

## Evaluating The Novel *Cinta Hari-Hari Rusuhan* by Faisal Tehrani Through the Lens of Genuine Literature

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### Abstract

This paper is based on a critical reception of Faisal Tehrani's novel titled *Cinta Hari-Hari Rusuhan*. Most reader considers *Cinta Hari-Hari Rusuhan* as a serious literature novel that explores themes of the marginal society's struggle. However, some scholars and literary critics deny the assertion that *Cinta Hari-Hari Rusuhan* is a serious novel. Significantly, the opposition to this claim is accompanied by the argument that *Cinta Hari-Hari Rusuhan* is a pulp novel. The clash between these two contrasting perspectives on the status of *Cinta Hari-Hari Rusuhan* as a literary work is problematized in this paper. Therefore, this paper seeks to analyze the novel *Cinta Hari-Hari Rusuhan* and subsequently articulate its position. To unravel these issues and achieve the goals of this study, it adopts Mohd. Affandi Hassan's Genuine Literature concept as an analytical framework. This choice is deemed appropriate and relevant since Genuine Literature provides the only local literary theory that seriously and consistently discusses questions regarding the status of literary works. Furthermore, Genuine Literature emphasizes *taklif* philosophy as a core point of discussion, thus opening room for evaluating the position of literature grounded in Islamic worldview perspectives. This also considers the strength of Faisal Tehrani's religious educational background, making the selection of Genuine Literature justified. In addition to offering theoretical aspects, Genuine Literature also presents several analytical tools such as narrative axis and narrative space. Based on analysis findings, it can be concluded that *Cinta Hari-Hari Rusuhan* follows "lust-based love" as its narrative axis. To develop this narrative axis effectively, specific storytelling elements such as characters and characterization techniques are employed along with language manipulation. With such a narrative axis and storytelling techniques employed in *Cinta Hari-Hari Rusuhan*, it becomes evident that it belongs to the category of pulp novels according to the Genuine Literature framework.

**Keywords:** Faisal Tehrani, Genuine Literature, *Cinta Hari-Hari Rusuhan*, *Serious literature-Pulp literature*

## Introduction

Faisal Tehrani (henceforth Faisal) is well-known in modern Malay literature, particularly in Malaysia. Faisal's presence in the field of literature began to shine when he won the Utusan Malaysia-Public Bank Literary Award in 1994 for his short stories "Anak" and "Opah". In the same year, Faisal was awarded the DBP-Bank Rakyat Student Literature Award for the short story "Malam Ini Philadelphia Menangis". This award was the highest recognition for a young writer at that time. Subsequently, Faisal won the Utusan Literary Award with his short story "Pemberontakan Kedua" in 1995. Faisal's short stories "Perempuan Anggerik" and "Api KL Belum Terpada" also received the Utusan Malaysia-Public Bank Literary Award. Furthermore, his short story "Menanti Subuh" was honored with an Islamic-themed Literature Award sponsored by the Islamic Affairs Division of the Prime Minister's Department. Both of these awards were received by Faisal in 1996. Faisal continued to achieve a series of victories through literary awards with his short story titled "Surat Untuk Gabe 1" winning him another prize, The Literary Work Award in 1997. His short story "Cinta Gendang Kasturi" also won him a Utusan Malaysia Literary Award in 1998. In addition, Faisal again won similar awards in 1999 through his short stories "Bulan" and "Wira". Furthermore, Faisal received The National Arts Awards (Young Talent Category) in 2006.

The focus on the achievements through prestigious awards received before the year 2000, as mentioned above, is significant in showcasing Faisal as a mainstream writer and indicating his involvement in modern Malay literary activities. Emphasizing Faisal's achievements during that decade is also important, particularly for examining the novel *Cinta Hari-Hari Rusuhan* (henceforth *CHHR*) published in 2000, after Faisal received those prestigious victories. Given all the awards and prizes won, it is appropriate for Faisal Tehrani and *CHHR* to receive attention, especially in the aspects to be discussed later.

The subsequent discussion examines the trajectory of Faisal's novel *CHHR*, published in 2000 by Creative Enterprise Sdn. Bhd. This novel was produced after Faisal had established a strong presence in the Malaysian literary industry as demonstrated earlier and already had his fan base. Most readers from this group warmly welcomed *CHHR*. Average readers confirmed that issues of love during students' struggle in the 1970s were presented as a main theme by Faisal through *CHHR*. Further observations found that *CHHR* was classified as a serious novel despite being published by a renowned publisher known for popular novels (Faisal, 2001). In this context, *CHHR* is considered a serious work based on what most readers described as 'ideology' present within it. This indirectly supports Faisal's assertion regarding character development instilled by him since he was an adolescent writer (Faisal, 2010).

Noteworthy from observations, Faisal's excellence in producing quality works is also associated with his involvement as a former participant of Minggu Penulis Remaja (Youth Writer Week), a prestigious writing camp organized by Dewan Bahasa dan Pustaka that has produced many talented writers in Malaysia. This further strengthens the affirmation by *CHHR* readers who consider *CHHR* as a serious literary novel by Faisal Tehrani, renowned for his quality works as mentioned several times by Johan Jaafar (Johan, 2012).

However, the study conducted by Ummu Hani Abu Hassan (2009) (hereafter Ummu Hani) identifies *CHHR* as a popular literature novel instead. Ummu Hani also questions the relevance of Faisal's religious education background which allows for the publication of *CHHR* and

considers it as popular literature. However, Ummu Hani's criticism is not comprehensive as it only highlights similarities between *CHHR* and Abot's novel title *Demi Cinta Khisa* which is also considered popular literature (Ummu Hani, 2009).

### **Problem Statement and Research Objective**

*CHHR* has sparked controversy regarding its position as a novel. This refers to the position of *CHHR* as either a serious novel, a popular novel, or a pulp novel. The majority of *CHHR* readers claim it to be a serious literary novel. This contradicts Ummu Hani's claim labeling *CHHR* as popular literature. However, Ummu Hani does not provide a clear justification to support her claim. The fact that there is no comprehensive study discussing this controversy surrounding the position of *CHHR* has opened up space for analysis in this paper. Therefore, this paper presents two objectives: to analyze the literary aspects of *CHHR* and to summarize the position of the novel.

To unravel these issues, this paper will utilize the ideas from Genuine literature (GL) by Mohd Affandi Hassan. The selection of GL as an analytical framework in this paper is considered appropriate and relevant. This is because GL is a serious local theory that consistently discusses categories of literary works. Moreover, this theory emphasizes *taklif* philosophy at its core, which aligns with Faisal's background as an Islamic writer who engages in cultural-based Malay-Islamic literary activities.

### **“Serious Literature, Popular Literature, Pulp Literature”: An Operational Term**

Serious literature is defined as works that demand high intellectual capacity and prioritize moral aspects. Readers of this category of novels require a high level of intellectual capacity to comprehend the philosophical and thoughtful aspects contained within them. This is in contrast to popular novels, which prioritize easy storytelling (Mohamad Saleeh, 2006). Conversely, popular literature refers to a form of creative work that lacks quality, especially from an intellectual perspective. In this context, popular literature tends to provide emotional satisfaction to readers through simplistic storytelling. This is achieved through detailing various storytelling aspects, particularly characters, conflicts, and emotions (Hashim, 2006). Additionally, popular literature also exhibits commercial characteristics such as emphasizing love themes in the lives of young people (Misran, 2006). Furthermore, "picians" literature is defined as works seasoned with elements of obscenity or pornography. Lewdness is highlighted through the use of slang language as found in many Ahadiat Akashah novels (Faisal, 2012).

In addition to these definitions provided above by various scholars, it is significant for further research on the concept of “pulp literature” proposed by Mohd Affandi Hassan (henceforth Mohd Affandi) to deepen understanding of the pulp literary concept, especially within the context of creative writing in Malaysia. Mohd Affandi Hassan defines pulp literature more holistically. In this regard, “pulp” in literary activities does not merely focus on obscenity alone; instead, it encompasses ideas; themes; language; style; characters and characterization; symbolism; dialogue; narrative axis criteria judgment, etc., which are processed easily superficially and shallowly. More importantly, Mohd Affandi explains that the emergence of “pulp literary” works stems from writers' greed who forget their responsibility as servants and caliphs of Allah SWT on earth (Mohd Affandi 2023). Therefore, all three definitions discussed will be adopted as operational definitions for this paper.

### Genuine Literature as A Framework of Analysis

Genuine Literature (henceforth GL) is a local literary theory developed by Mohd. Affandi Hassan (henceforth Mohd. Affandi). Several factors make GL chosen as the analytical framework for this paper. First, GL offers a comprehensive discussion of the position of literary works, which is considered relevant to the research problem that also revolves around the position of *CHHR*'s novel in literary activities. Second, GL is the only local literary theory that seriously and consistently discusses Malay literary activities based on *taklif* philosophy (Nur Fatiha, 2023). This makes GL considered suitable for the background of *CHHR*'s novelists who are also based on Islamic education. Furthermore, the fact that *CHHR* was born in a Malay cultural activity based on Islam also makes GL an appropriate choice. These considerations reflect that GL can be fair in unravelling this research problem.

Furthermore, discussions about GL focus on three principles under *taklif* philosophy: The Nature of Human, The Nature of Knowledge and Action, and The Nature of Literary. In the context of The Nature of Human; humans are creations of Allah SWT who have a special responsibility as servants and caliphs on earth. This requires humans to fully submit and devote themselves entirely (total submission) to Allah SWT in all matters and govern this earth with the laws of Allah SWT as well as with good governance practices. By understanding the nature of humans, the application of genuine literature in creative writing is intended to maintain human nature which always tends towards doing good deeds as commanded by Allah SWT and avoiding all prohibitions from Allah SWT (Mohd Affandi 2023). These considerations reflect how significant it would be to adopt GL as a theoretical framework throughout our paper

Furthermore, the nature of knowledge in brief refers to humans' understanding that *true* knowledge is based on faith in Allah SWT. In this context, Allah SWT is the primary source of knowledge. The three pillars of knowledge that humans need to master are revelation, reason, and experience. In this regard, reason requires revelation as guidance to avoid making incorrect judgments. The implication of applying *true* knowledge, which brings people closer to Allah SWT, will encourage individuals to perform righteous deeds (worship). More significantly, understanding the concept of *true* knowledge in all aspects of life will make every action considered a righteous deed in the eyes of Allah SWT. Conversely, actions that are not based on true knowledge will be *futile* in the sight of Allah SWT (Mohd Affandi, 2023). Next, the Nature of Literary views literature from an Islamic perspective as part of human action. Action in the context of literary activities arises from creativity (talent as a trust from Allah SWT) using language as a tool to make people understand and know the nature of humanity, knowledge, and action. This also involves aspects of beauty and meaning driven by the harmony between true knowledge and action. This differs from Western literary tradition which considers pleasure and entertainment as the goal of literature through the concept of mimesis. In contrast to the monotheistic essence underlying Islam, which places worshiping Allah SWT as the creator's goal; Western literary concepts make desire (pleasure, entertainment) their objective (Mohd. Affandi, 2023).

Furthermore, in the context of artistic work's beauty, GL justifies literary beauty based on the concept of aesthetic-intellectual beauty and meaning (Mohd Affandi, 2023). This concept is built on GL's worldview based on monotheism. In this regard, GL's intended aesthetics encompass both linguistic elegance and storytelling techniques that are refined as exemplified in Surah Yusuf. Intellectual aesthetic refers to a work's power to strengthen thinking and make readers better individuals based on *true knowledge* derived from literary works. This places literary activity according to GL as a means to bring authors and readers

closer to Allah SWT by recognizing one's existence as servants and vicegerents of Allah SWT (Mohd. Affandi, 2023).

GL not only offers theoretical aspects as discussed above but also practical aspects. In this respect, GL allocates several analytical tools including Intellectual Reading Mode, Story Reading Mode, Narrative Space, Narrative Axis, and Major Principles for Organizing Works (Ungku Maimunah, 2009). In seeking valid truth in Allah SWT's sight applying these principles is believed to help identify a work's tendencies towards the main elements intended in the work's development process effectively. The importance given to these principles aligns with "knowledge" philosophy "*adab*" understanding knowledge genuinely that can bring authors closer relations with greatness & unity & serving readers as more faithful & righteous servants towards Allah SWT (Mohd. Affandi, 2023).

Notwithstanding the discussion, GL clearly and specifically categorizes creative works into three categories. In this regard, GL classifies literary works as the highest in terms of their position based on the concept of true knowledge and the priority of discourse over stories. Furthermore, literary works are in second place by prioritizing stories based solely on hedonism and emotions (Braginsky, 1989). Meanwhile, pulp literature is the lowest category within GL, having sex and lust the main focal points in their creation (Mohd. Affandi, 2014). Therefore, GL as a concept that encompasses theoretical aspects with practical tools such as those mentioned above is believed to be capable of unraveling the issues surrounding Faisal Tehrani's *CHHR* writings as will be discussed further in the analysis.

### ***Cinta Hari-Hari Rusuhan: An Introduction***

*Cinta Hari-Hari Rusuhan (CHHR)* depicts the relationship of three protagonists, namely Basri, Tengku Valizah, and Basariah. Basri and Tengku Valizah are a couple of student lovers who opposed the leadership's stagnation in the 1970s (Faisal, 2000). On the other hand, Basariah is Tengku Valizah's only child who falls in love with Basri after a 20-year separation between Tengku Valizah and Basri. As the deputy leader of the University Malaya Malay Language Association, Basri possesses high charisma and successfully raises social awareness and humanity among his association friends, including Tengku Valizah who comes from a royal lineage. The group of students led by Basri strives to oppose the overly open attitude of leaders towards foreign investors that bring harm to local communities, especially the common people (Faisal, 2000).

The climax of Basri's struggle and his friends occurs when a demonstration unites activists among students nationwide in December 1974. The massive demonstration led by Basri caused the government to respond aggressively by making indiscriminate arrests against anyone involved in the related demonstration. Due to safety concerns arising from aggressive actions taken by authorities against his radical student movement, Basri flees to Australia (Faisal, 2000).

Basri's political exile for over 20 years significantly impacts Tengku Valizah, who is forced to marry Raja Hishamuddin. This departure affects both Basri and Tengku Valizah in their lives and ways of thinking. These implications stem from each other's misconceptions due to not having had a final meeting before their long separation. Basri assumes that Tengku Valizah cheated on their love especially since their relationship received opposition from Tengku Hilmiah – Tengku Valizah's mother who places great importance on status. Basri's suspicion grows stronger as he recalls Tengku Hilmiah's humiliation of him. Meanwhile, Tengku Valizah continues feeling guilty because she was forced into marriage with Raja Hisyamudin, who violated her. At the same time, Tengku Basariah (Tengku Valizah's illegitimate child born out

of Raja Hisyamudin violation) was rescued by Basri during a bombing at Big Ben London for underlying history involving Basri and Tengku Valizah without knowledge (Faisal, 2000). On the part of Basariah, this character grows up as a child who resents her mother due to Tengku Valizah's attitude towards her. Since Basariah was born, Tengku Valizah did not accept her birth. The child is greatly despised for being born against his will. Most importantly, the birth of Basariah and the rape incident that happened to her have disrupted the love journey between Tengku Valizah and Basri. Ultimately, this work's narrative concludes with events and emotions affecting Basri, Tengku Valizah, and Basariah. Tengku Valizah (who suffers from the psychological illness "maniac") finds happiness in recalling the love between him and Basri during the student uprising of the 1970s. Meanwhile, Basri falls ill due to an unexpected encounter arranged by Basariah for both him and Tengku Valizah. With a heavy heart, Basariah reluctantly let's go of the man she loves (Faisal 2000).

### **The Narrative Axis of *Cinta Hari-Hari Rusuhan***

A review of previous studies on *CHHR*, particularly the reactions from *CHHR* readers, demonstrates a consensus regarding the theme of this novel, which is the struggle of students to fight for social justice ignored by national leaders. The audience's acceptance of this theme stems from Faisal's blurring of "lust-based love" which serves as the narrative axis in this work. In this regard, the blurring is achieved by highlighting the aspect of student activism in the 1970s, led by Basri and his comrades. Analysis reveals that this struggle becomes a storytelling device that essentially revolves around the love between Basri and Tengku Valizah. The lustful love axis in *CHHR* is further consolidated with the Prologue and Epilogue framing its narrative journey. More significantly, these Prologue and Epilogue revolve around Basri's mixed feelings towards Tengku Valizah and vice versa (Faisal, 2000).

It is important to clarify within this study that love in this work is classified as lustful and superficial because it does not prioritize acknowledging Allah SWT as its foundation among its characters (Faisal, 2000). This classification aligns with the *taklif* philosophy underlying GL (Mohd Affandi, 2023). Further observation finds lustful love as *CHHR*'s central axis more pronounced when realizing that the novel essentially revolves around Basri and Tengku Valizah's tumultuous romance (Faisal, 2000). The romance between Tengku Valizah and Basri stems from carnal desires for opposite sexes and sexual imaginings manifested both when they are together or apart. This becomes evident through intimate scenes happening during each encounter between Basri and Tengku Valizah under pretenses related to the struggle for social justice among marginal even though contradicting Islamic Shariah laws (Faisal, 2000). One such scene can be found through Tengku Valizah's diary entries. His entries on October 13th-15th, 1973 depict student movements' efforts to organize massive demonstrations. However, these records also detail unstable emotions experienced by Tengku Valizah when his comrade Rita attempts to seduce Basri. Additionally, Tengku Valizah's account also documents beautiful moments for him when Basri touches his cheek or kisses his fingers affectionately. Basri's romantic nature overshadows any turmoil felt by Tengku Valizah towards Basri's leadership plans for demonstrations (Faisal, 2000). The romantic depiction in Tengku Valizah's diary entries contradicts ethical communication guidelines between non-mahram men and women in Islam; thus, making Faisal's portrayal of love within this work superficial—far from Allah SWT laws. This is because it is forbidden for Tengku Valizah who an Islamic woman is, to have any physical contact with non-mahram men. The sound mind guided by Shariah principles and awareness of human beings as Allah's servants and caliph does not allow gratification derived from the scenarios described above to occur (Faisal,

2000). Thus, Faisal's approach contradicts Allah's commandments in Surat An-Nur verses 30-31.

The continuation, of "lust-based love" as the narrative axis of this work is obscured by detailed depictions of the opposition and struggle of 1970s student activism. However, this obscuration is successfully detected when *CHHR* exploits a total of 121 instances of the word "love" from 288 pages, including derivatives and inflections. Furthermore, the analysis finds that the average occurrence of the word "love" in *CHHR* tends to reflect physical love between Basri and Tengku Valizah and Basariah with Basri, thus sidelining Basri's love for his struggle. The substantial use of the word "love" is employed to reflect feelings of affection, disappointment, happiness, and excitement in relationships between non-mahram men and women (Faisal, 2000).

Furthermore, the novel is also found to utilize the concept of realism, a concept originating in the West to depict the sensuality of relationships between men and women not bound by Islamic law. This is evident in the relationships of Tengku Hisyamudin with Rashihan and Tengku Valizah. In this case, scenes depicting passionate love and these characters are portrayed in great detail, thus enticing readers' feelings and imagination towards them. This is overt and appears real through detailed descriptions of Tengku Hisyamudin's movements on Rashihan's unclothed body (before they were married). This is also evident in the use of words and phrases with erotic undertones such as, "*Selamba mereka mandi bersama*", "*Tangan Raja Hisyamudin yang tidak berpakaian itu membelok ke sana ke mari di atas tubuh Rashihan*", "*Pada tempat-tempat tertentu sengaja pula tangan itu lebih kasar menggesel atau menggesek*", "*Bila you datang, I pun menadah aja.*" (Faisal, 2000). Meanwhile, the scene of Tengku Hisyamudin's rape of Tengku Valizah is also based on Tengku Hisyamudin's love and passion for his cousin's face and body. To describe Tengku Hisyamudin's greedy love, *CHHR* features phrases and words such as, "*la tercatat kotor hitam di situ*", "*Di kerusi belakang kereta*", which begins with the phrase "*Tubuh telanjang Tengku Valizah dibayang*" to show the rape scene of Tengku Hisyamudin who failed to control his lust for Tengku Valizah's body (Faisal, 2000). The display of the cheesy love relationship of the main character Basri with Tengku Valizah can be proven when the author creates various romantic scenes involving the couple's physicality which is clearly against Islamic teachings such as hugging each other. These scenes highlight the actions of women and men that are strictly forbidden by Islam before the act of adultery as mentioned by Allah in Surah Al-Isra' Verse 32. Not to be left out, *CHHR* also displays situations that highlight the sensuality of non-Muslim couples such as acts of kissing in an open area. This is also shown through Isabella's bed relationship with Craig (Faisal, 2000).

After all, the 121 words "love" and various details about lust-based love that plague the attitudes and lives of *CHHR*'s characters make "lust-based love" the narrative axis of this novel. This matter has been obscured by the history of student struggle in the 1970s which is fictionalized as the driving medium of the love story. This makes "love based on lust" as the axis of the narrative displayed in the *CHHR* unable to make the reader think and be motivated to approach Allah SWT as outlined in the GL.

### **Characters in *Cinta Hari-Hari Rusuhan***

Based on the philosophy of *taklif*, GL emphasizes the importance of characters that are cultivated in creative works as good characters with a focus on highlighting their virtuous qualities. This emphasis aligns with examples provided by Allah SWT through portrayals of noble characters in the Quran, such as in Surah Yusuf and the story of Queen Balkis in Surah An Naml. Therefore, at this stage, the discussion examines the personalities and

appropriateness of characters portrayed by *CHHR* for readership based on GL's stated objectives.

The research begins with the protagonist Basri, who becomes the focus of the love between two important women in *CHHR*, namely Tengku Valizah and Basariah. Basri is a native of Kedah who continues his studies at Universiti Malaya. As a village boy, Basri has a high sensitivity towards the lives of ordinary people. When the Malaysian government in *CHHR* opens up significant business opportunities for foreign investors, Basri sees this action as one that will undermine the community, especially the lower-class economy. Out of awareness and responsibility as an educated individual, Basri feels the need for students to unite in opposing this biased policy. The spirit of Basri's struggle is manifested in his actions leading large-scale demonstrations. On the surface, Basri is also portrayed as an ideal character capable of attracting the attention of many students, including Tengku Valizah, with his nationalist ideas (Faisal, 2000).

However, the study found that Basri does not possess the overall characteristics of an excellent role model (*uswah hasanah*) for the *CHHR* audience. This stems from Basri's actions, which are driven more by emotion rather than sound reasoning based on divine guidance. The emphasis on sound reasoning is important here due to the close connection between rationality and divine guidance. Individuals who use their God-given reason can evaluate and interpret every situation that befalls them, thus gaining a better understanding of their role as servants and stewards of Allah SWT on earth. Regarding Basri, despite being portrayed as a bold and outspoken student leader, he is not an ideal figure to emulate. This is evident from his decision to flee to Australia after his comrades were arrested by the authorities. Basri's flight abroad could have been acceptable if this period had led him to mature as a man and leader in managing life wisely. However, Basri's reluctance to return to Malaysia primarily due to his disappointment with Tengku Valizah portrays him as someone who prioritizes emotions over responsibility. If Basri were aware of his true nature as a human being, it would be appropriate for him to return to Malaysia and take responsibility for his actions. As an adult man, it is essential for Basri to set a good example for Basariah, especially in terms of maturity; however, the opposite is demonstrated. Basri's fearfulness towards love resembles that of a child—this becomes particularly apparent through the series of coaxing done by Basariah towards him (Faisal 2000). In addition, Basri's inclination towards Tengku Valizah appears rooted in her physical femininity—this exhibits low moral character in a Malay nationalistic student leader who follows Islam as detailed below (Faisal 2000). Such displays reveal baser desires towards an ungrounded woman (Faisal, 2000).

Furthermore, the study of character in *CHHR* shifts to the antagonists Tengku Hisyamudin and Tengku Hilmiah. The same study also focuses on Tengku Basariah, who serves as a central character in the 1990s plot of *CHHR*. These three characters represent educated individuals who are respected by society. However, *CHHR* presents these characters in a way that does not align with their titles and responsibilities. As educated and prominent members of society, they should be portrayed as presenting ideas and actions based on reason and guidance from Islamic law, which they each adhere to. However, this is not the case when these characters display actions and thoughts that contradict the concept of taklif as explained by GL (Faisal, 2000).

GL responds to Tengku Hisyamudin's socializing and drinking alcohol as unfavorable personal traits because his actions contradict Allah SWT's prohibition against alcohol consumption. Moreover, Tengku Hisyamudin's hosting of Western-style parties involving free mixing among friends along with serving alcohol portrays him as a character unworthy of such detailed

representation in the work (Faisal, 2000). The moral corruption of Tengku Hisyamudin is further solidified by his affair with Rashidan and his rape of Tengku Valizah. These deviant acts not only undermine his credibility as an esteemed and educated character but also contradict his career as a lawyer whose core values revolve around “justice”. Although the author attempts to depict Tengku Hisyamudin's remorse for his wrongdoing, it is insufficiently demonstrated through an airplane accident serving as retribution for his actions. This retribution essentially closes off any opportunity for him to correct himself and live life repentantly similar to what is exemplified by Queen Balqis in Surah Al-Naml (Mohd. Affandi, 2014).

Additionally, being a mother with a high religious status did not position or portray her adequately setting an ideal example for her children stands out within statements made against Basri (Faisal, 2000). It is important to emphasize that her disdain towards Basri solely due to his commoner status contradicts Islam's stance against legitimizing social hierarchies between human beings; In Islam what differentiates people's status lies within their devotion towards Allah SWT rather than mere societal strata according to verse 13 Surah Al-Hujurat.

Next, let's examine the character and personality of Tengku Basariah. Basariah's hatred towards her mother, Tengku Valizah, due to the poor treatment she received (due to her psychological issues) can be understood from a logical perspective if it is not based on Allah SWT's revelation as guidance. With Faisal Tehrani's Islamic education background, it can be said that the immorality of Basariah's actions is known to Faisal consciously. However, in line with the concept of realism that supports the creation of *CHHR*, the aspect of Basariah's moral corruption as a daughter is portrayed explicitly. This is done to evoke readers' emotions and beliefs in the “logic” of Basariah's actions while simultaneously drawing sympathy towards her “fate”-being an unwillingly born child to Tengku Valizah. Despite receiving various advice from Tengku Hisyamudin urging Basariah to forgive Tengku Valizah, she remains reluctant to agree (Faisal, 2000). This rejection by Basariah becomes evident especially through her use of derogatory terms such as “crazy woman” when referring to Tengku Valizah. The use of such words in terms of their meaning reflects low values and should not be uttered by a child referring to her mother (Faisal, 2000). This action by Basariah contradicts the decree in Surah Al-Isra' verse 24 which prohibits a child from raising their voice or saying 'uff' (a sound indicating annoyance) to their mother. To resolve the inconsistency in Basariah's character, the author changes her hatred towards Tengku Valizah. This change in Basariah is based on the expert doctor's explanation of Tengku Valizah's psychological condition. Additionally, reading Tengku Valizah's diary also contributes to Basariah's positive transformation towards her mother. However, it should be noted that this shift in how Basariah treats and perceives her mother does not necessarily make her a morally upright character. This is stated as such because Basariah's newfound awareness to pity Tengku Valizah stems from sympathy after Dr. Hadi explains Tengku Valizah's health condition. These changes are not driven by her understanding of the role of a child as depicted in the Quran (Faisal 2000).

Another observation that cannot be overlooked is the portrayal of characters with pure idealism like Farid while fighting for the welfare of the common people alongside Basri. However, this idealistic character eventually becomes politicized by the author and involved in corrupt practices. Moreover, Farid no longer pays attention to the hardships faced by ordinary society (Faisal 2000).

**Language Manipulation in *Cinta Hari-Hari Rusuhan***

The study of language use in *CHHR* has revealed a mix of various codes. However, the use of slang language has harmed *CHHR*. Nevertheless, more serious language manipulation in *CHHR* appears in the form of words that are not pleasant for either emotional expression or daily conversation. In this regard, *CHHR* provides space for words such as “whore” and imagery that depict erotic elements, whether overt or not. These colloquial language imageries are used by various characters but tend to be employed by educated and respected characters within society. This is observed in the characters Tengku Hisyamudin and Tengku Hilmiah (Faisal, 2000).

Furthermore, the author also manipulates language to show societal misunderstandings regarding the concept of “zuhud.” However, it is believed that this manipulation would not exist if *CHHR* made religious obligations and acted as core elements in its creation process. The ambiguity about its true meaning as exemplified below is believed to provide room for misunderstanding among society regarding the true concept of “*zuhud*” (moderation) within Islam with a socialist understanding. The misuse of these two styles can be seen when the author mentions a beard which is synonymous with the practice of Prophet Muhammad SAW when its wearer is a Muslim (Faisal 2000).

This manipulation of language in *CHHR* does not meet GL's emphasis on aesthetic beauty standards. Although GL prioritizes discourse over storytelling to evoke intellectual beauty, proper language mastery based on creativity and awareness allows authors to selectively manipulate languages while ensuring that their implications bring awareness to both readers and authors about humankind's existence as servants and vicegerents of Allah SWT.

**Conclusion**

The analysis of this paper found that the central narrative axis of the novel *CHHR* is “lust-based love”. With this narrative axis, the novel employs storytelling devices such as characters, personalities, and language to reinforce the narrative axis of “lust-based love”. This is done by portraying characters who tend towards passionate expressions towards partners of different genders and engage in free association between men and women. Additionally, the novel uses language that highlights elements of passionate love between partners to strengthen this narrative axis of *CHHR*. All these aspects confirm *CHHR* as a pulp novel as defined by GL.

**Contribution**

This paper successfully unravels the issues prevalent in Malay literature, particularly in the context of determining the stature of a literary work. This refers to the classification of a work as either a pulp literature, a serious literature, or one with high literary value. In this context, the findings are significant in assisting readers to provide a fair evaluation of a work, considering the cultural and religious background surrounding the works.

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