
| RESEARCH ARTICLE

Deconstruction Of Morality In God's Novel, Allow Me To Be A Bitch! Muhidin M Dahlan's Work

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| ABSTRACT

The novel *God Allow Me to Be a Prostitute* by Muhidin M. Dahlan tells the story of the heartache of a Muslim woman who then decides to become a prostitute. This study was conducted to determine the forms of deconstruction carried out by Nidah Kirani as the main character. This research is examined using a radical feminism approach. The method used in this research is the content analysis method. In this study, there are several resistances made by the main character Nidah Kirani against Islamic law and the position of women in Islam, including resistance to the love of God, resistance to the obligation to wear the hijab, and hijab for Muslim women, resistance to male power. Nidah Kirani's resistance was a deconstruction effort because there were attempts to shake break into.

| KEYWORDS

Radical feminism, women's position, rebellion

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1. Introduction

Literature is a form and result of creative artwork whose object is human. Besides that, literature also talks about life and life, about various problems of human life, and life around humans which is expressed in a distinctive language. The problems presented by the authors in literary works cannot be separated from the real-life experiences of everyday life. It is just that in its delivery, the author usually packs it in different styles and requires a moral message for human life. Literary works are born during society due to the author's imagination and reflection on social phenomena.

A novel is a form of literary work expressed by the author to tell or describe an event that occurs in imaginative life through human movements or characters. As a literary work, the novel can be seen as a portrait or a reflection of society. This work also expressed reality in society, especially regarding women's figures. The novel *God Allow Me to Be a Prostitute* by Muhidin M Dahlan tells the memoir of the heartache of a Muslim woman who then decides to become a prostitute. Nidah Kirani, as the main character in this novel, is a student and activist of Islamic da'wah who aspires to uphold Islam kaffah in Daulah Islamiyah Indonesia.

The novel *God Allow Me to Be a Prostitute* describes Nidah Kirani's disappointment which finally made her rebel against the teachings of God that she once believed in. He understands the rituals of human worship that are filled with hypocrisy. He regretted God and accused him of being the cause of the ruin of his life. Kiran did not want to feel wasted and did not want to live in that vanity; he rose by rebelling against God.

Through the analysis of radical feminism, it can be seen how the main character carried out the form of resistance or rebellion for the disappointment and oppression he experienced. The study of radical feminism is the right approach to analyze this novel because, according to its content, it is about betrayal, oppression, and a woman's resistance. Based on this reason, the writer is interested in taking the title "Deconstruction of Morality in God's Novel Let Me Be a Prostitute! The work of Muhidin M. Dahlan".

2. Literature Review

Feminism is an ideological critique of a perspective that ignores the problem of inequality and injustice in assigning roles and social identities based on gender differences (Nielsen, 1970; Jackson, 2018; Maulida, 2019; Abas, 2020). One of the schools of feminist thought is radical feminism. Their basic assumption is that they consider the oppression of women by men to be rooted in the male gender itself and its patriarchal ideology. Thus men are biologically and politically part of the problem. This school assumes that men's physical control of women, such as sexual relations, is a basic form of oppression of women in analyzing the causes of oppression of women by men.

This radical feminism emerged in the mid-1970s when this school offered "women's separatism struggle" ideology. Historically, this sect emerged as a reaction to the culture of sexism or sex-based social dominance in the West in the 1960s, primarily against sexual violence and the pornography industry. Understanding the oppression of men against women is a fact in the current social system (Seedat, 2016; Indriyana, T., & Albab, CU, 2020; Banet-Weiser, S., Gill, R., & Rottenberg, C., 2020).

Radical or cultural feminism holds the view that oppression of women mainly occurs because of patriarchy, which operates at the family level and at the cultural level, where the sexy image of women is objectified so that it oppresses them (Jaelani, 2011; Mubarak, Adjani, MD, & Alantari, DN, 2019; Phipps, A., 2021). This radical feminism blames the dilemma of women in the patriarchy they believe comes from the family and how women are caught up in war and their responsibilities.

3. Methodology

The method used in this research is the content analysis method with qualitative descriptive, which is done by summarizing the data so that it is easy to understand and interpret appropriately. With a qualitative approach, all humanities problems, including literature, can be answered or analyzed as well as possible (Semi, 1990:23). In this study, the researcher acts as an instrument and a data collector. Researchers as data collectors because researchers play a direct role in the data collection process, namely determining data sources, recording data, researching data, and drawing conclusions. The data used as the basis of this research are in word sentences found in the novel *God Allow Me to Be a Prostitute*. The source of this research data also comes from the novel *God Allow Me to Be a Prostitute*. The process of obtaining data from data sources uses the documentation method, followed by a note-taking technique. The steps of the descriptive qualitative method in this study are as follows:

- 1) searching for data by reading and understanding novels;
- 2) classifying data related to structural and pragmatic elements in the form of radical feminism;
- 3) analyze data using a structural and pragmatic approach;
- 4) draw conclusions or benefits from the analysis.

4. Results and Discussion

Radical feminism is a school of feminist thought. God's novel analysis *Let Me Be a Whore!* Muhidin M. Dahlan's works include the main character's resistance to God, the obligation to wear the hijab and hijab for Muslim women, and the resistance to male power. Nidah Kirani acts as the main character in this novel. Nidah Kirani's disappointment peaked when she found out that the expected dream did not match reality. This pile of disappointments made Nidah Kirani a rebel against those who had hurt her. Nidah Kirani's resistance was a deconstruction effort because there were attempts to shake, break, and reverse. The forms of resistance he does are exciting because he not only fight with new thoughts,

a. Resistance to Love of God

Nidah Kirani is disappointed in God, who is considered unfair to her. So far, Nidah Kirani has sacrificed by carrying out worship according to religious guidance, and he wanted God to see and repay his sacrifice in purifying the teachings of Islam. Nidah Kirani called her a "servant" to God, which turned out to be not on her side.

"God, why are you treating me like this. You know how earnestly I intend to be a servant. Look at you what I have been doing all this time. I have donated so much. Even greater than the others on the path that you please. At night I pray. It is all I intend to serve You alone. However, why does it all have to end in disappointment?" (TRAMP!:98)

Based on this quote, it can be seen that Nidah Kirani is very disappointed in God. His decision to become an obedient servant was unrequited. God did not embrace Nidah Kirani's sincerity. Instead, he was dumped by God. Initially, Nidah Kirani thought God would help her jihad to purify Islamic teachings. Nidah Kirani thinks she will get what she deserves. In reality, he did not feel the promises of God that he believed in. Nidah Kirani does not feel happy like God's promise to her obedient people. Nidah Kirani has carried out God's commands, worshiped like a Sufi, and given the most infaq among her other comrades in arms. He has worked more extra for jihad than his group mates.

The pile of disappointment that was so deep led to the betrayal of God, which he had admired for so long. He vowed never to perform worship again as he did before, and he did not want to serve the God who overshadowed him. Moreover, this is revealed in the quote.

"Then I took an oath that from now on, and I do not know how long I will not lay my forehead on the prayer rug to pray as before. Then not now. Not. I want to live on my strength. Forgive God if I no longer hope for Your power. If you want and call me a creature of Your creation who is ignorant and ungrateful, please... please, take my soul. Nevertheless, I will not let you take it off. For I will fight and will not give in to Your game." (TRAMP!:101–102).

Nidah Kirani has vowed never to worship God again. He did not want to rely on the power and help of God, and he did not want his life to be controlled by other parties, including God. Nidah Kirani decides her destiny, and the most extreme form of rebellion is that she decides to become a prostitute.

"I have nothing to offer God, and it is not because of my will that I am like this. I want to capture the essence of life with the blades of honesty, even though honesty is surrounded by negative energies that clog up. Furthermore, my desire to be a prostitute is one of the most honest wishes I can tell Him." (TIAMP!:232).

Nidah Kirani's decision to become a prostitute is a form of revenge against God. Nidah Kirani's desire to prostitute herself was the most radical rebellion. Initially, Nidah Kirani ensnared men taking shelter in campus organizations, including Islamic organizations. After that, he began to approach the cleric and poet. Nidah Kirani's exploration of manhood adds pain to men's feelings. In Islam, women are always marginalized compared to men. Nidah Kirani feels victorious when she manages to make out with a man who wants her body. In the end, Nidah Kirani decided to become a full-fledged prostitute. This action is the peak form of Nidah Kirani's disappointment in God and men.

b. Resistance to the Obligation to Wear Hijab and Hijab for Muslimah

Nidah Kirani deconstructed the hijab and headscarf. In society, Muslim women are required to wear the hijab and headscarf, and society considers that veiled women are better women than those who do not. This deconstruction produces a new thought: the hijab does not need to exist, and the hijab is just a concept of clothing (head cover) without any more meaning and function for the wearer. Regarding society's construction of veiled women, Nidah Kirani offers new construction, namely the assumption that veiled women can still do things that are displeased by God, such as free sex, and even become prostitutes as she did.

c. Resistance to Male Power

Daarul is the opening character of Nidah Kirani's sorrow over male power. Nidah Kirani was dumped and made like a beggar after Daarul took her virginity. One of the decisive actions that Nidah Kirani took to overcome male power was to break off her relationship with Daarul. He does not want his mind to be shadowed by the figure of Daarul permanently. He felt like a beggar treated indifferently by the man he might love.

"Daarul, let us say that what has happened is a small game played by tiny humans which God witnessed from a thought revolution in the tiny box. Not that I ever told you that to hope tomorrow morning you still love me. It was not enough for my pain medication. Let me admit everything that happens as my will and become my full responsibility. (TRAMP!:135)

Nidah Kirani is very disappointed with Daarul's irresponsible behavior. Daarul disappeared after having sex with Nidah Kirani several times until he became worried about getting pregnant. Nidah Kirani is already disappointed and thinks Daarul is not the best on campus, even in Nidah Kirani's world. Nidah Kirani is ready to become an independent woman responsible for her own decisions. This disappointment in Daarul became the motive for Nidah Kirani's revenge against male congregation members in Islamic organizations.

The reversal of power relations was carried out by Nidah Kirani when she faced a man named Midas. Midas behaves like the stereotype of women in society. The concept is that women are good at whining, referring, and pointing out their weaknesses. When making love with Midas, Nidah Kirani reverses power. Midah shows the behavior and attitudes of women. Furthermore, this is shown in the quote.

"Look, the world has started to turn around. The words of the man who looked mighty in his world were like ordinary women: whining, sulking, showing his weakness. So I became like a mighty and wise mother who would listen to all the stories of her life. Also, his previous life." (TRAMP!:148).

Nidah Kirani managed to trap Midas in the game she created, and Nidah Kirani succeeded in indoctrinating Midas with her thoughts. The doctrines instilled by Nidah Kirani include the power of God according to her thoughts and the concept of love which, according to her, is nonsense. Midas's stance wavered through frequent discussions, and he finally trusted Nidah Kirani. Midas fell in love with Nidah Kirani. Nidah Kirani's presence is like an addiction to Midas. He told all his problems to Nidah Kirani, who had considered him a crybaby. In this case, Nidah Kirani acts as the holder of power over Midas' life, who depends on Nidah Kirani for her life. He hopes that Kirani can love him sincerely. Kirani never believed in the concept of love as every man expects of his partner.

Nidah Kirani continues to do the reversal of male power relations. After feeling the disappointment and hurt, in the end, he was determined to repay his hurt and did not want to be fooled by men again. He even rejects something that feels detrimental to him firmly.

"One day, Daarul asked me to play again in his rented house, but I refused. I do not want anymore. Because if I come to his place, I am afraid that he will hurt again in rash love, which is often used to get rid of fondling. It was the fear of getting pregnant that made me reject it roughly. I am aware that this path is too dangerous, even though my woman is already a deep wound. I have already chosen to go down this path and go through this experience with all my will and awareness. I am done. I have gone all out." (TRAMP!:131)

Nidah Kirani's lovemaking experience with Daarul and Midas forms her version of the stigma that men's power and prestige will be destroyed when faced with sexual needs. Men will not stand the temptation of sex, and after they worship the pleasures of sex, they will serve their women. Women can use shrewdness as a temptress to conquer men.

The culmination of Nidah Kirani's thoughts impacted decisions in her life. She was determined never to marry and did not believe in the concept of love glorified by humans. Nidah Kirani's deconstruction of thought suggests that men are as weak as women, so they should have an equal position or be taller. New constructions have also emerged that men are hypocrites. Women must be free and have the power to not depend on men. Women can no longer obey religious dogmas and traditions.

Nidah Kirani asserts that women must be able to conquer men. He also presents a new thought from the results of his deconstruction related to the problem of God and women, that God has created the world unfairly. A world that benefits men and harms women with an unequal set of Islamic laws. Nidah Kirani's choice to become a prostitute manifested the peak of her resistance. The choice of being a prostitute is also a new construction offered. The prostitute profession is not wrong. Prostitutes are no different from hypocrites. By becoming a prostitute, women are in an advantageous position because they have the bargaining power to gain power and conquer men.

5. Conclusion

Novel *God Allow Me To Be A Whore!* Muhidin M. Dahlan's work was analyzed using a qualitative descriptive content analysis method, which is done by summarizing the data so that it is easy to understand and interpret well. This research is analyzed using a literary criticism approach, namely the study of radical feminism. In this study, there are also several resistances by the main character Nidah Kirani against Islamic law and the position of women in Islam, including resistance to the love of God, resistance to the obligation to wear the hijab, and hijab for Muslim women, resistance to male power. Nidah Kirani's resistance was a deconstruction effort because there were attempts to shake, break, and reverse. This research is limited to the analysis of radical feminism. The right approach to analyze this novel is because, according to its contents, it is about betrayal, oppression, and the resistance of a woman. Future researchers are expected to be able to analyze this novel using approaches other than radical feminism.

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