

The Value of Religiosity in the Poem of Hamid Jabbar: A Structural Approach

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Abstract- The value of religiosity in the poems of Hamid Jabbar is an authentic religiosity; particularly based on the point of view about human relationship with God. This study aimed to explain the authentic religiosity, the poet's view of human's relationship with God in a poem by Hamid Jabbar entitled Tiba – Tiba Sajadahku Bergoyang. The structure which used in the poem to express authentic religiosity is diction, sound, figurative language and imagery. The choices of words contained within the poem are words of foreign language; English and Arabic. The element of the sound is rhyme, the element of the figurative language is simile and metaphor, the element of the imagery is the imagery of sight. In studying literature, structural is only applied as an approach to examine the external elements of poem. In other words, it is about what poet talks about in his/her poem is more important than the way to express about it.

Keywords- The value of religiosity, Hamid Jabbar, Structural Approach model, and Studying Literature

I. INTRODUCTION

One interesting matter in developing human's mentality is the problem of religiosity in poem. Religious expression of the poet contained in the poem reflects the value of life generally. On one side, religious expression in poem reflects the interest of the poet to the Creator „all mighty“ in everything or in other words, poet feels that he is in the embraces of love of the god as an Al – Khaliq while on the other side, the religious expression is expected to be able to nurture noble mentality or character, which at some point will reach harmony (Sornarja SJ in Hartoko, 1985, p. 69).

Religiosity in its essence is not the same as religion, even though the two at times cannot be separated. Philosopher, Paul Tilich (Budiman, 1976, p. 27), says that someone who is religious does not need to embrace a certain religion, but only those who try to understand life beyond the boundary of their corporeal existence. Or in other words, religiosity promise transcendence world as a prospect, specifically a world beyond the boundary of humanly experiences (Cassirer, 1987, p. 109-111). Manguwijaya (1982, p. 11) states that religiosity sees more the aspect „deep within the heart“, ripple from the vibration of one's conscience; a personal behavior which in a way is a mystery to other people, because it breathes soul's intimacy, a sense which includes the depth of men's personality. Meanwhile, religion is tend to be an institutional service to the god or the „world above“ in its formal aspects, juridical, rules and laws, and to the whole organization interpretations of Bible which cover all perspective of society.

From the definition above it can be concluded that religiosity and religion tend to bring about two notions with different orientations. First notion is; religiosity can be seen as a „godly behaviour“ in a direct manner, which originates from a person conscience. It means that in reaching (in a broad sense) god, it can be seen how far is one's loyalty or how close one's conscience to god. While the second notion, that is religion, in „addressing“ god, human only go through a certain path of religion in a formal and canonical manner. These things can be done by praying, fasting or in other ways which have already regulated by someone or something that have become a „dogma“ to the religion and believers.

Even though the two notions above have the same purpose, to make humans – god relationship close, but from there it is implied that religiosity is broader, farther and deeper compared to religion. It can be said as such because in reality there are a lot of people who are compliant to their religion but are not religious. As an example, often be heard that people corrupt, rights rapist, fraud, and many more in their formal juridical they look compliant and obedient to their religion. Those are who are said to be un-religious clergyman; or someone who is religious but does not understand the notion of religiosity. However, it does not mean that someone who embrace religion must be not religious, because there are a lot of who embrace a religion and also a homo is religious and that is just how it should be.

Based on description above, it can be concluded that religiosity is a notion of love-compassion-miss, yearning to meet- to be one, the feeling of wanting to reach existence to be with „the one at that distant shore“, that is the all mighty god, which starts at the feelings, the personal conscience. This kind of notion that by Van Peursen (1976, p. 15) calls as an effort, a movement, to the direction of transcendence from the immanence of the environment of physical universe. This is a form of an effort to release oneself from realities with the essence of sensory which constantly binding.

The difference between religiosity and religion is on the „notion“, therefore it can be inferred two more definitions, they are; First, religiosity which is called authentic religiosity (non-religion) and second, religiosity with the aspect of religion called as religious religiosity. First definition emphasize to the person whose love and sense, attitude

and action, is closer and one with the degree of loyalty of his/her conscience to the Great One, even though officially without religion. Meanwhile, second definition emphasize to the attitude of religiosity of the religionists.

To see how far the religiosity or the value of religiosity of a poem, in advance, one need to understand the notion, idea and the perspective of the poet which reflected in his/her works. According to Roger D. Spegele (in Jabrohm, 1987), notion, idea and perspective of the poet can be classified into four categories, they have the characteristics of critical, ethical, therapist and conceptualist. Characterize by Critical is that the analytics expression which usually reflects to what is considered as People's point of view and at same time what is being practiced by said people. Characterized by ethic is an effort to explain the values of moral implied in behavior or knowledge that correspondence to the arguments regarding human's behavior in deciding what is right or wrong. Characterized by therapist, in psychology, heightened the level of self-awareness and environment. While characterized by conceptualist cover an argument (hypothesis) which summarizes arguments in general regarding people's and politics' constellation.

This study aims to explain the values of religiosity that is authentic religiosity; a view of the poet about the relationship between human and god in a Hammid Jabar's poem entitled *Tiba – Tiba Sajadahku Bergoyang* which can be found *Segerobak Sajak* in a poem anthology SUPER HILANG.

II. METHODS

Structural Approach model is a way that can be used to explore and use a value contained in a poem to be applied in studying literature. Structural approach used in examining a poem not for the structure itself but as a way or a method to unveil the values in which what is being said by the poems. In studying literature, it is inclined to be taught, the elements that make up a poem called intrinsic elements. It is impossible to deny it, since literature is seen as an autonomous work therefore to analyze a poem is to analyze the structure of the poem itself. This belief still exists, even now. There is nothing wrong within this belief that literature (poem) is an autonomous literary work. However, poem is not consists of only structure. Poem talks about something beyond the structure, it talks about value. In reality, studying literature, the aim is not about how the poet makes use of the structure to express poetic experiences, but more to the direction of what being said by the poem.

Thus, structural approach in examining Habib Jabbar's poems is no other than a model in studying literature that is used to explore the religiosity values within those poems. According to Djumungin (2011, p. 121), model can be defined as a set of plans or patterns which is used by teachers to design learning materials. Based on Asri (2011, p. 1) model is a planning or an approach used as a guide or reference in doing fiction analysis. Model in this study is a planning or approach used as a guide or reference in doing poem analysis which can be applied in studying literature.

III. FINDING AND DISCUSSION

1. Authentic religiosity: Poet's view about the relationship of human and god.

Human as the creation must have a very close relationship with its creator. The form of this relationship can be worships or ceremonials and prayers. Prayers and Ceremonials is done by the humans because their consciousness aware that this world and everything in it have a creator. Awareness to the creator makes humans weigh their faith, whether they are included to the group of the devout or the profane to the rules of the creator or *Al – Khalik*, to His commandment and prohibition. As a human of His creation, poet's attitude to the creator, *Al – Khalik* is manifested from his view of relationship with the god. In the poem, poet's view expresses ideas, arguments or his notion to the relationship between human and god.

How Hamid Jabbar's attitude as a poet to the god is seen from his view to the relationship between human and god. Human in Hammid Jabbar's poem is personified as a lyrical character. In *Tiba – Tiba Sajadahku Bergoyang*, as the lyrical character is the lyric I. This lyrical character represents poet's view to the relationship between human and god. The words expressed by the lyric I in the lines of the poem show as such. Therefore, poet's view about the relationship between human and god can be traced through the words composed of lyrics and lyrics form stanza expressed by the lyric I. The words of the lyric I form a structure of poem.

Structure applied to the poem of Hammid Jabbar as an approach to explain the view between human and god. The elements of the structure which express the poet's view are dictions, sounds, figurative language and imagery. These four elements of structure explain the view of the poet about the relationship between human and god/

Poem of Hammid Jabbar entitled *Tiba – Tiba Sajadahku Bergoyang* is consists of four stanza and thirty-eight lyrics. Stanza 1 is consists of 19 lyrics; Stanza 2 consists of 6 lyrics; Stanza 3 consists of 8 lyrics; and Stanza 4 consists of 6 lyrics. The choices of words within the poem are foreign words, they are; *monitor* (S1:L3), *Komputer* (S1:L5) and *Escape! Escape!* (S4:L1), *programa-programa* (S1:L16). Other foreign words within the poem are words from Arabic, they are; *Sajadah* (S1:L1), *my faith* (B1:L10), *Kun!* (S1:L17), *fayakun!* *Him* (S1:L18), *Allah* (S1:L19) dan *praying* (B2:L1).

The purpose of the use of foreign words is to illustrate the atmosphere of the inner spiritual from the lyric I in his relations to the god, that is Allah. The word monitor and computer have function as simile or imagery, which is figurative language that equates one thing with other words of comparison such as *bagai/suchlike, sebgai/as, bak/such*

as, seperti/like, semisal/such, seumpama/as if and etc., (Pradopo, 1990, p. 62). In Stanza 1 Lyric 1 *sajadahku bergoyang/my prayer rug is dancing* is compared with *layar monitor komputerku/my PC's monitor* (lyric 3 and 4) by using comparison words *bagai/as* thus the visualization of *my prayer rug is dancing* is the same as the rocking of monitor computer. By using that simile, readers can visualize in imaginary manner how *my prayer rug is dancing*. Here the element of visual imagery that is the imagery that is emerged from sight, to make use of the poet to give an image to reader the spiritual atmosphere of the lyric I when doing praying. Not only that, *My prayer rug is dancing* is depicted tragically by using metaphor figurative language, that is seeing something through something else and in this case those other thing indirectly are *daging berdarah/bleeding meat, bernanah parah/purulence* (S1:L5-7). Even though the word *daging/meat* is not mentioned, only *berdarah/bleeding, bernanah parah/purulence* is metaphoric figurative language from *sajadah bergoyang/praying rug is dancing*. In these lyrics, visual imagery is shown again, as if in his words the lyric I wish to strengthened his spiritualism through visualization thus what is hidden within him can be revealed clearly to the reader and their imaginations.

Other than that, the structure of lyric 5 until 7 Stanza 1 contain element of sound, rhyme. Rhyme is the same sound at the end of the word. Repetition of aspirants sound of /h/ at the end of lyric *berdarah, bernanah parah* on lyric 5 until 7 stanza 1 suggest the sigh sound when someone is complaining out of desperation. The sigh sound is an expression of spiritual atmosphere of desperation of the lyric I when he realized that in his prayer his rug is dancing *memamerkan rimba belantara pertempuran data – data/showing up the jungle of data* (S1:L8-9). The uses of foreign words of *data – data/pieces of data* lyric 9 states a cluster of information about sins and mistakes of lyric I with the phrase *Rimba belantara yang bertempur pada saat sajadah bergoyang/the jungle was fighting while my prayer rug is dancing*.

The use metaphor is re-used in lyric 10 until lyric 13 Stanza 1. Lyric 11 until 13, that is *berdarah/bleeding, bernanah parah/purulence* is a metaphor from lyric 10, that is *keimananku/my faith*. The word *iman* is a foreign word from Arabic is compared indirectly with *daging* characterized with *berdarah, bernanah parah*. The use of metaphor give visual to reader the spiritual atmosphere of lyric I. *Iman* that shapes is abstract become concrete through the metaphor *berdarah, bernanah parah* therefore the element of visual imagery functions to visualize the abstract *iman* to be clear in the imaginations of the reader. Reader can have clear visual of what shape the *iman* of the lyric I. Likewise, the use of rhyme sound element in lyric 11 until 13. Repetition of aspirant sound of /h/ at the end of the lyric *berdarah, bernanah parah* in those lyrics suggest the sound of sigh as if complaining out of desperation. The sigh sound is an expression of the spiritual atmosphere of desperation from the lyric I when he realize that his *iman is berdarah, bernanah parah*.

The choices of foreign words in lyric 16 stanza 1; *programa-programa/programs* is used to express statutes and regulations from Allah S.W.T concluded in a word *kun fayakun* (L17 and 18), from Arabic. Only Allah's statute that is sure and have already exists since the beginning of time which expressed in the form of a modern word *programa – programa*, while human's plan is never sure is within the *programa – progarama* full of certainty. My uncertainty to uncertainty squirms and writhe in *programa – progarama* full of certainty that is "kun" to "fayakun" of Allah that Only You (L14-19).

Foreign word in Arabic is in lyric 1, lyric 3 and lyric 6, that is *shalat/prayer*, Allah, Allah, Allah and *keimanan/my faith*. These three foreign words is used to express the spiritual atmosphere of the lyric I when making contact with Al-Khalik, Allah S.W.T, in his worship of Him. Even though the *shalat* of the lyric I is messy but he still shout the name of the Khalik, Allah, Allah, Allah. Therefore, is the name of a substance of creation and creator of the universe that shout out by the lyric I in the messiness of his *shalat/prayer*. The word *iman/faith* indirectly an instance metaphorically with skin, that is wound (luka). *Luka keimanku* (L5-6) that is watched by lyric I in his *prayer* makes him dancing.

The choices of foreign words which shows the relations between human (lyric I) with god can also be found in lyric 1 Stanza 4, that is *Error! Error* and *Sins! Sins* and also in lyric 1 stanza 4, that is *Escape! Escape*. The choices of foreign words strengthened the spiritual atmosphere of the lyric I to in expressing his relation with god. The words *Error! Error* that suddenly listed in the sajadah of lyric I plus the words *Sins! Sins!* That makes me lyric I shiver to the point his body lean back and forth (L1-6), it shows that the choices of the foreign words can represent the spiritual atmosphere of lyric I in his relation with god. Here poet does not use the word *salah/wrong* and *dosa/sin* but error and sin. It means the spiritual atmosphere of lyric I when he connects with god in his worship of *shalat/prayer* he can discern a sign and sight of this spirituality the errors and sins of his. This is what he tries to erase. But apparently, poet does no use the word *hapus* (erase) instead he uses foreign words; *Escape! Escape* (L1:S4). Then, lyric I cannot find the escape button unless he, himself becomes dust in His prayer rug. (L3-6). The lyric I, therefore, found himself becomes dust in front of the greatness of Al-Khalik and ready to be gone according to the will of Allah S.W.T. Hence, the peak relationship of human (lyric I) with god is confession how inferior human in front of Him compared to what Allah S.W.T. own.

2. Structural Approach Model in Studying literature

In studying literature, the structure of poem is useful not to understand the poem itself but as a tool to investigate the element outside of the poem. To investigate elements extrinsic to the poem the poem structural element is used. Therefore in studying literature structural approach model needs to be done.

Authentic religiosity is an extrinsic element of poem. But, it must be read as an attitude of the poet regarding human relationship with god. The choices of words used by poet, figurative language, sound and imagery are structural element of poem which represents the attitude of said poet. It cannot be explained, the attitude of the poet, without explaining through the structural element. Thus, the investigation of poem in studying literature is not seeing poem as a structure but as an idea, an argument, a thought and attitude of the poet towards something in human's life.

In Hammid Jabbar's poem *Tiba –Tiba Sajadahku Bergoyang* depicts the attitude of the poet about human and god relationship. In the poet's view of human – god relationship is as a pious with *makbud*; with the worshipped and worshipper. In such relation, the position of the pious in front of *makbud* is no more than a dust because of the errors and sins like a wilderness that is hard to erase (escape). To express attitude and view of the poet is to use structural elements of poem. In such fashion, in studying literature, structural poem is only used as an approach to investigate extrinsic element of the poem. In other words, about what is being talked about by the poet in the poem is primary rather than how he talks about it.

IV. CONCLUSION

The value of religiosity in Hammid Jabbar's poem *Tiba – Tiba Sajadahku Bergoyang* is an authentic religiosity; poet's view about the relationship between human and god. The structural element of poem is used to explain the authentic religiosity. The poem structure used by the poet to express authentic religiosity are diction, sound, figurative language and imagery.

In Hammid Jabbar's *Tiba – Tiba Sajadahku Bergoyang* depicts the poet attitude towards the relationship of human and god. In poet's view about the relationship of human and god is pious with *makbud*, the worshipped and worshipper. In such relationship, the pious position is no mere than a dust because of the errors and sins like wilderness that is hard to erase (or escape).

In studying literature, the structural poem is applied only as an approach to investigate extrinsic elements of the poem. In other words, about what is being talked about by the poet in his poem is primary rather than how he talks about it.

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