

DEPICTION OF ISLAM'S COLLAPSES IN ANDALUSIA FROM THE NOVEL SANGKAKALA DI LANGIT ANDALUSIA

Misbahus Surur¹, Ummi Hasanah^{1*}, M. Anwar Masadi¹, Aulia Fadhila Wirmansyah²

¹Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia

²Bulent Ecevit University, Turkey

misbahussurur@uin-malang.ac.id, 200301110170@student.uin-malang.ac.id, kafaqu18@gmail.com,

auliawirmansyah@gmail.com

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Abstract: This study aims to describe the historical picture of Islam's collapse during the Andalusian period in the novel "Sangkakala di Langit Andalusia" by Hanum Salsabiela Rais and Rangga Almahendra. This study uses a qualitative approach with a descriptive method using a critical New Historicism approach. The data analysis technique used by the researcher is categorization, tabulation, data analysis and data inference steps. The analysis was carried out by comparing the historical picture in the novel "Sangkakala di Langit Andalusia" with history in history books related to the glory of Islam in Spain such as; "History of the Arabs"; "Penghancuran Buku dari Masa ke Masa"; dan "Bangkit dan Runtuhnya Andalusia". The results of this study indicate that there is a historical form of Islams during the Andalusian period in the plot of the novel "Sangkakala di Langit Andalusia", which starts from the emergence of disunity of the Muslims until the collapse of the Islamic sultanate In Andalusia. The presentation of the content's relevance in the novel and historical facts in this study is divided into three discussions; (1) An emergence of divisions among the Muslims, (2) the fall of the Islamic region to the power of the Christian kingdom, and (3) An Apocalypse in Andalusia.

Keywords: *criticism of new historicism, sangkakala di langit Andalusia, the history of Islam's collapse*

INTRODUCTION

The collapse of the Andalusian state is historical evidence that Islam once triumphed in Spain at its time. The ruins of Islamic monuments and magnificent buildings with Islamic nuances depict the glory of Islam outside the Arabian peninsula, continuing the struggle of the Khalifah (Mukhlis et al., 2021). The presence of Andalusia in Spain is an attractive magnet for tourists. Based on the International Tourism Statistics "Instituto Nacional de Estadística" in 2019, Andalusia received 12.1 million foreign tourists and experienced an increase of 3.4% from 2018. The growth of Andalusian visitor statistics has been consistent from 2010-2019. Most tourists come to Spain to visit Andalusia and see the historical charm that remains. In 2022, Andalusia will receive 10 million international tourists; the figures will put Andalusia (Spain) in 25th place in the ranking

of world foreign tourist arrivals (Chris, 2022). Thus, the historical narrative of the rise of Islam, the collapse of Andalusia and everything related to Andalusian civilization must be disseminated to become common knowledge.

History is the taste of a literary work (Kurniawan, 2017). Therefore, literati must treat works of art in their literature as facts of historical events. The step in which literature can be used as a historical source is to prove that literature is a science that deals with problems of innovation and imagination and can also be a historical record (Sudibyo, 2022).

Therefore, literature can finally penetrate the confines of its nature as a binding science. From a literary perspective, history is classified as part of literature. In this case, history is not only contained in historical writings, especially those relating

to past events, but also in literary works such as novels (Carolina et al., 2021). In some novels, such as the novel "Max Havelaar" by Multatuli, there can be found parts that describe the historical events of the nation's struggle during the war of independence (1945-1949) that occurred in Indonesia or other historical events (Viora, 2018). Literary readers can rediscover prehistoric facts depicted in literary works by recognizing literary works about state struggles (Purwanto, 2001).

The historical novel was born as an intellectual and literary work answering problematic facts by reflecting on the past. The reality of history must be brought into the historical novel. The objective reality presented in the novel refers to the reality that occurs in the real world, so scientific data must be able to prove it. Whether or not something can be exposed in a literary work that is empirically proven is what distinguishes works of fiction from works of nonfiction (Duayer & Medeiros, 2005). The events, places, and characters presented in fiction are imaginary, while some aspects of fiction can be factual. When we relate fact to fiction in a wide range, it turns out that history and literature contradict each other as we know that history is accurate, events that happened in the past.

Meanwhile, the essence of literature is imagination and creativity. Historians and literati, however, interpret it from different backgrounds. Reality also recognizes the importance of the creative elements contained in the novel as the essence of history (Heller, 2011).

The author presents data through explanations, comments, dialogues, monologues, and behaviours to examine the research; the author presents data through explanations, dialogues, monologues, and behaviours found in novels (Heller, 2011). However, it should be emphasized that fiction belongs to imaginative literature, with more extraordinary imagination than biographies, histories, and memoirs. Fiction can also be used as a historical reflection and reference to past events (Adhitya et al., 2021). By the perspective offered by the theory of New Historicism, literature cannot be separated from social, economic, and political praxis

because they are the central part of literary works.

Thus, the separation of extrinsic and intrinsic elements can no longer be maintained in all literary and non-literary texts. History in literature is a product of the same era with various intrigues of power struggles and ideologies, so in contrast to New Criticism which only examines literary works, New Historicism connects literature with non-literary texts (Dick, 2019).

New Historicism is one of many approaches to literature that emerged in the last two decades of the 20th century. This theory is not a doctrine but a model of research work. In terms, New Historicism is a method of research about the past based on the placement of historical documents and non-historical documents (literary works) between written and unwritten sources (images, animations, or anecdotes) (Artika, 2015, p. 17). Because the study of New Historicism is conducted across disciplines, it is better known as part of cultural studies than literary studies. By emphasizing the relationship between text and history, Greenblatt breaks the tendency of textual studies in the ahistorical tradition to view literature as an autonomous aesthetic domain independent of the extrinsic aspects of the work (Rasya & Sartuni, 2014, p. 2). Through the new perspective he offered, Greenblatt transformed literature into an inseparable part of aspects outside literature, such as social, economic, and political aspects, because literature was born and became part of society (Rodiah, 2020).

In addition, Greenblatt also offers an update on the historical approach that at that time was still dominant in literary criticism in America, namely the tendency to see literary works as passive mirrors reflecting society's culture. From a new perspective, literary works construct, articulate, and generate cultural conventions, norms, and values through verbal action and creative imagination (Budianta, 2006, p. 21). The text is indeed a product of the history of the social power of its time, but at the same time, it also produces social impact. Furthermore, according to Greenblatt, text in a discourse is a product and functional component of social and political formations.

Literary texts are material products of particular historical conditions, as written texts, both literary and historical, result from the author's interpretation that cannot be separated from the conditions surrounding their lives. Brannigan (Brannigan, 1999, p. 3) supports Greenblatt's assertion; he states that a text, both a literary text and a historical text, becomes an agent in the construction of an understanding of cultural reality, or in other words, a vehicle capable of favouring the potential of power or opposing it.

The novel by Hanum Rais and Rangga Almahendra, "Sangkakala di Langit Andalusia", is set in Madina Azzahra, the capital of Qurtuba (now Cordoba). As historical fiction, the story in this novel sticks very closely to the history of Andalusian Islam between 1492-1500. The main character is Rammar ibn Baqar, Andalusia's last young Muslim Qur'an memorizer. He struggles to solve the riddles of his life, his parents, and Muslim-Christian political disputes. The story of "Sangkakala di Langit Andalusia" is referred to by the author as a continuation of the novel "99 Cahaya di Langit Eropa" and "Bulan Terbelah di Langit Amerika". The story centres on Rammar Ibn Baqar, hunted by the Castilian-Aragonese monarchy led by the Inquisitor Ximenes de Cisneros. The main character is forced to undergo a long, tortuous escape to find the answer to why he is the only one left after the massacre of Muslims by the Roman Empire that killed many of his relatives and parents.

The novel is unique; the authors give us many interrupts and an introduction containing the author's story when visiting historical sites featured in the novel. The author affixed many behind-the-scenes scenes, including the beginning of why writing this story (Priyatno et al., 2021, p. 130). The novels "Sangkakala di Langit Andalusia" and "99 Cahaya di Langit Eropa" by Hanum and Rangga are two exciting novels and make a real contribution to historical preservation because they can ignite the reader's enthusiasm to visit the historical sites told in the novel.

METHOD

Research using the New Historicism approach has been carried out by Qadriani

and Masda, who reconcile historical sensitivity in intelligent behaviour with historical context with historical, scientific non-relativist accounts (Qadriani & Masda, 2021). Kuntowijoyo in Surur mentions that history differs from literature in process, reliability, overall performance, and conclusion, but the two are interconnected (Surur, 2019; Yerli, 2017). Initially, literature was only a matter of creativity and imaginary areas. However, along with the development of science, there are new methods of studying works until we conclude that literary works can also be used as historical sources (history textbooks)(Surur, 2019). In conducting this research, we found several previous studies that are expected to be a foothold in continuing research using the theory of New Historicism. First, research reveals the history, culture, and economic conditions in the novel "Ken Arok dan Ken Dedes" by Pramoedya Ananta Toer (Purnamasari, 2019, p. 1). The second is research that reveals structural violence depicted in Leila S. Chudori's novel "Laut Bercerita" (Muhibbuddin, 2021, p. 11).

Third is a study that reveals the history of the Hindu Buddhist period contained in the novel "Ken Arok" by Zheanal Fanani (Amalia, 2022, p. 1). Fourth is a study that found elements of political and socio-cultural poetry in the novel "The Queen's Gambit" by Walter Tevis (Hossain, 2021, p. 1). The similarity in these four studies is in the use of Greenblatt's New Historicism theory which brings together the relationship of historical elements in works of fiction with actual events. The difference lies in using the chosen work of fiction and the historical elements revealed. Thus, this research fills the space of New Historicism research on different objects of study currently loved by many people, namely the novel from the couple writers Hanum Salsabiela Rais and Rangga Almahendra.

This study aims to reveal the historical reality contained in the novel "Sangkakala di Langit Andalusia" by Hanum Salsabiela Rais and Rangga Almahendra, which tells the history of the collapse of Islamic civilization in Spain, then compares the historical picture in the novel "Sangkakala di Langit Andalusia" with the history in history books related to

the glory of Islam in Spain such as; "History of the Arabs"(Hitti, 1970,21); "Penghancuran Buku dari masa ke Masa"(Baez, 2021, p. 4); and "Bangkit dan Runtuhnya Andalusia"(P. D. R. As-Sirjani, 2015).

RESULTS AND DISCUSSION

The results of this study are in the form of historical relevance to the collapse of the glory of Islam in the Andalusian Period with similar events described in the novel "Sangkanakala di Langit Andalusia". The results of this study aim to describe the form of historical fiction in the Andalusian Period in the novel "Sangkanakala di Langit Andalusia" by Hanum Salsabiela Rais and Rangga Almahendra. The novel Hanum Salsabiela Rais and Rangga Almahendra uses several aspects of fiction, including plot, characterization, setting, and point of view. However, this research will focus on the facts of historical stories, which only include plot, characterization, and story setting. This fictional aspect is used to describe the historical facts of the collapse of Islam during the Andalusian state in the novel "Sangkanakala di Hanum Salsabiela and Rangga

Almahendra's

Novel "Sangkanakala in the Sky of Andalusia" depicts the signs of the emergence of divisions in the Muslim community with the depiction of the cunning caliph's mandate which caused many small regions to decide to separate themselves and form their territories.

The Christian kingdom in Andalusia consisted of several sovereign sultanates, namely the combined forces of Leon, Castile, Navarre and Aragon, who were able to repel the forces of the Almohad under the Islamic kingdom in 1212 in the battle of Las Navas De Tolosa. This defeat gave rise to the desire of the Muslim kings to rise again, but they were unable to face the Reconquista movement launched by the Christian army. The combined forces of Leon and Castile were able to conquer Cordoba (1236) and Seville (1248), and Aragonese forces conquered Valencia (1238) and Murcia (1243). The novel "Sangkanakala di Langit Andalusia" depicts the union in various efforts, such as the unification of military forces and the

unification of two kingdoms through marriage (Timur, 2019, p. 96).

The data is presented as bellow:

"Ya Allah, ya Rabb-ku aku tidak menyesal berkali-kali menyanggah para pendahuluku yang hanya menafsukan hasrat. Meskipun pada akhirnya semua ucapanku berkarat taka da yang diindahkkan oleh sultanat. Penggerogotan Kerajaan Islam sejak tiga ratus tahun yang lalu adalah isyarat..." (Hanum & Rangga, 2022, p. 112)

"O Allah, O my Rabb, I do not regret repeatedly refuting my predecessors who only interpreted desires. Although in the end all my words were rusty, taka da were heeded by the sultanate. The raids on the Islamic Empire three hundred years ago are a gesture..."

(Mansoor jauh-jauh sudah memperingatkan Sultan. Kegemarannya melancarkan serangan ke khalifah-khalifah kecil dengan bantuan kerajaan Kristen, menumpuk pajak warga semena-mena, membangun istana baru lewat keringat rakyat, diperparah dengan menelantarkan istrinya demi menikahi perempuan-perempuan budak, adalah syahwat yang harus diberhentikan) (Hanum & Rangga, 2022, p. 113)

(Mansoor had long warned the Sultan. His penchant for launching attacks on petty Khalifah with the help of Christian empires, piling up arbitrary citizens' taxes, building new palaces through the sweat of the people, aggravated by abandoning his wife in order to marry slave women, was a martyrdom that had to be dismissed.)

(Di sebelah Isabella, Ferdinand membusungkan dada. Raja yang terpaksa menikah dengan Isabella demi kelangsungan kerajaannya, Aragon) (Hanum & Rangga, 2022, p. 7).

(Next to Isabella, Ferdinand puffed out his chest. The king who was forced to marry Isabella for the survival of his kingdom, Aragon).

The historical narrative depicted in the novel "Sangkakala di Langit Andalusia" corresponds to historical facts—starting from the collapse of Islamic kingdoms in Spain, leaving only the Sultanate of Granada. The kingdom was on edge due to internal conflicts with the Bani Ahmar family, the last king of the Islamic kingdom in Spain (Ilham, 2016) like the fragment of the story depicted in the first narrative, which explains that the sultans were controlled by passion and lust in leading the kingdom. In line with what Hirschkind explains in his book entitled "The Feeling of History: Islam, Romanticism, and Andalusia", he explains that during the reign of Amir Ali Abi Al-Hasan, the Kingdom of Granada experienced a decline. He was fond of extravagance and neglected the defences and threats of the Christian kingdom. He also acted cruelly towards his people by mandating various tax levies in various markets, plundering state property, and corruption and miserliness in his personal life (Hirschkind, 2020).

The second narrative again emphasizes that Islam's power in Andalusia has been weakening for a long time. It began with the principal leadership breaking into small palaces, explaining that Islam cannot maintain sovereignty in one unit. Muhammad Ilham also explained this second narrative in his writings that Muslims, initially under one principal leadership that was big and strong, eventually split into several small parts or *Muluk Ath-Thawaif* (small kingdoms). It was this division of the khalifah's power into minor dynasties that gradually undermined and made the Muslims weaker. Weaknesses politically caused by the lack of unity in race and religion, internal problems of the kingdom, and the insecurity of the Khalifah created enormous opportunities for Christian rulers to attack the Islamic empire. They succeeded in seizing the territories one by one. (Ilham, 2016).

In the third narrative, the incident describes the defeat suffered by the last Islamic kingdom led by Abu Abdillah Muhammad XII or famously called Sultan Boabdil. In the novel "Sangkakala di Langit Andalusia" by Hanum Salsabiela Rais and Rangga Almahendra, the defeat's depiction is heart-wrenching. Sultan Boabdil is depicted weeping and regretting the defeat caused by his negligence and secluding himself from the Alhambra Palace, which stands firmly on the hill of La Sabana, Granada, Spain, to the Alpujarras Hills in the Sierra Nevada. He became a silent witness and evidence of the glorious history of Islam in Spain (formerly Andalusia) (R. As-Sirjani, 2013).

Historical records prove the truth of the facts presented in the novel "Sangkakala di Langit Andalusia", Christys also tells in his book "Christians in Al-Andalus" about the momentum of the victory of the Christian forces against Islam. He explained that the rise of the Christian kingdom in Andalusia began with the union of two Christian kingdoms led by King Ferdinand of the Kingdom of Aragon and Queen Isabella of the Kingdom of Castile. They then united their tactics in leading the army to storm the fortress of Granada (Christys, 2013).

The two kingdoms are also often involved in conflicts and hostile to each other. However, they eventually united under the same pretext of crushing Islamic influence in the Iberian Peninsula. The persistent struggle of the Christian forces yielded the desired results; in 1238, they managed to capture Cordoba, followed by Seville in 1248. After many wars, finally, on 2nd January 1492, the Sultanate of Granada surrendered. Christian forces advanced into the city. They broke through the palace of Al-Hamra, removed the flag of the sultanate and replaced it with the banners of the two Christian kingdoms (Christys, 2013).

Islamic Territory Began To Fall Into The Hands of Christian Kingdoms.

Islamic rule in Spain lasted only until 1492 (Timur, 2019, p. 96). After that, the Almohad Kingdom migrated to Africa and left its homeland. In the novel "Sangkakala di Langit Andalusia", Hanum and Rangga

narrate the event with the absolute defeat experienced by the Muslim sultanate. After the weakening of Islamic rule, everything about Islam began to be eliminated and replaced with other things that reflected the Christian empire. Not stopping until the seizure of Islamic territory, the faith of Muslims was also forcibly seized and required to convert to Christianity. The data is presented as follows:

"Sahabatku semua, kita adalah laskar terakhir Almohad yang tersisa. Kita harus yakin, apa pun yang terjadi, kita pertahankan ibu kota Qurtuba, Madina Az-zahra. Hanya ini yang tersisa. Lihatlah Mezquita. Masjid itu telah menjadi gereja. Bahkan tak ada sejengkal ruang pun diberikan kepada kita untuk ibadah" (Hanum & Rangga, 2022, p. 59).

"My friends, we are the last remaining Almohad army. We must be sure, no matter what happens, we defend the capital of Qurtuba, Madina Az-zahra. Only this is left. Look at the Mezquita. The mosque has become a church. Not even an inch of space is given to us for worship."

"Kumpulkan seluruh Al-Quran kalian! Kalian jangan takut. Kami akan mengganti kitab kalian dengan Al-Quran yang lebih baru dan lebih baik! Sekarang! Taruh semua Al-Quran kalian di tanah!" (Hanum & Rangga, 2022, p. 172).

"Collect all your Qurans! You guys don't be afraid. We will replace your book with a newer and better Quran! Now! Put all your Qurans on the ground!"

(Aksi itu selalu sama; dimulai dengan pengumpulan orang-orang di alun-alun kota yang berdekatan dengan masjid. Lalu atas perintah komandan inkuisitor yang ditunjuk oleh Cisneros, pembaptisan massal diselenggarakan) (Hanum & Rangga, 2022, p. 59).

(The action is always the same; it begins with a gathering of people in the town square adjacent to the mosque. Then by order of the commander of the inquisitor appointed by Cisneros, mass baptisms are held)

The first narrative presented in the novel *Trumpets in the Sky Andalusi* in describing the scorched earth of everything related to Islam is the narrative of converting a mosque into a church. In the opening part of the novel, Baqar is depicted as the leader of Al-Muwahhidun's army who seeks to encourage the remaining Muslims in Spain after many of the Muslims in Spain decide to become converts and convert to Christianity. The use of the name of the Baqar figure is indeed made different from the supposed leader, namely Ibn Tumart or commonly called Al-Mahdi (R. As-Sirjani, 2013). In the narration of his speech, he invited his people to raise their spirits and fight to maintain their remaining faith and power because many nuances of Islam have been removed from the Andalusian earth, such as the mosque of Cordoba, which, in 1236, was converted into a cathedral church under the name La Mezquita (Maria, 2002).

The second narrative is the incident in Qur'an owned by the Andalusian Muslims was asked to be handed over to the royal authorities. It is depicted that the government forces Muslims to collect their holy book, and the government will replace us with a new book designed differently from the actual Quran.

As Fernando Baez reveals in "Penghancuran Buku: Dari Masa Ke Masa", Cimneros (King Ferdinand's trusted bishop) ordered all Andalusian educated Muslims to take the entire Quran and the books in their possession, numbering more than 4,000 or 5,000 volumes, both thick and thin, light fires, and burn them; including silver and other ornaments installed by the Moors on book covers, priced at 8 and 10 Dukat (Baez, 2021). Thus, it is true that Hanum Salsabiela Rais and Rangga Almahendra describe the burning of the Quran in the novel "Sangkakala di Langit Andalusia".

The third narrative tells of mass baptisms by Christian kingdoms to force Muslims to apostolate from Islam. Cruel indeed, the scorched earth of Islam carried

out by Ferdinand and Isabelle not only removes all the attributes of Islam in Andalusia, but they also do not hesitate to punish people who allegedly still have faith in Islam. The cruelty described in the novel "Sangkakala di Langit Andalusia" is nothing compared to the facts. Ahmad Mahmud Himayah explained in his book "Kebangkitan Islam di Andalusia" that the lives of Muslims at that time were sorrowful. They cannot be overt in Islam. The remaining Muslims found by Christian forces would be mercilessly kidnapped and tortured, and an even more ruthless discourse of extermination was found, drowning them in the high seas (Himayah, A, 2003).

Apocalypse in Andalusia

There is nothing left in Andalusia; everything about Islam is destroyed. The last and most dramatic major military operation by Muslim Arabs in the Iberian Peninsula, the southwestern gateway of Europe that testifies to the peak of African-European Muslim expansion, is over (Hitti, 1970). Only the transitional buildings remain and bear witness to the glory of Islam in its time. It is very different from the freedom and harmony of life during Andalusian Islamic rule, where the people were freed to live according to their beliefs. Apocalypse in Andalusia is echoed by the slogan "Convivencia", meaning coexistence (Menocal, 2015,p.5). Faith was forcibly taken away, and everything about Islam was forced to hide. After a campaign to force conversion in 1499, Christendom tried to pull Arabic books from circulation, like books about Islam, by burning them. Granada eventually became a bonfire ground as a place to burn Arabic manuscripts (Timur, 2019, p. 106). The data is presented as follows:

Jikalau ribuan Al-Quran yang dihabisi bukan masalah bagi Tuhan. Ia sudah berjanji akan merawat keberadaannya hingga akhir zaman. Namun, ikhtisar ilmu pengetahuan, khazanah dunia kedokteran, kesehatan, risalah kehidupan pun diseret paksa dalam gumulan api. Harta berharga yang bertugas menjadi wasilah peradaban lampau pada

peradaban lanjut. Akankah Tuhan telah memiliki cara agar kebaikan yang ditanam para sultan yang mengabdikan pada ilmu sejak ribuan tahun lalu tersampaikan pada generasi masa depan?) (Hanum & Rangga, 2022, p. 260).

(If thousands of Qurans are destroyed, it is not a problem for God. He has promised to take care of his existence until the end of time. However, the overview of the science, the treasures of medicine, health, and treatises of life were forcibly dragged into the roar of the fire. A precious treasure whose duty is to testify to past civilizations in advanced civilizations. Will God have a way for the goodness planted by the sultans who served science thousands of years ago to be conveyed to future generations?)

"Dengarkanlah kalian cerita para hujaz? Baru hitungan hari mereka tiba di tanah suci, mulut mereka masih berbekas ciuman hajar aswad, tubuhnya bergelantungan di multazam, bersimpuh meminta ampun pada Allah di Arafah. Tapi ketika mereka dipopor pedang para inkuisitor, mereka tak berdaya. Mereka dipaksa makan babi. Minum arak. Setiap minggu pergi ke gereja dan melakukan misa" (Hanum & Rangga, 2022, p. 65).

"Listen to you the stories of the hujaz (People returning from Hajj)? It was only a matter of days before they arrived in the holy land, their mouths still marked by the kiss of Hajar Aswad, their bodies hanging from Multazam, kneeling to ask Allah for mercy in Arafat. But when they were butted by the inquisitors' swords, they were helpless. They were forced to eat pigs. Drink wine. Every week go to church and do misa."

"Pemimpin mereka di Qurtuba memproklamkan fatwa rahasia yang mereka sebut Fatwa Oran. Sebuah fatwa yang memperbolehkan muslim berpura-pura saja mengikuti ritual agar mereka selamat

nyawanya" (Hanum & Rangga, 2022, p. 52).

"Their leaders in Qurtuba proclaimed a secret fatwa which they called the Oran Fatwa. A fatwa that allows Muslims to pretend to follow rituals so that they can save their lives."

"Mufti mereka mengajarkan bahwa tak berdosa masuk gereja, bahkan jika terpaksa, makan babi dan tuak. Mereka memperbolehkan shalat lima waktu hanya dengan gerakan memutar mata. Mereka juga membasuh tangan dan kaki dengan tanah, atau memercikkan air laut sebagai wudhu. Yang penting hati mereka terikat dengan Islam" (Hanum & Rangga, 2022, p. 53).

"Their mufti taught that innocents enter the church, even if forced to, eat pork and wine. They allow five daily prayers with just a roll of their eyes. They also wash their hands and feet with earth, or sprinkle sea water as ablution. The important thing is that their hearts are tied to Islam".

The first narrative described the anxiety of one of Al-Muwahhidun's soldiers when he witnessed the burning of the Qur'an. He said he was not worried if the Quran was destroyed because Allah had always promised to maintain the existence and sanctity of the holy book, but rather the overview of science recorded by Islamic scholars, which he feared would be destroyed in vain.

The bitterness of this Christianization movement was also told by Ahmad Mahmud Himayah in his book "Kebangkitan Islam di Andalusia" that the movement burned everything that smelled of Islam, got rid of Islamic institutions, changed Islamic names to Christian names, and burned books by Islamic scholars (Himayah, A, 2003).

The second narrative describes religious freedom that is no longer found in Andalusia. It is explained by a Maasai performed by one of Al-Muwahhidun's troops, who narrated that people who had just returned from Hajj were forced to eat

pork and drink wine. They were raided to worship at the church. This paper is in line with what Riana Garniati Rahayu and Ibrahim Kholilul Rohman explained in their book entitled "Menjejak Andalusia" that Muslims are forced to wear Christian clothes, are required to hold their marriages in churches, are forbidden to chant the adhan, even Arabic books are no longer allowed to be read and disseminated (Rahayu & Ibrahim, 2019, p. 34). Every effort was made to get Muslims to renounce their faith. They were oppressed, ostracized, snuffed out, and miserable.

The third narrative presented depicts Muslim camouflage to protect their lives. In the novel "Sangkakala di Langit Andalusia", the government makes Islam an absolute thing to abandon. This paper is undoubtedly true; after the official collapse of the Islamic empire, many Muslims began to adopt Christian names as public names but used Arabic names privately. In early 1501, the Christian government issued a royal decree that all Muslims in Castile and León must convert to Christianity. Otherwise, they must leave Spain. In 1556, King Philip II enacted an absolute decree requiring all Muslims to renounce their language, worship, institutions, culture, and way of life (Timur, 2019, p. 106).

The fourth narrative ends the struggle that Muslims can strive for Oran's fatwa began to be disseminated. Camouflage is an absolute must to continue. The scholars began to agree to allow Muslims to declare themselves Christians to maintain their salvation as long as the faith was still embedded in the soul (Setiawan, 2021). The fatwa is actual. The fatwa was a relief announced during a crisis in danger of Muslims in Andalusia. Islamic scholars began to spread Sharia on how to practice Sharia in the crisis. The fatwa was issued in 1504 by a reliable cleric of the Almohad sultanate (Riadi, 2011, p. 7).

CONCLUSION

Reading the novel "Sangkakala di Langit Andalusia" by Hanum Salsabiela Rais and Rangga Almahendra, we are confronted by a compelling storyline. As usual, Hanum and Rangga always successfully explore the exciting side of the historical

point of view and present it in a very slick storyline. Hanum and Rangga did not remove and change the historic element in the novel "Sangkakala di Langit Andalusia"; they polished it by affixing fictional elements that could not even be detected if we did not study history carefully. The portrayal of Rammar ibn Baqar as the main character who is dashing and persistent makes the reader wonder whether the character is real or a fictional character.

All the characters in the novel are true; they are historical figures who played an essential role in the rise and flow of Islam in Andalusia, according to the history in books related to the glory of Islam in Spain, such as; "History of the Arabs"(Hitti, 1970); "Penghancuran Buku dari masa ke Masa"(Baez, 2021); and "Bangkit dan Runtuhnya Andalusia"(P. D. R. As-Sirjani, 2015).

Reading the novel "Sangkakala di Langit Andalusia" by Hanum Salsabiela Rais and Rangga Almahendra gives a basic understanding of how the author presents this incredible storyline. A writer should have a distinctive writing style that will be an attraction. Through the novel "Sangkakala di Langit Andalusia", Hanum and Rangga have successfully presented different distinctive colours in the literary world. Through their work, they managed to show that literature is one of the best ways to record history.

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