

Perlawanan terhadap Hegemoni Barat Melalui Identitas Keislaman pada Novel Ja'a Jutek (2012) dan Jilbab in Love (2014) = Resistance to Western Hegemony through Islamic Identity in the Novels Jaâa Jutek (2012) and Jilbab in Love (2014)

Lena Sa'yati, author

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Abstrak

Islamisme mengalami pertumbuhan pesat pasca Orde Baru, salah satunya dalam ranah budaya populer. Penelitian ini menganalisis perlawanan terhadap hegemoni budaya Barat melalui identitas keislaman dalam novel Ja'a Jutek (2012) karya Isma Kazee dan Jilbab in Love (2014) karya Asma Nadia. Metode yang digunakan bersifat kualitatif dalam bentuk kajian tekstual. Tiga teori yang digunakan yakni Analisis Wacana Kritis Norman Fairclough, Hegemoni dan Counter-Hegemony Gramsci. Tujuan dari penelitian ini hendak menunjukkan kontribusi Forum Lingkar Pena dan Komunitas Matapena terkait kebangkitan sastra remaja bernuansa Islam pasca-Orde Baru. Hasil penelitian memperlihatkan konstruksi wacana identitas Islam tradisional dan modern dalam kedua novel. Novel Ja'a Jutek menekankan nilai-nilai keislaman substansial bersifat tradisional dan Jilbab in Love fokus pada formalisasi ajaran Islam dan simbol keagamaan. Dalam dimensi mikro, terlihat penggunaan Bahasa Arab dan Bahasa Jawa di Ja'a Jutek, sementara Jilbab in Love mengadopsi Bahasa Arab gerakan Ikhwanul Muslimin dan Bahasa Inggris slank. Kedua novel menjalankan negosiasi antara budaya Islam dan gaya novel remaja Barat, menciptakan wacana counterculture terhadap westernisasi dalam teenlit tahun 2000-an. Hegemoni budaya Barat yang diangkat melibatkan ideologi kosumerisme, liberalisme, dan hedonisme. Kedua pengarang menggunakan War of Position sebagai strategi counter hegemony; Ja'a Jutek menolak kompromi terhadap budaya Barat negatif, sementara Jilbab in Love melakukan negosiasi nilai-nilai keislaman dengan budaya Barat dan memanfaatkan oposisi biner serta pembalikan keadaan. Walaupun keduanya menggunakan sastra sebagai alat dakwah, model komunikasi dakwah FLP lebih dinamis karena menyesuaikan dengan pemikiran masyarakat urban yang cenderung lebih modern.

..... Islamism experienced rapid growth after the New Order regime, including in popular culture. This research analyzes the resistance to Western cultural hegemony through Islamic identity in the novels Ja'a Jutek (2012) by Isma Kazee and Jilbab in Love (2014) by Asma Nadia. The method used is qualitative in the form of textual studies. The three theories used are Norman Fairclough's Critical Discourse Analysis, Gramsci's Hegemony and Counter-Hegemony. The purpose of this research is to show the contribution of Forum Lingkar Pena and Matapena Community regarding the revival of Islamic teen literature in the post-New Order era. The results show the construction of traditional and modern Islamic identity discourses in both novels. The novel Ja'a Jutek emphasizes traditional substantial Islamic values and Jilbab in Love focuses on the formalization of Islamic teachings and religious symbols. In the micro dimension, we see the use of Arabic and Javanese in Ja'a Jutek, while Jilbab in Love adopts the Arabic of the Ikhwanul Muslimin and the English of Slank. Both novels negotiate between Islamic culture and Western teen novel style, creating a counterculture discourse against westernization in 2000s teenlit. The Western cultural hegemony raised involves the ideologies of consumerism, liberalism and hedonism. Both authors use War of Position as a counter hegemony strategy; Ja'a Jutek refuses to compromise on negative Western culture, while Jilbab

in Love negotiates Islamic values with Western culture and utilizes binary opposition and reversal. Although both use literature as a tool of da'wah, FLP's model of da'wah communication is more dynamic as it adapts to the thinking of urbanites who tend to be more modern.