islamic value and principle. Finally, “The Runner” and “Victims of Society” are also scrutinized within the context of literary history of Western noir tradition. This is purposefully done to reveal the distinction of darkness in *KL Noir* and Western noir tradition.

ISLAM IN *KL NOIR*: IMPOSITION, TRANSGRESSION, AND THEIR CONSEQUENCES

The contention that the incorporation of Islam in *KL Noir* makes the anthologies distinctively different from the Western noir tradition is further answered by how Islam is portrayed in “The Runner” and “Victims of Society”. In these noir stories, Islam is narrated to be imposed to and transgressed by the noir protagonists; accordingly, imposition and transgression of Islamic values darken and obscure the atmosphere of the stories. The darkness even escalates when severely consequences occur after the transgression of Islamic principles. The darkness that is prevalent due to these circumstances related to Islam, its imposition, its transgression and the consequences of transgressing Islam is identified as the distinctive noir

aesthetic that is absent and thus cannot be found in the Western noir tradition. Imposition and transgression of Islam that are followed by severe consequences of transgressing of Islam can be identified as 'the moving away' aspect of *KL Noir* because they are inevitably contextualized with the Islamic values and principles ingrained in the Malaysian society. To provide an in-depth analysis, the discussion of Islam in *KL Noir* is going to be divided into two parts: the first part is Imposition and Transgression of Islam in "The Runner" and "Victims of Society", and the second part is Transgression of Islam and Its Consequences in "The Runner" and "Victims of Society": Noir yet Enlightening.

Imposition and Transgression of Islam in "The Runner" and "Victims of Society"

To contextualize why Islam is incorporated in *KL Noir* and Islam can contribute to the source of darkness of *KL Noir*, this part begins by explaining how Islam is positioned in the Malaysian society. First of all, Islam is adopted as "the official religion of the country and is an integral part of the society" (Hashim & Rahim, 2016, p. 83). The statistic data suggest that 61% of Malaysians are Muslim, and this connects how Islam is practiced by the significant number of Malaysians that eventually construct the social practices in the society. Secondly, Islam in Malaysia is not only recognized as the national religion but also the parameter to define the meaning of being Malay. In the Article 160, page 153 of the Federal Constitution of Malaysia mentions that "Malay means a person who professes the religion of Islam, habitually speaks the Malay language, conforms to Malay customs" (Siti Zubaidah & Hajar, 2016, p. 83). The implementation of this definition frequently invites sensitive issue and debate as Islam is more associated with Malays than any other racial groups in Malaysia. Furthermore, as the official religion, it has been argued that Islam is practiced as "a hegemonic force since it is still in the hands of a central state authority" (Mohamad, 2017, p. 451). At this point, the notion of imposition of Islam in a larger context of Malaysian society occurs, and Islam is practiced to control not only in the larger context of Malaysian society but also in the smaller level of individual and family units. Accordingly, this is how Islam is being ingrained in society that eventually the Islamic principles control and are imposed to Muslim Malaysians.

For Muslim Malaysians, Islam becomes the religious law that is imposed and thus must be obeyed since Islam guides not only their individual life but also the social construction. Portrayals of imposing Islam in "The Runner" and "Victims of Society" are evidently found, and the imposition of Islam is similarly practiced by parents within the smallest unit of the society e.g. family. In the noir story of "The Runner", imposition of Islamic values is done by the father of the family who happens to be "the imam of the local mosque" (Zaini, 2013, p. 15). Although the teaching of Islam is not directly quoted from the Holy Quran, the use of "imam" and "mosque" is adequately significant to suggest that Islam is legit to be taken as the underlying religious law being discussed in the story. Here, the father's position justifies that the teaching of Islam must be imposed by him since he holds both the leader of the mosque and the leader of the family. In other words, his double position allows him to push more pressure to his family to uphold the Islamic principles.

Two instances of Islamic teachings being imposed in this noir story are evident when, first, the father blames the noir protagonist as "I acted so unladylike, so *unMuslimlike*" (Zaini, 2013, p. 15) (emphasis in original) and, second, when the father also enforces his children to "follow my father to the mosque daily for Maghrib" (Zaini, 2013, p. 16). These two instances can be said that they are basic Islamic regulation. Teaching Muslims to truly behave like Muslims and to perform prayers at mosque is commonly acceptable. However, in this story, the notion of imposition is so prevalent because the way the father preaches these Islamic teachings is strict, demanding, and harsh for the sake of his own interest. The fact that what the noir protagonist does has "brought shame to his name" (Zaini, 2013, p. 15) and the worshipping prayers at the mosque is only for certain time, Maghrib time, may imply that the imposition of Islam is not for the purest reason of preserving the Islamic teaching. The underlying reason of imposing the teaching is merely to benefit the father's position in the society since what he cares is his ruined reputation. The punishment after the imposition is also prevalent when once the noir protagonist transgresses them, she is so severely punished that she has to deal with worse circumstances afterwards. Such situation deteriorates further ordeals experienced by the noir protagonist as she eventually involves in drug-dealing business, gets raped and murders her rapist. What happens to the noir protagonist of "The Runner" suggests that imposition of Islam and its

transgression brings massive destruction for her that contributes to the darkness of her life at the end of the day.

Meanwhile in "Victims of Society", imposition of Islam is also found within the family of Haris, the noir protagonist of the story. The Islamic teaching of being good Muslim such as reading Quran and avoiding listening to music is introduced by the parents along with the severe punishment when transgression is done. For instance, when Haris did not obey, his father would "do the walloping and beatings" while condemn him that "*Kau ini anak Setan, Haris*" (emphasis in original) (Gideon, 2014, p. 272). Growing up within the pressure from such imposition of Islam, Haris becomes religiously and socially ill-mannered, temperament, hypocrite, and ambiguous. The thought that "I hate my race. I hate my religion. I hate my parents" suggests the culmination of the imposition of Islamic teachings he has received from his family (Gideon, 2014, p. 274). This expression also justifies the link of race, religion and parents that perpetuates the upsetting aftermath of the imposition of Islam in his life. He is seemingly overwhelmed and irritated because being a Malay means Haris is strictly constructed by the teaching of Islam as the national ideology of the society and his parents' ways of upbringing the family under the ideology of Islamic teaching. He has to endure all of these family pressure and social construction under the name of Islamic values. As a result, the imposition and the transgression he encounters trigger him to commit more transgression and, accordingly drown him in the darkness of life as transgressor of Islamic principles.

Based on the abovementioned portrayals of imposition, the two noir stories similarly display that the imposition of Islam is always followed by transgression of Islam. All noir protagonists who are taught the teaching of Islam inevitably commit transgression by violating what is supposed to be obeyed. The occurrence of their transgression can imply that they cannot follow and comprehend Islam because the Islamic principle is strictly introduced and fully taught under the shadows of punishment. All parents in the noir stories are seemingly arrogant and inconsiderate with the ways they introduce Islam to their young children. Consequently, what comes in return is rejection and rebellion from the children. The worse condition is also shown that they transgress the Islamic values that they learn from their family. At this point, it can be said that the incorporation of Islam in *KL Noir* is done by exposing the negative side of teaching the religious law within the family that is through imposition of Islam. Also, the failure of introducing and teaching Islam with more considerable ways can be underlined as the main reason why imposition and transgression can occur and consequently create darkness of these noir stories.

Furthermore, transgression of Islam found in "The Runner" and "Victims of Society" is frequently followed by severe consequences that contribute to the darkness of these noir stories. The consequences of transgressing Islam here are surprisingly interconnected with the noir elements that commonly found in the tradition of Western noir fiction. At this point, the inseparable connection of transgression of Islam and its consequences with the noir elements can explain that *KL Noir*, represented by "The Runner" and "Victims of Society", maintains its characteristics to be dubbed as noir fiction. In other words, although *KL Noir* incorporates Islam in the anthologies, their noir element still validly concurs with the tradition of noir fiction. This even confirms that *KL Noir* anthologies both conform to the tradition of noir and, at the same time, move away from such tradition.

In "The Runner", after the nameless noir protagonist transgresses the Islamic value taught by her father, she encounters numerous terrible ordeals that can fit to her profile as noir character and characterization that is defined under the Western noir tradition. The day when she declared that "I officially became a criminal" (Zaini, 2013, p. 24) because she sold the drugs is the time that she officiates her status as a self-destructive noir protagonist. Following this step, she keeps ruining herself until she eventually murders her rapist. She cannot save herself from this self-destructive entrapment that will keep coming to her life. As a self-destructive noir protagonist, she fits into the iconic noir protagonist whose characterizations are "self-destructive individuals" (Guzman-Medrano, 2013, p. 15) and "morally ambiguous and unquestionably evil [people]" (Holt, 2006, p. 24). Her morally ambiguous characterization is displayed when she "decided to get even" (Zaini, 2013, p. 33). Here, the moment when she chooses to get her revenge by killing Fazrol is the manifestation of being morally ambiguous as she cannot differentiate how to completely overcome her situation. Settling down one ordeal by murdering other people is clearly done only by someone who is unclear and vague with his/her own mind.

Finally, this nameless noir protagonist along with her consequences of transgressing Islam remarkably shapes the darkness of the story while following to the noir tradition.

Similarly, the noir protagonist of "Victims of Society" also undergoes identical consequences after transgressing Islam as it is found in "The Runner". Haris who keeps transgressing the Islamic values in his life is eventually identified as the noir protagonist with moral and religious ambiguity. The fact that he cannot stop transgressing Islam clearly shows his ruined and doomed personality. He exactly knows the religious rules, yet he cannot be clear to decide and stay away from his negative attitudes. His personal thought about his race, religion and parents has clouded his mind and thus blocked his mind to decide which one is wrong and right. At this point, from the perspective of the noir protagonist, Haris definitely conforms to the tradition of noir fiction.

Transgression of Islam and Its Consequences in "The Runner" and "Victims of Society": Noir yet Enlightening

The last point of this paper is to contextualize the incorporation of Islam in *KL Noir* anthologies with the underlying message that Islam in *KL Noir* is both noir and enlightening. The incorporation of Islam in *KL Noir* is manifested by displaying imposition of Islam, transgression of Islam, and the consequences of the transgression. These aspects display the darkening side of Islam in the two noir stories of *KL Noir*. The reason has been previously explained that it is instigated by the failure of teaching Islam using more subtle and considerate ways. As a result, portrayals of Islam, its imposition, and its negativity in *KL Noir* can be confirmed as the source of darkness and noir-ness.

Furthermore, both noir stories display that when Islam is transgressed, its consequences are clearly shown and severely experienced by the noir protagonists. The consequences are so formidable and tough that they escalate the darkness of the noir stories. Accordingly, these consequences are not only constructing the darkness and noir-ness of the stories but also conforming to the characterization of noir protagonists. At this point, the incorporation of Islam in *KL Noir* obviously showcases that Islam as the source of darkness, and thus noir is prevalent, on one hand. On the other hand, when the formable consequences are prudently seen as the result of transgressing Islam, the enlightening side of Islam in *KL Noir* is perceivable. The darkness and the noir-ness found through the transgression of Islam and its consequences is arguably employed to preach the message that Islam enlightens its believers when the Islamic value and principles are being strictly obeyed. In other words, when Islam is transgressed, it becomes darkly daunting and obscuring, yet when these Islamic rules and laws are obeyed, it perfectly guides those who are religiously obedient. Finally, when using this reversed analogy, the instances of self-destructive, morally and religiously ambiguous noir protagonists found in the stories can be seen as solid examples that Islam and its imposition in *KL Noir* are enlightening. What these noir protagonists have done can be taken into account as guidance to avoid encountering the severe consequences of transgressing the Islamic values that is by thoroughly obeying the Islamic teaching.

CONCLUSION

The incorporation of Islam in *KL Noir* anthologies is manifested through the darkening portrayals of how Islamic principles and teachings are poorly taught to young generation within the family. Islam is imposed to them and immediately followed by harsh punishment when being disobeyed. This circumstance triggers further transgression to happen. As a result, the sequence of imposing Islam, transgressing it, and encountering severely horrifying consequences dominates the incorporation of Islam in *KL Noir* and becomes the source of darkness and noir-ness in these noir stories. Additionally, when the horrifying consequences of transgressing of Islam experienced by the noir protagonists are in line with the noir element of the noir protagonist e.g. self-destructive noir protagonist and morally and religiously ambiguous noir protagonist, this finding confirms the noir-ness of the stories that consistently conforms to the tradition of noir fiction. At this point, the noir aspect of the anthologies is established. At last, this study also concludes that the incorporation of Islam showcases the moving away aspect of making noir stories that can be rooted by showing the darkness of imposing religion, in this case Islam. Also, this study concludes that the two stories not only incorporate Islam to portray the darkening aspect but also successfully demonstrate the enlightening side of Islam in *KL Noir*. The former is confirmed by the conformity of the noir protagonists whereas the latter is apparent

from the underlying message of including Islam in noir fiction of Malaysia as the medium of teaching Islam.

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WOMEN'S RIGHTS IN FATIMA MERNISSI'S *DREAM OF TRESPASS: TALES OF A HAREM GIRLHOOD*

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Abstract

This paper points to women's view that Fatima Mernissi explained through conversation with women. Mernissi describes that she told about the activities of women. Women cannot do everything that men do, the women just stayed in harem and they forbidden to go out looking for the world. Only men can do anything then women saved in harem. Harem is the place that contains women in Arab, no men inside especially they are husbands that will only see their wives and their children then they cannot stay with them. Mernissi felt that it is injustice. She thought that it is not equal between men and women, it should be no differences both of them. The men always do activities in outside meanwhile the women do not. She delivered the hadith in the story about the equality. In describing the story, the writers used structural approach by Tyson (2006) to show the description the story through the narration. The writers collected data to analyze in Mernissi's work. Thus the researcher found some data in her books that refer to women right. The book's *Dream of Trespass: Tales of a Harem Girlhood* showed about the life of women in harem and Mernissi tried to catch the problems which happened to women. This research made the writers knew about the crisis happened in a long time ago where there is no equality between men and women. So, the writer used this book to analyze data about women's right and then she was the first Muslim woman who in that era that wants to get women's right in Arab.

Key words: Harem, women, women's right, Arab, Muslim.

INTRODUCTION

Fatima Mernissi was born on September 27, 1940, Fez, Morocco. She is a sociologist and feminist writer from Morocco. She lives in a place called a harem. According to KBBI, harem is a separate part of the house specifically for women in Arab countries. At that time, Mernissi lived in a time of war between the kingdoms of Spain and France. So, the position of women was lower than men. The women are gathered in the harem. Mernissi lives with his grandmother named Lalla Yasmina. Yasmina gave him education about the history of Islam, including the story of the Prophet Muhammad and the conditions of women before Islam.

Since childhood, Mernissi has been involved in her thought about the difference of boys and girls. This difference raises the question that boys are better special than girls. This made Mernissi want to find out more about the oppression made by the west against women especially in the book entitled *Dreams of Trespass: Tales of a Harem Girlhood*

Dreams of Trespass: Tales of a Harem Girlhood (1994) is one of her memoirs that exposes the multiply of experiences faced by women living in harem and talks about the confusion Mernissi's experiences as a young girl in harem against the backdrop of Moroccan Nationalism, Westernization, and the nascent women's rights movements. Bunch and Samantha (2000: 1), the term "women's human rights" and the set of practices that accompanies its use are the continuously evolving product of an international movement to improve the status of women. She continually seeks the answer deeply about the status of women. As a woman, she feels that there is no right in harem. The special people can do everything they want while the ordinary people cannot do. Thus harem is the place that the walls around block the view directly to the street. The people in harem cannot see the view freely because they are like prisoned in this place. She wants the truth that happens in the world. Bunch and Samantha (2000: 3) states "... human rights apply to everyone equally, for everyone is equal in simply being human." Mernissi feels that we are same. There are no differences between us then since she was young, she always asked to herself about justice to the women because there are no boys inside harem and they freely play outside with their family.

At that time, his grandmother always taught Mernissi good things to read the Qur'an every day. But, on the other hand Mernissi was very confused by the statement that a woman

cannot lead a country. York (2014: 44) stated that it is virtually impossible or very difficult for both men and women to vote, such as the absence of free and fair elections, violations of freedom of expression, or lack of security, which tends to affect women disproportionately. The situation forces her to choose silent in looking the world happens. Not only the voting cannot be done by women, but also the women in harem cannot see the world freely. The freedom is an imagination for Mernissi. She always seeks the truth with asking questions to the people in harem. After she has grown up, she wrote a book entitled *The Forgotten Queen of Islam* discusses the Hadith that the woman can be a leader. According to Mernissi (1999: 5), such an event shows this Hadith has deeply penetrated Muslims. So, when the women become leaders, they become lively debated. Like the case of Benazir Butho who was then Prime Minister in Pakistan. Though al-Qur'an has revealed clearly the example of Queen Bilqis as the leader.

Discussion

Fatima Mernissi became a leading feminist writer in the world because of her work that shook the world about feminism. Mernissi is very well known by feminists, because she is the first Muslim woman in the Middle East who succeeded in freedom of herself and women from the issue of cultural loyalty and betrayal. Mernissi's childhood was very influential and made a mark in the struggle for her defense of women. She lived and grew up in a harem with her mother, grandmother, aunts and sisters. A wall room that is guarded by a doorman makes the women do not come out. The harem is also cared and served well by women.

Mernissi thought that why do always men lead something? Annan (2019: 2) states "all human rights issues affect women. However, women also suffer specific denial of their human rights because of their gender." Mernissi refused to be the difference between men and women, her mother also refused that. Gender is not the reason about leadership. She always thinks about different gender that makes her pressure in this situation and his mother rejected the superiority of men and regarded it as unfavorable and contrary to Islam. According to Mernissi (1994: 22-23), explained in her book that his mother said God created men and women as equals. The patriarchal system in Arab society is deeply rooted. Yet this is contrary to the attitude of the Prophet towards women who are so wise and tolerant.

In this connection, Mernissi said that women Muslim could enter the modern world with pride, because the struggle for glory, democracy and human rights to be able to play a full role in the political and social fields, was not sourced from values imported from the west, however it is a true part of Muslim tradition. "The concept of women's human rights has opened the way for women around the world..." (Bunch and Samantha, 2000: 4). Then the women right cannot depend on gender because women can do the works of men. After reading the works of Ulama such as Ibn Hisham, Ibn Hajar, Ibn Sa'addan al-Tabari and other Ulama, have provided evidence to feel proud of my Islamic past and feel justified in appreciating the best results of modern civilization such as giving rights and full civil rights to women (Mernissi, 1991: 219-220).

Among discussion about women rights, the writers choose the book *Dreams of Trespass: Tales of a Harem Girlhood* (1994) especially in chapter 7 "In Harem Within" by Fatima Mernissi as the object. The book shows about her childhood lived in harem. She always thought about her life in there because there is something bad that happens in her life like the difference of gender quality. The writers use the method of structuralism because this research relates about narrative sentence. As Tyson (2006: 220) said that structuralist approaches to literature focuses on the narrative dimension of literary texts because structuralist criticism deals mainly with narrative. The explanation of women rights analyzes through narrations in the texts, the structural approach describes the stories through narration. The writers divide into two research question such as the kind of women rights and the final thought of women rights.

1) Women Rights

The writers found three points to be analyzed about women rights.

a. Injustice

The important adults rode in cars, while the children, divorced aunts, and other relatives were put into two big trucks rented for the occasion. (Mernissi, 1994: 58)

When she would go picnic with her family, she found the special family rode the cars while she rode the truck. There are the differences between her and other when the men picked their family up in the harem to go to picnic. The men can do everything he wants and he can go free everywhere while the women cannot.

"There's no record of it in the Hadith," she said, "It might even be counted as a sin on Judgment Day." (Mernissi, 1994: 59)

The events that she saw every day in harem become her to ask the question in her mind about gender and social-class. The treatment that she gave from other feels injustice. She hopes that the judgement is the way to count the sin they treat to us.

b. Effort

Of course, if you rushed like an arrow up to the terrace, you could see that the sky was larger than the house, larger than everything, but from the courtyard, nature seemed irrelevant. (Mernissi, 1994: 57)

Mernissi told to the readers that the situation she lives is like cage with the walls around harem. She cannot see the world freely even she wants to see the street describes with an arrow up to the terrace. It shows that she does not live freely like other can see the world outside.

The terrace exit route was seldom watched, for the simple reason that getting from it to the street was a difficult undertaking. You needed to be quite good at three skills: climbing, jumping, and agile landing. (Mernissi, 1994: 60)

The effort in looking outside has to step at three skills: climbing, jumping, and agile landing. The women who are bored in the situation in harem want to see directly the street with climbing because harem faced straight in street when the gate opened, but the effort always fails since the landing is not good to be done. Some of women got bleeding in knees when they landed.

The terrace route had a clandestine, covert dimension to it, which was repulsive to those who were fighting for the principle of a woman's right to free movement. (Mernissi, 1994: 60)

The point to want go out is the women want a freedom where the men have. The men can freely live outside since the women cannot. Mernissi asks about the justification to women. Where is justice? She always thinks about the women in society that the women are lower than the men. Finally, she is the first woman Muslim who declares women rights.

c. Solution

No other men could enter it without the owner's permission, and when they did, they had to obey his rules. A harem was about private space and the rules regulating it. (Mernissi, 1994: 61)

Like onions peel one by one as Yasmina said, Mernissi got the pieces of truth about the world to women. Yasmina said that harem was about the private space. She got the conclusion that harem connects with her faith to the men.

Wherever there are human beings, there is a *qa'ida*, or invisible rule. If you stick to the *qa'ida*, nothing bad can happen to you. (Mernissi, 1994: 62)

Yasmina said that *qa'ida* is invisible rule. The writers realize that it is *kaidah*. If you stick to the *qa'ida*, nothing bad can happen to you. Yasmina describes with the veil which are wore by the women. When the women wear the veil, the men cannot see their *awrah*. It teaches about the rule in Islam that the women have to wear the veil. Someone who do not wear the veil may happen something with her when she goes outside in harem.

2) Final Thought

There are two discussion to show the answer about Mernissi's questions in the story. The answer are:

"The ultimate goal of a woman's life is happiness. So don't spend your time looking for walls to bang your head on." (Mernissi, 1994: 64)

Mernissi always asks about freedom. The people who are outside can feel the freedom. Then, Yasmina said that you don't spend your time looking for walls to bang your head on. She reminds Mernissi to not think about walls, but she has to see the future and she will reach happiness.

"Of course you will be happy!" she would exclaim. "You will be a modern, educated lady. You will realize the nationalists' dream. You will learn foreign languages, have a passport, devour books, and speak like a religious authority. (Mernissi, 1994: 64)

Her final answer came from Yasmina. She got the answer about her question that You will learn foreign languages, have a passport, devour books, and speak like a religious authority. The happiness and freedom will be reached if Mernissi can show his power to the world. The power are languages, books, and she have to speak up about women right. Then, the answer in her thought answered through Yasmina.

Conclusion

Fatima Mernissi is the first woman Muslim who declares women rights. She describes her childhood about women rights in harem and wrote the story in book *Dreams of Trespass: Tales of a Harem Girlhood*. The book shows about her experience that she always asks about women. She realizes that the world is injustice for women because the women cannot get the freedom like the men got. She lives in harem with the walls around and she cannot freely see the world directly. In her mind, she always asks about the situation got to her. She tries to seek the answer with asking the questions to the people who lives in harem. She wants to show to the world that the existence of women has to get the recognition. The world has to know that the presence of women can be equal with men. The men have to give a chance to the women about their views to the women. The women and the men are equal, there are no differences in human rights and no gender equalities. The women can show their ability and they deserve to declare their voices in the world.

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THE USE AND MEANING OF METAPHOR IN ABU NAWAS'S HOMOEROTIC POEMS

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Abstract

Homoerotic poems which are written by Abu Nawas, generally express about homo sexual, love interaction, and controversial discussion. This research aims to analyze the types and meanings of metaphor in homoerotic poems of Abu Nawas. There are six poems to be analyzed based on the problem and controversial discussion in the poem, the six poems are *"In the bath-house"*, *"A boy is worth more than a girl"*, *"Wine of paradise"*, *"Don't cry for Layla"*, *"I die of love for him"*, and *"O desire"*. The poems have several meaning and contain a hidden message. The message does not expressed directly by the poet. Therefore, purpose of the research is to identify metaphors in the poems, their types and meaning. This research uses qualitative method. Then, the researcher uses descriptive approach and identify method for the process of analysis. The researcher uses semantic theory of Ullmann adapted by Sumarsono focuses on the type and meaning of metaphor in analyzing. The result of analysis this research, the researcher finds 16 cases of metaphor in the poems. These cases are categorized, 6 cases of anthropomorphic metaphor, 4 cases of from concrete to abstract metaphor and 6 cases of not categorized as metaphors of Ullmann theory. The result of the research shows that in the Homoerotic Poems of Abu Nawas is dominated by the anthropomorphic metaphor type. Therefore, the metaphors in homoerotic poems of Abu Nawas generally show a sexual, love interaction and dandy of man which is more worth than a girl. Those show that love is not only for a woman but all pleasant things can be loved.

Keywords: *poem, metaphor, type, meaning, Abu Nawas*

Abstrak

Puisi-puisi homoerotic yang ditulis oleh Abu Nawas pada umumnya mengekspresikan tentang homo seksual, interaksi cinta, dan kontroversial. Penelitian ini bertujuan untuk menganalisa tipe-tipe dan makna-makna metafora dalam puisi-puisi homoerotic Abu Nawas. Ada enam puisi yang akan dianalisa berdasarkan masalah dan isi kontroversial dalam puisi, enam puisi tersebut yaitu *"In the bath-house"*, *"A boy is worth more than a girl"*, *"Wine of paradise"*, *"Don't cry for Layla"*, *"I die of love for him"*, and *"O desire"*. Puisi-puisi memiliki beberapa makna dan mengandung pesan tersembunyi. Pesan itu tidak diungkapkan secara langsung oleh penyair. Oleh karena itu, tujuan dari penelitian ini adalah untuk mengidentifikasi metafora dalam puisi-puisi tersebut, jenis dan maknanya. Penelitian ini menggunakan metode kualitatif. Kemudian, peneliti menggunakan pendekatan deskriptif dan metode padan untuk proses analisis. Peneliti menggunakan teori semantik Ullmann yang diadaptasi oleh Sumarsono berfokus pada jenis dan makna metafora dalam menganalisis. Hasil analisis penelitian ini, peneliti menemukan 16 kasus metafora dalam puisi-puisi tersebut. Kasus-kasus ini dikategorikan, 6 kasus metafora antropomorfik, 4 kasus dari metafora konkret ke abstrak dan 6 kasus tidak dikategorikan sebagai metafora teori Ullmann. Hasil penelitian menunjukkan bahwa dalam Puisi Homoerotik Abu Nawas didominasi oleh tipe metafora antropomorfik. Oleh karena itu, metafora dalam puisi homoerotik Abu Nawas umumnya menunjukkan interaksi seksual, cinta, dan pesolek laki-laki yang lebih berharga daripada perempuan. Mereka menunjukkan bahwa cinta bukan hanya untuk seorang wanita tetapi semua hal yang menyenangkan dapat dicintai.

Kata kunci: *puisi, metafora, jenis, makna, Abu Nawas*

Introduction

People have goal or intention of communication. The intention of it such as to inform or get information, to say to another people, to know, to ask something needed, or to give interaction, all of them are a need in daily activity of people. Kridalaksana (1983) said as cited in Abdul Chaer "Language is a sound symbol system arbitrary that used by social group for collaborating, communicating, and self-identification" (2007: 32). It indicates that people cannot be known from their daily language because we do not know what are in people's mind. Through language people can deliver their mind to other. Moreover, we can find working through the message from literary works that amend speedy in it age such as poem.

Altendbernd says that poem is a literary works that keep developing abreast of civilization. Every civilization has its own poem production, it shows that the power of poem is not lost (1966: 1). The citation from *A Handbook for the Study of Poetry* by Lynn Altendbernd gives notice that poem is always go on and it has each power in every civilization an being history for each period. After examining the importance of language and poem, it will be useful to make research about metaphor.

According to Lakoff (2003: 4) "Metaphor is the imagination of people and rhetorical flourish a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action". It means that metaphor uses analogy to apply kind of object or idea implied by the words. This definition makes the researcher interested in analyzing the meaning of metaphor. Of course, hidden messages are important to know, so that the researcher would like to show through words. In literary works, expectation of the author can be in hidden messages by metaphor.

Ullmann states "Metaphor is so closely intertwined with the very texture of human speech that we have already encountered it in various guises: as a major factor in motivation, as an expressive device, as a source of synonymy and polysemy, as an outlet for intense emotion, as a means of filling gaps in vocabulary, and in several other roles" (1983: 212). What Ullmann said shows us that metaphors are found in every literary works. People express their emotion in a language through metaphor in daily life. Not only in literary works, but also in speaking, writing, and thinking in their life.

This research is analyzing six poems of homoerotic Abu Nawas's. The six poems are In the Bath-House, [A Boy is Worth More Than a Girl, Wine of Paradise, Don't Cry for Layla, I die of love for him, O Desire](#). Homoerotic poems are talking about homo sexual love, romantic, or sexual interaction and controversial content like talking about wine. His poems consist of spiritual, love, besides humanity and justice (Kennedy, 2005: 4).

This research is focusing on utilizing and meaning of metaphor in the poem proposed by the theory of Stephen Ullmann adapted by Sumarsono. The author of poems does not convey the message directly, so the research in the poems about metaphor is important. The researcher hopes throughout this research may help the readers in research related to metaphor. Hopefully, the readers understand the meaning of metaphors in literary works especially poems.

Methods of Research

This research uses qualitative research method. Qualitative research is a method that explores and understands meanings that some individuals or groups of people consider from social or humanitarian problems (Creswell, 2013: 4). The focus of this research is exploring the types of metaphor and their meaning in Abu Nawas's homoerotic poems by using semantics theory.

Data is all facts and figures that can be used as material to compile information (Arikunto, 2002: 96). In this research, the main source of data is poems taken from Homoerotic Poems - Abu Nuwás (757 - 815) in the living room by [Matt & Andrej Koymasky](#) (2010). For collecting data the researcher uses documentation, because the main focus in this research is on the text and it is conducted by analysis the content. In conducting this research, the researcher uses library research, and observes several the documents related to the research to get data easily.

Data analysis is focus activity in focusing, abstracting, and organizing data systematically and rationally to give substance of meaning to the problem (Suryana, 2010: 53). The researcher uses descriptive approach and identify method. Identify method is a method used to determine the identity of certain lingual units using determinant outside the language in

relation (Zaim, 2014: 98). In this research, the determining tool is the fact pointed out by the language or language referent (the method is called referential). The data in this research is taken from the poem and analyzed descriptively. The researcher collects the data, afterwards analyze them in several steps. First, the researcher classifies the data based on the theory of metaphor and semantic by Ullmann. Second, the data is divided into two, categorized as metaphor and not categorized. Third, the researcher analyzes the meaning of metaphor that found from the poems metaphorically and literally. The last, the researcher finds all of research question answer in this research.

Research Finding and Discussion

The researcher takes six poems to be analyzed as the data that have collected. The poems are analyzed by using metaphor theory that the researcher takes from Ullmann's book entitled *Semantics an Introduction to the Science of Meaning* adapted by Sumarsono in his book entitled *Pengantar Semantik*. The researcher classifies metaphor into two kind, those are categorized and not categorized. It said as the categorized metaphor is when it includes the types of metaphor intended by Ullmann. The other one, not categorized metaphor is when it not includes the types of metaphor intended by Ullmann. In this research, the researcher only discusses about the categorized metaphors. Then, the kinds of metaphor that the researcher finds in the six poems of homoerotic Abu Nawas's poems are 6 cases of anthropomorphic metaphor, and 4 cases of from concrete to abstract metaphor.

The data here are the result of researcher's classification from selected poems of homoerotic Abu Nawas's poems. The classification that researcher used is the data based on the kinds of metaphor. Afterwards, from the results of the data that have collected, then the researcher interprets the meaning of each type of poems. The researcher analyses the data based on theory that used. There are two types of metaphors found, anthropomorphic metaphor and from concrete to abstract metaphor. These two types of metaphor are the metaphor included in the category of metaphor proposed by Ullmann. Besides, the researcher does not find the types of animal metaphor and synesthetic metaphor in the selected poems of homoerotic Abu Nawas's poems.

Cases that found are categorized as anthropomorphic metaphors because of giving the nature or human feeling to objects, animals or other non-human objects in the stanza. Below are the six of cases and the meanings of anthropomorphic metaphor in the Abu Nawas's poems:

1. Are not this **child's eyes** all fire?

Literally, the researcher understands and gets the meaning of the sentence *Are not this child's eyes all fire?*, it means "there is question about the enthusiasm or the condition of child intended in the sentence". Metaphorically, the sentence "*are not this **child's eyes** all fire?*" has meaning that "that a small child looks like he really wants to play". Small children are generally very happy when they play, they want to do whatever they like. In this case the wishes of a child are seen from their eyes when they see something interesting. Besides, the desire here is a hope of someone to dearest. He hopes dearest wants to fill his boyish with him just in playing. The indicator of homoerotic in this poem can be seen from the intention of the author addressed to dearest man.

2. You see **handsome buttocks**, shapely trim torsos.

Literally, the researcher gets the meaning of the sentence that "someone sees a beautiful body, that beautiful body can be seen from the buttock". Metaphorically, the sentence *You see **handsome buttocks**, shapely trim torsos* has meaning "a beautiful body that seen in the bath house is a buttock shapely in human body". the author compare a handsome with a buttock as parable of a beautiful thing he sees.

3. My eyes are fixed upon his **delightful body**

Literally, the researcher gets the meaning of this sentence that "someone or the author is amazed by a beautiful or pleasure man". Metaphorically, the sentence *my eyes are fixed upon his **delightful body*** means "someone that proposed by the author is amazed by a beautiful body of human". The beautiful body here described for a man. By seeing the beautiful of love for a man is becoming reason of it. So the author here gives parable of woman love.

4. His **waist** is a **sapling**.

Literally, the researcher gets the meaning that there is a piece of body like a tree. Metaphorically, the sentence *His **waist** is a **sapling*** has meaning "the body that someone

proposed by the author especially the waist is thin or sexy". Actuality, there is no waist like a tree, but there is sexy waist in the body. The author here gives the parable of the young tree to a human body. In giving parable the author does not use direct speech but he uses the three singular person.

5. His **face** a **moon**

Literally, the researcher gets meaning of the sentence that there is face of man resemble a moon. Metaphorically, the sentence *His **face** a **moon*** has meaning "the face of man in the poem is handsome". The author gives parable of moon as the word that describing condition of face.

6. And loveliness rolls of his **rosy cheek**

Literally, the researcher gets meaning that the beautiful face has good cheek and pink. Metaphorically, the sentence *and loveliness rolls of his **rosy cheek*** means "the handsome or beautiful person in the poem described or can be seen from the beautiful cheek of person. The cheek that person has is pink, so it gives uniqueness and gracious itself.

In the type of from concrete to abstract metaphor, researcher finds 4 cases in the poems. These four cases are contained in Abu Nawas's poems entitled "*Don't cry for Layla, I die of love for him, wine of paradise*". Cases that found are categorized as From concrete to abstract metaphors because of giving the elaboration of concrete experiences into abstract thing. The concrete words are *wine, glass, die and jar*. The abstract words are *ruby, pearl, love and bright*. The cases and meanings are below:

1. The **wine** is a **ruby**.

Literally, the researcher takes the meaning of sentence that wine is something hard. Metaphorically, the sentence *The **wine** is a **ruby*** means that the wine actually almost has pink color. The wine is danger for every one that can perilous the health of body.

2. The **glass** is a **pearl**

Literally, the researcher takes conclusion meaning of the sentence that there is a glass resemble a shiny thing that proposed by the author in the stanza. Metaphorically, the sentence *The glass is a pearl* means that the glass in the sentence that proposed by the author is the glass making on a shiny thing and the shiny here resembled by pearl.

3. I **die** of **love** for you, but keep this **secret**.

Literally, the researcher concludes that the life of person that proposed by the author in the stanza is only for loving. Metaphorically, the sentence *I **die** of **love** for you, but keep this **secret*** means that all of affection that described in the stanza is given to someone totality. The affection is given as if living only to love. Someone that described by the author in the stanza has totality love that any person does not know.

4. Wine of **jar** **bright**

Literally, the researcher concludes that the word *jar* as the author means is a tool for drinking made of glass so that it seems producing the light. Metaphorically, the sentence *Wine of jar bright* means that wine proposed by the author in the sentence has a special place, because according to the author the wine is something special so that it must be placed in special place. Jar bright is special place, it made of something shiny like a glass. This kind of poem is categorized as controversial poem among people because it discusses about wine. As known among people wine is something dangerous because it intoxicating. Something intoxicating like wine can make loss of self-awareness.

CONCLUSION

This research has a purpose to describe and understand the types and meanings of metaphors of *homoerotic Abu Nawas poems*. Therefore, to find out the types and their meanings, the researcher uses Ullman's theory adapted by Sumarsono. After classifying and analyzing, the researcher finds out 10 cases of metaphors which consist of 6 cases anthropomorphic metaphor, and 4 cases of from concrete to abstract metaphor. Anthropomorphic metaphor becomes domain types of metaphor in homoerotic Abu Nawas poems. The domain of anthropomorphic metaphor means the author of the poems wants to share and show the expression using any lifeless objects which are juxtaposed by the human body or feelings.

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THE EAST WITHIN THE UMBRELLA OF WESTERN HEGEMONY AS SEEN IN *VICTORIA AND ABDUL* FILM (2017)

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Abstract

This research aims to analyze the portrayal of the West and the East through the characters of Victoria and Abdul. This issue is important because Hollywood film spreads Western superiority but In *Victoria and Abdul*, Abdul who represents the East is depicted as 'superior' since he gains positions, facilities, and all things that he wants. Although the portrayal shows that the East is superior, it is not what it looks like. The research applies qualitative method. Besides, Orientalism by Edward Said and film theory by Barsam are used to analyze the portrayal of the West and the East. This study finds that the structure and pattern of *Victoria and Abdul* film are still the same because of the Western superiority. It is shown by the portrayal of the West and the East such as uncivilized East and civilized West, powerless East and powerful West, opportunistic East and sincere West, naive East and logic West.

Keyword: West, East, Orientalism, Western superiority

Abstrak

Penelitian ini bertujuan untuk menganalisis gambaran Barat dan Timur melalui karakter Victoria dan Abdul. Masalah ini penting karena film Hollywood menyebarkan superioritas Barat namun dalam film ini, Abdul yang merepresentasikan Timur justru digambarkan sebagai 'yang superior' karena ia mendapatkan posisi, fasilitas, dan semua hal yang ia inginkan. Meskipun penggambaran tersebut menunjukkan bahwa Timur superior, hal tersebut tidak seperti yang terlihat. Penelitian ini menerapkan metode kualitatif. Selain itu, peneliti juga menggunakan teori Orientalisme oleh Edward Said dan teori film oleh Barsam untuk menganalisis gambaran Barat dan Timur. Dalam studi ini, peneliti menemukan bahwa ternyata struktur dan pola film ini tetap sama karena superioritas Barat. Hal itu ditunjukkan oleh gambaran Barat dan Timur seperti; Timur yang tidak berperadaban dan Barat yang berperadaban, Timur yang tidak berdaya dan Barat yang berdaya, Timur yang oportunistik dan Barat yang tulus, Timur yang naif dan Barat yang logis.

Kata kunci: Barat, Timur, Orientalisme, Superioritas Barat

INTRODUCTION

During this time, West uses media to perpetuate its domination over East. One of the media is Hollywood film. Thus, Hollywood film often spreads the portrayal of Western superiority and Eastern inferiority. Unlike other film, *Victoria and Abdul* film (2017) shows that Abdul, an Indian Muslim servant who represents the East is superior. He is elevated to some strategic positions and gains facilities. Besides, he also gets Queen Victoria's attention so that he gains all things that he wants. Victoria even opposes her family who hate Abdul. According to Edward Said (2003), Orientalism is examined as a discourse by which European culture is able to manage and even produce the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively (p.3). Thus, this study is concerned on the portrayal of West and East to know the power structure in *Victoria and Abdul* film (2017).

The same film has also been studied by Silviana Chintya Putri (2015) entitled *Cooperative Principle Reflecting The Power Relation in "Victoria and Abdul" Movie*. She finds that Victoria who has higher social class than Abdul produces flouting maxim of relation to show her power. On the other hand, Abdul produces view violating or flouting maxim because he has lack of power.

This paper is a foremost endeavor to examine Western superiority by analyzing the portrayal of West and East that are represented by characters of Victoria and Abdul. This is an

important issue since film is a means of message. Thus, portrayals in films unconsciously influence and shape society.

RESEARCH METHOD

Method that is used in this research is qualitative method and the source of data is *Victoria and Abdul* film (2017). The collections of the data are through close reading to understand the film by identifying the theme, characters and characterizations, summary, plot, and setting. The data collected relate to the characters of Victoria and Abdul. After the data collection has finished, some categories such as scene, sign, action, and dialogue are made. The data that contain variables of different background, different attitude, different personality, and unequal power are also selected. Different aspects in the film are compared. Then, the findings of this study are the superiority of the West and Inferiority of the East. In this study, power and hegemony relation between the West and the East by using Orientalism theory are analysed.

DISCUSSION

1. UNCIVILIZED EAST AND CIVILIZED WEST

1.1. Uncivilized East

1.1.1. Degrading Intellectual Capacity of Eastern

Abdul is a servant that is commanded to be a part of Golden Jubilee. Since his elevation makes the royal family and household resentful, they try to get rid of Abdul. One of their attempts is looking for Abdul's true background and tell it to the queen.

PONSOBY. "No, I'm afraid he was a mere clerk in a common jail. My own son has sent word from India and has actually spoken to his immediate superior."

DR. REID. "His family are completely uneducated. His father is a lowly apothecary."

BERTIE. "The *Munshi* didn't even go to school, Mother. The man's a complete fraud. There he is, overseeing the boxes." (*Victoria and Abdul* 01:14:41 → 01:15:07)

They tell Victoria that Abdul has really poor background. Because of his background, people consider that he does not deserve to be there. He and his family have low social class and seem so lowly. He is just a mere clerk in a jail, he has never gone to school, and his family is also uneducated. Moreover, his father is just an apothecary. He and his family are described as people who are uneducated. Furthermore, uneducated Eastern implies that they have not reached advanced science yet. The portrayal of uneducated East is constructed by the West to degrade intellectual capacity of Eastern. Another portrayal of uneducated portrayal of Eastern is also shown when Abdul is asked to serve a big-sized jelly.

BIGGE. "You must not talk to any guests. Nod or bow but please do not interact with anybody other than the serving staff. I will come to you when the Queen is seated and you will present the pudding, as requested."

ABDUL. "Excuse me, but what is it?"

BIGGE. "That is a jelly. A pudding made from the liquor of fruit."

ABDUL. "How do they get it so stiff?"

BIGGE. "Gelatin: a by-product of cow bone." (*Victoria and Abdul* 00:17:46 → 00:18:15)

Most of people know jelly as common kind of food, but he does not know what jelly is. Because he has never known this kind of food so he asks Bigge. He looks at the jelly curiously. Then, Bigge immediately explains him about the jelly. Those portrayals show how lack of knowledge become a hegemonic idea to degrade intellectual capacity of Eastern.

1.1.2. Degrading Traditional Culture of East

ABDUL. "You do know a sash is not traditional, sir?"

TAILOR. "The Indian drawings didn't seem very Indian – so we made some innovations. The important thing is to look authentic." (*Victoria and Abdul*, 00:06:17 → 00:06:28)

When the tailor puts a sash on Abdul's waist, Abdul asks the tailor whether he knows that a sash is traditional or not. Abdul's question actually implies his refusal to use the sash because it is not traditional culture of India. Then, the tailor explains that he makes innovations.

It implies that Indian clothes are not worthy enough, so it must have some innovation to make it better. Furthermore, it implies that the Indian culture is not advanced. Even though it has been modified from the original one, the tailor says that it is still authentic. The West owns certain standard to state whether a culture is worthy enough or not so that Eastern culture can be judged. The standard is used to exalt Western culture and influence the Eastern culture.

1.2. Civilized West

1.2.1. Exalting Intellectual Capacity of West



The scene above is when Abdul teaches Queen Victoria the language of Urdu in Victoria's private room as requested by her. It shows Victoria likes to learn new knowledge including Urdu language. The picture is shown by using medium shot since the characters are filmed from the waist up. It is used to show both the characters and the background closer. The background of that scene also shows that she has a lot of books in her private room. Since books are associated with knowledge, it indicates that Queen Victoria is a knowledgeable woman. The portrayal of knowledgeable woman is used to exal intellectual capacity of Western.

2. POWERLESS EAST AND POWERFUL WEST

2.1. Powerless East

2.1.1. Degrading Power of Eastern



After presenting the big-sized jelly to the queen, Abdul suddenly bows and then kisses the queen's foot. It is shown by the picture that uses medium close-up. Abdul is filmed slightly closer to show what he is doing. The scene when Abdul bows and kisses Victoria's foot is a subjugation. It is constructed to show that Eastern is powerless so that it subjects to Western that is powerful.

2.2. Powerful West

2.2.1. Exalting Power of Western

Since the position of Abdul is elevated, the royal household tries to get rid of Abdul. One of the ways to get rid of Abdul is looking for Abdul's background and telling it to the queen. Although the royal family and staffs tell the truth about Abdul, Queen Victoria still protects Abdul and gets angry with what they have done to Abdul. The conversation shows that Queen Victoria who represents Western is portrayed as powerful person because she has power to protect Abdul.

QUEEN VICTORIA. "You despicable toads. Racialists! Spying?! Dossiers?! Picking on a poor defenseless Indian. Of course they don't have qualifications. It's completely different out there."

BERTIE. "But don't you see, Mother, he's using his position for his own gain."

QUEEN VICTORIA. "And how does that make him any different to any one of you? How dare you look down on Abdul? How dare you defame his poor father? Bertie, I am ashamed that you are part of this. Abdul is a loyal, wise, sympathetic human being who has risen on his own merits. Not by endless backstabbing or family connections. I will not have this. Now. Repeat after me. I will be courteous to the *Munshi*."

PONSOBY. "I will be courteous to the *Munshi*." (*Victoria and Abdul* 01:15:18 → 01:15:57)

3. OPPORTUNISTIC EAST AND SINCERE WEST

3.1. Opportunistic East

3.1.1. Emphasizing Greed of Eastern

The opportunistic side of Abdul is seen when he lies Queen Victoria about a Mutiny against England. He does not tell it fully. Actually, the Mutiny is done by both Muslims and Hindus but he only tells that Hindus are behind the Mutiny and does not mention that Muslims are also involved. Moreover, the Mutiny is led by a Muslim as well. Abdul also convinces Victoria that Muslims stand for her by saying that Muslims are her friends at that time. In this case, he keeps information that is not 'profitable' and only tells the part that is 'profitable' for him to attract Victoria's attention. Besides lying about the Mutiny, he also covers up a fatwa against Victoria.

QUEEN VICTORIA. "I have opened my heart to you. I have brought your family from India, promoted you in the teeth of very considerable opposition and disquiet from the Household. I even turned a blind eye when you failed to tell me you were married, which came, as you know, as quite a surprise. How could you let me humiliate myself in front of the entire Household?"

ABDUL. "I am deeply sorry, Your Majesty."

QUEEN VICTORIA. "You said the Hindus were behind the Mutiny!"

ABDUL. "I didn't say it was only the Hindus, Your Majesty."

QUEEN VICTORIA. "You told me categorically that the Muslims were my friends."

ABDUL. "But we are your friends, Your Majesty."

QUEEN VICTORIA. "Abdul, there is a fatwa against me. It was Muslims who started the whole thing! This is completely unacceptable. Abdul, I thought you were outstanding as the Sultan of Persia, but I'm afraid you will have to go home." (*Victoria and Abdul* 01:01:56 → 01:02:36)

3.2. Sincere West

3.2.1. Emphasizing Heartfelt Western

When Queen Victoria tells about her sadness, Abdul advises her with a verse of Qur'an. Queen Victoria is astonished knowing that Abdul is a Muslim as well as a *hafiz* because she thinks Abdul is a Hindu. After that, Queen Victoria asks Abdul to be her *Munshi* or spiritual teacher and advisor. She also says that Abdul is no longer a servant. This is an evidence of sincere Western. She does something good to Abdul without taking advantage of it. It is different from the portrayal of the East that is represented by Abdul. He takes advantages of Victoria's kindness.

ABDUL. "In the Koran it says: we are here for the good of others."

QUEEN VICTORIA. "The Koran?"

ABDUL. "Oh yes, I am a Hafiz. I know the Koran by heart."

QUEEN VICTORIA. "By heart. Isn't it very long?"

ABDUL. "There are 114 Surahs containing 6,236 verses."

QUEEN VICTORIA. "And you know every word?"

ABDUL. "Many Muslim people know the Koran."

QUEEN VICTORIA. "I thought you were a Hindu."

ABDUL. "I am a Muslim, Your Majesty. I learnt the Koran from my father. And he taught me all the great poets: Kabir, Rumi. He is my *Munshi*."

QUEEN VICTORIA. "Munshi?"

ABDUL. "Yes, Munshi. My teacher."

QUEEN VICTORIA. "Then we would like you to be the Queen's Munshi."

ABDUL. "But I am a servant. A servant cannot be a Munshi?"

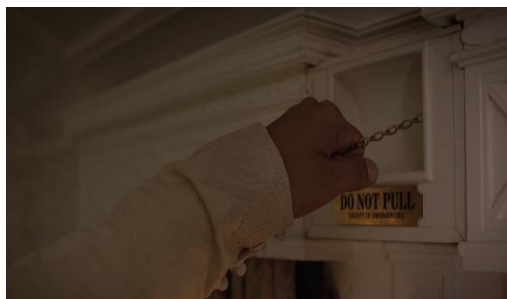
QUEEN VICTORIA. "Well, you are a servant no longer. You are my teacher. You shall teach me Urdu and the Koran and anything else you think of." (*Victoria and Abdul* 00:39:00 → 00:39:37)

4. NAIVE EAST AND LOGIC WEST

4.1. Naive East

4.1.1. Emphasizing Naivety of Eastern

Queen Victoria and Abdul have similarity. Both of the characters are stubborn. The difference of them is that Queen Victoria is a stubborn because she always stands for her principles while Abdul is a stubborn because he always disobeys rules for no apparent reason.



ABDUL. "Do Not Pull." (*Victoria & Abdul* 00:41:56 → 00:41:58)

On the way to Florence, Abdul sees a rope of emergency brake. He reads "Do Not Pull" sign beside it. What Abdul does is captured in the picture above. It uses close-up to show what he is doing with his hand. It shows Abdul is pulling the emergency brake although he knows that it is prohibited. What Abdul does shows that he is a man who is childish since he disobeys for no clear reason. It shows the naivety of the Eastern. Being naive means not to think enough. A person who is naive often shows a certain ignorance or simplicity when thinking about something. It could be due to lack of experience, information or ability to make judgments. In *Victoria and Abdul*, Abdul is depicted as a person who always does something that is forbidden and disobeys rules.

4.2. Logic East

4.2.1 Emphasizing Logic of Western

Abdul has done a mistake that makes the queen disappointed. He lies to the queen about a Mutiny. Based on what the queen says above, she is a logic person that she thinks she forgives Abdul because of his considerable kindness and devotion. It implies that the queen has principle that devotion is something that must be respected. She also thinks devotion is more important and valuable and cannot be compared to Abdul's mistakes.

QUEEN VICTORIA. "Abdul, you have been an utter fool and I am absolutely furious with you. It is unconscionable that as my *Munshi* you should have lied to me in any way. But also it would be completely churlish not to recognize the considerable kindness and devotion you've shown. And after all, I am sure you thought in some way you were protecting me. But as the monarch, I do realize nothing can really protect me. And in that light I have decided, even though I am very disappointed, I would like you to stay. But it must never happen again." (*Victoria & Abdul* 01:05:45 → 01:06:32)

CONCLUSION

In conclusion, the pattern and power structure in this film are same as the other Hollywood films. Although Abdul gains facilities, positions, and all things that he wants, the West is still superior and the East is still inferior. It is shown by the portrayal of the West and the East such as uncivilized East and civilized West, powerless East and powerful West, opportunistic East and sincere West, naive East and logic West.

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Penerapan Teknik Penerjemahan Istilah Religi dalam Subtitle film *The Kingdom of Heaven*

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Abstrak

Penelitian ini dilakukan untuk menganalisis terjemahan istilah-istilah religi pada subtitle film *The Kingdom of Heaven*. Salah satu tujuan dari penelitian ini adalah untuk mendeskripsikan teknik penerjemahan yang digunakan untuk menerjemahkan istilah religi pada subtitle film *The Kingdom of Heaven*. Penelitian ini merupakan penelitian deskriptif-kualitatif. Selanjutnya, Sumber data penelitian ini adalah dokumen berupa subtitle berbahasa Indonesia pada film *The Kingdom of Heaven*. Data dalam penelitian ini adalah istilah-istilah religi pada subtitle film *The Kingdom of Heaven*. Teknik pengumpulan data dilakukan dengan analisis dokumen. Pada penelitian ini, telah ditemukan 11 jenis teknik penerjemahan yang digunakan untuk menerjemahkan istilah religi pada subtitle film *The Kingdom of Heaven*, yaitu padanan lazim sebesar 66,20%, peminjaman alami 6,15%, peminjaman murni 7,70%, kreasi diskursif 4,62%, eksplisitasi 4,62%, generalisasi 3,10%, penambahan 1,54%, transposisi 1,54%, modulasi 1,54%, kompensasi 1,54% dan partikularisasi 1,54%. Penerapan teknik padanan lazim yang mendominasi dalam terjemahan istilah religi pada subtitle film *The Kingdom of Heaven* merupakan langkah yang benar karena mengakibatkan terjemahan tidak mengalami distorsi makna. Namun, penerapan teknik kreasi diskursif yang digunakan kurang tepat karena mengurangi bahkan menghilangkan makna pesan dari bahasa sumber ke bahasa sasaran.

Kata Kunci: istilah religi, teknik penerjemahan, subtitle film.

Abstract

This study is conducted to analyze the translation of religious terms in film subtitles 'The Kingdom of Heaven'. One of the objectives of the study is to describe the translation techniques used to translate religious terms in film subtitles of 'The Kingdom of Heaven'. This study is a descriptive-qualitative research. Furthermore, the source of the data is document in the form of Indonesia subtitles in the 'The Kingdom of Heaven' film. The data in this study are the religious terms in film subtitles 'The Kingdom of Heaven'. Data collection techniques are done by document analysis. In this study, 11 types of translation techniques have been found used to translate religious terms in the film subtitles 'The Kingdom of Heaven'. They are 66.20 % of established equivalent, 6.15% of pure borrowing, 7.70% of naturalized borrowing, 4.62% of discursive creation, 4.62 % of explicitation, 3.10% of generalization, 1.54 of addition, 1.54% of transposition, 1.54% of modulation, 1.54% of compensation, and 1.54% of particularization. The application of established equivalent which is dominant in translation of religious terms in film subtitles 'The Kingdom of Heaven' is a good way because it does not cause distortion meaning. However, application of discursive creation is not appropriate because it can reduce even eliminate the meaning from the source text to the target text.

Key words: religious term, translation techniques, film subtitles.

Pendahuluan

Indonesia merupakan pasar potensial bagi film-film Hollywood karena jumlah penduduk yang banyak dengan umur produktif mendominasi, yakni 15-34 tahun. Selain itu, layar bioskop pada 2017 sudah 1.250 (Wibisono, 2018). Hal ini menunjukkan bahwa peminat film bioskop di Indonesia sangat tinggi. Oleh karenanya, banyak dibutuhkan proses penerjemahan subtitle film agar penggemar film, khususnya film hollywood, dapat memahami makna pesan pada film dengan baik.

Penerjemahan itu sendiri didefinisikan oleh Catford (1965) sebagai proses penggantian suatu teks bahasa sumber dengan teks bahasa sasaran. Selain itu, Machali (2009) menambahkan penerjemahan adalah upaya “mengganti” teks bahasa sumber dengan teks yang sepadan dalam bahasa sasaran. Nababan (2000) juga mengungkapkan penerjemahan mengandung proses alih pesan, sedangkan kata terjemahan artinya hasil dari suatu penerjemahan. Dari ketiga pendapat di atas, penerjemahan dapat dikatakan sebagai proses pengalihan pesan dari bahasa sumber ke bahasa sasaran yang sepadan sesuai apa yang dimaksudkan oleh pengarang. Lebih lanjut, dalam industri film dibutuhkan pengalihan pesan dalam teks film apabila akan ditayangkan di negara lain. Hal itu dimaksudkan untuk memudahkan para penggemar atau para penonton film untuk memahami isi dari film tersebut, serta menikmati alur cerita film tanpa harus kebingungan dengan permasalahan perbedaan bahasa dan budaya.

Subtitle adalah solusi untuk mentransfer makna dalam film. Menurut Luyken (1991) dalam Diaz Cintas & Anderman (2009), *subtitle* adalah ringkasan terjemahan tertulis dari dialog asli yang muncul sebagai baris teks, biasanya diposisikan ke arah kaki layar. Menurut Cowie & Shuttlesworth (1997) *subtitle* adalah metode yang digunakan dalam menerjemahkan media komunikasi audiovisual seperti film dan televisi. Walaupun *subtitle* adalah cara baik yang digunakan dalam mentransfer pesan dari film, *subtitle* sulit dilaksanakan. Hal tersebut dikarenakan kendala-kendala yang ditemukan saat proses penerjemahan *subtitle*.

Gottlieb (1992) dalam Ghaemi & Benyamin (2010) menjelaskan bahwa salah satu kendala dalam proses penerjemahan *subtitle* adalah kendala tekstual dan kendala formal. Kendala tekstual adalah *subtitle* ditentukan oleh konteks visual pada film, sedangkan kendala formal adalah faktor ruang (maksimal 2 baris dan 35 karakter) dan faktor waktu. Lebih lanjut, Schwarz (2003) dalam Ghaemi & Benyamin (2010) menjelaskan bahwa masalah utama pada *subtitling* disebabkan oleh perbedaan antara kecepatan bahasa lisan dengan kecepatan membaca, keduanya yaitu kecepatan lisan dan kecepatan membaca membutuhkan sebuah pengurangan dalam teks.

Di samping itu, Diaz-Cintas & Anderman (2009) menjelaskan panjang *subtitle* secara langsung berhubungan dengan yang waktu tayang. Selain itu, keakuratan waktu masuk dan keluar sangat penting dan teks dalam *subtile* harus selalu seimbang dengan pengaturan waktu membaca yang tepat. Tidak peduli seberapa sempurna sebuah *subtitle* dalam hal format dan konten, hal itu akan selalu tidak sukses jika pemirsa tidak memiliki cukup waktu untuk membacanya. Terlebih lagi, aturan kata minimal per menit (wpm) atau pengaturan karakter per menit (cpm) diterapkan, misalnya, ketika *subtitling* program anak-anak, karena anak-anak tidak dapat mencapai kecepatan bacaan orang dewasa. Lebih lanjut, ada sejumlah elemen-elemen linguistik oleh para *subtitlers* akan dihilangkan, seperti: (a) pengulangan, (b) nama dalam konstruksi sebutan, (c) konstruksi gramatikal, (d) kata-kata yang dikenal secara internasional, seperti 'ya', 'tidak', 'OK', (e) pernyataan yang diikuti oleh gerakan untuk menunjukkan salam, sopan santun, penegasan, negasi, kejutan, tanggapan telepon, dll, (f) seruan, seperti 'oh', 'ah', 'wow' dan sejenisnya, (g) contoh dari bahasa phatic dan 'kata-kata yang tak diperlukan'. Oleh sebab itu, penerjemahan *subtitle* mempunyai tantangan tersendiri sehingga menjadi hal yang menarik untuk diteliti.

Sudah banyak penelitian yang mengkaji tentang penerjemahan *subtitle* dengan menggunakan pendekatan pragmatik (Wahyudi, 2016; Anthoni, 2015; Pratama, 2014; Wahyuni, 2014; Mubin, 2015). Semua penelitian tersebut mengkaji menggunakan teori-teori pragmatik. Selain itu, penelitian mengenai analisis transposisi dan modulasi dalam *subtitle* film sudah dilakukan menggunakan pendekatan LSF (Murti, 2014). Lebih lanjut, penelitian lain mengenai pada *subtitle* film juga sudah dilakukan dengan menganalisis strategi penerjemahan istilah budaya spesifik pada *subtitle* tertentu (Paramarta, 2019). Pada penelitian Pratama, ditemukan strategi-strategi yang digunakan untuk menerjemahkan istilah budaya spesifik tersebut berdasarkan teori Baker, namun belum mengkaji tentang teknik penerjemahannya.

Berawal dari kajian penelitian sebelumnya, peneliti tertarik untuk mengkaji penerapan teknik penerjemahan pada *subtitle* film, tetapi peneliti memilih untuk menganalisis istilah-istilah religi. Peneliti mengacu penelitian sebelumnya tentang analisis terjemahan istilah-istilah religi dalam buku *The Complete Idiot's Guide to Understanding Islam* yang memaparkan tentang kategori-kategori istilah religi, penerapan teknik penerjemahannya dan kualitas terjemahannya (Yulianita, 2018). Dalam tulisan ini, peneliti berusaha menganalisis hal yang sama yaitu pada

bagian penerapan teknik penerjemahan istilah religi, namun peneliti menggunakan lokasi penelitian yang berbeda yaitu *subtitle* film.

Penelitian ini mengkaji tentang *subtitle* pada film *The Kingdom of Heaven*. Alasan peneliti menggunakan film *The Kingdom of Heaven* karena film ini bercerita tentang perang salib di abad 12 antara bangsa Barat yang beragama Kristen dan bangsa Arab yang memeluk Islam. Di samping itu, film ini dianggap berhasil menggambarkan sejarah Islam dengan cara positif. Oleh karenanya, peneliti ingin mengetahui apakah penerapan teknik penerjemahan istilah religi pada film tersebut sudah tepat sehingga pesan religi melalui istilah-istilah tersebut dapat tersampaikan dengan baik dan benar untuk penonton.

Lebih lanjut, peneliti menemukan kasus kecil pada terjemahan *subtitle* dalam film ini sehingga mengakibatkan peneliti untuk meneliti lebih lanjut lagi. Contoh kasus tersebut adalah sebagai berikut:

Bsu : *Sepulchre*
Bsa : Gereja

Kata *Sepulchre* diterjemahkan menjadi gereja. Penerapan teknik di atas adalah teknik **kreasi diskursif**. Penerapan teknik penerjemahan pada kata tersebut kurang tepat karena teknik ini merupakan penggunaan kesepadanan sementara yang tak terduga atau di luar konteks. Biasanya untuk menerjemahkan judul buku atau film. Terjemahan *sepulchre* seharusnya menggunakan teknik padanan lazim yaitu *kuburan* bukan *gereja*. Maka, dikatakan bahwa terjemahan tersebut bergeser dari istilah non religi namun pada bahasa sasaran menjadi istilah religi yaitu gereja.

Metode Penelitian

Penelitian ini merupakan penelitian kualitatif di bidang penerjemahan. Pada umumnya penelitian kualitatif bersifat deskriptif karena penelitian kualitatif bertujuan untuk memahami dan memaparkan fenomena budaya yang tersembunyi atau sedikit diketahui orang (Blaxter et al., 2006; Moleong, 1989; Strauss & Corbin, 2003 dalam Santosa, 2014). Oleh karena itu, penelitian ini dikatakan deskriptif kualitatif karena data linguistiknya berupa kata dan frasa yang mengakomodasi istilah religi dalam *subtitle* film *The Kingdom of Heaven* dan terjemahan dalam bahasa Indonesia. Sumber data pada penelitian ini adalah *subtitle* dalam film *The Kingdom of Heaven* karya William Monahan dan di sutradarai oleh Ridley Scott. Film ini resmi keluar pada tanggal 6 Mei 2005.

Data dikumpulkan menggunakan teknik observasi dan simak catat. Peneliti menandai kata dan frasa yang mengakomodasi istilah religi. Setelah itu, tahapan analisis data diambil dari empat tahapan tersebut yaitu analisis domain, analisis taksonomi, analisis komponensial dan analisis budaya (Spreadley, 1980 dalam Santosa, 2014).

Hasil dan Pembahasan

Dalam penelitian ini penulis menganalisis data terjemahan berdasarkan teknik penerjemahan yang dikemukakan oleh Molina dan Albir (2002). Teknik penerjemahan adalah cara yang digunakan untuk mengalihkan pesan dari bahasa sumber ke bahasa sasaran, diterapkan pada tataran kata, frasa maupun kalimat. Dari 16 teknik penerjemahan yang telah dikemukakan oleh Molina dan Albir, telah ditemukan 11 jenis teknik penerjemahan yang digunakan untuk menerjemahkan istilah religi pada *subtitle* film *The Kingdom of Heaven*, yaitu padanan lazim sebesar 66,20%, peminjaman alami 6,15%, peminjaman murni 7,70%, kreasi diskursif 4,62%, eksplisitasi 4,62%, generalisasi 3,10%, penambahan 1,54%, transposisi 1,54%, modulasi 1,54%, kompensasi 1,54% dan partikularisasi 1,54%.

Berikut ini adalah penjelasan masing-masing penerapan teknik penerjemahan dalam *subtitle* film *The Kingdom of Heaven*:

1) Padanan lazim

Teknik dengan penggunaan istilah atau ungkapan yang sudah lazim (berdasarkan kamus atau penggunaan sehari-hari). Teknik ini mirip dengan penerjemahan harfiah, namun letak struktur antara Bsu dan Bsa berbeda. Telah ditemukan 65 istilah religi dalam film *The Kingdom of Heaven*. Ditemukan 43 data menggunakan teknik penerjemahan padanan lazim. Contoh temuan data adalah sebagai berikut:

a. BSu: *Christ* (00.05.11)

- BSa: Kristus
- b. BSu: *Pope* (00.30.56)
BSa: Paus
- c. BSu: *Pilgrims* (00.35.04)
BSa: Peziarah

Kedua terjemahan di atas diterjemahkan dengan mengalihkan BSu ke BSa yang sudah lazim digunakan sehari-hari. Selain itu, makna dari BSu ke BSa tidak bergeser. Oleh karenanya, dikatakan bahwa penggunaan teknik ini sangat tepat untuk menerjemahkan istilah religi

2) Peminjaman alami

Penggunaan teknik ini adalah kata dari BSu disesuaikan dengan ejaan BSa. Temuan data yang menggunakan teknik ini adalah sebanyak 4 data. Contoh temuan data adalah sebagai berikut:

- a. BSu: *Jerusalem* (00.16.38)
BSa: Yerusalem
- b. BSu: *Jesus* (00.05.11)
BSa: Yesus

Terjemahan kata *Jerusalem* menjadi Yerusalem, dan *Jesus* menjadi Yesus termasuk dalam penggunaan teknik peminjaman alami. Pada dasarnya terjemahannya sama seperti dalam bahasa sumber namun hanya berbeda pada ejaan di awal kata. Penggunaan teknik ini juga sudah sesuai karena terjemahan menjadi jelas dan tidak mengalami pergeseran.

3) Peminjaman murni

Teknik ini adalah peminjaman tanpa melakukan perubahan apapun. Data yang menggunakan teknik ini adalah sebanyak 5 data. Contoh temuan data tersebut adalah sebagai berikut:

- a. BSu: *Muslims* (00.34.28)
BSa: Umat Muslim
- b. BSu: *Arabs* (00.54.55)
BSa: Orang Arab

Kata *muslims* dan *Arab* diterjemahkan ke dalam bahasa sasaran tanpa melakukan perubahan apa pun. Maka, peneliti menyebut dua data tersebut diterjemahkan menggunakan teknik peminjaman murni.

4) Kreasi Diskursif

Teknik kreasi diskursif dilakukan dengan melakukan pemadanan yang biasanya lepas konteks. Teknik ini diaplikasikan jika BSu diterjemahkan ke BSa sangat berbeda bahkan tidak ada hubungannya sama sekali. Temuan data dengan menerapkan teknik ini adalah sebanyak 3 data. Contoh temuan data tersebut adalah sebagai berikut:

- a. BSu: *Sepulchre* (02.21.21)
BSa: Gereja
- b. BSu: *Allahu akbar* (02.40.10)
BSa: *Allah hu akbar*

Terjemahan *sepulchre* menjadi gereja adalah langkah yang tidak tepat. *Sepulchre* berarti kuburan, sedangkan *kuburan* dan *gereja* merupakan dua hal yang sangat berbeda. Maka, terjemahan tersebut dikategorikan terjemahan yang tidak akurat. Penerjemah salah dalam menerapkan teknik penerjemahan.

Lebih lanjut, terjemahan *Allahu akbar* menjadi *Allah hu akbar* juga kurang tepat. Hal itu dikarenakan jika mengacu pada bahasa arab. *Allahu akbar* lebih tepat diterjemahkan menjadi *Allahu akbaru* atau *Allahu akbar*. Sedangkan, kata *Allah hu akbar* itu tidak sesuai dengan kaidah bahasa arab dan sebenarnya tidak ada maknanya. Oleh karenanya, penerjemah seharusnya bisa menerapkan teknik pinjaman murni dengan tetap diterjemahkan *Allahu akbar*.

5) Eksplisitasi

Teknik eksplisitasi merupakan teknik penerjemahan dengan mengeksplisitkan pesan yang implisit dalam bahasa sumber. Sehingga, pesan dari bahasa sumber ke bahasa sasaran lebih jelas. Terdapat 3 data yang menggunakan teknik ini. berikut ini adalah contoh temuan data:

BSu: *Good bless you* (00.39.32)

BSa: Semoga Tuhan memberkatimu

Kata *good* biasa digunakan untuk menyapa atau berkata sesuatu seseorang. Selanjutnya, pada bahasa sasaran dieksplicitkan menjadi *semoga*. Maka dari itu, peneliti menyebut temuan data di atas menggunakan teknik penerjemahan eksplisitasi.

6) Generalisasi

Teknik ini diterapkan untuk memberikan istilah yang khusus dari bahasa sumber menjadi istilah yang lebih umum. Terdapat dua temuan data yang menggunakan teknik ini.

a. BSu: *Holy God* (00.55.32)

BSa: Tuhan

b. BSu: *Denomination* (00.53.40)

BSa: Orang

Terjemahan *holy god* menjadi *Tuhan* menggunakan teknik generalisasi. Hal itu disebabkan *holy god* biasanya digunakan untuk menyebut *Tuhan Yesus*. Namun, oleh penerjemah digeneralisasikan menjadi *Tuhan*.

Kata *denomination* yang seharusnya bermakna *a religious group* atau para penganut (pemeluk, pengikut) suatu agama. Sedangkan, terjemahan *orang* walaupun masih berterima namun makna bergeser karena kata *orang* berarti lebih luas, bisa jadi arti orang bermakna seseorang yang mungkin saja tidak menganut agama manapun. Padahal, kata *denomination* berarti *umat beragama*.

7) Penambahan

Teknik ini diterapkan dengan menambah informasi yang tidak muncul di bahasa sumber kedalam bahasa sasaran. Penerapan teknik hanya 1 data. Berikut ini adalah contoh temuan data penambahan:

BSu: **Peace** be with you (02.48.19)

BSa: **Damai sejahtera** besertamu

Kata *peace* seharusnya cukup diterjemahkan damai. Namun, penerjemah menambahkan kata sejahtera pada bahasa sasaran. Maka, data tersebut dikatakan menggunakan teknik penerjemahan. Walaupun, penerjemah menambahkan kata sejahtera namun pesan masih dapat tersampaikan dengan baik.

8) Transposisi

Teknik ini disebut juga teknik pergeseran kategori, struktur dan unit. Hanya terdapat 1 data yang menggunakan teknik transposisi yaitu:

BSu: *Prayers* (00.35.23)

BSa: Berdoa

Kata *prayers* pada bahasa sumber berarti doa yang berupa kata benda (*noun*). Namun, pada bahasa sasaran diterjemahkan menjadi *berdoa*. Padahal, kata *berdoa* merupakan kata kerja (*verb*). Maka, temuan data ini dikatakan menggunakan teknik transposisi.

9) Modulasi

Teknik modulasi merupakan teknik yang diterapkan dengan mengubah sudut pandang atau fokus kaitannya dengan bahasa sasaran. Teknik ini hanya ditemukan pada 1 data. data tersebut adalah sebagai berikut:

BSu: *Proper to **praise** him* (00.35.28)

BSa: Pantas untuk **didoakan**

Kata *praise* yang seharusnya kata kerja aktif diterjemahkan berbeda oleh penerjemah. Penerjemah mengubah sudut pandang kata kerja aktif menjadi pasif yaitu *didoakan*. Oleh sebab itu, terjemahan kata *praise* menggunakan teknik modulasi.

10) Kompensasi

Teknik penerjemahan yang dilakukan dengan menyampaikan pesan pada bagian lain dari teks terjemahan. Hal ini dilakukan karena pengaruh stilistik (gaya) pada BSu tidak bisa diterapkan pada BSa.

BSu: *In the hands of God* (00.30.14)

BSa: Perlindungan Tuhan

Frasa *in the hands of god* merupakan idiom. Jika frasa tersebut diterjemahkan kata perkata maka maknanya akan bergeser. Maka, langkah penerjemah menggunakan teknik kompensasi sudah tepat. Lebih lanjut, penerjemah menerjemahkan ke dalam bahasa sasaran menjadi *perlindungan Tuhan*.

11) Partikularisasi

Bahasa istilah dari bahasa sumber yang bersifat umum diubah menjadi istilah yang lebih khusus pada bahasa sasaran.

BSu: *Speak*

BSa: Sabda

Teknik penerjemahan *speak* menjadi *sabda* sudah tepat. Secara literal *speak* bermakna berbicara. Namun, berdasarkan konteks dalam film yang berbicara adalah Nabi Musa. Dalam bahasa Indonesia memang ada beberapa tingkatan kata yaitu *berfirman* untuk Allah, *bersabda* untuk Nabi, dan tingkatan terendah adalah manusia yaitu *berbicara*. Jadi, sudah baik dan benar apabila *speak* dalam konteks ini diterjemahkan menjadi *bersabda*.

Teknik padanan lazim paling banyak digunakan dalam menerjemahkan istilah religi dalam subtitle film *The Kingdom of Heaven*. Penemuan ini sesuai dengan temuan pada penelitian sebelumnya (Wahyudi, 2016; Yulianita, 2018; Mubin, 2015; Murti, 2014). Penerapan teknik padanan lazim dianggap berpengaruh baik dalam menerjemahkan *subtitle* film dengan tema kajian masing-masing karena sesuai konteks tanpa mengurangi makna pesan. Sedangkan, penemuan ini bertentangan pada penelitian sebelumnya bahwa teknik penerjemahan literal atau harfiah banyak digunakan oleh penerjemah untuk menerjemahkan *subtitle* film dan dianggap efektif (Anthoni, 2015; Pratama, 2014; Wahyuni, 2014). Padahal, dalam penelitian terbaru penerapan teknik literal mempengaruhi pergeseran makna (Yulianita, 2018; Wahyudi, 2016).

Temuan dalam penelitian ini menguatkan penelitian sebelumnya yang menyatakan bahwa teknik padanan lazim adalah teknik yang efektif digunakan untuk menerjemahkan istilah religi. Selain itu, teknik kreasi diskursif belum bisa berpengaruh positif terhadap terjemahan (Yulianita, 2018). Namun, letak perbedaan pada penelitian tersebut adalah penelitian ini tidak ditemukan penerapan teknik literal dan teknik reduksi.

Teknik reduksi dianggap efektif pada penelitian sebelumnya karena teknik ini dianggap biasa digunakan dalam penerjemahan *subtitling* yang tidak pernah lepas dari penyederhanaan pesan (Anthoni, 2015). Sedangkan, dalam kajian ini membuktikan bahwa tidak ditemukan penerapan teknik reduksi. Sebaliknya, terjemahan istilah religi dapat disampaikan dengan baik tanpa mengurangi esensi pesan keagamaannya dan tetap memperhatikan aturan pada penerjemahan *subtitle* tanpa penerapan teknik reduksi.

Kesimpulan

Teknik padanan lazim paling banyak ditemukan dalam penelitian ini. Teknik ini dianggap efektif dalam menerjemahkan *subtitle* karena sudah lazim digunakan dalam bahasa sasaran. Selain itu, melengkapi penelitian sebelumnya bahwa teknik padanan lazim tepat digunakan untuk menerjemahkan istilah religi baik dalam buku maupun *subtitle* dalam tataran kata dan frasa. Selanjutnya, dengan adanya penerapan teknik padanan lazim (yang paling dominan), peminjaman murni, peminjaman alami, kompensasi, transposisi, modulasi, generalisasi, partikularisasi, penambahan dan eksplisitasi sudah baik karena pesan pada istilah religi bisa tersampaikan dengan baik untuk penonton. Namun, ada sedikit penggunaan teknik kreasi diskursif yang mengakibatkan pergeseran makna pada terjemahan istilah religi khususnya pada *subtitle* film *The Kingdom of Heaven*.

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CINTA QUR'ANI DALAM NOVEL "MRS DALLOWAY" KARYA VIRGINIA WOLF

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ABSTRACT

The objective of this research is to find out and describe the picture of Qoranic love in the novel *Mrs Dalloway* by Virginia Woolf. Term of love existed in Qoran is applied to analyze this novel. This is a qualitative research that applies library descriptive qualitative research. The subject of this research is the novel *Mrs. Dalloway* written by Virginia Woolf. The object of this research was the picture of Qoranic love found in theme, plot, and the characters of *Mrs. Dalloway*. To collect the data, the writer use library method. After the data are gathered they are analyzed by objective approach of Abram's theory. The result of the research describe that the main theme have a reflection of human love in a memory and reality. In theme this novel described how Qoranic love surrounding human life, for the examples Clarissa Dalloway life has qoranic love term *Syauq and Shobwah* Love. The main characters of this novel are Clarissa and Septimus. The reflection of *mawadah and warahmah* love has appeared in their life, Clarissa love to his husband and Septimus to his wife. Clarrissa as a main charecter has different term of Qoranic love presented like *Syauq* love for her old boyfriend Petrus also *shobwah* love for her girlfriend Seton but still have *rahmah* love for his husband. Richard Dalloway as Clarissa's husband has *mawadah and rahmah* love to his family and *Syaghaf* love for his wife.

Keywords: Mrs Dalloway, Qoranic Love

PENDAHULUAN

Salah satu tema menarik dari karya sastra dalam kehidupan manusia adalah cinta. Ada banyak penulis yang mewakili cinta dalam banyak dimensi. Cinta adalah salah satu mendasar untuk manusia. Cinta bisa memberikan energi positif bagi kehidupan manusia. Karya sastra sebagai ekspresi artistik kehidupan dan kebenaran berisi ide-ide universal kepentingan manusia dan dapat dikatakan bahwa sastra adalah seni, permanen, dan universal. Sastra membantu kita memahami perasaan manusia, kepentingan manusia, masalah kemanusiaan, dll, dan menjadi lebih dekat dengan humanbeing negara lain, budaya, ras.

Menurut al Qur'an, manusia diciptakan Alloh SWT berpasangan lelaki - perempuan dan kepada mereka dianugerahi perasaan cinta dan kasih sayang, dan sudah menjadi fitrahnya bahwa manusia ingin mencintai dan dicintai. Tercapainya kebutuhan cinta itu, jika ditunaikan secara benar maka hal itu akan membuat manusia merasa tenteram, tenang dan bahagia, sebaliknya cinta tidak mengikuti prosedur akan mengantarkan pada penderitaan. Dalam al Qur'an perasaan cinta antar laki perempuan disebut dengan term *mawaddah*, *rahmah*, (Q/30:31) *syaghafa*, (Q/12:30) *mail* (Q/4:129), dan *hubb-mahabbah* (Q/12:30). Term yang berbeda-beda itu menunjuk pada rumit, mendalam dan ragamnya cinta. Cinta memang memiliki dimensi yang sangat luas dan mendalam dimana perbedaan karakteristik itu akan membawa implikasi pada perbedaan tingkah laku. Cinta itu sendiri diungkap dalam bahasa Arab dengan tiga kelompok karakteristik, yaitu (1) apresiasi (*ta'dzim*), (2) penuh perhatian (*ihimaman*) dan (3) cinta (*mahabbah*). Yang pertama, orang yang dicintai itu menempati kedudukan harimau atau pedang, (yang ditakuti dan dikagumi), yang kedua seperti bencana (yang harus diwaspadai) dan ketiga seperti minuman keras (yang membuat ketagihan).

Membaca karya sastra berbeda dari teks-teks lain. Ketika orang membaca karya sastra sebagai karya penulis, mereka akan menemukan sesuatu yang menarik karena dalam proses penciptaan, seorang penulis menggabungkan sejumlah peristiwa, situasi atau kondisi, dan aspirasi masa depan dengan impresi lulus. Selain itu karya-karya sastra besar pembaca memberikan pengetahuan dan pemahaman mendalam tentang humanbeing, dunia, dan kehidupan. Ini memberikan beberapa gembira dan kepuasan fisik. Memenuhi kebutuhan manusia terhadap naluri estetika mereka.

Batasan yang diperlukan untuk membuat titik fokus penelitian. Hal ini hanya dibatasi oleh akomodasi gambaran cinta dalam perangkat intrinsik, tema, karakter dan plot dalam Mrs

Dalloway. Juga bagaimana penulis menggambarkan cinta dalam Mrs Dalloway. Itu sebabnya masalah penelitian dapat dirumuskan sebagai berikut: 1. Bagaimanakah tema novel "Mrs Dalloway" mencerminkan cinta Qur'ani? 2. Bagaimana karakter novel "Mrs Dalloway" mencerminkan cinta Qur'ani? 3. Bagaimana cara penulis menggambarkan cinta Qur'ani dalam Mrs Dalloway?

SEKILAS TENTANG NOVEL DAN MAKNA CINTA

1. Novel

Salah satu genre karya sastra adalah fiksi atau novel. Sudjiman mengatakan bahwa novel adalah bentuk karya sastra yang diciptakan untuk membaca dan menikmati sebagai sebuah hiburan. Sebuah novel adalah sejenis fiksi, dan sebenarnya sangat menarik karena dapat menggambarkan fenomena hidup dunia diadaptasi dari pengalaman hidup penulis. Tentu saja, orang membaca novel tidak hanya membunuh waktu atau untuk mendapatkan hiburan, tetapi juga untuk pergi dalam pengalaman hidup baru dari karya-karya mereka baca. Stanton mengatakan bahwa novel terdiri dari tema, fakta cerita yaitu karakter, alur, setting dan sastra perangkat seperti konflik, sudut pandang simbolisme, Ironi, dan segera.

Perangkat sastra memungkinkan pembaca untuk melihat fakta melalui mata penulis. Nurgiyantoro mengatakan bahwa penulis novel bisa membuat berdasarkan pengetahuan, pengalaman, dan persepsi tentang realitas dunia. Ada dua jenis novel. Ini adalah novel dan karya populer. Dalam novel karya, terdiri dari nilai universal yang selalu dapat dibaca di setiap waktu. Ketika orang membaca karya sastra sebagai karya penulis, mereka akan menemukan sesuatu yang menarik karena dalam proses penciptaan itu, seorang penulis menggabungkan sejumlah peristiwa, situasi atau kondisi, dan aspirasi masa depan dengan kesan lulus. Selain itu karya-karya sastra besar pembaca memberikan pengetahuan dan pemahaman mendalam tentang manusia, dunia, dan kehidupan. Ini memberikan beberapa gembira dan kepuasan fisik. Memenuhi kebutuhan manusia terhadap naluri estetika mereka.

2. Kritik sastra

Untuk memahami sebuah karya sastra, ada beberapa pendekatan yang dapat diterapkan. Salah satunya adalah teori Abrams. Abrams mengatakan bahwa ada empat elemen yang berkaitan dengan karya seni. Pertama, adalah bekerja sebagai produk artistik. Kedua, adalah seniman atau penulis yang menciptakan pekerjaan. Tiga, adalah alam semesta. Ada banyak ide, tindakan, perasaan orang-orang di dunia yang berkaitan dengan karya seni. Empat, adalah penonton, para pembaca untuk pekerjaan yang ditujukan. Terkait dengan beberapa pandangan yang menguntungkan membaca novel dan cara praktis untuk menganalisis dari teori Abrams mengungkapkan bahwa ada empat pendekatan (Subhan 2002:35).

Abrams menyatakan bahwa kritikus sastra cenderung berasal dari salah satu dari empat pendekatan untuk mendefinisikan, mengklasifikasi, dan menganalisis sebuah karya seni. Teori Abrams meliputi:

- a. pendekatan tujuan. Ini adalah sastra yang memfokuskan kajian terhadap karya seni itu sendiri tanpa realting ke faktor eksternal. Pendekatan tujuan disebut intrinsik dengan menganalisis unsur-unsur karya sastra.
- b. pendekatan pragmatis. Ini adalah salah satu yang mempelajari karya sastra dalam hubungannya dengan penonton atau pembaca.
- c. pendekatan yang peniruan. Ini adalah sebuah pendekatan yang berfokus pada studi tentang karya seni dalam kaitannya dengan alam semesta.
- d. pendekatan ekspresif. Ini adalah salah satu yang mempelajari hubungan antara karya sastra dan penulis.

3. Cinta

Cinta adalah yang mendalam, lembut, tak terlukiskan perasaan kasih sayang dan perhatian terhadap seseorang, seperti yang timbul dari kekerabatan, pengakuan atas kualitas menarik, atau rasa yang mendasari kesatuan. Kata benda ini menunjukkan perasaan ikatan pribadi yang hangat atau daya tarik yang kuat kepada orang lain. Barton mengatakan bahwa cinta itu penuh kasih, baik hati, dan sabar. Cinta tidak mengharap apa pun selain cinta sebagai balasannya. Kasih tahu kapan harus menempatkan kebanggaan ke samping, karena hal terbesar yang bisa dibanggakan adalah kasih yang dibagikan. Cinta adalah atau seharusnya tanpa syarat. Cinta adalah memberi dan tanpa pamrih. Oleh karena itu cinta adalah

egois. Cinta tidak sombong, atau tidak memaksa dengan caranya sendiri. Ini merupakan perayaan dari apa yang benar. Cinta sejati tidak pernah berakhir.

Fromm berpendapat bahwa cinta tidak terutama hubungan dengan orang tertentu, tetapi adalah sebuah sikap, suatu orientasi karakter yang menentukan kedekatan seseorang kepada dunia secara keseluruhan, bukan ke salah satu objek cinta. Ada banyak jenis objek cinta, itu adalah: 1) Brotherly love, 2) cinta keibuan, 3) Erotis cinta, dan 4) Tuhan mencintai. Cinta yang paling penting adalah bagaimana ia dapat menunjukkan dalam kehidupan manusia. Cinta adalah suatu kegiatan, suatu kekuatan jiwa, sehingga akan menjadi energi yang baik untuk semua manusia di dunia. Kehidupan manusia terdiri banyak mukjizat, salah satunya adalah cinta. Sejarah ada lebih banyak cinta di dunia ini, itu datang pada pandangan pertama atau itu menjadi hilang. Cinta dapat membawa kebahagiaan dan kesedihan dalam kehidupan manusia.

Cinta menurut AlQur'an Mubarak (2008) menyatakan cinta menurut Al-Quran terdiri dari 8 macam yakni sebagai berikut.

- a. Cinta mawaddah adalah jenis cinta mengebu-gebu, membara dan "nggemesi". Orang yang memiliki cinta jenis mawaddah, maunya selalu berdua, enggan berpisah dan selalu ingin memuaskan dahaga cintanya. Ia ingin memonopoli cintanya, dan hampir tak bisa berfikir lain.
- b. Cinta rahmah adalah jenis cinta yang penuh kasih sayang, lembut, siap berkorban, dan siap melindungi. Orang yang memiliki cinta jenis rahmah ini lebih memperhatikan orang yang dicintainya dibanding terhadap diri sendiri. Baginya yang penting adalah kebahagiaan sang kekasih meski untuk itu ia harus menderita. Ia sangat memaklumi kekurangan kekasihnya dan selalu memaafkan kesalahan kekasihnya. Termasuk dalam cinta rahmah adalah cinta antar orang yang bertalian darah, terutama cinta orang tua terhadap anaknya, dan sebaliknya. Dari itu maka dalam al Qur'an, kerabat disebut al arham, dzawi al arham, yakni orang-orang yang memiliki hubungan kasih sayang secara fitri, yang berasal dari garba kasih sayang ibu, disebut rahim (dari kata rahmah). Sejak janin seorang anak sudah diliputi oleh suasana psikologis kasih sayang dalam satu ruang yang disebut rahim. Selanjutnya diantara orang-orang yang memiliki hubungan darah dianjurkan untuk selalu ber silaturrahim, atau silaturrahmi artinya menyambung tali kasih sayang. Suami isteri yang diikat oleh cinta mawaddah dan rahmah sekaligus biasanya saling setia lahir batin-dunia akhirat.
- c. Cinta mail, adalah jenis cinta yang untuk sementara sangat membara, sehingga menyedot seluruh perhatian hingga hal-hal lain cenderung kurang diperhatikan. Cinta jenis mail ini dalam al Qur'an disebut dalam konteks orang poligami dimana ketika sedang jatuh cinta kepada yang muda (an tamlu kulla al mail), cenderung mengabaikan kepada yang lama.
- d. Cinta syaghaf. Adalah cinta yang sangat mendalam, alami, orisinil dan memabukkan. Orang yang terserang cinta jenis syaghaf (qad syaghafaha hubba) bisa seperti orang gila, lupa diri dan hampir-hampir tak menyadari apa yang dilakukan. Al Qur'an menggunakan term syaghaf ketika mengkisahkan bagaimana cintanya Zulaikha, istri pembesar Mesir kepada bujangnya, Yusuf.
- e. Cinta ra'fah, yaitu rasa kasih yang dalam hingga mengalahkan norma-norma kebenaran, misalnya kasihan kepada anak sehingga tidak tega membangunkannya untuk salat, membelanya meskipun salah. Al Qur'an menyebut term ini ketika mengingatkan agar janganlah cinta ra'fah menyebabkan orang tidak menegakkan hukum Allah, dalam hal ini kasus hukuman bagi pezina (Q/24:2).
- f. Cinta shobwah, yaitu cinta buta, cinta yang mendorong perilaku penyimpang tanpa sanggup mengelak. Al Qur'an menyebut term ini ketika mengkisahkan bagaimana Nabi Yusuf berdoa agar dipisahkan dengan Zulaiha yang setiap hari menggodanya (mohon dimasukkan penjara saja), sebab jika tidak, lama kelamaan Yusuf tergelincir juga dalam perbuatan

bodoh, wa illa tashrif `anni kaidahunna ashbu ilaihinna wa akun min al jahilin (Q/12:33)

- g. Cinta syauq (rindu). Term ini bukan dari al Qur'an tetapi dari hadis yang menafsirkan al Qur'an. Dalam surat al `Ankabut ayat 5 dikatakan bahwa barangsiapa rindu berjumpa Allah pasti waktunya akan tiba. Kalimat kerinduan ini kemudian diungkapkan dalam doa ma'tsur dari hadis riwayat Ahmad; wa as'aluka ladzzata an nadzori ila wajhika wa as syauqa ila liqa'ika, aku mohon dapat merasakan nikmatnya memandang wajah Mu dan nikmatnya kerinduan untuk berjumpa dengan Mu. Menurut Ibn al Qayyim al Jauzi dalam kitab Raudlat al Muhibbin wa Nuzhat al Musytaqin, Syauq (rindu) adalah pengembaraan hati kepada sang kekasih (safir al qalb ila al mahbub), dan kobaran cinta yang apinya berada di dalam hati sang pecinta, hurqat al mahabbah wa il tihab naruha fi qalb al muhibbi.
- h. Cinta kulfah. yakni perasaan cinta yang disertai kesadaran mendidik kepada hal-hal yang positif meski sulit, seperti orang tua yang menyuruh anaknya menyapu, membersihkan kamar sendiri, meski ada pembantu. Jenis cinta ini disebut al Qur'an ketika menyatakan bahwa Allah tidak membebani seseorang kecuali sesuai dengan kemampuannya, la yukallifullah nafsan illa wus'aha (Q/2:286)

METODOLOGI PENELITIAN

Dalam makalah ini, semua data diambil dari novel Woolf Mrs Dalloway. Novel Mrs Dalloway sebagai sebuah karya sastra adalah sebuah bangunan yang terdiri dari berbagai unsur untuk membentuk kesatuan yang utuh sebagai suatu struktur. Semua hal-hal yang akan dianalisis disebut objek penelitian. Obyek yang akan dianalisis dalam penelitian ini adalah elemen intrinsics novel dan tanda-tanda yang digunakan dalam novel ini.

Teknik pengumpulan data dalam penelitian ini adalah penelitian perpustakaan, yaitu dengan membaca tepat dan kritis tentang novel. Selain itu juga dilakukan dengan membaca beberapa teori yang mendukungnya. Penelitian perpustakaan dipilih sebagai teknik pengumpulan data dalam penelitian ini, untuk subjek yang diteliti merupakan salah satu perpustakaan dokumen, atau buku, teknik pengumpulan data dalam penelitian ini adalah salah satu dokumen perpustakaan, atau buku.

Teknik analisis data yang digunakan dalam penelitian ini adalah kualitatif-deskriptif-interpretatif. Teknik ini digunakan karena data tentang unsur-unsur intrinsik novel dan tanda-tanda yang tersirat dalam novel ini adalah data kualitatif, dan penjelasan adalah sebagai gambaran yang melalui interpretasi. Menggunakan pendekatan objektif Abrams yang menggambarkan unsur intrinsik yang berhubungan dengan gambaran cinta dalam novel.

DISKUSI

1. Refleksi Cinta Qur'ani dalam tema "Mrs Dalloway"

Nyonya Dalloway tema cinta Qur'ani yang muncul adalah Cinta *syauq* (rindu). Cerita dimulai dengan kerinduan Clarissa pada cinta di masa lalunya Petrus meskipun dia menikah dengan Richard Dalloway. Terlihat di halaman 5

"...looking at the flowers, at the trees with the smoke winding of them and the rooks rising, falling; standing and looking until Peter Walsh said 'musing among the vegetables?' – was that it? – 'I prefer men to cauliflowers' – was that it? - He must have said when she had gone out to the terrace- Peter Walsh. He would be back from India one of these days,..." Melihat bunga-bunga, di pohon-pohon dengan asap berkelok-kelok dari mereka dan Rooks naik, jatuh, berdiri dan mencari sampai Peter Walsh berkata 'merenung di antara sayuran?' - Adalah bahwa hal itu? - 'Saya lebih suka pria untuk kembang kol' - adalah bahwa hal itu? - Dia pasti berkata ketika ia pergi keluar ke teras-Peter Walsh. Ia akan kembali dari India suatu hari, ... "

bagaimana Clarissa mencerminkan situasi ketika ia di depan jendela seperti ia berada di teras dengan Peter meskipun dia akan mengadakan pesta untuk suaminya di malam itu. Dia punya

suami yang baik yang benar-benar mencintainya meskipun ia tidak pernah bicara tentang cinta. Dengan perhatian dan cara yang baik Clarissa Dalloway percaya bahwa ia benar-benar jatuh cinta padanya.

Imajinasi lain tentang Cinta *shobwah*, yaitu cinta buta, cinta yang mendorong perilaku penyimpang tanpa sanggup mengelak. Clarissa yakni cintanya kepada Sally Seton. Terlihat bagaimana ia masih membayangkan bagaimana tentang kecintaannya pada Sally Seton terlihat di halaman 37 di bawah ini:

"But this question of love (she thought, putting her coat away), this falling in love with women. Take Sally Seton; her relation in the old days with Sally Seton. Had not that, after all, been love? Tapi pertanyaan ini cinta (dia pikir, meletakkan mantel jauh), ini jatuh cinta dengan perempuan. Ambil Sally Seton; hubungannya di masa lalu dengan Sally Seton. Bukankah bahwa, setelah semua, itu cinta?"

Bagaimana Clarissa terkesan dengan Seton pada pertama kali dia membayangkan bahwa Seton adalah gadis hebat dan luar biasa, terlihat dalam frase halaman 38 Kekuasaan Sally mengagumkan, bakatnya, kepribadiannya. Ada cara nya dengan bunga, misalnya. Pada Bourton mereka selalu punya vas kecil kaku sepanjang perjalanan ke meja. Sally pergi keluar, mengambil hollyhock, dahlia-segala macam bunga yang tidak pernah terlihat bersama-memotong kepala mereka pergi, dan membuat mereka berenang di atas air dalam mangkuk. Efeknya luar biasa-datang untuk makan malam di matahari terbenam. (Tentu saja Bibi pikir Helena jahat untuk memperlakukan bunga seperti itu.) Lalu ia melupakan spons, dan berlari sepanjang lorong telanjang. Pembantu rumah tangga tua yang suram, Ellen Atkins, pergi tentang menggerutu-"Misalkan salah satu tuan-tuan telah melihat?" Sesungguhnya dia shock orang. Dia sedang berantakan, kata Papa. Dalam Al Qur'an menyebut cinta ini ketika mengkisahkan bagaimana Nabi Yusuf berdoa agar dipisahkan dengan Zulaiha yang setiap hari menggodanya (mohon dimasukkan penjara saja), sebab jika tidak, lama kelamaan Yusuf tergelincir juga dalam perbuatan bodoh, *wa illa tashrif `anni kaidahunna ashbu ilaihinna wa akun min al jahilin* seperti halnya Clarisa yang telah tergila-gila terhadap Sally Seton yang notabene sebagai cinta sesama jenis.

2. Refleksi Cinta Qur'ani dalam Penokohan "Mrs Dalloway"

Dalam diskusi ini hanya dibahas refleksi cinta yang muncul pada karakter utama.

a. Clarissa Dalloway

Cerita dalam novel ini mengungkapkan semua aspek dalam kehidupan Clarissa Dalloway, bagaimana dia memegang masyarakat, anak-anak dan suaminya. Cinta baginya itu adalah rumit. Cinta Qur'ani yang ada dalam kehidupan Mrs Dalloway adalah sebagai berikut. Dalam cinta *syaghaf* atau cinta erotis menurut Fromm Clarissa memiliki riwayat hidup yang indah dengan Peter dan Sally. Petrus adalah cinta erotis *syaghaf* lamanya yang hanya sebagai kenangan. Clarisa kadang-kadang membayangkan bahwa Petrus mencintainya dan suatu hari nanti akan mengeluarkannya dari perkawinannya. Namun, cintanya kepada Petrus telah hilang setelah dia menyadari bahwa dia mencintai suaminya, karena ia percaya Richard adalah Cinta rahmah adalah jenis cinta yang penuh kasih sayang, lembut, siap berkorban, dan siap melindungi dan bisa membawa kebahagiaan dan martabat dalam kehidupannya.

Tentang cinta pada Sally, Clarissa berdebat di halaman 37.

" But this question of love (she thought, putting her coat away), this falling in love with women. Take Sally Seton; her relation in the old days with Sally Seton. Had not that, after all, been love? Tapi ini cinta begitu banyak pertanyaan..., jatuh cinta dengan perempuan. Ambil Sally Seton; hubungannya di masa lalu dengan Sally Seton. Bukankah bahwa, setelah semua, itu cinta?"

ia teringat kasih sayang dengan Sally. Bagaimana pengaruhnya tentang cinta dan kehidupan Clarissa dapat mengubah ide, dan diakhiri dengan berciuman. Pada kenyataannya, Clarissa punya kekasih orang yang menjadi suaminya Richard Dalloway. Dia memberinya putri cantik Elisabeth. Dia bangga dengan putrinya, terlihat ketika Petrus datang ke rumahnya ia memperkenalkan dirinya kepada Petrus dan mencoba berkata tentang kebahagiaan dalam hidupnya tanpa dia. Salah satu khawatir tentang Elisabeth adalah

pengaruh gurunya miss Killman. Dia mencoba untuk mengungkapkan kasih keibuan dengan menunjukkan kebaikan dan perhatian dalam kehidupan Elisabeth.

b. Richard Dalloway

Tokoh ini merupakan tokoh yang melihat cinta sebagai sebuah kasih sayang yang tidak bisa ia katakan. Ia percaya pada cinta dengan istrinya Clarissa tetapi merasa tidak nyaman menunjukkan kasih sayangnya. Ia melambangkan cintanya dengan hadiah. Dia merasa iri dengan Peter tapi tidak pernah diberitahu untuk Clarissa, terlihat di halaman 129.

"Tetapi ia akan mengatakan Clarissa bahwa dia mencintainya, dalam begitu banyak kata. Dia telah, sekali waktu, menjadi cemburu Peter Walsh; cemburu padanya dan Clarissa. "

Richard selalu cinta dengan istrinya. Dia mencoba untuk menunjukkan kasih-Nya oleh Clarissa membeli mawar dan bergegas pulang untuk memberitahu bahwa ia mencintainya. Dia tidak mengatakan itu dalam tahun. Sungguh, pikirnya, itu adalah keajaiban bahwa dia telah menikahinya. Clarissa telah berkata kepadanya bahwa dia benar menolak Petrus. Dia ingin dukungan dari dia. Ia berlari melalui taman-taman dan melewati wanita tunawisma. Ia berlari dengan Buckingham Palace, penuh gengsi dan tradisi. Richard merasa sangat bahagia, bergegas pulang untuk menyatakan cintanya.

Cinta Richard ini dalam Qur'an termasuk sebagai cinta rahmah adalah jenis cinta yang penuh kasih sayang, lembut, siap berkorban, dan siap melindungi. Orang yang memiliki cinta jenis rahmah ini lebih memperhatikan orang yang dicintainya dibanding terhadap diri sendiri. Baginya yang penting adalah kebahagiaan sang kekasih meski untuk itu ia harus menderita. Ia sangat memaklumi kekurangan kekasihnya dan selalu memaafkan kesalahan kekasihnya.

3. Refleksi Cinta Qur'ani dalam novel "Mrs Dalloway".

Mrs Dalloway membentuk jaringan raksasa pikiran dari beberapa kelompok orang selama satu hari. Ada sedikit tindakan, tetapi banyak gerakan dalam waktu dari sekarang untuk masa lalu dan kembali lagi melalui karakter kenangan. Tokoh sentral, Clarissa Dalloway, adalah nyonya rumah yang kaya London. Dia menghabiskan hari di London mempersiapkan diri untuk pesta malamnya. Dia ingat hidupnya sebelum Perang Dunia I, pernikahannya dengan Richard Dalloway, persahabatan dengan Sally Seton yang tabu bagi norma kemanusiaan, dan hubungannya dengan Peter Walsh. Di pestanya dia bertemu dengan veteran terguncang Septimus Smith, salah satu tentara Inggris pertama mendaftarkan diri ke dalam perang. Sally kembali sebagai Lady Rossetter, Peter Walsh masih terpikat dengan Mrs Dalloway, dan Smith bunuh diri. Bagaimana cinta tercermin dalam novel ini rumit, tetapi cinta adalah peristiwa besar dan perasaan manusia.

Cinta adalah kekuatan bagi jiwa, hal itu menunjukkan dalam novel ini. Cinta qurani dalam novel ini adalah cinta *mawaddah warahmah* yang akan menjaga kehidupan manusia meskipun hidupnya sangat menderita. Cinta adalah salah satu alasan mengapa hidup harus berjalan terus. Ini mengungkapkan dalam deskripsi cinta untuk Clarissa. Cintanya dalam cerita ini akan membuat orang lain hidup dalam bahagia terutama bagi keluarga. Cinta bisa eksis dalam segala hal, dalam memoar atau kenyataan.

Woolf menggambarkannya dalam kehidupan Lucrezia. Bagaimana dia bisa eksis dalam sebuah keluarga karena masyarakat bukan untuk cinta tapi ia percaya bahwa ada cinta dalam hidupnya. Cinta dapat membawa energi yang besar bagi manusia. Lucrezia terlihat dalam kehidupan bersama suaminya, walaupun dia tidak pernah mendapatkan kebahagiaan tapi ia percaya dapat hidup bersama dalam perasaan cintanya. Deskripsi lain tentang kasih yang besar terlihat dari cerita tentang Lucrezia, bagaimana ia dapat hidup jauh dari negaranya untuk mendapatkan cinta walaupun dia tidak senang dengan pilihannya. Lucrezia suka Septimus membawanya untuk mendapatkan menderita dia tidak berkomunikasi sama sekali dengan Septimus, tapi ia masih memiliki harapan bahwa ia akan memiliki kehidupan yang indah dari pernikahannya. Tampak dalam frase halaman 27

"To love makes one solitary, she thought. She could tell nobody, not even Septimus now, and looking back, she saw him sitting in his shabby overcoat alone, on the seat, hunched up, staring. And it was cowardly for a man to say he would kill himself, but Septimus had fought; he was brave; he was not Septimus now. She put on her lace collar. She put on her new hat and

he never noticed; and he was happy without her. Nothing could make her happy without him! Nothing! He was selfish. So men are. For he was not ill. Dr. Holmes said there was nothing the matter with him. She spread her hand before her. Look! Her wedding ring slipped—she had grown so thin. It was she who suffered—but she had nobody to tell". "mencintai membuat satu kesendirian, pikirnya. Dia tahu siapa-siapa, bahkan Septimus sekarang, dan melihat ke belakang, aku melihat dia duduk di mantel lusuh sendirian, di tempat duduk, membungkuk, menatap. Dan itu sungguh pengecut bagi seorang pria untuk mengatakan ia akan membunuh dirinya sendiri, tetapi Septimus telah berjuang, ia telah berani. Dia memakai kerah renda. Dia memakai topi dan dia tidak pernah melihat, dan ia merasa bahagia tanpa dia. Tidak ada yang dapat membuatnya bahagia tanpa dia! Tidak ada! Dia egois. Jadi laki-laki. Karena ia tidak sakit. Dr Holmes mengatakan tidak ada masalah dengannya. Dia membentangkan tangannya di depannya. Melihat! Menyelipkan cincin kawin-ia telah menjadi sangat tipis. Dialah yang menderita-tapi dia punya siapa-siapa untuk diceritakan.

Sekali lagi terlihat dalam novel ini bagaimana cinta dapat memberi kebahagiaan atau penderitaan untuk kehidupan manusia.

KESIMPULAN

Dalam makalah yang berjudul "Cinta Qur'ani dalam Novel "Mrs Dalloway" by Virginia Woolf", mengungkapkan bahwa gambar dari cinta adalah menarik. Ada banyak gambar-gambar dari cinta yang dapat ditampilkan, mereka adalah:

1. Mrs Dalloway memiliki tema yang mengungkapkan tentang cinta. Cinta manusia dapat dijelaskan dalam banyak cara oleh Al Qur'an. Dalam cerita ini digambarkan Nyonya Dalloway merindukan cintanya (*Syauq*). Mimpi-mimpi tentang cinta mengungkapkan dalam cerita tetapi masih sebuah mimpi sehingga dapat menjadi kenyataan. Cinta dapat di mana saja di hati dan dalam hidup. Cinta dapat mendesak kepada seseorang meskipun tidak pernah mengatakan tetapi kasih masih ada dalam kehidupan manusia. Selain itu masih novel juga memunculkan tema cinta terlarang (*Shobwah*) yang dialami oleh Clarissa Dalloway terhadap perempuan bernama Seton.
2. Refleksi cinta Qur'ani dalam karakter Mrs Dalloway muncul dalam berbagai deskripsi. Masing-masing karakter memiliki banyak refleksi. Clarissa Dalloway sebagai tokoh utama memiliki banyak refleksi tentang cinta, Dia menunjukkan cintanya pada suaminya sebagai cinta yang *mawaddah* dan *warahmah*, namun ia juga memiliki cinta erotis atau cinta *Syaghaf* kepada Petrus dan Sally namun dia hanya percaya bahwa cinta yang paling baik dalam kehidupannya adalah cinta *mawaddah warahmah* dari suaminya Richard Dalloway. Richard adalah orang yang baik. Ia jatuh cinta dengan istrinya, tetapi merasa tidak nyaman menunjukkan kasih sayangnya. Dia menunjukkan cintanya hanya dengan memberikan bunga untuk Clarissa, tetapi dia dapat mengatakan 'Aku mencintaimu' dengan istrinya meskipun ide itu ada di pikirannya.

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SYNTACTICAL STYLISTIC DEVICES OF ZAKIR NAIK ON DEBATE WAS CHRIST REALLY CRUCIFIED?

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Abstract

Debate can be a way for Islamic missionary. By debate, people must think critically toward a problem. Debate becomes something important to do to find a truth. In debate, it needs a good skill of speaking because debate consists of messages and arguments. The use of language style nicely and interestingly will influence the impression of audience. It is just like what Zakir Naik did in his debate with a Pastor named Henry Pio entitled Was Christ Really Crucified?. Zakir Naik is one of famous debater in the world. Zakir Naik has made people converting to Islam through his debates Therefore, the researcher interests to do a research toward debate of Zakir Naik. This research uses qualitative research method and uses a theory by Galperin (1977). The theory is syntactical stylistic devices. The syntactical stylistic devices have four classifications. The four classifications of syntactical stylistic devices consist of 18 types. By data analysis, it has found data for 40. Zakir Naik uses 13 types of syntactical stylistic devices on the debate entitled Was Christ Really Crucified?. The most used types are detached-construction, repetition, rhetorical question and question in narrative. Zakir Naik often uses them to make emphasis and ensure his debate.

Keywords: *debate, zakir naik, stylistic, syntactical stylistic devices.*

Abstrak

Debat dapat menjadi sebuah jalan untuk berdakwah. Dengan debat, orang dituntut untuk berfikir kritis terhadap suatu masalah. Debat menjadi sesuatu yang penting dilakukan untuk mencari suatu kebenaran. Dalam debat di butuhkan keahlian berbicara yang baik karena debat berisi pesan dan argumentasi- argumentasi. Penggunaan gaya bahasa yang baik dan menarik akan mempengaruhi kesan pembicara terhadap pendengar. Seperti yang dilakukan oleh Zakir Naik dalam debatnya bersama seorang Pastor bernama Henry Pio dengan judul Was Christ Really Crucified?. Zakir Naik merupakan pendebat terkenal di seluruh dunia. Zakir Naik telah mengislamkan banyak orang melalui debat-debat yang ia lakukan. Oleh sebab, itu peneliti tertarik untuk melakukan penelitian terhadap debat yang dilakukan oleh Zakir Naik. Penelitian ini menggunakan metode penelitian kualitatif dan menggunakan sebuah teori oleh Galperin (1977). Teorinya yaitu alat-alat kesintaksisan stilistika. Teori alat-alat kesintaksisan stilistika mempunyai klasifikasi menjadi 18 macam. Berdasarkan analisis data, ditemukan data sebanyak 40. Zakir Naik menggunakan 13 macam alat-alat kesintaksisan stilistika dalam debat Was Christ Really Crucified?. Penggunaan tipe yang paling sering adalah kontruksi terpisah, repetisi, pertanyaan dalam naratif dan pertanyaan retorik. Zakir Naik meggunakan mereka untuk membuat penekanan dan pemastian dalam debatnya.

Kata Kunci: *debate, zakir naik, stilistika, alat-alat kesintaksisan stilistika.*

INTRODUCTION

Burton- Roberts (2013) said that language is a system of communication (p. 254). It is important to have communication. Communication among people happens every day. It is not limited to man or woman, young or even old, but It is different when people communicate in their daily life as a common situation with communicate in front of many people. Speaking in front of many people is the hardest one. It is because a person itself needs a skill how to make the

audience understand what he/she wants to talk about. There are two possibilities when people speak in public of many audiences. They will be heard or be ignored. It becomes a need to have a skill of public speaking. One of types of public speaking is debate. Not everybody can do debate. One of the most influential debaters in the world especially in Islam is Dr. Zakir Abdul Karim Naik known as Zakir Naik. He is the famous debater in the world. He is as the President of IRC (Islamic Research Foundation).

He got many appreciations from any organizations and institutions. Firstly, he was on top 3 of Top 10 Most Spiritual Gurus in India. Then, Zakir Naik succeed getting attention from people around the world especially India. It is proved from his rank on 100 most powerful Indians in 2009 as number 82nd. Not only that, Zakir Naik was ranked on the Top 62nd of most influential Muslim. For the recent one, Zakir Naik on 2015 is also awarded an International Prize for Service to Islam by King Faisal. Zakir Naik is well-known among Muslim and others. His video of debate is spreading all over the world and many people watched it. He has history for making people converting to Islam through his debate.

This research uses a debate between Zakir Naik and Pastor Henry Pio entitled *Was Christ Really Crucified?*. It contains of three parts of debate. The first one is lecture or monologue session, the second part is rebuttal session and the last is question and answer with audience session. The researcher uses only the monologue session, because when he did a monologue session, he speaks in a session without interruption of the Pastor or audience. People can hear what he is talking about completely without interruptions.

Zakir Naik while he is presenting his idea, he really talks long and much. On his debate, he always uses repetition. How could he use repetition for many times in his speech? What does actually he want to explain?. For the example one of his repetitions is:

.....And he took it and he ate before them. **To prove what? That he was resurrected? To prove that he was a spirit? To prove that he was a physical body.** He ate and he chewed in front of them..... (00:20:44-00:20:56).

The example above shows that Zakir Naik uses repetition formed as phrase "to prove". He repeats the words "to prove" for three times. Then, the question is why does Zakir Naik makes repetition on the words "to prove"? It is because Zakir Naik wants to stress out that Jesus is not resurrected. Additionally, it indicates that he wants the audience to think it over with him to get the emphasizing. He not only uses a repetition of phrase but he also uses a question tone to make it a clear emphasizing. The repetition is one of syntactical stylistic devices, so it could be cleared analyzed with stylistic.

Stylistic is one of a branch of linguistic. Stylistic explains about style. According to Leech and Short (2007) stylistics simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language (p.11). In stylistic, according to Galperin (1977) stylistic has its devices. It called stylistic devices. Stylistic devices is conscious and intentional literary use of some of the facts of the language for further intensification of the emotional or logical emphasis contained in the expressive means" (I-R- Galperin "Stylistic", p 26). One of the stylistic devices is syntactical stylistic devices. Syntactical stylistic devices are syntax to deal with the patterns of word arrangement and formulatin rules for correct sentence building. In syntactical stylistic, many types are existed and one of them is repetition. Repetition is like what Zakir Naik used on his debate on monologue session.

There are several previous researches related to this researcher. The researcher finds four prior researches. They are *Analysis of Syntactical Devices on Poems in Hello Magazine* by Rini Safitri and Rusdi Noor Rosa (2018), *A Connotative meaning Analysis on the Debate between Dr. Zakir Naik and Pastor Henry Pio* by Zakiyah Habibah (2015), *A Stylistic Analysis on I Have A Dream* by Shaohui Zheng (2014) and *The Language of Law - A Stylistic Analysis with a Focus on Lexical (Binomial) Expressions* by Petra Demova (2007). This research has similarities and differences from the previous researches. This research uses debate as the object of research and focuses on the analysis of Zakir Naik's utterance using a theory by Galperin (1997) named Syntactical Stylistic Devices.

METHOD OF RESEARCH

This research uses qualitative research. The main data on this research is a debate entitled *Was Christ Really Crucified?*. This is a debate between Zakir Naik and Pastor Henry Pio in 2011. The researcher uses it as main data which the researcher takes it from official YouTube of Zakir Naik formed as an audio-visual or it may be called as video and the link is <https://m.youtube.com/watch?v=p97063SOtAA&t=4s>. The secondary data is formed as transcription. The researcher gets the transcription from an account on facebook. The following is the transcription https://www.facebook.com/notes/166299926735585/?_tn=H-R. Additionally, the researcher uses supporting data from internet that related to the topic. In this research, the data formed as words, phrases, clauses, and sentences. This research also uses documentation technique for data collection technique which the data was formed as transcription of monolog session from debate of Zakir Naik. The kind of transcription on this research is orthographic transcription. There are several steps for data analysis. The steps of analysis technique are: identifying the data of syntactical stylistic devices, classifying the data in which they are grouped, analyzing the data, making conclusion from the result of analysing.

FINDING AND DISCUSSION

The researcher tries to figure out from the finding of data. The finding data of syntactical stylistic devices on the debate is in the table 1 below.

Table 1. The Result of Finding Data

No.	Classification of Syntactical Stylistic Devices	Frequency
1.	The juxtaposition of the parts of an utterance	20
2.	Particular Ways of Combining Parts of the Utterance	5
3.	The Particular Use of Colloquial Construction	8
4.	The Transference Use of Structural Meanings	7
Total		40

The syntactical stylistic devices used in the debate were grouped into 4 classifications as presented in Table 1. The researcher finds the data from the juxtaposition of the parts of an utterance are inversion with 2 data, detached construction 5 data, chiasmus 1 datum, repetition 6 data, enumeration 1 datum, climax 3 data, and antithesis 2 data. Meanwhile the data that did not exist are parallel construction and suspense. The data from particular ways of combining parts of the utterance that exist are asyndeton 3 data and polysyndeton 2 data and the type that is not existed is gap-sentence link. From the particular use of colloquial construction found ellipsis 3 data and question in narrative 5 data. Additionally, represented- speech in this classification is not existed. The last is the transference use of structural meanings that existing in Zakir Naik's utterance is rhetorical question 6 data and litotes 1 datum. The analysis of the data is below.

1. The juxtaposition of the parts of an utterance

Datum 28

*What **was the Sign of Jonah**, Jesus (Peace Be Upon Him) says that no sign shall be given to you*

The datum above contains of inversion. Inversion according to Cuddon (2013) is in the rethoric the turning of an argument against an opponent, in grammar the reversal of the normal words order of a sentence (p. 370). There is hierarchy structure on sentence. The subject must be placed before the verb. The phrase **the sign** must be placed after the word what and the word was as verb must be placed after the subject the **sign**. The inversion that Zakir Naik used is the reversed of subject and the verb. The language is being manipulated and the audience should take more attention and notices. Zakir Naik uses this particular inversion on his debate to make some effects. Especially in this case, Zakir Naik wants the audience to pay attention to what he is trying to explain.

Datum 25

*They know, but if you want to know the Sign of Jonah actually, **in the Bible**.*

The sentence above consists of detached-construction. According to Galperin (1977) detached construction is kind of the syntactical peculiarities on the colloquial language (p.206). The part of detached-construction in the sentence above is "**in the Bible**". Zakir Naik uses detached-construction formed as intonation because he delivered his debate orally not on written form. He uses detached-construction with phrase **in the Bible**. He singling out the

phrase from the main sentence to point out that they can get know about the sign of Jonah (Peace Be Upon Him) in the Bible. The phrase **in the Bible** has its own stress.

Datum 36

*And if you read that it was **the trial** was in a **hurry**, they were **hurried** for **the trial**.....*

The sentence above can be classified as chiasmus. According to Cuddon (2013) chiasmus is a reversal of grammatical structures in successive phrases or clauses (p.119). The sign of chiasmus is the reversed of words. Chiasmus is one of types of parallelism so it can be said that chiasmus is the reversed parallelism. The sentence is being balanced in reverse form. Additionally, chiasmus can catch audience's attention because of the uncommon style used in chiasmus.

Datum 1

Respected Pastor Ruknuddin, or as he likes to be called Pastor Rukni Henry Pio, Pastor Shahji, the **respected** Pastors from various churches of Bombay, my **respected** elders and my dear brothers and sisters.

The datum above is classified as repetition. Repetition based on Manjavidze (2013) is a stylistic device that shows the logical emphasis and the state of mind of speaker which is required to attract audience's attention on a key-word or key-phrase (p.1). The repetition based on the datum above is the word **respected**. Respected based on Cambridge dictionary third edition has meaning admired by many people for your qualities or achievements. Zakir Naik wants to welcome people around there. He also wants to regard all the people. The people who joined the debate are consisted of great people. He greets the Pastor Ruknudin Henry Pio, the Pastors, and last the audiences.

Datum 7

*Its useless, **with** all your Zakat, **with** the Hajj, **with** the Salah, **with** the mark on your forehead,.....*

Sentence above is as a datum of enumeration. Zakir Naik uses it to explain about salvation. He wants to point out homoheneous deeds to get salvation. He makes a chain of words. The chain words consist of these words: akat, Hajj, Salah, and mark of yourhead. The four things above are detail information from the word **useless**. By means, the word **useless** is getting clear from the four things above.

In this part of debate, Zakir Naik said that Christian and Jews consider that Jannah is only for them, it is useless for Muslim do all the good deeds. It is mentioned the good deeds like Zakat, Hajj, Salah and the mark of forehead. As mentioned in Qur'an surah Al-Baqarah verse 111: "And they say: None shall enter The Paradise unless he be a Jew or Christian" (Saffarzzadeh, 2007: 30).

Datum 16

*But he was in flesh and bones, a physical body if **no resurrection, no crucifixion, no Christianity**.*

The datum above is consisted of climax. According to Galperin (1977) climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance (p.219). Zakir Naik in this part of debate explains about Jesus (Peace be Upon Him) is spiritual body. To be someone who is crucified they need to be dead in the cross. As mentioned by Zakir Naik that if the person in the cross is not dead so there is no resurrection, no crucifixion, no Christianity. This kind of climax is classified as logical climax. It consists of relative conse consequences of phenomenon. The Christianity exists because of crucifixion, and crucifixion exists because of resurrection. Someone who is resurrected should be a spiritual body not a physical body. Jesus (Peace Be Upon Him) is a physical body so he is not resurrected, no crucified and no Christianity.

Datum 6

*It contains the word of **the Prophets**, the word of **the historians**.*

The Sentence above is classified as antithesis. According to Cuddon (2004) argue that antithesis fundamentally contrasting ideas sharpened by the use of opposite or noticeably different meanings (p.45). There are two opposite words in the sentence. Those two opposite words are prophet and historians. Prophet and historians are two different kind of person. According to Oxford Advance Learner's Dictionary of Current English, Prophet is a person who teaches religion and claims that his teaching comes to him directly from God (Hornby, 1974: 671). Additionally, Prophet based on Cambridge: Advance Learner's Dictionary 3rd edition is

believed to have a special power which allows them to say what a god wishes to tell people especially about things that will happen in the future. Meanwhile, historian is a writer of history or an authority on or specialist in history (Neufeldt, 1991:640). It is clearly different. Prophet is a messenger of God and Prophet is one of the chosen people. Meanwhile, historian is one of ordinary people who study about history. The words of prophet are truthful than historian. They cannot be equal.

2. Particular Ways of Combining Parts of the Utterance

Datum 4

This Verse of the Glorious Qur'an is so explicit, unambiguous, making it very clear,

The datum above is identified as asyndeton because Zakir Naik mentioned about glorious Holy Quran without any conjunction or preposition. Asyndeton based on Cuddon (2013) is a rhetorical device where conjunctions, articles and even pronouns are omitted for the sake of speed and economy (p.56). It could be heard clearly when Zakir Naik speak that. There are no connected word between **explicit, unambiguous, and making it very clear**. Zakir Naik wants to speed up the rhythm of his speaking. It means that he wants to make stress to what he is trying to argue, because there should not any hesitation on Holy Quran. It is definitely true. Holy Quran becomes divine words of God that human must believe.

Datum 17

The word is anoint, which the original Hebrew word is 'Masahaa', means to massage, to rub, to anoint.

Based on the datum above, the sentence is consisted of polysyndeton. According to Cuddon (2013) polysyndeton is the opposite of asyndeton and thus the repetition of conjunctions. The most frequently used conjunction in English is *'and'* (p.547). Polysyndeton not only can use conjunction but also preposition. In this case, the sentence above uses preposition to make a chain of polysyndeton. The preposition in the sentence above is **to**. Zakir Naik puts preposition when he mentioned the meaning of 'Masahaa'. The using of preposition "to" above is to slow down the rhythm. Zakir Naik wants the audience to hear clearly and to achieve some artistic effects.

3. The Particular Use of Colloquial Construction

Datum 13

You know why?

The question above is classified as ellipsis. Ellipsis when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain member of the sentence, but their absence (Galperin, 1977:231). There is an omission part of sentence. The omission word is auxiliary verb. It lack word **did** in the beginning of the sentence. It should be as in the bellow:

Did you know why?

Zakir Naik in this part of debate explains about Jesus (Peace be Upon Him). Does he spiritualized or not. Christians think that Jesus (Peace be Upon Him) did not look like a spirit when he comes to upper room after the alleged crucifixion. There is no eyewitness about Jesus (Peace be Upon Him) was dead and buried in the grave for three days and three nights.

Datum 12

Who says that? Jesus says that, Gospel of Luke Chapter No.20, Verse No.36.

The datum above shows an example of Question narrative as in Zakir Naik's debate. Zakir Naik explains to the audiences about a dead woman that she will be angelised after her death, because resurrected body will be spiritualized. Then Zakir Naik asks that question to disappear the hesitance of the truth of the resurrected body will be spiritualized. The use of Question in the narrative is indicated from the words **Jesus says that**. Previously Zakir Naik asked who the person said that. He answered by himself and the answer is **Jesus says that**. It means that Zakir Naik ask the question just for making audience focus on what he is trying to prove.

4. The transference Use of structural meanings

Datum 38

Is three days and three nights equal to one day and two nights? Is it equal?

The datum above is consisted of rethorical question. Zakir Naik compares three days and three nights are they equal with one day and two nights. The story is about Jonah comparing with Jesus (Peace be Upon Him). Jonah was in the belly of whale three days and three nights. Amazingly he did not die. Meanwhile Jesus is (Peace be Upon Him) only one day and two nights in the tomb. Jesus was still alive, but he should not alive for a person to be crucified because he should die on the cross.

Zakir Naik questioned it to make audience think deeply. The occasion of Jonah and Jesus (Peace be Upon Him) cannot be said as the same or equal. Zakir Naik repeated the question to emphasize his purpose that there is no answer except no.

Datum 9

*Let's analyze what does their Bible says. And they have produced this Bible in **no less than** two thousand different languages of the world.*

The datum above contains of litotes. According to Galperin (1977) litotes is used negative construction on stylistic device (p.244). In the datum above the litotes is the phrase of **no less than**. The phrase of **no less than** is an Idiom. It has meaning the number is surprisingly large (Webster dictionary). The phrase **no less than** has similar word or synonym which is more. The question is why Zakir Naik uses the phrase no less than than uses word more? It is because he wants to soften the meaning. Here, In this part of debate Zakir Naik wants to show that Bible has translated into many languages of the world. It is something cool or great and then he uses the phrase to make it to look not really cool with phrase **no less than**.

CONCLUSION

The finding of data and the analysis answers the research problem. The four classifications of syntactical stylistic devices are existed. Firstly, the data that exist on the juxtaposition of the parts of an utterance are inversion with 2 data, detached construction 5 data, chiasmus 1 datum, repetition 6 data, enumeration 1 datum, climax 3 data, and antithesis 2 data. Meanwhile the data that did not exist are parallel construction and suspense. The data from particular ways of combining parts of the utterance that exist are asyndeton 3 data and polysyndeton 2 data and the type that is not existed is gap-sentence link. From the particular use of colloquial construction found ellipsis 3 data and question in narrative 5 data. Additionally, represented- speech in this classification is not existed. The last is the transference use of structural meanings that existing in Zakir Naik's utterance is rhetorical question 6 data and litotes 1 datum.

From all all the data analysis, it can be concluded that Zakir Naik mostly used almost all the types of syntactical stylistic devices. There are four top devices most used. They are detached construction, repetition, question in narrative and rhetorical devices. Zakir Naik uses them to catch the attention of the audience and also to emphasize his argument. That is one of his ways to influence people's opinion. In such way, Zakir Naik tries to make the audience agree of what he argues about Jesus (Peace Be Upon Him) is not really crucified. He has enough proof from the Holy Quran and their Christian holy book (Bible).

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THE CORRELATION BETWEEN STUDENTS' SIMPLE PAST TENSE MASTERY AND WRITING RECOUNT OF DIARY

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ABSTRACT

The research objective of this research is to know whether there is any correlation between simple past tense mastery and writing recount of diary and the degree of correlation. The research design in this research is a correlation study. The researcher used stratified cluster random sampling to get the sample. From the technique sample, the researcher got X IPA.1 and 30 students as the sample. Based on the research calculation by using correlation product-moment, it is obtained that $r_{observed}$ is 0,54 and r_{table} is 0,374 in significant 5% and 0,478 insignificant 1%. The average of the simple past tense is 74,7. It means that the students' achievement in the simple past tense is good. The average score writing recount of the diary is 66. It means that the students' achievement in writing recount is fair. The result shows that there is a positive correlation between simple past tense mastery and writing recount of the diary at the tenth grade of SMA Negeri 02 Metro, Lampung Academic Year 2017/2018. It shows that $r_{observed}$ is higher than r_{table} , so that H_a is accepted and H_o is refused. The finding of correlation is enough, it is obtained that is $r_{observed}$ 0,54.

Key Word: *Correlation, Simple Past Tense, Recount of Diary.*

INTRODUCTION

There are many kinds of writing such as narrative, recount, descriptive, report, spoof, and etc. In this research, the researcher uses writing recount as one of the variable to get data on the result. Writing recount tells about the experiences at the past time. To be master writing recount, the students must be master simple past tense. One of easier trick to able recount text is writing diary, in writing diary the students also should write text using correct tenses. Especially in recount text, the students should write text in past tense form. But there are many students who make incorrect grammatical when they write a text. The researcher conduct pre-survey at the second-semester students of SMA Negeri 2 Metro, based on the problem appear, the researcher wants to know the students simple past tense mastery, especially in recount writing of diary text, Total of the students' tenth grade in SMA Negeri 02 Metro is 280 students. There are 60 students get score >75, 107 students get score <75, and 113 students get score <60, if it was percentage, so 21,44% got a high score, 38,20% got a middle score, and 40,36% got a low score, so the total of the percentage is 100%. Based on the pre-survey, the students still find many difficulties to write in recount text. The students still confuse in the generic structure of recount text like making the orientation, record of events and re-orientation. Generally, the students make recount text using the present tense. Actually, the correct grammar to make recount text is simple past tense because the recount is one of text that is made for informing past activities. Based on the description of writing and recount above, it shows that they have a close relation. To get empirical data about it, the researcher will organize the test result to prove the correlation of students' achievement in writing and recount by using student's diary Therefore the researcher chooses the title "The correlation between students' simple past tense mastery and writing recount of the diary at the tenth-grade students of SMA Negeri 02 Metro, Academic year 2017/2018".

This research previously had been researched by some researchers. For instance Mulyani (2016) conducted research on the correlation between students' mastery of simple past tense and their ability in writing anecdote at the eighth grade of Mts Negeri 02 Palangkaraya Academic Year 2015/2016. The objective of the research study was to find out simple past tense mastery, writing ability in anecdote text, and whether there was any correlation between simple past tense mastery and writing ability in anecdote text. The researcher used a quantitative research as the method of the study. The populations of study were 30 students.

The instrument is used was a test. The researcher decided to give grammar test and writing test. Type of grammar test was multiple choices and writing test is essay test which asked students to make sentence into paragraphs. The result of the test was 0.745 score and the product moment table $N = 28$ using 5% confidence limited the score 0.374 and 1% = 0.478, where the score 0.745 is between 0.600 - 0.800. It means that the relationship between simple past tense mastery and writing ability was high. r ratio = 0.478, where the score 0.745 > r table = 0.374, it means that there was positive relationship between both of variables. Based on the research above, it could be concluded that there was the significant relationship between simple past tense mastery and writing ability in anecdote text.

The second research is entitled the correlation between grammar mastery and writing ability at the sixth semester of English Education Department students of UIN Syarif Hidayatullah Jakarta by Reni (2014). The purpose of this study was to know whether there was a significant correlation between grammar mastery and writing ability at the sixth of English Education (EED) students of UIN Jakarta. The sample of this study was 30 students taken from B class of sixth semester of EED of UIN. The method used in this study was a quantitative method and the technique used in this study was a correlation technique. In collecting the data, the documentation of students' writing scores and the test of grammar were used. The scores of writing were collected from the lecturer of writing subject of EED of UIN Jakarta. Besides, in assessing students' mastery of grammar, this study conducted multiple choice and error identification tests to the students. The result of this study shows that there was a very low correlation between students' mastery and writing ability. It was proved by $r_{xy}(0.165)$ was lower than r table in the degrees of significant 5% (0.374) and 1% (0.478). It is considered that the null hypothesis (H_0) and the alternative hypothesis (H_a) were rejected. In conclusion, there was a negative correlation between students' grammar mastery and writing ability. Students who have minimum level of grammar, it did not mean that also got poor achievement in writing.

The third research was conducted by Dhamar (2014), "A Correlation Between Students Mastery of Past Tense and Their Ability in Writing Narrative Text" at seventh Grade Student of SMP Negeri 01 Kediri Academic Year 2013/2013. The objectives of the study are to find out the correlation between the students mastery of past tense and their writing ability in narrative text. The method of this research is correlation study and applied a purposive sampling technique, with the total number of the sample is 40 students. The data were gained through tests, namely grammar test and writing test that were analyzed by using product moment person. The finding of the research showed that r obtained was higher than r table that is $0,43 \geq 0,320$ and it is categorized enough correlation.

The last research is entitled the correlation between students' simple past tense mastery and the ability in spoof text at the tenth grade of SMA Negeri 02 Torue Academic Year 2015/2016 by Yuyus. The types of this research is Persons' Product Moment, the number of population is 32 students selected by using classroom random sampling technique. The technique of data collection was questionnaire and test. The researcher found that the t counted (0,863) was higher than the t table (0,339) and it is categorized very high correlation. It means that there is a significant correlation between students' simple past tense mastery and the ability in spoof text at the tenth grade of SMA Negeri 02 Torue.

From these previous studies, the topics have similarity and different with the research. In this case the research focuses on students' simple past tense mastery and writing recount of diary. The distinction of this result from their statement, this result tries to find is there any correlation between students' simple past tense mastery and recount writing of diary. The weakness from the result above they do not use writing recount of diary in their research. Meanwhile, the researcher has a different research with the research above untitled the correlation between students' simple past tense mastery and writing recount of the diary at the tenth grade of SMA Negeri 2 Metro, academic year 2017/2018. The research method is correlation product moment, with the sample 30 students. The technique of sampling used random sampling. The instruments uses are simple past tense test and recount writing of diary test.

Based from four previous researches above it are shows that they have the correlation between students' simple past tense mastery and some of text like spoof, narrative, and anecdote, the researcher assumes that students' simple past tense mastery and writing recount of the diary also have a positive and significant correlation. The researcher uses 280

population and the researcher takes 11, 35% of the population to be the sample. So, the sample is 30 students which are taken by using random sampling technique.

Past tense is used in the past time or past event, there were several people who had to explain about past tense, the first is Folse (in Handayani, 2013) define that the most common devices used to indicate sequencing of action are the use of time adverbials such as yesterday or before I arrived. The second is Shiny (2013) stated that simple past is used to indicate the past events, e.g I met her yesterday. The last definitions are given by Junaida (2014) says that "past tense is an action or states to express the event in the past time and now was finish also knows the place did happen" (pages 472). When the learners want to learn about simple past tense, they need to understand the pattern of simple past tense. Anim cited (in Evlina, 2009) stated that often the past simple ends in -ed, but many important verbs are irregular. This means that the past simple does not end in -ed. Small numbers of verbs; among them some of the most commonly used verbs in the language have forms that differ from the regular tense forms. In order to use the tense forms of these irregular verbs, the speakers of native English must know their principal parts. Azmi (2011) define that the first principal part of a verb is the simple form of the verb (or the stem), the second principal part is the past tense, the third principal part is the past participle and the fourth principal part is present participle. In the study of the second language, there is a term called "overgeneralization". In some cases, students often create some irregular verbs such as the word "ated" to replace "ate" as the past form, or another one is the use of be in past tense as in the sentence, "You was ate". Several grammarians often classify using certain characteristic of word/ words to facilitate memorization.

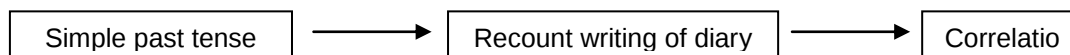
There are some kinds of text in learning English, one of them is recount text. Normally, recount text is made when people want to tell their experiment, story or anything else. Djuharie (in Lidwina *et al*, 2016) stated that recount text is one of the texts that retell us about events, experiences and actions that happen in the past. Turmudi (2014) says that "recount is a type of written text (a paragraph or more than one paragraph) which tells a record of events in the past" (pages 08). Palmer (2008) define recount text is retell events in time order. In recount text, there is the generic structure of recount like orientation, events, and re-orientation. According to Turmudi (2014) says that "The focus on recount has an orientation which gives the background to the events that took place, has a series of events told in the past tense, has re-orientation which a repeated similar meaning or a lesson learned from the story. It could end with a re-orientation which refers the reader back to the orientation. The last is summarizing a comment which is an expression or a lesson learned form what the readers should learn from the story" (pages 08). In addition, Seaton cited (in Mustapa, 2013) stated that the generic structure of recount text divided into three parts: orientation (telling the background), events (setting information about time, place, and person), the last is re-orientation (concluding comment shows a personal tough forward the events describe). Sugeng cited (in Ningrum, 2013) stated that the characteristics of recount text are: recount has a social function of retelling events for informing or entertaining, it is organized chronologically and it is built of three elements (orientation, events, and re-orientation). Knowing that recount text is a text that retells past experience, the tense is past tense. Turmudi (2014) says that "language form of the recount is the verb is past tense or similar group of past tense such as past perfect tense, it has time markers or transition e.g. yesterday, soon, function as a sequent of events, using action verb, conjunction, adjective and etc" (pages 08). Sugeng cited (in Ningrum, 2013) stated that language feature of recount is use action verb, use noun and pronoun, use past tense, and use adjectives.

Diary is a kind of recount text. Recount is a kind of genre. Nunan (in Evlina, 2009) asserted that the purposes of the recount are to tell what happened, to document a sequence of events and evaluate their significance in some way. In Indonesia, the diary is often called *Buku Harian*. The word diary itself derives from the Latin word *dies* meaning 'a day'. Diary is a method to collect data at the daily level or even several times a day, during the past decade diary has been increasingly used in work and organizational research, Van Eerde *et al* (in Cornelia *et al* (2010). Ken Hyland cited (in Evlina, 2009) define that defines diary and log studies as a first-person account of language learning or teaching experience, documented through regular, candid entries in a personal journal and then analyzed for a recurring pattern or salient event. Students are generally encouraged to enter all relevant activities on a regular basis. In Evlina (2009) says that basically, there are two types of diaries may be kept, personal and content area. In a personal diary, students write about anything in their lives that is of importance or

interest. In a content area diary, the focus is on a specific academic topic. For example, students may keep track of progress in a science experiment or may write their personal views of events studied in a history class.

METHOD

The researcher employed correlation research design. The design of this research:



(The Researcher)

After getting the data, the researcher analyzed it and then gave the description whether here is significant correlation between simple past tense mastery as the independent variable (X) and their recount writing of diary as the dependent variable (Y). The researcher choose the tenth grade of SMA Negeri 02 Metro as the population of the research. The population was 280 students the distribution is X IPA 1 is 30 students, X IPA 2 is 30 students, X IPA 3 is 29 students, X IPA 4 is 28 students, X IPA 5 is 30 students, X IPS 1 is 31 students, X IPS 2 is 35 students, X IPS 3 is 33 students, X IPS 4 is 34 students. In conducting the research to get the sample from population, the researcher used technique of cluster random sampling, to get sample using cluster random sampling from research population. The researcher used test as the main instruments of this research. Test was used to measure the knowledge of students. The researcher used test to get the objective score. The test was objective test and subjective test. Objective test was multiple choice test (50 items), while subjective test was essay writing test (1 item). In this research, the researcher uses correlation analysis technique. Arikunto (2014:313). Compute the data by using product moment correlation (*coarse numeral*) the formula as follows:

$$r_{xy} = \frac{N(\sum xy) - (\sum x)(\sum y)}{\sqrt{\{(N\sum x^2) - (\sum x)^2\} \{(N\sum y^2) - (\sum y)^2\}}}$$

In Arikunto (2014:318)

Explanation:

- n** : The number of the students in the sample.
- rx_y** : The coefficient correlation between x and y.
- x** : The number of x score (simple past tense).
- y** : The number of y score (recount writing).
- x²** : The number of squares of x scores.
- y²** : The number of squares of y scores.
- xy** : The total of x and y.

There are two hypotheses in this research:

- **Ha** : There is a significant correlation between students' simple past tense mastery and their recount writing of diary.
- **Ho** : There is no significant correlation students' simple past tense mastery and their recount writing of diary.

Determine interpretation to the coefficient correlation explained on the table Interpretation Coefficient Correlation as follows:

Coefficient Correlation	Category
0,800-1,00	Very high
0.60-0.799	High
0.40-0.599	Enough
0.20-0.399	Low
0.00-0.199	Very low

Source: Arikunto (2014:319)

Based on the table, the number of correlation is between 0 (zero) – 1 (one). The lower = zero and the higher = 1, if the correlation number more than 1, known that something wrong in the calculation of data, if the variable x and variable y have 0 number that is assume that there

is nothing correlation or H_a is rejected. H_a is accepted if the number correlation higher than 0, it is about 0,199-1,00.

DISCUSSION

In order to find out the correlation between students' simple past tense mastery and their writing recount of diary, both variables are calculated by using formula of product moment (*coarse numeral*) as follows:

$$r_{xy} = \frac{N(\sum xy) - (\sum x)(\sum y)}{\sqrt{\{(N\sum x^2) - (\sum x)^2\} \{(N\sum y^2) - (\sum y)^2\}}}$$

$$r_{xy} = \frac{30(146172) - (2103)(1975)}{\sqrt{\{30(171384) - (4422609)\} \{30(138303) - (3900625)\}}}$$

$$r_{xy} = 0,54$$

From the calculation, it knows that $r_{observed}$ 0,54. It means that there is positive significant correlation between simple past tense mastery and writing recount. The degree is enough based on the table interpretation value r .

The result of this research obtained that there is a positive significant correlation between simple past tense mastery and writing recount of the diary. The average score of simple past tense is 74,7. It means that the students' achievement of simple past tense is good. There are two indicators of simple past tense test namely, identify verbal sentence and identify nominal sentence. The researcher also analyzed each indicator. In the first indicator shows that the highest score is 86, the lowest score is 37, and the average of the first indicator is 73. So, the category is good. Meanwhile, the second indicator shows that the highest score is 86, the lowest score is 29, and the average of the second indicator is 80,6, it can be said that the second indicator has an excellent category. The average score of writing recount is 66, it means that the students' achievement in writing recount is fair. There are five indicators in writing recount; they are content, organization, vocabulary, language, and mechanics. The researcher also analyzed for the specification result in the writing recount per indicator. In the first indicator, it can be seen that the highest score is 95,5, the lowest score is 30, and the average of the first indicator is 76,2. The classification of category is good. The result of second indicator shows that the highest score is 92,5, the lowest score is 32,5, and the average is 69,0, it means that classification of category is fair. The result of the third indicator shows that the highest score is 92,5, the lowest score is 32,5, the average is 66,8. So, the classification of the category is fair. The result of the fourth shows that the highest score is 87,5, the lowest score is 27,5, and the average is 62, it means that classification of the category is fair. The result of the fifth indicator shows that the highest score is 87,5, the lowest score is 27,5, and the average is 60,3. So, the classification of the category is fair. Based on the discussion above, it can be concluded that there is a positive significant correlation between simple past tense mastery and writing recount of the diary. The statement is supported based on the result of the calculation that $r_{observed}$ (0,54) is higher than r_{table} (0,374) in criterion 1 and (0,478) in criterion 2. It means that H_a is accepted and H_o is refused. So, it can be said that there is a positive significant correlation between simple past tense mastery and writing recount of the diary. The degree of correlation is enough based on the table interpretation coefficient correlation.

CONCLUSION

Based on finding as already discussed in the previous chapter, the researcher points out the conclusions. There is positive significant correlation between simple past tense mastery and writing recount of diary at the tenth grade of SMA Negeri 02 Metro Academic Year 2017/2018. It proven by the result of calculation that $r_{observed}$ is 0,54 and r_{table} is 0,374 in criterion 1 and 0,478 in criterion 2. It shows that $r_{observed}$ is higher than r_{table} . The correlation between simple past tense mastery and writing recount of diary at the tenth grade of SMA Negeri 02 Metro Academic Year 2017/2018 is enough. It is obtained that $r_{observed}$ is 0,54. Based on the interpretation correlation coefficient value r 0,00-0,199 is very low, 0,20-0,399 is low, 0,40-0,599 is enough, 0,600-0,799 is high, 0,80-1,00 is very high. It is clear that the correlation is enough because $r_{observed}$ is 0,54.

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LITERASI ISLAM BERBAHASA INGGRIS UNTUK MENDUKUNG PEMBELAJARAN BAHASA INGGRIS

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Abstract

This research discusses the illustration of using English literacy as supporting factor of teaching learning English. The research was aimed to find out the benefits of the application of a English literacy, in supporting student English competency, especially in the Madrasah Tsanawiyah Negeri 6 Bantul. The method that was used is qualitative descriptive. The researcher used data collection methods in the form of interview, observation, documentation, and data triangulation technique. The research was covered that Islamic English literacy is still limited to reading and writing culture. They consider that literacy is important to be accustomed to and even will become culture. Madrasa strategies in implementing the GLM (Gerakan Literasi Madrasah) program include providing good library facilities, updating library book collections, organizing writing competitions, making wall magazines in each subject and parents participating in providing book facilities for students which are realized in the reflection program, reading time, writing competition, reading corner, library and book collection procurement, as well as Islamic English language book donations, the bell for changing lessons using English, posters or aphorisms installed in the corner of the room, signs in English. Meanwhile there are some suggestions in attempt to improve English proficiency. They are 1). provide literacy culture habituation activities to teachers. Some literacy activities aimed at teachers cannot work so that the literacy culture among teachers has not gone as expected. 2) improve the quality of physical facilities owned. One of the physical facilities that must be improved is the library. The book collection is still inadequate. The class library must be improved so that it is more fun to read 3) must reproduce literacy culture habituation activities. So far, literacy culture is only done through reading activities so that the results are less than optimal. Literacy activities among teachers must also be increased. There are no literacy activities for teachers so it is not wrong if the literacy culture among teachers is still lacking.

Keywords: *optimizing, improve, English proficiency*

PENDAHULUAN

Dalam Alqur'an surat Al 'alaq ayat 1 sampai 2 menyebutkan اقراء باسم ربك yang artinya bacalah, wahai Rosul apa yang diwahyukan Allah kepadamu, dimulai dengan membaca nama Robmu yang telah menciptakan seluruh makhluk. (Tafsir Al-Muyasar). Dalam tafsir Al Mukhtasyar menyebutkan hai Muhammad, awalilah bacaanmu dengan nama tuhanmu Sebuah perintah yang mengandung pengertian sangat tinggi untuk belajar dengan membaca nama Tuhan sebelum membaca tanda-tanda kehidupan yang lain.

Proses membaca akan membentuk peradaban Islam, menurut Syafi'ie, dapat dimulai dengan menggalakkan budaya baca. Namun tidak hanya sekedar membaca, Syafi'ie pun menekankan pentingnya niat. "Jika hanya iqro' (bacalah.red) semata, membaca sekedar menjadi aktivitas biasa saja. Tapi dengan iqro'bismirobbika (bacalah dengan nama Tuhanmu.red), membaca akan menjadi aktivitas bermakna dan berpahala," terang Syafi'ie dalam Republika daring tanggal 30 Agustus 2019.

Dalam konteks pembelajaran membaca yang menjadi isu sentral dalam revolusi industri 4.0 adalah bagaimana menghadapi lompatan informasi yang tidak bisa dibendung. Ada dua kemungkinan yang akan terjadi; pertama kita akan menjadi konsumen dan kedua kita menjadi produsen informasi. Keduanya pun mempunyai kesempatan dan tantangan yang sama yaitu bagaimana menumbuhkan literasi, literasi yang secara sederhana berarti melek huruf yang menitikberatkan pada pengelolaan informasi untuk ditelaah kemampuan literasi bukan hanya mampu mengidentifikasi penggalan informasi yang dibaca namun juga bagaimana menyerap informasi tersebut dengan benar. Literasi semacam ini tidak bisa dilakukan dengan cara instan

namun harus ditanamkan, difasilitasi dan ditumbuhkan. Menurut Richard Vacca (dalam Schomaker, 2012: 49) di abad ke-21, remaja membutuhkan tingkat kemampuan literasi yang tinggi saat bekerja, bertindak sebagai warga negara, dan menjalani kehidupan pribadi. Hal tersebut menandakan bahwa kemampuan literasi amatlah penting sebagai ujung tombak dalam menghadapi tantangan dunia global dan sekaligus merupakan kesempatan untuk berperan aktif dalam membangaun tatanan peradabannya.

Berbicara masalah literasi, dalam pembelajaran di sekolah, kegiatan ini juga memiliki peranan yang sangat besar bagi siswa. Keberhasilan peserta didik dalam memperoleh prestasi juga berawal dari kegiatan literasi. Terkait hal tersebut, Ferrandino dan Gerald Tirozzi (dalam Schomaker, 2012) menyatakan bahwa kemampuan literasi yang kurang berkembang menjadi alasan utama siswa tinggal kelas, dipindahkan ke pendidikan khusus, diberikan layanan perbaikan jangka panjang, dan tidak lulus SMA. Musfiroh dan Lestiyarini (2013:7) menegaskan perubahan evolusi manusia merupakan dampak dari pemikiran literasi. Senada dengan hal tersebut, Schomaker (2012:55) menyatakan literasi menjadi hal penting untuk mendapatkan jenis pendidikan yang berujung pada kekuatan ekonomi dan politik. Ia menegaskan bahwa literasi adalah gerbang menuju pendidikan yang baik. Sejalan dengan kedua pendapat tersebut, Kemedikbud (2016:17) menyatakan literasi merupakan keterampilan penting dalam hidup. Sebagian besar proses pendidikan bergantung pada kemampuan dan kesadaran literasi. Budaya literasi yang tertanam dalam diri siswa memengaruhi tingkat keberhasilannya, baik di sekolah maupun dalam kehidupan bermasyarakat. Dari paparan tersebut, dapat disimpulkan bahwa kegiatan literasi berdampak sangat luas terhadap kehidupan manusia.

Melihat pentingnya dampak kegiatan literasi, sudah seharusnya kegiatan ini menjadi kebiasaan bagi setiap orang. Namun, kenyataannya tidak semua lapisan masyarakat gemar membaca. Hasil Kongres Perbukuan Nasional I yang diadakan tanggal 29-31 Mei 1995 (dalam Semiawan, 2002) menunjukkan bahwa minat baca masyarakat Indonesia masih rendah. Rendahnya minat baca ini berdampak pada rendahnya capaian literasi masyarakat Indonesia. Terkait hal itu, Musfiroh dan Lestiyarini (2013:7) memaparkan hasil penelitian tingkat literasi anak Indonesia yang dilakukan oleh lembaga internasional masih memprihatinkan. Lebih lanjut, Musfiroh dan Lestiyarini memaparkan bahwa literasi anak Indonesia tahun 1999 berada pada urutan terbawah pada studi IEA. Studi PISA pada tahun 2000, 2003, 2006 yang mencakup tiga aspek literasi, yakni membaca, matematika, dan Sains juga memperlihatkan peringkat konsisten terbawah bagi Indonesia (Musfiroh dan Lestiyarini, 2013:7).

Capaian peringkat literasi tersebut memperlihatkan bahwa tingkat literasi siswa Indonesia masih rendah. Penelitian terbaru PISA tahun 2015 juga menunjukkan hasil yang memprihatinkan. Hasil penelitian tersebut (yang dirilis 6 Desember 2016) menunjukkan rata-rata skor pencapaian literasi siswa Indonesia untuk sains, membaca, dan matematika berada di peringkat 62, 61, dan 63 dari 69 negara. Hasil tersebut tidak berbeda jauh dengan peringkat hasil survei PISA pada tahun 2012 (Iswadi, 2016). Pada tahun 2012, hasil penelitian PISA menunjukkan bahwa capaian literasi anak Indonesia pada peringkat 64 dari 65 negara. Semua hasil tersebut menggambarkan bahwa tingkat literasi siswa Indonesia masih sangat rendah.

Melihat rendahnya tingkat literasi tersebut, pemerintah sudah melakukan berbagai upaya. Salah satu upaya yang dilakukan adalah membentuk "Gerakan Literasi Sekolah". Bahkan, dalam kurikulum 2013, pemerintah memberikan perhatian khusus terhadap kegiatan literasi. —Kegiatan 15 menit membaca buku nonpelajaran sebelum waktu belajar dimulailah (Kemendikbud, 2015). Tindakan tersebut membuktikan keseriusan pemerintah dalam meningkatkan capaian literasi anak Indonesia. Tidak hanya itu, untuk mendukung kegiatan tersebut, pemerintah juga menerbitkan buku Manual Pendukung Pelaksanaan Gerakan Literasi Sekolah untuk Sekolah Menengah Pertama agar siswa mencintai budaya literasi. Akan tetapi, tidak semua kalangan pendidikan dapat melaksanakan kegiatan literasi sesuai harapan pemerintah.

Permasalahan yang dihadapi dalam kegiatan literasi di Madrasah Tsanawiyah Negeri 6 Bantul khususnya antara lain adalah minat baca tentang literature umum masih relatif rendah apalagi minat baca terhadap literature berbahasa Inggris. Jumlah buku yang tersedia relative mencukupi dibandingkan dengan jumlah peserta didik yang ada. Jumlah seluruh peserta didik yang adalah 564 terdiri dari 239 peserta didik laki-laki dan 325 perempuan. Sedangkan jumlah buku yang tersedia di perpustakaan adalah 10.000 an buku.

Selain itu kurangnya bacaan literasi yang berbahasa Inggris terutama tema-tema yang islami sehingga baik peserta didik dan guru juga mengalami kesulitan dalam meningkatkan

wacana dan kemampuan berbahasa Inggris. Karena minimnya sumber belajar dengan literasi Islam maka guru dalam hal ini memanfaatkan sumber literasi umum dengan cara memberikan pengertian kepada peserta didik tentang hikmah dari sebuah pengetahuan yang sesuai dengan agama Islam.

Masalah pembiasaan yang masih kurang efektif. Dalam hal ini perlu dilakukan kegiatan literasi secara berkala dan adanya suatu evaluasi rutin dengan mengadakan event-event tertentu. Dalam hal pembiasaan yang berkaitan dengan bahasa Inggris juga masih kurang digunakan. Hal ini bisa dilihat ketika pembelajaran bahasa Inggris khususnya, masih ditemukan peserta didik yang tidak menggunakan bahasa Inggris untuk hal-hal yang kecil misalnya ketika mereka ijin ke luar kelas untuk ke kamar kecil, atau sekedar untuk cuci muka. Sebagai motivator pendidikan guru sangat berperan penting terhadap proses pelaksanaan pembiasaan menggunakan bahasa Inggris. Sejak tahun ajaran baru 2019-2020 peserta didik kelas IX telah menggunakan bahasa Inggris untuk hal-hal yang kecil tersebut. Semestinya kebijakan madrasah untuk pembiasaan dengan praktek penggunaan bahasa Inggris menjadi struktur kurikulum berbasis literasi.

Cara sederhana menguasai literasi adalah dengan menanamkan kebiasaan membaca. Membaca akan memberikan manfaat bagi seseorang, yaitu menambah wawasan dan pengetahuan. Menurut Sumardi (2011, hlm. 84), fondasi untuk membangun penguasaan semua ilmu adalah kesenangan dan kebiasaan membaca. Kegemaran membaca adalah kegiatan positif yang akan membuat seseorang semakin pandai daripada seseorang yang tidak memiliki kebiasaan membaca.

Selain hal tersebut, makna literasi yang sudah berkembang mengharuskan generasi melek informasi. Melek informasi dapat diistilahkan dengan literasi informasi. Literasi informasi dapat diartikan sebagai keberaksaraan informasi atau kemelekan informasi. *American Library Association (ALA)* mendefinisikan literasi informasi sebagai *"information literacy is a set of abilities requiring individuals to recognize when information is needed and have the ability to locate, evaluate, and use effective needed information"*. Definisi tersebut dapat dimaknai bahwa literasi informasi berperan sebagai alat untuk memilah informasi-informasi yang bermanfaat. Informasi-informasi akan disaring dengan tujuan efisien dalam berbagai aspek selama proses pencarian informasi. Jadi, dapat disimpulkan bahwa kemampuan berliterasi menjadikan generasi muda cakap dalam memilih keluwesan informasi.

METODE PENELITIAN

Metode yang digunakan dalam penelitian ini adalah kualitatif descriptive. Data diperoleh dengan melakukan pengamatan di lapangan, selain itu juga menggunakan dokumen foto dan dokumen pustaka di perpustakaan dan wawancara. pengamatan dilakukan untuk mendapatkan data-data tentang literasi Islam dalam bahasa Inggris. Data tersebut kemudian dianalisis dalam bentuk angka dan perhitungan prosentase. Kemudian dijabarkan dalam uraian narasi untuk menjelaskan fenomena. Selain itu metode dokumentasi dilakukan untuk mengumpulkan catatan yang tersimpan. Wawancara yang dilakukan adalah dengan menggunakan wawancara terpimpin yaitu wawancara yang dilakukan dengan mengajukan pertanyaan secara bebas namun namun masih tetap pada pedoman wawancara yang telah dibuat.

PEMBAHASAN

Literasi bukan hanya sekedar kemampuan membaca dan menulis, tetapi literasi bisa berarti melek teknologi, politik, berpikir kritis, dan peka terhadap lingkungan sekitar. Menurut Kirsch & Jungeblut dalam buku *Literacy: Profile of America's Young Adult* mendefinisikan literasi sebagai kemampuan seseorang dalam menggunakan informasi untuk mengembangkan pengetahuan sehingga mendatangkan manfaat bagi masyarakat. Hal tersebut dapat menjadikan seseorang menjadi literat yang dibutuhkan bangsa agar Indonesia dapat bangkit dari keterpurukan bahkan bersaing dan hidup sejajar dengan bangsa lain.

Menurut Wells (dalam Heryati, dkk (2010, hlm. 46) terdapat empat tingkatan literasi, yaitu *performative, functional, informational, dan epistemic*. Literasi tingkatan pertama adalah sekedar mampu membaca dan menulis. Literasi tingkatan kedua adalah menunjukkan kemampuan menggunakan bahasa untuk keperluan hidup atau *skill for survival* (seperti membaca manual, mengisi formulir, dsb). Literasi tingkatan ketiga adalah menunjukkan kemampuan untuk mengakses pengetahuan. Literasi tingkatan keempat menunjukkan kemampuan mentransformasikan pengetahuan.

Literasi menjadi kecakapan hidup yang menjadikan manusia berfungsi maksimal dalam masyarakat. Kecakapan hidup bersumber dari kemampuan memecahkan masalah melalui kegiatan berpikir kritis. Selain itu, literasi juga menjadi refleksi penguasaan dan apresiasi budaya.

Bahasa Inggris mempunyai pengaruh yang sangat penting bagi siswa baik sebagai alat komunikasi dengan penutur asing juga mempunyai peranan yang sangat penting untuk menunjang siswa dalam rangka mempelajari bidang studi yang lain. Dengan menguasai bahasa Inggris maka secara otomatis akan dapat memahami pengetahuan lainnya. Karena banyak kata serapan yang berasal dari bahasa Inggris.

Bahasa merupakan alat komunikasi yang digunakan ketika manusia berinteraksi sosial. Bahasa dapat menyatakan perasaan, pikiran, pendapat, maupun tanggapan seseorang terhadap fenomena di lingkungan sekitarnya. Dengan implementasi literasi bahasa Inggris, kemampuan berkomunikasi dengan penutur asli bahasa Inggris akan lebih mudah dan menyenangkan.

Upaya penginternasionalan bahasa Inggris di dunia cukup berhasil untuk diterapkan. m. Paul Lewis dalam survei yang ia masukkan pada *part of ethnologue* bahwa pada tahun 2009 bahasa Inggris menempati peringkat ke-3 sebagai bahasa yang paling banyak digunakan di negara-negara di dunia dari total 172 bahasa yang tercatat. Bahasa Inggris diketahui telah digunakan oleh kurang lebih 112 negara di dunia dan 328 juta pengguna bahasa. Sebenarnya, jika dilihat dari tabel yang ada, bisa disimpulkan bahwa bahasa Inggris adalah bahasa yang paling banyak digunakan oleh negara-negara di dunia, karena walaupun jumlah pengguna bahasa lebih sedikit dari jumlah pengguna bahasa Spanyol dan Mandarin yang menduduki peringkat pertama dan kedua, bahasa Inggris mempunyai jumlah negara pengguna bahasa paling banyak dari 172 bahasa dunia

Deskripsi Literasi Islam Berbahasa Inggris di MTsN 6 Bantul

Madrasah terletak di jalan Imogiri Timur KM 10 Wonokromo II, Wonokromo, Pleret, Bantul kira-kira 6 km dari kota Yogyakarta dengan kode pos 55791. Secara administratif merupakan satuan kerja di bawah Kementerian Agama Republik Indonesia kantor Kabupaten Bantul Terdapat lima unit gedung yang masing-masing adalah satu unit gedung lantai 2 yang digunakan untuk kantor tata usaha, ruang kepala madrasah, ruang wakil kepala, kelas VII C dan D. adapun yang berada di lantai 2 meliputi kelas VII A-B, dan laboratorium komputer dan laboratorium bahasa. Satu unit gedung sayap timur difungsikan sebagai ruang kelas VIII A,B,C,D dan ruang guru. Gedung sayap barat digunakan untuk ruang kelas VIII E, F, ruang UKS, dan ruang Bimbingan Konseling. Antara ruang UKS dengan IXE terdapat Ruang yang berlantai 2 yang digunakan untuk mushola kecil. Ruangan lantai 2 itu digunakan tempat kegiatan keputrian setiap pagi berupa kegiatan membaca Asmaul Husna dan doa pagi. Kemudian di sebelah selatannya berdiri dua ruang kelas yaitu kelas IXE dan IXD. Gedung sayap selatan terdiri dari dua unit yaitu gedung perpustakaan yang berderet dengan ruang kelas IX A,B,C. Gedung sayap barat terdiri dari tiga yaitu mushola dua lantai, ruang kelas IXF dan laboratorium IPA.

Setiap ruangan dan gedung terdapat papan nama tertulis yang menggunakan bahasa Arab dan bahasa Inggris. Masing-masing ruangan juga mempunyai literasi tertulis yang dibuat oleh siswa, atau dukungan sarana dan prasarana, dan pesan yang bersponsor misalnya berupa poster yang merupakan kontribusi dari para mahasiswa yang praktik di madrasah. Sebagai contoh literasi Islam yang dapat dijumpai di salah satu kelas dapat dilihat dalam vignette berikut ini:

Literasi Islam Berbahasa Inggris

Memasuki kelas VII E MTsN 6 Bantul dari arah halaman akan tampak dua daun pintu bercat hijau tua dengan perpaduan hijau muda yang di atasnya bergantung papan nama yang bertuliskan nama kelas berbahasa Arab dan berbahasa Inggris. Dari samping pintu terlihat tulisan himbuan berbahasa Inggris dengan kata *السلام عليكم ورحمة الله وبركاته*. Di dalam kelas terdapat papan tulis putih berukuran dua meter kali satu meter. Di bagian paling atas sendiri tertulis kata *بسم الله الرحمن الرحيم* dengan terjemahan bahasa Inggris "*in the name of Allah most gracious most graceful*".

Ruangan bercat hijau muda berisikan 34 tempat duduk dan 17 meja kayu yang bercat coklat tua. Pada dinding pojok depan tergantung perpustakaan mini yang

memang kurang memadai karena hanya ada sebagian Alqur'an saja. Belum ada buku-buku Islam yang mendukung untuk literasi baca. Pada dinding belakang terdapat papan pengumuman bagi kelas. Disampingnya terdapat pohon literasi yang berisikan daun-daun yang bertuliskan bahasa Inggris dan makna dalam bahasa Indonesia. Pohon literasi itu dibuat sendiri oleh para diswa dengan menggunakan kertas manila yang dipotong untuk dijadikan bentuk sebatang pohon, cabang dan kertas berwarna hijau yang dibentuk daun. Kemudian ditempelkan pada dinding bagian belakang kelas.

Pada dinding samping kanan dan kiri terdapat poster seukuran foto 50 x 40 cm yang berisikan kata-kata motivasi. Majalah dinding yang terpasang di dinding juga adalah hasil karya para siswa yang berisikan kreasi tulisan cerpen puisi, mutiara hadist, yang dikombinasikan dengan seni kriya untuk menarik pembaca yang melihatnya. Namun minimnya literature berbahasa Inggris yang digunakan untuk bahan majalah dinding, maka yang terpampang adalah madding yang berbahasa Indonesia, dan hanya sebageian kecil yang menggunakan bahasa Inggris. Selain beberapa gambar, lukisan hasil karya siswa, kaligrafi hasil karya siswa juga terpajang di dinding menambah dekorasi kelas.

Jumlah kelas paralel yang tersedia di MTsN 6 Bantul adalah 18 kelas dengan rincian kelas VIIA, VIIB,VIIC, VIID, VIIE, dan VIIF. Kelas delapan terdiri dari VIIIA, VIIIB,VIIIC, VIIID, VIIIE, dan VIIIF. Kelas Sembilan terdiri dari IXA, IXC, IXD, IXE, dan IXF. Program literasi Islam berbahasa Inggris dalam bentuk papan petunjuk, poster atau kata-kata mutiara dapat dijabarkan dalam table berikut ini:

Kelas	Jenis literasi Islam berbahasa Inggris					
	Poster	Kata Mutiara	Majalah Dinding	Papan Petunjuk	Perpus Mini	Kaligrafi
VIIA	✓	✓	✓	✓	✓	-
VIIB	-	-	-	✓	-	-
VIIC	✓	-	✓	✓	-	-
VIID	✓	-	✓	✓	-	✓
VIIE	✓	-	-	✓	-	-
VIIF	✓	-	-	✓	-	-
VIIIA	-	-	-	✓	-	-
VIIIB	-	-	-	✓	-	-
VIIIC	-	-	-	✓	-	-
VIIID	-	-	-	✓	-	-
VIIIE	-	-	-	✓	✓	✓
VIIIF	-	-	-	✓	✓	-
IXA	-	-	-	✓	-	-
IXB	✓	-	✓	✓	-	-
IXC	✓	✓	-	✓	-	-
IXD	-	✓	-	✓	-	✓
IXE	-	✓	✓	✓	-	-
IXF	-	✓	✓	✓	✓	-

Table 1 Tabel Jenis Literasi Islam Di Setiap Kelas

Dari table di atas menunjukkan bahwa program literasi yang telah dilaksanakan di MTsN Bantul belum maksimal. Hal ini terlihat dalam table di atas dari aspek poster yang berisi tentang bahasa Inggris hanya 7 kelas dari total 18 kelas atau hanya 39%. Dari aspek poster berbahasa Inggris hanya 5 kelas atau hanya 28%. Dari sarana majalah dinding. Sarana papan nama kelas 100%, dan dari aspek sarana hanya 4 kelas atau hanya 22% saja yang mempunyai literasi berbahasa inggris sebagai pojok baca.

Strategi dan program MTsN 6 Bantul dalam mengimplementasikan program literasi sekolah adalah sarana pendidikan yang mampu menggerakkan pengembangan program literasi agar lebih optimal. Berdasarkan pengamatan yang dilakukan dapat dideskripsikan strategi dalam mengimplementasikan program literasi antara lain menyediakan fasilitas kelas yang cukup bagus, memperbarui koleksi buku perpustakaan, pembuatan majalah dinding di setiap mata kelas, peran orang tua peserta didik perlu dilibatkan untuk ikut menyediakan fasilitas buku bagi peserta didik. Bahkan pada tahun 2016 kebijakan kepala madrasah terhadap literasi bahasa Inggris sangat diperhatikan. Kebijakan ini meliputi program *live in* bagi kelas VIII kurang lebih sejumlah 180 selama dua minggu untuk belajar bahasa Inggris di Kampung Pare Kediri Jawa Timur. Bagi guru-guru diberikan pelatihan selama 3 bulan oleh tutor dari Pare.

Upaya untuk terus menghidupkan literasi Islam berbahasa Inggris terus dilakukan melalui berbagai program antara lain, berusaha memberikan fasilitas kelas yang relative bagus bagi peserta didik. Setiap kelas minimal ada tiga kipas angin dan ventilasi udara yang cukup. Hasil observasi dan dokumentasi menunjukkan bahwa kelas yang ada dirancang agar menjadi perpustakaan yang nyaman bagi siswa, dengan berbagai fasilitas penunjang seperti tempat baca yaitu rak buku lengkap dengan koleksinya. Namun sudut baca setiap kelas belum dilakukan mengingat pemanfaatan perpustakaan lebih menjadi prioritas utama.

Selanjutnya menyediakan fasilitas perpustakaan yang representatif. Dalam hal ini pihak perpustakaan melakukan beberapa program yang menunjang kemajuan literasi berbasis bahasa Inggris. Kegiatan ini dapat diwujudkan dengan cara memperbaharui koleksi buku bacaan berbahasa Inggris yang menarik bagi siswa.

Penyelenggaraan lomba kepenulisan pada even event tertentu misalnya pada hari menyongsong kemerdekaan, hari raya Idul Qurban menyelenggarakan lomba menulis cerita pendek dan lomba menulis kaligrafi yang artinya dengan menggunakan bahasa Inggris.

Pembuatan majalah dinding dengan tema atau isi dengan menggunakan bahasa Inggris. Selain itu juga dilakukan pemasangan poster-poster dan kata-kata mutiara dengan menggunakan bahasa Inggris. Pemasangan dilakukan di dalam kelas atau tempat-tempat strategis atau tempat umum yang sering digunakan untuk kegiatan.

Pada pemasangan bel pergantian jam pelajaran juga dengan menggunakan bahasa Inggris. Untuk jam pertama sampai dengan jam ke sembilan dengan audio rekaman secara tertulis adalah *its' time to have the first lesson, its' time to have the second lesson, its' time to have the third lesson, its' time to have the fourth lesson, its' time to have the fifth lesson, its' time to have the sixth lesson, its' time to have the seventh lesson, its' time to have the eighth lesson, its' time to have the ninth lesson*. Setelah semua pelajaran selesai maka audio akan berbunyi *all lesson has finished for today. See you tomorrow with new learning spirits. Take care on the way home and have a nice day*.

Pada jam istirahat pertama kedua dan kegiatan rokhani rekaman audio berbahasa Inggris adalah *it's time to have the first break, its' time to have the second break*. Pada kegiatan rokhani audio rekaman akan berbunyi *it's time to have religious activity*.

PENUTUP

Dari uraian pembahasan diatas dapat diambil suatu kesimpulan antara lain:

1. Budaya literasi berbahasa Inggris masih dimaknai sebatas pada budaya membaca dan menulis khususnya di MTsN 6 Bantul. Mereka memandang bahwa budaya literasi penting untuk dibiasakan dan bahkan akan menjadi budaya.
2. Strategi madrasah dalam mengimplementasikan program GLS antara lain menyediakan fasilitas perpustakaan yang bagus, memperbarui koleksi buku perpustakaan, penyelenggaraan lomba kepenulisan, pembuatan majalah dinding di setiap mata pelajaran dan orangtua siswa ikut menyediakan fasilitas buku bagi siswa yang diwujudkan dalam program renungan, *reading time*, lomba kepenulisan, pojok baca, pengadaan perpustakaan dan koleksi buku serta donasi buku berbahasa Inggris, bel pergantian pelajaran dengan menggunakan bahasa Inggris, poster atau kata-kata mutiara yang dipasang di sudut ruang, papan petunjuk dengan menggunakan bahasa Inggris. .
3. Faktor pendukung implementasi program literasi bahasa Inggris antara lain kesadaran warga sekolah, ketaatan dan kepatuhan pada Permendikbud RI Nomor 23 Tahun 2015 Tentang Penumbuhan Budi Pekerti, partisipasi dari wali murid dan warga sekolah serta alokasi anggaran sekolah (APBS) untuk pengadaan fasilitas pendukung.

Adapun saran untuk program literasi berbahasa Inggris di MTsN 6 Bantul antara lain:

1. memberikan kegiatan pembiasaan budaya literasi kepada guru. Beberapa kegiatan literasi yang ditujukan kepada guru tidak dapat berjalan sehingga budaya literasi di kalangan guru belum berjalan sesuai harapan.
2. meningkatkan kualitas sarana fisik yang dimiliki. salah satu sarana fisik yang harus ditingkatkan adalah perpustakaan. Koleksi buku pun masih kurang memadai. Perpustakaan kelas pun harus ditingkatkan koleksinya sehingga semakin senang untuk membaca
3. harus memperbanyak kegiatan pembiasaan budaya literasi. Selama ini pembiasaan budaya literasi hanya dilakukan melalui kegiatan Gemar Membaca sehingga hasilnya kurang maksimal. Kegiatan literasi di kalangan guru pun harus ditingkatkan. Belum ada kegiatan literasi untuk guru sehingga tak salah jika budaya literasi di kalangan guru masih kurang.

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ERRORS FREQUENCY OF JAVANESE AND SUNDANESE STUDENTS IN PRONOUNCING ENGLISH FRICATIVE WORDS (A Qualitative Case Study)

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Abstract

There were many tribes in Indonesia, such as Java, Sunda, Batak and the others. In line with this, it reminded that each tribes need a special attention regarding to English pronunciation. This paper investigated the frequency errors of Javanese and Sundanese students in pronouncing English fricative words. In the present study, the researchers proposed one research question: What are the frequency errors of Javanese and Sundanese students in pronouncing English fricative words? To gain the data, the researchers employed a qualitative case study and the data collected by using students' recording. Furthermore, the participants were 10 students, namely 5 Javanese students and 5 Sundanese students came from different colleges. As the result, the researchers found that both Javanese and Sundanese students made some errors in pronouncing English fricative words. In conclusion, it was necessary for English students to understand their deficiency of English pronunciation ability so that they could use appropriate pronunciation in pronouncing English fricative words. This study suggested that the teacher or lecturer should understand the frequency of students' error in pronouncing English fricative words in order that the educators could find the best way to teach English speaking.

Keyword: Pronunciation error, Javanese and sundanese students', fricative.

INTRODUCTION

English is one of the international languages that almost used in every different country, include Indonesia. Every country studied English to allow them communicate with other countries and nationalities. Therefore, they had to encounter challenging aspect such as accent and habit. Indonesia is one of the countries that have to encounter these problems.

As a multiple diverse country, Indonesia is the archipelago country that has many kinds of difference aspects such as tribes, clothes, islands, forms, and languages. Based on BPS data (2010, p.5), Indonesia has thirty-one major ethnic groups and many more minor or sub-ethnic groups totally 1.300 groups. Related to languages, Indonesia has many kinds of language which are totalled about more than 350 languages. Some kinds of the language appeared in Indonesia, such as Sundanese language, Javanese language, Batak language, and any others. One of the problems encountered by Indonesian people is English pronunciation. Sundanese and Javanese people, as the example, are usually both tribes used Sundanese and Javanese language as their mother tongue and Indonesian language as their lingua franca, then English as a foreign language.

Every ethnic group in Indonesia use a local language in their daily activity. There are 2,500 local languages in Nusantara, BPS (2010, p.6), 79.5% Indonesian speaks the local language in their daily activity, the date is taken from BPS reports (2010, p.15). It means that local language is as the first language in Indonesia which is used by speaker surrounding in a certain area. Javanese has Java, and Sundanese has Sundanese as their local language. BPS (2010, p.8) recorded that there are 36.7 million people. It means that there are 36.7 million people speak Sundanese as their first language.

Many researchers have revealed this problem and given the useful recommendation to the teacher and students. This is based on fact that the research provides a useful recommendation in pronunciation, especially in detecting mispronunciation of fricative words. The origins of Sundanese is called "*Cacarakan*", and the origins of Java language that existed at the first time was an ancient Javanese language or also called Kawi language. They have their own structures and systems. Definitely, it will influence English, as Hassan's study (2014)

that he claims the availability of mother tongue sounds affect to the target language sounds. When they speak English, there are some systems/ features that miss or error in their grammar, and pronunciation also speech style when they are trying to performing spoken English.

In line with this study, research question and purpose of the study are arranged to answer the question and determine the study object. The research question is how many frequencies of errors of Javanese and Sundanese students in pronouncing English fricative words? Meanwhile, the objective of the study is to investigate the frequency of errors of the Javanese and Sundanese students in pronouncing fricative words.

METHODOLOGY

The present study was designed by applying the framework of qualitative research. As far as qualitative research was concerned, it could be understood as a sort of research method used to explore the problem or a central phenomenon through word description in which the report uses flexible, emerging structures and evaluative criteria, and including the researchers' subjective reflexivity and bias (Creswell, 2012, p.16).

This study was conducted in English department at different college. In this study, the researchers took 5 students who come from sundanese and five students who come from Javanese. In collecting the data, the researchers used students' recording for the instrument. The researchers did descriptive analysis from students recording to know more about some errors that produced by Sundanese and Javanese students. The type of data was in the form of the students' performance recording when they produce some target words. The words were taken from the story that contained some 153 fricatives on the text. The title of the story was "The Smartest Parrot" that was taken from the britishcourse.com.

Then, the data were analyzed by using some steps as follows:

Firstly, data were highlighted, the researchers chose a text in which the text has a certain sound of English fricative sounds to be analyzed. Those words contained many fricative sounds such as [s], [h], [f], [ð], [ʃ], [v], [θ].

Secondly, the data were classified. The researchers classified the data based on its category. They were 7 tables which representatives of each sound for each table.

Thirdly, data analysis and interpretation, the researchers analysed and interpreted the data by using descriptive analysis. It means that the researchers listened the students' recording and recheck the pronunciation with the oxford dictionary in order to find some errors of Sundanese and Javanese participants' toward in pronouncing English fricative sounds.

DISCUSSION

Dealing with the findings of this study, in brief, it could be concluded that the errors frequency of Javanese and Sundanese students was conducted to find out the purpose of this study. From the findings, the researchers inferred several points. First of all, to answer the research question, the researchers involved descriptive qualitative analysis from students recording. From the text of "The Smartest Parrot", the researchers found that there were 153 fricatives sounds. The researchers found that the students of Javanese made errors on the average were 52 words or 6,03 % error from the whole text. Furthermore, the most error frequency of Javanese students were /ð/ there were 21 words such as other, the, then, etc. Meanwhile, there were some fricatives that the Javanese students least frequently mispronounced, such as [f] which were only 2 words, a few students made error in saying it. The example of the fricatives error could be seen in the table below.

No.	List of words	English Phonetic Transcript	Participant Phonetic Transcript
1.	There	/ðeə(r)/	/der/
2.	Other	/ˈʌðə(r)/	/ˈʌdə(r)/
3.	The	/ðə/	/də/
4.	Then	/ðen/	/den/
...			

Table 1. Javanese participants in pronouncing some fricatives sound

Meanwhile, the results of the analysis from students who come from Sundanese showed that they made errors on the average were 36 words or 4,48 % from the whole text. Furthermore, the most error frequency of Sundanese students that they mispronounced was /v/

there were 24 words such as over, every, very, etc. It was similar with Khotimah's and Risdianto finding (2017), they found that the Sundanese students do the common errors in pronouncing the sounds [f] and [v]. Even be found by Fauzi's study (2017) and Dedeh's study (2008), they said that there were some fricatives sound in some borrowing words such as *finansial*, *Viking*, and *fasilitas*. The Sundanese students sometimes read these words be *pinansial*, *piking*, and *pasilitas*. These mistakes were caused by the lack of pronunciation practice as Rahmatika's finding (2016).

Meanwhile, the types of fricative that the students least frequently mispronounced was [ð] which was only 2 words, a few students made error in saying it. The example of the fricatives error could be seen in the table below.

No.	List of words	English Phonetic Transcript	Participant Phonetic Transcript
1.	Every	/ˈevri/	/ephri/
2.	Very	/ˈveri/	/pheri/
3.	However	/haʊˈevə(r)/	/hoʊˈepər/
4.	Over	/ˈəʊvə(r)/	/ˈəʊphə(r)/
...			

Table 2. Sundanese participants in pronouncing some fricatives sound

For further information, the researchers showed the result of Javanese and Sundanese student data on the following table:

Average of Error in Fricative Sounds	
Sundanese participants 5 participants	Javanese participants 5 participants
4,48 %	6,03 %

Table 3. Javanese and Sundanese Average of Error in Fricative Sounds

The second important point of this research was that the errors in pronouncing English fricative probably assumed that it was affected by many factors. One of the factors was the habit of students themselves in pronouncing the word that contained of fricative. The habit could be from imitating, mishearing, and mispronouncing. The second was because the students pronounced the word as it was written in the orthographic writing. The habit in pronouncing a word could be affected by imitating someone in pronouncing that word. Error in pronouncing words happened when they imitated the wrong speaker.

Furthermore, mishearing could be a main factor in pronouncing errors. It happened because the students were not used to hearing words, especially certain fricatives, in their native language. As we know, Javanese students lived in different cultural background where their language didn't have same fricative as English fricative. Their ears might be trained to hear the certain fricative that did not exist in the native language. Ramelan (1999) claimed it as "ear-training". When the students were not used to pronouncing certain words, they were disposed to pronounce the words as they were written in the orthographic writing form. However, the orthographic writing was not consistent to be pronounced. It sometimes represented more than one sound, such as letter *a* in English, which represents different sounds in different words. (Ramelan, 1999: 9).

Beside that, the researchers had a notion that there were some English knowledge transfers in educating the English pronunciation which could influence the students' English pronunciation ability. Those are negative and positive transfer (Falachudin, 2019, p. 159). It was because the first language (L1) of the speakers could influence the second language (L2).

CONCLUSION

This research did not compare the amount of mispronunciation between Javanese and Sundanese students but to show that there were some fricative sounds which were not easy to pronounce by Javanese and Sundanese students. It was proved by this research that the students of Javanese made errors out of the total 52 words or 6,03 % errors from the whole text and the students of Sundanese made errors out of the total 36 words or 4,48 % from the whole text. In general, the errors most error frequency of Javanese students which they mispronounced are /ð/ which was 21 words. Meanwhile, the most error frequency of Sundanese students which they mispronounced was /v/ which was 24 words. Furthermore, it was necessary

for English students to understand their deficiency of English pronunciation ability so that they could use appropriate pronunciation in pronouncing English fricative words. This study suggested that the teacher or lecturer should understand the frequency of students' error in pronouncing English fricative words in order that the educators could find the best way to teach English speaking.

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OBSTACLES TO READING ENGLISH ISLAMIC TEXT ENCOUNTERED BY BIDIKMISI STUDENTS OF IAIN KUDUS

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Abstract

Reading skill is one of the essential skills that must be mastered by every student. Students are required to read various sources of reading in improving their knowledge and insight. Islamic university students need to explore various sources of English Islamic text because they are always dealing with Islamic studies. This study aims at exploring the reading strategies applied by the Bidikmisi students of IAIN Kudus and the obstacles in reading the English Islamic texts. The data is collected by conducting observations in the English tutorials program organized by Ma'had Al Jami'ah IAIN Kudus. In addition, document analysis was also done to analyse the text taught to students. Then, researcher also conducted interviews with students of the English tutorials program participants. The results showed that one of the obstacles to reading English Islamic texts was the students' limited English vocabulary mastery, especially the Islamic terms in English. This made them difficult and become the main obstacle in understanding English Islamic texts. Another obstacle faced by the student is the lack of understanding of the English structure. It is one of the obstacles to gaining a good understanding of English Islamic texts.

Keywords: *obstacles, English Islamic text, bidikmisi students.*

Abstrak

Kemampuan membaca adalah salah satu keterampilan penting yang harus dikuasai oleh setiap mahasiswa. Mahasiswa dituntut untuk membaca berbagai macam sumber bacaan dalam meningkatkan pengetahuan dan wawasan mereka. Mahasiswa perguruan tinggi Islam perlu mengeksplorasi berbagai sumber Islam bahasa Inggris karena mereka selalu berhubungan dengan studi Islam. Penelitian ini bertujuan untuk mengeksplorasi strategi yang digunakan oleh mahasiswa dalam membaca serta kendala yang mereka hadapi dalam membaca teks Islami berbahasa Inggris. Data dikumpulkan dengan melakukan pengamatan dalam program khusus tutorial bahasa Inggris yang diselenggarakan oleh Ma'had Al Jami'ah IAIN Kudus. Selain itu, analisis dokumen juga dilakukan untuk menganalisis teks yang diajarkan kepada siswa. Kemudian, peneliti juga melakukan wawancara dengan mahasiswa peserta program tersebut. Hasil penelitian menunjukkan bahwa salah satu kendala dalam membaca teks Islami berbahasa Inggris adalah keterbatasan penguasaan kosakata berbahasa Inggris, terutama kosakata terkait istilah Islami dalam bahasa Inggris. Hal ini membuat mereka mengalami kesulitan dan menjadi hambatan utama dalam memahami teks Islami berbahasa Inggris. Kendala lain yang dihadapi oleh mahasiswa adalah kurangnya pemahaman tentang struktur bahasa Inggris. Hal tersebut menjadi salah satu kendala dalam mendapatkan pemahaman yang baik terhadap teks Islami berbahasa Inggris.

Kata kunci: *hambatan, teks Islami berbahasa Inggris, mahasiswa Bidikmisi.*

INTRODUCTION

Reading is one of important skills that must be mastered by every student. It is inline with Anderson's statement that reading is an essential skill for English learners (2003: 2). He emphasized that it is the most important skill for gaining a successful learning. By mastering reading skill well, the students are able to increase and broaden their knowledge and insight.

According to Baumann & Duffy (1997, as quoted by Schoenbach et. al, 1999: 39) good readers are mentally engaged, motivated to read and to learn, socially active around reading tasks, and strategic in monitoring the interactive processes that assist comprehension. The startegies that can be applied by the readers are as follows: setting goals that shape their reading processes, monitoring their emerging understanding of a text, and coordinating a variety of comprehension startegies to control the reading process.

Reading is also an interesting topic to be discussed. There are various studies on reading comprehension and its problems which were conducted by some researchers, they are Sadeghi & Izadpanah (2018), Kasim & Raisha (2017), Naiken (2016), Shehu (2015), Udaini (2011), and so on. The study that were conducted by the previous researchers mostly discussed the difficulties in reading. However, most of them conducted the research by using quantitative method. This reserach aimed at identifying the obstacles faced by the students in reading Islamic English texts.

Based on the problems in the field, the researcher determined the research questions as follows: what strategies they used in reading english islamic text and what reading problems encountered by the students when they read english islamic texts?

RESEARCH METHOD

The type of research used in this research is field reserach. In analyzing the research data, the researcher used this kind of research because the reseracher come directly to the location in collecting the data and information. As mentioned by Muhadjir (2002: 13) that in field research, the researcher come to the location directly in looking for the truth of the research object. According to Moleong (2012: 6) the qualitative research used for understanding a phenomenon which are described in words and language. Besides, Sugiyono (2015: 27) also explained the characristic of qualitative research. One of them is the researcher as the instrument (human instrument). It means that the researcher come directly to the location and meet the informants directly.

This qualitative research provide the data in the form of words or pictures, and it is not in the orm of number. In this research, the researcher applied the descriptive method to analyze the obstacles of reading English Islamic text in English program for Bidikmisi students at IAIN Kudus. The sources of the data in this research are the students of Bidikmisi as the participants of English program 2019 which was held by Ma'had Al Jami'ah IAIN Kudus. There are three female students and three male students who involved to be informants in this research. They were interviewed about the process of reading English Islamic text and some obstacles they found in it. Besides, the researcher also use the reading handouts as the source of the research in the form of document. In addotion, the researcher also conducte some observations in the class. The data which were collected then being analyzed by doing the three steps of Miles and Humberman's data analysis model (1984, as cited by Sugiyono, 2015: 334-343), they are: data reduction, data disply, then conclusion drawing or verification.

DISCUSSION

According to reading experts (as mentioned by Fry, 2011: 46) there are six fundamental purposes for reading, they are: grasping a certain message, finding important details, answering a specific question, evaluating the object of reading, applying the object of reading, and being entertained. In reading english islamic text, one of the purposes is grasping a certain message. In conducting the process of reading class the students were also invited to find the important details. Besides, the students were also demanded to answer specific questions to evaluate what they read. Therefore, it can be said that the reading process which were done by the students in reading english islamic text covered almost all of the fundamental purposes of reading.

Schoenbach et al. (1999: 38) stated that reading is a complex process. In the process of reading, the readers are demanded to work in understanding the text. They are also invited to try relating the text to their exisiting knowledge and understanding. In addition, the readers are also required to have an internal conversation with the aauthor in being agree or disagree with the text.

Based on researcher observation on Reading Comprehension class of English Program for Bidikmisi students at IAIN Kudus, usually, students was taught the reading material by reading aloud and silent method. The Tutor gave a reading material about islamic studies. Then, the tutor invited the students to read the English islamic text silently. After that the students were invited to discuss or share what they read to their partner. In this process, the students showed their understanding of the text that they read before. Some of students perform a good understanding, but most of them got some difficulties in showing their understanding on the text.

Reading English Islamic Text Strategies of Bidikmisi Students at IAIN Kudus

Reading strategies are crucial steps in a reading process. Those steps determine the result of reading comprehension. When readers use some proper strategies in the process of reading, they will gain a good understanding of what they read. It was also stated by Garner (1987, as cited by Pokharel: 77) that “reading strategies are an action or a series of actions employed in order to construct meaning.

There are various strategies that can be applied by readers in reading a certain text. Pokharel (2018: 78) proposed a list of reading strategies as follows:

Reading Strategies	Description
Predicting	• Helps activate prior knowledge • Based on clues in text (pictures, subtitles, etc.)
Connecting	• Connecting prior knowledge to new information
Comparing	• Thinking more specifically about connections they are making, e.g. How is this different to....?
Inferring	• Taking information from a text and creating their own interpretation beyond the literal level.
Synthesising	• Piecing information together as students read a text, to keep track of what is happening
Creating Images	• Creating sensory images to assist with overall comprehension of a text
Self-questioning	• Providing a framework for active learning as students engage with the text to find answers
Skimming	• Glancing quickly through material to gain an overall view of text
Scanning	• Glancing through a text to locate specific details, e.g. names, dates etc.
Determining Importance	• Prioritizing most important information from phrase, sentence, paragraph, chapter or whole text
Summarising and Paraphrasing	• Reducing larger texts to focus on important elements • Re-stating/re-writing text in own words using key words to capture main focus
Re-Reading	• Creating opportunities for deeper understanding, word identification and developing fluency
Reading On	• Skipping unfamiliar word(s) and reading on to provide sufficient context to determine unknown word/phrase
Adjusting Reading Rate	• Adjusting rate where appropriate, e.g. slowing down to comprehend new information, or speeding up to scan for key words
Sounding Out	• Using knowledge of letter-sound relationship to decode unknown words
Chunking	• Breaking multi-syllabic words into units larger than individual phonemes
Using Analogy	• Transferring what they know about familiar words to help them identify unfamiliar words
Consulting a Reference	• Using a dictionary, thesaurus, reference chart or glossary to help find word meanings/pronunciations

Table No. 1: List of Reading Strategies by Pokharel (2018: 78)

Based on the observation which was conducted by the researcher in the class of reading comprehension at English program for Bidikmisi students at IAIN Kudus, it can be seen that the strategies used by the students in reading English Islamic text are: predicting, connecting, inferring, skimming, scanning, re-reading, reading on, and consulting a reference. Those strategies also mentioned by the students in interviews. When the students found unfamiliar words, they always tried to predict the meaning of those words before checking them in the dictionary. They also tried to connect what they read with their experiences or knowledge. For instance, when the reading text discussion is about prayer during travel, the students connected

the content of the text with their experience in performing prayer when they were travelling. Besides, they recall their knowledge related with fiqh that discussed the material. In this case, the students connected the English with another subject.

The Obstacles of Reading English Islamic Text in English Program for Bidikmisi Students at IAIN Kudus

The studies of difficulties or barriers in reading have been conducted by some researchers. Sadeghi and Izadpanah (2018) mentioned that students' motivation in reading is one of the barriers in reading. In addition, Shehu (2015) explained that vocabulary and working memory are some of problems that cause difficulty in students' reading process.

Based on the observation which was conducted by the researcher in reading comprehension class of English program for Bidikmisi students at IAIN Kudus, it can be seen the following phenomena: some of the students got difficulties in gaining the main idea of the reading text and inferring the meaning of unfamiliar words, deciding what part of speech of a word, deciding which meaning fits in the reading, understanding phrases, understanding long and complicated sentences. The root of those problems is because of they had limited vocabulary treasury and insufficient grammatical knowledge.

It was also reinforced by the interview result that was conducted by some students of Bidikmisi at IAIN Kudus who joint the English program. Most of the problems they mentioned in reading English Islamic text is mostly about the lack of vocabulary treasury. They found difficulties in understanding sentences because they found many unfamiliar words. By observing the students' handout the researcher also found some words that have been highlighted or underlined and written the meaning around the words.

From the above explanation, it is concluded that the common problems faced by the participants of English program -Bidikmisi students of IAIN Kudus- were dealing with vocabulary mastery and grammatical knowledge. Those problems found by most of the participants of English program and become the obstacles in understanding the English Islamic text.

CONCLUSION

Based on the above discussion, it can be concluded that the process of reading english islamic text in english program for bidikmisi students at IAIN Kudus were conducted by various methods which invited the students to be active. Those methods were engaging them in some activities to make them enjoy the reading activities and easy in grasping the information on the english islamic text. The students also applied various startegies in the process of reading. However, in the process of reading they also find some difficulties. The difficulties they found mostly because of their lackness on vocabulary treasury and lack of grammatical knowledge.

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ARABIC SOUNDS IN ENGLISH CLASSROOM: UTILIZING ARABIC CONSONANT SOUNDS IN TEACHING ENGLISH PRONUNCIATION TO INDONESIAN EFL STUDENTS IN SECONDARY LEVEL

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Abstract

Through a networking that has been established with a number of public senior high schools in Malang, East Java, Indonesia, there are several interesting issues arising from students' English learning activities. One of the main problems for most public senior high school students is that in spite of their good level of English proficiency and fluency, the accuracy of their English is still somehow problematic; and English pronunciation is among them. Therefore, due to the problems in accuracy faced by the students that might hinder their producing English, an extra help is necessary in order to improve students' English mastery. With this point of departure, the researchers are to seek strategies to facilitate EFL learners to arrive at the proper English pronunciation. This current study has been aiming for such pursuit. This paper aimed at describing the efforts of equipping students with the knowledge to improve their English pronunciation specifically in pronouncing certain English sounds through raising their awareness of several English sounds which do not occur in their native tongues and training them with hijaiyah sounds to bridge them to arrive at accurate English pronunciation. Those targets were achieved through two main stages, namely initiation and implementation.

Key words: Arabic consonant sounds, English consonant sounds, Indonesian EFL students, secondary level

INTRODUCTION

Bahasa Indonesia, which belongs to Austronesian language family, obviously has many distinctive characters as compared to English, a Germanic language. This reality may bring certain challenges to Indonesian students in learning English (Dardjowidjojo, 2009; Javed, 2013). One of the major challenges is in the aspect of pronunciation (Nguyen, 2011; Pallawa and Alam, 2013). According to these studies, many of Indonesian students indeed find it troublesome to pronounce particular words with certain speech sounds, for instance the two dental sounds /θ/ and /ð/.

The majority of Indonesians are Moslems; and thus, it is an obligation for every Moslem to be able to recite Qu'ran, which is scripted in Arabic. Regarding this particular phenomenon, many Indonesian EFL students may have adequate knowledge about phonological aspects of Arabic—despite most of them may not be aware of it. In connection to this matter, Lestiono and Gusdian (2017a; 2017b) have carried out a series of studies on whether Indonesian EFL students are capable of pronouncing English words correctly through their knowledge of Arabic sounds. Consequently, the studies have gained affirmative answers; Arabic consonant sounds do help Indonesian EFL students to pronounce English words.

Meanwhile, English is also a compulsory subject in Indonesian high schools; and thus, there are many attention-grabbing issues that can be highlighted from students' learning activities in English. Departing from a networking that has been established with a number of public senior high schools in Malang, there are several interesting issues arising from students' English learning activities. One of the main issues for most public senior high school students is that in spite of their good level of English proficiency and fluency, the accuracy of their English seems to remain problematic; and English pronunciation is among them (Hismanoglu, M. and Hismanoglu, S., 2010). Therefore, due to the accuracy problems faced by the students that might hinder their English mastery, an extra assistance is of urgency so as to improve students' English accuracy (Jenkins, 2002).

A preliminary observation and interview were conducted in two English extracurricular clubs of two high schools in Malang. In this case, the rationale of observing the students' extracurricular activities — but not any regular classes — is that the members of extracurricular activities may represent the majority of the students in the school as well as depict their typical English production especially in pronunciation. In addition, after the study in these English extracurricular clubs completed, the students are expected to spread their knowledge and experience to other students who do not join the English extracurricular clubs.

From the preliminary observation and interview, the students' situations are mainly as follows. (1) The students' English proficiency is mostly satisfying; it is observable from their average English scores which are above the KKM (Minimum Mastery Criteria); (2) The students are mostly quite fluent and understandable when they speak in English; this may be due to their inputs and quality of education (students of these two senior high schools are mostly high achievers); and (3) However, despite their good level of proficiency and fluency; their accuracy especially in pronunciation is somehow requiring an extra improvement, especially when they pronounce several English sounds.

This current study mainly aimed at equipping the students with the knowledge to improve their English pronunciation specifically in pronouncing certain 'troublesome' English sounds. Through raising the students' awareness of several English sounds which do not occur in their native tongues and training them with hijaiyah sounds to bridge them to arrive at accurate English pronunciation, this study is eventually expected to give benefits in the forms of (1) the students' awareness of the existence of hijaiyah sounds in Arabic that facilitate English pronunciation and (2) the improvement of students' accuracy in English pronunciation.

METHOD

The main subjects of this study are groups of students of two senior high schools in Malang who join English clubs as their extracurricular activities. These students are from various grades—grade ten until grade twelve. As active members of the English clubs, these students are expected to learn hijaiyah sounds. Through learning these sounds, the students expectantly become more aware of the existence of hijaiyah sounds that can help them to produce correct English pronunciation. Eventually, these students are able to produce correct English pronunciation and spread this knowledge to other students outside the English clubs.

In a nutshell, this project is the implementation of the previous research findings about the use of hijaiyah sounds to facilitate students' English pronunciation mastery (Lestiono and Gusdian, 2017a, 2017b). These findings are deemed feasible to be implemented in this current study as these exactly match with the students' problem in learning English. In other words, the implementation of hijaiyah sounds to arrive at a correct English pronunciation may become a new breakthrough for students to deal with several English sounds.

From the initial observation and interview conducted in both partner schools – SMA Negeri 1 and 3 Malang (Pioneer Conversation Club (PCC) and Bhawikarsu English Club (BEC) respectively), it is found that although the majority of the students are proficient and fluent in English; their accuracy still becomes a major problem, especially in the production of certain English sounds. Accordingly, in order to help the students to deal with this issue, below are the stages of how this study is conducted.

Stage I: Initiation

- Discussing with the partner schools about the plans and implementation of this study
- Deciding the working schedule as well as the objective of the study

Stage II: Implementation

- Designing an English-hijaiyah sound chart as a learning media
- Checking the students' prior knowledge on hijaiyah letters and sounds and raising their awareness of the existence of these sounds which can help them to pronounce English sounds correctly
- Teaching hijaiyah sounds and their corresponding English sounds

FINDINGS AND DISCUSSION

This study has been successfully implemented in the two public senior high schools in Malang. The implementation itself was carried out consecutively in order to comply with the planned stages. Below are the stages elaborating how this study was conducted:

Stage I: Initiation

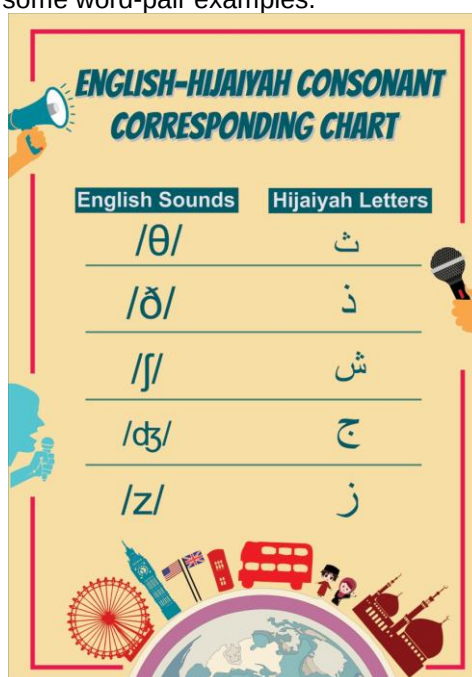
The initiation stage consists of two main agendas (1) discussing with the partner schools about the plans and implementation of the study and (2) deciding the working schedule as well as the objective of the study. In its realization, both agendas were done at the same time. The researchers visited the two partner schools and talked about the plans of the study as well as deciding the working schedule with the principal and English teachers who supervise the English clubs of each school.

The result of the meeting was that the researchers and both schools agreed on the time schedule of the study, in which the researchers would visit each of the schools twice in a month. In the first meeting, the researchers introduced the study to the students, members of English extracurricular clubs of both partner schools, as well as checking their prior knowledge on hijaiyah letters. Then, in the second meeting, the researchers taught the students the hijaiyah sounds and their corresponding sounds in English.

Stage II: Implementation

The stage of implementation was divided into three major steps (1) designing a English-hijaiyah sound chart as learning media, (2) checking the students' prior knowledge on hijaiyah letters and sounds and raising their awareness of the existence of these sounds which can help them to pronounce English sounds correctly, and (3) teaching hijaiyah sounds and their corresponding English sounds. In addition, the steps of checking the students' background knowledge and training them hijaiyah sounds were both done at the schools during the school visit; while the process of designing the chart as the media was done prior to the school visit.

The English-hijaiyah corresponding chart was developed based on the findings of Lestiono and Gusdian (2017a; 2017b) on several hijaiyah sounds which share exact similarities to several English sounds; therefore, they may serve as mediators for EFL students to learn English pronunciation (Gusdian and Lestiono, 2018). Below are the charts containing the corresponding sounds and some word-pair examples.



The chart is titled "ENGLISH-HIJAIYAH CONSONANT CORRESPONDING CHART". It features a yellow background with a red border. At the top left, there is a megaphone icon. At the top right, there is a microphone icon. The chart is divided into two columns: "English Sounds" and "Hijaiyah Letters". The data is as follows:

English Sounds	Hijaiyah Letters
/θ/	ث
/ð/	ذ
/ʃ/	ش
/dʒ/	ج
/z/	ز

At the bottom of the chart, there is a globe with various icons representing different cultures and languages, including a Ferris wheel, a flag, a bus, a person, and a mosque.

Figure 1. English-hijaiyah corresponding chart
(copyright of Lestiono & Gusdian)



/θ/ and /s/		/ð/ and /d/	
thumb	sum	thy	die
birth	burst	brother	broader
thorough	sorrow	leather	ladder
think	sink	wither	wider
thor	soar	though	dough

/j/ and /s/	
she	sea
ship	sip
lash	lass
shoot	soot
shoo	sue

Figure 2. Minimal pair word list chart

Once the teaching media were developed, the researchers continued with the school visit to each of the English clubs. The researchers started with visiting; and there, the researchers was welcomed by the advisors and members of both English clubs who were dominated by the tenth and eleventh graders (the twelfth graders of both schools were no longer active in extra-curricular activities). After a short intermezzo about the design, the researchers display hijaiyah letters and asked the students to spell the hijaiyah letters. Here, it was found that most students could read hijaiyah sounds correctly. In the further investigation, they also revealed that they were active in reciting Qur'an and some of them even graduated from Islamic schools. Another interesting finding from this activity was that there were a small number of non-Muslim students; yet, they were quite familiar with these sounds. They could even pronounce some of the Arabic letters. In the further investigation, their classmates who were mostly Moslems influenced their knowledge of hijaiyah letters. Therefore, they have known one-or-two about hijaiyah letters from their friends.

A short story in English was displayed, which contained several targeted English sounds. The story was adapted from Gusdian and Lestiono (2018); and, below is the excerpt.

'In the enchanting small village by the Jericho beach lives a shy girl named Thelma. Thelma's birthday was on Tuesday and she couldn't decide how to celebrate. She was turning thirty and wanted this occasion to be special as she wants to celebrate it herself without her father, mother, or brothers, Jim and John...'

The students were asked to read the story aloud one by one. From this 'mini test', it was revealed that most of the students were fluent in reading the story. However, they made some mistakes in pronouncing words containing several targeted sounds, i.e. /θ/, /ð/, /ʃ/, /dʒ/, and /z/ like in several 'birth'; 'that'; 'she'; 'Jim'; and 'occasion'. The two last sounds were actually added after this meeting as most of the students were having difficulties or sometimes inconsistencies in pronouncing words with /dʒ/ and /z/ as they had with the three previous consonants.

Next, in the second visit, the researchers introduced the chart to the students. The researchers highlighted some words in the previous meeting (such as 'birth'; 'that'; 'she'; 'Jim'; and 'occasion') and showed how several sounds in English actually have corresponding sounds in Arabic—through hijaiyah sounds. After that, the students were asked to reread the story. The result was rewarding; all of the students were directly implementing their hijaiyah knowledge to pronounce the English words. Even the non-Moslem students were able to pronounce several sounds perfectly like /ʃ/, /dʒ/, and /z/ although there were still struggling with /θ/ and /ð/.

This familiarization step is in line with the underpinning notions proposed by Dardjowidjojo (2009), Javed (2013), Jarvis and Pavlenko (2008), Nguyen (2011), as well as Pallawa and Alam (2013). They have highlighted that EFL learners might be facing hindrances in acquiring proper and accurate target language production in the process of their learning. This is evident since every language has specific language feature inexistent in another language. One of which is sound that correlates to pronunciation and language oral production. Consequently, studying how sounds across languages are produced is essential considering differences and similarities that exist among them. With this point of departure, linguists are to seek strategies to facilitate EFL learners to arrive at the proper English pronunciation. This current study has been aiming for such pursuit.

CONCLUSION

This study has been conducted to equip the senior high school students joining English extracurricular clubs to improve their English pronunciation specifically in pronouncing certain English sounds through raising their awareness of several English sounds which do not occur in their native tongues and training them with hijaiyah sounds to bridge them to arrive at accurate English pronunciation. The targets were achieved through two main stages, namely initiation and implementation. This current study has resulted the followings (1) The students are aware of the existence of hijaiyah sounds which facilitate them in producing accurate English sounds; (2) The students are able to produce accurate English sounds by means of hijaiyah sounds; and (3) The students share this knowledge to their fellow friends who do not join the English clubs.

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STUDENTS' VOICE AND THE ISLAMIC PERSPECTIVE ON THE USE OF PEER TEACHING STRATEGY IN EFL GRAMMAR CLASS

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Abstract

Teaching English Grammar is a challenging work to do for non-English speaking country. Studying grammar and its application on productive skills such as writing are difficult for Indonesian students. Peer teaching strategy is a potential learning strategy to increase students' understanding, moreover, Islam teaches Muslims to have collaboration in learning. Collaboration learning initiates direct interaction between students to stimulate active learning. This research aims to describe the implementation of peer teaching strategy in improving writing quality on the use of complex grammar in sentences. It was conducted in Advanced English Grammar class consisting 56 students. They were at the 3rd semester students of English Education Department, Islamic University of Indonesia. Data collection techniques were a test result of writing project and students' response questionnaire. In the questionnaire, students were invited to express their opinion on the use of peer teaching strategy and the writing analysis result is compared to the students' opinion. The result of study shows that the students of Advance English Grammar were able to apply grammatical rules in the writing project with the help of peer teaching strategy. It can be concluded that the implementation of peer teaching can improve students' understanding on grammar and its use in writing project.

Keyword: peer teaching, EFL, grammar class

INTRODUCTION

Education is a life-long process which is always associated with the contestation of life. The empowerment of human resources can only be done through education, its existence is needed to support the process the development of a nation and in the Islamic view, and it has a very important role in the joints of life human, as stated in Surah Al-Mujadila [58:11] - Al-Qur'an al-Kareem.

يَا أَيُّهَا الَّذِينَ آمَنُوا إِذَا قِيلَ لَكُمْ تَفَسَّحُوا فِي الْمَجَالِسِ فَافْسَحُوا يَفْسَحِ اللَّهُ لَكُمْ وَإِذَا قِيلَ انشُزُوا فَانْشُزُوا يَرْفَعِ اللَّهُ الَّذِينَ آمَنُوا مِنْكُمْ وَالَّذِينَ أُوتُوا الْعِلْمَ دَرَجَاتٍ وَاللَّهُ بِمَا تَعْمَلُونَ خَبِيرٌ

"O you who have believed, when you are told, "Space yourselves" in assemblies, then make space; Allah will make space for you. And when you are told, "Arise," then arise; Allah will raise those who have believed among you and those who were given knowledge, by degrees. And Allah is acquainted with what you do."

Moreover, learning process is an important part in the education. Good learning, tends to produce graduates with good learning outcomes, and vice versa. According to Asmani (2011), learning is a process that involves a series of activities of teachers and students, on the basis of relationships reciprocity that takes place in educational conditions, to achieve certain goals. Learning process is the interaction of all components or elements contained in learning, with each other interconnected in series to achieve goals. Thus, learning is one of the determinants of whether or not graduates produced by a Learning system is like the heart of the educational process. Good learning, tends to produce graduates with good learning outcomes, and vice versa. According to Asmani (2011), learning is a process that involves a series of activities of teachers and students, on the basis of relationships reciprocity that takes place in educational

conditions, to achieve certain goals. Learning process is the interaction of all components or elements contained in learning, with each other interconnected in series to achieve goals. Thus, learning is one determinant of whether or not the graduates produced by an education system.

Learning model ranks second in the learning process, after mastering the material. The mastery of the material and the learning model cannot be separated, because the material without the model is less interesting, boring, and loses its attractiveness, so it is feared that students find it difficult to digest the material. Both must be equally mastered and practiced, so that the learning outcomes can be achieved. Richards & Rodgers (2014) said that the method or model is a plan for the teaching process that takes place regularly and logically and is arranged in real activities so that the objectives are achieved optimally, McCafferty, Jacobs, & Iddings (2006) add that the method or model is a way that can be conducted by the teacher in presenting information or new experiences and exploring the experiences of students as well as displaying student performance. But sometimes what has been sought by the teacher in the learning process has not been able to improve student learning outcomes to the maximum level. Finding the fact, teachers should need to find a way to solve it.

According to Cedefop (2017), learning outcomes are abilities that students must possess after receiving a learning experience. Learning outcomes will show changes in behavior in students that can be observed and measured through changes in attitudes and skills, and these changes can be interpreted to occur improvement and development better than the previous condition. In learning English there have actually been many attempts made by teachers to improve student learning outcomes. The effort is made so that the range of values between the students is not too far away then it requires a learning that must be directed in order to be able to awaken the creativity of these students, one of which is by group or cooperative learning.

Cooperative learning model is one of the learning models that can be defined as a structured group work or learning system. Cooperative learning is a teaching and learning strategy that emphasizes attitudes or behaviors together at work or help among others in an organized structure of cooperation in groups, consisting of two or more people. In groups, students can discuss with each other and can exchange information. Sanjaya (2008), argues that there are two reasons for cooperative learning, namely, first, several research results prove that the use of cooperative learning can improve student achievement while simultaneously increasing the ability of social relationships, foster an attitude of accepting self-deficiency and others, and can increase pride. Second, cooperative learning can realize the needs of students in learning to think, solve problems, and integrate knowledge with skills. Lie (2002) added that cooperative learning is a learning model designed to teach academic skills, as well as social skills including interpersonal skills.

English is a language that is very important and most widely used in international communications. Especially in non-native English speaking country, after the era of globalization where national boundaries are broader and increasingly open relations between people from the hemisphere, the need for mastering good English become very necessary. English grammar is one of the things that is likely complicated to be understood. For example, tenses are used to discuss differences or changes in sentence form related to the time of the occurrence of events. The application of grammar is essential in any English skills. In learning process, students will be brought to the peer teaching learning model. This indirectly instills the impression that learning can be from anyone, not always from the teacher. In addition, because the tutor comes from his classmates, students do not feel ashamed or are reluctant to ask if there are things that are not understood in the teaching and learning process. Hence, this study aims to research the students' voice on the use of peer teaching in English as Foreign Language classroom and the Islamic perspective towards this learning model.

METHODS

This study is basically descriptive-quantitative research that was mainly using questionnaire to research students' voice on the use of peer teaching and the Islamic perspective and using students' grammar result to compare with. The questionnaire consists of closed and open questions. In closed questions, participants were asked to answer questions by choosing from a number of alternatives, while at open questions participants were asked to give their opinions related to Islamic views.

RESULTS AND DISCUSSION

1. Students' test result

In grammar class, students were required to write a composition in the form of short story. The complexity of sentences such as the use of complex sentence, compound sentence, complex-compound sentence were searched and analyzed as one of the marking criteria. Score 90 means that the student uses more than 70% of complex and complex-compound sentences. Score 85 means that the student uses more than 60% of complex and complex-compound sentences. Score 80 means that the student uses more than 50% of complex and complex-compound sentences. Score 75 means that the student uses more than 40% of complex and complex-compound sentences. Score 70 means that the student uses more than 30% of complex and complex-compound sentences. **Figure 1** shows the result of the test that 45% students got 90, 25% students got 80, 21% students got 75, and 9% students got 70. It can be concluded that all of the students able to apply the complex grammar in the composition test.

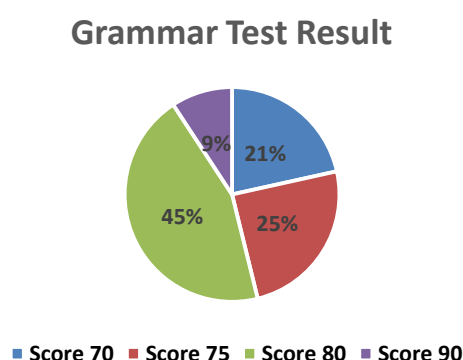


Figure 1. Grammar test result

2. Students' voice on the use of peer teaching

a. Peer teaching procedure

Peer teaching learning model was applied in the process of teaching and learning. Teacher divided the grammar material into several weeks and divided the students into some groups consisting 4-5 students. Each week one of the groups should be a tutor group and responsible for the material with visual aids and exercises using Google form. This tutor group taught other groups with the visual aids and the exercises. After doing the exercises, the tutor will give feedback for each number of the exercise. Teacher acted as a facilitator if students had difficulties.

b. Mastery

After peer teaching model was applied, students gave positive feedback by answering the questionnaire given. From **Table 1**, it can be analyzed, first, students strongly agreed (11%), agreed (75%) that they got better understanding on the topic discussed and the rest of students (14%) said did not agree and strongly disagreed. This number is a minimum that mostly have positive response. Second, students strongly agreed (11%) and agreed (68%) that they were able to transfer or explain the information from tutor to others. Third, students strongly agreed (21%) and agreed (52%) that they were able to give example in sentences of the topic discussed. The rest of the students (27%) disagreed and strongly disagreed. This number is relatively big that students had limited knowledge and difficult to have more examples in different context. Fourth, students strongly agreed (18%) and agreed (47%) that they were able to summarize the information from tutor's explanation. The rest of the students (35%) disagreed and strongly disagreed. It is because students focus on the exercises and how to apply the grammar in sentences not focusing on how to summarize an explanation. Fifth, students strongly agreed (11%) and agreed (55%) that they were able to summarize the information from tutor's explanation. The rest of the students (34%) disagreed and strongly disagreed.

Table 1. Peer teaching impacted on the students' grammar mastery

No	Questions	Strongly disagree	Disagree	Agree	Strongly agree
1	I have better understanding on the topic discussed.	5.40%	8.90%	75%	10.70%
2	I am able to transfer or explain the information from tutor to others.	1.80%	19.60%	67.90%	10.70%
3	I am able to give example (sentences) of the topic discussed.	1.80%	25%	51.80%	21.40%
4	I am able to summarize the information from tutor's explanation.	3.60%	30.40%	55.40%	10.70%

c. Problem solving

Peer teaching can solve the difficulty in the learning process when teacher cannot give more example and further explanation due to time limit and classroom size (big class consisting more than 30 students). Personal learning with tutor give more understanding and get better learning experience through the exercises. From **Table 2**, it can be analyzed, first, students strongly agreed (20%), agreed (66%) that they were able to answer the questions from the exercise and the rest of students (14%) said did not agree and strongly disagreed. This number is a minimum that mostly have positive response. Second, students strongly agreed (41%) and agreed (48%) that the exercise helps to understand the topic discussed. Third, students strongly agreed (61%) and agreed (25%) that the varied questions give an opportunity to explore the topic discussed. The rest of the students (14%) disagreed and strongly disagreed. Fourth, students strongly agreed (34%) and agreed (29%) that the tutor helps to solve the problem in answering the exercise. The rest of the students (37%) disagreed and strongly disagreed. Generally, students thought that peer teaching can solve the problem especially to compose complex grammar in sentences.

Table 2. Peer teaching as the problem solving

No	Questions	Strongly disagree	Disagree	Agree	Strongly agree
1	I am able to answer the questions from the exercise.	1.80%	12.50%	66.10%	19.60%
2	The exercise helps me to understand the topic discussed.	1.80%	10.70%	41.10%	46.40%
3	The varied (easy-difficult) questions give me an opportunity to explore the topic discussed.	3.60%	10.70%	60.70%	25%
4	The tutor helps me to solve the problem in answering the exercise.	7.10%	30.40%	33.90%	28.60%

d. Tutor as a role model

Table 3. Tutor as a role model in peer teaching

No	Questions	Strongly disagree	Disagree	Agree	Strongly agree
1	I am usually satisfied with tutor's explanation.	8.90%	39.30%	35.70%	16.10%
2	Tutor usually gives more understanding.	7.10%	35.70%	44.60%	12.50%
3	Tutor usually gives more explanations and examples of the	7.10%	35.70%	35.70%	21.40%

	topic discussed.				
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Peer teaching learning model gives more opportunity to teach peers. **Table 3** indicates that, first, students strongly agreed (16.10%), agreed (35.70%) that they were usually satisfied with tutor's explanation and the rest of students (48.20%) said did not agree and strongly disagreed. Second, students strongly agreed (12.50%), agreed (44.60%) that tutor gave more understanding and the rest of students (42.80%) said did not agree and strongly disagreed. Third, students strongly agreed (21.40%), agreed (35.70%) that tutor usually gave more explanations and examples of the topic discussed and the rest of students (42.80%) said did not agree and strongly disagreed. Tutor has actually the same learning experience compared to the peers. Sometimes, tutor only had the key answers, but could not explain further on difficult exercise. Teacher played his role as the facilitator and gave more explanation and example to the students.

e. Feed back

Table 4. Opinion on feed back in peer teaching

No	Questions	Strongly disagree	Disagree	Agree	Strongly agree
1	I get direct feed back from the tutor in the form of explanation.	7.10%	32.10%	44.60%	16.10%
2	My tutor explains clearly of what I do not really understand.	7.10%	42.90%	30.40%	19.60%

In term of direct feed back from the tutor, **Table 4** shows that first, students strongly agreed (16.10%), agreed (44.60%) that students got direct feedback from the tutor in the form explanation and the rest of students (39.20%) said did not agree and strongly disagreed. Second, students strongly agreed (19.10%), agreed (30.40%) that tutor explained clearly of what students did not really understand and the rest of students (50%) said did not agree and strongly disagreed. Again, tutor had less knowledge on giving further explanation. He had only the prepared exercise and the answer but no others, hence, teacher should handle this situation.

f. Behavior and engagement

Table 5. Opinion on behavior and engagement in peer teaching

No	Questions	Strongly disagree	Disagree	Agree	Strongly agree
1	I feel more comfortable to study with my peer (friends and tutor).	5.40%	16.10%	46.40%	32.10%
2	The situation of further learning gives me more comfort since the tutor is my friends.	3.60%	17.90%	50%	28.60%
3	This comfort situation gives me more space in understanding the topic and the exercise discussed.	3.60%	16.10%	53.60%	26.80%

The last is students' opinion on behavior and engagement in peer teaching. In **Table 5**, it is clear that, first, students strongly agreed (32.10%), agreed (46.40%) that students felt more comfortable to study with peers and the rest of students (21.50%) said did not agree and strongly disagreed. Second, students strongly agreed (28.60%), agreed (50%) that the situation of further learning gave students more comfort since the tutor was students' friends and the rest of students (21.50%) said did not agree and strongly disagreed. Third, students strongly agreed (26.80%), agreed (53.60%) that the comfort situation gaveme more space in understanding the topic and the exercise discussed and the rest of students (19.70%) said did not agree and strongly disagreed. In this case, peer teaching increase the students' engagement that they

have more learning experience with peers, discussed the problem in the exercises, and invited an ease among students because there was no boundary.

3. Islamic perspective on the use of peer teaching

In learning process, achieving values in education that is in accordance with Islamic principles is no less important than teaching material. Islamic characters complete the lackness of instructor's role in educating students. It is hope that students are not only good in academics but also have good values. In Islam, character is another word for morality which is a plural form of words derived from the Arabic *Khuluk* - literally means temperament, behavior, or character. In term, morals means good deeds which are the behavior of someone who is done consciously, and shape a Muslim's life holistically (Al-Ammar, Ahmed, & Nordin, 2012). In the academic field, the term Islamic character is more widely used as another word of character. In this case, the learning process is considered as an effective means in participate in building the Islamic character of students. All positive things that are obtained from educators in the learning process and affect the behavior of students are said to be character. The positive character is said to be an Islamic character if it is in accordance with Islamic values whose benchmarks are the Qur'an and the hadith.

Based on the questionnaire, there are some Islamic characters that are built in peer learning, including *first*, the establishment of *ukhuwah Islamiyah* with fellow friends, who initially lacked or were not familiar to become more familiar (stated in Surah An-Nisa': 1), *second*, deliberation in solving problems (stated in Surah Al-Mujadilah: 11), *third*, practicing knowledge by teaching peers so that give more benefit to others (Surah At-Taubah: 122), *fourth*, mutual respect for others ((stated in Surah Al-Hashr: 9), *fifth*, helping one another in kindness and caring for others (stated in Surah Al-Ma'idah: 2 and Surah Al-Isra': 24), *sixth*, independent in solving problems (stated in Surah Al-Anbiya ': 78)

CONCLUSION

One of the goals in education is maximizing students' experience in learning process. Peer teaching is one of the solution that they are able to get better understanding during the process. Teacher can follow up the activity by giving further explanation when necessary. Students' voice reflected from the questionnaire indicate that this learning method successfully affect students' achievement in composing complex grammar in sentences. Moreover, peer teaching strengthens students' good deed which is in line with the Islamic characters.

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AN ANALYSIS OF NEW GRADUATE STUDENTS' ATTITUDES TOWARD LEARNING OF ENGLISH IN UAD'S ENGLISH EDUCATION GRADUATE PROGRAM

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Abstract

Attitudes in teaching learning process in the class can be any symbol for students whether they are enthusiasm. This research has main objective to know the attitudes for new graduate students while joining in the class of English education graduate program. This research adopts a type of descriptively qualitative research with ethnography approach. It also uses purposive sampling in the class EFL as well as Culture & ELT class by giving questionnaire and in-depth. Based on the results of the research findings, there are some significant differences from previous studies and current research. In the current study researchers found that students' attitudes towards English were very important and students also had a high dream to develop the potential of knowledge they gained for their surroundings.

Keywords: Attitude, Post Graduate, English Education

INTRODUCTION

English language teaching has become one aspect of life that cannot be separated in the global era. It seeks to develop learners' English proficiency for getting study, work, and leisure, so they can enhance their abilities as well opportunities for personal development in particular circumstances. There are some efforts to maximize the results of learning English with many ways as follows: language teaching technique, teaching method, teaching materials, approach in teaching learning process, and syllabus design.

Furthermore, some researches dealing with students' attitudes of English learning are many, but most of them still focus on Western culture and American style (Lin, 1998). In Malaysia, for example, Vijchulata and Lee (1985) also reported on a study that investigated the students' motivation for learning English in Universiti Putra Malaysia (UPM). Based on Gardner and Lambert's research (1972), they developed a questionnaire to elicit the data required. The questionnaires were administered on approximately a thousand students from all the different faculties in UPM. It showed that UPM students were both integratively and instrumentally oriented attitudes towards English language. Learning.

In this chance, this research tries investigating the attitudes along with the personal expression aftermath getting English materials. In facts some students who are fresh graduates, still find difficulties in understanding the materials from English education graduate program. The uniqueness of this study is students' attitudes toward learning of English are totally different. In this case, it can be found easily, mainly in the class of Culture and ELT as well EFL class.

Hence, this research proposes hypothesis based on the phenomenon that students' attitudes will be positive ones if the process of teaching-learning can be run successfully. The students commonly demonstrates by asking some questions dealing with the materials, showing expression cheerful, being eager to know the materials in details, and concentrating with the theme of lecture.

Furthermore, this research outlines two points of objective here, first it is used to know the attitudes of students during getting English materials in the class and second, it is to analyze the attitudes of fresh graduates in facing firstly in the class of English Foreign Language

LITERATURE REVIEW

Attitude is a product of interaction process which somebody gives respond from the accepted stimulus. In other words, attitude is closely related to object upon receptor. Researchers in the fields of psychology and education, especially language learning, consider several definitions of attitude which mention different meanings from different contexts and

perspectives (Abidin, 2012). Accordingly, Setiyadi (2006) points out that the attitude concept has three components i.e., attitudes to English, attitudes to English as a subject to be learned, and attitudes to native speakers of English.

While (Eagly and Chaiken, 1993:1) defines attitude as: "a psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor", it is important to state that for this research attitude is 22 Educ. Res. operationally defined as the students' perceptions, understandings, beliefs or experiences of learning English as a foreign language as assessed by a specially designed questionnaire.

Likert (1932, p.9), cited in Gardner (1980, p.267), defines the term attitude as "an inference which is made on the basis of a complex of beliefs about the attitude object". Gardner (1980, p.267) elaborates on Likert's definition by defining attitude as "the sum total of a man's instincts and feelings, prejudice or bias, preconceived notions, fears, threats, and convictions about any specified topic". Ajzan (1988, p.4) considers attitudes as "a disposition to respond favourably or unfavourably to an object, person, institution, or event". Baker (1992, p.10) defines attitudes as "a hypothetical construct used to explain the direction and persistence of human behaviour".

Gardner (1985) considers attitudes as components of motivation in language learning. According to him, "motivation ... refers to the combination of effort plus desire to achieve the goal of learning the language plus favourable attitudes toward learning the language" (p. 10). However, Wenden (1991) proposed a broader definition of the concept "attitudes". He states that the term attitudes includes three components namely, cognitive, affective and behavioural. A *cognitive* component is made up of the beliefs and ideas or opinions about the object of the attitude. The *affective* one refers to the feeling and emotions that one has towards an object, 'likes' or 'dislikes', 'with' or 'against'. Finally, the *behavioural* component refers to one's consisting actions or behavioural intentions towards the object (ibid).

From a different angle, McGuire (1969, p.157), cited in Oscamp, (1977, p.10) suggests that it is possible that the three components are so closely interrelated, "that theorists who insist on distinguishing them should bear the burden of providing that the distinction is worthwhile". This made Van Els et al. (1984, p.116) to suggest that "it does not really matter whether all or only one of the three components are measured; the relationship between the components is so close that sufficient information on an attitude can be obtained by measuring only one component, no matter which".

Learning a language is closely related to the attitudes towards the languages (Starks & Paltridge, 1996). Karahan (2007, p.84) avers that "positive language attitudes let learner have positive orientation towards learning English". As such, attitudes may play a very crucial role in language learning as they would appear to influence students' success or failure in their learning.

RESEARCH METHOD

This research is under a descriptively qualitative research supported by ethnography sense with compiling data through giving questionnaire and taking some interviews with the targets. Because of the limited time in doing this research, the researchers took samples in graduate program class of English Education. There are 8 students chosen by purposive sampling.

The instrument is an interview used to collect information from the students' background and to identify students' attitudes to learn in English language. From interview the researcher can get more information. The items of interview have 12 questions to answer from 8 audience. Question number 1 and 2 focus on what is important learn English in our self. Question number 3 to 5 focus on how to implementation English language in class and friend. Question number 6, 7, 8, and 12 focus on the next implementation after they are finish in English class. Question number 9 to 11 focus on how they can be interested in learning English in the class.

THE RESULTS AND DISCUSION

Based on the research conducted by researchers. They found several themes from each interview that have been submitted by the researcher. For in details, it can be described from the following sub-themes :

Sub Theme 1

Based on the question is “English important to you and why?” we can find some themes that support the questions raised by researchers, including :

“English is an international language, which is useful when we communicate with native speakers, and it is also useful for us to lash out every English-speaking journal. and English also continues to grow over time.”

Based on the above theme we can conclude that English is very important to learn, because English is also an International language that has a big influence on world development. For example, like Journal now, I definitely use English as the language of instruction, and English also continues to grow as time goes on. When we apply for jobs at this time English is very necessary to know the potential of human resources at this time, and with English we can understand news from every corner of the world.

Sub Theme 2

Based on the question “are you proud to learn English?” we can find some themes that support the questions raised by researchers, including :

“Proud and increase their self-confidence when learning English”

Based on the above theme we can conclude that many of them are proud when learning English, because with them learning English in a gradual manner they are already able and build their confidence to be able to speak with native speakers.

Sub Theme 3

Based on the question researchers “what is your motivation in following the learning process using English in the classroom?” we can find some themes that support the questions raised by researchers, including :

“When practicing in a community using English it was my motivation to learn English. because it can increase vocabulary, and is able to make it easy for someone to speak in English”.

Based on the above theme we can conclude that, their motivation in participating in the learning process that uses English is to improve their skills in speaking and increase their vocabulary in English, because it is very influential for them to be able to speak especially if they go abroad.

Sub Theme 4

Based on the question “How do you speak English with your friends in class?” we can find some themes that support the questions raised by researchers, including :

“Create your own group to learn English and apply it outside the classroom environment”.

Based on the above theme we can conclude that, because many of them were embarrassed to invite their classmates to speak English. for various reasons there was no mistake when they spoke to each other in English with their classmates.

Sub Thema 5

Based on the question “How do you display your English in class?” we can find some themes that support the questions raised by researchers, including :

“At presentation and speak English with friends”.

Based on the above theme we can conclude that, many of them to display their language in class is by percentage. because with their percentage they get feedback from their lecturers and friends based on the material presented or how to deliver the material properly.

Sub Theme 6

Based on the question “Do you want to go to the English speaking countries to learn more English?” we can find some themes that support the questions raised by researchers, including :

“Really want to go to English speaking countries”.

Based on the above theme we can conclude that, they really want to go there because there they will be more deeply aware of the pronunciation of English. because they

indirectly study with native speakers so that they can apply it directly in the country and get positive feedback from native speakers.

Sub Theme 7

Based on the question "What do you expect after learning English?" we can find some themes that support the questions raised by researchers, including :

"apply it in the world of work, and share with it about the importance of learning English starting from an early age".

Based on the above theme we can conclude that, many of them want to develop and apply the English language they have learned in the environment around and in the world of work.

Sub Theme 8

Based on the question "Do you want to get a cumload title?" we can find some themes that support the questions raised by researchers, including :

"Really want because it is everyone's dream".

Based on the above theme we can conclude that, many of them answered that they wanted to get a degree of coumload, because not only as a gift for their parents but also as a very valuable achievement for them to get the title, plus they think getting a coumloud title will be easy to find a job.

Sub Theme 9

Based on the question "how can you be interested in classroom learning?" we can find some themes that support the questions raised by researchers, including:

"With teaching methods that are not monotonous will make the lesson in the classroom interesting".

Based on the above theme we can conclude that, many of them get lessons when in class with lecturers who are very monotonous in the learning process. if they are very happy when the learning process in the classroom is done in a way that is not monotonous but relaxed and builds students' motivation in improving learning.

Based on the above themes we can conclude that many participants understood the importance of learning English because by learning English is just like we learn about the world. and English is an international language that continues to be highly developed in every era. and English also will eventually become the second language in each country.

CONCLUSION

In this research finds that new graduate students' attitudes toward English learning in UAD's graduate program of English education are fully variation. It depends on three major concepts as follows: first it is the human resource or the lectures; second is about the materials and the last is dealing with the teaching method. If those 3 points are completely fulfilled, the attitudes of new graduate students in the class are positive sense. They are enthusiasm, mainly male students. They are eager to know greatly to female students. Based on the sub-themes above also shows that female students often felt anxious or they are afraid of something, mainly for asking any question.

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