

Research Article

Islamic Discourse Through The Novel *Dalam Mihrab Cinta* by Habiburrahman El Shirazy (Critical Discourse Analysis)

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Abstract: This study aims to describe Islamic discourse through the text of the novel in Habiburrahman El Shirazy's *Mihrab Cinta*. The method used is critical discourse analysis. This research uses an analytical descriptive method. The data collection technique in this study is documentation. The data source used is from the text of the novel. The results showed that the novel represents Islam by portraying Islam as a sacrificial perfection.

Keywords: Critical Discourse Analysis, Islam, In The *Mihrab Cinta*.

Introduction

One of the approaches used to examine the use of a discourse is to use Critical Discourse Analysis (CDA). This is in accordance with the opinion of Darma (2009: 49) who states that critical discourse analysis is an attempt to process (decipher) to give an explanation of a text (social reality) of a dominant person or group whose tendency is to have a certain goal to achieve the desired goal. Furthermore, Littlejohn (in Sobur, 2004: 49) asserts that discourse analysis does not treat the compiler as a goal of its own, but rather aims at finding function and meaning. In critical discourse analysis theory, discourse analysis is not only seen as a study of language, but is also an attempt to reveal the hidden intentions of the subject who puts forward a statement. In its application, critical discourse analysis does use language in a text for analysis, but language analysis in this case not only looks at language from aspects of language, but also relates language to context. Clarity of a context being the importance of a particular group usually appears in language, in particular a text. To quote Bourdieu the language indicates its identity and importance in its use. So the text becomes a powerful weapon to convey a certain ideology, for example the text in the novel. The novel *Dalam Mihrab Cinta* by Habiburrahman El Shirazy tells the story of a young man who seeks his identity after leaving the pesantren by being vilified, with an Islamic background. What is interesting in this novel is the story of self-discovery which leads to a small room in a mosque called a mihrab. Although initially living in a pesantren that breathed Islam where he studied, he sought the identity of a Muslim and drew closer to the creator. Mihrab is at the heart of this novel as a goal of approaching god, worshiping, and being ubiquitous because today Indonesia is a religion with a majority of Muslims. Islamic discourse conveyed through novel texts will be interesting if analyzed by critical discourse analysis.

Method

The type of research to be used is descriptive qualitative analytics. This descriptive qualitative method is used to decipher and analyze the Islamic discourse that exists in the novel In the *Mihrab Cinta* by Habiburrahman El Shirazy. More specifically, this type of research uses critical discourse analysis. The data is sourced from novels.

Data collection is carried out through the documentation method. The use of documentation methods is adjusted to the characteristics of research data in the form of written data. Data in the form of sentences is collected by read-quote techniques. Researchers act as data collectors and processors. To help researchers, analytical guides are used to collect research data. Based on the methodology used, the analysis process uses elements of Norman Fairclough's discourse. In his theory, Fairclough reiterates the concept of discourse that seeks to combine several traditions, namely linguistics, interpretive traditions, and sociology. In addition, Fairclough offers a discourse model that contains three dimensions of discourse analysis, namely the text dimension, discourse practice, and sociocultural practice. (a) The dimensions of the text (microstructural) are analyzed linguistically, that is, by looking at vocabulary, semantics, and syntax. (b) Discourse practice (mesostructural) is a dimension related to the process of production and consumption of text. (3) Sociocultural practice (macrostructural) is a dimension that deals with contexts outside the text (Eriyanto, 2003: 288). The three dimensions are then analyzed using three different stages of analysis, namely (1) description is used to analyze the text, including cohesion and coherence, grammar, and diction, (2) interpretation is used to analyze text interpretation, includes the production, dissemination, and consumption of the text, and (3) explanatory is used to analyze sociocultural practices that include situational, institutional, and social levels (Fairclough, 1995:58).

Discussion

Text Analysis (Micro, Meso, Macro)

This analysis focuses on the meaning, topic or global theme determined by its author. This topic is understood as a mental model of how an event is presented, so as to be able to influence the reproduction of power and social domination. The ideology of islam carried in the text of the novel entitled *In The Mihrab Cinta* by Habiburrahman El Shirazy produces discourse in it. In this study, it is focused on islamic discourse that is formed. Here's the analysis:

- 1) Islam teaches patience in dealing with a problem in life, this is depicted in the character of Syamsul who faces the trials of life when slandered and has no one to believe in him.
- 2) Islam teaches honesty this is portrayed in the figure of Syamsul who speaks truthfully for his deeds, but in the character of Burhan who acts the other way around, so that he gets a poignant reply for his lies.
- 3) Islam teaches *tabayyun* or research first before solving problems, in Islam *tabayyun* is one of the traditions of muslims that can be used as a solution to solve problems, this is illustrated in the conflict of Syamsul slandering on charges of theft, and the pesantren do the opposite until finally realizing that *tabayyun* is necessary.
- 4) Islam teaches obedience, this is depicted when performing worship and always remembering Allah.
- 5) Islam teaches always to do good because no matter how small it will get its reply as described in the Quranic verse quote of Az-Zalzalah verses 7 and 8.
- 6) Islam gives the criteria of a decent husband for women, this is aimed at the character of Syamsul who is simple, humble, potential and religiously obedient because he is a ustadz.

The discourse on islam is described in the novel as binding rules and guidelines for its adherents in living life. The bond is lived not as a restraint but as a sincerity in order to get God's blessings. For example, patience and sincerity that are encouraged for anyone who believes in Allah and His Messenger, in this novel is described as hurting the heart and injustice for a slandered person. Although among islamic boarding schools who generally have to do *tabayyun* if they follow Islamic law.

The novel then describes that Islam asks its people to be strong, obedient, and patient in the face of trials, in this novel it tells the rules of pesantren who must expel a thief. Even though the figure of Syamsul could have rebelled and remained in his stance and honesty over the rules that occurred. However, Syamsul's character was made as if he was helpless and had no choice but to accept the existing rules on the basis of deliberations and recommendations from the cottage

leadership. But thanks to his patience, sincerity and faithfulness, he also became an honest person Syamsul was raised.

It can be concluded that the text of the novel presents Islam as a religion that has a beautiful ending, but to get to that point the struggle is worth a lot for humans. Islam proclaimed in the novel inevitably has a social effect on Indonesian society. In accordance with the realm of ideology initiated by Raymond William, Islam in Indonesia is the dominant belief system (Fiske, 1990). The presence of Islamic discourse in the *Mihrab Cinta* began to change the lifestyle of the people in Indonesia. In 2007 (and beyond) several female public figures wore the hijab as a symbol of religious faith. Society began to abandon the stigma of a handsome and wealthy dream man turning into a religiously observant man, speaking softly, hardworking, poor does not matter.

Micro, Meso, Macro Description

The Micro-State of the Novel In *The Mihrab Cinta*

1. Majas Metaphor

Ia merasa lega hutang-hutangnya terasa telah lunas. Ia merasa siap memasuki bulan suci Ramadhan dengan jiwa yang lebih mantap dan **dada yang lapang** besok adalah hari terahir bulan syaban. Lasanya sudah puasa. (*Dalam Mihrab Cinta*, 129)

The quote of the sentence above is an example of a metaphorical majas, because in the sentence above there are words that equate two things directly but are not connected with the word parable. The word **dada yang lapang** used by HES to describe the feelings of a character named Syamsul because his debts have been paid off so that he feels relieved (**dada yang lapang**). With the use of Language style so that HES gives an idea as if it shows the state of the character, so it is not mentioned directly. So that even readers can imagine it.

2. Majas Simile

Majas who uses the word direct comparison to state something else. Simile makes comparisons explicitly (directly) by using pointer linkings such as: like, like, like, like, etc.

"kita semua juga harus menyambut Ramadhan dengan penuh rasa cinta, bahagia. **Seperti rasanya seorang kekasih menyambut datangnya kekasihnya**. Katanya memberi perumpamaan"... (*Dalam Mihrab Cinta*, 130).

The above quote has a simile majas because it uses the word parable in the form of "like". The phrase is described when comparing the welcoming month of Ramadan to the happiness of meeting a lover who has not seen each other for a long time, because even the month of Ramadan is only once a year.

Meso Novel *Dalam Mihrab Cinta*

Analysis at the meso level includes an analysis of references in literary works. In Van Dijk's theory, it is called the mental model or mind that has become a model. Such references can be both intertextuality and interdiscursiveness.

1. Interdiscrecivity

"**Kita mengenal wejangan orangtua kita dulu**, jika ada satu rayap di kapal maka harus segera dibuang, Kalau tidak rayap itu bisa menjadi banyak, menggerogoti kapal dan bisa menenggelamkan kapal serta membinasakan seluruh penumpangnya. Itulah yang saat ini kami lakukan. Rayap itu harus dibuang..." Ketua Bagian Keamanan menimpal."... (*Dalam Mihrab Cinta*, 94).

The quote above contains interdiscretiveness in the form of referencing words in the form of words spoken by the figure of the Head of the Security Section. The reference is intended to explain if one

person is in trouble or makes a mistake then it must be immediately evicted or exiled so as not to affect the other so that the place they live in will be safe. In the quote, by bringing up references from various people, it will further emphasize the intention that the character or author wants to convey.

2. Intertextuality

Citation 1

"Masya Allah, betapa dahsyat ya dampak fitnah itu." "Iya benar. Sangat besar. Makanya *fitnah lebih kejam dari pembunuhan*. Oh ya siapa namamu?" "Namaku Adi, Kang. Gitu dulu Kang ya." ... (*Dalam Mihrab Cinta*, 124)

The above quote contains intertextuality with reference to the holy book of the Koran. The author refers to the text to affirm the devastating impact of slander on the sentence slander more cruel than murder this is the meaning of the verse *Alfitnatu assau minal Qotli* in the Koran one of which is found in the letter Albaqarah verse 191. Because of the great extent of sin from this deed God declared more than once.

Citation 2

"*faman ya'mal mitsqala dzarratin khairan yarah wa man ya'mal mitsqala dzarratin syarran yarah*"... (*Dalam Mihrab Cinta*, 140).

The above quote contains intertextuality by referring directly to the verse in the holy book of muslims (Quran) surah Az-Zalzalah verses 7 and 8. With the meaning of "whoever does good as heavy as dzarah will undoubtedly see his reward, and whoever does evil as heavy as dzarah will undoubtedly see his reply as well". The verse explains that if man does the slightest good or evil, he will get a reward. The reference appears to be related to what was done by two characters in the novel *Dalam Mihrab Cinta*, namely the characters Syamsul and Burhan.

Citation 3

"Sejenak pikirannya berkelebat, teringat pada pesan sebuah buku yang pernah dibacanya, *"Cinta adalah sesuatu yang menakjubkan. Kamu tidak perlu mengambilnya dari seseorang untuk memberikannya kepada orang lain. Kamu selalu memilikinya lebih dari cukup untuk diberikan kepada orang lain."* Silvie teringat pesan itu. Ia ingin memberikan cintanya kepada Ustadz Syamsul. Karena ia yakin, ia benar-benar memiliki cinta untuk diberikan kepada Ustadz Syamsul, ustadz idaman yang kini memenuhi ruang hatinya"... (*Dalam Mihrab Cinta*, 142).

The above quote contains intertextuality by referring to one of the novels read by the character, silvie, which explains that the human being has a lot of love that can be given to others, rather than having to take or seize it from the other.

The Macro State of the Novel *Dalam Mihrab Cinta*

1. Ideology

Citation 1

"Burhan ke sini" kata Pak Kiai

Burhan mendekat.

"Kau sudah tahu apa yang terjadi? Kenapa Syamsul diadili dan kenapa kau diabwa kemari?"

"iya Pak Kiai"

"iya harus jujur. Karena kejujuran mendatangkan kebaikan. Dan kedustaan mendatangkan petaka. Syamsul ini mengaku bahwa kau memintanya mengambilkan uangmu di lemarimu, apa benar?" (*Dalam Mihrab Cinta*, 91).

The quote above shows that there is a religious ideologue about the meaning of honesty, HES writes the meaning of honesty so that readers at least get a lesson in addition to entertainment in the novel,

honesty is believed to get good or benefits as the language says honest people must be efficacious meaning that honest people will definitely be lucky. HES also provides an example for its readers to be honest.

Citation 2

Sampai di Jakarta ia tak tahu harus berbuat apa. Ia tiba di Lebak Bulus pagi buta. Bingung mau ke mana. Setelah shalat Subuh ia berjalan-jalan di terminal melihat-lihat. Ia merasa karena terlanjur nekat maka ia harus nekat. Akhirnya ia nekat naik angkot jurusan Parung. Ia ingin mencari masjid. Ia ingin tinggal di masjid. (*Dalam Mihrab Cinta*, 105)

The quote above shows the existence of ideology that the figure of Syamsul believes. Apart from the figure of Syamsul who does not have a place to live, he believes that living in a mosque is a search for identity, in other words, the mosque implied by *Mihrab Cinta* means a place for a person who wants to find his identity through his place of prayer or a special place that makes him express his intentions and goals to the creator.

Citation 3

"Mau nyopet aja perlu nekat, masak mau ngajar ngaji tidak nekat. Tak ada salahnya tho copet ngajar ngaji biar dosanya terhapus dikit-dikit." Batinnya dalam hati. (*Dalam Mihrab Cinta*, 110).

Ia mengerutkan dahi. Ia sebenarnya sangat capek dan letih. Juga belum persiapan. Tapi ia teringat bahwa copet untuk berbuat jahat saja berani nekat, masak untuk berbuat baik tidak berani nekat. Akhirnya ia menjawab, "Baiklah saya coba." (*Dalam Mihrab Cinta*, 129)

"Yang menilai kan orang lain Ustadz. Ceramah Ustadz bagus kok. Kita deal Ustadz ya. Jadwalnya besok saya beritahu sekaligus temanya. Bagaimana Ustadz?" Ia kembali teringat bahwa copet untuk berbuat jahat saja berani nekat masak untuk berbuat baik tidak berani nekat. Akhirnya ia menjawab, "Baiklah saya coba." "Alhamdulillah." "Nama saya Doddy Alfad. Ini kartu nama saya." Syamsul menerima kartu nama itu. (*Dalam Mihrab Cinta*, 131)

The three quotes above show that the figure of Syamsul has an ideology or thought as a Muslim must be brave. In the quote above, it is explained that if you do something, you must have strong determination and courage, Syamsul believes that to do evil, he should be reckless if he does good, of course he will be reckless too. So that when he was given the mandate to become a salaried teacher and preacher, without a long piker he tried it, because it was a kindness and Syamsul had a religious basis when he was studying at pesantren.

Citation 4

Azan Maghrib dikumandangkan dan Syamsul kembali didaulat jadi imam. Ketika ia meluruskan barisan ia kaget. Sepintas ia melihat Burhan masuk masjid diikuti keluarganya. Ia tetap mengendalikan hati. Setelah istighfar tiga kali untuk menyucikan dan menyejukkan hati, barulah ia takbiratul ikhram. (*Dalam Mihrab Cinta*, 132)

Through the quote above HES describes a person of faith through the figure of Syamsul. In the data mentioned above, there is an Islamic ideology characterized by the existence of a sentence that requires humans to remember Allah and ask for mercy so that under any circumstances, whenever and wherever man should remember Allah and always think to Allah.

Citation 5

Ketika polisi datang mengambil Burhan dari pos satpam, di saat yang sama Syamsul mengambil jadwalnya dari Pak Doddy dan ia menekan kontrak tayang di televisi. Tanda tangannya bersanding dengan tanda tangan orang penting di stasiun televisi itu. "Angin yang

bertiup spoi-spoi seolah mengalunkan firman Allah, faman ya'mal mitsqala dzarratin khairan yarah wa man ya'mal mitsqala dzarratin syarran yarah"... (*Dalam Mihrab Cinta*, 140)

The quote above describes a person who does good and bad through two figures, namely Syamsul and Burhan, where Syamsul who does good teaches ngaji and lectures gets a good recompense for his deeds, so that he is deceived, until he can be side by side with an important person, while Burhan who does bad by slandering, stealing and hurting others gets a humiliation and is even arrested by the police in the crowd. The ideology of islam is characterized by the quranic verse in the novel that a muslim should remember that the slightest good and bad will have a reply.

Citation 6

"Di Flamboyan 19 Silvie menyaksikan dengan hati penuh cinta. Tanpa sadar, ia berucap, "Orang seperti ini yang kudamba. Sederhana. Rendah hati. Namun penuh potensi!" Kata-kata Silvie itu didengar dengan baik oleh Pak Heru dan Bu Heru."... (*Dalam Mihrab Cinta*, 142)

The quote above shows that Silvie's character has the belief that the figure of Syamsul is a coveted person and deserves to be an ideal companion as in kalimat "This kind of person is the one who is kudamba. Simple. Humble. But full of potential!". Ideal for someone like the figure of a simple Silvie, because he never feels shortcomings, so it is quite a simple one, besides that Silvie also has potential in his field.

2. Power

Citation 1

Ia menangis mendengar itu semua. Sepuluh menit kemudian pintu gudang terbuka. Ia sangat ketakutan. Tanpa ia sadari ia kencing di celana karena saking takutnya. Para santri yang didera kemarahan meluap hendak menerobos masuk. Tapi Lurah Pondok menahan mereka dengan sekuat tenaga. Pak Kiai, pengasuh pesantren masuk dengan wajah dingin. Beliau diikuti empat pengurus. Satu di antaranya Ketua Bagian Keamanan. (*Dalam Mihrab Cinta*, 88)

The quote above describes two figures, namely the lurah pondok and Pak Kiai, HES describes the power in the figure of the lurah pondok because he is the lurah or head of the student in the pesantren so that he has the power to restrain the students who are about to break through. In the figure of Mr. Kiai, HES describes his attitude of power can easily enter the warehouse because Mr. Kiai is the caregiver and leader of the Islamic boarding school.

Citation 2

"Baiklah, semuanya lebih jelas. Untuk memutuskan siapa yang sesungguhnya harus dihukum, silakan pengurus bermusyawarah. Dan sekaligus tentukan hukuman yang paling bijak." Kata Pak Kiai sambil memandang wajah para pengurus. Lalu beliau pergi. (*Dalam Mihrab Cinta*, 92)

The quote above explains the form of power depicted in the figure of Pak Kiai who has authority in the pesantren so that the figure of Pak Kiai can easily give mandates or orders to the management of the pesantren.

Conclusion

The novel *Dalam Mihrab Cinta* represents islam as a perfect religion and belief but full of struggles to arrive at perfection. This discourse then becomes an ideology through its adherent societies. The novel *Dalam Mihrab Cinta* by Habiburrahman El Shirazy brings out islamic discourses including: Islam teaches patience in dealing with a problem in life; Islam teaches honesty; Islam teaches *tabayyun* or research first before solving problems; Islam teaches obedience, this is depicted when performing worship and always remembering Allah. Islam teaches always to do good because

no matter how small it will get its reply as described in the Quranic verse citation of Az-Zalzalah verses 7 and 8. Islam provides the criteria for a decent husband for women, this is aimed at Syamsul character who is simple, humble, potential and religiously obedient because he is a ustadz.

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