



The Portrait of Hijrah in the Novel *Assalamualaikum Beijing* by Asma Nadia and *Kukejar Cinta ke Negeri Cina* by Ninit Yunita

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Abstract

*This study examines the phenomenon in novels with an intertextual approach. The focus of the research is the portrait of hijrah in the novel *Assalamualaikum Beijing* and the novel *Kukejar Cinta ke China*. In addition, religious and cultural values as well as hypogram and transformation relationships. The data of this research is in the form of dialogues or narratives that contain structural elements, religious values, and culture. Data collection techniques are carried out by document analysis and interviews. Data validation is carried out by theoretical triangulation. Data analysis is based on the Miles and Huberman model which consists of three analysis activities, namely: data reduction, data display, and conclusion or verification. The theme of these two novels is hijrah as a process of finding true love. The meaning of hijrah in this context is a change in the character of the character to become a nobler person before being met with a soul mate. All of this is illustrated in the characterization of Asma and Zhongwen in *Assalamualaikum Beijing* and Imam and Widya in *Kukejar Cinta ke China*. The novel *Kukejar Cinta ke China* as a transformation continues its hypogram because of the many similarities found in the two novels, both structurally and in terms of religious and cultural values. The inspiration for the novel *Assalamualaikum Beijing* began with Asma's trip to Beijing before the Olympics, while Ninit Yunita got the idea to write the novel *Kukejar Cinta ke Negeri Cina* during the Hajj pilgrimage in 2003. Thus, the transformation deviates from the hypogram if studied expressively.*

Keywords:

assalamualaikum Beijing; hijrah; intertextual; Kukejar Cinta ke China; novel

INTRODUCTION

The meaning of the word hijrah is not only limited to the movement of the Prophet Muhammad (peace be upon him) and his followers from Makkah to Medina to save themselves from the pressure of opponents of Islamic teachings. However, the word hijrah can also be interpreted in ruhiyah. The meaning of hijrah in the context of ruhiyah is an act of immorality that a person leaves behind and does not turn his head to everything that causes the wrath of Allah (Muhammad, 2004:16). This is in accordance with the words of the Prophet Muhammad (peace be upon him) narrated by HR Imam Ahmad as follows.

Orang beriman adalah manusia yang merasa aman terhadapnya. Orang Islam adalah mereka (kaum muslim) yang selamat dari lidahnya dan tangannya. Al-Muhajir (orang yang melakukan hijrah) adalah mereka yang meninggalkan kejahatan Ghodhban (Muhammad, 2004:16).

In line with that, the meaning of the hijrah portrait in this study is in the form of a description of the change in the behavior of the characters to become better people in the analyzed novel.

The forms of hijrah expressed by the author in the novel are diverse. Islamic novels written by several authors describe the apostasy of a character as a form of hijrah. One of these phenomena can be seen in the novel *Ayat-ayat Cinta* by Habiburrahman El-Shirazy. This novel reveals the characters of Maria and Alicia as converts (Wulandari, et al., 2012:249). "Mary was an Egyptian girl, the eldest daughter of Mr. Boutros Rafael Girgis, who was originally a Coptic Christian. However, he likes the Qur'an. Mary even memorized several letters of the Qur'an, including the letter Maryam" (Wulandari, et al., 2012:249). This is different from Alicia. He is an American journalist who embraced Islam (Rohim, 2010:603). Alicia became a convert after a discussion with Fahri about Islamic teachings (Wulandari, et al., 2012:249). Determining the pattern of hijrah contained in the novel certainly has a barometer from a certain perspective. Based on the perspective of Islamic teachings, the hypocrisy of an individual or group is a process of migration because there are changes in accordance with Islamic law in the level of faith towards Islam. Asma Nadia also revealed this in her novel titled *Assalamualaikum Beijing* as a form of migration carried out by the Zhongwen character. This form of hijrah is told by Asma Nadia in line with the change in the attitude of Asma's character to become a full Muslim woman.

The novel *Assalamualaikum Beijing* was first published in October 2013. The novel has been published several times after its first printing. The novel that the researcher studied is the fifteenth printing, which is May 2015. This novel has been brought to the big screen with title of the same title and directed by Guntur Soeharjanto. The film was released on December 30, 2014.

Asma Nadia's success in writing the novel *Assalamualaikum Beijing* can be seen from the best-selling novel category achieved by this novel. The popularity of the novel has attracted researchers to study the novel. Dwi Masdi Widada reveals the history of Islamic civilization in China and the values of Islamic education in this novel. The Xi'an Mosque which was established in 742 AD and the Niuji Mosque in 996 AD indicate that Islam was once prosperous in China (Widada, 2016:61).

Puspitasari and Sigit Ricahyono (2019) researched the novel *Assalamualaikum Beijing* by Asma Nadia with an ekranization approach of the comparative descriptive method. An object that compares novels and movies with the same title. The researcher described the ekranization process that emerged in the form of plots, characters, and settings. These three things undergo an ekranization process including shrinkage, addition, and varied changes (Puspitasari and Sigit Ricahyono, 2019:79).

Kurnia and Azizatul Zahro (2021) examine the novel *Assalamualaikum Beijing* by Asma Nadia from the perspective of literary psychology. The focus of the study is the emotional intelligence of the Muslim female characters in the novel. The Muslim female figure referred to by the researcher is Asma. Asma characters can go through continuous life tests and never complain in the slightest (Kurnia and Azizatul Zahro, 2021:38). The emotional intelligence of Muslim women found by this researcher is 3, namely: (1) the ability to manage emotions, (2) the ability to self-motivate, and (3) the ability to foster relationships (Kurnia and Azizatul Zahro, 2021:47).

Previous research examined the novel *Assalamualaikum Beijing* by Asma Nadia from different perspectives, as well as this research. Ekranization discusses the comparison of phenomena in the novel and film with the same title, *Assalamualaikum Beijing*. Literary psychology examines the emotions of Asma's characters in facing various trials in their lives. Meanwhile, the portrait of hijrah is expressed in this novel with an intertextual approach because there are some similarities with the novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita. One of these similarities is the change in the character of the character to become a better person.

The novel *Kukejar Cinta ke Negeri Cina* by Ninit Yunita was first published in October 2014. This novel has also been adapted into a film of the same name. The film was directed by Fajar Bustomi and released on December 4, 2014. Based on the content of the two novels and the history of their publication, this novel is important to be studied more deeply with an intertextual approach. The approach used reveals the hijrah portrait of the novel *Assalamualaikum Beijing* and the novel *Kukejar Cinta to China*.

Julia Kristeva stated that the intertextual principle is that every text of a literary work must be read against the background of previous texts because no single text of a literary work is truly independent (Teeuw, 2015:113). The creation

and reading of a literary work cannot be separated from other texts as an example for creating new texts. It does not mean that every new text must imitate the previous text because the new text can also deviate from the previous text.

Based on the intertextual principle stated by Julia Kristeva, it can be defined that intertextual is a literary study that seeks to determine the relationship between a literary text and other texts. This is in line with (Sehandi, 2014:162) stating that "intertextual theory is a literary theory that seeks to find an interrelationship relationship between one literary text and another." Intertextual research is carried out by finding meaningful relationships between texts (Ratna, 2013:172).

Comparing literary works in intertextual analysis, there must be a literary work that is a benchmark. Other literary works are compared based on the literary works that are stated as the benchmark. Riffaterre (Sangidu, 2004:24) expresses all of this in terms of hypograms and transformations. A hypogram is a literary work that is the background

for the creation of the next literary work that appears. Then, transformation is a literary work that results from the hippogram because it transforms the previous text.

The portrait of hijrah in these two is important to study because changing into a better person is one of the forms of self-maturity. Thus, the focus of this research describes the portrait of hijrah in the novel *Assalamualaikum Beijing* by Asma Nadia and the novel *Kukejar Cinta ke Negeri China* by Ninit Yunita. In addition, religious and cultural values as well as the relationship between hypograms and transformations are also studied as a form of similarities and differences that the novel has.

RESEARCH METHODS

This type of research is qualitative with an intertextual approach. Intertext activities can occur in two ways (Ratna, 2013:174). The two methods are:

(1) reading two texts at the same time side by side and

(2) reading only one text, but equipped with the reading of previous texts. In research, both activities can be applied. The second activity can be carried out when still looking for research topics on intertextual. The first activity is carried out when the topic has been obtained. Furthermore, for analysis, the two literary works that are analyzed side by side must be read at the same time.

The data in this study are in the form of dialogues or narratives that contain structural elements as well as religious and cultural values in the two novels that are studied with an intertextual approach. The data sources are the novels *Assalamualaikum Beijing* and *Kukejar Cinta ke Negeri Cina*. Data collection techniques are carried out by document analysis and interviews. Document analysis is used to find out the structural elements and religious and cultural values in the novel. Interviews were conducted with the author of the novel *Assalamualaikum Beijing*, Asma Nadia, and the novel *I Pursue Love to China*, Ninit Yunita. The purpose of the interview was to find out the relationship between hypograms and transformations in depth. Thus, intertextuality is not only studied objectively, but also expressively (Habibi, 2023).

Data validation is carried out by triangulation. Triangulation is "a technique for checking the validity of data that utilizes something else," (Moleong, 2013: 330). The validation of the data carried out in this study was carried out with theoretical triangulation. Theoretical triangulation is a technique for the validity of research data carried out by comparing data that has been obtained with relevant theories (Habibi, 2023).

RESEARCH RESULTS AND DISCUSSION

The portrait of hijrah in the novel *Assalamualaikum Beijing* by Asma Nadia and the novel *Kukejar Cinta ke Negeri China* by Ninit Yunita can be seen at the structural level, namely the theme, characterization, and setting. In addition, these two novels have similarities in terms of religious values and cultural values. The similarity of religious values is in the form of the main teachings of Islam. Then, the similarity of cultural values found is Chinese culture.

Portrait of Hijrah in the Novel *Assalamualaikum Beijing* by Asma Nadia and the Novel *Kukejar Cinta ke China* by Ninit Yunita

Theme

These two novels have the theme of hijrah as the process of finding true love. The meaning of hijrah in this novel is a change in the attitude of the main character to become a better person. The changes experienced by the characters do not only occur in the main character, but also in the additional characters. The changes they made led to the discovery of true love.

Attitude is a learning result obtained from experience and interaction with the surrounding environment (Ramayulis, 2011:111). Based on the context of hijrah in this novel, the definition of attitude that has been presented is a description of a character who has undergone a change in character. A person opens himself to be better, of course, based on his experience in living life. This causes A person acts wiser according to his heart's desire to become a dignified being.

The character Asma in the novel *Assalamualaikum Beijing* meets her true love, Zhongwen, after breaking up with God. Before the author met Zhongwen, Asma had transformed herself into a full Muslim woman. The same is the case with Imam in the novel *Kukejar Cinta ke China*. He had broken up with Widya before the author reunited them. There is a new love story in Imam's life after breaking up with the woman, namely fighting for his love for Jia Li. The imam managed to turn himself into a good candidate imam to form a family of sakinah, mawadah, and warahmah as he sought to have Jia Li. However, Jia Li was not the companion that Allah SWT. destined for her, but the event was only limited to the process of improving herself before marrying Widya.

The hijrah in these two novels is not only limited to changing behavior in a positive direction, but the author also describes moving places to get his love. The novel *Assalamualaikum Beijing* tells the story of Zhongwen's efforts to pursue his love from Beijing to Indonesia to propose to Asma. The novel *Kukejar Cinta ke Negeri China* reveals the pursuit of love carried out by Imam to preach Jia Li. However, Jia Li had already been proposed to by Ma Fu Hsien first when the Imam arrived at his house. After that, Widya did the same thing as Imam, namely fighting for his love by chasing Imam to Beijing. Widya's struggle was successful. Thus, both novels describe the pursuit of love set in the same country, namely Indonesia and China.

Characterization

The similarity of the theme in these two novels also causes similarities in the characterization. This similarity can be seen in the characters of Asma and Zhongwen when compared to the characters of Imam and Widya. The four characters both experienced character changes before meeting their true love.

The character Asma was originally dating Dewa. When they were dating, Asma did not look like a Muslim woman. Asma has not introduced the hijab to her. After the God betrayed, Asma changed completely. She wears a hijab, does not want to live a dating status, and does not want to come into contact with the opposite sex even if she only shakes hands. The same is true of Widya. When she dated Imam since

college, Widya still liked to wear tight clothes and not wear a hijab. However, after they separated, Widya changed her appearance to become a full Muslim woman by wearing a hijab. Although Widya's original intention was to attract Imam's sympathy to return to her, Jia Li managed to change Widya's intention in wearing a hijab when they met in Beijing.

Zhongwen's character when compared to the Imam in the novel is not comparable. Zhongwen is only an additional figure, while the Imam is the main character. However, both characters experience the same character changes. Zhongwen's figure was originally not religious, but still believed in the existence of God. After meeting Asma, Zhongwen gets guidance from God and finally he became a convert. Meanwhile, the Imam has the status of a Muslim, but always ignores his obligations as a Muslim. The Imam does not perform the obligatory prayers such as the five-time prayer and the Friday prayer. After meeting Jia Li, the Imam received guidance from Allah SWT. Imam began to diligently establish prayers after being subtly warned by Jia Li that the prayer should be done because there are so many blessings of Allah SWT that He has bestowed. Since that incident, the Imam has not only established the obligatory prayer, but also the sunnah prayer. Thus, the character of Zhongwen and Imam both receive guidance from Allah Swt. through someone he loves.

Background

The setting of these two novels has several similarities, both in the setting of the place, time, and socio-cultural background. The same setting in the two novels is: The Great Wall, Forbidden City, and Niujie Mosque. The background can be categorized as the background of the named place. The setting of the named place is a place that can be found in the real world (Nurgiyantoro, 2013:314). The setting of the Great Wall in the novel *Assalamualaikum Beijing* describes Asma's visit to that place during coverage in Beijing. The novel *Kukejar Cinta ke China* also tells the story of the place visited by Billy and Imam when they went to Beijing. The same is true of Forbidden City. Furthermore, the Niujie Mosque was the place where Asma and Zhongwen met for the second time. Zhongwen managed to find Asma at the mosque after searching for her in several places in Beijing. This mosque is also the meeting place of Imam and Jia Li. Jia Li managed to find the Imam there after he left his apartment. The priest ran from Jia Li's apartment to the Niujie Mosque because he was disappointed with the situation he encountered during his visit to the woman's residence.

The similarity of the time setting in this novel is in the form of night and morning settings. The setting is functional. This setting is the same as the time setting in the novel *Tigers*. The time emphasized in the novel *Tigers* is only in the form of day and night (Nurgiyantoro, 2013:320). The disclosure of the time setting of these two novels is not only the same as the novel *Harimau-harimau*, as well as the novel *Sirah* by AY. Suharyono. The time setting that often appears in *the Sirah* novel is only day and night (Widayat, 2005:166). Thus, the time setting of the novel has the same emphasis as the novel written by Asma Nadia and Ninit Yunita.

The events revealed by the author are not the same even though there is a

similarity in the time setting. The night setting in the novel *Assalamualaikum Beijing* describes the incident of Asma's introduction to Zhongwen when she first arrived in Beijing. The background is accompanied by the background of the place, namely the bus. Then, the morning setting in the novel tells Zhongwen's confusion because she has not received an SMS from Asma since last night until morning. Even though he had already given his business card and even at the time of introduction, Zhongwen felt that there was nothing standing between them.

The night setting in the novel *Kukejar Cinta ke China* is one of which tells the imam's dinner with Widya to celebrate his success in getting a job. This incident occurred the day before Widya carried out her work on the first day. In addition, the time setting is accompanied by the setting of the Keboen Restaurant Party in Semarang. Furthermore, the morning setting in this novel describes the events of Widya's graduation ceremony.

The events in these two novels that have a similar time setting are not related to a specific historical setting. This is different from the novel *Para Priyayi* by Umar Kayam. *The Priyayi* recounted the G-30-S/PKI incident as the core of part of the conflict (Nurgiyantoro, 2013:318). This indicates that the time setting of the novel is related to history, namely the G-30-S/PKI period.

The similarity of the socio-cultural background in this novel is in the form of naming characters who are ethnic Chinese. In addition to the use of regional languages, the use of character names is also related to the socio-cultural background (Nurgiyantoro, 2013:324). The names of ethnic Chinese characters in *the novel Assalamualaikum Beijing* are: Zhongwen and Sunny. Meanwhile, the novel *Kukejar Cinta ke China* presents the characters Jia Li, Li Jun, and Ma Fu Hsien as ethnic Chinese characters.

Chinese people who are still *stubborn* wherever they are must know the teachings of Confucius (AR, 2000:7). This teaching became the source of ethnic Chinese culture (AR, 2000:7). There are five main teachings of Confucius, one of which is *wen*. *Wen* is related to the art of peace (AR, 2000:9). Based on that meaning, it can be seen that this is depicted in Zhongwen. Peace in Zhongwen's character can be seen from the character attached to him. Zhongwen presented the author not to cause conflict. In addition, the change in character that he has, such as becoming a convert, is a form of peace that is carried out for him. Zhongwen felt that being a Muslim brought him closer to God. All of this was done through a long process by recognizing the ins and outs of Islam first. Thus, it can be seen that the name Zhongwen already represents the name of the Chinese ethnicity based on one of the teachings of Confucius.

There are ethnic Chinese who use western names for their children's names. Kurniawan (2012:17) stated that there are eight reasons why western names are used by ethnic Chinese, namely: (1) western names sound better and cooler, and have a good meaning as well, (2) follow trends, (3) more choices and names can be unique, (4) from the names of western idol figures, (5) it is a tradition in the family, (6) more exposed to western culture, (7) *go international* so that it adjusts to the name that is widely used in the international arena, namely western names. Kurniawan found this

cause based on the results of his research on ethnic Chinese in Surabaya. The results of this research can be attributed to the name of the character Sunny in the novel *Assalamualaikum Beijing*. The name does not characterize ethnic Chinese names like Zhongwen characters. The name has been influenced by western names. Sunny literally means bright, happy, and carefree. This meaning is in accordance with the meaning of the word *sunny* in English. Thus, the name Sunny can be stated as one of the Chinese ethnic names influenced by western names.

The same thing happened to the characteristic naming of ethnic Chinese characters in the novel *Kukejar Cinta ke China*. "One of the most influential roots of Chinese culture is Confucianism," (AR, 2000:7). One of the teachings of Confucius. Thus, Jia Li's name in this novel can be influenced by the teachings of Confucius. Li's meaning in the teaching is relevant to the behavior of Jia Li described by the author.

The name of the character Li Jun has similarities with the name Jia Li, which is the same use of the word Li. However, Li in the name Li Jun is in the front, while Li in the name Jia Li is in the back. Li Jun is Jia Li's younger brother in this novel. This can be used as a factor in the similarity of their names. If you look at the meaning, Li Jun's name is also influenced by the roots of Chinese culture, namely the teachings of Confucius. Li's meaning in the character of Li Jun also reflects his actions in this novel. None of the character's actions violated decency. When Li Jun welcomed Imam and Billy to his house, he was friendly even though he didn't know the two guests.

The character of Ma Fu Hsien was created by the author who is very obedient to worship. Ma Fu Hsien as a Muslim man is very diligent in going to the mosque to worship and monitor the cleanliness of the mosque near his house so that visitors remain comfortable to worship. Based on this, Ma Fu Hsien's name in this novel seems to be influenced by the names of Islamic figures in China. One of the Islamic figures is Ma Huan. This Islamic figure contributed to Cheng Ho's voyage. Ma Huan, a Chinese Muslim who is an expert in navigation and a writer who always records various events on the voyages they make (Nasruddin, 2016:46). Ma Huan is proficient in Arabic and is very deep in Islamic teachings (Nasruddin, 2016:46). Ma Huan's character has similarities with Ma Fu Hsien in this novel, namely exploring the teachings of Islam. Therefore, the naming of Ma Fu Hsien can be influenced by the figure of Ma Huan.

Religious and Cultural Values of *Assalamualaikum Beijing* Novel by Asma Nadia and Novel *Kukejar Cinta ke Negeri China* by Ninit Yunita

Religious Values

The religious value in this novel is in the form of the main teachings of Islam. The classification of the main teachings of Islam comes from the basic framework of Islamic teachings which includes three main concepts, namely: creed, sharia, and morals (Marzuki, 2012:76). The three basic frameworks come from three basic Islamic concepts, namely: faith, Islam, ihsan which is based on the hadith of the Prophet Muhammad (saw) and narrated by Umar Ibn Khaththab (Marzuki, 2012:76). These three main teachings are the basis for Muslims to carry out their role in life as Muslims.

The similarities in the main teachings of Islam in this novel are specifically found

at the level of sharia. Sharia etymologically means the path that must be followed (Marzuki, 2012:79). This indicates that sharia is a rule in Islam that must be obeyed by its adherents. According to Alim (2011:139), sharia can be interpreted as a system of norms of the One God that regulates the relationship between humans and the creator and humans and others and humans and nature. The definition of sharia is not much different between what Alim and Marzuki expressed. According to Marzuki (2012:79), sharia is the rule of Allah SWT. and His messenger or a legal issue that is used as a basis in carrying out all His commandments and prohibitions.

There are two similarities in the teachings of Islam in this novel. *First*, men and women who are not mahrams are prohibited from touching. This can be seen in both novels at the time of the introduction of the two characters. Asma Nadia revealed this in *Assalamualaikum Beijing* when the character Zhongwen invited the character Asma to get acquainted on the bus. Zhongwen invited Asma to shake hands, but Asma just put her hands together and hugged them to her chest while saying her name. Ninit Yunita also did the same thing in *Kukechul Cinta to China*. The author describes the incident when Imam invited Jia Li to get acquainted at the Sam Poo Kong Temple. The priest had already held out his hand to shake hands with Jia Li. However, Jia Li put his hands together and hugged them to his chest.

The actions taken by Asma and Jia Li are in accordance with Islamic law. The two characters did not want to shake hands with the opposite sex to avoid skin contact that would occur. Actually, the touch of the skin of men and women can cause orgasm. According to Mustofa (2015:162), some scholars and the four imams of madzhab revealed that touching the skin of men and women who are not mahrams is haram. The basis of the opinion is based on the following postulates. *First*, close the door to slander. This is the strongest evidence in the prohibition of the skin of men and women who are not mahrams touching. This reason can be accepted without any doubt when the orgasm is moved or afraid of slander. *Second*, based on the hadith of the Prophet (peace and blessings of Allaah be upon him) Ma'qil bin Yasar, the Prophet (peace and blessings of Allaah be upon him) said: "Indeed, it is better to pierce the head of one of you with an iron needle than to touch a woman who is not halal for him." Thabrani and Baihaqi). *Third*, the Prophet did not shake a woman's hand during baiat. It is from Ash Sha'bi that the Messenger of Allah (peace and blessings of Allaah be upon him) brought a striped blanket from Qatar and placed it on his hand, saying, "I do not shake hands with women," (HR. Abu Dawud).

Men and women who are not mahrams are not allowed to shake hands because it is feared that it will cause orgasm for both men and women. This cause is also used by Yusuf Qardhawi as a basis for the prohibition of men and women shaking hands if accompanied by a orgasm from one of the parties (Mustofa, 2015:163). Even so, men can shake hands with old women who no longer have passion for the opposite sex (Mustofa, 2015:163). In addition, men are also allowed to shake hands with the opposite sex who have not yet reached puberty.

This Islamic teaching is not only found in the novels *Assalamualaikum Beijing* and *Kukejar Cinta ke Negeri China*, but also in the film *Ayat-ayat Cinta*. This film is the result of an ekranization of the novel *Ayat-ayat Cinta* by Habiburrahman El Shirazy.

Fahri meets Alicia, her mother, and Aisha in scene-3 (Wahyuningsih, 2013:328). The meeting was set at the Metro Station. Alicia is an American journalist. When Alicia introduced herself to Fahri, she refused to shake hands with the woman subtly. After that, Fahri explained to Alicia that Islamic teachings do not allow men to come into contact with the opposite sex who is not their mahram.

The second common teaching of Islam in the novel is the obligation of women to wear the hijab. The author reveals this to the character Asma in the novel *Assalamualaikum Beijing*. Asma wanted to wear a hijab after getting enlightenment from her best friend named Sekar. Sekar always advises Asma about love after she breaks up with Dewa. Then, Ninit Yunita revealed this teaching in her work entitled *Kukejar Cinta ke China* through the character Widya. Widya got the true meaning of the hijab after getting enlightenment from Jia Li. Previously, Widya's intention to wear the hijab was not sincere because Allah Swt. She did it because of world affairs, namely pursuing the love of the Imam. What happened to Widya was the same as Asma, namely they both broke up before she fixed herself by wearing a hijab.

The obligation to wear hijab for women is conveyed by Allah SWT through his words in the Qur'an, surah Al-Ahzab verse 59 and surah An-Nur verse 31. Both of Allah's words can Swt. ini be seen in the book written (Al Jazairy, 2016:290). The meaning of Surah Al-Ahzab verse 59 is "O Prophet! Say to your wives, your daughters, and the wives of believers, 'Let them put their hijab all over their bodies.'" The meaning of surah An-Nur verse 31 can be seen below. "... And let them put their veils over their breasts, and do not show their ornaments, except to their husbands, or their fathers..."

The command of women to wear the hijab is very clear in the words of Allah SWT. The ordered hijab does not only cover the hair, but also covers the front of the body to the chest. The woman's chest is her aura that must be covered properly. Although the chest is definitely covered by clothes, it will be more neatly covered if accompanied by a hijab. A woman's chest is well covered and will not invite orgasm. Thus, Islam has managed all of this as well as possible.

Cultural Values

The cultural similarity in this novel is the form of Chinese culture. The cultural forms are the Xi'an Mosque, The Great Wall, the Forbidden City, and the Niujie Mosque. All of these are classified as forms of culture made by humans in the form of objects (Koentjaraningrat, 2002:186). Human beings in this context are Chinese society. This culture is found in China, especially in Beijing, except for the Xi'an Grand Mosque. This mosque is located in Xi'an.

Asma Nadia and Ninit Yunita both describe these buildings in the novel written. The building is very typical of China. The author reveals in this novel that the Xi'an Grand Mosque is the oldest and largest mosque in China. In addition, this novel also tells that the architecture of the Great Mosque of Xi'an is very different from mosques in various Arab countries. The mosque does not have a dome, but it is closer to a Chinese temple. The Arabic nuances in the mosque are only in the form of letters and mosque decorations. Thus, the Chinese identity is very evident from the various descriptions of historical buildings presented by the author.

Symbols are also referred to as a form of cultural value. Yusuf & Fidyansari (in Rahmawati, 2021:8) states that one form of cultural value is in the form of visible symbols. Arabic letters in the Xi'an Grand Mosque can be categorized as a symbol or symbol of the Arabic language that is a characteristic of the place of worship of Muslims. Although the mosque does not have a dome, its Arabic cultural values still exist as the identity of Muslims.

The Relationship between Hypograms and the Transformation of the Novel *Assalamualaikum Beijing* Asma Nadia's Work and the Novel *Kukejar Cinta ke China* by Ninit Yunita

Based on the similarities between these two novels that have been presented, the novel *Assalamualaikum Beijing* is a hypogram in this intertextual study. The transformation of the work is the novel *Kukejar Cinta ke Negeri Cina*. The novel *Assalamualaikum Beijing* was published first compared to the novel *I Pursue Love to China*. The publication time span of the two novels is one year. However, the hypogram greatly influenced his transformation because many similarities were found in the two novels. This signifies the relationship between the hypogram and the transformation is very clearly visible.

The study of this novel can objectively be seen that the transformation continues its hypogram. This continuation is due to the many similarities between the two novels. Both in terms of structure and religious and cultural values, there are very significant similarities.

The intertextual relationship that occurs between *the novel Assalamualaikum Beijing* and the novel *Kukejar Cinta ke Negeri China* is the same as the story of Dame & Dufun and Jaka Tarub. These similarities can be seen at the structural level. The story of Dame and Dufun with Jaka Tarub has an intertextual relationship with a very close intertwining of stories (Muntihanah, 2013:181). The closeness of the story intertwining indicates that from a structural point of view, the transformation continues its hypogram. However, Dame and Dufun's story with Jaka Tarub at the extrinsic level has deviated from his hypogram. There are differences in cosmological views in the two stories (Muntihanah, 2013:181). Dame and Dufun's story reveals that humans, celestial beings, and space can be united in a marriage bond. Meanwhile, the story of Jaka Tarub conveys that it is impossible for humans and celestial beings to be united in marriage bonds (Muntihanah, 2013:181).

Another intertextual study that reveals the closeness of the relationship between hypograms and transformations can be seen in the wayang story (one of the puppet characters: Dewi Amba) with the novels *Amba* and *Pulang*. The novel *Amba* is the work of Laksmi Pamuntjak and the novel *Pulang* was written by Leila S. Chudori. "The transformation of the puppet story in the novels *Amba* and *Pulang* is intensively seen in two elements, characterization and plot," (Nurgiantoro, 2016:214). This indicates that the transformation continues its hypogram at the structural level.

The intertextual relationship between the novel *Assalamualaikum Beijing* and the novel *Kukejar Cinta ke Negeri China* is not only studied objectively, but also expressively. Based on an interview conducted with Asma Nadia, the researcher

obtained information about the inspiration for writing the novel *Assalamualaikum Beijing*.

Inspirasi cerita novel diperoleh ketika Asma Nadia melakukan perjalanan ke Beijing sebelum olimpiade. Saat itu dia sulit menemukan seseorang yang bisa berbahasa Inggris. Tiba-tiba ada yang mengajaknya berkenalan. Orang itu teringat dengan kisah cinta melegenda di Tiongkok yaitu Ashima setelah Asma Nadia memperkenalkan dirinya dengan nama Asma. Setelah kejadian itu, Asma Nadia melakukan riset untuk mengetahui cerita tersebut lebih mendalam dan bermuaralah pada kisah cinta yang berjudul Assalamualaikum Beijing. (Results of Interview with Asma Nadia)

The inspiration for writing the novel *Assalamualaikum Beijing* is very different from the novel *Kukejar Cinta ke China*.

Inspirasi penulisan novel berawal ketika Ninit Yunita naik haji tahun 2003. Ninit Yunita bertemu dengan umat muslim dari berbagai negara di Makkah dan dia tertarik dengan umat muslim yang berasal dari Cina (Tiongkok). Menurut Ninit Yunita, umat muslim dari Cina menampilkan sesuatu yang khas dalam berjilbab. Ini membuka ingatan Ninit Yunita dengan segala sesuatu yang berkaitan dengan Cina. Begitu juga dengan jalur perdagangan Arab dan Cina yang menjadi jalan untuk menyebarkan Islam di Asia. Berkaitan dengan hal itu, Ninit Yunita juga mengungkapkan bahwa sebagai seorang muslim dia ingin menulis segala sesuatu yang berhubungan dengan Islam. Dia ingin menyampaikan dengan ringan dan dekat dengan anak muda. Cinta salah satu perkarayang dekat dengan kalangan anak muda, baik cinta kepada orang tua, teman, maupun pasangan hidup. Anak muda memulai perjalanan hidupnya dengan mencaripendamping hati. Inilah yang menjadi ide untuk menulis Kukejar Cinta ke Negeri Cina. Ninit Yunita mengaitkan dengan pepatah kejarlah ilmu sampai ke negeri Cina. "Begitu juga halnya dengan cinta, orang bisa saja pergi sejauh itu untuk mengejar cinta hingga ke negeri Cina" ungkap Ninit Yunita. (Result Interview with Ninit Yunita)

The results of this interview revealed that the inspiration for writing the two novels was very different. Asma got the idea to write *Assalamualaikum Beijing* after traveling to Beijing before the Olympics. However, in the story in the novel, Asma reveals the journey of Asma's character to Beijing after the Olympics. So, there is a slight difference with the source of inspiration. It is different from Ninit Yunita who was inspired to write the novel *Kukejar Cinta ke China* after going on a pilgrimage in 2003. However, different travel paths can produce novels that have intertextual relationships. This indicates that the study of the two novels expressively results in the transformation of the hypogram.

The author's background can describe the intertextual relationship of a literary work. Asma Nadia is the founder of a writing forum called the Writing Community. In addition, Asma Nadia also serves as a member of the advisory board of the Pena Ring Forum. Asma Nadia's background is very opposite to Ninit Yunita. Based on the results of the interview conducted with her, Ninit Yunita does not have a writing forum or be a member of a writing forum. Based on this, it can be seen that the author's background continues his hypogram even though there is no connection between Ninit Yunita and

the Asma Nadia writing forum. This is because the position of these two authors as adherents of Islam makes their novels a means to preach. This has been proven from the main teachings of Islam contained in the novels of the two authors.

Examining a literary work with an intertextual approach can be done with an objective and expressive approach. Both approaches are carried out so that the intertextual relationships that occur can be interpreted comprehensively. Thus, the study of literary works whose authors can still be found should be studied objectively and expressively. The relationship between the hypogram and its transformation can be expressed comprehensively because it does not only look at the object. Inspiration as the beginning to give birth to these literary works is also important to express. It could be that the transformation is present because the author has read the work that is his hypogram. However, for these two novels, this is not the case. The source of the story idea is very different.

The intertextual study of a novel is not always related to the continuation or deviation of the hypogram. There are also those who examine the assessment of a novel published in two versions. However, it is still associated with the structure of the text. Such a study was conducted by Modir & Sohaimi bin Abdul Aziz (2013).

This evaluation indicated that the intertextuality in the interactive and digital narrative structure of the hypertext version is more significant and stimulating than printed form though in some situations multiple diversions cause reader's confusion. Further, comparison between them showed that reader's reading experience revolutionized in the hypertext 10:01 while navigating the hyperlinks in the intertextual structure. (Modir & Sohaimi bin Abdul Aziz 2013, 454).

This assessment suggests that the intertextual in the narrative and digital structure of the hypertext version is more significant and stimulating than the printed form although in some entertainment situations it causes confusion for the reader. The comparison shows that the reader experience revolutionizes in 10:1 hypertext when navigating *hyperlinks* in an intertextual structure.

CONCLUSION

The meaning of hijrah in this context is a change in the character of the character to become a nobler person before being met with a soul mate. This is revealed by the author on the main character (Asma) and an additional character (Zhongwen) in the novel Assalamualaikum Beijing. The same thing happened to the characters Imam (the main character) and Widya (additional characters) in the novel Kukejar Cinta ke Negerichina. Asma doesn't want to be in love with a dating status after breaking up with God. In addition, Asma does not want to come into contact with the opposite sex even though she shakes hands and covers her aura with a hijab. Likewise with the character of Widya. She wore a hijab after a breakup with Imam. Widya's intention to wear the hijab is only for worldly interests. However, after meeting Jia Li in Beijing, Widya also improved her intention in wearing a hijab. Meanwhile, the character change that occurred to Zhongwen was in the form of a change in attitude in believing in religion. Zhongwen became a convert after meeting Asma in Beijing by going through a

long process after Asma returned to Indonesia. In contrast to the Imam who is already a Muslim, but he does not perform prayer as his obligation. After meeting with Jia Li in Semarang, the Imam opened his heart to perform the obligatory prayer and sunnah prayer.

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