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**Ethical and political implications in *99 Cahaya di Langit Eropa* as a travel literature****Anis Mashlihatin\***

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**ABSTRACT**

This study aims to show the hidden agenda in the *99 Cahaya di Langit Eropa* as a travel literature. The method used is divided into two, namely data collection methods and data analysis methods. The data in this study are in the form of statements about the content, nature, characteristics, condition of something or symptoms, or statements about the relationships between something and something else. Data analysis methods used in this study are historical methods, comparisons, and logical inference. This research shows that the *99 Cahaya di Langit Eropa* has ethical and political implications which are the fundamental agenda in travel stories. The ethical implications of this novel are first, by demeaning Indonesia, this novel follows the ethical violations committed by Western orientalism. Second, by demeaning the West, this novel also commits the same ethical violation, namely demeaning other nations. The political implication of this novel is an attempt to free oneself from the hegemony of colonial orientalism, to elevate the dignity of the colonized nation. The answer to liberation offered to Indonesia is a typical answer given by Indonesian Muslim scholars, namely by making Indonesia an Islamic country that is Western and Islamic West. Indonesia is understood as a nation that still must be westernized and at the same time Muslimized.

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**INTRODUCTION**

*99 Cahaya di Langit Eropa* is a novel that talks the journey of Indonesians traveling around various countries in Europe, including Austria, Istanbul, France and Spain. The writer (as well as a character) as an Indonesian has had a lot of contact with Europeans and complex European history, especially the traces of Islam in Europe. As a travel literature, this novel does not only describe the places visited and the people who interact with them, but also keeps a hidden agenda.

As revealed by Thompson (2011), the agenda in travel literature is the ethical and political implications offered by images and representations of other people and cultures. In this sense, the picture provided by travel stories about other societies and cultures is not only treated as a completely neutral information that is only an objective source of knowledge, but also has ethical and political implications.

This agenda issue stems from knowledge of previous travel stories. The most prominent of them, which forms the basis for the building of theories that are now counted by many experts around the world—namely post-structuralism theories—is contained in Edward Said's *Orientalism*. In the book, it is explained how travel stories participate in what is called orientalism, namely a large discourse that is global in nature and has academic legitimacy, which constructs an imaginary region known as the East. The East is not only described as a geographical area, but also a social and cultural system of the people living in it.

In Said's (1985) analysis, this orientalist description of the social and cultural system has ethical and political implications. The ethical implication is that the society and culture is described as a society that is lowly, backward, and even half human and half animal so it is very despicable. The political implication is that with this image, orientalists provide academic and empirical legitimacy for the colonization of Eastern human territories by Western imperialists.

Said proved that the stories of the West's travels told their own people about other societies and cultures that they called the East and at the same time participated in the formation of hegemony or cultural power of the colonizing society against the colonized. Supported by the epistemic support that was also built by the orientalist, not only Western society itself believed in the truth of the picture of Eastern society and culture that was constructed by the orientalist above, but also the colonized people themselves. Belief in the construction of the East as something true and even natural did not only take place in the colonial era, but also in the era after the West's colonization of the East ended, namely in the era called postcolonial.

In relation to the hegemony of *Orientalism* towards the construction of Eastern identity towards colonized society and culture in the postcolonial era, it is the main object of postcolonial studies. More specifically, the problem is how far the various discourses, including travel stories written by members of the colonized society, show a tendency to still be hegemony or show attempts to get out of the above hegemony by showing alternative views about themselves, including the West itself as the Other (it). In other words, postcolonial studies try to find the strategies of postcolonial society in their struggle with the hegemonic orientalism that has been stated.

According to Thompson (2011), ethical and political implications are a fundamental agenda in travel literature offered by images and representations of other people and cultures. In other words, the description given by the author—both of people and other cultures—is not just information that has no purpose. This picture has both ethical and political implications.

Not only on what is described, the agenda is also related to how the author describes it. The personal or subjective element in travel literature is the understanding that travel literature is not only for functional or practical purposes. This subjective element shows a high interest in nature or culture observed by the author. Besides that, each type of travel literature will show different elements. For example, a trip related to pilgrimage will contain da'wah or spiritual messages.

Furthermore, according to Thompson (2011), each genre of travel literature, at each moment of its development has its own history, its own rhetorical conventions, and its own role in the larger culture. In the Christian era, travel literature that showed excessive interest in secular matters could potentially be classified as a sin of curiosity. Meanwhile, Columbus put pressure on the aspect of eyewitnesses to establish facts through empirical investigations. This method is more emphasized than building facts through references to great writers in the past. Francis Bacon emphasized that an empirical approach alone is not enough, but an inductive method is also needed, namely emphasizing the need to collect facts about the world before attempting to deduce the laws that underlie natural phenomena.

The agenda in travel literature can also be seen in *Imperial Eyes* (1992) by Marie Louise Pratt. In *Imperial Eyes*, Pratt reads a series of accounts of the travels and explorations of Europeans who traveled to the colonized, or to be colonized, on the African and American continents, in various languages. The main subject of *Imperial Eyes* is European travel and exploration literature, which is analyzed in relation to European economic and political expansion since around 1750. These texts, according to Pratt, are part of the history of European literature, because they were so influential in shaping the way of thinking Europeans regarding non-Europeans. The main theme of this book is how travel books written by Europeans about non-Europeans create a "domestic subject" for Europeans, both in the past and present. How did these texts engage the metropolitan reading public in Europe, with (or without) expansionist expeditions, the profits of which were reaped by a handful of parties.

The mid-18th century became the starting point of *Imperial Eyes*, a time when Northern Europe experienced two important interrelated processes: the emergence of 'natural history' as a separate knowledge structure and the momentum when colonialization began to explore inland after only dwelling on the coastal areas. This development occurred simultaneously with various other important processes that occurred in Europe such as the consolidation of forms of subjectivity and power of the bourgeoisie, the start of a new phase of capitalism driven by the search for raw materials, efforts to expand trade from the coast to the interior, and the tendency of European nations to expanding the colonial territory in order to prevent other European enemy powers from taking over (Pratt, 2007). The long lists of "nature's productions" that fill many exploratory narratives in the 18th and 19th centuries constitute an inventory. The purpose of this representation is to contribute to

commercial and colonial agendas supported by many European explorations in this century (Thompson, 2011).

*99 Cahaya di Langit Eropa* is a travel literature written in the first decade of the 21st century which in the Indonesian context means that it has gone beyond the colonial period for approximately 70 years. It tells about the journey of a post-colonial citizen (Indonesia) to several European countries which are geographical areas belonging to the West, areas of society and culture of the former colonizers and at the same time areas that are the centers of production and distribution of orientalist discourse.

In the novel, geographical, social, cultural, and even religious images of the so-called West are presented, along with the author's own response, which is described as Indonesian. Thus—as is the case with orientalism—the description of the geographical area, society, and culture of the West given by the novel also needs to question the agenda implied in it. This novel must be placed in the context of the struggle of a member of a colonized nation to deal with the hegemony of the orientalist construction of the colonized nation's self in relation to the West itself.

As a travel literature, research on the *99 Cahaya di Langit Eropa* novel has been done. One of the studies using the *99 Cahaya di Langit Eropa* novel as the object of study is research conducted by Mashlihatin (2015) with the title “Penggambaran Dunia dalam Novel Perjalanan *99 Cahaya di Langit Eropa*”. This research only focuses on objective and subjective observations that the author uses in describing the world when he travels. The agenda for the trip has not been discussed at all.

Furthermore, research on the novel *99 Cahaya di Langit Eropa* focuses more on religious issues in it. For example, research conducted by Hasibuan, et al. (2020) with the title “Analisis Nilai-Nilai Religius dalam Narasi Film *99 Cahaya di Langit Eropa* Karya Hanum Salsabiela Rais dan Rangga Almahendra”. This research does not look at the *99 Cahaya di Langit Eropa* novel from the point of view of travel stories, but the religious aspects contained in it which include aspects of the relationship between humans and God, humans and humans, and humans and the world or the universe.

Furthermore, research conducted by Ferdiansyah (2017) entitled “Nilai profetik dan Pendidikan Islam Humanistik dalam Novel *99 Cahaya di Langit Eropa* Karya Hanum Salsabiela dan Rangga Almahendra: Kajian Semiotik dan Relevansinya dalam pembelajaran Sastra Indonesia di SMA.” This research shows that prophetic values and humanistic Islamic education produce education and humanity, education and humanity, education and humanities, and their prophetic mission. In addition, researchers also show the existence of liberation and transcendence.

These studies show that the *99 Cahaya di Langit Eropa* has not been seen as a travel literature that has an agenda, even though the dimensions of the journey and agenda in the novel are very thick. For that reason, research on the *99 Cahaya di Langit Eropa* as a travel literature that holds an agenda needs to be done.

## METHOD

According to Faruk (2012), the research method is divided into two, namely data collection methods and data analysis methods. Data collection methods and techniques are basically a set of methods or techniques which are an extension of the human senses because the aim is to collect empirical facts related to research problems (Faruk, 2012). The data in this study are in the form of statements about the content, nature, characteristics, condition of something or symptoms, or statements about the relationships between something and something else.

The data analysis method is defined as a set of ways because of an extension of human thinking in order to find out the relationship between data which will never be expressed by the data itself (Faruk, 2012). Thus, data analysis was carried out to find the relationship between the first variable and the second variable. The method used in this study is the historical method based on historical documents which state that there is an empirical relationship between the two. In addition, a comparison method is also used by comparing existing data with certain comparative documents. In addition, logical inference methods such as deduction, induction, and syllogism are also used.

## RESULTS AND DISCUSSION

### Results

The West in the *99 Cahaya di Langit Eropa* is described as a geographical area with a climate that is more unpleasant than pleasant, especially with regard to the cold climate. In terms of attitude, behavior, or the character of the people, this novel depicts the West as a society that generally prioritizes money in human relations, is unfair in the treatment of religious cultural heritages that are different from what they adhere to, does not like peace in terms of preaching, against adherents of the Islamic religion, constantly forming opinions that lead to Islamophobia, and so on.

However, in this novel, the West is not described as something homogeneous. Each country that belongs to the territory of Europe and which is visited is sometimes described differently. So is society and culture. There are countries with geographical areas, especially climates, which are considered similar to Indonesia so that they are relatively pleasant, there are also those that are described otherwise. Society and its culture are also described in a similar way. There are societies and cultures that are considered fair, while others are not. The difference is mainly associated with religious issues that they (once) professed. Western countries and people who have embraced Islam or who have defended or sympathized with Islam are considered good and admirable countries and people, for example France, Cordoba, and Turkey.

This heterogeneity becomes unavoidable because of the dual identity of the author of this novel. He not only positioned himself as part of the colonized nation, but also as a Muslim community. Because it is global, international, religion can cross borders between nations, including the boundaries between West and East. A person who can be said to be a native of a Western geographic area may not only embrace Christianity or have no religion at all but may also convert to Islam. Türkiye is basically a country that belongs to Europe. Nonetheless, the Turkish state is inhabited or at least dominated by an Islamic society and culture. In other words, once the West becomes Muslim, its identity is no longer different, but rather the same as the narrator's.

However, because the majority of Western countries are Christians, many colonization projects for colonized nations in the colonial period have moved in three dimensions from the start—namely Gold as a representation of the power of Western capitalism, which is essentially also international in nature, Gospel which represents religious ideological power. Christianity which is also international in nature, and Glory which represents the desire for the splendor and greatness of the ruling kingdoms in one nation – this novel still cannot erase the differences and conflicts between the West and Islam. This tendency, as the novel also briefly mentions, can also be related to the deepening of memories of the long Crusades that took place far in the past, namely the war between the forces of Christianity and Islam.

### Discussion

#### *West and Islam*

In this novel there is a very clear picture that Islam is placed as a social and cultural force that is superior to the West. Indeed, the writer's expression of admiration for Western society and culture has repeatedly appeared—both in terms of the legacy of the old civilization and in terms of science and technology—but this admiration is only given to people or nation-states who are admirers, defenders, and adherents of Islam.

In a personal case, the author expresses his admiration for a tour guide - Marion - who is very knowledgeable about Islamic history, becomes an admirer of Islam, and finally becomes a follower of Islam. In addition, it is said that some Europeans, philosophers, were influenced by Islamic figures, such as Ibn Rusd. This can be seen in the case of Voltaire. Voltaire is described as admiring Islam because it is considered a religion that upholds tolerance. Apart from that, the writer also believes that Voltaire believed in God and converted to Islam secretly.

The objects that the writer found at the Louvre Museum also emphasized the position of Islam in the face of the West. Paintings of the Virgin Mary decorated with monotheistic sentences, plates decorated with *kufics*, the presence of a celestial globe are a collection of objects that show that Islam is superior to Europe. As explained in the previous section, the painting of the Virgin Mary shows that Islam had a tremendous influence on Western painters; camera lens; the existence of the celestial sphere shows that Islamic scientists have experienced high achievements when compared to European scientists of their time. However, both the painting of the Virgin Mary, the celestial globe,

the camera lens, and the kufic plates would be meaningless without the presence or explanation of Marion, an expert on the history of Islam from the West. In addition, it is the museums in the West that keep the relics of Islamic civilization. Without the museums, the remains would be lost. In other words, the writer still needs the West to find traces of Islam. It was in that place that the fragments about Islam were found. That is, Islam will not exist and will have no meaning without the existence of the West. On the other hand, the West will also not be special without Islam. For the writer, the excellence of the Louvre Museum is due to the existence of these Islamic relics. Without those objects, the museum would be ordinary. The same thing applies to the existence of a mosque in Paris.

Furthermore, between the West and Islam, the author alludes to the problem of the balance of science and religion. According to the author, as told by Sergio, Islam in Cordoba experienced its heyday because of the balance between knowledge and religion. On the other hand, the West at that time was unable to balance knowledge and religion, as seen in Medieval Europe. At that time, Europe was in a dark period because its religion was blind, not matched by science and technology. In this case, Islam is superior to the West.

In the case of nation-states, the author also expresses his admiration for France, namely in terms of the attitude of its leader, namely Napoleon Bonaparte, in the past. Napoleon is described not only as a sympathizer of Islam, but even as acknowledging the greatness of Islam. According to the author, it was Napoleon who made the policy of building a monumental building in Paris facing Mecca. That is, France for the author seems to direct and open the way for future civilization to Mecca, Islam. Implicitly, it was this tendency that made France open the way and at the same time the heart for the writer to perform the pilgrimage which he had not planned at all before.

This last picture makes the relationship between the West and Islam unique, but at the same time problematic. On the one hand, the West is described as a society and culture that recognizes the greatness and truth of Islam and therefore places the West in an inferior position to Islam. However, on the other hand, as can be seen in his expression of admiration, the author describes that the path to Islam can only be made through the West. As described by the writer's amazement when he heard the call to prayer in the middle of the metropolitan city of Paris. In this respect, Islam becomes great and awe-inspiring only when it emerges in and through the West. Therefore, without the West the author could not find his way to Mecca. The existence and greatness of Islam thus depend on the West, even though the West is considered inferior in front of Islam.

In terms of how to tell, this novel uses at least three genres of travel stories, namely explorative travel stories that lead to unexpected things, romantic travel stories that show the influence of travel on the personal journey of the traveler, and pilgrimage stories that lead to development and enrichment of the personal spirituality of the character concerned. This travel literature is Romantic because the author's trip to European countries has made the author experience spiritual enrichment which led to his decision to go on a pilgrimage to Mecca. This journey is exploratory because the author discovers Mecca, decides to perform the pilgrimage, which is an unexpected discovery and determination found in his journey. Therefore, in this way of telling this novel at the same time shows how the West—which he visited—has brought him to a future society and civilization that he considers perfect and thus superior to Western society and civilization itself. Only through the West can the real Islam, the perfect Islam, with all its praises, be found.

However, this still leaves problems because the advantages of Islam over the West existed in the past. Today, the face of Islam is the same as Indonesia. The current condition of Islam is Cordoba (today): in shambles. The people do not reflect Islamic attitudes, such as the description of Gomez, Sergio, and Hassan. The description of these people is similar to that of Indonesian women who want to win for themselves when they are on public transportation.

### ***West and Indonesia***

In this novel, sometimes Indonesia is presented explicitly, but sometimes it is only presented in passing and implicitly or vaguely. Explicitly, Indonesia is present when dealing with the West which has a superior system when compared to Indonesia. This, for example, can be seen in his description of the geographical space in France. Indonesia is presented as having a geographical space that is in contrast to France's geographical space which is neat and clean. The same thing can also be seen in the depiction of the transportation system.

The picture of Indonesia, which, let's say, is in shambles, is not only presented in France. Indonesia is again clearly presented when the author visits Türkiye. However, in contrast to France, the description of Indonesia is almost the same as that of Turkey. In terms of the transportation system, Turkey is described as being the same as Indonesia with unpleasant conditions, traffic jams here and there, drivers acting as they please, and so on.

Indonesia is also presented explicitly when side by side with brutal Western society. Westerners who are considered by the author to have bad attitudes always remind them of people in Indonesia. For example, when learning about Maria Antoinette's behavior, which the author considers to be having fun over the suffering of the people, the writer immediately refers to Indonesian leaders who commit corruption for personal wealth (Salsabiela & Almahendra, 2011). Both in terms of geographical description and description of the behavior of its people, Indonesia facing the West always appears in an unpleasant situation so that, in this case, the West is superior, while Indonesia is inferior.

In addition to an explicit depiction, Indonesia is also presented implicitly, almost invisible. Indonesia is hidden in the all-enchanting image of the West, both in terms of the geographical space of its cities and the attitudes of its people. This, for example, can be seen when the author first describes Paris as a city that is structured, not messy; when the writer says that Europeans have a great aesthetic taste; and when the authors say that they are very punctual. In that case, the author does not make this messy city explicit as Indonesia, Indonesia's existence only exists in its negation. Facing the West, in general, Indonesia's position is on the edge/inferior.

Implicit Indonesia can also be seen in the author's depiction of other figures. The author describes Fatma who is considered to give an example of a good attitude. Fatma's behavior makes writers not need to listen to ustadz or ulemas on TV who teach the meaning of the news and hold back emotions, no need to listen to sermons from life motivators and success that are increasingly mushrooming on television, no need to listen to quotes of wisdom of life from tweeps and facebookers (Salsabiela & Mahendra, 2011, p.46). In the italicized sentence, it is implicated in the existence of Indonesia. The existence of Indonesia is implied by negative statements, namely that there is no need to listen to ustdz, sermons, and quotes.

### ***West, Islam, and Indonesia***

This novel shows the overlapping relationship between the West, Indonesia, and Islam. It is scattered throughout most of the story. In relation to Islam, Indonesia is superior to the West. However, sometimes the West is also superior to Indonesia. In several ways, Indonesia is the answer to the absence of Islamic elements in Europe. When the author feels uneasy because there are no Islamic things in Europe, or unpleasant things related to the condition of Islam in Europe, the writer then presents Indonesia as a place full of Islamic nuances and provides a comfortable place for adherents of Islam.

For example, such an image can be seen when the author responds to the issue of the headscarf. For the writer, the West does not provide a comfortable space for women who wear the headscarf. This has been stated several times by the author. Based on these conditions, the authors say that Indonesia is a place that provides a comfortable space. Women who wear the headscarf can move freely and pursue their careers as high as possible in Indonesia. The same thing can be seen in the case of the absence of the call to prayer and the mosque. Besides that, Indonesia is also described as a tolerant place because there is no coercion of religion.

However, there are times when Indonesia's position is under the West and the most superior of the two is Islam. This can be seen in the case of the Pakistani restaurant Deewan. According to the author, the concept of Deewan's restaurant business which is based on sincerity cannot be applied by Europeans. On the other hand, this restaurant also cannot survive and develop without the presence of European people who, according to the author, are accustomed to honesty and self-control. Indonesia's position in this case is even lower. According to the author, restaurants like Deewan's restaurant will not be able to survive long in Indonesia because the people lack honesty and self-control.

So, based on the description above, Indonesia can overcome its inferiority to the West if Indonesia cooperates with Islam. However, Islam itself will only be perfect if it is in the West, illuminating the West. In other words, the relational structure between the West, Islam and Indonesia

is that Indonesia can only surpass the West if it becomes a westernized Islam or an Islamicized West. Westernized Islam and an Islamicized West are the way out for Indonesia.

***Ethical and political implications in 99 Cahaya di Langit Eropa***

Based on the explanation above, it can be seen that the West is not only described as a geographical area, but also a social system and the lives of the people who live in it. The *99 Cahaya di Langit Eropa* illustrates that Westerners are people who have high knowledge, have superior systems in managing their geographical areas so as to create pleasant conditions. The superior system certainly comes from the mastery of science. However, the mastery of science seems blindly so that the people do not care about religious matters. Things are different with Islam. Apart from experiencing the development of science and technology, Islam is also able to balance it with religion (as described in Cordoba in the past). In this case, the West is considered unable to combine science and religion. Westerners master science by losing faith, while Muslims can juxtapose both. Thus, this novel considers that mastery of science is not enough, as well as having faith and piety is not enough. Both must be owned if a nation wants to progress.

Furthermore, there is an image that Westerners are people who do things to get money, everything is measured by money. This picture can be seen in, first, when the writer is in Paris and meets a group of Parisians who deceive tourists to get a lot of money. This image of Europeans who "love" money is not unique to these fraudsters. A similar picture is seen in Sergio. Sergio is an elderly pensioner who is described as still eager to make some extra money. In fact, the author repeatedly describes Sergio's fondness for money. Thus, the stories about Cordoba were told by Sergio not for knowledge of Islam itself, but for money alone.

Even though it was faint, it was also done by Marion. Marion is depicted kissing the money given by the author. This description can be interpreted as Marion's behavior, who—as a Western subject—still loves money. Both Sergio and Marion both act as guides who provide knowledge to the author. However, that knowledge is mixed with money. In other words, Europeans will only share their knowledge if there is money.

However, this did not happen when the writer met a group of tourists from Malay Singapore who visited Granada. The author joins the tourist group—which already has a guide—and intends to pay at the end. However, the tourist group does not charge a penny. What the writer experienced when he joined a group of tourists who were allied was different from what he experienced when traveling with Sergio and Marion. Both with Sergio and Marion as well as with the group of Malay tourists, the writer both gained knowledge. However, the knowledge gained in the second, the author did not spend money. In this case, the (Eastern) Malays don't really care about money. What happened instead of friendship. "We suddenly felt like brothers...we exchanged phone numbers and emails before going our separate ways. We promise to visit each other someday" (Salsabiela & Almahendra, 2011, p. 307). What the author describes about the Westerners shows that the knowledge of Westerners is based on money. Thus, the writer portrays Westerners as people who depend on money, in contrast to Easterners.

So, the ethical implications of this novel are that first, by demeaning Indonesia, this novel follows the ethical violations committed by Western orientalism, namely by demeaning other nations, in this case the author's own nation. Second, by demeaning the West, this novel also commits the same ethical violation, namely demeaning other nations. It's just that, the object is reversed, namely from East to West. Exaggerating Islam by belittling the Indonesian and Western peoples is the same ethical violation that has been committed by colonialists in the past.

In relation to Islam, the author places the West not as an enemy, but as a party that can also provide benefits. Between the two there is a relationship that requires each other. In this position, the writer does not want to simply hate the West. He avoids binary Western logic as practiced by orientalist. While voicing Islam (which is peripheral), the author still uses Western support. In this case, the author does not completely reject the West which has entered and has become an integral part of Islam. Furthermore, the author's actions can be read as an attempt not only to absorb, but also to surpass or surpass the West.

This is reflected in the mastery of Islam in balancing science (Western) and religion, something the West considers unable to do. Westerners master science by losing religion, while Muslims can juxtapose the two. This implies that the ideal condition for Islam, according to the author, is a

westernized Islam, an Islam that is literate in knowledge and technology, not a traditional Islam. Likewise with the West. The ideal West is an Islamic West, in which not only the West is concerned with science, but the West also places elements of religion.

However, in this novel, Indonesia is not presented as a country capable of combining science and religion (Islam). Even though Indonesia is shown as a comfortable area for adherents of Islam and full of tolerance for adherents of all religions, the image of Indonesia that is always inferior in front of the West which excels in science-technology shows that Indonesia is capable of carrying out its duties as a country capable of processing science-technology and religion well. Coupled with the author's statement when he said that he found the essential Islamic lessons not from the country with the largest Muslim population in the world—namely Indonesia—but in a small restaurant in Europe.

In addition, the picture of Indonesia always being inferior to Western technology shows that Indonesia has not been able to open up to or absorb Western sciences. In this case, Indonesia cannot be a hope in presenting an Islam that is open to technology, an Islam that is progressive. If you want to progress, Indonesia must balance science and religion. Indonesia must also open up to the West. Indonesia as a country with the largest Muslim population has given tolerance and provided a place of peace. The next effort is that Indonesia must be able to match—if not yet surpass—the West in terms of science. Indonesia must become a country capable of absorbing the West without losing Islam. Just being Western is not enough because it will be secular. Likewise, just being Muslim is not enough because it can lead to blindly being religious, as happened in medieval Europe. Such an answer is the answer of intellectual Islam.

In the Indonesian context, the issue of the balance between science and technology (science and technology) and religion is in line with the views of ICMI (Indonesian Muslim Intellectuals Association). The birth of ICMI at the end of 1990 was enthusiastically welcomed by the Islamic community. ICMI seems to be a symbol of the revival of Islam from its pressure from the global discourse which always portrays Islam as backward and defeated by the West. ICMI at the same time inspires hope that Muslims can also progress, master advanced technology, not be inferior to Westerners. The hope regarding the unification of science and Islam is expressed in the popularity of what is known as Science and Technology and faith. B.J. Habibie—who became ICMI's first chairman—became an icon of a society that succeeded in mastering Western technology. Habibie is a person who is very close to science, also to the West. People like Habibie are a representation that Islam and the West can bond.

With such a view, the intended readers of the author are readers who are educated, intellectual, and live in urban areas. Such readers are actually identified from the epistemological decorum used by the author. To familiarize a phenomenon, the writer often refers to several Hollywood films, such as *The Davinci Code*, *Schindler's List*, *Night at the Museum*, and the Disney animated film *Hunchback of Notre Dame*. Apart from implying that the writer pays attention to Hollywood films, the writer also assumes that the readers are also familiar with these films. Classical music is also often used as a reference, such as Mozart's music. Thus, the intended reader by the author is an intellectual reader. This also applies to the use of foreign languages. The intended readers of the writer are readers who understand—or at least know—the foreign languages used by the author (English, French, Arabic and German). Readers who know foreign languages can at least be categorized as intellectual readers.

In addition, things that are said by people who are considered authoritative are things that glorify Islam, especially those said by Marion and Sergio. Marion and Sergio revealed things that make Muslims proud to be Muslims. Things that are not widely known by Muslims (in Indonesia). For example, the disclosure of important discoveries made by Islamic intellectuals—the invention of the celestial sphere and the camera lens. Muslims in Indonesia do not know that it was Islamic intellectuals who discovered this. Generally, these things are known as products of Western intellectuals. The description of such a Muslim can be seen when the author talks about his Islamic dating teacher in high school. The teacher wanted to go to Europe to trace Islamic civilization to Vienna. At that time the writer did not believe the words of the teacher. The response given by the writer is a general description of Muslims in Indonesia. Islam is only identified with Arabic. It is not widely known that Islamic civilization spread and flourished in Europe.

The things that were disclosed by Sergio were things that favored Islam and actually demeaned the West—this apart from Sergio who revealed that he was a guide who did not like to embellish



historical facts. Sergio spoke about how Islam became a light when Europe was engulfed in darkness; It was the scientists from Cordoba who became role models for European thinkers. What Sergio said certainly pleased Muslim readers. Thus, apart from being aimed at intellectual readers, this novel is also aimed at Islamic readers.

Furthermore, such a society is an urban (young) Muslim middle class society. It is these people whose views are represented by this novel who are also the readers. Heryanto (2015) notes that there are early signs of the formation of a new group of modern Muslims in Indonesia. This group tends to be young and come from the middle class. They aspire to redefine what it means to be Muslim, in stark contrast to the ideal Muslim recommended by both the old religious authorities in established institutions and by the current political elite.

In Indonesia, the new status of young Muslims has created new needs in political, cultural, and religious spaces. On the one hand, these new types of Muslims, the majority of whom are young, are happy to find themselves on par with the rest of the middle class around the world in terms of education, cultural sophistication, self-respect, and prestige while still taking particular pride in their devotion to their religion. Most importantly, well-maintained religious observances enable them to proudly maintain the feeling that they are different from other global citizens (Heryanto, 2015).

One of the traveloka advertisements in 2015 is the right example to illustrate this. In the ad, a woman plunges into a ravine, open nature. However, the bottom of the abyss—which looked like rushing water—turned into a soft mattress in a room. If the abyss can be analogized as an exploration, challenge, danger, the mattress is a guarantee of safety and comfort. This ostensibly exploratory journey is actually a safe and comfortable journey.

Indonesian readers can be analogous to these women. They want an exploratory journey, exploring places that are foreign and vast, which are filled with challenges. However, on the other hand, they also want a trip that provides security guarantees. In *99 Cahaya di Langit Eropa*, the writer tries not to be seen as a touristic travel writer. Although using travel guidebooks, these books are not special books, but travel books that are commonly used by most people. However, several surprises were obtained by the author obtained from the travel book.

Furthermore, apart from exploratory and touristic trips, the author also undertakes pilgrimage trips. This has its own implications for Indonesian readers, especially Muslim readers. Among the many places visited by the author, Mecca is the ultimate place. The author also said that Mecca was the most beautiful place he had ever seen. Indonesian readers who are Muslim want a journey that wins Islam. Therefore, the author's journey ends in Mecca, even though the entrance is through the West.

Such stories also occur in the novels that were published much earlier, as well shown in Habiburrahman El-Shirazy's *Ayat-Ayat Cinta* (2004), whose novel and film received extraordinary response from the Indonesian public. For Muslim readers, the ending of the novel is of course happy because the main character—who is a devout Muslim—has managed to solve the problems that confront him. In addition, none of the characters have apostatized from Islam or converted to other religions. Instead, the film ends with one of the characters embracing Islam.

According to Sasono (2011), there are many young, middle-class urban Muslims who see the *Ayat-Ayat Cinta* film and novel as a moral guide to help them solve life's problems. The resounding success of *Ayat-Ayat Cinta* and the debate that emerged from it marked a new era in public life in Indonesia. For most people in the country with the largest number of Muslims in the world, especially for the youth, religious observance and modernity are equally attractive and not always mutually exclusive (Heryanto, 2015). The quest for a morally sound modernity is a never-ending story punctuated by frictions within the diverse Muslim community. More importantly, the question of what it means to be modern is as important as the question of what it means to be Muslim behind all the debates that have emerged from this new trend. Young Muslims try to participate fully in the modern world without giving up their faith (Heryanto, 2015).

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This problem was then addressed by the *99 Cahaya di Langit Eropa*. This novel emphasizes to the reading public how a Muslim should be. According to this novel, a Muslim must master science and technology without losing his Islam. Master of Science and Technology without losing their faith. This can be read as an attempt by Indonesian Muslims to seek visibility and legitimacy in the international public space.

Based on the things mentioned above, the political implication of this novel is an attempt to free oneself from colonial orientalism hegemony, to elevate the dignity of the colonized nation. The answer to liberation offered to Indonesia is a typical answer given by Indonesian Muslim scholars, namely by making Indonesia an Islamic country that is Western and Islamic West. With this offer, Indonesia is understood as a nation that still must be Westernized and at the same time Muslimized. By westernizing Indonesia, this novel does not free itself from colonial orientalism, but instead reproduces it. By Muslimizing Indonesia, this novel actually adds a new colonization by ignoring and nullifying the fact that Indonesia is a plural nation in terms of religion, in which all religions are equal. In other words, by using Islam as a liberating force from Western colonial and imperial ideology, this novel seems to adopt an attitude that seems to be the same as that of the Western colonialists themselves, namely not believing that Indonesia can liberate itself with its own abilities in accordance with the context of social, cultural life, economics, and politics itself.

The voice of this novel is really the voice of Muslim intellectuals without Indonesia because in it there are only Western and Islamic voices. Furthermore, this voice is also the voice of the Indonesian Muslim middle class, with a middle to upper economic level who lives a voracious consumptive lifestyle, especially towards commodities with religious nuances as seen in the umrah phenomenon and the consumption of religious popular culture that is enthusiastic, which is in it religious issues, cultural identity, goes hand in hand with consumption on safety and comfort. This later matter can also be included in political implications because in addition to making the middle-class lifestyle a standard of living for Indonesian people, most of whom are still classified as poor, it also becomes an agent for neo-colonialism for global capitalism which offers identity packages through the consumption of symbols. culture and religion, including consumption of tourism industry products.

## CONCLUSION

In the *99 Cahaya di Langit Eropa*, the author positions Islam as part of Indonesian identity. The writer tries to redefine the relationship between Indonesia and Europe. If orientalist texts often place Islam (as a representation of the East) against Europe (as a representation of the West), this novel seeks to provide a counter discourse that Islam and Europe can coexist. In fact, Islam is seen as superior to Europe. According to this novel, Europe will not be victorious without the intervention of Islam. Judging from what is presented by the author, the journey undertaken is not a journey without a goal. Instead, the trip was full of agendas.

The agenda or ethical implication of the *99 Cahaya di Langit Eropa* is that by demeaning Indonesia, this novel follows the ethical violations committed by Western orientalism, namely by demeaning other nations, in this case the author's own nation. In addition, by demeaning the West, this novel also commits the same ethical violation, which is demeaning other nations. Only, the object is reversed, namely from East to West. Exaggerating Islam by belittling the Indonesian and Western peoples is the same ethical violation that has been committed by colonialists in the past.

The political implication of this novel is an attempt to free oneself from the hegemony of colonial orientalism, to elevate the dignity of the colonized nation. The answer given is to westernize Islam and Islamize the West. In this case, Indonesia is understood as a country that still needs to be westernized and at the same time Muslimized. Westernizing Indonesia means reproducing colonial orientalism. Muslimizing Indonesia means adding new colonialism because it ignores and nullifies the fact that Indonesia is a plural nation from a religious perspective. By using Islam as a liberating force, this novel adopts the same attitude as the western colonialists themselves.

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