

Image of Women in Jamil Butsainah Poetry

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Keywords: Jamil Bustaina, Literature, Women

Abstract: Jahiliyah Arabic literature shows high interest in women as objects that must be discussed. Women do not just have aesthetic values, but also become a lure of extraordinary love. Through Alan Swingewood's literary sociology theory, this paper shows that rural background (Baduwi) influenced Jamil's poems against Butsainah. So the picture obtained is a picture of the beauty of Butsainah, a description of the weakness of Arab women's thinking and a picture of pure Arabian women's love.

1 INTRODUCTION

Until now, women are often seen as weak. They are always identified with a person who is more emotional than reason. As a result, they are only understood as beings who dwell on domestic matters and are not worthy to play a role in the public world. As a result, stereotypes arise against women as a person who accompanies men; they become marginalized people (Boiko, Anderson, and Gordon, 2017; Coughlan, 1997).

The history of the Arabic literary literature cannot be separated from the female figure. Names like al-Khansa', Asma' bin al-Harits, and Asma 'al-Murqusy are female poets who are quite colouring in the world of Arabic poetry in the era of jahiliyah. Literary literature notes that al-Khansa 'is one of the "famous poets" (fuhul al-syu'ara') whose authority is highly calculated in the jahiliyah Arabic literary scene.

In literature especially love poems, women don't just have aesthetic value. All words and the space for women's movements are almost identical to aesthetic values. This is because literature always provides open space for every object discussed. Therefore, there are many literary works that cannot free themselves from women as their theme. And not infrequently, interest in the theme of female writing in literary works leads to the impression of perfection of female beauty and beauty.

Photographing women through jahiliyah Arabic literature (in this case poetry) becomes very important to get a true picture of the jahiliyah Arab woman. Poetry for jahiliyah Arab society is a creative work that bears witness to the events that occur around him. In other words, poetry has a function as a medium to

perpetuate faithful activities that they do, including representing their views on themselves and the world around them.

In relation to women, jahiliyah Arabic literature (especially poetry) shows high interest in women as objects that must be discussed. In Imri 'al-Qais poems, for example, women have been portrayed as extraordinary charmers of love. Likewise, the poems of Jamil Butsainah portray women as being more than anything; without which the world will die.

Considering that almost every jahiliyah Arabic literary work cannot be separated from women's themes, the ghazal (love) poetry genre has its own place in the development of Arabic literature, both in the period of jahiliyah and post-jahiliyah. Ghazal poetry itself is defined as a poem that mentions and describes the female beauty of his poems (Wargadinata and Laily, 2008). It is through these ghazal poems that few or many Arab women are portrayed. Ghazal poetry genre has been a social phenomenon throughout the history of Arabic literature.

One of the famous writers with ghazal poetry is Jamil Butsainah. A true love writer who lived during the time of Daulah Umayyah. Jamil's love story for Butsainah became historical evidence of Arabic literature of the past that deserves to be taken into account as other love stories in literary history such as the story of Romeo and Juliet or the like. Jamil Butsainah's love literature is a record of Jamil's thoughts on his love for a girl from Bani Mudhor.

This paper uses the sociology of literature approach with Alan Swingewood theory, the sociology of literature approach here is chosen to see the social picture of women in Jamil Bustainah's poems. Sociology itself is defined as a systematic

analysis of the structure of social behavior (Kurniawan, 2012) as for what you want to see here is the social structure of Arab women in a literary work.

Alan Swingewood argues that there are three approaches to literary sociology. First, the approach that sees literary work as a socio-cultural document that reflects an era. Second, research reveals literature as a reflection of the author's social situation. Third, research that reveals literature as a manifestation of historical events and socio-cultural circumstances (Junus, 1983). This research utilizes the second aspect of the literary sociology approach proposed by Wallek and Warren, which is an analysis of aspects of the work literature in literary works with the Alan Swingewood theory. The starting point of this study is how the portrait of women in Jamil Butsainah's poem.

2 METHOD

Methods are ways to achieve and express a truth in an objective and scientific way. So that without a method of research the truth and scientific scholarship will be doubtful. Endraswara provides an explanation of the method of literary research is a method chosen by researchers by considering the form, content, and nature of literature as the subject of study (Endraswara, 2013; Faulkner, 2016). In the method, there are techniques and approaches. Thus, the literature research method will contain the approach (viewpoint) of science and the analytical techniques used.

This research is a literature study or library research using qualitative descriptive methods. This method according to Ratna is almost the same as the hermeneutic method, which is a method that utilizes interpretive methods and presents them in the form of description. The material object of this research is poems in Diwan Jamil Bustaina published by Dar Shawi Beirut.

This study utilizes the sociology of literature approach with Alan Swingewood's theory on the second aspect that literature is a reflection and culture of a particular society. So that the analysis step in this research is; determine the literary work as the object of research, namely Jamil Bustaina's poems, determine the main problem of the research, conduct literature study, analyze with a second perspective from Alan Swingewood and draw conclusions in a research report

3 LITERATURE REVIEW

3.1 Alan Swingewood; Literature and Social Reflection

Literary theory and Swingewood can be said as the theory of early sociology, it is as expressed by Ratna that the sociology of literature was born in the 18th century, there are three important indicators in relation to the birth of a new discipline, including the presence of new and interesting problems. solved, the existence of methods and theories relevant to solving them and institutional recognition (Ratna, 2003).

It has been mentioned earlier that research takes the second aspect, namely the analysis of social aspects in literary works from three aspects expressed by Swingewood namely literature as a social and cultural document and literature as a manifestation of historical events and social and cultural circumstances (Minh-Ha, T.T., 2014; Smith 2016).

From the three things expressed by Swingewood above, it can be concluded that actually literary works are socio-cultural documents that can be used to see social and cultural phenomena in the times that cover them. So that literature serves as a documentation of certain times written by an author. An author surrounded by an age event captures aesthetic events and then writes them in a literary work.

However, although literature functions as a social document, an author does not necessarily write an event intact, so that an author will provide certain imaginations so as to make a literary work more alive. So literary work as documentation is not merely reportage which is dry and not alive. An author will capture reality and document social events with certain images so that literature is not impressed as documentation or reportage and makes literature more lively. Of course this is what distinguishes literary work and social reportage, so that literature will be more alive even if it is read a hundred years later.

According to Swingewood the authors, do not simplify the social universe into terms of a broad description, but rather on its duty to criticize and create its own 'destiny' in finding social meaning and value (Tri, 2013). So that for Swingewood an author not only captures the socio-cultural phenomenon, but also criticizes the phenomenon. an author gives esteem assessments so that the reader will be easier to absorb these values.

In this study the expression that literature is a reflection of certain social and cultural situations we use to analyse the works of Jamil Bustainah to explore the background of Jamil Bustaianah whose social cultural situation surrounds him.

4 RESULTS AND DISCUSSIONS

4.1 Arab Women's and Beauty

As mentioned earlier in the history of Jamil Bustaina, the love story of the two men began accidentally when they both cursed each other, after that they loved each other. The meeting was enshrined by Jamil in a poem [7]:

The first time love grows between us
It is Bughaid's worship, we are cursing each other
And we chide each other with various insults
But every word, Yes, busainah ... is the answer

The incident was the beginning of the love of Jamil and Bustaina, so Jamil always attached his name to Bustaina so he became Jamil Bustainah.

The love story certainly cannot be separated from the physical portrayal of her lover. Likewise Jamil, who described the physical condition and beauty of Bustaina through his poems, this can be seen from the following poetry verse:

Really my soul is thirsty by its eyes and smile
cold like dew drops.
Her lips are fragrant like a mixture of misik oil,
Ginger, water and sweet honey
The nape of his neck was like the nape of the deer
that was bent towards his son
and has an exciting song.

In the fragment of the verse of poetry above Jamil bin Mu'ammam seems to illustrate how Bustaina is beautiful, as if Jamil's soul which was beset by love that was so strong was very thirsty by the eyes and a cold smile like drops of empun. Jamil uses the word dew as an allusion to his thirst by the love of Bustaina, maybe dew will not eliminate the thirst for love from Bustaina, but pure dew will give coolness to Jamil's love for Bustaina.

In another temple, Jamil also physically described the beauty of Pure Bustaina. Previously mentioned Bustaina bint Haba 'bin Hunni bin Rabi'ah was the daughter of Uncle Jamil, they lived in the same place, namely in the Kabrah of Udrah in Wadi al-Qura. A region in Hijaz near Madinah and between Sham. This place is a beautiful village, so Jamil's portrayal of Bustaina is a depiction of the beauty of the place and the beauty of rural girls like Bustaina.

In the above verse, Jamil illustrates how the physical form of a beautiful Bustaina has sweet lips and must be like a mixture of mass, water, ginger and honey. The physical portrayal is what Jamil captured from the beauty and beauty of the form of his lover

Bustaina, namely the beauty of a village woman or a pure Badawi woman.

In addition to the shape of the lips, Jamil also described Bustaina's slender body shape as a deer. The selection of majas deer as a beautiful body shape of Bustaina is of course taken from the natural portrayals that Jamil captured from his village. Bustaina's beautiful body shape besides being portrayed as a deer is also depicted as having a level neck like a beautiful deer's neck when turning to his children (Gilbert, 2014; Ika and Aditya, 2018).

When walking, his body moves gracefully,
smooth and soft motion while working at home
His body is thin, does not make it weak
Without knowing the meaning of distress and the
narrowness of life
His slender waist and stomach seemed to meet
But it does not reduce the slightest beauty

Jamil's praise for Bustaina is not just talking about Bustaina's physicality. Copying physical properties Jamil bin Mu'ammam also combined it with inner nature. This is seen in the above statement about the physical and inner nature of Bustaina. Jamil described Bustaina's body when walking gracefully. Likewise, the Bustaina movement when working at home was described with full tenderness. The body movements and the softness of Bustaina's nature illustrate the characteristics of the female community of the Arabic village or Badawy, namely the characteristics that are what they are.

The physical picture that appears from the verse of the poem above is the body image of Bustaina that is graceful when moving, gentle when at home, her thin and slim body does not reveal her weakness, even her slender stomach and waist do not reduce her beauty, maybe even add her beauty as a country girl.

Physical images and beauty of Bustaina above is a little description that can be described here, considering the many images of Bustaina's beauty captured by Jamil bin Mu'ammam.

4.2 Weakness of Rural Women's Mind

In addition to the description of beauty expressed by Jamil bin Muammam, another picture captured in Jamil bin Mu'ammam's poems is a description of the weakness of Bustaina's thinking.

As is known Jamil and Bustaina live in a tribe namely the Udrah tribe in Wadi al-Qura, namely an area in Hijaz near Madinah and between Sham, this place is a Badiyah area or a quiet and beautiful village. The characteristics of the Baduwiy or village community are livestock herders and living on the basis of the oasis in their area. The kinship system

depends on men or accentuates men as holders of power, this kinship system is referred to as Patrilineal.

In Jamil bin Mu'ammār's poem, we can see how the patrilineal kinship system is described despite very little trace. This was evident from the events arranged by Bustaina with Nubaiyyah bin Aswad, Bustaina seemed unable to resist his father's wishes.

The stupid Nubaiyah has married a wife,
gently hide the cooked part of the body

The marriage of Nubaiyah bin Aswad and Bustaina was the will of the father, Haba 'bin Hunni. Arab baduwi community kinship system that more emphasizes men as holders of power makes Bustaina unable to resist his father's wishes.

It also marks the weakness of thinking and the presence of male domination in the tribal system and Baduwi Arabic community relations, women must submit to their father's wishes and will get reproach if they reject their father's wishes. Besides that, the pedigree of the Arabs who placed men further strengthened the position of men in the kinship system, so that in this position men were considered as determinants of non-women.

4.3 Arab Women with Pure Love

The definition of love has not yet been found in the right formulation and definition. The experts define a lot in accordance with their respective perspectives or in accordance with their respective experiences so that the definition tends to be subjective. Fahrudin Faiz love is an emotional human behavior in which the form is the response or emotional reaction of a person to certain stimuli. In this case love is influenced by the interaction between lovers with their environment, the ability of the lover, as well as the type and strength of the driving element (Fahrudin, 2002).

The word love in the Indonesian dictionary can mean: love, love, love, love (between men and women), eager, hope, longing, hard-hearted, (worried) [9]. This definition is mixed because love is not only related to feelings of joy and pleasure, but also associated with strong desires, high hopes of distress and a state of worry about his lover and worried that his love is not accepted by his lover.

In its development of Arabic literature in the umayyad period, according to Yasser Qesawy there were three types of Ghazal poetry, the first being Ghazal as-Sharih which told of the glory and wealth that surrounds the poet. The second is Ghazal Badawy namely Ghazal poetry which spreads to rural communities who are calm and away from war and conflict between them. Third is Ghazal at-Tanafusy (competition), namely Ghazal poetry as a form of

competition between Farazdaq and Jarir (Tim Penyusun Kamus, 1990).

So from the description above, the syiirs of Jamil bin Muammār can be classified as Ghazal Badawy because of the similarity between the shiirs of Ghazal Badawy and the syiirs of Jamil bin Muammār. However, specifically for syiir-syiir that emerged from the Kabilah al-Udry, it is better known as Hub Al-Udry or pure love.

The most interesting thing about the poems of Jamil bin Mu'ammār and Bustaina is the statement of the sanctity of their love as found in Syi'ir-syi'ir Jamil. Almost all jamil syi'irs say about the sanctity of their love, both since they first met when they were mutually mutilated, since Bustaina was married to Nubaiyah bin Aswad, since Jamil went to Yemen and Egypt even until Jamil bin Mu'ammār died in Egypt, syi'ir-shi'ir Jamil bin Mu'ammār all described the sanctity of their love. That is what made Syi'ir-syi'ir Jamil bin Mu'ammār famous for Hub al-Udry "or pure love. The beautiful expression of Jamil's poems about pure love appears in the following verse quotations:

Have you broken the promise of our love
and make me sad to part with you?
Will I be weak and cry because of separation?
Know that even my love for him is burning.
If you try to part with me,
know that I will not forget you, even my love is
stronger for
you.

The expression that is pure love that is beautiful can be seen from Jamil's statement about his love for Bustaina. The pure love phrase "Hub al-Udry" is indeed very well known from the Jamil Kabilah. The expression of the sanctity of love is when Bustaina is married by his father with Nubaiyah bin Aswad. Jamil then expressed his feelings of disappointment by saying that Bustaina had broken their promise of love and made him sad to part with him.

Jamil also expressed his pure love by saying he would not cry because he separated from Bustaina, farewell because Bustaina was about to be married to Nubaiyah bin Aswad would never put out his love. Jamil also revealed that Bustaina tried to split up for him by accepting his marriage with Nubaiyah bin Aswad, so Jamil would never forget Bustaina and even Jamil's love power would be stronger.

Jamil's love statement above is a form of purity of his love for Bustaina, news of Bustaina's marriage and Nubaiyah bin Aswad due to his father's marriage will never hinder Jamil's love feelings, even in this case Jamil also questions the loyalty of Bustaina's love. However, Jamil's pure love will never go out, but will continue to ignite and be more determined by Bustaina.

Another form of the hub of al-Udry or pure love of Jamil bin Muammar is the expression of his feelings towards humans who denounce their love, it appears in the following expression:

Whoever denounces his love, he will be far from humans, but my love for him will continue to grow. Don't add to my burden, I honed my dreams from humans and felt their own burden

In the above syiir section, we can see how many people denounce the love of Jamil and Bustaina. Jamil said clearly with the phrase "who denounces his love he will be far from humans", said Syiir Jamil of course comes from a deep thought about the nature of love itself, because the essence of all human beings surrounded by love to anyone, love is not rationality, love leaves reason because he keeps moving to find the essence itself, then then the man who denounces and denounces love, then naturally he will be hated by all humans. In the fragment the poem did not forget Jamil Bun Muammar ended the temple with what was beautiful "but my love for him will continue to increase".

In the next verse, Jamil bin Muammar also revealed the burden of his life to bear Bustaina's love of mockery and human scorn. Jamil then considered all the insults and reproaches of humanity for his love for Bustaina was a part of honing his dreams. The expression purity of love or Hub al-Hudry also appears in the verse below:

If you remember Bustaina is a danger
Then the affairs of their eyes and their pride will be destroyed
if you don't visit it, your longing and wishful thinking will come back
The medicine is only returned to Bustaina

In the syiir verse above it is very clear how Jamil bin Muammar's pure love feeling towards Bustaina. It has been said before that pure love is an expression of feeling associated with love, hope, longing, feelings of difficulty and worry, so that there is a burden to bear on his love. So in the poem above, remembering that Bustaina who is married to Nubaiyah is a danger, but with pure and despised love, all human pride will be destroyed.

4.4 Image of Baduwi Arab Women in Jamil Poem

Hitti in History of Arabs divides the characteristics of the Arabian peninsula into two main groups: nomadic (urban) villagers and urban society (Hitti, 2010). This is the same as what Ibn Khaldun

revealed about the division of society as First society, Badawah or Baduwi society, and secondly: a high-civilized or hadharah society that is synonymous with urban society (Asrul,2012). Baduwi people are those who live in descent, adapt and adapt life to the existing oases. in the winter they will occupy areas with plenty of water and grass to graze their livestock. The desert is also more than just a place to live; he is the guardian of their sacred tradition, the keeper of their purity of language and blood, and the first and foremost stronghold of the external attack. Baduwi's community life is also known to be very hard, it is motivated by harsh desert life, scarce springs and frequent seizure of springs (oases) and grasslands to graze their livestock. However, the hard traits depicted by the Baduwi people still have noble values that continue to be held as tribal attitudes. Other positive values are hospitality (dhifayah) and fortitude or all life (Hamasah). So that then violence and desert silence are balanced with freedom and simplicity given by the desert, freedom to reflect, accuracy for pronunciation and writing or speaking style (Ismail & Lois, 1998).

From here, extraordinary works were created such as the jamil poets bin Muammar. The description of Jamil bin Muammar's syiir-syiir about his love for Bustaina is a pure picture, which is a reflection of the surrounding nature. The events of Jamil bin Muammar's meeting with Bustaina in shepherding and cursing each other were images that could not be separated from desert life. In this case both men and women in the Baduwi community system have the main job of herding livestock, then their love story which begins with the herding of livestock and mutually muttering is the opening of the story of Jamil Bustaina:

The first time love grows between us
It is Bughaid's worship, we are cursing each other
And we chide each other with various insults
But every word, Yes, busainah ... is the answer

The verse of the poem above is a description of Baduwi's women and men of the Udrah tribe, their main occupation is herding livestock, then Bughaid's love is started with the love story of Jamil bin Muammar and Bustainah. The depictions of Baduwi Arabian men and women are the same, that is, they live in deserts and depend on oases and valleys which will become a flourishing grass for their livestock feed, so that Jamil's Syiir-Syiir gives a clear picture of women's lives Baduwi arabic. Such a natural situation makes many badawi poets describe the state of nature in its verses. This can be seen from Jamil's description of Bustaina's beauty:

Really my soul is thirsty by its eyes and smile

cold like dew drops.

Her lips are fragrant like a mixture of misik oil,
Ginger, water and sweet honey

The nape of his neck was like the nape of the deer
that was bent towards his son
and has an exciting song.

In the image above, it shows how Jamil bin Muammar described the physical condition of Bustaina by likening his body shape to deer, it seems that the natural state and the description of deer animals that are considered beautiful in the legends of Baduwi Arabs are the background of the making of the Jamil syiir-syiir. Jamail also described the longing that was in his chest like cold dew drops that could eliminate his thirst. In another temple, Jamil bin Muammar also describes how Baduwi's Arab women lives apart from herding cattle, this is shown in the following syiir:

When walking, his body moves gracefully,
smooth and soft motion while working at home
His body is thin, does not make it weak
Without knowing the meaning of distress and the
narrowness of life

The life of Baduwi Arabs is raising livestock and herding livestock, they are mostly living in tents and valleys. The description given by Jamil bin Muammar about the life of Bustaina which is a Baduwi community besides raising livestock is taking care of the house. Baduwi Arab women who have not been married apart from herding are helping their parents (their mothers) at home. Besides that, it was also described how difficult the Baduwi Arabs lived, but by Jamil bin Muammar, Bustaina was described as a woman who was strong in facing distress. The description of life and oases makes the Baduwi Guruin community stronger in the war, more resolute in peace, stronger in misery, more loyal in friendship and generally more noble in thought.

Such images are very evident in the Jamil syiir-syiir which has the nuances of Hub al-Udri taking action on the barren desert life, its flora and fauna being the inspiration of Jamil bin Muammar in expressing his love for Bustaina, so Jamil's shiirs tend to be smooth and very beautiful, purely as a nickname that is very famous as Hub al-Udry or Pure Love.

5 CONCLUSIONS

The existence of nature greatly influenced the syiirs of Jamil bin Muammar. Jamil's Syiirs against

Bustaina began when they met in grazing and muttered to each other when Jamil hit a camel from Bustaina, so that was the first time he felt love and Syiir-syiir loved Jamil bin Muammar. The incident also made Jamil pinned where Bustaina was in his name, Jamil Bustaina. Syiir-syiir Jamil's love for Bustaina spread widely among the Arab community at that time with the depiction of pure love so that the syiirs were famous for Hub al-Udry. This can be seen from the description of the female beauty represented by Bustainah. Another picture that can be captured in Jamil's syiir against Bustaina is a description of the weakness of thought. The weakness of thinking here is related to the social life of the Baduwi community.

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