The Hidden Moral Message in the Hyperreality of the Novel "Al-Bintū Allatī Lā Tuhibbu Ismahā"

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Abstract

This research aims to discover various moral messages within the series of hyperreality situations in the novel "Al-Bintū Allatī Lā Tuhibbu Ismahā" by Alīf Syāfāk. Hyperreality is a theory that deals with various states that are exaggerated compared to reality. Hyperreality is accompanied by various simulations. This theory was proposed by a French philosopher Jean Baudrillard. This concept is closely tied to the postmodern era and technological advancements in the age of globalization. This study is qualitative descriptive research that describes all the findings of its data. In this research, 8 depictions of hyperreality were found, namely: 1) Zahrah Sārdūniyā: A Strange Name, 2) Belief in the Myth of the Extraterrestrial Twin, 3) Imaginative Polar Bear, 4) The Strangeness of the Magical Globe, 5) New Friend from the Eighth Continent, 6) Winged Horses, 7) Fantasy Forest, and 8) Impressive Journey Experience. Additionally, 3 moral messages were also discovered, which are: 1) Self-love, 2) Thinking Before Acting, and 3) Don't Give Up Before Trying.

Keywords: *Moral messages, Hyperreality, Simulations, Postmodern*

القيم الأخلاقية المخفية في الواقعية المفرطة في رواية "البنت التي لا تحب اسمها"

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الملخص

هذا البحث يهدف إلى اكتشاف القيم الأخلاقية في سلسلة الحالات الواقعية المفرطة في رواية "البنت التي لا تحبّ اسمها" لأليف شافاك. الواقعية المفرطة هي نظرية تتعامل بحالات متنوعة يتم تضخيمها مقارنة بالواقع. يرافق الواقعية المفرطة محاكاة متعددة. هذه النظرية تم اقتراحها من قبل الفيلسوف الفرنسي جان بودريار. هذا المفهوم مرتبط بشكل وثيق بعصر ما بعد الحداثة والتقدم التكنولوجي في عصر العولمة. هذه الدراسة هي دراسة وصفية نوعية تصف جميع نتائج البيانات الخاصة بها. في هذا البحث، تم اكتشاف ٨ تصورات الواقعية المفرطة، وهي: ١) زهرة ساردونيا: اسم غريب، ٢) الاعتقاد في أسطورة التوأمين الفضائيين، ٣) الدب القطبي المتخيل، ٤) غرابة الكرة السحرية، ٥) صديق جديد من القارة الثامنة، ٦) الخيول المجنحة، ٧) غابة الخيال، و ٨) تجربة رحلة مثيرة. بالإضافة إلى ذلك، تم اكتشاف ٣ القيم الأخلاقية، وهي: ١) حب النفس، ٢) التفكير قبل العمل، و ٣) عدم الاستسلام قبل المحاولة.

كلمات أساسية: القيم الأخلاقية، الواقعية المفرطة، محاكاة، مابعد الحداثة.

Introduction

The era of globalization represents a global transformation that affects the entire world. Globalization is not just about economics but is also related to cultural meaning. It is a cultural process from foreign or external sources that enters our country, leading to the emergence

of the "internationalization of culture" or foreign culture [1] . One significant impact of globalization is the rapid advancement of technology, which has brought about many changes in human life, civilization, and culture. The rapid development of technology is one of the reasons behind the emergence of the postmodern era. Postmodernism began in the 20th century, around the 1960s[2].

The emergence of postmodernism is rooted in disappointment with the monotonous concept of modernism, which no longer recognizes uniqueness and differences in society. Postmodernism aligns more with the current state of society, emphasizing emotions over reason, signs over meanings, possibilities over certainties, playfulness over seriousness, openness over centralization, and fiction over facts[3]. Here is the postmodern term used to describe the entire movement, especially in art, music, and literature, that opposes modernism and is typically characterized by the revival of traditional elements and techniques[4].

It cannot be denied that the majority of people today enjoy living in a fantasy world that they indirectly create to enhance their happiness [5] . This situation is referred to as hyperreality by Jean Baudrillard. Hyperreality, according to Jean Baudrillard (French philosopher), is a reality or state above the actual or artificial reality that appears more genuine than actual reality. Jean Baudrillard is a

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[1] Chris Barker, *Cultural Studies: Teori & Praktik*, trans. oleh Nurhadi (Yogyakarta: Kreasi Wacana, 2004), 117–20.

[2] Fāṭimah Ibrāhim Ahmad Bākdim dan Amal Ṣabrī Muhammad 'Abduh, "Al-Wāqi'iyyah Al-Mufriṭah Kamadkhali Liistihdātsi Lauhāti Fanniyyah Mafāhimiyyah Mu'āṣirah," *Majallah Al-Funūn At-Tasykīliyyah wa At-Tarbiyyah Al-Fanniyyah* 1 (2017): 241, https://doi.org/10.21608/jfea.2017.75922.

[3] Medhy Aginta Hidayat, *Menggugat modernisme: mengenali rentang pemikiran postmodernisme Jean Baudrillard* (Yogyakarta: Jalasutra, 2012), 32–33.

[4] Medhy Aginta Hidayat, "Menimbang Teori-Teori Sosial Postmodern: Sejarah, Pemikiran, Kritik Dan Masa Depan Postmodernisme," *Journal of Urban Sociology* 2, no. 1 (28 Mei 2019): 45, https://doi.org/10.30742/jus.v2i1.610.

[5] Jean Baudrillard, *Simulations*, Foreign Agents Series (New York City, N.Y., U.S.A: Semiotext(e), Inc, 1983), 6–7.

contemporary Western philosopher with a postmodern and poststructuralist background, born in Reims, France, on June 20, 1929[6]. Baudrillard has a keen interest in cultural issues, particularly those occurring in contemporary society[7]. Baudrillard's discussion of hyperreality encompasses several aspects such as simulacra, simulation, hyperreality, and more[8].

Simulacra is the space where the mechanism of simulation takes place, and hyperreality is also included within simulacra because hyperreality arises from simulation. Baudrillard distinguishes three generations of simulacra, and we currently live in the third generation, known as the era of simulation[9]. According to Jean Baudrillard[10], hyperreality is created because of simulation. Simulation is making something seem real with specific signs. Hyperreality, on the other hand, is a simulation that is more real than reality, more beautiful than beauty, truer than the truth. Hyperreality is also seen as a representation or bridge between reality and fantasy[11].

In the postmodern era, it is difficult to distinguish between natural social reality, pseudo-social reality, and social reality that surpasses limits. People now live in a realm of genuine imagination. Realities of simulation become new realms of existence where individuals find and actualize their existence [12] . The state of hyperreality can be found not only in real life but is also often portrayed, implicitly or explicitly, in literary works such as novels.

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[6] Muhammad Azwar, "Teori Simulakra Jean Baudrillard dan Upaya Mengidentifikasi Informasi Realitas," *Jurnal Ilmu Perpustakaan & Kearsipan Khizanah Al-Hikmah* 2 (2014): 39.

[7] Nyoman Kutha Ratna, *Teori, metode, dan teknik penelitian sastra*, Cet. 4 (Yogyakarta: Pustaka Pelajar, 2008), 290.

[8] Reno Andreas, "Analisis Hiperrealitas dalam Film Spiderman: Far From Home" (Proceeding of The 11th University Research Colloquium 2020: Bidang Sains dan Teknologi, Yogyakarta, 2020), 33.

[9] Baudrillard, *Simulations*, 54–56.

[10] Jean Baudrillard, *Simulacra and Simulation*, The Body, in Theory (Ann Arbor: University of Michigan Press, 1994), 2.

[11] Baudrillard, *Simulations*, 146.

[12] Yasraf Amir Piliang, *Hiper-realitas Kebudayaan* (Yogyakarta: Lembaga Kajian Islam dan Sosial, 1999), 194.

This is consistent with one of the characteristics of postmodernism, which is the presence of literature filled with parodies of life[13].

This research will use a material object, namely an Arabic novel titled "Al-Bintū Allatī Lā Tuhibbu Ismahā" by Alīf Syāfāk. This novel is one of the children's novels in the fantasy fiction genre. The research aims to present various forms of fantasy depicted through simulation and hyperreality in the novel. Additionally, this study aims to uncover various moral messages contained in the novel. This is done because the researcher wants to demonstrate that every work of literature, even if it is a fantasy fiction genre filled with various hyperrealistic descriptions, also contains many moral messages that authors want to convey to their readers. This aligns with Nurgiyantoro's opinion that morals are messages or meanings that authors want to convey to readers through their stories[14].

Method

This research is a qualitative descriptive study because this type of research is suitable for the research that will be conducted, which is to describe, present, and describe the forms of simulation and hyperreality in the novel Al-Bintū Allatī Lā Tuhibbu Ismahā. This research uses primary data sources in the form of the novel Al-Bintū Allatī Lā Tuhibbu Ismahā, which has been translated into Arabic by Naurā Yāmātasy. The data collection method uses document review techniques in various parts of the novel that are following the research objectives. This is done to facilitate the data analysis stage. The data analysis technique in this research is divided into three stages: data reduction, data display, and conclusion drawing.

Result and Discussion

1. Hyperreality in the Novel Al-Bintū Allatī Lā Tuhibbu Ismahā

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[13] Suwardi Endraswara, *Metodologi penelitian sastra: epistemologi, model, teori dan aplikasi*, Rev. ed (Yogyakarta: Media Pressindo, 2008), 168.

[14] Burhan Nurgiyantoro, *Teori pengkajian fiksi*, Cetakan kesebelas (Yogyakarta: Gadjah Mada University Press, 2015), 429.

1.1 Zahrah Sārdūniyā: A Strange Name

Sārdūniyā dislikes her name, believing it to be something very bad. She repeatedly persuades her parents to change her name to a more common one because she thinks her name is very unusual, and she fears that everyone will mock her and not want to be her friend. She even feels like the most suffering person on Earth. Here are quotes from the statements above:

<div dir="rtl">

كان اسمها لايعجبها، بل كانت تخجل منه١٥

كانت سردونيا قد اشتكت عدة مرات إلى أبيها وأمها من موضوع اسمها. لكن، مع الأسف، لم يأخذا الموضوع على محل الجد... ١٦

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She didn't like her name; in fact, she was ashamed of it[17].
Sārdūniyā had complained several times to her father and mother about her name. Unfortunately, they did not take the matter seriously[18].

The simulation in the first point occurs because Sārdūniyā doesn't like her name and keeps asking her parents to change it, believing that her name is the weirdest name on Earth. The simulation of not liking her name becomes hyperreality as Sārdūniyā feels like the most suffering person and believes that no one wants to be her friend, even though she has parents who are always willing to listen to her. In reality, we cannot force everyone to like us; instead, we should love and appreciate our own lives and existence first to attract others to us. This is about not being closed off in social life.

1.2 Belief in the Myth of the Extraterrestrial Twin

The second simulation refers to the myth that circulates among people, suggesting that every person on Earth has at least one to seven non-blood-related twins scattered around the world. Myths are part of folklore and consist of stories set in the past, involving interpretations of the universe, such as the creation of the world and the existence of creatures within it,

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[15] Alīf Syāfāk, *Al-Bintū Allatī Lā Tuhibbu Ismahā*, trans. oleh Naurā Yāmātasy (Bairut: Dār Al-Ādāb, 2019), 10.
[16] Syāfāk, 17.
[17] Syāfāk, 10.
[18] Syāfāk, 17.

believed to be true by their followers (Iswidayati, 2007, p. 181). In the novel " Al-Bintū Allatī Lā Tuhibbu Ismahā," a similar belief to this myth is depicted in a passage from a book that Sārdūniyā read. Here is a quote from the statement:

صادفت مرة قولا في أحد الكتب التي قرأتها، وهو: ((لكل شخص على وجه الأرض شبهة في الفضاء. فكل ما يقوم به الإنسان على وجه الأرض، يقوم به شبهه الموجودة في الفضاء....)). ...ساردونيا فضائية تشبهها، لكن لونها أخضر مثل الحرباء، وأذنها كبيرتان، وعينها تضيئان وتنطفئان مثل المصباح[19].

I once came across a saying in one of the books I read, which was: ((Every person on Earth has a counterpart in space. Whatever a person does on Earth, their counterpart in space does the same....)). ...Sārdūniyā's space counterpart looks like her, but her color is green like a chameleon, her ears are big, and her eyes light up and go out like a lamp[20].

This situation is called simulation because it takes a concept like the myth that everyone has non-blood-related twins on Earth and turns it into a hyperreality by suggesting that these twins exist in space. This creates hyperreality because the myth about the existence of twins on Earth may be plausible due to similar genetic makeup, but suggesting that these twins are in space, with completely different characteristics like green color and glowing eyes, is highly unlikely and purely imaginative. This hyperreality is just a fantasy and not likely to happen in real life.

1.3 Imaginative Polar Bear

The third simulation shows that Sārdūniyā is a child with a vivid imagination, often imagining things that do not actually exist and are not thought of by others. For example, she imagines the existence of a large bag in her bathroom and

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[19] Syāfāk, 15–16.
[20] Syāfāk, 15–16.

names it the "Forbidden Questions Bag." Here is a quote from the statement:

<div dir="rtl">

كان في حمام بيتها كيس كبير من القماش يشبه الدب القطبي. أطلقت ساردونيا على كيس اسم "كيس الأسئلة الممنوعة".....٢١

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> In her bathroom, there was a large cloth bag resembling a polar bear. Sārdūniyā named the bag "the Forbidden Questions Bag..."[22].

This excerpt is part of the simulation because it creates a simulation by introducing the existence of the "Forbidden Questions Bag" in the bathroom. It blurs the line between reality and imagination in Sārdūniyā's mind. In reality, Sārdūniyā might have imagined a small bag because she hadn't asked many questions yet, but over time, as she asked more questions and added them to the bag, the bag grew larger, even resembling a polar bear. This simulation would result in hyperreality because the existence of a bag made of cloth, the size of a polar bear, is only in Sārdūniyā's imagination, and even her parents who share the bathroom with her would not find the bag. If the bag were actually there in her bathroom, it wouldn't grow larger as she filled it with questions. This hyperreality is purely a product of her imagination and not possible in real life.

1.4 The Strangeness of the Magical Globe

Sārdūniyā is a book-loving child who frequently visits the school library in her spare time. One day, while visiting the library, she discovers something round resembling a globe but very dirty. This is unusual because the librarian never allows even the smallest speck of dirt inside the library. Seeing the oddity of the globe, which emits light, makes Sārdūniyā want to have it, even though she knows it's wrong. After contemplating for a moment, Sārdūniyā gathers her courage and puts the globe in her bag. Here are some quotes from the statement:

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[21] Syāfāk, 35–36.
[22] Syāfāk, 35–36.

كان هناك شيئ كرويّ، قد غطاه التراب والغبار٢٣.

في تلك اللحظة، حدث شيئ غريب. بدأت الحجارة المصفوفة على الكرة تصدر ضوءا وتنطفئ٢٤.

There was a spherical object, covered in dust and dirt[25].
At that moment, something strange happened. The stones arranged on the sphere started emitting light and then went out[26].

The form of the magical globe in the novel "Al-Bintū Allatī Lā Tuhibbu Ismahā " is a simulation by presenting various signs like a typical globe, including the spread of continents with all their specifics. However, in the same globe, there are also other signs that make it a magical globe different from others. This globe emits light, and the light dims when it is placed far from books. The globe sometimes produces music, and there is the presence of the eighth continent. In this case, falsehood blends with authenticity, facts are blurred with engineering, and signs merge with reality.

The magical globe becomes hyperreality because a regular globe cannot emit light and music without additional equipment. Furthermore, the eighth continent in the magical globe creates a sense of hyperreality. The eighth continent that once existed is known to have been home to dinosaurs with lush rainforests. This differs from the eighth continent referred to in the novel "Al-Bintū Allatī Lā Tuhibbu Ismahā," as it is a land inhabited by various magical creatures, but its current state is barren due to technological advancements that have caused its inhabitants to no longer prioritize knowledge and imagination, being absorbed by technological progress.

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[23] Syāfāk, 62.
[24] Syāfāk, 63.
[25] Syāfāk, 62.
[26] Syāfāk, 63.

1.5 New Friend from the Eighth Continent

While alone in her room, Sārdūniyā felt like she was being watched by a pair of eyes that kept observing her from outside. In an instant, Sārdūniyā looked out the window and found a girl who didn't look like an ordinary human. Here is a quote from the statement above:

نظرت إليها ساردونيا بدهشة. نعم، إن ما رأته لم يكن خيالا. إن عيني هذه الفتاة كبيرتان ووورديتان مثل عيون الأرانب. وبدا شعرها الأزرق الطويل المنسدل والناعم كأنه معقود بحبل ربط من الأعلى. أدناها معقوقتان وأنفها رفيع ومستقيم. أما خداها، فكانا مليئين بنمش ملون. عندما أمعنت النظر إليها، لاحظت أنها ما تشه دمية غريبة، أو لوحة جنونية لرسام ما. همست ساردونيا بتعجب: البنت المرسومة!²⁷

Sārdūniyā looked at her in astonishment. Yes, what she saw was not a fantasy. The girl's eyes were large and pink like rabbit eyes. Her long, flowing blue hair appeared to be tied with a cord from above. The lower part was curved, and her nose was thin and straight. As for her cheeks, they were full of colorful freckles. When Sārdūniyā examined her closely, she realized that she didn't look like a strange doll or a crazy painting by some artist. Sārdūniyā whispered in amazement, 'An animated girl!'[28]

The simulation in this context of a new friend is the presence of Zahrā' and Aṣūtay as two individuals who were neither encountered nor known by Sārdūniyā before. In life, we often encounter new friends who come and go, replaced by others. Trying to get acquainted with someone new is a common thing. However, the peculiarity in this simulation is the manifestation of Sārdūniyā's new friends, who do not appear to be ordinary humans. They resemble magical creatures only found in fairy tales, and they can only be seen by specific individuals. Sārdūniyā, who can interact with her new friends, is depicted as an indigo child who can see a variety of different-shaped apparitions without fear of approaching them.

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[27] Syāfāk, 80.
[28] Syāfāk, 80.

1.6 Winged Horses

After successfully making the Magical Globe emit light again by placing it in the nearest bookstore from Sārdūniyā's grandmother's house, they decided to return to the eighth continent to improve its condition. The journey from Sārdūniyā's grandmother's house to the eighth continent was very far, and it was impossible to reach it on foot. Sārdūniyā asked Zahrā' how they would return to the eighth continent, and Zahrā' gave an unsatisfactory answer. Here is a quote from the statement above:

-حسنا، كيف سنذهب؟

أجابتها زهراء جوابا غامضا:

-سترين...

وضعت زهراء أصابعها في فمها وصفرت صفيرا طويلا. في تلك اللحظة، ظهر سوادان في السماء، وبسرعة البرق انخفضا واقتربا منهم.

لم تصدق ساردونيا عينيها. إنها حصانان ذوا أجنحة.[29]

Sārdūniyā asked, "Well, how will we go?"
Zahrā' replied mysteriously, "You'll see..."
Zahrā' put her fingers in her mouth and whistled loudly. At that moment, two black horses appeared in the sky, and with lightning speed, they descended and approached them.
Sārdūniyā couldn't believe her eyes. They were two winged horses[30].

The flying horses are the means of transportation they will use to reach the eighth continent. Using animals as a mode of transportation is common, with horses, cows, elephants, donkeys, etc., being frequently used. However, a horse with wings that allows it to fly is a representation of a simulation found in the novel "Al-Bintū Allatī Lā Tuhibbu Ismahā." This novel presents horses as something real that can indeed be used

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[29] Syāfāk, 101.
[30] Syāfāk, 101.

as a mode of transportation but transforms them in such a way with the possession of wings, making it a new reality. In this novel, horses can be something that exaggerates a certain reality, as horses are fundamentally land animals and not meant to fly in the sky like birds.

1.7 Fantasy Forest

After their journey on the winged horses, the three friends decided to land in a place surrounded by lush trees, with fallen dry leaves covering the ground like a vast carpet along the way. This place was called the Fantasy Forest and served as the entrance to the eighth continent. Inside the Fantasy Forest, Sārdūniyā found a flower she had never seen before. They referred to this flower as the "magic flower." Here is a quote from the statement above:

... وبينما هم مندهشون بهذا المنظر الجميل، سقطت عدة أوراق من تلك الزهرة.

كانت إحداها تحمل حرف ((الطاء))، والثانية تحمل حرف ((الياء))، والثالثة

تحمل حرف ((الراء)). وعندما اجتمعت هذه الأوراق ظهر منها طير فائق الجمال،

وطار محلقا.

((أظن أن هذه الزهرة سحرية، فكل كلمة تكتبها هذه الأحرف تصبح حقيقية)) [31]

"... And as they marveled at this beautiful sight, several leaves fell from the flower. One of them bore the letter 'tho,' the second bore the letter 'yaa,' and the third bore the letter 'raa.' And when these leaves gathered together, a bird of exquisite beauty emerged from them and soared high into the sky.
"I think this flower is magical; every word written by these letters becomes real"[32]

To reach a destination, one must pass through various paths. In the novel, the Fantasy Forest serves as the main path they must traverse to reach their home. As previously mentioned, the Fantasy Forest is filled with tall and lush trees that block the harsh sunlight from outside. The depiction of a forest with various trees surrounding it is one of the simulations found in the novel "Al-Bintū Allatī Lā Tuhibbu Ismahā."

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[31] Syāfāk, 107–108.
[32] Syāfāk, 107–108.

A forest with its diverse trees becomes a representation of hyperreality because this forest is referred to as the "Fantasy Forest." When we hear the word "fantasy," we naturally imagine various wonders that might happen within the forest. This is precisely what happens and is discovered by Sārdūniyā, Zahrā', and Aṣūtay. They find an incredibly beautiful flower in the forest that leaves them in awe. Being amazed by something new is normal. However, their amazement increases when they witness a miracle related to the flower. The flower has leaves, and each leaf has different letters written on it. When several of these leaves fall, they form a word, and that word becomes a reality.

1.8 Impressive Journey Experience

After the magic flower produced the written words "sa ha ra," a sorcerer appeared who would help them find their way home. However, this assistance would not come easily, as the three of them had to choose one of four paths provided by the sorcerer: land, water, fire, and air. The sorcerer did not give them any clues about which path to take, only mentioning that among the four paths, only one was correct and would make it easier for them to reach their desired destination. Here is a quote from the statement above:

-((همممم لكن يمكنني القيام بتصرف صغير سيئ. لن أسمح لكم بالذهاب من غابة الخيارات. سأصعب عليكم الأمر. سيكون أمامكم أربعة طرق مختلفة، وليس طريقا واحدا فقط))٣٣.

"Hmmm, but I can do a little mischief. I won't allow you to leave the Forest of Choices. I will make it difficult for you. You will have four different paths, not just one"[34].

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[33] Syāfāk, 112.
[34] Syāfāk, 112.

The simulation in this impressive journey is the presence of animals that can speak like humans. In the novel, this is depicted with only a few animals, such as fish, fireflies, and dragons. The presence of these animals can be found by the three children according to their actual habitats. Fish are encountered during the water journey because their habitat is in the water, and dragons are encountered during the fire journey, as dragons are known in fairy tales for breathing fire.

Furthermore, the novel tells the story of a dragon selling lemonade in a very hot place. Has the dragon gained human-like intelligence and the initiative to sell lemonade to make money? If so, what would the dragon use the money for? Would it be used to buy food to survive? Isn't a dragon merely a mythical creature whose existence is unknown? How could a dragon be on the eighth continent? Is it possible that the eighth continent was once inhabited by dragons and dinosaurs? These questions highlight the absurdity and implausibility of these scenarios, placing them in the realm of hyperreality.

2. Moral Message in the Novel in the Novel Al-Bintū Allatī Lā Tuhibbu Ismahā

  2.1 Self-Love

Self-love becomes one of the moral messages in the novel Al-Bintū Allatī Lā Tuhibbu Ismahā, because the novel tells the story of the sadness of a young girl who feels most miserable because of her unusual name. In reality, she possesses various strengths that her friends do not even have, but her strengths are always overshadowed by the negative perspective of her name, both frequently expressed by her friends and believed by herself. Here is the quote:

<div dir="rtl">

ليس مهما ما يفكر فيه الآخرون تجاهك. يمكن أن يضحك الناس منك، ولكن هذا يعني أن المشكلة فيهم، وليست فيك. عليك أن تكون قويا وهادئا، حينما لن يزعجك أو يؤذيك أي كلام٣٥

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لماذا لن يحبك أحد. ليس المهم أن يحبك الجميع، المهم أن تحب أنت نفسك أولا

فإذا كنت متصالحة مع ذاتك فستكثر الأصدقاء حولك٣٦

"It doesn't matter what others think of you. People may laugh at you, but that means the problem is with them, not with you. You need to be strong and calm when any words don't bother or hurt you."[37]

"Why won't anyone love you? It's not important for everyone to love you. What's important is that you love yourself first. If you reconcile with yourself, you'll have more friends around you."[38]

Self-love doesn't necessarily imply being morally successful. Self-love can take various forms, and not all of them are unselfish. Selfless self-love typically arises in situations where individuals confront challenging decisions that will profoundly influence their life's direction. In these moments of profound uncertainty, one expresses self-love by appreciating their ability to align with the important values within their circumstances[39].

Furthermore, it's essential to remember that Allah SWT created His creatures with the best of creation, and as His creatures, we should nurture and respect ourselves[40]. The opinions and ridicule of others about us are not something we should constantly dwell on. Our life won't deteriorate just because we don't have friends. Friends are merely a place to share stories; even having many friends can't guarantee a person's happiness. Moreover, we can't compel everyone to

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[36] Syāfāk, 117.

[37] Syāfāk, 116–117.

[38] Syāfāk, 117.

[39] Jan Bransen, "Selfless Self-Love," *Ethical Theory and Moral Practice* 9, no. 1 (Februari 2006): 23, https://doi.org/10.1007/s10677-005-9001-7.

[40] AWP, "Mencintai Diri Sendiri sebagai Bentuk Cinta kepada Allah," *Universitas Islam Indonesia* (blog), 3 Februari 2021, https://www.uii.ac.id/mencintai-diri-sendiri-sebagai-bentuk-cinta-kepada-allah/.

like us, so it is ourselves that should appreciate our existence and love ourselves before others.

2.2 Thinking Before Acting

In our lives, we will encounter various choices to achieve our life goals, and each choice undoubtedly comes with its own risks. As humans, we should not be hasty in making these choices, because if we make a mistake due to acting without thinking beforehand, we will undoubtedly experience regret and difficulties in realizing our life's objectives. This can be observed from several quotations below when Sārdūniyā, Zahrā', and Aṣūtay argued to determine which path they should take to find their way back.

وأخيرا، صححت ساردونيا الموقف قائلة:

-((لنتوقفعن الجدال الآن. لن ينفعنا النقاش في شيئ. أنا تخليت عن رأيي، وسنقوم بقرعة بين الماء والتراب))⁴¹

بعد السير فترة من الزمن، وصلوا إلى حقل مليئ بأزهار البابونج الصفراء. نظرت ساردونيا متسائلة :

-كأني أعرف هذا المكان!

أجابت زهراء:

-((يا إلهي، لقد عدنا إلى البداية))⁴²

Finally, Sārdūniyā corrected the situation, saying:
"Let's stop arguing now. Arguing won't help us in anything. I've given up my opinion, and we will cast lots between water and earth."⁴³

After walking for a while, they arrived at a field filled with yellow chamomile flowers. Sārdūniyā looked around, wondering:
"It's like I know this place!"
Zahrā' replied:

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⁴¹ Syāfāk, *Al-Bintū Allatī Lā Tuhibbu Ismahā*, 113.
⁴² Syāfāk, 124.
⁴³ Syāfāk, 113.

"Oh my God, we've returned to the beginning."[44]

Thinking before acting means considering the consequences of our actions before we do them. This helps us make wiser decisions and avoid mistakes. In the novel, the characters have to make important decisions and choose a random way to avoid conflict. This shows how important it is to think about our actions before doing them because if we don't, we might encounter problems in them. Like a wise word said "فكّر قبل أن تعزم".

2.3 Don't Give Up Before Trying

In addition to thinking before taking action, in the journey of life, we will undoubtedly encounter various obstacles, as there is no process that always runs smoothly. When facing difficulties in life, we must not give up immediately without making any effort, as these difficulties or obstacles are what will become our stepping-stones to achieve our goals and even make us better individuals than before.

-((لا تستسلموا. أنتم تخطئون في هذا القرار. أنصحكم بأن تستمروا في طريقكم. فإذا استسلمتم في أول خسارة فلن تستطيعوا التقدم أبدا. على الإنسان ألا يغتم فورا، بل يجب عليه الاجتهاد أكثر))[٤٥]

Do not give up. You are making a mistake with this decision. I advise you to continue on your path. If you give up at the first loss, you will never be able to progress. Humans should not despair immediately, but they must strive harder[46].

As we know, there is no pleasure without effort. Nothing in this world can be obtained instantly. If you want to achieve something, we must exert our utmost effort to achieve the best results. When we encounter difficulties, we must strive first

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[44] Syāfāk, 124.
[45] Syāfāk, 131.
[46] Syāfāk, 131.

because the difficulties we face during the journey of life are not final outcomes but experiences that will make us stronger than before. Especially in reality, the final result we will get from the journey depends on the amount of effort we put in. Like a wise word said جرّب ولاحظ تكن عارفا.

Conclusion

Hyperreality is a theory that developed during the postmodern era and was proposed by a figure named Jean Baudrillard. According to him, hyperreality is a reality that exists beyond what should be. Hyperreality can be found not only in real life but also in a work of literature. One of the novels that presents various depictions of hyperreality is "Al-Bintū Allatī Lā Tuhibbu Ismahā" by Alīf Syāfāk. In this novel, there are 8 depictions of hyperreality were found, namely: 1) Zahrah Sārdūniyā: A Strange Name, 2) Belief in the Myth of the Extraterrestrial Twin, 3) Imaginative Polar Bear, 4) The Strangeness of the Magical Globe, 5) New Friend from the Eighth Continent, 6) Winged Horses, 7) Fantasy Forest, and 8) Impressive Journey Experience.

However, even though this novel portrays various aspects of hyperreality, it cannot be denied that it also contains various moral messages that are useful for our lives. The moral messages found in this novel are 1) Self-love, 2) Thinking Before Acting, and 3) Don't Give Up Before Trying. This is what makes the novel, and this research can be a bridge for readers to find various moral messages in the realm of hyperreality.

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