

Thoughts and Self Introspection in Literary Works in State of Sabah

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Abstract

This study aims to examine thoughts and self-introspection in works of the Islamic genre in the state of Sabah, Malaysia through an article published by A. Halim Ali entitled *Kesepaduan Stail Penulisan Dengan Perutusan Dalam Sajak-Sajak Terpilih Lima Penyair Sabah*. When examining the writing produced by A. Halim Ali, he has published the main problem regarding the lack of poets who focus on Islamic poetry in the state of Sabah although the development of Islamic poetry in the 1980s is seen as a great potential for the development of Islamic literature in Sabah. Therefore, the method of literature and text analysis will be used to achieve the objective of the studies. The findings show that there are three main things related to the topic of study, namely submission to God, the relevance of the language style as well as the application of the aesthetic theory in the work of the Sabah poet. This writing can contribute to the study of poetic genres and also aesthetics in poetry.

Keywords: Thought, Self Introspection, Islamic Literature, Sabah, Aesthetic Theory

Introduction

Kesepaduan Stail Penulisan Dengan Perutusan Dalam Sajak-Sajak Terpilih Lima Penyair Sabah by A. Halim Ali became the choice of discussion in this study and the result was the title *Pemikiran Dan Perutusan Introspeksi Diri Karya Sastera Islam Sabah*. This essay has published the main question about the lack of poets who focus on poems with Islamic elements in the state of Sabah although the development of Islamic poetry in the 1980s is seen as a great potential that can give a new face to the development of Islamic literature in Sabah. According to the author, from the point of view of scientific research, it turns out that this genre is still under-studied because there is only one scientific study that has been identified to study this genre, which is the research done by Amat & Samad (2014) against Ariffin Ariff's poems based on Takmilah's theory. Thus, this writing by A. Halim Ali aims to highlight the work of the Islamic

literary genre by highlighting some selected poets who in the writer's opinion are very familiar with Islamic poems such as Ariffin Arif, Ramli A.R, Hasyuda Abadi, Kata, N. and Sahara Jais. The focus of this writing by A. Halim Ali is to identify and analyze the unity of style with the message in the selected poems of five Sabah poets descriptively based on two principles of Integrated Aesthetics theory (2010) generated by A.Halim Ali, namely: a) the unity of style with the message and, b) the relationship between the style of the message and the truth. This essay can be said to make an important contribution and become a catalyst for the explosion of knowledge in the development of Islamic genre literature especially in the state of Sabah.

Research Methodology

In this study, qualitative methods using bibliographic methods and text content analysis are applied to identify and analyze thoughts and self-introspection in literary works in the state of Sabah. There are three levels of research procedures planned in presenting this writing, namely identification, analysis, and data summarization. At the level of data identification, the writer will identify and record thoughts and self-introspection in literary works in the state of Sabah. At the level of data analysis, the focus is on the information obtained from the first level and used as discussion material to analyze the findings of the study to achieve the first and second objectives. As a result of the data analysis, a summary of the findings will be done to describe the main topic.

Discussion Analysis

The results of this research by A. Halim Ali have explored ideas and thoughts to be internalized together with the benefits of intrinsic content and show the details of the greatness of these Sabah poets in continuing their work. Among the dominant things that can be highlighted in the delivery of this poet's works based on the observations of A.Halim Ali are

Asma'ul-Husna Diction Congruence: Absolute Surrender to the Creator

Allah SWT said which means

Call upon Allah or call upon the Most Merciful Ar-Rahman . Whichever name you call, to Him belong the best names and do not recite too loudly in your prayer or too quietly but seek between that an intermediate way.

(Al Israa': 110)

The Asma'ul-husna diction of 99 names of God is not just expressed verbally but demands understanding and appreciation to practice it as well as embody the diction in gaining His pleasure to form a noble personality. The thing that attracts attention through this essay is when the writer states that the poet of Sabah has placed the unity of the diction of Asma'ul-husna in the work as a sign of the absolute submission of man to His creator. By highlighting (Arif, 2014). work as the main choice in the discussion, which is through a group of poems *Sewaktu Pesawat Runduk* the writer stated that this poet accurately and successfully placed the unity of the diction of Asma'ul-husna in its proper place in the context of the poet's thought to describe the greatness of God. This poetry group has documented Islamic poems with a variety of interesting themes and questions.



Figure 1: *Sewaktu Pesawat Runduk* (2014), (<https://www.itbm.com.my/buku/sewaktu-pesawat-runduk>)

In the writing of A.Halim Ali, shows that Arifin Arif is also seen as a poet who has knowledge and confidence and the height of monotheism when presenting three main points by describing the diction of Al-Hakam and Al-Jabbar in his works, namely:

- a) admitting the guilt of sin without hiding and certainty in the calculation of the balance,
- b) the testimony of the senses against the entire act done and,
- c) God's power in giving His will to the people He wants.

According to Amat & Samad (2014) that the characteristics of Muslim writers described are those who believe, practice righteous and always remember Allah S.W.T. The faith and piety of Muslim writers are manifested from their work. That's what Arifin Arif proved. The poetry produced by him is very dominant to the preaching element that always invites and calls people towards goodness. This is clear, creative not only plays with the stylistic and aesthetic value of language but the message emphasized is to increase piety to Allah S.W.T. This statement is in line with the assertion of A.Halim Ali who said that Arifin Arif has benefited from his work in a real way and humbled himself towards the path of self-immortization to the Creator as found in the verse below

Iradah menakluk arah, sebutir pasir hayat
 Tawaduk sepanjang marhalah, tiada kuasa
 Selain Ahad, dari percikan Hira, nur tumpat di gua
 Inayat, jika kelam atau benderang,
 hanya Kudrat-Nya menatap cahaya di ufuk bathin. (Baris 1-5)
 (Arif, A., 2014:3)

This spiritual tone illustrates that Arifin Arif's relationship with God is very close when this poet succeeds in putting the unity of Asma'ul-husna diction in the work to convey the poet's thoughts about God's truth that the reader needs to realize. This is a success for poets when they absorb elements of Islam in their works. Therefore, it is not impossible when he also expresses the hope that

Puisi yang terhasil ini bermanfaat dalam menyemarakkan dakwah islamiah, seterusnya memperkayakan lagi khazanah puisi berunsur Islam di Malaysia`.

(Arif, A., 2014:xii)

Preaching in poetry can actually give a positive aura to the community. Society easily accepts and permeates it in the soul through the echo of the language used in the verses of the poem. This is because, according to Rashid (2005) the language has a three way relationship of human relations with God, human beings and humans with nature. From this relationship, the language will play a role as a tool for reminding people of things that must be followed and prohibited in Islamic teachings and then it can serve as a guide as Muslims. Meanwhile, Razali & Idris (2018) stated that the medium of written language is a medium to ensure that readers or listeners understand each other's roles. This matter is very related to the selection of appropriate diction in writing because it will convey a meaning that is easily understood and appreciated by the audience. For example

Tiada terlepas
 Dari mata kasih-Mu
 Tiada terlepas Mata yang tunduk hina
 Menyembunyikan noda. (Baris 1-5)

(Arif, 2014:2)

The Relationship of Language Style and Allusive Reference as a Message of Self-Introspection

Poems produced by Ramlie (2013) such as *Di sisi Mu, Menggati Ibu and, Mengenang Syukur* as well as Kata (2013) a Sabahan female poet who produced *Doa Lelaki Sepi, Kau Harus Bangkit Perempuan, Sajak Kepada Seorang Sahabat dan, Dia Lelaki Sepi* among the works that symbolize the poet's thoughts about the humility and weakness of the human self in introspecting towards God. Self-introspection is the process of self-assessment (thoughts, ideas, feelings) in depth or means making an assessment of yourself (Zakaria, 2018).

These works are worked on and integrated with the rhythm of language with the repetition of anaphora, metaphorical symbolism, the assertion of hyperbolic elements and, the friendliness of playing with the rhythm of personification is able to evoke significant phrases with the meaning of enlightenment and this becomes the heart of strength in the works of Ramlie AR and Norawi said. In fact, the language style of repetition or repetition is an authorship style and also a flashback message so that the reader can easily remember the stanzas produced. A.Halim Ali said that the use of metaphor, hyperbole and personification that is well integrated will cause the reader to be easily impressed by the thoughts conveyed by the poet about the humility and weakness of human beings. A.Halim Ali also recited the verses of the poem:

Berada di sisi-Mu
 Aku mengenal wujud diri
 Lebih diam dari bersuara
 Lebih meminta dari berhak
 Lebih mendengar dari berhujah
 Lebih menilai dari memperkata. (Lines 1-6)

(Ramli, 2013:41)

The poet who functions as a message medium has chosen stanzas that are loaded with meaningful messages with the aim of inviting the audience to recognize the essence of oneself as a creature created with direct dependence on God alone. Humans need to make an effort but at the same time, humans are required to surrender to God alone, that is by performing their duties as servants of God, Shihab (2007) asserted that humans should strive within the permitted limits, accompanied by high ambitions to achieve something. However, when you fail to achieve it, don't easily give up and forget God's grace that you have received so far. Among the verses of poetry that can be matched with this statement through A.Halim's essay is:

Kau harus bangkit
Kau harus berjuang
Kau harus belajar (Lines 7-9)
... ..
Kau harus gagah (Lines 11)
(Kata, 2013:8)

In addition, A. Halim's writing also emphasizes the building of human brotherhood in a rational and futuristic way as one of the human initiatives in doing the paradigm of self-introspection in his essay. Fellowship is very important in a person refining himself and seeing the way of socializing and the method of maintaining a relationship. The environment between people that tends to be the best conducive will also affect the relationship whether it leads to the path of truth or is stranded on the path of error. However, the way of repentance is always open and surely it will open up the human soul especially in determining the group of people who will be around to go together to His way. In analyzing the poet of Sabah's literary poet, A. Halim Ali also identified that poets such as Jais (2016) in his poem *Kulamar Talbiah Rindu Di Keajaiban Cinta Seorang Rabiatal Adawiyah* and Kata (2013) *Mawar Sakinah dan Akukah* have highlighted the Islamic women's icon It is Rabiatal Adawiyah as a proper allusion reference in delivering a message to the audience. The choice of an allusion character as an icon is essential in raising awareness of Islamic history and important characters that are a symbol or model of self-esteem in their spirituality. By emphasizing the elements of anaphora and metaphor, these poets have succeeded in bringing this character of allusion to life as a metaphor or symbol of the greatest love for God. According to A. Halim, these poetess have tried to show the poetics and strength of the Islamic thinking that underlies their thinking to the point that the rising message which hopes that the light of the greatest love like Rabiatal Adawiyah will overshadow the charm of the poet's love for God and become the best icon to emulate. A.Halim sent down some verses of poetry about this:

Ya Rabbi, di pintu Nur-Mu
Kulewati Kausar Sakinah
Kupintal putih tasbih wangi asrar mahabbah-Mu
Menyentuh lembut mengakrabi muhasabahku

Saujana memuitih cahaya rindu
Di keagungan cinta seorang Rabiatal Adawiyah. (Lines 13-18)
(Jais, 2016:3)

A.Halim Ali has identified that this Sabah poet also highlights the character of Rasullullah's wives such as Saiditina Khadijah and Aisyah as a reference allusion to women to always adhere to the principle of being a true Muslim and put it in term of insistence so as not to be easily negligence with the world.

Kau harus bangkit perempuanku
Kau harus jadi Khadijah dan Aisyah
Kau harus menjadi bunga semerbak mewangi (lines 16-18)
(Kata, 2013:9)

Dan
Menyingkarkan dendam
...
Pujukan dan pujian yang bias menenggelamkan mu
Pujukan dan pujian yang bias menghanyutkanmu
...
Singkirkan kemanisan kata-kata.

(Kata, 2013:8-9)

The poems produced by this Sabah poet are to make people aware that life in this world is temporary and the afterlife is eternal. This world is a place to implement such a goodness and avoid lust replace in the faith. This is what A.Halim Ali highlighted in giving an overview of Sabah's Islamic literary poets. Allah said, which means:

Whoever desires only this worldly life and its luxuries, We will pay them in full for their deeds in this life nothing will be left out. It is they who will have nothing in the Hereafter except the Fire. Their efforts in this life will be fruitless and their deeds will be useless.

(Hud: 15-16).

The Parallelism of Integrated Aesthetic Theory in Sabah Poets

In the scholarship of Malay literature, the decade of the 1990s witnessed the emergence of awareness among scholars and literary critics to produce their own literary thoughts or theories (Halis et al., 2021) . Among the local theories that have been created is the Integrated Aesthetics Theory by A.Halim Ali. This theory has been applied by A.Halim Ali himself in his writing by highlighting two of the three principles which are the unity of style with thought and the unity of style with the message of Islam. These principles digest the maturity of Sabah poets in various styles of authorship, especially to convey the message of the truth to the public. This style comes with the experience, personal instincts of the poet and is assimilated in the work to spread the message of his mission to the public so that they can get goodness and benefit together. Which is that the role of the Sabah poet lies in the works in this writing. In other words, the harmony of ideas and thoughts, the use of style of language and mission have instilled various scientific stylistic forms in the composition of Sabah poets.

Conclusion

Overall, this essay discusses the Islamic works of Sabah poets such as Ariffin Arif, Ramli AR, Kata, N. and, Sahara Jais who have applied a high commitment to Islam during their work by applying a style of thought and preaching messages to the community. This matter became

the main direction for these poets in their authorship. The main conclusion of this analysis is the unity of asma'ul-husna's diction: absolute subjection to the creator. The affinity of the linguistic style and allusive references as an introspective message in addition to the parallelism of the integrated aesthetic theory that is the main point in paternity.

This essay written by A. Halim Ali is seen as a spark of enthusiasm for the development of Islamic literary writing in Sabah. This is because, the main question expressed by the writer should be answered and mobilized together in revitalizing and further boosting the production of Islamic literary works in Sabah. Not denying A. Halim Ali's statement, but it needs to be acknowledged that the lack of authors and researchers in this genre of Islamic literature needs to be taken seriously so that it goes along with other genres. This was also acknowledged by Asmiaty Amat and Lokman Abdul Samad. This genre is very important because its main motive is to spread the teachings of Islam. Thus, A. Halim Ali's writings in analyzing Islamic literature by Sabah poets should be used as a stepping stone to continue the legacy of future studies. The hopes became greater, when Shaiddin, A.N., (2020) Head of the Sabah Writers Association (IPS) requested that the Language and Library Council pay attention to the writers in Sabah in an effort to make the state an important literary and language platform.

With the discussion about Thinking And Introsex In Literary Works In The State Of Sabah, it is hoped that we will be able to increase knowledge about the development of literary works in the state of Sabah. In addition, the study of this aspect is also expected to be expanded to various fields and studies by focusing on other literary elements by literary researchers and making literary works in Sabah become more robust and become a reference for the new generation.

Recommendation and Suggestion

The study discussed above is the dominant thing that becomes the strength to fill the works of Sabah poets to continue to develop the study. A. Halim Ali's writing should be appreciated in his efforts to elevate these works through scientific research. A. Halim Ali succeeded in conveying the written and implied meaning of this Sabah poet to be explored especially in spreading the preaching message to the audience. Nevertheless, there is a real deficiency in this writing and needs to be improved by A. Halim Ali when conducting research on the works of this Sabah poet.

This writing is a bit vague, if Hasyuda Abadi's work is not mentioned directly even though the author at the beginning of his writing stated that Hasyuda Abadi was among the five Sabah poets whose work would be examined. Hasyuda Abadi is a prolific Sabah literary poet who is quite significant in the development of Sabah literature. It would be a loss of information if the writer did not submit Hasyuda Abadi's work as one of the writers of Islamic literature in Sabah to be presented in this paper. As a result, Hasyuda Abadi's works cannot be fully enjoyed through this writing. However, the writing of A. Halim Ali's essay is very useful in contributing sources of knowledge and helping to present the works of Islamic literature in Sabah to the public in order to broaden the awareness of scientific studies.

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