

Educating True Muslim Men Through Habiburrahman El Shirazy's Literary Works

M. Oktavia Vidiyanti*
Language Center in East Java
 Sidoarjo, Indonesia
 oktaviavidiyanti@gmail.com

Abstract— Each identity of an individual has three inseparable dimensions, such as personal identity, social identity and overall identity. The present study aims to describe the individual identity of male characters in Habiburrahman's literary works by using the archetype of masculinity. The data are words, phrases, and sentences of the works. The results indicated that the identity of the male individual portrayed in Habiburrahman's works are the form of ideal masculinity stereotypes, that is, the spirituality, money, family and knowledge. This confirms that the types of masculinity place its role as a navigator or guide that determines where to go. Therefore, the discourse of masculinity depicted in Habiburrahman's literary works is one ideal masculinity in which power relations of 'men' regulates who exists in the order of representation.

Keywords— *identity, archetype, masculinity, Habiburrahman El Shirazy*

I. INTRODUCTION

The presence of masculinity cannot be separated from gender. The word 'gender' had been used in America in the 1960s as a form of radical, conservative, secular and religious struggle to voice the existence of women who later gave birth to gender awareness (Faisol, 2012). According to Umar (1999), the discourse of gender began to develop in 1977, when London feminist groups abandoned the old issues called patriarchal then replaced them with gender issues, and the concept of gender entered into discussion in various seminars, discussions and writings around social change and third world development since then.

Citing this matter, in general, gender is interpreted as a mental and cultural interpretation of gender differences. It shows that sex is biologically constructed which has been carried from birth. Gender is a behavioral difference in vernacular culture Hill (Kurnia, 2004). In this regard, gender has the concept of distinguishing time, places, equipments, tasks, gestures, forms of speech and various perceptions related to men or women.

In line with the concept of gender, one actual discourse to investigate related to gender is the masculinity found in literary works. It is an important tool in the spread of information indirectly. It contains ideology, message, meaning, and lifestyle, meaning that the things portrayed in literary works are a narration that involve the construction and consumption of meaning.

The material objects of the present study are Habiburrahman's novels focusing on male characters. It aims to uncover the forms of masculinity in Habiburrahman's literary texts. Easthope (Easthope, 1986) said that the myth of heterosexual masculinity as an important thing is proven to

exist. It is started with his study which put forward the assumption that masculinity is a cultural construction, which is not 'natural', 'normal', or 'universal'. Furthermore, masculinity is dominant entity operating as a gender norm, including 'gay masculinities'.

In addition to Easthope, the study of masculinity was also carried out by Sean Nixon (Ida, 2016) who revealed the concept of new man masculinity. Based on the results, there is a dominance of representation related to masculinity in several media. His research aims to uncover how social and cultural construction of heterosexuality on male existence and his masculinity try to explore ways in which mass media and culture promote the concept of masculinity and/or ways of dominant masculinity represented through various popular cultural texts, such as pop music, popular fiction, film, television and newspapers. The argument built on the approach to the study of masculinity is almost the same as studies in the perspective of feminism that men passively use, accept, and acknowledge myths of masculinity that are emphasized through and by the stories and images of dominant culture.

Based on the explanation of several related theories of masculinity, masculinity is a social construction that refers to a set of rules and procedures for becoming a real man. Hawa (2017) said that masculinity is also data that is defined and expressed in different ways. The masculinity portrayed by someone is affected by several contexts such as history, geography, class, culture, age, marital status, and sexuality. Therefore, masculinity is not a permanent and solid construction.

Referring to this, the present study reveals the construction of masculinity of male characters in Habiburrahman's works by using the novel "Ketika Cinta Bertasbih" (Shirazy, 2008b) and "Ayat Ayat Cinta" (Shirazy, 2008a). The purpose is to find out the masculinity of male characters in the two novels.

As cited by Tuncay (2006) in Hawa (2017), there are five approaches in the study of masculinity. *First*, masculinity as a biological destiny focuses on a person's gender identity that is determined by sex he had since he was born. *Second*, masculinity as a discourse formed through language practices. In this context, discourse plays an important role in shaping masculinity. *Third*, the differentiation on masculinity by psychoanalytic that underlines the results of socio-historical and cultural differences. *Fourth*, masculinity refers to the result of socialization by someone. *Fifth*, the presence of feminism as a movement against patriarches does not only oppress women, but also limits the movements of men (Hawa, 2017).

tion to approaches in studying masculinity, Tuncay (2006) grouped types of masculinity, such as (1) *Appearance*; men's personal aspect characterized by the concern of external or physical appearance. This can be seen from their clothes, hair style, and thus it looks well treated. (2) *Love/family*; those who usually accentuate the love of their family. This can be seen from how men really love their partners, care for their children, and highlight that men can happily take care of their children. (3) *Leadership/respect*; those who usually show their ability in leadership and are described as those who have positions and respected by many people. (4) *Money/success*; the measurement of success in men is wealth. The successful men are seen from how much money they have, and (5) *Women/sex*; those who are more inclined or have a sexual urge towards the opposite sex. They like and pay more attention to the appearance of the opposite sex. (6) *Adventure/outdoor*; those who like adventures, such as caring for the environment and have a traveling as a man who loves nature. (7) *Altruism*; those who often encounter in public nowadays or usually called 'true humanist and patriotic spirit'. They are described as men who humanize people. (8) *Fun*; those who are described as connoisseurs of life. This type of man is described as a consumptive man to make his physical appearance attractive. (9) *Knowledge*; those who prioritize intelligence and have very good knowledge. (10) *Morality/spirituality*; those who are described as being very close to God. The spiritual and the religious aspects are drawn so as to form their strength. (11) *Strength*; those who are tough and have physical strength.

Referring to the definition and types of masculinity above, it shows that masculinity is a construction about someone being or being called a man. Indah (2017) said that masculinity is often associated with strength. Several studies of masculinity suggested that ideal male construction is men who are strong, muscular, brave, and do not like to gossip (Budiatuti & Wulan, 2017). In addition, Young, in the article "Throwing like a girl", explains that men become masculine by doing and maximizing the potential of the body without worrying about getting hurt and feeling confident about their abilities.

The research method used in the present study is a qualitative method. It is also emphasized that literary study is in accordance with qualitative research because literature is a creative work whose form is constantly changing. The data are language entities, such as phrases, clauses, sentences, or paragraphs containing the types of masculinity portrayed in Habiburrahman's literary works.

II. ARCHETYPE MORALITY/SPIRITUALITY

The archetype of morality in the novel "Ayat Ayat Cinta" (abbreviated as AAC) and "Ketika Cinta Bertasbih" (abbreviated as KCB) is very prominent in the literary works. The socio-cultural background of the Middle East complements it so as to highlight very strong archetypes of morality. This can be seen in the male characters named Fahri and Azam as shown in the following data.

Iqamat sounded one another. A noble calling sounded very reassuring. The doors of happiness and prosperity were still widely open. I accelerated the steps. Thirty meters ahead was the Mosque Al-Fath Al-Islami, a beloved mosque. The mosque was full of unforgettable memories, the mosque where I poured out my happiness and sorrows while studying in the land of Moses. It was

the place where I left my secret longing to the peak, and I had been separated from mother and father for seven years. It was the place where I complained to the God Almighty who gives me lot of praises and prosperities when I was running out of money (Shirazy, 2008a).

... The thirsty person in the middle of Sahara desert He craved and loved the most was the water of thirst quencher. There was nothing He loved more than that. It was here that I could only feel the magnitude of His Majesty, 'Oh God, make my love for you more than my love for wealth, family and cold water' (Shirazy, 2008a).

The data shows that there is a normative understanding of gender, that is, the masculinity of morality found in male characters. The prominence of a pious man who is very close to his God shows the image of an ideal man who can be used as a figure. It can also be seen in the following data of KCB literary work.

Iqamat was being echoed. Azzam invited Mr. Marjuki to come to the mosque. Huna invited Eliana to take ablution water. Azam went to the pulpit. Azam opened it with a greeting '*salam*', then he invited the congregation to open the recitation with Al-Fatihah and read it together. Azam's heart trembled when the recitation of Al-Fatihah echoed so fiercely. It was chanted together with hundreds of people in the glorious house of God (Shirazy, 2008b).

The archetype of morality or spirituality is most used in the AAC and KCB literary works. The archetype of morality shows that a good man is one who is close to his creator by doing it energetically and not showing a feminine side. The Azzam character is depicted with devout a Muslim man who has pilgrims with his abilities and intelligence in religious paths. An ideal man is not reflected by he who has strong and muscular bodies but the gentle one and very close to God.

III. ARCHETYPES OF ALTRUISM

The archetype of altruism can be found in Azzam's character that was patient and defended his younger sisters when they were scolded by his beloved father. This can be seen in the following excerption.

Azam did not reply. Azzam remained silent with his temper. Azzam was rushed to the nearest doctor for what his father did. His father then punished Husna and beat her, but then she resisted. He was frantically angry, Husna's hand was almost broken by him, but Azzam stopped him.

"No, Dad! It's me who was wrong. I'm too harsh to Husna." (Shirazy, 2008b).

"You are a really bad girl! You are defending Americans who have caused disasters, in Afghanistan, Palestine, Iraq and everywhere. What kind of Muslim are you, huh!?" Ashraf seemed angry while accusing the veiled woman.

I was really surprised. I did not think that Ashraf would say it rudely. My relief turned into deep disappointment. "Even though you're veiled and carried *mushaf* everywhere, your value is no more than a *syarmuthah!*" A man in gray clothing cursed.

I could not be silent and took off the hat covering my white skullcap. I approached them while removing my sunglasses then.

“*Ya jama’ah, shalli ‘alan nabi, shalli ‘alan nabi!*” I told them as smooth as possible. The way to calm the anger of the Egyptians was to ask them reading *shalawat*. I did not know how it used to be.

I then explained them that what the veiled woman was doing is true. Instead of insulting the Egyptians, she did the opposite and the curses directed at her were very rude and unfair. I then revealed humanitarian reasons (Shirazy, 2008a).

The data shows that the archetype of altruism is very prominent in the male characters of the two novels. Azzam acts like a man who has a heroic soul for his younger siblings. He has a new man as nurture, a man who has a soft spirit like a father who protects his children. This manifests the masculinity of male characters that is feminine in nature. A masculinity has previously always been highlighted by men who are strong, well-built, while KCB presents the figure of ‘new man’ with the style of Azzam’s character who is patient, calm and calm.

In Fahri’s character in AAC, he mentioned that protecting and defending women is not supposed to do with violence. There are dialogues spaces in the new concept of masculinity that he highlighted. In fact, the concept of masculinity changes and is not stagnant, it moves according to the context of the purpose of the times. This is in line with Beynon in Natsir who was quoted by Wandu (Wandu, 2015) that the concept of masculinity is not fixed and continues to change in accordance with the times.

The two male characters have the type of fatherhood. They have something in common, a hard-working man who loves his family. They do not hesitate to help domestic work. The description of the data is a harmonious egalitarian reconstruction in creating relations between men and women. Feelings and strengths do not appear in the masculinity in the AAC and KCB. However, the masculinity of heroism is still visible and highlighted in Fahri’s character.

Fahri defended the veiled woman who also defended American in humanitarian matters. Fahri appeared as a hero to help her by greeting a group of people with tenderness. This heroism is highlighted by the author, not the heroism who is ready to fight with the hordes of men who denounce veiled women but defeats the tyranny to help her. In principle, humanist masculinity or altruism accentuates the attitude of real men who love peace.

The analysis shows that deconstructed masculinity has a different meaning than the previous one. The archetype of altruism in the two novels is constructed that the masculinity of altruism has a very big meaning in the direction of a democratic and egalitarian society. Conventional masculinity using muscle and power does not show its dominance in the two literary works.

IV. ARCHETYPES OF MONEY/SUCCESS AND LEADERSHIP/RESPECT

In the type of money/success, Azzam is a figure of hardworking man. He paid for the college tuition of his younger sibling. After graduating from Cairo, Azam pursued the *bakso* shop business so that the peak of success was that

his shop had branches in many cities. This can be seen in the following excerpt.

Three months had passed. Azzam started opening his shop business called *Bakso Cinta*. His income reached twenty million per month. He could buy a simple but decent car. He drove the car anywhere he went. He survived for two shops first. His brain kept spinning and he looked for other business opportunities.

He read a business guide book about the advice of a successful businessman so that he would not put all eggs in one basket, because if the basket fell, all the eggs would be broken too. As the consequences, it would be fatal. Hence, what is good in business was putting lots of egg in different baskets so that if there was one fallen basket, there would be other safe eggs. The safe eggs would still be able to hatch into chickens and produce new eggs by times (Shirazy, 2008b).

The data shows that Azzam is a persistent and ambitious figure. Money and ownership of several shops are the properties to be an indicator of his success. It makes him confident to be matched with any woman. The indicator of the financial success turns out to be one important thing to be the real man. His thoughts about the entrepreneur’s advice to put the eggs in a different basket explain that a real man must have good management, especially in Indonesia. A tough and financially successful man is the real men nowadays.

In the archetype of leadership or respect, the male characters in KCB are the intelligent ones who got the trust as young preachers who had successful businesses. The data can be seen below.

In his business, Azzam kept rising up to be the better one. His business had ten branches outside Solo. He even began to expand into the printing and publishing business. He gradually became known as a successful young entrepreneur and at the same time, he was also known as a young preacher who was able to enchanting the audiences while he was already on the stage. He had a special weekly rubric on Islamic business motivation on radio *Jaya Pemuda Muslim Indonesia Solo* (Shirazy, 2008b).

It seems like Azzam has many skills. He is successful in leading his business and becomes a young entrepreneur as well as a famous young preacher. He has the ideal characteristic of a powerful man. Besides having a good knowledge, an ideal man also has financial success so that it becomes a symbol of masculinity. He features the new man as narcissist, a man who openly shows his masculinity and ownership property so that he looks successful. In this context, Ardia (2015) said that the indicator of masculinity is seen from success and admiration outside of him or others. This shows that men with the type of leadership must struggle so that they have a symbolic arena, that is, recognitions by others.

The two male characters has the same similarities, such as the type of ‘Be a Sturdy Oak’, a man who has an attitude of rationality, that is strong and financially independent, and always close to his God and has polite behavior, not easily emotional and strong. This indicates that the representation of masculinity in the novel AAC and KCB is a symbol of new ideal masculinity in literary works.

V. CONCLUSION

The results of the present study reveal some archetypes of masculinity, such as leadership, morality, altruism, family, and money/success. The male characters are described as reaching the private realm like Azam who is good at making *tempe* and not ashamed to sell *bakso*. In addition, the masculinity depicted in the novels is a type of altruism which shows that the male characters in the two novels are good humanists who care for each other. Their gentle and flamboyant characters have changed the concept of masculinity that is physically strong, strapping and so forth to be eliminated. The next type of masculinity is morality. The two figures love God a lot. They are obedient and reverent to their creator. This shows that ideal Muslim men should be obedient to their God and religion. They interestingly show their spiritual behavior in living their life. The next type is money/success, that is, a symbol that ideal Muslim men are rich and successful. The world and spiritual must be well balanced. Based on the results of the archetypes, the present study concludes that real men must have money, leadership, family, altruism, and morality. Nevertheless, the ideal new masculinity has power relations “men” which regulates anyone who is in the order of representation, namely women.

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