

**WOMAN'S DIVINE SELF-RECOGNITION AS SEEN IN KYLI
SANTIAGO'S "PROPHETESS"**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining the Bachelor
Degree in English Literature



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2016

A FINAL PROJECT STATEMENT

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ABSTRACT

While prophets consisted of men, this poem echoes a different perspective. Furthermore this poem represents the apostolate elements that pointed to woman, so poem's title is prophetess. This research is focused on analyzing *Prophetess* poem by Kyli Santiago. This research is qualitative and it uses a close reading strategy. This research also uses figurative language for transferring meaning of the poem beside the binary opposition to show the binary. Thus, the Islamic feminism is also employed as the main theory. The purposes of the research are to describe: First, how woman perceives herself as a divine subject in the poem in the *Prophetess* poem by Kyli Santiago. Second, how does Islam respond this kind of phenomena? There are several results of this research. First, women are God's special and multi-talented creatures who can bring the better change and be analogous with the men or even more in all aspects of life. Functionally they can be called a prophetess; since they have the God's characteristics whose affections establish the quality of human generation. Second, according to Islamic law, Islam is a justice religion that respects all human regardless the sex and gender. Islam does not limit the follower's access but they have to realize what they are created for, what portion of they have, and they do not forget about their rights and obligation because of the core of Islamic teaching is placed in the followers' righteousness.

Keywords: poem, *Prophetess*, Binary, Islamic feminism theory, apostolate

WOMAN'S DIVINE SELF-RECOGNITION AS SEEN IN KYLI SANTIAGO'S "PROPHETESS"

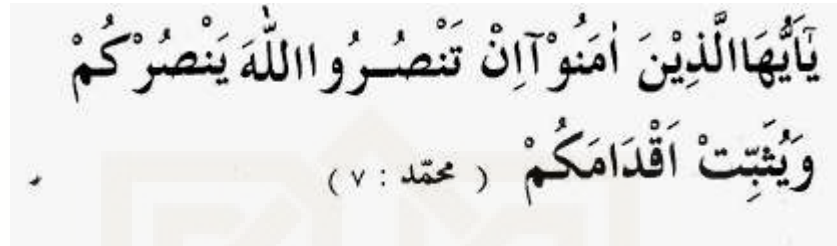
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ABSTRAK

Di satu sisi nabi terdiri dari laki-laki, di sisi lain puisi ini menggemakan perspektif yang berbeda. Selanjutnya puisi ini mewakili unsur-unsur kerasulan yang merujuk wanita, jadi judul puisi ini adalah prophetess. Penelitian ini difokuskan pada analisis puisi prophetess oleh Kyli Santiago. Penelitian ini merupakan penelitian kualitatif dan menggunakan tehnik close reading. Penelitian ini menggunakan teori figuratif untuk membaca makna puisi tersebut, disamping teori binary untuk menunjukkan binernya. Feminisme Islam juga digunakan sebagai teori utama. Tujuan dari penelitian ini adalah untuk menggambarkan: Pertama, bagaimana wanita memandang dirinya sebagai subjek ilahi dalam puisi prophetess oleh Kyli Santiago. Kedua, bagaimana Islam menanggapi fenomena ini. Ada beberapa hasil penelitian ini. Pertama, wanita adalah makhluk istimewa dan berbakat yang bisa membawa perubahan ke arah yang lebih baik dan dapat dibandingkan dengan laki-laki atau bahkan lebih dalam semua aspek kehidupan. Secara fungsi, mereka dapat disebut nabi, karena mereka memiliki karakteristik Allah yang dapat membangun kualitas generasi manusia dengan kasih sayangnya. Kedua, menurut hukum Islam, Islam adalah agama adil yang menghormati semua manusia tanpa memandang jenis kelamin dan gender. Islam tidak membatasi akses pengikutnya akan tetapi mereka harus menyadari untuk apa mereka diciptakan, porsi apa yang mereka miliki, dan mereka tidak lupa tentang hak dan kewajiban mereka karena inti dari ajaran Islam terletak pada ketaatan hambaNya.

Kata kunci: puisi, prophetess, Binary, Feminisme Islam, unsur kenabian

MOTTO



“Ye who believe! If ye will aid (the cause of God), He will aid you, and plant your feet firmly”

BETTER LATE THAN NEVER

IF YOU CANNOT BE THE BEST, BE A BETTER PERSON



FOR MY BELOVED MOM AND DAD

FOR ALL THE PEOPLE WHO LOVE ME

ACKNOWLEDMENT

Assalamu'alaikum warohmatullah wabarokaatuh

First of all I thank to Allah, a million thanks, for the Almighty who has been giving me mercy and blessings, so I can finish my graduating paper. Thanks Allah for His love, His destiny, His revelations, His guidance, His exams, His mercy, His blessings, His gifts, His happiness, His sadness and His chance having given to me since I was born until now. I hope I can be His great creature forever.

Aamiin ya robbal'alamiin...

Second, I would say thank to Rasulullah Muhammad peace be upon him who has guided me from the darkness to the lightness by his words and his examples. May Alloh bless his *ummah* and give syafa'at to his *ummah*. *Aamiin ya robbal'alamiin...*

Third, I would like to present a thousand thanks and gartitudes to my parents, my beloved Mom and Dad. I thank my super mom Wiwi Widi Murdiasih binti Taswid (RIP) for her love, her guidance, her examples, her laugh, and her beautiful smile as well as her sacrifices, her beautiful time and everything that she gave me in our beautiful moments. May Alloh give her His blessings and mercy. *Aamiin ya robbal'alamiin*. After that, I would like to thank my daddy, Muhammad Rifa'i Abduh bin Abdul Hamid. To me he is my everything, my super daddy, my dictionary and informal advisor, my bank, my happiness and sadness, and my protector. It is because of him and his valuable support and spirit

that I can finish my graduating paper. May Allah always give him happiness and health. *Aamiin ya robbal'alamiin....*

Moreover, I have to say thank you a lot to all my sisters: Meiza Maghfira Rifa'i, Fikria Rifdania Rifa'i, and Maya Maulida Rifa'i for their smile, kindness, sincere laugh, mutual assistance and understanding, togetherness and amazing love for me. Their supports are very meaningful. I love you ever after. May we always keep harmony and happy. *Aamiin ya robbal'alamiin.*

Forth, my sincere thanks go to my *mamak* Misiyem and my *bapak* Suyono for their cares of me at my golden age. Their amazing loves have guided me to get my spirit. It was in thier wonderful smile and life that I had a chance to grow up happily. May Alloh always love them. *Aamiin ya robbal'alamiin.*

Fifth, my sincere thanks are addressed to my *mama* Tri Rahayu Dwi Hastuti, my *ayah* Muhammad Iriyadi and my little brother Muhammad Ahnaffaiz Musyaffa for being my third family, our wonderful togetherness and for their sharing time, fishing time, and holiday moments that we had done. May we always love each other. *Aamiin ya robbal'alamiin.*

Sixth, I would like to give my great thanks to my very special close friend, Hilman Abdullah bin Ma'mun Nawawi for his patience, helps, guidance, support, sacrifices, attendance, happiness, sharing ideas and knowledge, stories, special cares, attentions, smile, and advices. Indeed we are always side by side since we love each other. It is with him that I can find my "click partner" and finish my

graduating paper. May God and our parents permit us to build a blessed family with *sholeh-sholehah* children. *Aamiin ya robbal'alamiin.*

Seventh, my big thanks go to my “GGS genks”: Romelah Isti Komah Martias Mandika Putri, Rissa Hidayati, Anna Aisyatun Muawwanah, Ayu Karomah, Ganisa Kurniasih, Nur Rohmah, and Faila Shufah. It is with them we got our extraordinary moments and we will continue for the next time. I am really excited in our extra happiness, extra sadness, extra laugh, extra ‘madness’, extra helps, extra stories, extra smile and extra examinations. I hope we can still be united together in the hereafter. *Aamiin ya robbal'alamiin.*

Eighth, let me address my great thanks to all of my big family: my uncles, my aunties, my cousins, my nephews, and my unmentioned best friends for their time, smile, and wonderful togetherness including their loves, attentions, and advices.

Ninth, my special thanks go to my advisor, Danial Hidayatullah, S.S., M.Hum for his patience, guidance, knowledge, advices, and criticism. May Alloh bless him all day long and keep him smart and happy. *Aamiin ya robbal'alamiin.*

Tenth, I have to thank my inspiring lecturers in the State Islamic University Sunan Kalijaga. Those are: Jiah Fauziyah, S.S., M.Hum (RIP), Febriyanti Dwi Lestari, S.S., M.A., Teria Anarghati, S.S., M.A, DR. Witriani, S.S., M.Hum., Ulyati Retno Sari, S.S., M.Hum., Nisa Syuhda, M.Hum, Miftahus Sa'adah, S.Pd.I., M.Ed., Ubaidillah, S.S., M.Hum., Fuad Arif Fudiyartanto, S.Pd.,

M.Hum., M.Ed., Arif Budiman, S.S., M.A., Bambang Hariyanto, S.S., M.A. May
Alloh always keep them happy and healthy. *Aamiin ya robbal'alamiin.*

Lastly, I would like to thank my whole friends in English Literature
chapter 12, for our togetherness, discussion, information, and all moments that we
have passed. I hope we can keep our brotherhood forever. *Aamiin ya
robbal'alamiin.*



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CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature is a study of life including ideas, experiences, opinion, and any other things that connect with human's life. Literature, in one sense, is a product of, and a commentary on, the life process, and we can only get some senses of the meaning of experience by living through it. (Brooks, Purser, et al., 1964: 1). According to Abrams, "Literature has been commonly used since the eighteenth century, equivalently with the French belles lettres ("fine letters"), to designate fictional and imaginative writings-poetry, prose, fiction, and drama" (2009: 177). From the quotation above literature becomes one of popular phenomena that is being discussed in this world because the object is the life aspects.

Fiction is one of literary works. Fiction, like the essay, play, poem, sermon, or philosophical treatise, is the projection of author's view of life (Brooks, 1964: 9). In fiction, poetry, of course, may serve a generic name for a group of poems or for all poems taken together (McNamee, Cronin, et al., 1962:521). "People who contemplate the beauty of nature, long for freedom, worship God, or love one another in any of thousand different ways, will often find they can express their feelings in poetry (Doubtfire, 1983:69). This reason makes the researcher interested in choosing the kind of poetry to be analyzed in this paper.

Based on *literary types and Themes* “A poem, through its overtones, its suggestions, the relation between its words and motifs, and its other complexities, may express with complete adequacy a definite and unique experience. While, based on *A Handbook to Literature*, poem is a cultural artifact of some short; beyond that vapid claim, however, there is no agreement. A poem may not be in words at all, and a poem can exist without being written down. In addition, a poem is also one of the entertainment media used by the authors for their ideas and imagination that are fictional or non-fictional and descriptive that represents events happening in the past or future in the world (1986:384)

The researcher chooses the poem as the material object because a poem is a literary work that shows experiences, ideas, and it has a deep meaning and impressive work. According to *Literary Types and Themes*, just as clearly, poem is a fusion of innumerable elements, large and small, in many fields of experiences, obvious, or subtle or even not consciously notice or describable. (McNamee, 1962: 523). Exclusively, the poem is a literary work that has few forms but the poem has many superiority, for example the poem's words can be manipulated as much as it depends on the readers' interpretation. Moreover, a benefit of poem is that the poem can be the media for people to criticize the government, and social movement that could be published by the writer in the newspaper.

There are many reasons why the researcher chooses *Prophetess*, a poem by Kyli Santiago, as the object of the study. First, the poem contains apostolate

elements. Second, the poem shows the binary between patriarchy and matriarchy. Third, the poem has a power to bring over the women to change the patriarchy. The *Prophetess* poem illustrates a woman who speaks pretending she is the God's messenger. The poem says briefly that there is a prophetess among the prophet. Actually, in the Holy Qur'an and in other Scriptures, the messenger is always represented by "prophet". Those people who read this poem will amaze that there is prophetess, a prophet woman. Hence, this poem tries to explain or notice that the women have the exclusive position and right.

The researcher wants to analyze this *Prophetess* poem by Kyli Santiago using three theories, those are: Figurative Language Theory, Binary Opposition Theory, and Islamic Feminism Theory. Figurative Language Theory is used to transfer the poem's meaning. Meanwhile, Binary Opposition Theory is used for showing the binary. Furthermore, Islamic Feminism Theory is used to connect the poem into the lens of Islam.

The researcher thinks that it is important to show the readers especially Muslim women about their position. There are many *surah* that discuss woman in the Qur'an such as *surah* An-Nisa, *surah* Mary, *surah* Al-Mumtahanah, *surah* Ali-Imran, and *surah* Al-Mujadilah. This fact indicates that a woman has exclusive position in Islam. In *Prophetess* poem, it mentions "Mother Divine". In *Cambridge Advanced Learner's Dictionary* the word "mother" means a female parent. And the word "divine" means connected with a God, or like a God. Consequently, it can be said that the word "Mother Divine" illustrates the God, on

the other hand commonly the God represents with the word “He”. Moreover, ‘mother’ and ‘father’ are structural hierarchy; a woman can be called by ‘mother’ because she is married and she has a child or children.

According to *A handbook to Literature*, “... women were not countenanced on the professional stage in England, where boys were specially trained to act women’s parts” (1985: 201). That is an example for a phenomenon in England many years ago. Therefore, the issues on women equality are debatable and interesting topics. In *New Directions in Islamic Thought*, “The principal of equality between men and women as a fundamental value is of recent appearance. The appropriate approach to ensuring enjoyment of this right by women remains a subject of debate and theoretical shifts (2009:101).

Recently, issues on Islam, women and gender equality have been the subject of discussions in academic circle, especially for the last two decades (Vogt, et al., 2009:113). For example in Oman and Turkey, there is incompatible constitution that forbids the woman wears *hijab* (veil). It makes women thinks that their rights as *muslimah* and obligation as Islam followers is neglected. Its injustice situation stimulates many women to struggle their rights to be equal with the men. Moreover, it allows women to sit the men positions (emancipation), but it will raise debates among people. They still argue that the women’s power is under the men’s power. In fact, female is actually the man’s partner who can work in harmony that can liberate humanity as a whole from the animal instincts and

pull motives mechanical routines in the future (Abdul, 2003: 22). Those women and men can be a good team if they work together.

When women put themselves as prophetess, it means that they change the order. Thus, how do the people know further about the meaning of prophetess through the binary opposition? Moreover, the phenomena built the various opinions on the position of women and men. They are divided into two: anti-feminist and pro-feminist classes. The anti-feminist groups assume that all systems existing in this society (patriarchy) are in compliance with religious norms and social norms, while the pro-feminist groups argue that all of the current systems are very discriminatory to women. Both of them stand with their arguments and keep the women's obligation in every aspect of life. From the Islamic perspective, God says in Holy Qur'an that women and men are equals based on their own faith in Surah Ali-Imran, versa 14:

زُيِّنَ لِلنَّاسِ حُبُّ الشَّهَوَاتِ مِنَ النِّسَاءِ وَالْبَنِينَ وَالْقَنَاطِيرِ الْمُقَنْطَرَةِ مِنَ
الذَّهَبِ وَالْفِضَّةِ وَالْخَيْلِ الْمُسَوَّمَةِ وَالْأَنْعَامِ وَالْحَرْثِ ۚ ذَلِكَ مَتَاعُ الْحَيَاةِ الدُّنْيَا ۗ وَاللَّهُ
عِنْدَهُ حُسْنُ الْمَآبِ

“Fair in the eyes of men is the love of things they covet: women and sons; heaped up hoards of gold and silver; horses branded (for blood and excellence); and (wealth) of cattle and well-tilled land. Such are the possession of this world's life; but in nearness to God is the best of the goals (to return to)”. (Ali, Abdullah Yusuf. *The Holy Qur'an: text, translation and commentary translated by Abdullah Yusuf Ali*, Lebanon: Dar Al Arabia, 1934.)

The deficiency of this research is that there have been no researchers that discussed the Islamic Feminism issue in *Prophetess* poem by Kyli Santiago as the object of the study. So, the researcher takes the poem using Islamic Feminism Theory combine with Figurative Language and Binary Opposition Theories. This poem is important to be analyzed because this poem illustrates a woman who knows the God well and it tells the reader that the God is a woman. Actually, The God is illustrated as a man (He) in the Qur'an. This condition is suitable to analyze by Islamic feminism theory to explain the women's position in Islam are.

The purpose of this research is to describe how woman perceives herself as a divine subject in the *Prophetess* poem by Kyli Santiago and to explain how Islam responds that kind of phenomena.

1.2 Research Questions

The researcher states two research questions of the phenomenon in the *Prophetess* poem by Kyli Santiago:

- a. What is the significance of prophetess as seen in *Prophetess* poem by Kyli Santiago?
- b. As a text, how does the prophetess relate to other text (Qur'an)?

1.3 Objectives of Study

Based on the research questions above, the purposes of this research paper are: first, to describe what the significance of prophetess as seen in *Prophetess* poem by Kyli Santiago is; second, to show as a text, how the prophetess relates to other text (Qur'an)

1.4 Significance of Study

This research has significances both theoretically and practically. Theoretically, this research paper uses literary criticisms especially Islamic feminism theory. It is the theory of women's in Islam based on The Qur'an and the Tradition (*as-sunna*) to show the struggle of women against men's dominance in every aspect of life. Thus, this research gives the information about the significance of prophetess as seen in *Prophetess* poem by Kyli Santiago.

Practically, this research is important for the lecturer because this research paper gives an example to prove the Figurative Language Theory, Binary Opposition Theory, and Islamic Feminism Theory. For any students or readers, the research helps them understand the three theories above deeply.

1.5 Literature Review

The researcher has found some researches having the same theory as this research applies. The first researcher is Nurhayati (2014). Her qualitative research entitled "Meaning of Metaphor in Sir Walter Raleigh's Poems". This research aims to clarify the types and the meaning of metaphors found in Sir Walter Raleigh's poems, and concludes that Sir Walter Raleigh's poems reveals two types of metaphor –anthromorphic and abstract to concrete metaphors, and two kinds of meaning.

The second researcher is Romelah Isti Komah (2016) of Sunan Kalijaga State Islamic University. Her qualitative research entitled "Contrasting Woman

Characters in *Mama Movie*”. She used the Binary Opposition by Claude Levis-Strauss theory to find out the binary between Annabel and Edith. The researcher tries to answer “How can contrasts of woman characters in Mama movie be explained?” Based on the above research the researcher found that Binary oppositions are found to show relation about the ideal mother. Seen from children’s side and this modern era, the ideal mother figure is Annabel. Besides, the flawed mother figure is Edith. On the other hand, Annabel represents the culture, but Edith represents the nature. Both culture and nature in the movie are balanced.

The third researcher is Siti Fatimah (2007) in her qualitative research entitled “Theme Analysis of Emily Dickinson’s Poetry: *I’m Nobody! Who Are You? And Because I Could Not Stop For Death*”. She used intrinsic element especially theme theory to identify “What is the theme that the author tries to show through the poem” and “how the poem is relevant to the situation?” She concludes that first, the poem talks about social satirist and social criticism that is relevant to social condition in certain era. Second, the poem actually talks about the death and it can be seen in her poem line by line. Emily Dickinson’s poetry is written in 1860-1886 when the American Civil War happened. People must know that Emily Dickinson’s know bible and many of her work addressed to God.

In the previous researches, there has been no researcher using Islamic Feminism to analyze the *Prophetess* poem by Kyli Santiago. This research’s object of the study is *Prophetess* poem by Kyli Santiago. This research is focused

on finding to describe “what is the significance of prophetess as seen in *Prophetess* poem by Kyli Santiago”; and second, to show as a text, “how does the prophetess relates to other text (Qur’an)”?.

1.6 Theoretical Approaches

1.6.1. Figurative Language Theory

This research uses three theories, those are: Figurative Language, Binary Opposition, and Islamic Feminism that all of them includes in Structuralism. According to Saussure, Structuralism is thus based, in the first instance, on the realization that if human actions or productions have a meaning there must be an underlying system of distinction and conversations which makes this meaning possible (2004: 59). According to Culler,

The categories and methods of linguistics, whether applied directly to the language of literature or used as the model for a poetics, enable critics to focus not on the meaning of a work and its implications or value but on the structures that produce meaning. Even when linguistics is explicitly enlisted in the service of interpretation, the fundamental orientation of the discipline, which does not devise new interpretations for sentences but attempts to describe the system of norms that determine the form and the meaning of linguistic sequences, works to focus attention on structures and to identify meaning and reference not as the source or truth of a work but as effects of the play of language (1985: 21).

Furthermore, structuralism becomes a series of systematic, scientific projects-semiotics, the successor of structuralism in this sense, is generally defined as the “science” of signs-. Moreover, structuralists, take linguistics as a

model and attempt to develop “grammars” – systematic inventories of elements of their possibilities of combination- that would account for the form and meaning of literary works. Structuralists are convinced that systematic knowledge is possible (1985: 22).

Structuralism has two kind of analysis, the first is semantic analysis and the second is intertextual analysis. The Figurative Language and Binary Opposition include the semantic analysis, while Islamic Feminism includes in Intertextual analysis. As cited in, *Intertextuality*.

Intertextuality seems to be such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext (2000: 16). Intertextuality can be said to have its origins in twentieth-century linguistics, particularly in the seminal work of the Swiss linguist Ferdinand de Saussure. Saussurean linguistics promotes notions of intertextuality. beginning with the linguistic theories of Saussure has the added advantage of establishing some of the basic principles of modern literary theory. ..., Saussure’s emphasis on the systematic features of language establishes the relational nature of meaning and thus of texts (Allen, 2000: 13).

According to *A Linguistic Guide to English Poetry*, ‘one of the reasons why figurative interpretation is not completely random is that language contains RULES OF TRANSFERENCE, or particular mechanisms for deriving one meaning of a word from another (Leech, 1969: 148). Thus, the importance of

using figurative language is placed in the nature of language itself, that language contains rules of transference meaning.

1.6.1.1 SYNECHDOCHE

The traditional figure of SYNECHDOCHE is identified with a rule which applies the term for the part to the whole.

A further illustration of the ambiguity of the term 'synecdoche' is its occasional use for the converse substitutions of the above two types: i.e. the term for the whole for the part, and the general term for the particular. (Leech, 1969: 150)

1.6.1.2 METAPHOR

METAPHOR is no central to our notion that it is often treated as a phenomenon in its own right, without reference to other kinds of transferred meaning.

NATIONAL CLASES OF METAPHOR

- a. *The Concretive Metaphor*, which attributes concreteness or physical existence to an abstraction: 'the *pain* of separations', 'the *light* of learning', 'a vicious *circle*', '*room* for negotiation', etc.
- b. *The animistic metaphor*, which attributes animate characteristics to the inanimate: 'an *angry* sky', 'graves *yawned*', '*killing* half-an-hour', 'the *shoulder* of the hill', etc.

- c. *The Humanizing ('Anthropomorphic') Metaphor*, which attributes characteristics of humanity to what is not human: 'this *friendly* river', *laughing* valleys', his appearance and manner *speak eloquently* for him'.
- d. *The Synesthetic Metaphor*, which transfers meaning from one domain of sensory perception to another: 'warm color', *dull* sound', 'loud perfume', (Donne, *Elegy IV*, 'Till even his beams

Sing, and my music shine' (Herbert, *Christmas.*) (Leech, 1969: 158)

HOW TO ANALYSE A METAPHOR

Replacing the blanks by a rough indication of what elements of meaning might reasonably fill the gaps. Both the top line and the bottom line should now make complete 'literal sense' on their own. The top line now represents the tenor ('TEN') and the bottom line the vehicle ('VEH') of the metaphor. This method shows clearly that tenor and vehicle, i.e. the things compared in the metaphor, are not usually identified with the literal or figurative senses of particular words: often one whole clause is placed in opposition to another. The tenor is the literal part of the expressions with its reconstructed literal context and the vehicle is the figurative part of the expression, together with *its* reconstructed context.

1.6.1.3 METONYMY

Metonymy is a figure of speech that consists in using the name of one thing for that of something else with which it is associated. In other words,

metonymy is often overlooked because of the more powerful effect of metaphor; it is all the same extremely important.

1.6.1.4 SYMBOLISM

Symbols in common use, such as ‘lamp’ = ‘learning’, ‘star’ = ‘constancy’, ‘flame’ = ‘passion’, are assigned their underlying meaning by custom and familiarity. There need not, therefore, be any linguistic indication of what the tenor is, or of why the term cannot be taken at its face value. The most interesting symbols, poetically, are metaphorical- i.e. X (the symbol) stands for Y because X *resembles* Y – but many of the more conventional ones are metonymic: for example, ‘coffin’ and ‘skull’ as the symbol of death.

1.6.1.5 ALLEGORY

An allegory might be describes as ‘multiple symbol’, in which a number of different symbols, with their individual interpretations, join together to make a total interpretation.

1.6.2. Binary Opposition Theory

In this research, the researcher applies the binary opposition theories to show the binary between the prophetess and woman through the “Prophetess” poem by Kyli Santiago. According to *Literary Theory: The Basics*, “basic assumption is that our primitive ancestors deployed this simple model, or structure, to get a grip on a world that slowly began to appear to them as something separate and alien. For Levi-Strauss, the structure of primitive thinking

is binary”, (Bartens, 2001: 62). Binary opposition happened structurally since the world existence. Every word in this world has its own binary. For example, a word can be categorized as the good because there is another word that can be categorized as the bad. Hence, the one thing contains a good because of its binary.

For Levi-Strauss such binary oppositions, the most fundamental of which is that between that which is human-made and that which is part of the nature (between culture and nature, in simpler terms), constitute the basis of what we call culture (p.63). In this context, binary is the natural phenomenon and it can be categorized as part of the culture. Where the culture is a part of human being, culture becomes self-identity as a member of nation. Once they have found expression in certain rites, taboos, customs, manners, and so on, they get permuted over time until as often as not they will become completely unrecognizable (p.63). The above statement explains how the culture is changeable.

1.6.2. Islamic Feminism Theory

Islam positions women in the righteous place. It is supported by the statement of Mahfuz in *Socio-Religious Tradition of Islam*

In fine, Islam raised the woman class from the bestial status into an honorable and dignified one. Not only this, Islam also raised the social status of the woman as to her social, economic, political, educational, and cultural and, above all, spiritual rights. In Islamic society, the woman is not a chattel rather a person with legal and social rights. The woman’s dignity is safely restored under the custody of Islamic system. Islam brought an end to fatal custom of female infanticide. It makes the rights of woman the

sine qua non of man's social existence. According to Quran to hate a woman is to hate a thing wherein Allah has placed much good. It is an obvious fact that there are natural differences between male and female and such there is differences as to the duties of male and that of female in socio-political affairs. Islam makes a satisfactory coordination between the natural limitation of the woman's capability and her social rights (1982: 64).

By understanding the above explanation, in Islam a woman has an exclusive position in the eyes of God. Paradoxically, in the past the woman just being a man's slave and contemptible, without the man's permission the woman movement is limited. Whereas, as cited in *The Islamic Law and Constitution*, every sane and adult Muslim, male or female, is entitled to express his or her opinion, for each one of them is the repository of the caliphate (1986: 151). Islam exhorts the man to be an active participant in the struggle of life (1982: 43).

Referring to *New Directions in Islamic Thought*, "...there emerged a new gender discourse that argues for equal rights on all front for women within Islamic framework, various versions of it being labeled "Islamic Feminism" (2009: 78).

According to Carter, "What unites the various kinds of feminist literary theory is not so much a specific technique of criticism but a common goal: to raise awareness of woman's roles in all aspects of literary production (as writers, as characters in literature, as readers etc.) and to reveal the extent of male dominance in all of these aspect (2006:91).

By referring to the above discourse, Islamic Feminism is woman's movement as the realization for equal right on all fronts for women within Islamic framework by the *Shari'a* (sacred texts) as the sources. Moreover, *Shari'a* is the

Islamic law source or sacred text as “the road to the watering hole”, the clear, right, or straight path to be followed. *Shari’a* consists of the Quran, and the Tradition.

According to Esposito, *Shari’a* is ‘the road to the watering hole’, the clear, right, or straight path to be followed. While *fiqh* “understanding”, is that the science or discipline that sought to ascertain, interpret, and apply God’s will or guidance (*Shari’a*) as found in the Qur’an to all aspect of life (1988:79).

Tradition or *Sunna* is as a supplement to the Qur’an and thus, a material or textual source of law. *Sunna* includes two aspects; first, what the prophet said (*al-sunna al-qawliya*) and the second is what he did (*al-sunna al-taqririya*).

Hence, the Quran, *fiqh* and the tradition are the significant sources to discuss this research using Islamic feminism. The Qur’an and the tradition as the source and *fiqh* is the process of understanding the law. In fact, the Quran has many verses that declare the woman both as the subject and object.

This research concerns how the woman perceives herself as a divine subject in the poem in the *Prophetess* poem by Kyli Santiago and to explain how Islam responds that kind of phenomena.

From the explanation above, these theories are appropriate for analyzing this research because the Islamic feminism tries to change “the perception that gender is not predetermined but is a social construct (Carter: 2006: 92) and the new criticism theory as the method of breaking the intrinsic elements of the poem.

1.7 Method of Research

1.7.1 Type of Research

This research uses a qualitative design. In *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (Third Edition)*, Qualitative design is a method used to explore and to understand human or social problem (Creswell, 2009:4).

The strategy of inquiry of this research is a case study. A case study is compatible for this research because this research focuses on identifying how a woman perceives herself as a divine subject in the poem in the *Prophetess* poem by Kyli Santiago and to explain how Islam responds that kind of phenomena.

1.7.2 Data Sources

The object formal of this research is Structuralism while, the object material of this research is *Prophetess* poem by Kyli Santiago. This research has two kinds of data. There are main data and supporting data. The main data of this research is *Prophetess* poem by Kyli Santiago itself.

The supporting data of this research are some books, journals, and articles that have relation with Figurative Language Theory, Binary Opposition Theory, and Islamic Theory, feminism theory, and literature theory because this research deals with the book that supports all of them. Both the main and supporting data are primary data because the researcher gets the data directly.

The form of data in this research is a poem. The data that have been gathered help the researcher to analyze and describe the feminism phenomenon

that can be found in the poem, and also helps the researcher to get the explanation of women's position in Islam.

1.7.3 Data Collection Technique

The researcher uses a close reading technique. First, the researcher took the *Prophetess* poem by Kyli Santiago from the poetryfoundation.com website. Second, the researcher reads the poem intensively to get the meaning and the intrinsic element of the poem. Third, the researcher collects the data that has relation with feminism phenomenon.

1.7.4 Data Analysis Technique

The analysis of the data in this study uses objective approach because the data refer to the text itself. First, the researcher reads the *Prophetess* poem intensively to know the meaning of the poem. Second, the researcher identifies the intrinsic elements using new criticism as the method of analysis of the poem to find the paradox, irony, tension, and ambiguity of the poem. Third, the researcher analyzes the *Prophetess* poem using Islamic Feminism Theory. Then, the researcher makes the conclusion of this research.

1.8 Paper Organization

This research consists of four chapters. The first chapter is the introduction that contains background of study, research questions, theory, objective of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter is the poem analysis. The third chapter is through the lens of Islamic feminism of this research. The fourth is conclusion and suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Since the structure can be found in the poem 'prophetess', the researcher found that the structure is binary opposition which produces meaning. It can be seen in the analysis of this research that uses three theories; Figurative Language, Binary Opposition, and Islamic Feminism Theories. As the result, the Prophetess is the center, and the other (the regular woman) is the margin. Yet, that binary opposition is shifting from orderly binary opposition. Men are excluded. Although regular woman is placed as the margin, it is not oppression or exploitation as what happens in the binary man-woman.

After analyzing this research, the researcher gets the answer as the following; first, women are special and multi talent creatures by the God who can bring the better change and they can be analogous with the men or more in all aspects of life, functionally they can be called prophetess, since they have the God's characteristic whose affection establish the quality of human generation. The binary opposition that can be found in this analysis can be seen as follow;

| Prophetess | (regular) Woman |
|---------------------|------------------------|
| Logos | Mythos |
| Strong | Weak |
| Experience | Innocent |
| Soul | Body |
| Intellectual | Emotional |
| Irregular (special) | Regular (common) |

Besides, there are 27 The Beautiful Names of Allah that contains feminine (motherly) characteristic as follows: The Beneficent, The Merciful, The Guardian of Faith, The Protector, The Forgiver, The Hearing, The Seeing, The Justice, The Subtle One, The Aware, The Forbearing On, The Forgiveness, The Appreciative, The Preserver, The Watchful, The Responsive, The Wise, The Loving, The Witness, The Trustee, The Protecting, The Source of Goodness, The Fardoner, The Compassionate, The Equitable, The Propitious, and The Patient. It can indicate that women have special positions in God's side.

The second result, Qur'an respects to all human regardless the sex and gender. It explains that the God does not limit the follower's access but they have to realize what they are created for, what portion of they have, and they do not

forget about their rights and obligation because of the core of Islamic teaching is placed in the followers' righteousness.

In this research, the readers can find that in Islam, according to Al-Qurtubi, Mary is included a prophetess. Referring to the revelations that she received through the God's servant namely Angel Gabriel. The conversations between Gabriel and Mary can be the apparent indication of an evidence of the prophetess. Its revelation proves that there is no impossible thing to God. As an example, Mary was pregnant without having sex with any man. This is impossible phenomena, but it happen.

This research finds that Islam has a prophetess named Mary. According to a tradition that has been mentioned above, "*The best of women (in the world) was Mary. The best of women (of this people) was Khadijah*". Therefore, this tradition can be other evidence about Mary's prophethood. By this finding, as a woman we could not feel that the woman position is under the man, the woman is special creature that can be whatever she wants.

By reading this research, the reader (especially Islam followers) will begin to think that they have a prophetess, as the one of faith pillars that the follower should believe in God's messenger (prophet and prophetess). Moreover, they will respect women's position, contribution, right, and obligations in order that they will think that women can be their partners in all aspects.

4.2 Suggestion

The Prophetess poem by Kyli Santiago is the unique and uncommon poem. In this research the researcher uses new criticism and Islamic feminism

theory. The researcher suggests to the next researcher who wants to get the prophetess poem as the material object of study using both Feminist and Deconstruction theory. It can be more interesting if its poem is analyzed by the two theories.



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APPENDIXES

| Arabic | English | Feminine | Masculine | Neutral |
|---------|--------------------------|----------|-----------|---------|
| الله | Allah | | | |
| الرحمن | The Beneficent | ✓ | | |
| الرحيم | The Merciful | ✓ | | |
| الملك | The Sovereign lord | | ✓ | |
| القدوس | The Holy | | | ✓ |
| السلام | The Source of Peace | | | ✓ |
| المؤمن | The Guardian of Faith | ✓ | | |
| المهيمن | The Protector | ✓ | | |
| العزيز | The Mighty | | | ✓ |
| الجبار | The Compeller | | | ✓ |
| المتكبر | The Majestic | | | ✓ |
| الخالق | The Creator | | | ✓ |
| البارئ | The Evolver | | | ✓ |
| المصور | The Fashioner | | | ✓ |

| | | | | |
|--------|-----------------------|---|--|---|
| الغفار | The Forgiver | ✓ | | |
| القهار | The Subduer | | | ✓ |
| الوهاب | The Bestower | | | ✓ |
| الرزاق | The Provider | | | ✓ |
| الفتاح | The Opener (heart) | | | ✓ |
| العليم | The Knowing | | | ✓ |
| القابض | The Constrictor | | | ✓ |
| الباسط | The Expander | | | ✓ |
| الخافض | The Abaser | | | ✓ |
| الرافع | The Exalter | | | ✓ |
| المعز | The Honoree | | | ✓ |
| المذل | The Dishonorer | | | ✓ |
| السميع | The Hearing | ✓ | | |
| البصير | The Seeing | ✓ | | |
| الحكم | The Judge | | | ✓ |
| العدل | The Justice | ✓ | | |
| اللطيف | The Subtle One | ✓ | | |

| | | | | |
|--------|----------------------|---|--|---|
| الخبير | The Aware | ✓ | | |
| الحليم | The Forbearing On | ✓ | | |
| العظيم | The Great One | | | ✓ |
| الغفور | The Forgiveness | ✓ | | |
| الشكور | The Appreciative | ✓ | | |
| العلی | The Highest | | | ✓ |
| الكبير | The Greatest | | | ✓ |
| الحفيظ | The Preserver | ✓ | | |
| المقيت | The Maintainer | | | ✓ |
| الحسيب | The Auditor | | | ✓ |
| الجليل | The Sublime One | | | ✓ |
| الكریم | The Generous One | | | ✓ |
| الرقیب | The Watchful | ✓ | | |
| المجيب | The Responsive | ✓ | | |
| الواسع | The Widest | | | ✓ |
| الحكيم | The Wise | ✓ | | |

| | | | | |
|--------|-------------------------|---|---|---|
| الودود | The Loving | ✓ | | |
| المجيد | The Most Glorious | | | ✓ |
| الباعث | The Resurrector | | | ✓ |
| الشهيد | The Witness | ✓ | | |
| الحق | The Truth | | | ✓ |
| الوكيل | The Trustee | ✓ | | |
| القوى | The Strongest | | ✓ | |
| المتين | The Firm One | | ✓ | |
| الولى | The Protecting | ✓ | | |
| الحميد | The Praiseworthy | | | ✓ |
| المحصى | The Reckoner | | | ✓ |
| المبدئ | The Originator | | | ✓ |
| المعيد | The Restorer | | | ✓ |
| المحيى | The Giver of Life | | | ✓ |
| المميت | The Creator of Death | | | ✓ |
| الحي | The Alive | | | ✓ |

| | | | | |
|----------|------------------------|--|---|---|
| القيوم | The Self Subsisting | | | ✓ |
| الواجد | The Finder | | | ✓ |
| الماجد | The Noble | | | ✓ |
| الواحد | The Unique | | | ✓ |
| الاحد | The One | | | ✓ |
| الصمد | The Eternal | | | ✓ |
| القادر | The Able | | | ✓ |
| المقتدر | The Powerful | | | ✓ |
| المقدم | The Expediter | | | ✓ |
| المؤخر | The Delayer | | | ✓ |
| الأول | The First | | | ✓ |
| الأخر | The Last | | | ✓ |
| الظاهر | The Manifest | | | ✓ |
| الباطن | The Hidden | | | ✓ |
| الوالي | The Governor | | ✓ | |
| المتعالي | The Most Enhance | | | ✓ |

| | | | | |
|--------------------|----------------------------------|---|--|---|
| البر | The Source of All Goodness | ✓ | | |
| التواب | The Acceptor of Repentance | | | ✓ |
| المنتقم | The Avenger | | | ✓ |
| العفو | The Fardoner | ✓ | | |
| الرؤوف | The Compassionate | ✓ | | |
| مالك الملك | The Eternal Owner of Sovereignty | | | ✓ |
| ذو الجلال والإكرام | The Lord Majesty and Bounty | | | ✓ |
| المقسط | The Equitable | ✓ | | |
| الجامع | The Gatherer | | | ✓ |
| الغنى | The Self Sufficient | | | ✓ |
| المغنى | The Enricher | | | ✓ |
| المانع | The Preventer | | | ✓ |
| الضار | The Distresser | | | ✓ |

| | | | | |
|--------|--------------------------------|---|---|---|
| النافع | The Propitious | ✓ | | |
| النور | The Light | | | ✓ |
| الهادئ | The Guide | | | ✓ |
| البدیع | The Incomparable | | | ✓ |
| الباقی | The Everlasting | | | ✓ |
| الوارث | The Supreme Inheritor | | ✓ | |
| الرشید | The Guide to the Right Path | | | ✓ |
| الصبور | The Patient | ✓ | | |

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