Chapter II
Religious Values in the novel Al-Azizy
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2.1 The Nature of Religious Values

2.1.1 Understanding Religious Values

Value is something that interests us, something we are looking for, something fun, something we like and want, in short, something good. (K.Bertens in Asror 2017:7) Value is a quality or trait that makes what is of value so worthwhile. For example, the value "honest" is the nature of honest action. So value (Wert, value) is not the same as what has value (Guter, goods). (Magniz in Ariyadi 2013:7) The word value in Indonesian comes from a foreign language, namely Latin Valere, then it is adopted into English to become Value. and discuss the ancient French valoir Encyclopedia of Real Estate Term. (Jauhari in Sulimaida 2021:665) The interpretation of value in a field depends on each individual's point of view. Value is not formal but material ("material" 8) Atmosuwito explained that religion is defined broader than religion. It is said that the word religion according to the origin of the word means bonding or self-binding. If something has a bond or self-binding, then the word religion means to surrender, submit and obey. Meanwhile, religion is usually limited to teachings (doctrines) and regulations (laws). In Christianity or Islam, for example, these regulations lead to dogma. (Atmosuwito in Ariyadi 2013:8) A religious man in simple terms can be interpreted as a human being who has a serious conscience, is obedient, pious, and is thorough in inner considerations. However, if the word religious is added to the word Islam, so that it becomes religious Islam, the meaning of religion here becomes more assertive, namely referring to belief, conscience, and piety according to the norms or teachings of Islam. (Sitanggang in Syamsul 5) Religiosity looks more at aspects that are "inside the heart", ripples of personal conscience vibrations; personal attitude which is more or less a mystery to other people, because it breathes the intimacy of the soul, "du coeur" in the sense, namely a

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taste that includes totality including ratios and human feelings into the human person." (Mangunwijaya in Ariyadi 8) Religiosity refers to religious aspects that has been internalized by the individual in the heart. Religiosity is often identified with diversity. Religiosity is defined as the extent of knowledge, how strong the belief is, how far the implementation of worship and rules is and how deep the appreciation of the religion one adheres to. For a Muslim, religiosity can be known from how far the knowledge , beliefs, implementation and appreciation of the religion of Islam.

2.1.2 Religiosity in Literary Works

A literary work, besides being the result of inner observation and aesthetic experience, is also the author's self-expression. One of the many expressions set forth in literary works is in the form of experiences related to elements of religiosity. (Sitanggang in Ika Febriani 2021: 67) Many studies have actually been carried out on religiosity in literature, but these studies are often mistaken in formulating the notion of religiosity. The most basic mistake is that religiosity is often seen as a representation of attitudes against religion, even though religiosity is very coherent with religion. Both are equally oriented towards the act of appreciating God Almighty. Literature as a complex structure in which it highlights various aspects of life, including religious issues, deserves to be explored more deeply to benefit from it. The presence of religious literature in the midst of society must have its background. Knowing this background is very necessary, because from there it can be seen whether the religiosity literary genre is temporary or permanent, that is, has a strong foundation so that it can last forever. Before digging deeper, we must first know the religious criteria in literary works. (Jauhari in Ariyadi 2013: 9) Knowing this background is very necessary, because from there it can be seen whether the religiosity literary genre is temporary or permanent, that is, has a strong foundation so that it can last forever. Before digging deeper, we must first know the religious criteria in literary works. (Jauhari in Ariyadi 2013: 9) Knowing this

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Broadly speaking, religious criteria in a literary work, especially novels, are put forward by Atmosuwito (in Pujiono 2006:7) as follows:

a. Surrender, submission and obedience

Noble is the desire of every human being, but not every human being knows the nature of nobility. True glory is glorious in the sight of Allah. Noble in the sight of Allah must bring true blessings. The only measure to judge whether someone is noble in the sight of Allah or not is piety. If someone has reached the degree of taqwa, he has been noble in the sight of Allah. The higher the level of piety, the more noble the position in the sight of Allah. Subijanto

b. A life of glory

Noble is the desire of every human being, but not every human being knows the essence of glory. The ultimate glory is glorious on the side of God. Glory on God's side surely brings true blessings. The only measure of judging a person noble on the side of God or not is devotion. If a person has reached the degree of taqwa, he has been glorious on the side of Allah. The higher the level of devotion, the nobler his position on the side of God. Subijanto.

c. Inner feelings that have to do with God

The causes of restless hearts are many, but the point is that all anxiety comes from human perception itself. No matter how great the problem is, but if the human being has the

correct perception of the problem, the heart will not be disturbed. Actually anxiety has nothing to do with what is outside of the human being, but is related to how we manage feelings. The solution to not being agitated (peace of mind) is to make a pilgrimage (remembering Allah Swt).

d. Sinful feelings

The act of value is the most important thing to determine something good or bad. If this is clear then we will be able to say my deeds are wrong or my deeds are good, then pray me if so and pray my actions if so. Islam emphasizes that every action must be based on the intention of lillahita'ala (because of Allah ta'ala) to distinguish ethical actions other than Allah, so that if it is not based on intention because of Allah, then the deed is not accepted by Allah Swt.

e. Feelings of fear

Fear of God is the nature of a devout person, and he is also a testament to his faith in God. Therefore, the more he knows his Rabb and the closer he is to Allah Ta'ala, the greater his fear of Allah.

f. Acknowledging God's greatness

When the first prayer is performed is takbir, which is to say "Allahu Akbar". This remark is an expression of recognition that there is nothing great but God. Everything is weak, everything is fragile, everything is helpless, except God. If man has acknowledged the greatness of God, then as a consequence it is to give priority to God's commandments over other commandments and to prioritize shunning God's prohibitions over others.

2.2. The Intrinsic Elements of the Novel

2.2.1. Understanding Novels

Novel comes from the word novella (Italian) which literally means "a little new thing". The term novel is the same as the term romance. The word novel comes from the Italian language, namely novellus which is derived from the word noveus which means new. The word novel then developed in England and America, while the term romance comes from the romance genre from the Middle Ages which is a long story about heroism and romance. The term novel develops in Germany, Netherlands, France and other parts of mainland Europe. Based on the origin of the term, the difference between romance and novel lies in the form, namely the novel is shorter than the romance, but the size of the story elements is almost the same. Novel is a type of prose that contains elements of characters, fictional settings that stage human life based on the views of the author and contains life values, processed with storytelling and performance techniques which form the basis of writing concessions (Zaidan in Adisti, 2022:7).

Jassin in Nurgiyantoro defines a novel as a story that plays out in the world of people and things that are around us, not in depth, describes more about one moment from one's life, and more about an episode (In Educhanncel) . The definition of a novel according to Sudjiman is a long fictional prose, as a confession (because it is written very convincingly), as a story of true events, as a history of one's life and its era. Thus, the novel is a story that presents an extraordinary event in the life of the culprit that causes a change in attitude or determines his fate. The novel is one of the literary works that tells the story of human life, characterized by the existence of conflicts which eventually lead to changes in the characters. The change in the character's way of life doesn't always have to end in success, but sometimes it also ends in failure. In addition to some of the meanings above, there are also those who say that the word novel comes from the Latin word, namely novelus which is derived from the word novies which means new. It is said

to be new because when compared to other types of literature such as poetry and drama (Henry Tarigan in Rismawati 2018: 6).

Novels are works of fiction that express deeper aspects of humanity and are presented subtly. Clara Reeve in Wellek and Warren said the novel is a picture of real life and behavior, from the era when the novel was written (Rene Wellek in Ariyadi 2013:13). Besides that, Abrams in Nurgiyantoro argues that the novel is a fictional writing or words and has intrinsic and extrinsic elements. (Nurgiyantoro in Ariyadi 2013:13) The novel as a work of fiction offers a world, a world that contains an idealized model of life, an imaginative world, which is constructed through various intrinsic elements such as events, plots , character (character), setting, point of view, etc., all of which of course are also imaginative each actor (Big Indonesian Dictionary in Ariyadi 2013:13).

In other words, a novel is a type of fictional literary work in which a theme or problem is presented by presenting certain characters. The depiction of the problem is also supported by the description of the background and certain situations which also reinforce the main issues at hand. In essence, the description of the problem aims to convey a certain message to the reader and others, all of which, of course, are also imaginative large Indonesian (in Ariyadi 2013:13). In other words, the novel is a type of fictional literary work in which a theme or problem is presented by presenting certain characters. The depiction of the problem is also supported by the description of the background and certain situations which also reinforce the main issues at hand. In essence, the description of the problem aims to convey a certain message to the reader and others, all of which, of course, are also imaginative large Indonesian (in Ariyadi 2013:13).

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2..2.2 Novel Structure

Wellek and Austin Warren define the structure of a literary work as follows: The work of structure includes contain and form as far as it has the aesthetic function. This means that the structure of a literary work includes content and form, insofar as it has an aesthetic

function. The structure in a literary work can be equated with the forming factors of the literary work itself namely the intrinsic element (Rene Wellek in Ariyadi 2013:14). Intrinsic elements are the elements that build the literary work itself. It is these elements that cause literary works to exist as literary works, elements that will factually be found when people read literary works. The intrinsic elements of a novel are the elements that (directly) participate in building the story.

The elements in question are events, stories, plots, characterizations, themes, settings, storytelling points of view, language or style, and so on (Nurgiyantoro in nurfadhila 2017:2). While extrinsic elements are elements that are outside the work In literature, this extrinsic element indirectly influences the building or organismal system of literary works. More specifically, extrinsic elements can be said to be elements that influence the story structure of a literary work, but are not included in it be part of it. As for what includes extrinsic elements, namely elements of biography, psychology, society, and thought. An essay in the form of prose is said to have literary value if it fulfills certain literary requirements implicit in the intrinsic and extrinsic elements of the prose work, if these conditions are not met then the prose cannot be said to be a literary work. According to Stanton in Nurgiyantoro, the building blocks of a novel consist of three parts, namely facts, themes, and storytelling. The facts of the story include characters, plot, and setting.

The theme is something that forms the basis of the story. Storytelling or literary devices are techniques used by authors to select and organize story details (events and incidents) into meaningful patterns. Literary means in question include storytelling point of view, style (language) and tone, symbolism, and irony. The following will describe in detail the intrinsic elements contained in the novel. Understanding of a novel can be done through intrinsic and extrinsic approaches. The intrinsic approach is an attempt to understand a novel through the

elements in the novel. While the extrinsic approach is carried out through elements or aspects that are outside the novel but greatly influence the process of creating the novel.

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a. Themes

Discussion about the meaning contained in a literary work (novel), means talking about the theme. Theme means the general content of the contents in the literary work or also known as the idea of the story in question. The term theme according to Scharbach in Aminuddin comes from Latin which means "a place to put a device". It is called that because the theme is the idea that underlies a story so that it also plays a role as the starting point for the author in describing the fictional works he creates. (in Firmanda 2018:4). Stanton defines the theme as "the meaning of a story which specifically explains most of its elements in a simple way "(In Nurhakiki 2018: 2).

According to him, the theme is more or less synonymous with the central idea and central purpose. Meanwhile, Nurgiyantoro views the theme as the basis of the story, the general basic idea of a novel work (In Huriyah 2020:9). According to him,

this general basic idea is of course predetermined by the author which is used to develop the story. In other words, the story will certainly "faithfully" follow the general basic ideas that have been determined beforehand so that various events or conflicts and the selection of various other intrinsic elements such as characterizations, settings, and viewpoints are endeavored to reflect these general basic ideas. Nurgiyantoro groups themes into themes main (major) and additional (minor) themes (In Ernawati 2017: 108). The major theme is the main meaning of the story which forms the basis or general basic idea of the work. While minor themes are meanings that are only found in certain parts of the story.

Based on its historical development, themes characterize the development of literary works. In the 18th century, for example, there was a classical division between lyric, epic and dramatic. The three types of literature are associated with several themes that are indeed important for the history of Western European culture. In the lyrics, the expression of personal feelings is seen as the most important theme. In the drama, actions that culminate in a conflict are considered the main thing, whereas in the epic, the terrible deeds of an ancestor determine the fate of the teenage characters of their descendants (Luxemburg in Ariyadi 2013:17). So, explicitly, Themes can be said to function or relate to different cultural functions according to the cultural developments that take place in a particular civilization. The thematics of these various types of literature must change from time to time and adapt to changes in function, circumstances, public, and medium.

Themes in many ways are "binding" to the presence or absence of certain conflict situations, including various other intrinsic elements, because these things must support the clarity of the theme to be conveyed (Nurgiyantoro in Asnawi 2017). The theme forms the basis for the development of the entire story. , then it also

animates all parts of the story. Themes have generalizations that are general, broader, and abstract. inevitably change from time to time and adapt to changes in functions, circumstances, publics, and mediums. Themes in many ways are "binding" to the presence or absence of certain conflict situations, including various other intrinsic elements, because these things must support the clarity of the theme to be conveyed (Nurgiyantoro in Asnawi 2017).

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b. Plot

(Wellek in Ariyadi 2013:17) In addition, a pipeline is a chain of events that are connected with each other by the law of cause and effect. That is, the first event

causes the second event, the second event causes the occurrence of the third event, and so on until basically the last event is determined to be the occurrence of the first event. (Sumarjo in Khoirunnisa 2018:7).

c. Characters and Characterizations

The character or characterization element is one of the most important in the story. The presence of a character determines whether he has a good or bad role, namely as a character who is adored or praised (protagonist). The conflict underlying the plot of the story is the conflict of the protagonist's soul. The events of the story center on the conflict of the main character's character.

The term character in a story, refers to the placement or painting of images of certain characters with certain characters. Story characters are people featured in literary works of a narrative nature, or dramas, which the reader interprets to have certain moral qualities and tendencies as expressed in speech and action. . (Abrams in Munzayanah 2020:41-42) From Abrams' opinion, it is very clear to us that the notion of 'Character' refers to the person (the perpetrator of the story).

Biography of Taufiqurrahman Al-Azizy

Taufiqurrahman Al-Azizy Taufiqurrahman Al-Azizy is originally from Indonesia, he was born in the area of Central Java, to be precise in Ketoyan Village, Wonosegoro District, Boyolali Regency, on December 9, 1979. He graduated from a University of Al-Qur'an Science Wonosobo (UNSIQ) Faculty of Communication Islamic Broadcasting (KPI) in Central Java in 2007. He works as a farmer as well as a trainer and motivator, especially in the field of "Self Development Arts". He is also an alumnus of a boarding school, namely the Islamic Boarding School for the Science of the Qur'an "Hidayatul Qur'an". And during college, he was also active in various activities, namely becoming General Chair of the Wonosobo branch of the Islamic Student Association (HMI), Chair of the KPI Faculty Senate, Chair of the Student Da'wah Institute. And currently, he is the Chairman of the Wonosobo Muslim Writers' Association (IPMW), which is a forum for Indonesian Muslim writers formed as a vehicle for discussion of Islamic sciences and voluntary writing trainings.

Synopsis

This novel tells about a village youth named Yusuf who has such a handsome face, every day Yusuf spends his time tending his goats in the forest, and reading books used by his friends. In contrast to Zulaikha, a woman with an angel-like appearance whose life is spent in the big city, a life of wealth, and accustomed to living in luxury. Despite their different life backgrounds, fate brought them together in a village called Telagasari. The love story of the two is so complicated, Zulaikha, who has had a heart for Yusuf from the start, must be able to keep it deep inside, as well as Yusuf, who realizes that he cannot possibly have Zulaikha with his circumstances, who was born as a village youth and lives a very simple life. This novel also contains the spirituality of love and faith based on the story of the Koran, a life inspiration for Muslims/Muslims in establishing worship, love and obsession with life.