

Representation of God in A.A. Navis's Short Stories: A Hermeneutics Review

Ahmad Muzaki¹, Gohar Rahman²

Language Center of Central Java Province, Indonesia¹

National University of Modern Languages Islamabad, Pakistan²

Correspondent : muzakiahmd8@gmail.com¹

Received : February 25, 2024

Accepted : Maret 10, 2024

Published : Maret 30, 2024

Citation: Muzaki, A., & Rahman, G. (2024). Representation of God in A.A. Navis's Short Stories: A Hermeneutics Review. *Commercium : Journal of Business and Management*, 2(1), 1-14. <https://doi.org/10.61978/lingua.v2i1>

ABSTRACT: A.A Navis is an Indonesian writer who is famous for his works with transcendental god elements. The unique way of conveying messages in his short stories often makes readers stutter in grasping the true meaning. This research examines A.A Navis' short stories which have a divine theme and contain prophetic elements. Some of the short stories are *Robohnya Surau Kami* (The Collapse of Our Surau), *Man Rabbuka*, *Datang dan Perginya* (Coming and Going), *Dokter dan Maut* (Doctor and Death, and *Yang Datang di Hari Lebaran* (Who Came on Eid Day). This research aims to describe the representation of God in A.A Navis' short stories through a hermeneutical review. The research method used in this research is descriptive qualitative. The results of this research depict that A.A Navis' short stories represent God as; (1) the best judge, (2) not thirsty for praise, (3) not wanting to cause trouble to his servant, (4) the owner of the highest power, (5) the giver of rewards, (6) the forgiver, (7) the owner of death, and (8)) answerer of prayers. Apart from that, there are also divine values and other messages conveyed in the short stories he wrote.

Keywords: Hermeneutika, Cerpen, A.A Navis.



This is an open access article under the CC-BY 4.0 license

INTRODUCTION

"A.A Navis was not an influential person," A. Teuw quoted in a quote from a cultural dialogue in response to a controversy created by Akbar Ali Navis and a polemic over his short story entitled *Robohnya Surau Kami*. The emergence of accusations of being a follower of communist ideology was easily pinned on one of the writers whose works fell into the category of Sufistic literature, this is because his works, such as *Robohnya Surau Kami* and *Man Rabbuka*, are considered to overturn the religious reality that has developed and is believed by many people. In fact, *Nyata* magazine once withdrew the short story *Man Rabbuka* and considered it as never publishing the short story for the sake of national stability. In line with this, the Islamic student alliance demonstrated on a large scale to condemn AA Navis' work because it was deemed to insult God and the Islamic religion.

It seems that Navis' perspective in conveying "religious practice" through his works is slightly different. He doesn't just tell readers to diligently pray, recite the holy Quran, or build the mosque.

However, the most important thing is to review the quality of the worship that has been carried out. Is the whole series of worship purely because of Allah, or is there something else that accompanies it? Readers are invited not only to see the question "*Man Rabbuka*" as a grave question to which the answer can be prepared with, "*Allah is my God*", but also the essence of the question itself. All these messages and God's reflections are wrapped in an interesting short story that combines reality, absurdity and profound religious interpretation.

Unfortunately, many people assume this effort is a reflection of AA Navis' communist attitude without seeing the other side that the author wants to offer. It should be stated that this article does not clarify that A. A Navis was not a communist. Nevertheless, this paper aims to achieve a description of A. A Navis' views on the concept and representation of divinity through his works: *Robohnya Surau Kami*, *Man Rabbuka*, *Datang dan Perginya*, *Dokter dan Maut*, and *Yang Datang di Hari Lebaran* (Navis, 2005). The five short stories were chosen because they raise the same spirit. It is the author's religiosity to view religion as a form of conveying the values contained in it to the broader community. Through these transcendental divine works, researchers try to see another side of Navis, especially his work in affecting the development of Sufism-based literature (some people equate it with statistics or prophetic literature) in Indonesia.

METHOD

The research method used in this research is a descriptive qualitative research method. Based on (Sugiyono, 2015), the qualitative descriptive method is a naturalistic research method because the research is carried out in natural conditions, the data is collected, and the analysis is more qualitative in nature. Meanwhile, Bogdan and Taylor (Moleong, 2013) said qualitative methods are research procedures that produce descriptive data in written or spoken words. Qualitative research is meaningless without using support from quantitative data; rather, it emphasizes the depth of formal thinking of the researcher in answering the problems faced (Gunawan, 2013). The data produced in this research is verbal data, which is not quantified in the form of numbers. Most of the qualitative research aims to obtain a deep understanding of human and social problems, not describing the surface part of reality as it is carried out quantitative research with positivism (Rijal Fadli, 2021). The data that has been collected will later be analyzed using descriptive methods. The analysis used in this research is hermeneutical. Hermeneutics is a theory about the operations of understanding related to the interpretation of texts. Hermeneutics sees discourse as text, thus elaborating text categories and will be the focus of the study (Ricoeur, 2021). Hermeneutic analysis was chosen because it was seen to be able to analyze deeper meaning related to the messages and intentions in the text, especially short stories. The data sources in the research are five A. A Navis short story contained in the book *Complete Anthology of A.A Navis Short Stories* published by Kompas (Navis, 2005). The five short stories are *Robohnya Surau Kami*, *Man Rabbuka*, *Datang dan Perginya*, *Dokter dan Maut*, and *Yang Datang di Hari Lebaran*.

RESULT AND DISCUSSION

Critical Review of The Works

A short story is a literary work in the form of a narrative in which there is a story and a message conveyed by the author. According to Purba (Purba, 2010), short stories are a form of fictional or fictional stories that are old. Sumardjo (Purba, 2010) states that short stories are short fiction that can be finished reading in "one sitting" and only have one sense of crisis and effect for the reader. In line with Sumardjo, Sudjiman in Purba (Purba 2010) also states that short stories are stories that are usually less than 10,000 words. Sometimes, short stories are presented with a unique, occasionally complex structure. The meaning is not explained directly to the reader, and the reader may have difficulty understanding and interpreting what will be conveyed by the researcher (Putri et al., 2020).

As a literary work, short stories have to form elements that make the story complete, interesting and enjoyable. These forming elements do not always have to be present in every short story, but they determine the success of a short story in building a more engaged story so that it can invite readers into the story. (Nurgiyantoro, 2017) divided the elements in works of fiction into two, namely intrinsic elements and extrinsic elements. Intrinsic elements are elements that build the literary work itself. These elements are what cause a text to appear as a literary text, elements that will be factually encountered if one reads a literary work. Intrinsic elements can be characters, characterization, setting, message, plot and language style.

Meanwhile, extrinsic elements of works of fiction are elements that are outside the literary text but indirectly influence the structure or organismal system of the literary text. They can be said to be elements that influence the story structure of a literary work but are not themselves part of it. (Wellek et al., 1989) Extrinsic elements are divided into the author's subjectivity, which can be in the form of the author's attitudes, beliefs and outlook on life, which influence the work he writes.

As a means of expressing oneself through writing, short stories are often used to convey the author's ideas. This is because literature, as a reflection of life, is directly connected to the soul of the author (Alfika, Et.al, 2024). Writers can express thoughts, ideas, or stories that they have experienced either by the writer themselves or other people. Even though it is written based on life experience, which is factual data, as a form of fiction, the short story must still show a coherent structural form and aesthetic goals (Wellek et al., 1989). The aesthetic goal in question is how a short story can be enjoyed and remembered by its readers, either because of the depiction of strong characters, the message conveyed or even the way the author conveys the story. Selamet Mulyana (Nurgiyantoro, 2017) considers something (literary text) to be beautiful if it is able to touch, thrill, and move our hearts. In fact, even though the literary work departs from the epistemology of holy books such as the holy Quran and hadith, it still cannot lose its literary value (Wachid B.S., 2019).

Literary works cannot be separated from the messages contained in them. Value is the quality of something that makes it liked, desired, pursued, appreciated and valuable and can make people who live it dignified. (Amrullah, 2018). One of the messages contained in literary works is the message of religiosity. Religious values are values related to human connection with God, seriousness of conscience, piety, thoroughness in inner development and so on (Zenaida, 2001). Religious messages can also be interpreted as messages that contain values related to divinity and

an invitation to do good. However, in literary works, they can tell stories about evil, ugliness and outrage to be assessed by the reader (mad'u) negatively so that they do not behave like that character (Nurhayati, Et al.).

The Representation of God in Literature

The way for authors to achieve aesthetic goals is by incorporating symbols or implicit meanings in their stories, compelling readers to delve deeper into the symbols or hidden messages. In line with that, the implicit meaning strengthens the impression and clarifies the picture that the writer wants to build or present (Nilofar, 2007). The symbols and implicit meaning are usually found in the sufism-based literature works. Kuntowijoyo defined it as “prophetic” literature. Prophetic literature relies on the attitudes and behavior of prophets with the aim of expanding inner space and arousing feelings of humanity and deity (Kuntowijoyo, 2019). The studies carried out regarding prophetic works cannot be separated from the role, content, benefits and ingredients that exist in work and can be inspired together (Savira et al., 2022). Moreover, (Efendi, 2020) detailed that the prophetic usually contains a transcendental and sufistic spirit originating from prophetic values.

Moreover, prophetic literature can be used as a way to know the representation of God through the writer's perspective. It is because humans as creatures and God as the creator can be interconnected (Rohmatin et al., 2019). Based on Al Kindi's about God's representation in Islam (Rohmatin et al., 2019) stated that Allah is the absolute being, isn't he? Comes from nothing and then comes into being. He does not exist. He has always existed and will exist forever. Allah is a being perfect, and no other form precedes it. Its form cannot end like other forms that are caused by its form. Allah is the Almighty God. The One that cannot be divided and does not exist Another substance that can match it in depth in any aspect. She also didn't give birth either give birth to. Moreover, Al-Asy'ari in (Hasbi, 2016) holds the view that Allah has attributes such as *ilmu* (omniscient), *hayat* (eternal), *sama'* (all-hearing) and *basr* (all-seeing). These qualities are not His substance. According to him, Allah knows because nature, which was created in such an orderly manner, was not made unless it was created by God who has qudrat (the owner of the highest power), hayat, and so on.

The prominent Islamic theologian Al Ghazali (Dewi et al., 2021) states that Allah is the One substance and creator of nature and also plays a role in regulating and controlling nature. Where Allah created nature from nothing, he stated that it is normal for God to give a miracle because God can change the laws of nature, which humans consider immutable. Meanwhile, studies that discuss God in theology are discussed in divine theology (naturalist theology). Divine philosophy deals with proving the truth of God's existence based on human reasoning.

Interpreting Fictional Work

Reading a literary (fictional) text differs from reading non-fictional texts. Fictional texts rely on feelings and imagination. Through literary works, readers will feel better than enjoying non-literary works literature because readers can appreciate the essence of human existence with all its problems which are owned. At the same time, non-fictional texts are grounded in factual knowledge (Tahira et al., 2019). Therefore, reading fictional texts—the initial step before interpreting them—requires a different approach than reading non-fiction. To understand the implicit meanings in literature, the terms *heuristic* and *hermeneutics* are often used Riffaterre, as cited

in (Nurgiyantoro, 2017). This implicit meaning also makes it possible to construct a theoretical framework that can explain the distinctive elements that make literature an "additional value." It makes it different from other writings (Latifi, 2010).

These analyses are extensions of semiotics, which examines systems of symbols and signs. In interpreting literary works using a semiotic framework, (Pradopo, 2017) considered four steps to get deep meaning and interpretation there are language conventions (for example, Indonesian in the case of Indonesian literature), literary conventions, historical framework, and socio-cultural relevance. Language conventions are patterns or rules in language that need to be followed by language users, in this case including writers, so that the work they write is communicative and can be accepted by others. Additionally, literary conventions are additional conventions to language conventions that change the 'meaning' in language conventions into 'significance.' The historical framework refers to the view that literary works are not born out of thin air. Therefore, readers must look at literary history to be able to place the literary work being criticized in the appropriate position among previous, contemporary and subsequent literary works, in addition to placing the literary work within the overall framework of the author's literary work (Teeuw. A, 1980). The last convention is a social-cultural convention, which places the writers as members of society and is influenced by the social culture where they live, including their thoughts and literature works. Therefore, understanding a literary work is impossible without knowledge of the culture behind the literary work, which is not directly revealed in the language sign system (Teeuw, 1984).

Heuristics allows readers to engage with the first level of semiotic systems, where the meaning is presented as expressed through language—often referred to as literal or dictionary meanings. Reading literary works heuristically yields explicit, direct, or denotative meanings. Moreover, hermeneutics is a subsequent step to uncover the comprehensive meaning of a text when heuristic reading fails to reveal the intended message. (Teeuw, 1988) describes hermeneutics as the science or technique of understanding literature and broader linguistic expressions. Hermeneutic readings delve into the second level of semiotics, extracting implicit, connotative, or significant meanings. Essentially, hermeneutics examines texts, whether religious scriptures or sacred texts such as poetry, hymns, and songs, that convey profound messages.

Hermeneutics in Text Interpretation

Hermeneutics originated as a critical process for interpreting texts to uncover their true meaning within church exegesis practices. Today, it has evolved into a philosophy of interpretation. Hermeneutics fundamentally seeks to capture the meaning of written texts by examining linguistic relationships within the text (textual aspects), the psychological state of its author (authorial elements), the context of its production (contextual elements), or its relationship with readers (reception aspects) (Kleden, 1997). Hermeneutics plays a role in explaining what a text is like, desired by the author of the text. It is because how humans interpret their experiences is always influenced by what has formed their outlook in the past, both personally and culturally (MacLeod et al., 2023). One of the principal discussions in hermeneutics is to explain the position of author, text, and interpreter in the interpretation of texts (Setyo, 2021). Furthermore, Ricoeur describes the structure of symbols as having dual intentionality: first, pointing to literal meaning, and second, revealing hidden meaning. This dual intentionality invites interpretation, making it essential to explore the inherent symbolic nature. Hermeneutics thus serves as a process that uncovers

meaning from its previously hidden state. Moreover, for studying the meaning of the text, hermeneutics can be the main entry point to understanding the meaning of words hidden (Suci et al., 2021)

As an art of interpretation, hermeneutics involves three essential components: the text, the interpreter, and the reader. However, since many texts are derived from singular origins, such as the Bible, the task of interpreting and reinterpreting becomes complex and demanding. To analyze a text means placing it within the present context and time, explaining its internal relationships and dependencies, and following the path opened by the text itself. It also requires situating oneself within the meaning derived from the interpretive relationships supported by the text.

As previously mentioned, the focus of this study is on five short stories by A.A. Navis, namely *Robohnya Surau Kami* (*The Collapse of Our Mosque*), *Man Rabbuka, Datang dan Perginya* (*Come and Go*), *Dokter dan Maut* (*The Doctor and Death*). The first short story, *Robohnya Surau Kami*, tells the story of a mosque caretaker who is found dead, his neck slashed by the knife he sharpened himself. This began when a character named Ajo Sidi came and told the character Kakek Garin about Haji Shaleh. Haji Shaleh, a fictional character created by Ajo Sidi, is described as being diligent in prayer, remembrance, and pilgrimage. However, on the Day of Judgment, God condemns him to hell. This fictional tale disturbs Kakek's thoughts, ultimately leading him to end his life.

Robohnya Surau Kami serves as a reflection of the religious practices within society, encouraging contemplation of issues such as worship motivated by vanity, the neglect of places of worship, or focusing solely on religious rituals without regard for social life. In this story, A.A. Navis portrays God as the ultimate judge, rejecting Haji Shaleh's worship because it is deemed self-serving, with sharp satire:

Kau lebih suka beribadat saja karena beribadat tidak mengeluarkan peluh, tidak membanting tulang. Sedang aku menyuruh engkau semuanya beramal, kemudian baru beribadat. Tapi kau membalikkannya Seolah-olah Aku ini kau anggap suka pujian, mabuk disembah saja. Kamu mesti masuk neraka. Hai Malaikat! Halaulah mereka masuk kembali ke neraka. Letakkan dikerakknya. (Navis, 2005:179-180)

You prefer to worship because worship does not require sweat or physical labor. Meanwhile, I command you all to do good deeds first, then worship. But you reversed it. You think of Me as someone who craves praise, intoxicated by adoration. You must go to hell. Angels! Drive them back to hell. Please place them in its depths. (Navis, 2005, p.179-180)

The author invites readers to reflect on their daily worship practices. God rejects Haji Shaleh's worship because he focuses solely on acts of worship (*habluminallah*) without considering social obligations (*habluminannas*). The story also presents God as one who is not desperate for praise and does not need human adoration. Haji Shaleh's traits mirror those of Kakek, as depicted in this passage:

Sedari muda aku di sini, bukan? Tak kuingat punya isteri, punya anak, punya keluarga seperti orang lain, tabu? Tak kupikirkan hidupku sendiri. Aku tak ingin cari kaya, bikin rumah. Segala kehidupanku, lahir batin, kuserahkan kepada Allah Subhanahu wataala. Tak pernah aku menyusahkan orang lain. Lalat seekor enggan aku membunuhnya. Tapi kini aku dikatakan manusia

terkutuk. Umpan neraka. Marahkah Tuhan kalau itu yang kulakukan, sangkamu? Akan dikutukinya aku kalau selama hidupku aku mengabdikan kepada-Nya? Tak kupikirkan hari esokku, karena aku yakin Tuhan itu ada dan pengasih dan penyayang kepada umatnya yang tawakal. Aku bangun pagi-pagi. Aku bersuci. Aku pukul beduk membangunkan manusia dari tidurnya, supaya bersujud kepada-Nya. Aku sembahyang setiap waktu (Navis, 2005:174)

Since I was young, I have been here, haven't I? I don't recall having a wife, children, or family like others. I haven't thought about my own life. I don't want wealth or a house. I've dedicated my entire life, body, and soul to Allah Almighty. I have never troubled anyone. I wouldn't even harm a fly. Yet now I'm called cursed, a bait for hell. Do you think God would be angry with what I've done? Would He curse me for dedicating my life to Him? I don't think about tomorrow because I believe God is merciful and compassionate to His faithful servants. I wake up early, cleanse myself, strike the drum to wake people up for prayer, and I perform every prayer on time. (Navis, 2005, p.174)

Through this passage, A.A. Navis represents God as one who does not desire hardship for His servants. The path to heaven does not involve self-inflicted suffering. God commands humans to seek His mercy, build good relationships with others, and worship Him. These two excerpts show similarities between Kakek and Haji Shaleh's characters: both lack social concern. Haji Shaleh is depicted as being devout but unwilling to donate or care for others, while Kakek chooses a life of solitude, avoiding social engagement, marriage, or family.

The story's title, *Robohnya Surau Kami* (*The Collapse of Our Mosque*), and the depiction of the mosque's condition at the beginning of the story highlight society's lack of attention to places of worship. People are preoccupied with their affairs, leaving the mosque neglected both physically and functionally. No one gathers there for congregational prayers anymore, despite togetherness being a fundamental strength of the Muslim community. This sense of togetherness, simplified as *habluminannas*, is essential for fostering social concern—a quality lacking in Haji Shaleh, resulting in his rejection from entering heaven.

Man Rabbuka

The second short story, *Man Rabbuka*, narrates the death of two individuals with contrasting behaviors: Jamain, a sinner, and Jamalin, a devout worshipper. In their graves, they receive different fates. Jamalin, the pious worshipper, is sent to hell, while Jamain, the sinner, is sent to heaven. This twist arises when Jamain's family buries him with items he loved: a chest filled with alcohol and pictures of naked women. The angel, distracted by these items, forgets to question Jamain about his faith.

Demikianlah ketika malaikat datang menanyai dengan suaranya yang gegap gempita terbangunlah Si Jamain. Tanpa menjawab apa-apa segeralah ia membuka peti-peti. Apakah isi Peti itu? Malaikat tercengang saja memandangnya karena itulah pertama kalinya ia melihat mayat membawa Peti ke dalam kuburnya. Dan bertambah tercengang lagi sang malaikat ketika Jamain mengeluarkan botol tuak, bertube candu dan berbagai pose dari gambar wanita telanjang. Ini bekalku di kubur," kata Jamain seraya menonjolkan barang-barang itu. (Navis, 2005:236)

When the angel arrived and thundered his voice, Jamain awakened and opened the chests. What was inside? The angel was astonished because it was the first time he had seen a corpse with chests

in its grave. Even more surprised was he when Jamain produced bottles of liquor, tubes of opium, and pictures of naked women. 'These are my provisions for the grave,' Jamain declared, showcasing the items. (Navis, 2005,p.236)

To grasp the deeper meaning of this story, it cannot merely be read heuristically. The actual message emerges through a hermeneutic reading. In *Man Rabbuka*, A.A. Navis depicts God as the supreme ruler, capable of orchestrating events beyond human comprehension. God has the authority to place Jamain, the sinner, in heaven and Jamalin, the devout, in hell. The representation of God, which is represented by the presence of the grave angel in this story, is not seen as an angel's weakness, which is hidden away, but as a form of God's power. It is God who desires such a scenario and the power to make it happen.

Tapi ketika dicicipi malaikat isi botol itu ternyata sudah kosong. Marah lah dia bukan kepalangnya. Lalu ditendangnya si Jamain dengan kaki kanannya. Sebab tertendang kaki kanan, melayanglah si Jamain di udara. Tiba di langit. Jatuh masuk surga. (Navis, 2005:238)

Dan ketika malaikat menoleh pula pada Tuanku Jamalin, ditendangnya pula, Melayang Pulalah Tuanku Jamalin di udara. Tiba di langit. Tapi terlempar ke neraka, sebab tertendang dengan kaki kirinya. (Navis, 2005:238)

In this case, the author does not depart from the religious reality that society believes in. Still, he wants to invite readers to explore more deeply the essence of the sentence, "Man Rabbuka," which is said to be asked in the grave and also determines whether a person will go to heaven or hell. Man Rabbuka should not only be interpreted as a question with a single answer that can be memorized but an answer with multiple interpretations that are reflected in human actions and hearts when living in the world.

Rupanya terasa benar oleh Si Jamain apa yang diucapkan Tuanku Jamalin kepadanya. Karena memang semenjak itu tidaklah lagi terjadi pekerjaan maksiat oleh pengikut-pengikutnya. Sedang si Jamain pergilah ia entah ke mana. Tak seorang pun yang tahu. Menurut pesannya kepada anaknya, ia mencari bekal kubur. (Navis, 2005:235)

Through this quote, the author wants to place God as the best giver of rewards. Even the most minor good intentions and things that people do will be rewarded. Instead of focusing on the textual dialogues between Jamain and the angel in the grave, readers should be more discerning in reading symbols and implied messages such as those in the quote above. In this quote, it is explained that Jamain had left the house far away to look for supplies for the grave (repent), and since then, crime has never been seen in the surrounding area. This quote is not present without a reason, but it is a big answer to why Jamain can enter heaven even though in the world, he often seems to commit immoral acts. Meanwhile, Jamalin's stuttering in answering the questions the angel asked him was a form of sarcasm for people who only interpret worship textually.

Tapi ketika malaikat datang, ia tidak memulai dengan 'Man rabbuka,' melainkan dengan 'Te es te.' Tentu saja Tuanku Jamalin terkejut dan kehilangan akal mendengar pertanyaan yang tidak disangkakan serta tidak diketahuinya pula artinya. Maka guguplah dia. Ia menoleh kepada si Jamain meminta akal. Tapi si Jamalin hanya mengojok-ojokkan botol tuak saja. Tambah hilang akalnya. (Navis, 2005:238)

But when the angel came, he did not begin with 'Man Rabuka,' but with 'Te es te.' Of course, Tuanku Jamalín was shocked and lost his mind when he heard the unexpected question, which he didn't know the meaning of. So he was nervous. He turned to Jamain, asking for advice. But Jamalín just shook the palm wine bottle. You're losing your mind even more." (Navis, 2005, p.238)

In this case, the author seems to want to re-affirm the representation of God as the owner of supreme power. Heaven and hell are God's prerogative, where humans, with their limitations, cannot judge and determine whether someone will go to heaven or hell just from the deeds and actions they see.

Datang dan Perginya (Come and Go)

The third short story, *Datang dan Perginya* (Come and Go), narrates the story of a character named Sutan Duamo, a sorrowful widower who lost his wife and is left with one son, Masri. After enduring a long and bitter life journey, Sutan Duamo decides to wander into a village. There, in a secluded mosque, he dedicates his life to serving God and being beneficial to others. One day, life brings Sutan Duamo face-to-face with his past when he unexpectedly reunites with his son. To his utter shock, he learns that Masri has married Piyah, who turns out to be Sutan Duamo's daughter from his former wife. This revelation presents a profound moral conflict. In this short story, the themes of self-purification and atonement for sins are deeply explored. The representation of God appears in the following dialogues between Iyah and Sutan Duamo:

Iyah, walaupun apakataamu, walaupun bagaimana benarnya kebenaran yang kaukatakan, ada lagi kebenaran yang mesti kita junjung tinggi. Kebenaran Tuhan. Manusia harus siap mengorbankan dirinya untuk menjunjung tinggi aturan-Nya (Navis, 2005:94)

Iyah, no matter what you say, regardless of the truth you speak, there is a greater truth that we must uphold: God's truth. Humans must be willing to sacrifice themselves to defend His laws. (Navis, 2005, p.94)

Hm. Sekarang kau baru pandai berkata tentang kebenaran Tuhan. Kenapa? Karena kau hendak menyembunyikan kesalahan perbuatanmu semata. Karena kau hendak mengelakkan akibat perbuatanmu yang salah dulu. Kaupikir, dapatkah ampunan itu dikejar dengan menyerahkan diri begitu saja tanpa berani menanggung risiko dari kesalahan yang telah kaulakukan sendiri? (Navis, 2005:94)

Hmm. Now, you speak of God's truth. Why? Because you want to conceal your wrongdoings? Because you want to escape the consequences of your past actions? Do you think forgiveness can be obtained merely by surrendering yourself without bearing the consequences of the sins you committed? (Navis, 2005, p.94)

Omong kosong. Akal kau, iman kau, hanya suatu ucapan pelarian dari ketakutan pada pembalasan atas kesalahanmu. (Navis, 2005:95)

Nonsense. Your reasoning, your faith—it's all just an excuse to escape the fear of the consequences of your sins. (Navis, 2005, p.95)

Through these dialogues, the author emphasizes that although God is merciful, sins committed against fellow humans cannot simply be erased through repentance to God alone. Such wrongs must still be accounted for. Fleeing from responsibility for sins against others by seeking God's

forgiveness is not the proper course of action. Sutan Duamo symbolizes individuals who prioritize their personal salvation and peace of mind without considering the harm caused to others by their actions. In the story's conclusion, Sutan Duamo ultimately decides against revealing the truth about Masri and Piyah's marriage. He faces a moral conflict between preserving his son's marriage and upholding religious principles. He chooses to bear the burden of his sins and accepts accountability to God for the incestuous marriage, a result of his past mistakes. This narrative challenges the notion that sins against others and sins against God are entirely separate. It suggests that unresolved wrongs against others can lead to offenses against God.

The Doctor and Death

The short story narrates the encounter between a doctor and the Angel of Death, who appears in the form of one of his former patients. The angel informs the doctor of his impending death, but the doctor denies it, claiming he is not ready to leave the world. He attempts to delay the process by engaging the angel in conversation.

Bukannya aku takut mati. Masalahnya karena dunia masih memerlukan tenaga. Dunia akan kehilangan besar bila aku mati sekarang. Dunia akan bersedih dunia akan meratap. Apakah tuan tidak dapat menangguhkan kewajiban tuan untuk beberapa waktu lagi? (Navis, 2005:264)

It's not that I'm afraid of dying. The problem is that the world still needs me. The world would suffer a significant loss if I died now. The world would mourn; it would weep. Can you not postpone your duty for a bit longer? (Navis, 2005,p.264)

In this excerpt, God is portrayed as the owner of life and death. Death will come to anyone, regardless of whether they are prepared, and it forces them to leave behind worldly possessions, loved ones, and responsibilities. Those left behind grieve only briefly before returning to their routines. In the end, it is one's good deeds that accompany them after death. This story also represents God as the all-knowing, possessing knowledge beyond human comprehension. The doctor worries about how his colleagues at the hospital will manage in his absence and hesitates to leave his beloved family. To ease his concerns, the Angel of Death takes the doctor on a transcendental journey to show him the reality he cannot see:

"Supaya tuan tahu apa yang tuan tinggalkan, sehingga tuan tidak perlu cemas setelah meninggalkannya. Di sana sekarang anak didik tuan sedang melakukan operasi berat."

"Nah sekarang tuan liat? Itu semua saudara-saudara tuan bukan?"

"Jahanam. Mereka semua mau merampok hartaku."

"Itulah manusia. Itulah dunia tempat tuan hidup selama ini." (Navis, 2005:271)

"So you'll know what you are leaving behind, and you won't need to worry once you've left. Over there, one of your students is performing a major surgery.

"Now, do you see them? Those are your colleagues, aren't they?

"Damn them! They're all trying to steal my wealth."

"That is humanity. That is the world you have lived in all this time."(Navis, 2005,p.271)

Yang Datang di Hari Lebaran (Come and Go)

This story revolves around an elderly couple who live alone in a stilt house during their twilight years. They long for the company of their children and grandchildren during Eid. Like other parents, they wish to see their family gather together, but none of their six successful children ever return to visit, even though they can afford to.

Pada setiap lebaran begini aku mau semua anak dan cucuku berkumpul. Aku rindu mereka antre, bertekuk lutut sambil mencium tanganku. (Navis, 2005:654)

Every Eid, I wish all my children and grandchildren would gather. I miss seeing them line up, kneel, and kiss my hand. (Navis, 2005,p.654)

In this story, God is depicted as the granter of prayers. The older woman prays for her children to return home for Eid, and her wish is granted—though at a significant cost.

Tuhan telah mengabulkan doaku. Semua anak-anakku pulang berlebaran. Oh, alangkah indahnya Idul Fitri kali. Terima kasih Tuhan. Terima kasih juga seandainya ini hanya mimpi. Mimpi terakhirku.(Navis, 2005:657)

“God has answered my prayer. All my children came home for Eid. Oh, how beautiful this Eid is. Thank You, God. Thank You, even if this is just a dream. My final dream.”(Navis, 2005,p.657)

Sebetulnya aku tidak akan ke sini. Tapi aku mendengar yang kau katakan. (Navis, 2005:658)

Actually, I wasn't supposed to come here. But I heard what you said.”(Navis, 2005,p.658)

In this excerpt, the Angel of Death was not initially sent to take the woman's life. However, because she uttered a wish for death, God granted it. This reinforces the idea of God as the master of life and death, capable of ending someone's life, delaying it, or hastening it. The story warns readers to be cautious with words related to death, as God can fulfill such wishes at any moment. This short story also critiques younger generations who abandon their parents on significant occasions. For elderly parents, the greatest joy in their twilight years is seeing their children and grandchildren together in harmony. At the end of life, wealth, power, and status lose significance. Children should make time to visit and care for their parents, as they, too, will face the same feelings of emptiness in old age.

CONCLUSION

As a form of fictional literary text, short stories often require more than heuristic interpretation to uncover their full meanings. Some short stories demand hermeneutic analysis to explore the meanings embedded within deeply. The implementation of hermeneutic reading can be applied to A.A. Navis' short stories to understand the representation and concept of divinity conveyed to readers. Based on a hermeneutic analysis of the short stories *Robohnya Surau Kami* (*The Collapse of*

Our Mosque), *Man Rabbuka*, *Datang dan Perginya* (*Come and Go*), *Malaikat dan Maut* (*The Angel and Death*), and *Yang Datang di Hari Lebaran* (*The One Who Come on Eid Day*), the following representations of God are identified: (1) The ultimate judge, (2) Not seeking praise, (3) Not wanting to burden His servants, (4) The supreme ruler, (5) The bestower of rewards, (6) The forgiver, (7) The owner of death, and (8) The granter of prayers.

Additionally, the stories highlight several messages, including: (1) Humans must care for one another while maintaining their devotion to God. (2) Humans should not judge others based solely on outward appearances. (3) Even though God is the most forgiving, sins committed against fellow humans must be resolved before divine forgiveness can be attained. (4) Death is entirely within God's dominion. He has the power to take a person's life, delay it, or hasten it. No one can escape or avoid death. Therefore, individuals should prepare themselves as best as possible for the inevitability of death.

REFERENCE

- Alfika, L., Fatimah, S., & Handayani, P. M. (2024). Kepribadian Tokoh dalam Kumpulan Cerpen Talnovo dan Sejumlah Kisah Lain Karya Santi Al Muafaroh:Kajian Psikologi Sastra. *Sasindo*, 12(02).
- Amrullah, A. (2018). *Nilai-nilai Pendidikan Moral dalam Buku Kumpulan Cerpen Lukisan Kaligrafi Karya K.H. A.Mustofa Bisri*. Institut Agama Islam Negeri Salatiga, Salatiga.
- Dwi Savira, A. T., & Isnaniah, S. (2022). Representasi Nilai Kenabian dalam Antologi Puisi Rumah-Mu Tumbuh di Hati Kami Karya Sosiawan Leak: Tinjauan Sastra Profetik. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 3(2), 147–167. <https://doi.org/10.19105/ghancaran.v3i2.4705>
- Efendi, A. N. (2020). *KRITIK SASTRA: Pengantar Teori, Kritik, & Pembelajarannya*. Malang: Madza Publishers.
- Gunawan, I. (2013). *Metode Penelitian Kualitatif*. Jakarta: Bumi Aksara.
- Hasbi, M. (2016). *Ilmu Taubid: Konsep Ketuhanan dalam Teologi Islam*. Yogyakarta: Trust Media.
- Kleden, I. (1997). *Simbolisme Cerita Pendek, Epilog Kumpulan Cerpen Pilihan Kompas*. Jakarta: Kompas.
- Kuntowijoyo. (2019). *Maklumat Sastra Profetik*. Yogyakarta: Diva Press.
- Latifi, N. Y. (2010). *CERPEN 'REMBULAN DI DASAR KOLAM' KARYA DANARTO DALAM HERMENEUTIK PAUL RICOEUR*.
- MacLeod, M. L. P., McCaffrey, G., Wilson, E., Zimmer, L. V., Snadden, D., Zimmer, P., ... Graham, I. D. (2023). Exploring the intersection of hermeneutics and implementation: a scoping review. *Systematic Reviews*, 12(1). <https://doi.org/10.1186/s13643-023-02176-7>
- Navis, A. A. (2005). *Antologi Lengkap Cerpen A.A Navis*. Jakarta: Kompas.

- Nilofar, N. (2007). Gaya Bahasa Kiasan dalam Wekwekwek Sajak-Sajak Bumilangit Karya K.H. A. Mustofa Bisri. *Atavisme*. <https://doi.org/https://doi.org/10.24257/atavisme.v10i1.232.75-83>
- Nurdiyantoro, B. (2017). *Teori Pengkajian Fiksi*. Yogyakarta: UGM Press.
- Nurhayati, E., & Junaedi, D. (n.d.). *Dakwah Islam Melalui Karya Sastra*.
- Panca Putri, N., Mulyono, T., & Anwar, S. (2020). SEMIOTIK ROLAND BARTHES PADA CERPEN TUNAS KARYA EKO TUNAS DAN IMPLIKASINYA DALAM PEMBELAJARAN BAHASA INDONESIA (Vol. 1). Retrieved from <http://ejournal.iainsurakarta.ac.id/index.php/tabasa>
- Pradopo, R. D. (2017). *Teori Kritik dan Penerapannya dalam Sastra Indonesia Modern*. Yogyakarta: Grafika.
- Purba, A. (2010). *Sastra Indonesia Kontemporer*. Yogyakarta: Graha Ilmu.
- Ricoeur, P. (2021). *Hermeneutika dan Ilmu-Ilmu Humaniora* (Y. Santoso, Trans.). Yogyakarta: IRCiSod.
- Rijal Fadli, M. (2021). Memahami desain metode penelitian kualitatif. 21(1), 33–54. <https://doi.org/10.21831/hum.v21i1>
- Rohmatin, I., Prodi, S., Bahasa, P., Indonesia, S., Keguruan, F., & Pendidikan, I. (2019). REPRESENTASI KONSEP KETUHANAN: ANALOGI CERITA DALAM NOVEL SEMUA IKAN DI LANGIT KARYA ZIGGY Z. Retrieved from <https://jurnal.umj.ac.id/index.php/penaliterasiEmail>
- Setyo, T. (2021). Kajian Hermeneutika Paul Ricoeur dalam Memahami Studi Islam. *An Nuur*, 11.
- Suci, N. A., Nensilanti, N., & Faisal, F. (2021). Misery And Faithfulness In “Aku Ini Binatang Jalang” Anthology Of Poetry By Chairil Anwar: Paul Ricoeur’s Hermeneutics Review. *Phonologie : Journal of Language and Literature*, 1(2). <https://doi.org/10.26858/phonologie.v1i2.21993>
- Sugiyono. (2015). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Tahira, K. A. H., Haerussaleh, & Huda, N. (2019). *Analisis Kumpulan Puisi Karya Sitor Situmorang (Pendekatan Hermeneutik)*.
- Teeuw. (1984). *Sastra dan Ilmu Sastra*. Jakarta: Pustaka Jaya.
- Teeuw. A. (1980). *Tergantung Pada Kata*. Jakarta: Pustaka Jaya.
- Teeuw, A. (1988). *Sastra dan Ilmu Sastra, Pengantar Teori Sastra*. Jakarta: Pustaka Jaya.
- Wachid B.S., A. (2019). Intensi Profetik dan Lokalitas dalam Puisi A. Mustofa Bisri. *IBDA` : Jurnal Kajian Islam Dan Budaya*, 17(2), 242–255. <https://doi.org/10.24090/ibda.v17i2.3240>
- Wellek, R., & Austin, J. (1989). *Theory of Literature* (M. Budiyanto, Trans.). Jakarta: Gramedia.

Zenaida, P. (2001). *Nilai Religuistas Puisi Wekwek*. Universitas Jember, Jember.