
LOVE AND SPIRITUALITY: THE ANALYSIS OF THE NOVEL LAYLA BY CANDRA MALIK BASED ON JACQUES DERRIDA PERSPECTIVE

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ABSTRACT

This research aims to describe the interpretation of love and spirituality text in the novel *Layla* by Candra Malik based on Jacques Derrida's deconstruction analysis. This research is descriptive qualitative research. The data source is the novel *Layla* by Candra Malik. It collects the data using reading, note-taking, and interpretation techniques. The research result shows us that (a) the dominant binary opposition is found, namely that true love is love directed to Allah SWT, and the secondary, namely that the search for the main character's love in this novel focuses on a woman who he thinks is an angel on earth, implying an understanding of love that hasn't been digested in hearts and minds of today's modern humans thoroughly, (b) the postponement of absolute truth based on results of binary opposition is a changing of position from dominant to secondary, and (c) the paradoxical meaning is found through postponement of absolute truth indirectly, namely sometimes love plagued by human beings is just imagination, without knowing the love that comes is an intermediary so that his love for Allah is greater than all other kinds of love.

Keywords: *interpretation, love, spirituality, deconstruction theory, Layla*

INTRODUCTION

Love and its rules have been bestowed to humans since its inception for the first time they have a sense of feeling. When humans were zygotes in the womb, Lord has fastened love in their hearts. Seemingly, love will never be separated from human issues even in the smallest space; love never runs out of narration. Love in all forms always makes proportionate its position in the field of human life, when combined with other aspects of human life, such as economic, social, and so on. From this line, love and spirituality with the paradoxical modern men will be very enjoyable if examined and discussed more. It is because true love is love that preserves the value of spirituality in man in every era.

Love is a sense of desire to share or a sense of affection for someone. Others argued that love is the active maneuver of a man's performance against something, such as; self-sacrifice, empathy, attention, affection, giving help, obedience, loyalty, and readiness to do whatever the object wants (Istadi, 2006: 12). Sufism experts also believe that love is the most important principle of the faith and devotion of the servants to their Lord. Without deep love, devotion, and faith someone will weaken even shaky. The civilization and culture will collapse on the loss of love and all its forms within the believers (Rumi, 2013: 1). Even in this modern age, as if the modernity of the world had struck the spiritual spears of humans.

Either they have forgotten or pretended to forget that they have faith knowingly or unknowingly.

In one of the pieces of literature it is stated that in fact, the main cause of the spiritual disorder and subsequent displacement of many Islamic values in the life of its congregation is because of the complexness of faith which already reached a high level of the inability for humans as their life obligation (Yeljen, 1995: 27). The biggest love to the Almighty lover is the basic essential for a human search for love in this world.

Generally, not only humans who always talk about love, but also a few men of letters who build their opus with love terms in his works. Let us know him; Candra Malik, one of the writers who are very focused on Sufism. Artistic activity is one of his manners to express his Sufism. In one of his novels, titled *Layla*, as a material object of this research, Candra Malik seemed to write a description of his feelings about love from a mystical point of view. This novel does not quite tell the melodrama of two people who fall in love nor a love story that leads to grief, but rather a kind of preface for the readers to understand the range of love with its consequences after having been involved in it. In his search for a lover, the main character in this novel was meeting with all divine lovers specifically. At that moment, the values of Sufism in the novel began.

This novel sparked the case seriously, which is not enough of the existential problems of the modern humans in every charming love story. That is, about the paradox of modernity and spirituality, the more modern humans, the more they return to spirituality increasingly. It seems that Candra Malik wanted to expose the people to the importance of the heart. In other words, this novel unfolds in the saga to guide us to reveal the authenticity of spirit and The Creator.

From the exposure to the novel content above, the researcher is very interested in analyzing the novel using the theory of Jacques Derrida's deconstruction. This theory has a comprehension of a text that will always bring multiple meanings so that the text can be very complex. This theory also does not too much use of the written language and structure of the literary work, it came out of the structure, trying to pry through the text and combine it with the other text content. Generally, this relates to the interpretation of love and spirituality narrated in the novel *Layla* for modern humans and internal personality speculation for the main character, especially.

Deconstruction theory is one of the analysis theories and the interpretation of contemporary literature study that was proposed by the Algerian philosopher, Jacques Derrida. He set out a written analysis, particularly, he set that writing as a very important issue. He presented new text and put them in empty spaces, which was not yet said in the text. By the way, he could achieve to surpass the translation and its meaning to the other text (Ratna, 2007: 136).

Generally, the meaning of deconstruction is to deconstruct the construction. It presents to take place the criticism of the early concept with its concept (Rohma, 2014: 6). When we talk about deconstruction theory, we do not just analyze with the 'Look back' what we want to solve, but more than it, "look back on looking back". Therefore, this theory is very detailed (Currie, 2013: 4).

Derrida described that the specific characteristic of deconstruction is its rejection of logocentrism and phonocentric that built the bilateral opposition and the ways of hierarchical dichotomy (Derrida, 1997:49). According to Norris (2008), deconstruction theory can be applied in analyzing literature or philosophy. While this theory aims to show the unsuccessful telling of the absolute truth, it reveals a hidden agenda that contains many weaknesses and lamentations in the inverted texts (Rokhmansyah, 2014: 124).

It is important to emphasize that reading every novel by using deconstruction theory does not seek the true meaning of another approach, but to find the meaning of contradiction in the novel. As for the phased deconstruction approach, they are: a) reading the whole novel to affirm the structure, completeness, or connotation of the novel; b) searching the elements and forms in the novel and then finding and being aware of its contradiction; c) finding the inconsequential elements until their role in the novel is found as the prominent aspects (McQuillan, 2012:49). In short, for Jacques Derrida, deconstruction theory is not a method of thinking but rather a strategy developed to prove the existence of inequalities and weak bases that have become the cornerstone for our theories in some specific texts (Sim, 2002: 59).

A text always has a complete face/meaning. When we thought about the meaning and drew a conclusion from it, sometimes the text leads to another meaning which differs from the meaning that we understood. That connotation is often imponderable

because it was probably a secondary meaning that was not intended by the author. However, the existence of meaning had proved that our understanding of a text was never the same and had a possibility of a new unexpected interpretation. In Derrida's deconstruction, the understanding of the text was not only located on the definition of the denotation of written meaning, but also on the definition of implicit connotation, or the logic that was hidden behind the text purposefully (Al-Fayyadl, 2011: 78).

This research method is qualitative. Qualitative research, as a set of interpretive activities, privileges no single methodological practice over another. As a site of discussion or discourse, qualitative research is difficult to define clearly, for it has no theory or paradigm of its own (Denzin and Lincoln, 2018: 45). The data are obtained from two sources, namely: (1) the primary data source, that is, the novel *Layla* by Candra Malik (first print, April 2017), and (2) the secondary data source, which includes books related to love and spirituality, as well as the theory of deconstruction Jacques Derrida.

The method that is used during collecting the data is read-write down techniques. The researcher collects the texts related to love, spirituality, and the deconstruction theory of Jacques Derrida, then verify between each other and then re-checks the results of obtained data. In addition, for the validity and credibility of obtained data, the researchers intensify their position on the reading and discussion of experts persistently in order to check its validity in advance (Muhammad, 2014: 71).

To establish the renewal and to map the position of this research on existing research maps, the researcher conducted some literature reviews on previous related research using the novel *Layla* by Candra Malik as a material object, including the following. First, the article was written by Nurul Fitriani under the title "*Pencarian Jati Diri Melalui Novel Layla Seribu Malam Tanpamu Karya Candra Malik*". It aimed to describe and punctuate the author's world view about a master of teacher existence, the socio-cultural background of society, and the educational values that are implemented in daily life (Fitriani, 2018). Second, Sani's thesis under the title "*Nilai-nilai Pendidikan Spiritual Islam dalam Novel Layla Karya Candra Malik*". It aimed to elaborate on the educational values of Islam spirituality and verify its relevances that exist in the novel *Layla* by Candra

Malik with the education of Islam spirituality in this era (Sani, 2020). From the two previous research, the novel *Layla* by Candra Malik has never been studied using the deconstruction theory of Jacques Derrida. Then this research is divided into three stages of analysis, namely (1) determining the binary opposition in the novel *Layla*, (2) elaborating on the postponement of absolute truth, and (3) punctuating the paradoxical meanings about love and spirituality in the novel *Layla* based on deconstruction theory of Jacques Derrida.

FINDING AND DISCUSSION

The following are the results of the interpretation of love and spirituality, as well as a modern paradoxical man.

Binary Opposition

The results of binary opposition analysis included the hierarchy, in which the other one is superior to its partner. Here are some excerpts from the novel that show the interpretation of love and spirituality described by the author through the main character.

"Akankah Allah menghadihkan kepada hamba sahaya itu seorang bidadari? Eh, tidak boleh belok niat. Kelas Buya Munir yang diikuti ini sedari awal kumaksudkan bukan untuk jadi biro jodoh. Aku menghadirinya untuk mempertebal iman. Ah, tapi ketika pikiranku mengaku tak lagi punya perasaan terhadap dunia, mengapa ternyata perasaanku masih saja memikirkan permata dunia, ya (Malik, 2017: 75)?"

Will Allah give the slave servant an angel? You can't turn the intention. Buya Munir's class that I attended from the start was not meant to be a matchmaking agency. I attended it to strengthen my faith. But when my mind admits that I no longer have feelings for the world, why do my feelings still think about the gems of the world?

From the excerpt above, it was discovered that the true love from data is exported from the physical desires of the human. The main character initially confirmed his intention to study only for his agility of faith, but undeniably when he was away from the bottom of his heart, he wanted there to be an Angel who came unto him, while joining the study. Derrida

(in Setyanta, 2015: 159-160) said that the binary opposition offered another meaning or volatility, as well as a dominant position among some of the intended meanings.

The main thrust of binary opposition is to estimate that the first element is centralization, assets, and principle with other elements of logical consequences becoming secondary, marginal, appearance, and other complementary (Derrida, 1997:49). This is supported by the next excerpt.

“Nel Layla Amor. Perempuan berjilbab, tinggi langsing, berkulit putih bersih, dan lajang. Ah, semoga dia belum punya pacar. Dan, semoga, bisa jadi kekasihku. Kuperkenalkan kepada Ibu dan Bapak di Solo, kubawa ke Jember menemui Abah Suradira, dan mengharap berkah dari mereka semua (Malik, 2017: 77).”

Nel Layla Amor. A woman wearing headscarves, tall and slim, white, and single. I hope she doesn't have a boyfriend yet. And, hopefully, she can be my lover. I introduced her to Mom and Dad in Solo, took her to Jember to meet Mr. Suradira, and wished their blessings.

“Ah, dalam benak saja sudah seindah ini. Alangkah menyenangkan jika sungguh-sungguh dia membutuhkan aku. Betapa pun kuatnya, perempuan tanpa lelaki laksana kesepian tak bertepi. Namun, pepatah lama pernah mengatakan, laki-laki tanpa perempuan bagaikan pantai tanpa lautan. Betapa mustahil ada lelaki tanpa perempuan di sisinya, begitu pula sebaliknya (Malik, 2017: 78).”

In the mind, she is as beautiful as this. It would be nice if she needed me truly. No matter how strong, a woman without a man is like endless loneliness. However, the adage once said, a man without a woman is like a beach without an ocean. A man can't be without a woman by his side, and vice versa.

As if both statements are answers and reinforce the desire of the main character to get the love he wanted, a perfect woman with a good figure, without a defect in her. Moreover, it was supported by the words of wisdom like a lighter on the coal desire of the main character to get Layla completely. Then, the next excerpt is based on one superior statement which is considered more dominant than the interpretation

of love in previous excerpts.

“Di belakangku, orang-orang yang tadi duduk langsung berhamburan sentuh menyentuh pundak, setelah orang yang terdepan menyentuh pundakku. Jika tarekat dimaknai sebagai kendaraan menuju keridaan Allah maka kami pagi ini telah menjelma gerbong-gerbong yang disatukan. Baru kulepas tanganku dari tangan Syaikh ketika kami menengadah, memohon keselamatan kepada Pencipta Langit dan Bumi (Malik, 2017: 93).”

Behind me, the people who were sitting earlier scattered touch on the shoulder, after the person in the front touched my shoulder. If the tarekat is interpreted as a vehicle towards the pleasure of Allah, then this morning we have become carriages that are put together. I just removed my hand from the Shaykh's hand when we looked up, begging for salvation to the Creator of Heaven and Earth.

After meeting with people who are considerate of the main character—the figure of people that no one can rate the faith than himself, he turned away from mortal love towards perpetual love, that is love for the Almighty of Love, the creator of Heaven and Earth. From this, the objective of the author writing this novel begins to unfold and to be understood with real understanding. As Derrida (Stocker, 2006:27) said that the pair opposition represented a way of understanding an ideology. Sometimes the ideologies elaborate on the normative standard between the acceptable and unacceptable, between rational and irrational. From that we can analyze the oppositions, and show how the term is given, associating with another term through the deconstruction method. Here is an excerpt from the shield of this statement.

“Dalam banyak ayat di Al-Qur'an, dalil di hadis Rasulullah dan Hadis Qudsi, kata Bapak, mudah ditemukan ajaran cinta. Prinsipnya, Allah mencintai hamba-Nya yang mencintai-Nya dan Dia berharap menjumpai hamba-Nya yang mengharap perjumpaan dengan-Nya. Bahkan, jika sampai Allah mencintai hamba-Nya, Dia memerintah Jibril agar mengumumkan kepada seluruh penduduk langit dan bumi untuk turut mencintai hamba itu (Malik, 2017: 142).”

In many verses in *Qur'an*, the evidence in the

hadith of the Prophet and Hadith Qudsi, dad said, it is easy to find the teachings of love. In principle, Allah loves His servant who loves Him and He hopes to meet His servant who hopes to meet Him. Indeed, if Allah loves His servant, He orders Jibril to announce to all the dwellers of the heavens and the earth to love that servant too.

From the excerpt above, we can capture the true meaning of love with more details. Where we see God is the goal in this life, not only for Sufis who are undoubtedly their proportion of faith to God but also to all mankind without exception. Moreover, in these modern times, human beings should learn to develop themselves in terms of trust and faith. It is expressed in the excerpt below.

“Le, zikir itu mengingat sekaligus melupakan. Mengingat segala sesuatu yang membuatmu ingat kepada Allah dan melupakan segala sesuatu yang membuatmu lupa kepada-Nya (Malik, 2017: 81).”

Dear son, remembrance means both remembering and forgetting. Remembering everything that makes you remember Allah and forgetting anything that makes you forget Him.

It seems that the excerpt speaks to readers that the values of spirituality must always stand in all aspects of human life. The final achievement of late human life does not contradict their religious teachings. A series of binary opposition appearing in the writing of this novel is a testament to the destruction of the defense from the text (meaning) following the method of “in-depth reading” created by Derrida (Sarup, 2011: 73). Here is a sample extract of understanding the effects of love and spirituality against the irony of modern humans in the novel.

“Sejak dahulu dia tidak mau kuajak mendekati dunia tarekat. Irsyad lebih suka dugem. Pergi ke diskotek, minum bir dan beberapa seloki lainnya, pulang larut malam, meski tak pernah sempat benar-benar mabuk dan berbuat hal-hal yang menyusahkan aku (Malik, 2017: 97).”

Since the early days, he did not want to join me to approach the world of tarekat. Irsyad prefers clubbing, going to the discotheque, drinking beer and a few other shots, coming home late,

though never having a chance to get drunk and do things that bothered me.

This is almost a sketch of the paradox that occurs in the modern age of human life right now because of the understanding of love and spirituality that has not been digested fully in the hearts and minds of mankind themselves. Humans proclaimed that they have faith in attitudes and deeds when they were able to educate themselves from the stage of merely ‘embracing religion’ to better, that is, to be religious permanently at the time of their life (Mangunwijaya, 1987: 143).

Postponement of Absolute Truth

After analyzing binary opposition, the next step is to make a postponement by doing a reversal of the position between the dominant position and the secondary position. The postponement of absolute truth shows the interpretation of love and spirituality in excerpts from the novel *Layla* by Candra Malik as follows.

Based on the results of binary opposition, the dominant interpretation of love by the main character of the novel is that true Love is love for the Almighty Love, Allah, while secondary love is the love of the main character for a woman who was like an angel on this earth. So, the postponement existence of absolute truth can change the dominant interpretation of love to become secondary. The following excerpt reveals it.

“Setinggi apa pun seekor burung terbang, kemudian akan turun juga. Tak ada yang bisa mengambil jarak terlalu jauh dari bayangannya sendiri. Tidak juga ku terhadapmu. Sejak malam itu, setiap Sabtu malam berikutnya, aku selalu hadir di pengajian, tetapi tak kulihat kamu di antara jemaah yang lain. Buya Munir masih istikamah membeber hikmah, kami masih setia menjaga perhatian kepadanya hingga bahas terakhir dibahas. Namun, setinggi apa pun aku terbang, bahkan hingga langit ketujuh ketika Al-Hikam dibaca, kerinduanku toh mendarat juga padamu. Mengapa kamu tidak datang lagi? Bagaimana kamu akhirnya kamu malam itu? Siapa yang menolongmu? Aku terlalu khawatir mengada-ada jika menghampirimu. Aku takut salah (Malik, 2017: 79).”

No matter how high a bird flies, then it will come

down too. No one can get too far from his own shadow. Neither am I to you. Since that night, every following Saturday night, I have always been present at the recitation, but I have not seen you among the congregations. Buya Munir is still steadfast in revealing wisdom, we are still loyal to pay attention to him until the last discussion. However, no matter how high I fly, even up to the seventh heaven when Al-Hikam is read, my yearning will land on you anyway. Why don't you come again? How did you end up that night? Who helped you? I worry too much if I approach you. I'm afraid of being wrong.

The excerpt above seems to portray the fluctuation of love in the main character of his adoration for a woman which was at the highest of his feelings. Even in his routine, he always asks about her presence in his mind and never rejects his thought. Yes, a woman named Layla has mastered the kingdom of his heart. This is how he went through the night and nights after the next Saturday night he had yet to meet Layla again. Then at the right time, on a sudden night, the main character of the novel is embodied as Qais in the lines of the poem by Syekh Maulana Hakim Nizami. The excerpt is as follows.

"Aku juga berkali-kali membaca dongeng itu, beberapa tahun yang lalu, tapi terasa berbeda sejak jatuh cinta kepada Layla. Seolah aku Qais, lelaki yang menggelandang demi Layla. Demi melihat rumahnya dari laut pasir. Bahkan, meski kedua orang tuanya wafat, Qais yang lantas dijuluki Majnun itu tetap tak kembali akal warasnya. Dia tetap gila. Mendengar kabar Layla meninggal dunia, Qais semakin terguncang. Dia menghamburkan sajak ke langit seperti menggugat Tuhan: mengapa yang bermula dengan perjumpaan harus berakhir dengan perpisahan (Malik, 2017: 114)?"

I also read the fairy tale many times, several years ago, but it feels different since falling in love with Layla. As if I was Qais, a man who wanders for Layla's sake. For the sake of seeing her house from the sea sand. Even though both of his parents died, Qais, who was then nicknamed Majnun, still did not regain his sanity. He's still crazy. Hearing the news of Layla's death, Qais was even more shaken. He threw a rhyme into the sky as if to sue God: why

should an episode that starts with an encounter end in separation?

"Majnun, dalam syair Syekh Maulana Hakim Nizami, wafat memeluk pusara Layla, lalu disatukan dalam liang yang sama. Di atas gunduk tanah penuh romansa itu, tertanam batu nisan yang menumbuhkan kenangan abadi. Di atas jirat yang kulukis, kutitipkan, "Sepasang kekasih bersemayam dalam kesunyian. Disatukan di dalam rahim gulita kematian. Cinta sejati, setia abadi. Yang satu rasa di dunia, satu jiwa di surga." Tapi, haruskah aku menunggu ajal demi berjumpa lagi dengan Layla-ku (Malik, 2017: 115)?"

Majnun, in the poetry of Sheikh Maulana Hakim Nizami, died hugging Layla's tomb, then united in the same hole. On top of the earthen mound full of romance, embedded tombstones grow lasting memories. On the jirat I painted, I entrusted, "A pair of lovers dwell in silence. United in the womb of death. True love, eternal faithfulness. One tasted it while in the world, the other in heaven." But, should I wait for death to meet my Layla again.

How can just one meeting be able to make Layla love Qais who always yearned for her for eternity in his heart and soul? Then how many times will Qais have the reincarnation at any time anyway? His love for Layla excels among other things. Here is the next narrative confirming true love has mastered the main character of the novel.

"Ada aku di bola matanya, dan niscaya ada kamu pula di bola mataku. Mendekatlah, Layla, lebih dekat lagi, agar kita bisa menghirup udara yang sama dengan napas yang saling memompa. Hiruplah yang kuembus, kuhirup yang kamu embus. Dengan demikian, aku akan mulai hidup di dalam jiwamu. Layla, aku ingin kamu menyatu, aku tak ingin kita terpisah lagi. Bagiku, tidak ada penderitaan yang melampaui duka lara perpisahan. Pun tidak ada kebahagiaan yang melebihi suka cita perjumpaan (Malik, 2017: 102)."

There is me in his eyeballs, and surely you will also be in my eyeballs. Come closer, Layla, closer, so we can breathe the same air from each other's breath. Breathe in what I exhale, I

breathe in what you exhale. Thus, I will begin to live in your soul. Layla, I want you to be together, I don't want us to be apart anymore. For me, there is no suffering that goes beyond the pain of separation. No happiness exceeds the joy of meeting.

At one time they reunited. This meeting was increasingly making the main character of this novel flare up for pulverizing Layla's soul to be united with his. At that time, he was not fully aware of the essence of the Almighty behind their meeting. Until the next excerpt, he was implying the essence in his feeling that beats his soul now.

"Duh, Layla, sesungguhnya aku lebih suka kamu tidak bertanya. Sebab, menatap bibirmu saja, aku langsung tak kuat mengeja satu ayat pun tentang keagungan Allah. Bagaimana Dia menciptakanmu pada mulanya dan membawamu kepadaku pada akhirnya, mampat pikiranku untuk mengurai rahasia-Nya. Apakah kita tercipta untuk saling jumpa? Sejak padamu aku jatuh cinta, apakah kelak kamu dan aku saling menjaga? Ah, tapi adakah perasaan yang sama di dadamu (Malik, 2017: 103)?"

Oh Layla, actually I'd rather you don't ask. Because, just looking at your lips, I can't even spell a single verse about the majesty of God. How He created you in the beginning and brought you to me in the end, constricts my mind to unravel His secrets. Are we made to see each other? Upon falling in love with you, will you and I take care of each other? But is there that same feeling in your chest?

In that excerpt, Lail (the main character) no longer expressed the feeling of his love for Layla as words whispering in his mind, but he expressed his feeling to Layla in front of the group masses he led. In other words, the feeling was not an illusion or a mistake, but it was a fact and a reality. So, he finally understood the essence of true love, as shown in the next excerpt.

"Cinta itu rahasia Allah yang sangat rahasia. Kita tidak pernah benar-benar tahu mengapa kita jatuh cinta. Tidak ada yang salah dari jatuh cinta dan tidak ada yang benar dari jatuh rindu. Sejak berpisah darinya dan tersiksa oleh rindu, barulah kita tersadar betapa bodohnya

mempertanyakan alasan jatuh cinta. Itulah yang Abah maksud dengan jatuh rindu. Jatuhnya lebih sakit daripada jatuh cinta (Malik, 2017: 122)."

Love is the most mysterious of God's secrets. We never really know why we fell in love. There's nothing wrong with falling in love and nothing wrong with falling in yearning. Since being separated from her and tormented by yearning, only then do we realize how stupid it is to question the reason for falling in love. That's what you mean by falling in yearning. It's falling hurts more than falling in love.

This means that the love for the other gender creates human suffering. So, loving someone more than anything seems to be the most effective determinant of an immortal love until separated by death. Love for the other gender also makes a person more sensitive and converts his imagination, especially if he feels the love quietly. The Prophet's divine word describes holy death from bearing a feeling of love.

Derrida (Tuloli, 1999: 58) asserts that deconstruction is the "reverse". It formulated the deconstruction that began with a rule of reading inscription hierarchically, then move forward with overturning the binary opposition, and finally establish a new meaning of former understandings. This is explained in the text of the following excerpt.

"Dalam sebuah Hadis Qudsi, Allah menyebut bahwa diri-Nya pun dalam persembunyian. 'Kuntu kanzan makhfiyan, fa ahbibtu 'an uraf fa khalaqtu al-khalqa li-kay 'uraf.' Aku adalah Khazanah Tersembunyi. Aku cinta untuk dikenal maka Aku ciptakan makhluk agar mengenali-Ku. Pendek kata, persembunyian dan cinta adalah satu dan lain hal yang ditakdirkan menyatu; dan ciptaan menjadi luapan perasaan itu. Tidak heran jika kemudian seseorang yang jatuh cinta menjadi peka rasa dan keranjingan mencipta. Kata-kata indah yang mengungkapkan kabar gembira dan sedih, berhamburan dari pena penyair, misalnya (Malik, 2017: 123)."

In a Qudsi Hadith, Allah says that He is also in hiding. 'Kuntu kanzan makhfiyan, fa ahbibtu 'an uraf fa khalaqtu al-khalqa li-kay 'uraf.' I am the Hidden Treasure. I love to be known so I created creatures to know Me. In short, hiding and loving are one and another destined to merge; and creation becomes the overflow of

that feeling. No wonder then someone who falls in love becomes sensitive and passionate about creating. Beautiful words that express happy and sad news flow from the poet's pen, for example.

That is what happened to the postponement of absolute truth about the interpretation of love and spirituality. That way, loving and being loved which has been a torture for the human soul should be implemented as much as needed. A more eternal love to land on is the love for Allah the Almighty.

Paradoxical Meaning

Paradoxical meaning found in the novel *Layla* by Candra Malik told about the interpretation of love and spirituality that sometimes love for humanity is just a weave of his imagination and illusion, without knowing that love itself is to be an intermediary for the human to love God greater than all kinds of love. A paradox is contradictive meanings. It is a paradox to restrict or circumscribe the deconstruction to defined meaning perfectly, considering that the deconstruction is intended to show others (*tout autre*) and to open itself to the various preference of possibilities (Saputra, 2017: 14). As it is written in the excerpt at the end of the novel *Layla* as follows.

"Kepalaku benar-benar tersambar petir. Ternyata aku anak kembar. Mungkin inilah yang menjadikan jiwaku selalu merasa kesepian. Sebab, aku memiliki belahan jiwa, tetapi terpisahkan oleh kenyataan pahit kehidupan. Terpisah dari saudara kembarku yang bernama Lailatun Nahar seolah belum cukup. Aku bahkan kini terpisah dari perempuan yang kucintai, Layla (Malik, 2017: 252)."

(My head was struck by lightning truly. It turns out that I'm twins. Maybe this is what makes my soul always feels lonely. I have a soulmate, but separated by the harsh realities of life. Being separated from my twin sister, Lailatun Nahar, seems not enough. I'm even now separated from the woman I love, Layla)

At the end of the novel, the main character's anxiety becomes increasingly complicated and gets the climax of pressure on his soul. He began looking for a way out of the wisdom of any news and dialogue that was created in the novel. Here is one excerpt

about the main character's personal reason during this time.

"Lemas seluruh ragaku, bahkan hampir-hampir saja aku terjatuh. Mungkin kekuatan jiwaku sudah sampai batas. Setelah sekian lama kehilangan jejak Layla dan gila karena rindu, lalu aku mendapat penjelasan dari Ian Amor bahwa Layla mungkin saja jadi korban pembunuhan berantai di Groningen. Sampai-sampai, kami menduga Layla yang muncul di Malang dan Surabaya itu hantu. Lalu, dari penglihatan batin Simbah Harun, keyakinanku bahwa Layla masih hidup kembali bangkit. Akan tetapi, aku kembali menerima pukulan batin ketika Bibi Tijah membuka rahasia masa kecilku, yang ternyata memiliki saudara kembar bernama Lailatun Nahar. Kini gamang hatiku, tak bisa membedakan antara Laila dan Layla. Apakah Lailatun Nahar dan Nel Layla Amor adalah perempuan yang sama (Malik, 2017: 256)?"

Weak all over my body, even I almost fell. Maybe my soul power has reached the limit. After losing track of Layla for so long and going crazy with yearning, then I got an explanation from Ian Amor that Layla might be the victim of serial murder in Groningen. To this extent, we suspect that Layla who appeared in Malang and Surabaya is a ghost. Then, from Simbah Harun's inner vision, my belief that Layla was still alive rose again. However, I received another blow when Aunt Tijah revealed the secret of my childhood, which turned out to have a twin sister named Lailatun Nahar. Now I'm confused, I can't tell the difference between Laila and Layla. Are Lailatun Nahar and Nel Layla Amor the same woman?

In that excerpt, Lail seemed wavering with the figure of Layla who he loved and craved. Who was she? How could her name not differ too much from the name of his twin sister? His heart and his body will be crushed. Then the hesitance was resolved with the excerpt as follows.

"Sepanjang hari, sepanjang tahun, hidupku dipenuhi dengan kerinduan yang meluap-luap. Sejak beberapa bulan terakhir, bahkan aku berusaha membunuh rasa itu karena sempat percaya bahwa aku hanya terjebak khayalanku

sendiri. Namun, kemudia kau memutuskan harus bangkit demi menguak tanda tanya besar tentang siapa aku dan dengan siapa kelak aku disatukan. Apalagi, sejak masih bocah, aku memang merasakan ada bagian dari jiwaku yang terbelah, dan belahan jiwa itu semakin hari semakin mendekat. Ketika saat perjumpaan telah tiba, aku yakin tak akan lagi ada yang bisa menghalangi kami (Malik, 2017: 258).”

All day, all year, my life is filled with yearning. For the last few months, I even tried to kill that feeling because I had believed that I was just trapped in my imagination. However, then you decide you have to get up to uncover the big question mark about who I am and with whom I will be united. Moreover, since I was a child, I did feel that a part of my soul was being torn apart and that my soul mate was getting closer. When the meeting time has come, I'm sure no one will be able to stop us anymore.

From that excerpt, it was discovered that the real one that the main character loves, Wallaili Wannahar was his twin sister who was separated from their childhood. Her name is Nel Layla Amor, and her real name is Lailatun Nahar. Then from this matter, the repeated subject of love is supposed to be planted in the heart of man from the beginning as much as needed unless it is directed to the highest love, which is Allah the Almighty. This is commensurate with the statement that the text undergoing deconstruction will always bring many meanings. The meaning is not singular, but plural. Meaning is not dead (remains), but rather living and flourishing. Therefore, the deconstruction of the hidden text will allow and defy all possibilities, including birthing another meaning which differs from the meaning that we previously thought (Endraswara, 2011: 170).

CONCLUSIONS

Based on finding and discussion on the analysis of the novel *Layla* by Candra Malik, this research concluded that (a) the binary opposition as for the interpretation of the subject of love and the dominant spirituality is between true love which is love for the Almighty Allah and the secondary love, that is, the main character's love for a girl who is likened as an angel on Earth; as to the paradox of modern human is that the understanding of love has not been digested in hearts

and minds of modern human, which is the human resistance against the world and things of religiosity, (b) the postponement of absolute truth as for the interpretation of love and spirituality based on the results of binary opposition is a change from dominant position into secondary, and (c) the paradoxical meaning found through the postponement of absolute truth is indirect: new things are discovered that are contrary to public opinion, namely that a loving man is, sometimes, consumed by a mere fabrication of his imagination and dilutions without knowing that the love he feels is an intermediary; it leads to a greater love for Allah than any other kinds of love.

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