

Pragmatic/Religious and Moral Values in Hermana HMT's Drama Script "Robohnya Surau Kami" (The Collapse of Our Mosque)

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ABSTRACT

Life in heaven is the hope of all religious human. Yet, to reach the paradise as promised to all faithful is not an easy road. It needs the balance of earthly life and hereafter's life to reach the place which is promised by God. The drama Robohnya Surau Kami (RSK) created by dramatist Hermana HMT which is adapted from a short story written by A.A. Navis conveys the aforementioned. Using descriptive technique to analyze Drama RSK it is found that the drama script is created by structural elements as other literary works. The social-religious theme presented in flashback plot made this drama script to heave the readers' imagination upward. The dialogue which made the gradation of character of each character in the drama brings out the uniqueness of Drama RSK. Unfortunately, the presentation of such an interesting script was poorly supported by various means of literary and dramatics that appear blurred. Despite this, the drama revealed pragmatic view which symbolizes real life situations full of religious and moral lessons for edifying religious and good social life in the society.

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1. INTRODUCTION

There are two major phases of life as viewed from the perspective of adherent of many religions especially the Islamic faith; life in the world and the hereafter, which must be undertaken by everyone. These two phases of life are ideally carried out by appropriate physical and spiritual needs. However, living the life in the world as well as looking for the after-life is not easy in the context of perfection. It can be seen through the phenomenon of proliferation of Islamic religious sects today. These are people who interpret the Quran and Hadith less appropriately following their teacher's habit without critical consideration of whether it is right or not.

This group of believers spends time to praise the greatness of God throughout the day because they are afraid of hell. Actually, this is not about right or wrong, but there is a life which is forgotten in this situation which is real life. They seem to forget about the importance of family; their children and wives at home and even members of the immediate community. Besides, there is a situation which is opposite with the thing aforementioned. Some people only spend their time toward worldly life sparing little or no time for the afterlife. For a worthwhile religious life, a balance must be struck between the worldly life and preparation for the eternal life for the former determines the later to a very great extent.

Robohnya Surau Kami (RSK) is a Drama which is excerpted from short story written by Navis, (1986) with the same title that is closer to the reality and full of important lessons. This story no doubt

brought Navis to a position of fame as a figure in the development of Indonesian literature history. The drama was packaged by Hermana HMT at reformation era, yet this work still remains a fascinating drama which makes it imperative for analysis in accordance with structural and pragmatic views. This study reveals how religiosity is constructed in the drama script to form a phenomenal literary work with strong character.

The data required was analyzed in accordance with some relevant theories including the nature of the literature, drama, drama approaches, and religiosity. According to Wellek and Warren (1989) a literary work is an art work created by the creative process [1]. Anneahira (2013) further argued that literature is the expression of ideas through language which arises from its feelings and thoughts [2]. Literary works are created by human impulse to express themselves about the issues of human, humanity, and the universe [3]. In accordance with the literature cited above, it is deducible that literature is an individual expression of author. Literary work consists of mind, imagination, and emotion. Therefore, literary works can be used for both intellectual and emotional consumption. Literary works have distinctive shape and style. Those distinctive attributes distinguish literary from non-literary writings.

As the latest genre of literary work, drama has a unique definition, “the life which is presented in movement” [4]. Thus, the real drama is the story being performed. That is why in every occasion drama is always identified by action and motion. As is the case with literary prose, drama is also built by intrinsic and extrinsic elements [5]. Furthermore, to have the ability in evaluating an action, its elements have to be mastered well. Those elements are plot, characterization, dialogue and various means of literary and dramatic presentation [5].

Plot is defined by American Heritage Dictionary of the English Language as the pattern or sequence of events in a narrative or drama. Similarly, plot is seen as the arrangement of events or the selection and order of scenes in a play [6]. Plot consists of several stages; beginning, middle, and ending. In drama, this term is known as exposition, complication, and resolution. Exposition introduces the characteristic of drama. Complication works to develop conflict. Meanwhile, resolution should take place logically and have a reasonable relationship to anything that preceded it contained in complication.

The characterization of drama has various forms. Sometimes, other figures appear which is contrary with another one, the characters who help explaining other figures. Besides, there is a character who acts swiftly; known as static character that has the same condition from the beginning until the end of a play. On the other hand, there is also a character that has development during the show. Dialogue must accomplish two things, namely enhancing the value of movement and should be good as well as high value. The dialogue should be used to reflect what is going on during the play, during the performance, and it should also reflect the thoughts and feelings of the characters that played a role in the play. In addition the dialogue should be more focused and organized of everyday conversation.

A variety of means which are in the field of literature and dramatics is also an important element that also helped determine the success of a play. Some of them are; repetition, style and atmosphere, symbolism, empathy and aesthetic distance [5]. These elements can be used as guidelines for evaluating the play or drama. To evaluate a literary work, literary criticism term is introduced. Hardjana (1981, p. 17) defines literary criticism as a result of efforts in attracting readers and determining the intrinsic value of literary works through systematic understanding and interpretation [7]. Essentially, literary criticism entails looking for faults, praise, assess, compare, and enjoy a literary work. According to Semi (2013, pp. 42--50), literary criticism are previously grouped in various ways according to the nature, purpose, historical or geographical social environment. It shows how critics and scientists tried to approach literary literature through various roads and endeavor; mimetic, pragmatic, expressive, and objective [8].

The term of language style is known as a figure of speech in authorship world. Figure of speech is the use of language fortune to obtain certain effects in conveying thoughts and feelings, both orally and in writing [9]. It can be said, that figure of speech is the use of figurative language that is intended to obtain certain effects in communication. Furthermore, Rizki (2009) divided figure of speech into four sections, namely; (1) The comparative figure of speech, such as metonymy, (2) figure of speech satire, for example; sarcasm, (3) the assertion figure of speech, such as; asyndeton, ellipsis etc. and (4) figure of speech contention. With those figures of speech the script writer explores the experience and imagination to create the integrity of works that are useful for the audience [10].

Regarding to the concept of religious, religiosity in this study refers to the aspect of conscience (subconscious) that tend to be a mystery to others. It implies that the religiosity of someone refers to the relationship between himself/herself attitude with God [11]. So, someone who is religious can be said to a person who is full of spiritual considerations. Based on theoretical considerations, it is apparent that religious values in drama script RSK concerns the things that shows attitude in accordance with God’s intention; such as faith, sharia, and morals.

2. RESEARCH METHOD

This study is a qualitative study using descriptive methods. In order to collect data for this study, the data collection techniques employed was content analysis. Data collection and analysis was done through: 1) reading and understanding drama script RSK, 2) marking the speech or dialogue which states the structure and which contain religious and moral values, 3) analyzing and interpreting the structure and religious values in the speech, and 4) drawing conclusions based on the analysis.

3. FINDINGS

3.1. Synopsis of RSK Drama

The drama tells the story of a grandfather's obedience to God (Allah). He lived in the mosque as a guard and care taker. He sharpens knives for people and feeds from gifts people gives him in return. Every day he praised the greatness of God, beating the drum (*bedug*), making calls to prayer, and worshiped God without ever forgetting to pray for His generosity to His servant.

One day came a braggart, called Ajo Sidi who like telling stories. Ajo Sidi told grandfather about Haji Saleh a religious scholar who was very confident with his faith in God. However, unexpectedly, Haji Saleh was thrown into hell by God. Although Haji Saleh and his friends tried to protest to the Lord, for what they thought was God's mistake, they still could not get out of hell because of negligence in the care and attention to their families during their life time in the world.

The next morning grandfather was found dead in the mosque under appalling conditions. His neck was slashed with a razor. Finally, the mosque had no occupant anymore. Over time the mosque became desolate. Children are now using it as a place to play whatever games they want to; even mothers often break the walls and floors when running out of firewood.

3.2. Structural Elements in Drama Script

Like in other literary works, drama RSK is constructed by the use of structural elements. Structure is the organizational framework of a story such as theme, plot, setting, characterization and conflict. The various means of literary and dramatics used in the script are also examined. The following is the analysis and the discussion of each of the structural elements as contained in the drama.

3.3. Theme

The theme in every drama or story is the main message or the central idea which the script writer wants to convey through the script. Every event in this drama revolves around a single theme which is seen as socio-religious theme. Every stage in this drama basically is to sustain the narration of the absolute loyalty of grandfather to God without giving a thought about things of the worldly life.

3.4. Plot

Plot can be seen as the main events of the drama and the order in which the writer chose to develop and present the events. This could be starting from the beginning, the middle, or even through flashbacks. The drama is presented attractively, has an interesting plot with unpredictable ending. The drama RSK began with the exposition which describes resolution. It can be seen through the creativity of script writer to introduce all characters in the beginning of drama and to give the indication about resolution. The actors were introduced implicitly to the audience. The following is the instruction of the stage indicating the thing aforementioned. The faint sounds the call to prayer at dawn. Those arising from different directions, such as stage lined up in willingness to perform prayers: "*Sayup-sayup terdengar kumandang adzan subuh. Orang-orang muncul dari berbagai arah, berbaris di pangung seperti mau melakukan shalat*".

The script writer introduces the characters indirectly. This instruction of the stage describes the obedience to God from beginning until the end of the drama. It seems that the script writer deliberately did not make the drama straight to chronological or used flashback storytelling to see the cause of the ironic condition today where the mosques as the place should be used for worship had been changed into playground and even becomes a place to find firewood for mothers at night. Part of complication of the drama is the completion of the story to be told. It can be seen from how the script writer brings up dialogues settlement before grandfather told stories. The drama is more unique when script writer has not led to the introduction of the problem, but rather tells the development of the problem first. It can be seen from several utterances in the following dialog by Grandfather. Hopefully this razor which I have sharpened slit his throat (*Mudah-mudahan pisau cukur ini, yang ku asah tajam-tajam ini, menggorok tenggorokannya*). The speech indicates that there is something which makes grandfather mad. After telling the development of the problem, then the beginning of the problem was exposed.

3.5. Conflict

The problem begins when Ajo Sidi Haji tells about Haji Saleh who was loyal to his God, nevertheless God sent him into hell because he forgot one thing; he abandoned his family and community in his quest to please God. This section is called complication in plot element of drama. In accordance with Tarigan (2011: 75), this section works to develop a conflict, the hero find the barriers and interference in achieving his objective [5]. The climax occurs at the end of the stage. It can be seen from the following speech by Someone: "Suicide, there was suicide" (*Bunuh diri. Ada yang bunuh diri*).

Grandfather was found dead in the mosque (*Surau*) in condition already slashed. He slit his own throat with a razor. After this climactic event occurs, the script writer immediately ends the drama by leaving a myriad of questions for lovers of this literary work. Did he really cut his throat by himself, or actually grandfather was slashed by others, such as Ajo Sidi at the instance when he came to the mosque to fetch his razor sharpened by grandfather? Script writer does not seem to resolve the incident in detail. However, this is circumvented by way of describing the condition after the death of his grandfather in the beginning of the drama. As if it is a natural completion of the drama.

3.6. Setting

The drama RBK is set in Pariaman, West Sumatera. The dialogues of the characters occurred mostly in mosque (*Surau*) and in hell. The use of word mosque (*Surau*) here is symbolic. The mosque is used as a place of worship as well as the center of religious education for Muslims in Minang. The drama is expected to have been written during the reformation era. Drama RBK expresses the social life of religious communities after 1998. It is delivered clearly by the leadership stage stating "...understandably, the reformation era" (...*Maklum, zaman reformasi*). Although the play is an adaptation of a short story which was created in 1956, but the drama is not out of the elements present. The composition of short stories adapted AA Navis Hermana HMT with modern life in the time of reformation.

3.7. Characterization

Actually, this study analyzes the dialogue of the characters to describe each character in the drama. The old man Grandfather (*Kakek*) is the main character of drama RSK. Although Ajo Sidi was described as a person who likes storytelling and Haji Saleh was presented as a person who likes dialogue, but the central character of this drama is highlighted from the beginning to ending. The dialogue consists in this drama, implying good emotions of the character. In addition, the dialogue of this drama does not look contrived or forced, but still different from everyday conversation because it is more concerned and organized.

3.8. Literary means and Dramatics

Literary means which are widely used in the script are the style of language. The variety of repetition in this drama script is used as confirmation. For instance Grandfather: You know me, do you not? From my childhood I have been here. A young age, is it not? You know what I have been doing, isn't it? (*Kau kenal padaku, bukan? Sedari kecilku aku sudah di sini. Sedari muda, bukan? Kau tahu apa yang aku lakukan semua, Bukan? ...*). The repetition of word '*bukan*' in grandfather's dialogue is to emphasize the approval from the interlocutor of the clauses and sentences being delivered. The script writer apparently also tried to emphasize something through the dialogue which has the same ideas. This can be seen in the following excerpt: A woman: "Now the old man is not there anymore. He is dead. And stay mosque was without guards..." (*Kini kakek itu sudah tidak ada lagi. Ia sudah meninggal. Dan tinggallah surau itu tanpa penjaganya. ...*). One Woman: "But the old man is not there anymore. He was dead. And the mosque stays without guards..." (*Tapi kakek itu sudah tidak ada lagi sekarang. Ia sudah meninggal. Dan tinggal surau itu tanpa penjaganya, ...*).

The use of sarcasm language style in Minang occurred in dialogues of drama RSK which highlights the character of the story. The use of word brash and destitute (*kurang ajar* and *melarat*) is congruent to the rough language used in the daily life and a clear indication of the low level of economy.

Symbolism as used by script writer can be seen in a staging instruction in the form of strong winds and thunderous music. It happened when Haji Saleh asked by the charity to poor sound. Powerful music accompanied by wind rumble is not a good sign, a symbol of black magic or bad omen.

The empathy of the audiences evoked when they read this following dialogue. Grandfather: "Hopefully this razor which I sharpened slit his throat" (*Mudah-mudahan pisau cukur ini, yang ku asah tajam-tajam ini, menggorok tenggorokannya*). The character of grandfather makes the audiences sigh when imagining his slashed neck with a knife newly sharpened. It demonstrates that a sense of empathy and aesthetic distance appears on the audience when enjoying this literary work.

As a literary work, the play has various lessons that sometimes the dialogue itself can contain a variety of grades. One of them is excerpted in the following dialogue. One Woman: "...Women who run out

of firewood often pulled out wallboard floor at night" (... *Perempuan yang kehabisan kayu bakar sering mencopoti papan dinding lantai di malam hari*). The dialogue implies that this script writer took it upon himself to convey the moral instruction that stealing is not good. Actually, women are mentioned in the dialogue, know that stealing is prohibited by God, hence taking the mosque walls were done at night. An act if known to the general public will attract a moral punishment. So in addition to being excluded from social life, perpetrators of such acts are also considered low by the public personality as a moral punishment.

3.9. Religious Values in RSK Drama Script

As a representation of the real world, this drama is full of religious values. From pragmatic point of view, it can be adduced that this drama has a big impact in improving the social conditions of the religious community. Religious values in this script are delivered in a vertical (*hablumminallah*) with God and horizontal (*hablumminannas*) with man relationship. Religious values can be seen in the following speeches. Stage Director: "from now on it is better we make provision for our homecoming. In order not to get lost or get into places we do not like later..." (...*dari sekarang lebih baik mempersiapkan bekal kepulangan kita itu. Agar nanti tidak tersesat atau masuk ke tempat yang tidak kita sukai...*). Similarly Ajo Sidi: "He is pensive and bows his head. The heat of the fire of hell suddenly blows to the body of Haji Saleh. And he was crying. But every flowing tears dried by the heat of fire". (*Ia termenung dan menekurkan kepalanya. Hawa panas api neraka tiba-tiba menghembus ke tubuh Haji Saleh. Dan ia menangis. Tapi setiap airmatanya mengalir diisp kering oleh hawa panas api neraka*). The dialogue quoted is related to the belief in the supernatural realm the life after death. For example the dialogue involving Stage Director and Ajo Sidi illustrates this belief succinctly. While the Stage Director introduces the uncertainty of where man will spend eternity, Ajo Sidi paints a picture of suffering in hell fire hence there is need for good life to avoid being thrown into hell after the earthly life.

Religious values according to the tenets of Islam include belief in God, total devotion to God, continuous remembrance of God, and absolute trust in God. The single most important belief in Islam, and arguably the central theme of the religion, is that there is only one God to be served and worshiped [12],[13]. These religious values are portrayed in the drama script as depicted in Grandfather's character. They can be seen from the following dialogue. Grandfather:

You know me do you not? From my childhood haven't I been here. You know what I have been doing, isn't it? Goddamn actions? From the youth ... am I not here? I do not remember to have a wife, have children, have a family like everyone else, you know? I do not think of my own life. I do not think about tomorrow, because I believe there is a God merciful and gracious to people that trust him. I get up early, I perform ablution. I beat the drum, every time I wake up. I praise, praise him. His book I read. What is my wrong doing? But now I am a cursed man.

(*Kau kenal padaku bukan? Sedari kecil aku di sini. Sedari muda, bukan? Kau tahu apa yang aku lakukan semua, bukan? Terkutukkah perbuatanku? .. Sedari muda aku di sini bukan? Tak ku ingat punya istri, punya anak, punya keluarga seperti orang lain, tahu? Tak ku pikirkan hidupku sendiri. ...Tak ku pikirkan hari esok, karena aku yakin Allah itu ada dan pengasih penyayang kepada umatnya yang tawakal. Aku bangun pagi-pagi, aku bersuci. Aku pukul beduk, membangunka setiap waktu. Aku puji-puji dia. Aku baca kitabNya. Apa salah pekerjaanku. Tapi kini aku dikatakan manusia terkutuk*).

Furthermore, another relevant religious value which the drama shows is the practice of praying to God. Prayer is very important in the life of every religious faithful as it is the acknowledgement of human weakness and Gods' might and loving kindness. Kermalli (2014) conceives it as the most effective way of spiritual migration towards God and reaching the exalted position of His nearness [14]. Man's relationship with God is shown and put into practice, as well as enhanced and intensified, by the prayer [15]. This can be seen in the following dialogue. Prayer Reader 1: "O God, O God ... please give us mercy from you, for verily thou Giver" (*Ya Allah, ya Tuhan ... karunia ilah kepada kami rahmat dari sisi Engkau, karena sesungguhnya Engkau Maha Pemberi*). In the same vein, Prayer Reader 2: "...You give immeasurable sustenance to whom you want to" (... *Engkau member rizky kepada yang engkau kehendaki dengan tidak terkira*). It is a religious obligation for all faithful to pray continually to God. This very important place of prayer is declared by God to Moses thus: "And I have chosen you, so listen to that which is inspired to you. Verily, I am God! There is none worthy of worship but I, so worship Me and offer prayer perfectly for My remembrance." (Quran 20:13-14)

In the relationship between human lives (*hablumminannas*), there are some dialogues that illustrate the religious leaders associated with the sharia values. Consider the following dialogue. Stage Director: "...

Well ... weird... but once again I tender apologies” (... *Begini ... eeh.. tapi sekali lagi saya menghaturkan mohon maaf*). Men: “Assalamualaikum ... assalamualaikum ... assalamualaikum. Usually grandfather happily received me...” (*Assalamualaikum ... assalamualaikum... assalamualaikum. Biasanya kakek gembira menerima kedatanganku ...*). The speech illustrated that the procedures in establishing brotherhood of men is by constantly apologizing when wrong and say hello when they met. Greeting in any culture helps to establish cordial relationship between people and help in the building of trust among men. Rendering apologies is yet another virtue that every individual should cultivate as it helps to help to remove hurts and cool frayed nerves thereby reducing conflicts.

3.10. Discussion

Based on the research findings, it is clear that the script writer has portrayed socio-religious themes in the drama. The series of causality is developed in line with the plot flashback. This drama script is supported by the Minangkabau culture as a backdrop. Figures used in this drama has diverse characterizations, ranging from the truly obedient to Allah, who care about the environment, childish, insecure, have a great sense of confidence, a liar, to a character that is cruel. Packaging techniques dialogue in this text can be said to be unique, because the dialogues contained in this drama is able to bring out the character and the background implied that this story takes place in the same time.

In addition, the dialogues in RSK drama are good and high value at a time can enhance the value of the motion. Nevertheless, the drama is not richly supported by a variety of means of literary and dramatics, such as use of figures of speech that is precise and harmonious (such as: repetition, metonymy, Asyndeton, ellipsis, sarcasm etc.). Similarly, there is not much, staging instructions in the drama script. This implies some symbolism in the form of bright light, and wind rumble. Moreover dialogues used fishing empathy and aesthetic distance for the audience. The combination of these elements creates a single entity to disclose the religious side of the people who want exposed author.

Dramascript RSK is full of religious values ranging from theology, morals, and sharia. In addition, the uniqueness of this drama lies in the values of religious education conveyed indirectly. A look at the following dialogue will show this more clearly. A Woman: “Now the old man is not there anymore. He is dead. And the mosque stays without guards. Now merely portrays an impressive picture of a sanctity that would collapse” (*Kini kakek itu sudah tidak ada lagi. Ia sudah meninggal. Dan tinggallah surau itu tanpa penjaganya. Sekarang hanya akan menjumpai gambaran yang mengesankan suatu kesucian yang bakal roboh*). It is stated that the mosque was left in untreated condition and it is very alarming. Implicitly, this speech shows that houses of worship are no longer awake. This signifies a society whose faith in God is fast weakening as a result of the passing of the older generation.

Another dialogue also revealed an important message about religious life. The important message can be seen in the following excerpt. Someone: “In mosque. He cut his throat with a razor” (*Di surau. Ia menggorok lehernya dengan sebilah pisau cukur*). Also, Voice: “In a country that is always chaotic, so that you and you are always fighting, was the result of land other people who took it not?”

(*Di negeri yang selalu kacau itu, hingga kamu dan kamu selalu berkelahi, sedang hasil tanahmu orang lain yang mengambilnya bukan?*). Both dialogues show the erosion of the religious values in human beings. Suicide is an act that is despicable because life is sacred and belongs to God. Suicide out of despair of God’s mercy or worldly problems is strictly forbidden in Islam and other religions [16]. This is clearly stated in the scriptures “And do not kill yourselves. Surely, God is Most Merciful to you.” (Quran 4:29). The second dialogue shows ungrateful attitude. Attitude of gratitude for favors should be shown by keeping the nature’s wealth to be passed down to the next generation rather than wanton exploitation. In addition, the script writer in the long run appealed to the audience to always be on the path of brotherhood to advance societal peace.

Ultimately, the most important essence of the entire script of this drama is firstly to teach true religious faith and then to ensure its thorough belief. Religious belief without understanding will bring futility as done by grandfather character (Haji Saleh). Humans need to strike a balance between their worldly lives and their search for the eternal life, because the life of the world and the hereafter cannot be separated from one another as the granting of eternal life is dependent on ones earthly life in totality.

4. CONCLUSION AND RECOMMENDATION

Based on the analysis and discussion, it can be concluded that a united structure of drama RSK is aimed at conveying the social-religious lessons. The lessons which can be learned from this drama are numerous. Paramount among them is that there is no point for asking, doing worship, and surrendering except God who is the reason for human existence. In so doing, the mosque and other places of worship should be kept holy and clean like we would keep our own houses, as the destruction of mosque; temple or

church is a symbol of the destruction of the faith of community. Obviously the power of life and death are in God's hand and as such no human is authorized to take own life no matter the situation one finds himself for we will all answer for it before the creator and owner of life. The drama reminds all faithful of the judgment day and encourages all to live according to the will of God. The drama also draws attention to the fact that Gods judgement passes human reasoning and logic for human righteousness may be unrighteous before the ultimate judge of the universe.

Life in the world and the hereafter are equally important because those who only concern themselves to hereafter life without due concern for worldly life would have laboured in vain as was the case of Grandfather. At all times, people should endeavour to keep a healthy brotherhood (*ukhuwah*) within society because human being belongs to social community. Praise to God for every amenity we have by using wisely and keeping our natural resources for coming generations. In addition, pragmatic view reveals that the play RSK is laden with religious values, including; Creed (*aqidah*) that includes the value of monotheism and believe in the supernatural realm; Sharia (*syariah*) refers to the value of love for humanity that is living in harmony with people and Character (*akhlak*), which includes morals to God (worshipping, praying, and putting ones absolute trust in God), and the value of respectfulness (*al-haya*).

Based on these conclusions, it is recommended that religious literary works such as drama RSK not only can be used as materials in teaching Indonesia language and literature but also can be used as materials in teaching Islamic religion values as well as healthy egalitarian living in society. Schools and colleges in Indonesia and beyond are encouraged to adopt the drama as part of their curriculum to help inculcate the inherent religious and moral lessons into the youth for a better society.

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