

God's Humanization in Oka Rusmini's "Putu Menolong Tuhan"

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ABSTRACT

Oka Rusmini's short-story "Putu Menolong Tuhan" is an ironical story of a child who feels the need to kill her grandmother to help God. A Critical Discourse Analysis of the story reveals the ideology of the humanization of God. In response to the mean treatment of her grandmother to her mother, Putu murders her grandmother. She murders her grandmother because God loves a good person and hates a bad person and her grandmother is a bad person. The murder can be understood as an act of humanizing God. The understanding of God's humanization gains its significance as the attack on government officials and bombings of public places in several cities in Indonesia used religion as the reason. The murder of the grandmother and the violence have the same pattern: the presence of a problematic religious doctrine, a deviant character, and an irrational moral of self-superiority.

Keywords: Critical Discourse Analysis; inter-caste marriage; God humanization; religious doctrines, religious violence..

INTRODUCTION

Oka Rusmini's short-story "Putu Menolong Tuhan," translated into English as "Putu Helps God" by Vern Cork (1996), is a story which took place in an inter-caste Balinese marriage. Ida Ayu Ratih, the narrator, who comes from a high caste family, marries Gede Adnyana from a low caste family and has to stay with his family, which consists of his mother and three sisters besides himself.

The marriage of two people of different cultures and their stay with his family creates problems which finally leads to the judgement that the grandmother is evil and God hated her. The marriage gives them a daughter, Putu Prameswari Dewi. Brought up in a family where daily offerings to God are made and religious doctrines are taught well, Putu develops into a smart girl with a strong awareness of her religious values. She knows the problems in her family and knows that God loves good people and hates evil people. As she knows that there are many evil people in the world, she thinks that God needs people's help. Therefore, Putu wants to help God get rid of her grandmother. Putu pushes her grandmother into their well, and her grandmother dies.

The murder of the grandmother with a religious reason is ironical in that a five-year-old child who is religiously well-bred is capable of murdering her own grandmother as an act of helping God. The murder is

a result of the treatment of God as a human being or the humanization of God. The murder of the grandmother also leads to its significance in the social and cultural context in Bali and the political context in Indonesia.

Putu's murder of her own grandmother raises questions on inter-caste marriage and the implication of the murder in a religious society like Bali and a country like Indonesia, which takes religion as one of its basic principles of life. The research questions of this study can be formulated as: *What factors causes Putu to murder her grandmother? How is God's humanization presented in Oka Rusmini's short-story "Putu Helps God"?* and *What is the significance of God's humanization in Indonesia?* Though not directly related to the text, the last question is also important as the analysis can be put in the social practice of God's humanization and may show the relevance of the analysis in the current situation. The answers to the questions may lead to a better understanding of the relationship between people and God and people with other people. They can also explain the murder of innocent people with religious doctrines as the reason.

RESEARCH METHODOLOGY

This paper is a Critical Discourse Analysis on Oka Rusmini's "Putu Menolong Tuhan" or, henceforth, "Putu Helps God," as the object of the study. The

research data are all the sentences in which the narrator, Putu, and her grandmother show their attitude to each other. To answer the first question, Gee's theory (2011) on language building task is used. Gee identifies seven building tasks of language; namely significance, activities, identities, relationship, politics, connections, and sign system and knowledge, and the seven tasks were used to study the text, although the discussion of the text was not organized using them. Any use of language could perform one or more of the seven building tasks of language. To answer the second and third questions Fairclough's three-dimension approach (1995) was used. The analysis proceeded through the stages of description, interpretation, and explanation of the elements of the short-story, although it was impossible to separate them strictly.

In the description stage, the sentences which showed the attitudes of Ida Ayu (the narrator), Putu, and her grandmother towards each other and towards the values and tradition were identified using the appraisal theory (Martin & White, 2005). The sentences show the characters' judgment, appreciation, or effect towards each other, the values, and tradition. In the interpretation stage, the attitudes which they show were studied further to identify the ideology which the short-story shows. In the explanation approach, the ideology which Rusmini presents is explained in the social, cultural, and political contexts of the short-story. The story takes place in Bali, Indonesia, which is predominantly made of Hindu people. The Hindu people belong to four main castes namely *Brahmana*, *Satria*, *Wesia*, and *Sudra* (Picard, 2004; McDaniel, 2013). The people in each caste have their own social and cultural functions. The context of the story is also in Indonesia, the biggest Muslim country in the world. With twenty political parties, five of them being Muslim-based (Andayani, 2018), the people often have tensions due to their different political preferences.

To support the discussion, the English text or the translation is presented with its page number in parentheses, and the original (Indonesian) text is only used when needed. The Indonesian text along with its literal or closest translation is presented inside brackets when the translation does not reveal the intended or implied meaning well.

THE MURDER OF GRANDMOTHER

The murder of Putu's grandmother can be attributed to several factors. The factors are connected to Ida Ayu's family background and personality, the inter-caste marriage which Ida Ayu and Gede have, and the

religious practice of Balinese people. Ida Ayu and her mother-in-law and three sisters-in-law hardly know each other before Ida and Gede marry. Gede only gave one day for Ida and his family to get to know each other before she decides to marry him.

Coming from a high caste family where everything was provided by her housemaids, Ida intends to live a single life as a lecturer. She could not imagine a life with a man whom she has to serve, and she did not want to bother with feminine duties like taking care of a crying child.

In my twenties and even up to thirty, I had no desire to marry. To be tied to a man for years and years seemed like a frightening way of life. ... Imagining marriage gave me no sense of joy. How could I ever live with the same man for decades? (95)

I couldn't imagine being kept busy with all the little jobs a housewife has to do. With a baby crying when I was engaged in a serious book or typing a paper for a seminar on my computer. ... I wanted to be able to sit the whole day through plunging my feet in the pond, free to read, free to teach. (95)

Her attitudes towards a man and family, however, changes after she meets Gede.

Yet the first time I saw Gede Adnyana I hadn't been attracted at all. He simply didn't meet my criteria: he had no ambitions and was rather odd. I needed a man who could keep my feelings on an even keel. Yet later, when I got to know him, he surprised me by the way he gave me advice without judging me. ... Automatically I would consider what he'd said and telephone him back. *I felt free to talk to him about anything at all.* (93)

My closeness with him was making me more aware of many things. It seemed God had sent me a prince. He was *the right man* to father my children, even though he wasn't of noble caste. And so ended my desire to live alone. (94)

She likes him because she can be herself with him. He is the prince who would save her from her lonely single life, and, therefore, she accepts his marriage proposal.

Her marriage, however, transforms into a battle of violence from which she cannot defend herself. Since she has to abandon her high caste status and stay with her mother-in-law and three sisters-in-laws, she has to follow the rules of the family. It turns out that Gede, her husband and the only man in the family, does not have much authority in the family. Her mother-in-law

holds the most power over the family. She has to suffer both symbolic violence from her husband and verbal violence from her mother-in-law and her sisters-in-law.

A form of symbolic violence (Bourdieu, 1977; Bourdieu, 1991; Reed-Danahay, 2005) appears in Ida's relation with her husband. Ida sounds very happy when Gede proposes a marriage to her and gives a week to think about the answer. She is also only given a day to get to know his family before she answers the proposal. His family is completely new to her, but she accepts the proposal. She happily marries him, although she is rather surprised by the wedding ceremony because it is smaller than what she was raised to expect. One of the reasons why she chose Gede as her husband is because she "felt free to talk to him about anything at all" (Cork 93), but after the marriage, she does not have the courage to argue with him and express her ideas. When he asks her to adjust to her three captious sisters-in-law, she simply nods.

"My younger sisters are quite difficult to get on with, so I hope you'll be able to adjust," my husband had said. (90)

She does not ask for anything in return or ask the same thing to them.

Similarly, when she asks him what he wants and he says that he wants to have a daughter with her, she only keeps silent. The answer surprises her because she wants to have a son.

"I want our baby to be a girl."

Hearing this, I gazed at him in amazement. A girl? But a daughter didn't really have any rights in a family. Why didn't he want a baby boy? Wouldn't a son look after us in our old age? But a girl? If she married, her husband would have his own family. Then what would happen in my old age? (90)

She only accepts her husband's desire and does not want to argue with him although she prefers a son to a daughter.

Ida Ayu also wants to have a house of their own; a house which she can manage by herself. When she is asked why she grimaces and if she has a problem with her stomach, she answers:

"No ... Anything else?" I asked, hoping he'd say he wanted to own a house, even a very simple type of house. I wanted that because then I could run the household in my own way. (91)

However, she does not want to tell her husband about her desire to have a house and only hopes that he knows what she wants.

From the texts above it can be said that Ida Ayu can not talk about anything to Gede. The family situation does not enable her to talk about her needs, and she has to take a silent strategy. She keeps her thoughts to herself.

As she lives in her husband family's house with her mother-in-law and sisters-in-laws, and her mother-in-law is a very dominating person, she is determined not to take an open confrontation with them. She also applies a silent strategy in her relation with her mother-in-law. She only keeps silent when her mother-in-law yells at her loudly and curses her. She only keeps her thoughts to herself although it does not mean that she gives up her hope.

She holds two indirect confrontations with her mother-in-law. The first confrontation is the planting of the hibiscus flowers in their back yard. She spends a day to grow hibiscus rose flowers in the back yard. The reason she has for planting the flowers is to make their house more enjoyable to stay in, but the choice of hibiscus is significant to show her presence in the family.

Ida's planting of the hibiscus roses can be understood as a symbolic confrontation with her mother-in-law and sisters-in-laws. The hibiscus roses are a symbol of Brahma, God of Creation (Maharlika, 2018). As she belongs to the high caste, the planting of the hibiscus roses in the backyard may be a reminder to her mother-in-law, who belongs to the low caste, that she deserves some respect from her. The response she gets, however, is fury from her mother-in-law. Her mother-in-law is very angry and curses her.

"Dayu ... " My mother-in-law's voice was screaming in my ears, as she abused me. She didn't like my choice of flowers; she said her house wasn't a jungle and neither was it a high caste house. She yelled on and on. (91)

Her mother-in-law may have gotten the message that she comes from a Brahmana family, but she can only treat her as she has so far.

The second confrontation is indirect and silent. She fosters her hope for the solution of her problem in her daughter. Her husband introduces the idea that her daughter would become a solution, and she accepts it.

"You'll see! She's going to look after you," said my husband. "She's sure to be hard to please. She'll be worse than her grandmother and my sisters!" (92)

My desire to have a son had suddenly vanished as I held my pink baby in my arms. I hoped somehow she would be able to protect me from the criticisms of my sisters-in-law. (92)

She also believes that her daughter will become her savior.

Gede may have had a different idea on how their daughter would become a solution to her problem when he introduced the idea, but she has developed a fixed idea on the route.

I named the living fruit of our love Putu Prameswari Dewi, and even when she was small I could see the intelligence shining from her face. I wanted her to be a heroine like Srikandi in the legends. I hoped, in fact, that this little girl would make all my fears disappear. (94)

Her daughter's name may bear the character of her savior. *Putu* is a common name for the first child in a low caste family, *Prameswari* means 'the official wife of a king whose son will inherit the kingdom' or 'the queen', and *Dewi* means 'goddess'. In Indonesian culture, a king would have chosen his queen not only because of her beauty but also her intelligence. She would become the mother of the prince who would succeed him and rule the kingdom.

Putu is also characterized as smart and is compared to Srikandi. The characteristic and the comparison to Srikandi confirm the success of Putu's role as a savior for her mother. Srikandi in Indonesian leather puppet show stories and Pendif's *Mahabharata* or Shikhandin in *Mahabharata* (Vyasa, n.d.) is known as a woman warrior who kills Bhishma, the powerful battalion commander of Kauravas. In *Mahabharata*, Srikandi is the reincarnation of Amba, the daughter of the King of Kasi. Amba has to live a miserable single life in a forest because of Bhishma. With the help of God Shiwa, Amba reincarnates into the daughter of King Drupada, Srikandi. In the original version of *Mahabharata*, Srikandi changes into a man after she takes a lotus necklace at the palace gate which Amba leaves when she comes to King Drupada to ask for help. In the traditional puppet show stories in Indonesia, Srikandi remains a girl and later marries Arjuna, from whom she learns how to shoot an arrow. Srikandi uses the skill to kill Bhishma. With her intelligence and her power and skill as reflected in the comparison with Srikandi, Putu also kills her grandmother.

Putu's murder of her grandmother can be considered as a result of her understanding of her religion, but it is also the result of the inter-caste marriage of Ida and Gede and their stay in their family house. Putu murders her grandmother because her grandmother is evil according to her knowledge, and the family atmosphere makes her think in that way.

GOD HUMANIZATION

The story "Putu Helps God" is told by Ida Ayu, the mother, as the narrator. Through the series of events, Ida Ayu expresses her attitudes to the major characters in the story, namely Putu, her mother, herself and also to God and their attitudes to each other in their direct talk.

The grandmother receives frequent negative judgments as she is the main cause of Ida's suffering. Ida's negative judgments can be seen in the following sentences.

What was worse was the way my mother-in-law put me down. [*Belum lagi omongan mertuaku yang kasar dan menyindir* 'Her words were rude and taunting.']. (90)

"Dayu ... " My mother-in-law's voice was *screaming in my ears*, as she *abused* me. She didn't like my choice of flowers; she said her house wasn't a jungle and neither was it a high caste house. (91)

What hurt me was the way my mother-in-law *constantly referred to my high caste*. I'd often hear her tell her three daughters, "It's a real problem if too many of the family marry high caste girls." ... I was considered some kind of obstacle to the marriage of my sisters-in-law. ... Made, Nyoman, and Ketut hadn't yet married because of me. (91)

Now I was left with only my mother-in-law who was becoming *old and forgetful* and even *harder to get along with*. (92)

From the excerpts, the grandmother is judged as a rude and taunting woman. When she talks, she does not think whether her words may hurt Ida's feeling or not. She cannot appreciate Ida as a woman and as her daughter-in-law. Putu, Ida's daughter, has the same attitude towards her grandmother as her mother does. The following excerpts show her attitude.

"Grandma will be angry with you. I hate grandma's voice. She doesn't love you," (87)

"The one at home is awful. I hate her. ..." (94)

"I want to go to see grandma in the Griya. Is she a nasty woman like grandma at home here?" (95)

Putu perceives her grandmother with whom she stays as an evil person, and she does not like the way her grandmother treats her mother. She wants to meet her other grandmother, and she hopes that her other grandmother is not nasty like the grandmother whom she stays with.

The grandmother's evil character leads Putu to question God's superiority. As she is brought up in a religious environment where the people provide daily

offerings to God, Putu wonders if He will take a certain action to her grandmother. In that way, Putu gives her judgments on God. She treats God as a person with His capability and incapability. She understands God as a person who needs to eat or can be bribed.

"If God needs food that means God is like a human being," she insisted, tugging at my sarong. (85)

Putu understands that they provide their offering to God as a bribe so that He will give sufficient sustenance to their family.

"Does God *need to be bribed* so that you and daddy will have good luck?" she exclaimed. (86)

Despite her mother's explanation that the offerings are provided to show their gratitude to God, she believes that God is happy with the offerings.

As a child who knows that if a person is happy, the person can also be sad or angry, Putu also thinks that if God is happy with the offerings, then God can also be sad or angry. That is what Putu knows when she says the following sentences.

"Let's test God to see whether *we can make him angry*. I'd like to see God get angry. But we must be careful," (86)

"What do you mean?" Suddenly, although I'd been irritated just a moment before, I found myself interested in *what she was saying*. (86)

Putu wants to make sure that God can be angry. She wants to test God.

From her teacher, Putu also learns that God always likes good people and hates evil people.

"Mum! My teacher told me," she said hesitantly, "that God *loves* good people and *hates* bad people." (87)

As there are lots of evil people in the world, Putu thinks that God must be tired because of them, and she wonders if someone helps God.

"I think God must get *very tired*." She scratched her head and sat down beside me. "I wonder whether anyone *helps* God?" ... "There are such lots of bad people in the world. If God wants me to, I'd like to help God. I can, can't I?" (87)

She asks for her mother's approval to help God, and unknowingly, her mother lets her help God.

It was becoming difficult for me to understand what she wanted to say. Her eyes still gazed seriously at me, (...) trying to make me give my

approval. I nodded without knowing what I was really agreeing to. (87-88)

Her mother's approval results in her grandmother's tragic death. Putu pushes her grandmother to the family well when they are together near the well, and her grandmother dies there. All the family members are looking for her, but the grandmother is not found.

Putu's murder of her grandmother is the climax of the humanization of God. The act itself proceeds in three phases. In the first phase, God is treated as an entity who has the characteristics of a human being. God enjoys human praises: He is happy with good people and angry with evil people, and He likes good people and hates bad people. He is not a super being who only has good characteristics but also has bad characteristics. In the second phase, like all human beings, God can be tired and needs help. As the number of evil people in the world is very high, He may need human help to handle the evil people. In the third phase, a real action is taken. Putu throws her grandmother to their well. It is ironical that help to God means the death of an old woman who may not deserve a death penalty.

THE PRACTICE OF GOD HUMANIZATION

From the murder of the grandmother, God humanization as an act comprises three elements, namely a problematic or ambiguous religious doctrine, a deviant to the doctrine, and irrational self-superiority. The presence of the three elements leads to the death of the grandmother in "Putu Helps God" and may also be the cause of other God humanizations which take the lives of people who do not deserve such treatments in other events in Indonesia as well as in other parts of the world.

The problematic religious doctrine which drives Putu to murder her grandmother is her knowledge that God loves good persons and hates evil persons. The doctrine is problematic for Putu. As a five-year-old child, she does not know for sure what the doctrine really means.

"Mum! My teacher told me," *she said hesitantly*, "that God loves good people and hates bad people. I think God must get very tired. ... I wonder whether anyone helps God? ... There are such lots of bad people in the world. If God wants me to, I'd like to help God. I can, can't I?" (87)

She is not sure that God really hates evil persons and He needs her help. The clause *she said hesitantly* is ambiguous in that she probably does not know well

about God's love and hate or that she hesitates to talk about the topic to her mother. From the following sentences, however, it can be seen that she develops her belief further in that she needs to help God to deal with evil people. She needs her mother's opinion on that, and not knowing what Putu really wants, Ida Ayu gives her confirmation.

The second element in God humanization is the presence of a deviant or unacceptable character who violates the religious doctrine. In the story, the grandmother can be considered to have violated the religious doctrine that a person should be good to others. In Putu's eyes, her grandmother is a mean woman. She is not nice to her mother, gets angry easily to her mother, and often curses her mother. Her grandmother often makes her mother sad and cry.

The third element in God humanization is the presence of a person who has a moral self-superiority. Putu is brought up well in a religious family, and both her parents adore her as a good girl. She also behaves well in the family. She wants her mother to be careful with her grandmother, and she whispers to her when she talks about her intention. It shows that she behaves carefully in her relation with her grandmother. Putu feels close to God and develops moral self-superiority.

Putu's moral self-superiority, however, is irrational in that she cannot claim moral superiority yet. She lacks a sound judgement of what is good or bad. As a child, she only sees her grandmother's relationship with her mother from her own perspective and not from the perspective of the inter-caste marriage which her parents have. Ida does not talk about the family condition because Putu is only five years old. She does not tell her that she has been expelled from her family because of her marriage. In Balinese tradition, a high caste girl will be expelled from her family and is not allowed to come back to the house if she marries a man from a lower caste (Sadnyini, 2013; Smith, 2009).

The three elements of God humanization—a problematic or ambiguous religious doctrine, a deviant character, and irrational moral self-superiority—in their different scopes and intensity, may also become the cause of numerous religious violence which take the lives of many people in Indonesia. Aspinall (2008) identifies five major categories of violence. They are (i) secessionist conflicts like in Aceh and Papua, (ii) urban riots like in Jakarta 1998, (iii) ethnic purges like in West Kalimantan, (iv) religious wars like in North Maluku and Central Sulawesi, and (v) terrorist bombings like in Bali, Jakarta, and Surabaya. The cause of the last two categories of violence is some religious belief.

The doctrine which underlies the violences in the religious wars in North Maluku and Central Sulawesi and in the bombing violence in several cities in Indonesia is the ideology of *jihad*. Jihad can be differentiated into two kinds, namely the major or superior jihad and the minor jihad (Ali & Rehman, 2005; Bakker, 2006; Haron & Hussin, 2013; Irawan, 2014; Muluk, Sumaktoyo, & Ruth, 2013; Rahman, 2017). The major, broad, or superior concept of jihad has a moderate meaning in that "jihad is taken as the preaching of *amar makruf nahi munkar* by delivering (*tabligh*) under the order of Allah (s.w.t) and His prophets in a good manner and without any force" (Sumitro, 2015, p. 8). According to Bennounce (1994, p. 615) and Ali & Rehman (2005, p. 330), The Prophet Mohammad reportedly says that the "best form of jihad is to speak the truth in the face of an oppressive ruler", and jihad has also been defined as "exertion of one's power to the utmost of one's capacity". Jihad is a non-violent act of Islam practice.

The minor or specific meaning of jihad is a war in the name of God. According to Ali & Rehman (2005) and Bakker (2006), the word *jihad* is used in the context of a territory which is under a Muslim control (*Dar al-Islam*) and a territory which is under a non-Muslim control (*Dar al-harb*). In the doctrine, the use of force is justified to defend the faith and the life of the Muslims who live in a non-Muslim territory and to help other Muslims who live in such a territory. In the most extreme understanding of jihad, the use of force is also permitted against non-Muslim authorities that issue rules which do not meet the Islamic laws and against the people who support the authorities. This last view is adopted by a group of Muslims who are usually called the Muslim hardliners.

In the bombing in several cities and the religious conflicts in Indonesia, the deviant or unacceptable parties are the Indonesian government and the Christian people. The Indonesian government produces some policies which are not in favour of the Muslims in the perspective of the Muslim hardliners. In the doctrine of Jamaah Ansharut Tauhid (JAT), local officials who do not adhere to the Islamic laws or become a hindrance to the implementation of a caliphate in Indonesia are the enemies of Muslims and are the target of jihadi attacks (Galamas, 2015; Mubarak Z. , 2012; Mubarak M. Z., 2015). Christians, Hinduists, Buddhists, and other non-Muslim believers are also not acceptable because they are pagans or people who do not practice their Islamic law. In its extreme minor meaning, jihad, which means war against pagans, should be carried out whenever and wherever until the sharia law is implemented perfectly (Sumitro, 2015; Mubarak Z. ,

2012). According to the hardliners, the killing of the non-Muslim believers like the bombing in Bali and Surabaya is, therefore, legitimate.

The third element of God humanization in the bombing of non-Muslims and attack to the government officials, self-superiority, is represented by a group of people who adopt the doctrine of jihad with a minor meaning. They attack Christians and government officials, especially the police, and are even ready to commit a suicide bombing to reach the target.

Actually, the hardliners carry out the doctrine for different reasons. Sumitro (2015) identifies five factors which may prompt Muslims to adopt the doctrine, namely marginalization, low education level, unreliable life conditions, economic system, and transnational terrorism. Certain Muslims may feel politically marginalized. They think that some government policies are no good for them, and the implementation of the jihad can change the situation rapidly. People with a low education level may also adopt the minor meaning of jihad because they are not exposed to the Islamic teachings well. They do not choose the principles which are suitable to their society. Muslims may also choose the strong doctrine because of their unfavourable life conditions. They feel uncertain in their life, and the choice of strong jihad may lead them to martyrdom. They believe that they will go to heaven if they die because of their belief. The hardliners may also use their current economic system as a reason to adopt strong jihad. They see that the economic policies which the government takes are not in favour of the majority of the people, who are Muslims. They think that the gap between the rich and the poor becomes wider and wider, and the minor jihad is a solution to the situation. Their success may change the government into an Islamic state. The hardliners may also adopt strong jihad under the influence of transnational terrorism. The presence of international organizations such as al-Qaeda and the Islamic State of Iraq and Syria (ISIS) strengthens the motivation to implement their minor jihad principle. Many Muslims in Indonesia are motivated to join the international Muslim organization, and Indonesia provides the highest number of ISIS fighters in Southeast Asia (Galamas, 2015).

The commitment of Muslim hardliners in Indonesia to implement the minor jihad indicates that the hardliners mostly may only have limited knowledge of the nature of jihad. They are not knowledgeable of the presence of the two kinds of jihad, or, if they are, they neglect the restrictions of jihad. They ignore the

'greater jihad' as it is explained by The Prophet Mohammed. "This jihad is inward-seeking: it involves the effort of each Muslim to become a better human being, to struggle to improve him- or herself and, as a result, to be a good Muslim" (Bakker, 2006, p. 1). Furthermore, in a jihad war, killing non-combatants like children, farmers, and women is strictly not allowed (Knapp, 2003; al-Zuhili, 2005; Amin, 2014; Espositi, 2015; Cholil, 2015). The killing of non-Muslims, unless they attack Muslims, is not allowed because according to the Qur'an only Allah knows who is right and who is wrong (Abdul-Hamid, 2013).

Putu in "Putu Helps God" and the hardliners in the police-headquarter and church attacks are similar in three ways. Firstly, Putu thinks that God is angry with her grandmother and she wants to help God give His punishment to her grandmother by pushing her to their well. She certainly does not know that God is also patient and forgiving to His creations. Similarly, the hardliners think that they are working on the path of God by killing non-Muslims, which they consider non-believers. They are not aware of or neglect the principle that only Allah knows who is right and who is wrong. Secondly, Putu and the hardliners think that they are superior. Putu murders her grandmother because she sees herself as superior. She is a good girl, and, therefore, God loves her. The hardliners kill non-Muslim people because they are good Islam believers, and they carry out the words of God when they kill non-Muslim people. Thirdly, Putu and the hardliners are similar in that Putu murder her grandmother and the hardliner's murder non-Muslims without thinking about the effect of the death of her grandmother and the deaths of other non-Muslim people. The death of the grandmother is also a great loss to her mother, father, and three aunts. The hardliners also murder innocent people without being aware that the people have relatives and friends. Their relatives and friends may be non-Muslims or Muslims, but they will certainly mourn on their deaths. It is tragic that the love of God causes His creations to die.

CONCLUSION

Oka Rusmini's "Putu Helps Tuhan" presents an inter-caste marriage of Ida Ayu, a high-caste woman, with Gede, a low-caste man. The marriage does not run well because of Gede's dominance in their relationship, Ida's submission to her husband, and his family's dominance on Ida. The marriage brings Ida unhappiness, and Putu, their daughter, murders her grandmother to help God. The murder of her grandmother as an evil person for the sake of God and to treat God as a person can be considered an act of humanizing God.

God humanization occurs with three elements, namely the presence of an ambiguous religious doctrine, a deviant behaviour, and self-superiority. The religious doctrine in the short-story is the doctrine that God loves good people and hates evil people, the deviant behaviour is represented by the mean treatment of Putu's grandmother to her mother, and the self-superiority is represented by Putu, who thinks that she is a good girl and God loves her.

The three elements of God humanization with their different forms may be present in real life. People with certain self-superiority may take an ambiguous religious doctrine in their own perspective and implement it to a person or group of persons who do not follow the doctrine. The act of God humanization may result in the suffering or loss of the lives of innocent people who do not deserve such a treatment.

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