



A Structural Perspective on Faith and Values in Hamka's Literary Body of Work

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ABSTRACT

Da'wah, derived from Arabic, refers to the act of extending an invitation. Consequently, it encompasses the notion of persuading individuals to embrace the Islamic faith. *Da'wah* also seeks to encourage Muslims to adhere steadfastly to religious tenets. This invitation can be conducted using a multitude of methods. In this essay, the researchers contend that novels can serve as a potent means of *da'wah*. As an example, the works of Indonesian author Hamka were examined. The study of Hamka's writings in relation to *da'wah* was conducted through the application of a structuralist and semiotic approach. We have found that these novels have a substantial readership and that they aim to conceptualise the world's sufferings by creating binary pairs of oppositions. Within numerous narratives, the juxtaposition of opposing elements often reaches its climax in the concept of mortality, thus accentuating the true significance of existence. The readers will comprehend that their earthly existence is nearing its conclusion. Additionally, it was found that Hamka utilised a nuanced approach to imparting Islamic ideas: The primary figures in his literary works often provide guidance or communicate religious knowledge.

Keywords: *Da'wah*, Hamka, Indonesian Novels, Structuralism

ABSTRAK

Dakwah berasal dari bahasa Arab yang berarti menyampaikan ajakan. Oleh karena itu, hal ini mencakup gagasan membujuk individu untuk memeluk agama Islam. Dakwah juga berupaya mendorong umat Islam agar tetap teguh berpegang pada ajaran agama. Undangan ini dapat dilakukan dengan menggunakan banyak metode. Dalam tulisan ini, peneliti berpendapat bahwa novel dapat menjadi sarana dakwah yang ampuh. Sebagai contoh, karya penulis Indonesia Hamka dikaji. Kajian terhadap tulisan-tulisan Hamka dalam kaitannya dengan dakwah dilakukan melalui penerapan pendekatan strukturalis dan semiotik. Kami menemukan bahwa novel-novel ini memiliki jumlah pembaca yang besar dan bertujuan untuk mengkonseptualisasikan penderitaan dunia dengan menciptakan pasangan oposisi biner. Dalam berbagai narasi, penjajaran unsur-unsur yang berlawanan sering kali mencapai klimaksnya dalam konsep kematian, sehingga menonjolkan makna sebenarnya dari keberadaan. Para pembaca akan memahami bahwa keberadaan duniawi mereka mendekati akhir. Selain itu, ditemukan bahwa Hamka menggunakan pendekatan yang berbeda dalam menyampaikan ide-ide Islam: Tokoh-tokoh utama dalam karya sastranya sering memberikan bimbingan atau mengkomunikasikan ilmu agama.

Kata Kunci: Dakwah, Hamka, Novel Indonesia, Strukturalisme



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1. Introduction

Every adherent of Islam desires that others may likewise gain access to Paradise. Hence, *da'wah* holds a crucial role in the faith. In Islam, *da'wah* refers to the act of extending an invitation (Huda, 2018). Therefore, it may be asserted that an individual who engages in *da'wah* is extending an invitation to another individual to embrace Islam. *Da'wah* comprises two primary components: a) Engaging in *da'wah* efforts aimed at Muslims,

encouraging them to actively practise Islam, and b) conducting *da'wah* activities targeting non-Muslims, highlighting the inherent beauty of Islam.

Various methods exist for conducting *da'wah*. A conventional method entails prioritising the Qur'an and Sunnah, examining Prophet Muhammad's conduct in specific circumstances, and observing his efforts to propagate Islam. Prophet Muhammad exhibited exemplary conduct, which captivated others and piqued their interest in delving deeper into the teachings of Islam. This article aims to elucidate a method of *da'wah*, namely through the medium of novels. Novels are well appreciated literary works that attract a vast audience, including readers who may not often engage with non-fictional Islamic literature.

Hamka, an Indonesian intellectual, was born in 1908 in a remote town in West Sumatra. He was the son of Dr. Abdul Karim Amrullah, a renowned Islamic scholar. Throughout his life, Hamka achieved widespread recognition and prominence in Indonesia. He received two honorary doctoral degrees, one from the University of Al Azhar (Egypt) and the other from *Universiti Kebangsaan Malaysia*, in recognition of the significance of his publications. Hamka's primary focus was to author books on matters pertaining to Islam. Nevertheless, he also authored a number of novels. Notably, the majority of his works were composed throughout the 1920s and 1930s. It might be thus inferred that he was quite young when he penned his novels. Additionally, there was a subtle alteration in his body of work. The initial literary work of the author was *Si Sabariah*, which was composed in the Minangkabau language and transcribed in the Arabic script known as *jawi*. Furthermore, he was still influenced by the ancient Minangkabau literary genre known as *kaba*, which is a conventional method of narrative.

Hamka's works often incorporate Islamic elements such as the portrayal of pilgrimage or the depiction of virtuous conduct. Hamka, an esteemed Islamic scholar, steadfastly defended Islamic principles even during challenging periods. Therefore, it is unsurprising that he had numerous adversaries who scrutinised and censured him. He faced a significant accusation of plagiarising the account of *Tenggelamnya Kapal Van der Wijck*, which was the most notable attack against him. He was accused of plagiarising the book *Majdulin* of Manfaluthi (2020). However, it is rather likely that Hamka solely drew inspiration from the aforementioned tragic love story. In his novel, he deliberately incorporated a narrative that prominently featured a Minangkabau cultural backdrop. The Minangkabau people reside in the Indonesian region of West Sumatra. Nevertheless, a significant number of them relocated to different regions within the Indonesian Archipelago. The Minangkabau are renowned for their matrilineal kinship system and their unwavering adherence to traditions. In a matrilineal kinship system, the child is inherently included in the matri-clan of the mother. The father is a member of a distinct matri-clan. According to conventional beliefs, the mother's brother bears the responsibility for the education of his nieces and nephews.

The plagiarism case demonstrates that *da'wah* can encounter challenges and be met with opposition from many interest groups. However, an individual who engages in *da'wah* must exhibit unwavering determination and resilience. As seen, even authors of new and original works can encounter grave allegations and resistance.

1. Literature

This literature study employs a dual perspective approach. Initially, there is an exposition of literature pertaining to *da'wah* in a comprehensive manner. The purpose of this section is to provide a concise summary of the ongoing discourse. Furthermore, Hamka authored a seminal treatise on *da'wah*. Hence, it is crucial to take his perspective into account as well.

1.1. Literature about *Da'wah*

Several works address the subject of *da'wah*. Certain books serve as pragmatic introductions, such as the book *Dawah Training Programme* authored by Abu Ameenah Bilal Philips (n.d.). It consists of practical suggestions on appropriate behaviour and the usage of specific vocabulary. Norlain Dindang Mababaya (2013) authored a very popular English-language book on *da'wah* titled *Handbook on Da'wah according to the Qur'an and Sunnah*. This is an updated edition of her work that was initially published by Darussalam Publications. This book is intriguing since it addresses the target audience for *da'wah*, beginning with immediate family members and relatives and extending to a broader scope at the national and international levels. In addition, she elucidates the attributes of a *da'ee* (an individual engaged in *da'wah*), such as displaying

faithfulness and unwavering belief in Allah. Possessing a virtuous character is essential for both spreading the message of *da'wah* and personal development. Hence, it is unsurprising that numerous books on etiquette, such as those authored by Muhammad Ali Hashimi in 1996 and 1997, exist. These texts delineate the exemplary qualities and attributes of a Muslim or Muslimah. Therefore, those who engage in *da'wah* bear a significant burden as they serve as ambassadors of Islam to the general population.

Sohirin M. Solihin (2016) authored an excellent introduction to the field of *da'wah*. He covers all topics pertaining to *da'wah* in his book. In this essay, it is crucial to understand that Sohirin Solihin also discussed the *da'wah* techniques and the significance of newspapers, magazines, and other mass media. However, it is notable that he does not address literature and novels specifically. This article aims to examine the method of *da'wah* in question.

An author who addresses Islamic subjects must be cognizant of the fact that they portray Islam in a particular manner. Furthermore, books attract a diverse readership from various backgrounds. Thus, the role of literature in the realm of *da'wah* has increasingly gained significance. Several authors recognised the potential of literature in the field of *da'wah* to effectively communicate Islamic beliefs. There has been an increasing number of publications in the field of literature in recent years, such as the works of Nurhayati et al. (2019) and Herlina et al. (2019). Abdullah (2008) provided a comprehensive guide on utilising writing as a means of doing *da'wah*. He provides guidance on developing proficiency as an accomplished Islamic writer. This entails having sincere intentions, supplicating to Allah for assistance, seeking a suitable subject matter, and ultimately finding a publisher.

Aziz (2009) examines the methods for attaining well-being as outlined by Hamka. In addition, he examines the novels *Tuan Direktorat* and *Tenggelamnya Kapal Van der Wijck*, as well as Hamka's advice to the readers. Abdul Aziz states that Hamka portrays Islamic ideals in these stories, such as the concept of mutual assistance.

Ahmadi & Aini (2019) examined the novel *Tenggelamnya Kapal Van der Wijck* by Hamka, with a specific focus on the author's use of rhetoric. The two authors emphasise that Hamka employs a sophisticated approach to giving advice, employing rhetorical terms such as "It would be better...". The reader is unaware of Hamka's intention of imparting Islamic ideals. Nonetheless, it is a writing style characterised by its indirect approach, which invites the reader to engage in critical thinking and ultimately realise the superiority of Islamic practice. Berhanuddin et al. (2015) examine the novels of Hamka from an alternative standpoint, specifically focusing on the romantic ambiance within a predominantly Minangkabau setting. According to the authors, this romantic approach aids in expressing Islamic principles.

2.2. Hamka's Concept of *Da'wah*

The literature review must analyse Hamka's concept of *da'wah*. He authored the book titled *Prinsip & Kebijakan Dakwah Islam*. This book provides a comprehensive exposition of the key concepts of *da'wah*. According to Hamka, the phrase *da'wah* is defined as:

Dakwah adalah membawa kepada kebenaran. Iaitu kebenaran yang dapat diper-tanggungjawabkan dunia dan akhirat. Kebenaran yang menyebabkan orang berani berkorban kerana yakin akan pendiriannya (Hamka, 2012).

[Translation: *Da'wah* refers to the act of guiding someone towards the truth. The fundamental reality is that an individual is responsible for his actions in this earthly existence and, consequently, for his afterlife. This reality instils courage and motivates individuals to make sacrifices due to their unwavering conviction.]

Hamka has a meticulous approach to the concept of *da'wah*, expressing his ideas in a scholarly manner. This approach facilitates distinct categorizations. Initially, he defines the objective of *da'wah*. According to Hamka (2012), *da'wah*, for him, refers to the act of altering one's viewpoint. He emphasises the importance of individuals acquiring a deep understanding of what truly matters in life. According to Hamka (2012), he refers to this as guiding the people away from ignorance. Individuals must recognise that life is not solely about pursuing one's interests, but rather about finding a path that leads to success in both this world and the afterlife.

The message of Islam and its ideals must be communicated to many communities. The primary and crucial group is one's own family. Although there are other factors at play, it is ultimately the responsibility of parents

to guide their children towards the correct path. The subsequent demographic that ought to be targeted with the communication is the Islamic community. While individuals may deviate from the correct path, it is indeed feasible to guide them back onto the proper one. It is important for everyone to understand that Islam is the correct faith.

3. Method

This paper presents a comprehensive analysis of Hamka's literary oeuvre. His work will be contextualised within the framework of Hamka's personal life. In addition, the researchers employ a structuralist methodology that incorporates the concepts of Saussure (1998), Lévi-Strauss (1963), and Leach (1976). Every concept possesses its own set of benefits. Saussure and Leach analyse the concept and application of signs or symbols, whereas Lévi-Strauss endeavours to establish dichotomies and fundamental structures. Employing such a methodology could prove advantageous in identifying recurring patterns or characteristics.

Claude Lévi-Strauss, a notable French anthropologist, is often regarded as one of the key figures in the rise of structural anthropology. The concept of dichotomies proposed by him is essential to this discipline. According to Lévi-Strauss (1969), people have a tendency to engage in binary thinking, perceiving the world through opposing concepts such as *raw* versus *cooked*, *male* versus *female*, and *culture* versus *nature*. It is crucial to acknowledge that these dichotomies are not random, but rather interconnected in their structure, thereby serving as a foundational framework for symbolic communication. In addition, he proposed in 1969 that these dichotomies are a fundamental component of human cognition and perception of the surrounding world. The complex interrelationships and mutual influences between these opposing concepts contribute to the formation and comprehension of meaning within a certain cultural framework. In Lévi-Strauss (1969) book *The Raw and the Cooked*, Lévi-Strauss illustrated how the contrast between raw and cooked food might be applied metaphorically to comprehend cultural events. This theory aligns closely with the views of the Swiss linguist Ferdinand de Saussure regarding the fundamental frameworks of human cognition. Saussure posited that language ought to be examined not alone in terms of its historical evolution (diachronic studies), but also as a system of signs at a specific moment in time (synchronic studies) (Saussure, 1998). Lévi-Strauss considered the concept of structural linguistics, which focuses on the relationship between language elements rather than their historical evolution, to be of utmost importance. He employed this principle in the field of anthropology: According to Lévi-Strauss (Leach, 1970), cultures, like languages, possess underlying structures composed of interrelated parts that may not be immediately evident but can be revealed via the use of proper analytical procedures and tools. To gain insight into how Hamka imparts Islamic ideas, it is most effective to closely examine his novels. Within a structuralist framework, there exist various methods for interpreting a text. The conventional approach is reading a document sequentially, starting at the beginning and progressing towards the end. This method is referred to as the diachronic mode of reading. Typically, a reader purchases a novel and engages in reading it in that manner. Alternatively, one can choose to pause at a particular juncture and examine the events occurring at that instant with more meticulousness (referred to as the synchronic approach to reading). (Claude Lévi-Strauss included examples in his work.) Furthermore, there may exist concealed connotations that are not immediately apprehended at initial perusal. For instance, the author imbues the primary characters in the narrative with an object or quality that carries a distinct significance. Occasionally, this can result in an alternative viewpoint that facilitates comprehension of how the novelist unfolds the narrative.

In this study, the researchers examine the following novels by Hamka (with the original year of publication indicated in brackets):

- *Si Sabariah* (1928), (Hamka, 2020)
- *Di Bawah Lindungan Ka'bah* (1936), (Hamka, 1999)
- *Tenggelamnya Kapal Van der Wijck* (1937), (Hamka, 2019a)
- *Tuan Direktur* (1939), (Hamka, 2019b)
- *Keadaan Ilahi* (1939), (Hamka, 2010)

- *Merantau ke Deli* (1940), (Hamka, 2015)
- *Menunggu Beduk Berbunyi* (1949), (Hamka, 2017). (In addition to it, the novel *Dijemput Mamaknya* is also included in the same volume.)
- *Angkatan Baru* (1962), (Hamka, 2016)

This list holds significant importance, as it is crucial to examine the events that occurred during this period of Hamka's life. The inaugural novel, *Si Sabariyah*, was composed in the Minangkabau language. Hamka's primary aim in publishing the book was to fund his marriage. Nevertheless, the majority of his novels were published during the late 1930s. At that time, he resided in Medan. The novel *Angkatan Baru* stands out due to its distinct concentration on reflecting the post-independence condition of Indonesia.

The objectives of this research are as follows:

- To examine Hamka's portrayal of Islamic principles through his authorship and publication of books.
- To analyse a novel from a structuralist perspective to identify specific structures within it.
- To determine the potential of books as a means of *da'wah*.

4. Result and Discussion

In this chapter, various aspects of Hamka's *da'wah* strategy involving the use of novels will be examined.

4.1. Islamic Values in Hamka's Novels

To conduct successful Islamic *da'wah*, it is crucial to effectively communicate Islamic principles and beliefs. The novels are set in various Islamic settings, where the reader gains extensive knowledge of local traditions and practices. For instance, when Zaiunuddin, the central character of the novel *Kapal Van der Wijck*, encounters Hayati, it is deemed inappropriate for just two individuals of opposite sexes to interact. Hence, it is necessary for a third individual to accompany them.

The aforementioned list of novels encompasses the following Islamic values:

- (a) *Zuhud*: The term *zuhud* can be broadly defined as a form of asceticism. It denotes abstaining from mundane affairs and directing one's attention towards the hereafter. An exemplary illustration is Hamid, the protagonist of the novel *Di Bawah Lindungan Ka'bah*. He resides in Mecca, dedicates himself to the study of Islam, and leads a humble lifestyle.
- (b) Accepting fate: The narratives of numerous novels exhibit a profound sense of tragedy. A multitude of primary protagonists encounter formidable challenges. Certain individuals are exiled and must navigate their path to endure. An exemplary instance is Zainuddin from the novel titled *Tenggelamnya Kapal Van der Wijck*. He is expelled from the community and resides in the town of Padang Panjang, where he pursues religious studies.
- (c) Some of the traditions given include values that are not Islamic. Hamka offers a critical perspective on non-Islamic actions found within certain traditional beliefs. Being a Minangkabau person, he possesses a clear understanding of the specific aspects he intends to criticise. A number of customs are inconsistent with Islamic values. For instance, the villagers appear to exclusively embrace those from the same locality, yet in Islam, there is no distinction based on ethnic backgrounds. Hamka's description of these 'problematic' ideals serves to raise awareness and potentially contribute to the improvement of the current situation.
- (d) Hamka also offered fundamental insights on the principles and rituals of Islam. This knowledge encompasses a concise depiction of the pilgrimage to Mecca, as portrayed in the novel *Di Bawah Lindungan Ka'bah*. Hamka predominantly authored his works throughout the 1930s. At that time, a

large percentage of Indonesians were unable to finance a voyage of such considerable length and expense. The book *Di Bawah Lindungan Ka'bah* proved to be highly informative as it provided detailed information about the timing and locations of the pilgrimage. This description has the potential to inspire the reader to undertake the *Hajj* independently. Additionally, Hamka introduced significant different ways of worship. As an illustration, he elucidated the efficacy of invocations (*dua*).

- (e) The novels illustrate the insignificance of this world. The majority of Hamka's novels include primary protagonists who encounter challenging circumstances. The main character in *Dijemput Mamaknaya* has financial problems, the characters in *Tenggelamnya Kapal Van der Wijck* face strict cultural customs, and certain people in *Keadilan Ilahi* abuse their authority. The majority of the novels conclude with the demise of the main protagonists (in *Si Sabariah*, *Keadilan Ilahi*, *Tenggelamnya Kapal Van der Wijck*, and *Di Bawah Lindungan Ka'bah*). Nevertheless, the Muslim reader is aware that life in this world will eventually cease, unlike life in the hereafter. Hamka authored the subsequent poem concerning this matter:

<i>Hidup ini bukanlah</i>	(Translation: This existence is not
<i>suatu jalan yang</i>	a journey
<i>Datar dan ditaburi</i>	smooth and adorned
<i>bunga</i>	by flowers
<i>melainkan</i>	but rather
<i>adakalanya disirami</i>	it is nourished
<i>air mata dan juga</i>	by tears and also
<i>Darah.</i> (Hamka, 2021, p. 32)	blood.)

4.1.1. Tuan Direktur as an Example

In this analysis, we will provide a comprehensive description of the novel *Tuan Direktur* (Hamka, 2019b), to illustrate the incorporation of Islamic principles within Hamka's literary oeuvre. The story revolves around two primary characters, Jazuli (the Tuan Direktur) and Pak Yasin. Both characters exhibit opposing characteristics that can be compared (see to Table 1).

Table 1. Some characteristics of Jazuli and Pak Yasin.

Jazuli	Pak Yasin
greedy	modest
selfish	takes care of his friends
unpopular	popular
concerned about worldly matters	also concerned about the afterlife

Upon examining Table 1, it is evident that the character of the two prominent individuals differ. Pak Yasin exemplifies an individual who attains achievement in the present world while simultaneously demonstrating concern for the spiritual realm. Hamka discusses how Pak Yasin provides valuable counsel that is applicable to the readership as well, despite his direct message to Fauzi:

Saya takut Fauzi, sekiranya hanya wang yang kau cari, anak! Padahal beberapa perkara yang lebih mahal daripada wang engkau lupakan. Engkau lupakan budi, padahal di atas tegak kemanusiaanmu, engkau lupakan agama, padahal dengan itulah engkau berbahtera ke akhirat, engkau lupakan temanmu, padahal di dalam hidup ini engkau tak sanggup tegak sendiri (Hamka, 2019b).

[Translation: I'm concerned, son, if money is all you're seeking for! You forget that certain things are more expensive than money. You forget kindness, which is what makes you a human being, and faith, which is what helps you sail to the hereafter. You forget about friends, although you cannot stand alone in this world.]

Hamka employs a delicate approach to *da'wah*, allowing certain characters to express the crucial message. Pak Yasin exemplifies a calm and compassionate demeanour, adhering to the guidance provided in the Qur'an regarding the approach to *da'wah*.

Pak Yasin is characterised by his patience and good manners. An individual engaging in *da'wah*, also known as a *da'ee*, should possess specific character traits outlined in several practical publications on the subject. For instance, Pak Yasin demonstrates concern for the well-being of others. Numerous *ahadith* exist regarding this particular attribute, such as the following:

'Aishah narrated that Allah's Messenger said, —Kindness is not to be found in anything, but that it adds to its beauty, and it is not withdrawn from anything but it makes it defective. (Muslim 4/6274).

Pak Yasin displays exemplary characteristics. He exhibits qualities of patience and gratitude towards the current circumstances. This holds significant importance for a Muslim's faith. Ibn Qayyim al-Jawziyyah wrote the following:

Patience, or patient perseverance, is obligatory, according to the consensus of the scholars, and it is half of faith (*iman*), the other half is gratitude (*shukr*). Patience is mentioned in the Qur'an around 90 times. The relation of patience to *iman* is like the relation of the head to the body, and the one who has no patience has no *iman* (Al-Jawziyyah, 1998).

4.2 Recurrent Themes

It is noteworthy to readers that a significant number of Hamka's novels conclude with a tragic ending that entails death. For instance, Hayati, a prominent character in *Tenggelamnya Kapal Van der Wijck*, meets her demise. The main protagonists of *Di Bawah Lindungan Ka'bah* and *Si Sabariah* also perish. The reasons behind Hamka's use of this specific stylistic trait can be subject to speculation. Nevertheless, a clearer understanding may be attained by considering the perspective of the reader. The reader establishes a sense of identification with the primary characters. The narrative is profoundly tragic, culminating in the demise of the primary (or one of the primary) protagonists. The reader acknowledges the inescapable nature of death as an inherent aspect of existence.

Another recurring motif involves the critique of certain aspects of the Minangkabau *adat* (customs). Certain traditions appear to be excessively strict. This encompasses regulations pertaining to marriage. Typically, it is customary for the potential partners to belong to distinct *sukus* (clans), and traditionally, the husband relocates to his wife's residence. Hamka critiques certain elements. In the novel *Si Sabariah*, the two major characters are indecisive about their personal paths. Sabariah and Pulai are married. To improve their quality of life, Pulai departs from the village. However, when Pulai fails to return promptly, Pulai's mother makes the decision to divorce Sabariah. Both Sabariah and Pulai experience profound suffering and meet their demise in a tragic manner.

Other novels also criticise specific aspects of the tradition. For instance, Zainuddin, the central character in the novel *Tenggelamnya Kapal Van der Wijck*, was unable to integrate into Minangkabau society, despite his father being a Minangkabau. Nevertheless, under the Minangkabau community, the male offspring is affiliated with the matrilineal ancestry of the clan. His exclusion from the local community results in catastrophic occurrences.

Hamka used books as a medium to scrutinise certain aspects of the Minangkabau *adat* (customary law) that conflicted with Islamic principles. The readers see a portrayal of stringent restrictions and cultural norms that

appear to be unjust. Hamka's works, with their vivid and explanatory descriptions, enabled him to connect with a wide audience. Although these incidents may appear harsh, they serve as opportunities for Hamka to reflect over his own society. Hamka, who also hails from West Sumatra, used the Minangkabau society as a case study to illustrate certain cultural traits (Stark et al., 2022).

4.3 A Structural Perspective: The Example of *Di Bawah Lindungan Ka'bah*

Hamka authored several novels, and in chapter 4.1.1, we have delineated some binary pairings of opposition in *Tuan Direktur*. Examining another significant work by Hamka in this section of our research will provide a more intricate portrayal. The researchers will analyse the unique structural characteristics of the novel *Di Bawah Lindungan Ka'bah*. In order to engage in a more in-depth analysis, it is important to initially examine the plot (Hamka, 2017):

Hamid is the central character in the narrative. At the time of telling his story, he lives in Mecca, where he shares his account with the narrator, who is engaged in performing the pilgrimage. Hamid was just four years old when his father died. Consequently, he had to reside in a little hut. Both individuals resided in the city of Padang, located in Sumatra. Due to his family's impoverished circumstances, Hamid engaged in the activity of selling cakes by walking around. One day, he encountered an expensive residence. Engku Jafar and Mak Asiah were the owners. Mak Asiah extended an invitation to Hamid's mother, resulting in the establishment of a friendship between them. Hamid accompanied Zainab, who is the daughter of Engku Jafar, to school. Upon completing his education at MULO school, Hamid pursued religious studies in Padang Panjang. He harbours affection for Zainab, although his timidity prevents him from articulating his emotions. Engku Jafar and Hamid's mother pass away. Upon the mother's demise, she advises Hamid to relinquish his emotional attachment to Zainab due to their disparate upbringing. One day, Mak Asiah informed Hamid of her desire for Zainab to marry Engku Jafar's nephew, and instructed Hamid to relay this message to Zainab. Hamid is vexed, nevertheless he informs Zainab about Mak Asiah's intention. Zainab harbours affection for Hamid, and hence, she experiences profound sadness when he conducts himself in such a manner. Hamid elects to depart and relocates to Mecca, where the narrator encounters him. Saleh, who is also a friend of Hamid, desires to do the pilgrimage. He encounters his acquaintance and informs him that he is wedded to Rosna, a close associate of Zainab. According to him, Zainab expressed her love for Hamid to her. Nevertheless, her health condition is unfavourable. Hamid is experiencing joy, but his physical strength also diminishes significantly. He lacks the ability to independently perform the act of circumambulating the Ka'bah. (The pilgrims perform seven circumambulations around the Ka'bah.) During the final circumambulation, Hamid grasps the *Kiswah*, which is the black covering of the Ka'bah, and engages in *dua*, supplications. He then collapses and succumbs to death. On the next day, Zainab also passes away.

The novel *Di Bawah Lindungan Ka'bah* is renowned. There are also film adaptations of the narrative that fascinate a large audience. To identify hidden structures, it is beneficial to utilise a structuralist method, as described in Table 2.

Table 2. A Structuralist Reading of *Di Bawah Lindungan Ka'bah*.

Chapter	Main Event	Minor Event / Peculiarities	Dichotomies
1	The narrator meets Hamid and listens to his account.	Hamid is characterised as being slender and reclusive. 'One who praises' is the meaning of his name.	
2	Hamid's father died when he was four years old. Subsequently, he		outside (Hamid – sells cakes) versus inside (mother)

	resides with his mother in a modest cottage. Hamid sells cake.	
3	Hamid passes by at a big home. Mak Asiah, the owner Haji Jafar's wife, extends an invitation to Hamid's mother. Zainab is Haji Jafar's daughter. Hamid and Zainab both attend the same educational institution. Upon completing their education, Hamid pursues religious studies in Padang Panjang, but Zainab is ordered to remain at home.	Both youngsters were allowed to go outside during their time at school. However, it transitions to the contrasting positions of Zainab inside and Hamid outside. Furthermore, there exists a clear contrast between the elevated location of Padang Panjang, a town situated in the mountains, and the lower elevation of Padang, a town located on the shore.
4	Zainab acquires kitchen skills and learns how to manage the household.	Hamid is experiencing solitude. Haji Jafar, Zainab's father, provides financial support for Hamid's education.
5	Hamid's mother falls ill and tells him to forget Zainab. Subsequently, the mother passes away.	Haji Jafar dies. death versus life
6	Mak Asiah informs Hamid that she has made the decision for Zainab to marry her late husband's nephew.	Hamid tells Zainab that it is customary for her to marry a male cousin on her father's side. traditional regulations versus love
7	Hamid departs from Padang. He writes a letter to Zainab from Medan and continues his journey to Mecca.	
8	One year later, Saleh, an acquaintance of Hamid, arrives in Mecca and reunites with him.	Saleh's spouse is Rosnah, who is a close friend of Zainab.
9	Saleh informs Hamid that Zainab expressed her love for Hamid to Rosnah.	secret feelings versus outward behaviour
10	There are two letters, one from Rosnah and one from Zainab. Hamid receives news that Zainab is unwell.	illness versus health

11	The date is the 8th of Zulhijah. Hamid is severely ill, needing the other pilgrims to carry him. Hamid grasps the <i>Kiswah</i> , the covering of the Ka'bah, and passes away.	Updates on Zainab's declining health. Hamid peruses the news.
12	The date is the 9th of Zulhijah. Update from Rosnah: Zainab has passed away.	

Table 2. demonstrates the presence of binary pairs of oppositions throughout multiple chapters. By the conclusion of the novel, both protagonists meet their demise. This particular structure is prevalent in numerous novels authored by Hamka, such as the novel *Keadilan Ilahi* (Hamka, 2010).

The novel *Keadilan Ilahi* bears a strong resemblance to *Di Bawah Lindungan Ka'bah*. Adnan and Syamsiah are the primary protagonists. They have mutual affection, but they refrain from entering into marriage as Adnan's duration of stay in a different Sumatran location exceeds the initial expectations. Sutan Marah Husin, a wealthy individual, wants to wed Syamsiah. She eventually agrees to marry him. However, subsequent to their union, she endures immense suffering, leading to a decline in her overall health. Adnan experiences the same situation. Ultimately, both of them die.

Notably, adopting a structuralist viewpoint uncovers more specifics: refer to Figure 1.

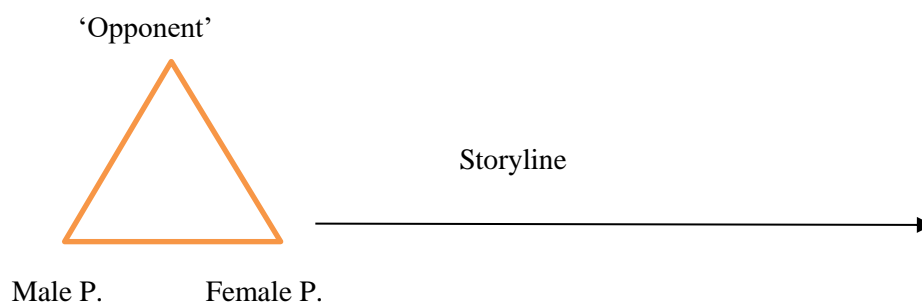


Figure 1. A Structuralist View of Hamka's Novels

Figure 1. illustrates that the majority of the stories feature a primary male and female protagonist. The two main characters have a deep affection for one another. Nevertheless, there exist situations and adversaries that hinder or attempt to hinder a favourable outcome. In certain instances, the adversary can manifest as an abstract system, such as conventional regulations, as exemplified in the case of *Di Bawah Lindungan Ka'bah*: Hamid opted to go from the village upon discovering that Zainab's mother was actively considering arranging a marriage between her daughter and her deceased husband's nephew. As a result, many of the narratives conclude in death.

Existence in this world is arduous. Nevertheless, exhibiting patience during periods of trials and hardships will ultimately result in a reward. Therefore, even in the event of the primary heroes' demise, those who refrain from committing significant transgressions will still receive their rewards. Hamka includes the phrase *Keadilan Ilahi* in one of his works: The term "divine justice" refers to the concept that Allah is always fair and just.

The narrator plays a crucial role throughout many stories. He tells the continuous narrative, mostly focusing on the unfolding events. Occasionally, the narrator assumes a role beyond that of a mere 'neutral spectator'. The novel *Di Bawah Lindungan Ka'bah* is narrated from the viewpoint of a traveller who encounters Hamid and expresses compassion for him. The majority of the novels exhibit a sense of narrative detachment. However, the narrator articulates his opinions and generates a palpable sense of tension. An exemplary illustration can be found in the portrayal of Sutan Marah Husin in the book *Keadilan Ilahi*:

Baginya soal perempuan itu tidak jadi soal, kalau tidak senang, buang, tukar dengan yang baru. Asal cukup wang, sanggup memutuskan pertunangan orang, walau bagaimanapun cantik perempuan itu sekalipun. (Hamka, 2010).

[Translation: Women don't matter to him; if they make him unhappy, he throws them away and gets someone else. If you have enough money, you can break people's betrothals, regardless how beautiful the woman is.]

4.4. Social Criticism

Hamka also channelled the influence of novels to criticise the prevailing societal circumstances. He offers criticism of the societal situation from many perspectives:

- (a) Disapproval of certain aspects of the conventional Minangkabau society: Hamka specifically criticises characteristics that are in conflict with Islamic beliefs. In the context of the traditional Minangkabau society, the roles of the *mamak* (the maternal uncle) and the norms around inheritance are of significance. According to the conventional notion, the maternal uncle, rather than the father, assumes responsibility for the children's education. The father is merely a visitor in the residence of the wife's subclan. Therefore, a typical child-father relationship does not exist. In the novel *Si Sabariah*, the mother assumes the responsibility of making significant decisions. Hamka expresses criticism towards the concept of inheritance: In the novel *Merantau ke Deli*, the primary protagonist is Lemang, a Minangkabau individual. He weds a woman who is not from his own community. The clan is concerned that his assets may be depleted inside the village as a result of his marriage, and hence, they want to persuade him to wed a resident of the locality. An additional critique of the Minangkabau customs is included in the book *Tenggelamnya Kapal Van der Wijck*. Zainuddin is the protagonist of the story. His mother hails from Sulawesi, whilst his father is of Minangkabau descent. Following the demise of his parents, he made the decision to travel to West Sumatra. Nevertheless, he was unable to integrate into the community due to the absence of a matri-clan affiliation in a matrilineal way of life, which places him outside the bounds of society.
- (b) Disapproval of the societal condition. Hamka not only provided a description of the Minangkabau society, but also discussed the circumstances during both the colonial and post-colonial periods. Hamka criticises the emerging materialistic mindset that results in a situation where individuals prefer to neglect their spiritual connection with God.
- (c) Hamka's critique on the conduct exhibited by recent university graduates. One of his works, specifically the novel *Angkatan Baru*, was written subsequent to the attainment of Independence. The author focused on Syamsiar, a young woman who is affected by love books and lives in a fantasy world. She possesses a high level of education and enters into matrimony with Hasan, an intelligent individual who teaches children residing in the village. Nevertheless, Syamsiar lacks culinary talents and is unable to manage home tasks. Eventually, Hasan began to have uncertainties:

Apakah seorang istri yang hanya pandai memagut-magut, memeluk, mencium, bersenda gurau, tertawa, bersolek, berbedak berlangir; apakah istri yang begitu dapat dibawa ke tengah gelanggang penghidupan yang kian lama kian sulit itu? Adakah istri yang demikian patut disebut kawan hidup, atau hanya patut disebut kawan tidur? (Hamka, 2016).

[Translation: Is that woman a wife who only knows how to gossip, hug and kiss, joke, laugh, put on makeup, and dress up? Is a woman like that capable of being pulled into the midst of the life ring, which is becoming increasingly difficult? Is such a woman worthy of the title "life friend", or should she merely be referred to as a bed friend?]

Fresh graduates should actively contribute to society in a meaningful manner. Regarding Hasan, Hamka characterises him as a valuable asset to the village community due to his role as an educator for the youngsters, despite his limited financial gains.

5. Conclusion

Hamka authored books in both the genres of fiction and non-fiction. Through his fictitious writings, he garnered a substantial readership encompassing individuals from diverse social backgrounds. Hamka incorporated various subjects, including the delineation of the limitations imposed by the Minangkabau customs. The descriptions can effectively depict the situation, enabling the reader to vividly imagine it. In addition, Hamka was able to criticise the increasing materialism that posed a threat to people's faith in God. Consequently, he could emphasise the aspects that are unavoidable, such as death. Typically, individuals experience fear towards death and, as a result, make an effort to evade contemplation and discussion of this subject. Hamka's novels explore the theme of death, making readers aware of its inevitability. When readers understand that life ultimately ends in death, they will be motivated to act in a virtuous manner.

From the preceding chapters, it became evident that Hamka used books as a means of *da'wah*. Novels have the ability to engage individuals who typically do not engage with non-fictional Islamic literature. Thus, Hamka authored captivating Islamic narratives imbued with Islamic principles.

This research demonstrated that authoring novels can be an effective method for doing *da'wah*. Nevertheless, certain conditions warrant careful consideration. The *da'ee* must possess a high level of proficiency in the native language of the local community. Otherwise, comprehending the text or tale may prove challenging. In addition, the *da'ee* should possess expertise not only in the domain of Islam but also in the cultural context of the narrative. The rationale behind this is that the narrative must possess credibility. If the readers identify errors, such as inaccuracies in the portrayal of cultural values, their trust in the author may be diminished. However, it may be inferred that Hamka has a commendable approach to conducting *da'wah* through his novel writing.

This study employed a structuralist methodology to demonstrate how Hamka's writing style elicited specific emotions. He placed various individual elements of life in this world side by side for comparison. Nevertheless, he emphasised that Allah is just, and ultimately, a virtuous individual would receive their due recompense.

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