

# The Meaning of Shalawat Badar as Literary Work in the "*Pengemis dan Shalawat Badar*" Short Stories by Ahmad Tohari

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**Abstract**—Shalawat Badar is a treat that not only contains beautiful words for the prophet alone, but there is also a prayer to God. Doing Shalawat Badar is the same as praying to God and showing love to the prophets. By reading Fairclough's critical discourse analysis on the short story "*Pengemis dan Shalawat Badar*" by Ahmad Tohari, the textual dimension of the emergence of persecuted beggars, but still carrying out religious thoughts, while the practice of discourse was revealed about the background of the author's ideology as Nahdatul Ulama. Both of these are confirmed through socio-cultural practices that the author wants to convey how important to do shalawat because it makes Muslims always remember Allah. In general, reading shalawat to the prophets is a glorious thing with a great value. Reading shalawat is a form of worship that is the most important and had the most rewards because it can provide sustenance and protection.

**Keywords**—shalawat badar, islam, beggar

## I. INTRODUCTION

Shalawat is a prayer that addressed to the Messenger of Allah, as proof of the people's love and respect for Him. The meaning of Shalawat can be seen from the culprit, that if it comes from Allah. means the grants of a grace to the creature, so shalawat from the angels means giving forgiveness, while shalawat of the believers means a prayer so Allah Almighty give mercy and prosperity to the Prophet Muhammad and his family. The short stories "*Pengemis dan Shalawat Badar*" which were published in the Monthly News of Nahdatul Ulama in February 1989 shows interesting illustrations about the poors and the presence of their own world. This short story revolves about a beggar who sing Shalawat Badar on a bus full of passenger lines. Nobody paid attention to him, most even ignored and sneered at him. When the bus had an accident and many passengers were injured to death, the beggar miraculously wandered off the bus without being hurt in the slightest while chanting Shalawat Badar again. The storyline looks simple, but the contents are clearly very deep. Between poverty, religious formalities, social sensitivity, and others intertwined in a fraction of a minute of life on a fast-moving bus. This short story points out that if someone always believes, by reading Shalawat Badar, he will always

get protection. It was illustrated when the bus carrying beggars who always read shalawat plunged into the ravine, then only the beggar who survived.

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Based on the above, this study discusses the meaning of Shalawat Badar as a literary work, reading the dimensions of the text in the short stories "*Pengemis dan Shalawat Badar*" reading interdisciplinarity and intertextuality, and analyzing socio-cultural practices in short stories "*Pengemis dan Shalawat Badar*". The method used in this study is a qualitative descriptive method using Foucault's critical discourse analysis theory.

The rest of this paper is organized as follow: Section II describes the proposed method of this research. Section III presents literature review. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. PROPOSED METHOD

This research was designed in the form of qualitative descriptive research [1,2]. The data in this study are descriptive data found in "*Pengemis dan Shalawat Badar*" Ahmad Tohari. Meanwhile, data collection is carried out using library techniques and notes. Data analysis in this study

uses descriptive analysis techniques with Foucault's critical discourse analysis theory [3, 4].

### III. LITERATURE REVIEW

#### A. Critical Discourse Analysis

Fairclough saw social institutions as having a diversity of ideological-discursive formations represented by various social groups in society. These ideologies naturalized in discourse. The 'critical' approach in Fairclough's model discourse analysis has the consequence that the review aims to explain the naturalization found in speech and help define the effects of a discourse [5].

Fairclough argued that discourse is a social practice and divides discourse analysis into three dimensions, namely text, discourse practice, and social practice [6]. The text relates to linguistics, for example by looking at vocabulary, semantics, and sentence, as well as coherence and cohesiveness, as well as how the units form a meaning. Discourse practice is a dimension related to the process of production and consumption of text; for example, work patterns, work charts, and routines when producing news [7]. Social practice is dimensions related to context outside the text; for example the context of the situation or meaning of the media concerning a particular society or political culture [8]. Through this model, Fairclough wants to emphasize that real discourse is a complex field [6].

#### B. The Meaning of Shalawat Badar as a Literary Work in the Short Story of "Pengemis dan Shalawat Badar" by Ahmad Tohari with Fairclough Critical Discourse Analysis

One of them is the short story "Pengemis dan Shalawat Badar" by Ahmad Tohari. The short story tries to represent how important it is to have a visit because by going to prayer, Muslims always remember Him. In general, reading the sermon to the prophet is a great thing with very much virtue. Reading shalawat is the most important form of worship and the greatest reward. To the extent that some Arifins say that in fact it can lead its practitioners to forgive God even without the spiritual teacher (murshid) because the teacher and sanad are directly through the prophet.

Fairclough revealed about the three dimensions of the analysis framework described in a discourse, namely: text, discourse practice, and sociocultural practice.<sup>2</sup> Eriyanto describes clearly the stages of critical discourse analysis that he developed from Fairclough. First, the dimensions of the text (text). This dimension is also known as the micro level which sees three problems, namely (1) ideational which refers to certain representations that are to be conveyed in the short story text with certain ideological content, (2) relations that refer to the construction of the author's relationship with the reader, and (3) identity that refers to the particular construction of the identity of the writer and reader, as well as the appearance of identity in the work. Third, the analysis of social practices.

### IV. RESULTS AND DISCUSSION

Shalawat Badar has benefits that are no less extraordinary compared to Shalawat Nariyah. Badar is one of the many sermons that contain praise verses devoted to the

prophet. Many beautiful verses that show how friends love prophets. In ancient times many prophet friends were good at humming praise about how much they loved the prophet. Not even a few have gone crazy about the prophet. This Shalawat Badar is also a treat that not only contains beautiful words for the prophet alone, but there is also a prayer to God. In other words, reading Shalawat Badar is the same as praying to God and showing love to the prophet.

#### A. Reading the Dimensions of Text in the Story of "Pengemis dan Shalawat Badar" by Ahmad Tohari

In the short story "Pengemis dan Shalawat Badar" by Ahmad Tohari, many textual dimensions can be analyzed. This can be seen from the parts of the text that can be analyzed through representation, relation and identity.

The main character in this short story was represented by the character Aku who was enjoying a trip to Jakarta. Aku like watching people and movements around them. Starting with the background of the Cirebon bus terminal in Jakarta, along with the busines, such as the condition of passengers who are busy with their respective activities, hawkers and beggars who rush into the bus, and busy bus conductors and bus drivers teasing street vendors. This reflects the life commonly seen in everyday life, namely a condition that many people are busy with worldly affairs without realizing they have forgotten the matter of worship. This can be seen in the following short stories.

(1) *Bus yang aku tumpangi masuk terminal Cirebon ketika matahari hampir mencapai pucuk langit. Terik matahari ditambah dengan panasnya mesin disel tua memanggang bus itu bersama isinya. Untung bus tak begitu penuh sehingga sesama penumpang tak perlu bersinggungan badan. Namun, dari sebelah kiriku bertiup bau keringat melalui udara yang dialirkan dengan kipas koran. Dari belakang terus-menerus mengepul asap rokok dari mulut seorang lelaki setengah mengantuk.*

*Begitu bus berhenti, puluhan pedagang asongan menyerbu masuk. Bahkan beberapa di antara mereka sudah membajing loncat ketika bus masih berada di mulut terminal. Bus menjadi pasar yang sangat hiruk-pikuk. Celakanya, mesin bus tidak dimatikan dan sopir melompat turun begitu saja. Dan para pedagang asongan itu menawarkan dagangan dengan suara melengking agar bisa mengatasi derum mesin. Mereka menyodor-nyodorkan dagangan, bila perlu sampai dekat sekali ke mata para penumpang. Kemudian mereka mengeluh ketika mendapati tak seorang pun mau berbelanja. Seorang di antara mereka malah mengutuk dengan mengatakan para penumpang adalah manusia-manusia kikir, atau manusia-manusia yang tak punya duit (Tohari, 2005:63).*

The quote above explains that the character I was enjoying a trip to Jakarta, the character I observed the atmosphere at the Cirebon terminal, the atmosphere inside the bus was very hot and noisy and the hawkers made the atmosphere even more heated.

The second figure presented in this short story is a beggar. Beggars themselves become titles in the short story. The selection of diction in beggars is more appropriate compared to buskers because those who say shalawat are those who beg for intercession, beg for help to their Lord. In this short story, it indirectly reminded of the importance of worshipping God even though it was only to wet the lips with

lightness. "The beggar" reminds us that no matter how trivial worship is, God will always hear it and inflict an abundant reward. The attitude of the beggar who is not reluctant to use shalawat as a support for his life gives a lesson that the usual forgotten forgiveness can bring fortune and reward. It was also explained that no matter whoever is, full of wealth, people who are less well off, smart people, fools, or anyone, can still study religion and take part in deepening faith in God like the beggar who does not hesitate to take part in the recitation and apply what he can, that is, a guard to meet his world needs.

I thought the beggars often came to study. I thought he often heard lectures on the goodness of life both the world and the hereafter. Then from recitation like that he only got something to defend his life in the world. Something that is the badar shala – wat that is now being shouted while holding hands.

(2) *Semula ada perasaan tidak setuju mengapa hal-hal yang kudus seperti bacaan shalawat itu dipakai untuk mengemis. Tetapi perasaan demikian lenyap ketika pengemis itu sudah berdiri di depanku. Mungkin karena shalawat itu maka tanganku bergerak merogoh kantong dan memberikan selebar ratusan. Atau karena ada banyak hal dapat dibaca pada wajah si pengemis itu.*

*Di sana aku lihat kebodohan, kepasrahan yang memperkuat penampilan kemiskinan. Wajah-wajah seperti itu sangat kuhafal karena selalu hadir mewarnai pengajian yang sering diawali dengan Shalawat Badar. Ya. Jejak-jejak pengajian dan ceramah-ceramah tentang kebaikan hidup ada berbekas pada wajah pengemis itu. Lalu mengapa dari pengajian yang sering didatanginya ia hanya bisa menghafal shalawat badar dan kini menggunakannya untuk mengemis? Ah, kukira ada yang tak beres. Ada yang salah sayangnya, aku tak begitu tega menyalahkan pengemis yang terus membaca shalawat itu (Tohari, 2005:64).*

The selection of the background of the place in the short story is Cirebon. In the beginning Cirebon came from the word sarumban. Cirebon is a small hamlet built by Ki Gedeng Tapa. Over time, Cirebon developed into a bustling village so that it was later named Caruban (carub in Cirebon means 'united'). It was given the name because there were mixed immigrants from various nationalities (including Sundanese, Javanese, Chinese, and Arab cultural elements), religion, language, and customs. The pronunciation of the word caruban changes again to carbon and then cerbon, the majority of which is Muslim. The selection of the background of the Cirebon place which is connected to Shalawat is very appropriate for the authors to choose because the majority of Cirebon residents are Muslim. Beggars in Cirebon often use babysitting to beg on the edges of the highway or in terminals.

At the end of the story, a tragic accident happened to hit the bus in Jakarta while the character I was sleeping soundly so he did not know what really happened as ignorance of someone's birth, someone died, and someone's later life. It also illustrates the way God reminds His servants who have been negligent in performing worship, namely through various ways, such as by sending people who are unexpected and showing how difficult it is for God to do what is called impossible, such as saving the beggar in an accident that is so great.

(3) *Kukira aku masih dalam mimpi ketika kurasakan peristiwa yang hebat. Mula-mula kudengar guntur meledak dengan suara dahsyat. Kemudian kulihat mayat-mayat beterbangan dan jatuh di sekelilingku. Mayat-mayat itu terluka dan beberapa di antaranya kelihatan sangat mengerikan. Karena merasa takut aku pun lari. Namun sebuah batu tersandung dan aku jatuh ke tanah. Mulut terasa asin dan aku meludah. Ternyata ludahku merah. Terasa ada cairan mengalir dari lubang hidungku. Ketika kuraba, cairan itu pun merah. Ya Tuhan. Tiba-tiba aku tersadar bahwa diriku terluka parah. Aku terjaga dan di depanku ada malapetaka. Bus yang kutumpangi sudah terkapar di tengah sawah dan bentuknya sudah tak keruan. Di dekatnya terguling sebuah truk tangki yang tak kalah ringseknya. Dalam keadaan panik aku mencoba bangkit bergerak ke jalan raya. Namun rasa sakit memaksaku duduk kembali. Kulihat banyak kendaraan berhenti. Kudengar orang-orang merintih. Lalu samar-samar kulihat seorang lelaki kusut keluar dari bangkai bus. Badannya tak tergores sedikit pun. Lelaki itu dengan tenang berjalan kembali ke arah kota Cirebon. Telingaku dengan gamblang mendengar suara lelaki yang terus berjalan dengan tenang ke arah timur itu: "shalatullah, salamullah, 'ala taha rasulillah..." (Tohari, 2005:66).*

The beggar figures depicted in the short story "Pengemis dan Shalawat Badar" have the nature of devotion to Allah. This piety in the short story is depicted by reading a sermon read by a beggar figure. The reading is a way to worship a servant to his Lord. The service was taught and recommended by the Prophet Muhammad. In the short stories "Pengemis dan Shalawat Badar", beggars are always careful and always remember their Lord by reading bad news.

Beggars in this short story become victims of the unjust nature of conductor figures and driver figures. With harsh words, the conductor scolded beggar figures when entering a bus going to Jakarta. However, the conductor's unjust attitude was responded by beggars with a gentle and patient heart and did not show any anger at all. Then the driver's character also acts unjustly to all of his passengers, namely when he rides a bus, causing an accident that killed many people. However, beggars can survive the accident. In dealing with every bad attitude of others, beggar figures always respond with a patient and roomy heart, because in the heart of the beggar there is always love for every creature of Allah, even though he is getting an unpleasant attitude though. From the sense of love between these people, beggars are able to respond well to those who behave badly or wrongfully so that he is able to survive and be fine. The love and affection between these people he had when the beggar himself gained love from Allah. and beggars always feel and are able to remember it, then apply it well in life between human beings. This is proven when the feeling of security, sincerity, patience, and sincerity is felt by beggars. He always felt safe, did not have the slightest difficulty even though he was only seen as a beggar. Because most people only see what is used by others, most people do not know the true heart of the heart. As happened to the beggar figure, told at the end of the story that the beggar character was saved from the bus accident he was riding on. Even the beggar figure did not get any injuries from the accident so he was able to walk back well and headed to Cirebon. From the survival of the beggar, it is evident that the

power of Allah Almighty. concerning the salvation of the servant who is afraid of Him. Because of the practice of bad luck, the beggar figure benefited from what he had done.

### *B. Reading Interdisciplinarity and Intertextuality in the Short Story "Pengemis dan Shalawat Badar".*

The discovery of discourse practices can be carried out through interdisciplinarity and intertextuality. Interdisciplinarity is a reference to words expressed by others and referred by a character or author. In this short story, we can see the quotation of the phrase "I often read the prayers like that in general teachings or meetings" (Tohari, 2005: 64). People I refer to the teachings of certain religious groups, namely Nahdatul Ulama. In the teachings of this religious group, every recitation that is carried out always reads as long as possible. One of the figures who popularized badminton was Habib Ali Mansyur. Badar in understanding the religious organization Nahdatul Ulama is a shalawat that is used to expedite the heart, sustenance, facilitate all affairs, and get life blessings.

In addition to the quotation, there is another quote referring to interdisciplinarity in the thinking of the character I refer to lectures about the badness to pray so that it provides sustenance. This can be seen in the quote below.

- (4) *Dan dalam mimpi pun aku berpendapat bahwa mereka bisa menghafal teks shalawat itu dengan sempurna karena mereka sering mendatangi ceramah-ceramah tentang kebaikan hidup di dunia maupun akhirat. Dan dari ceramah-ceramah seperti itu mereka hanya memperoleh hafalan yang untungnya boleh dipakai modal menadahkan tangan (Tohari, 2005:66).*

In the above quotation, it is explained that the character I refer to the lectures given by the religious leaders related to the bad luck that is used to ease sustenance. But in this short story, bad luck was portrayed by a beggar figure who had a wrong understanding of bad luck because it was used to beg.

In this short story, there are several descriptions of the purpose of the breakthrough that is inherent in the culture of society. The purpose of reading badges in this short story is to make a fortune for the readers. The author of the short story positions shalawat as a form of criticism of the wrong understanding of shalawat, especially in the midst of bad weather, meaning that the current state of society is always worshipping and offering salvation, but does not understand the nature of the nurse. Through beggar figures, the author includes a teaching of understanding will be preserved in this short story. That is, through beggar figures, the dimension of understanding shalawat in the community and short story reader is a form of guidance for ignorance and misunderstanding in interpreting care.

### *C. Analysis of Dimensions of Socio-Cultural Practices (Macrostructural)*

Analysis of socio-cultural practices in Noran Fairclough's critical discourse analysis is a macro-level analysis based on the opinion that the social context that exists outside the media actually affects discourse in the media. The editorial room or journalist is not a sterile field or

empty space, but is also very much determined by factors outside the media itself.

Ahmad Tohari as the author of "*Pengemis dan Shalawat Badar*" contained in his short story collection book, Smile Karyamin (1989), always displays stories of lower class and the atmosphere of small communities in remote villages or suburbs. This was illustrated through the novel's trilogy which received great interest from the public from the time of publication to the present; Ronggeng Dukuh Paruk (1982), Lintang Kemukus Dini Hari (1985), Jantera Bianglala (1986), the three of which are series of stories about the intricacies of the life of a ronggeng named Srintil (the proletariat) who was dragged into a case of movement. The trilogy that preceded At Kaki Bukit Cibalak (1977) and Kubah (1980) helped enlarge Ahmad Tohari's name until finally "*Pengemis dan Shalawat Badar*" in this Karyamin Smile was first published in 1989. In other words, the 80s could be called as a productive year for Ahmad Tohari based on his track record of authorship.

In addition to the rural nuances that almost always became the main setting in his writings, the nuances of religion also contributed to life. As someone who was in contact with the life of the santri, also the abangan people, Ahmad Tohari even joined a translation team of the Koran to the Banyumasan and Kaili languages in 2011. In collaboration with the Ministry of Religion, the translation of the Koran was deliberately targeted for the Islamic community of abangan who at that time numbered 62% [9]. Attention to the people was also devoted to his literary works. In a literary seminar, Ahmad Tohari said that literature is an activity of defending God's message, using the context of Islam if Muslims face it, using the context of civilization if what is faced is a pluralistic society.

Ahmad Tohari's character, which influences his authorship, can be shown through several quotations in "*Pengemis dan Shalawat Badar*". The following is an analysis of economic matters in short stories, namely when the bus arrives suddenly crowded because it is filled with hawkers who enter to offer snacks. Not infrequently traders force passengers to buy. If no one wants to buy merchandise, they swear by saying humans are miserly.

- (5) *Begitu bus berhenti, puluhan pedagang asongan menyerbu masuk. Bahkan beberapa di antara mereka sudah membajing loncat ketika bus masih berada di mulut terminal. Bus menjadi pasar yang sangat hiruk-pikuk. Celakanya, mesin bus tidak dimatikan dan sopir melompat turun begitu saja. Dan para pedagang asongan itu menawarkan dagangan dengan suara melengking agar bisa mengatasi derum mesin. Mereka menyodor-nyodorkan dagangan, bila perlu sampai dekat sekali ke mata para penumpang. Kemudian mereka mengeluh ketika mendapati tak seorang pun mau berbelanja. Seorang di antara mereka malah mengutuk dengan mengatakan para penumpang adalah manusia-manusia kikir, atau manusia-manusia yang tak punya duit (Tohari, 2005:63).*

In the quote above, it is explained about the shabby bus atmosphere. It is clearly described that the bus that is boarded is for the lower middle class. This is evidenced by the uncomfortable and non-air conditioned buses so that hawkers can enter arbitrarily on the bus. In addition to the above quote,

there is another quote that explains about the economy, "There are still many things that I have not had time to read when a man gets on a bus. Pants, clothes, and cap are black. He climbed from the front door. There I see ignorance, submission that strengthens the appearance of poverty [10]. In both quotations, the depiction of the lower society can be seen through beggar figures, namely through the clothes and expressions of beggar figures, namely beggars who wear pants, clothes, and caps and expressions of ignorance and submission to describe the poverty of the beggar figure.

(6) *Di sana aku lihat kebodohan, kepasrahan yang memperkuat penampilan kemiskinan. Wajah-wajah seperti itu sangat kuhafal karena selalu hadir mewarnai pengajian yang sering diawali dengan shalawat badar. Ya. Jejak-jejak pengajian dan ceramah-ceramah tentang kebaikan hidup ada berbekas pada wajah pengemis itu. Lalu mengapa dari pengajian yang sering didatanginya ia hanya bisa menghafal shalawat badar dan kini menggunakannya untuk mengemis? Ah, kukira ada yang tak beres. Ada yang salah sayangnya, aku tak begitu tega menyalahkan pengemis yang terus membaca shalawat itu (Tohari, 2005:64 – 65).*

In the quote above it is explained that beggars are filled with submission and ignorance, coupled with appearances that strengthen the beggar's poverty. In addition to economic practices, in this short story there are also social practices. Social practices can be seen in quotations when the conductor scolds the beggar. It can be seen that there is a social gap between beggars and conductors. Conductors can curse against beggars because the status of the conductor is higher than that of beggars or beggars.

(7) *Sopir yang marah menjalankan busnya dengan gila-gilaan. Kondaktur diam. Tetapi kata-kata kasarnya mendadak tumpah lagi. Kali ini bukan kepada sopir, melainkan kepada pengemis yang jongkok dekat pintu belakang.  
"He, sira! Kenapa kamu tidak turun? Mau jadi gembel di Jakarta? Kamu tidak tahu gembel di sana pada dibuang ke laut dijadikan rumpon?"  
Pengemis itu diam saja. "Turun!"  
"Sira beli mikir? Bus cepat seperti ini aku harus turun?"  
"Tadi siapa suruh kamu naik?"  
"Saya naik sendiri. Tapi saya tidak ingin ikut. Saya cuma mau ngemis, kok. Coba, suruh sopir berhenti. Nanti saya akan turun. Mumpung belum jauh." (Tohari, 2005:65).*

In the quote above it is explained that the conductor cursed beggars. The conductor tells beggars to leave the bus in a fast-moving bus.

Socio-cultural practices in the daily lives of the authors are highly reflected through the "Pengemis dan Shalawat Badar". Discourse practices that are strongly influenced by the author's socio-cultural elements are successfully expressed through the textual dimension of his literary work. These three things are formed in full awareness, considering that Ahmad Tohari's creative process in literature is a process of traveling from dark to light which is caved in the teachings

of Islam. Therefore, many of his literary works contain divine elements and return to the lower classes.

## V. CONCLUSION

After reading Fairclough's critical discourse analysis on the short story "Pengemis dan Shalawat Badar" by Ahmad Tohari, it can be concluded that in textual dimensions, it is exposed that beggars are persecuted people, but still work on religious teachings, namely continuous visiting. In practical discourse, the author's self-disclosure as a representative of a Nahdatul Ulama is very evident through the appearance of teachings echoing intercession. Between the dimensions of the text and the practice of discourse it is frustrated by the socio-cultural practices of authors who want to convey how important it is to pray because it makes Muslims always remember Allah. In general, reading the sermon to the prophet is a great thing with very much virtue. Reading shalawat is a form of worship that is the most important and most rewarding because it can provide sustenance and protection.

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