



# Dimensions of Religiosity and Humanity in Indonesian Literature

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**Abstract.** Literary works are the result of a writer's reflection on his socio-cultural environment. Writers then express these reflections in beautiful language with their imagination and creativity. Therefore, apart from containing entertainment elements, literary works also contain didactic elements in terms of socio-cultural dimensions, humanity, morality, feminism and religiosity. The purpose of this writing is to describe the dimensions of religiosity and humanity in Indonesian literature. The research uses descriptive qualitative methods with inductive logic. The object of this research is the dimensions of religiosity and humanity in Indonesian literature. The research data is in the form of soft data, namely words, expressions, sentences and discourse that represent dimensions of religiosity and humanity using Indonesian literary data sources. Data was collected using documentation techniques. Data analysis was carried out using a Literary Sociology approach using the content analysis method and the dialectical method. The results of this research are that through experiencing literature, readers will be able to discover moral values and ideas about religiosity and humanity which are useful for enriching the human inner treasure. First, the dimension of religiosity in the novel *Ladang Perminus* includes (1) religion (Islam) without experiencing faith, (2) war against lust, and (3) struggle to prevent crime (*nahi munkar*). Second, the humanity dimension includes (1) confusion due to feeling innocent, (2) humanity in the family, and (3) human tragedy due to natural disasters.

**Keywords:** Dimensions of Religiosity, Humanity, Indonesian Literature, Sociology of Literature.

## 1 Introduction

The world of literature in Indonesia has experienced rapid development for at least the last three decades in line with the development of Indonesian society in terms of education and socio-economic aspects which continues to increase. Among the three genres of literary works, namely poetry, prose fiction and drama, novels are the most popular with the public. Novels [1] can be said to be a literary genre that dominates recent

Indonesian fiction. This is proven by the number of novels that have been published and consumed by modern society who have loved this literary genre since the 1970s until now.

The development of Indonesian literature is supported by various factors. Apart from increasing the socio-economic capabilities of society and the increasing distribution of education in society, there are also factors in the development of printing technology which makes it possible to publish literary works more easily and quickly. In this way, it becomes easier for the public to obtain and read literary works. The development of information and communication technology (ICT) also cannot be ruled out. With the development of information and communication technology, it is becoming easier for people to read literary works through e-libraries and e-books.

The ease with which people can obtain literary works in various bookstores and read literary works through e-libraries and e-books means that literary works can be spread and read by the public, especially educated people. Based on observations and information from bookstore entrepreneurs, it turns out that novel readers are young mothers who have enough free time due to the increasing welfare of society.

The above conditions of increasing development of Indonesian literature make it possible for more and more literary works to be read by the public. Whether we realize it or not, the moral messages in literary works which contain didactic content are accepted and absorbed by the reading public. This is where literary works, whether in the poetry, novel or drama genres, make their contribution to enriching the inner repertoire with the necessary life values.

Meanwhile, the Indonesian nation after the 1998 reformation apparently has not changed much in terms of social culture. The reform movement which was born as an antithesis to the many acts of corruption, manipulation and nepotism (KKN) succeeded in overthrowing the repressive and authoritarian government under President Soeharto who had led the Republic of Indonesia for 32 years from 1966-1998. However, the culture of KKN is still growing and rampant in almost all walks of life, including executive officials (from ministers, governors to mayors/regents), judicial officials and officials (from prosecutors, judges to the police), and legislative circles (members and leaders of the DPR, Provincial DPRD and City/Regency DPRD).

If you look closely, of course there is something that is not quite right, there is something wrong in development policy in Indonesia, especially in the field of education. The implication of this condition is that many people in society have lost their noble character. The Indonesian nation, which was once known for its identity as a religious, friendly and peace-loving nation, now seems to have disappeared somewhere. This reality has opened the eyes of government circles, intellectuals, cultural figures, ulama and education experts to think about whether this might happen because in our educational practices we do not emphasize aspects of religiosity and humanity? Even though formally the Education Law concerning the National Education System [2] really emphasizes the aim of education in Indonesia is to give birth to a generation that has faith and is devoted to Almighty God and has noble character.

The foundation of national development should not only rely on science and technology but also humanities. One branch of humanities that can be an alternative to re-weaving the fabric of national life and become a tool to control the arrogance of science

and technology is the appreciation of literary works. Unfortunately, among the public there is still the cliché assumption that the academic fields that are seen as capable of supporting development are the "hard" sciences and social sciences [3]. Hard sciences or exact fields are considered to have vital forms of technological application in development. Social sciences such as economics, political science and sociology are seen as capable of producing direct implications for policy formulation. On the other hand, humanities such as language and literature, philosophy, ethics, history and anthropology, are seen as "luxury" sciences that need to be known but are not a basic need of society [4], [5].

It has become an understanding among educators that apart from religious education and citizenship education, one of the lessons that teaches morals or character without having to teach is literature. Reading literature means getting to know various characters, most of which are reflections of the realities of life. When we read literary works, we are not only entertained but also capture moral values that can refine our character and support the formation of noble character and personality based on faith and piety. In this way, we will understand the motives and character of each character and the perpetrator's reasons for each of his actions.

On the other hand, along with the globalization of the world, we are now heading towards an unpredictable future. We must be able to face it without losing direction or even becoming alienated from the local wisdom laid down by our ancestors, without losing our sense of manners, identity, rationality and sources of inspiration. It is in this context that the humanities [6] help us in constructing an imaginative moral framework for our actions.

It is in this context that the presence of literary works which contain many moral messages, both moral religious messages and moral humanities, is expected to contribute. In this case, literary works can help instill didactic values that are able to enrich the reader's inner repertoire with life values without being distracting but directly entering the reader's mind and mind. In turn, these moral values of religiosity and humanity can prevent, at least reduce, criminal acts and destructive acts of violence. The problem is what are the dimensions of religiosity and humanity in Indonesian literary works? The aim of this research is to describe the dimensions of religiosity and humanity in Indonesian literary works.

Literary works are the result of writers' reflections on their social environment and then expressing these reflections in beautiful language using their imagination and creativity. This can be understood considering that literary works capture the essence of life as it is felt, experienced, thought and lived, literary works are also referred to as expressive and imaginative media for writers [4].

It can also be said that literature is an oral or written work that has various superior characteristics such as originality, artistic value and aesthetics in its content and expression [7]. The basic word "literature" then gets the prefix "su" which carries the meaning of good or beautiful. From this approach it can be concluded that literature is good or beautiful writing or composition which is able to function as providing guidance, teaching or direction. In line with that, literary works are a medium for authors to convey and express ideas resulting from reflection about the meaning and nature of life experienced, felt and witnessed.

Literature is a work of art, a creative human work that contains aesthetic value. As a form of art and culture, literature has its own world which is the embodiment of life as a result of writers' observations of the life around them [8]. In other words, literature is a reflection of social life expressed by writers with sharp feelings and deep thinking so that they can capture great values and thoughts that are more far-reaching than the views of the general public.

Literary works that have literary weight must meet two main criteria, namely (1) the relevance of the values of human existence which are described through art, through imagination and invention, the whole of which has a unified whole, is in harmony and has coherence in achieving certain goals (integrity, harmony). and unity) and (2) expressiveness, breadth and fascination which are presented through form (texture) as well as the arrangement of linguistic elements and verbal structure (presence of consonant and clarity)[9].

The function of literature is didactic heresy, entertaining and teaching something. So, apart from providing pleasure to its readers, literature is also useful or useful for the inner life. In short, literature is useful for providing entertainment as well as being useful for spiritual enrichment or increasing inner treasures [4].

As a work of art, literature is divided into three genres, namely poetry, prose fiction, and drama/play [4]. "Poetry as the interpretative dramatization of experience in metrical language", poetry is a dramatization of interpretive experiences in rhythmic language (barometer) [10]. In other words, poetry expresses thoughts that arouse feelings, which stimulate the imagination of the five senses in a rhythmic arrangement. All of this is something important, recorded and expressed, stated interestingly and impressively.

The structure of poetry consists of method and essence, to replace the terms form and content of poetry, or physical structure and inner structure of poetry [10]. The poetic method is a medium for expressing the essence of poetry, while essence is the essential element that animates poetry. The method or physical form of poetry consists of figurative language and sounds that produce rhyme and rhythm. The essence of poetry consists of theme (sense), message (intention), feeling (feeling), tone (tone).

Fiction means fictional (imaginary) stories, which are narrative stories whose contents do not suggest historical truth [11], or do not really happen in the real world. Events, characters and places in fiction are imaginative events, characters and places.

Through the novel, the author offers various human and life problems and humanity, life and life after experiencing these various problems seriously. He expresses this feeling again through imaginative fiction, but usually makes sense and contains truth that dramatizes human relationships.

Prose fiction consists of three elements, namely theme, facts and literary devices [12]. Theme is the idea that underlies the story, which is related to various aspects of life, such as social issues, politics, religious culture, love, death, and so on. Story facts include characters, plot and setting, all three of which are fictional elements whose existence can be imagined in a story. Because of this, the three of them are often referred to as factual structure.

Literary devices are techniques used by authors to organize story details in the form of events and happenings into meaningful patterns. Literary devices are used to enable readers to see and feel facts as the author sees and feels, and to interpret meaning as the

author interprets them. Literary devices in fiction include storytelling point of view, language style and tone, symbolism and irony.

A drama work is a story that is composed and composed to be performed by actors on stage in front of the public. The basis of the drama script is human conflict that is extracted from life. The description of life is given color by the author [13]. In line with that, drama is a literary work that aims to depict life by expressing conflict and emotions through action and dialogue, and is usually designed for performance on stage [10].

Based on the opinions above, it can be stated that drama is a literary work that depicts life conflicts using language in the form of speech, whether dialogue, monologue or soliloquy, and is designed to be performed in front of a public audience.

All doctrines or methods which - with a certain level of abstraction - consider the object of study not just a collection of separate elements, but a combination of elements that are related to each other, so that one depends on the others and can only be defined in and by relationships of comparison and opposition with other elements in a whole [14].

Structure as the interweaving of elements that form a unity and whole is based on three basic foundations, namely (1) the idea of wholeness, (2) the idea of transformation, and (3) the idea of self-organization [15]. As a complete structure, the elements in it do not stand alone in the overall meaning. The existing materials are processed through transformation, so that the structure is not static but dynamic. Overall (wholeness), its elements adapt to a set of intrinsic rules that determine both the entire structure and its parts; transformation, the structure is capable of transformation procedures that allow the formation of new materials.

Furthermore, to maintain its transformation, the structure does not need help outside itself [10]. Independent order (self-regulation), meaning, the structure does not require anything outside itself, the structure is autonomous from reference to other systems. The structuralism approach is called an objective approach, namely seeing literary works as autonomous structures, standing alone, apart from elements that are outside themselves. Literary studies in this approach see literary works as something that is independent of socio-cultural elements, authors and readers [11]. Therefore, everything outside the work, such as author biography, psychology, sociology, and history, is not included in the analysis. What is needed in this approach is close reading, namely a microscopic reading of literary works as language creations [1].

Structuralism in the concept of wholeness, unity, complexity, and coherence, which views that the integrity of meaning depends on all the elements [1]. Wholeness or whole; unity, meaning all elements must be present; complexity, meaning the breadth of scope must allow a reasonable development of events; coherence, meaning that the writer's job is to mention things that might or must happen according to the consistency of the story's logic.

The aim of structural analysis [1] is to dismantle and explain as carefully as possible the interrelationships and interweaving of various elements which together form meaning. What is important is how the various symptoms contribute to the overall meaning in their interrelationships and interweaving, as well as between various levels, namely phonemic, morphological, syntactic and semantic. The entire meaning contained in the text will be realized only in a unified, rounded structure.

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Literary Sociology developed as an innovation from the Structuralism approach which was considered to have ignored the relevance of society as the origin of a literary

work [16]. The sociological approach to literature assumes that literature must function the same as other aspects of culture. Apart from that, literature must also be returned to the community that owns it, as an inseparable part of the system as a whole. In Literary Sociology, literary works are seen as socio-cultural documents that record the socio-cultural realities of a society at a certain time [17].

In that context, literature presents a picture of life, and life itself is a social reality. In this sense, life includes relationships between communities, between communities and people, between people, and between events that occur in a person's mind [18]. However, the events that occur in a person's mind, which often become material for literature, are a reflection of a person's relationship with other people or with society and foster certain social attitudes or even trigger certain social events. An approach to literature that considers social aspects is called literary sociology by using text analysis to determine its structure, which is then used to understand more deeply the social phenomena that exist outside literature [18].

In accordance with the four approaches in literary analysis, namely expressive, mimetic, pragmatic (receptive), and objective [11], literary sociology is an approach that departs from an orientation towards mimetic (universality), but can also depart from the orientation of the author and reader. According to the literary sociology approach, literary works are seen in relation to reality, the extent to which literary works reflect reality. Reality here has a fairly broad meaning, namely everything that is outside the literary work and that has a referential relationship with the literary work.

Literary sociology is divided into three classifications [8]. First, the author's sociology, namely those that question social status, political ideology, and other things that concern the author. Second, the sociology of literary works, namely questioning a literary work. The main point of the study is what is implied in the literary work and what purpose or message it wants to convey. Third, literary sociology which questions readers and their social influence on society.

Morals come from the Latin *mores* (mufrad: *mos*). Morals are (in Indonesian: morals) norms that are in accordance with ideas generally accepted by society about human behavior/actions, what is good and reasonable, what is good and bad. So, morals are norms that are in accordance with the standards of action generally accepted by a social environment, the unity of *mu'amalah*.

Morals are often identified with morals and ethics. These three terms have several similarities, although they are not exactly the same. Morals is the plural of *khuluq* which means behavior, character, temperament, personality form. If *aqal* (reason/thought) forms it, then the set of values for human life is called ethics. Ethics comes from the Greek *ethos*, which means custom/habit. So, ethics is a theory about human behavior, viewed from the perspective of good and bad, as far as reason can determine.

Morals are actually formed by morals or ethics. Morals and ethics discuss how things should be; while morals talk about how good it is. In social life, morals are often equated with morals. Therefore, morals and ethics can be said to be

morals. Morals express values that are considered good. Morals and ethics determine what and which values are good and bad. In Islam, morals are a barometer of the quality of a person's faith. This means that the perfection of a person's faith can be seen from the goodness and nobility of his morals. Rasulullah SAW. said: "The best in faith of a

believer is the person with the most noble morals" (HR. Abu Dawud from Abu Hurairah).

This is how vital morals are for the life of the nation, which begins in human life in the family. Therefore, the great poet Syaury Beik (in Salim, 1995), described the moral urgency for national life in a poem which Hamka translated as: "The house stands up because the joints// collapses the joints of the house perish". The nation stands up because of the mind// when the mind is damaged the nation collapses.

Morals are traits that grow and develop together within a person. From these qualities, a person's attitudes and behavior emerge, such as being patient, forgiving, affectionate, generous, fair, wise or vice versa, angry, hateful because of revenge, envy and envy, stingy and unjust.

Religiosity is devotion to God, or religion; a person's piety in obeying God's teachings [19], in maintaining his relationship with God (*hablum minallah*). Religiosity is more about an inner attitude, an appreciation of the divine nature. Religiosity is deeper than religion. Religion is more about attitudes and actions of obedience to God but more ceremonial such as praying, fasting, giving alms and making the Hajj.

Humanity is human nature or humanity [20]. This means an attitude of sensitivity and concern for fellow humans, an attitude of empathy for the suffering and misfortunes of fellow humans. In Islam, maintaining good relations with fellow humans is highly recommended in order to create a harmonious life in society. That is what is known as *hablum minannas*. Thus, moral religiosity is a moral that is related to obedience in carrying out God's teachings in order to seek Allah's approval by worshiping and serving Him. Humanitarian morals are morals related to good attitudes and actions towards fellow humans by always maintaining good relations with fellow humans. Maintaining good relationships with Allah (*hablum minallah*) and maintaining good relationships with fellow humans (*hablum minan nas*) must be done in harmony.

## 2 Research Methods

This study uses descriptive qualitative research methods with content analysis techniques. Qualitative research is research aimed at describing and evaluating phenomena, events, social activities, attitudes, beliefs, perceptions and thoughts of people both individually and in groups [21]. The object of this research is the dimensions of religiosity and humanity in Indonesian literary works. This research data is in the form of soft data, namely quotations in the form of words, expressions, sentences and discourse in literary texts that represent dimensions of religiosity and humanity. The data sources are various Indonesian literary works, especially poetry and prose fiction (short stories and novels). The selection of data sources in the form of texts of Indonesian literary works was carried out using a purposive sampling technique, namely taking samples based on research objectives.

Data collection used in this research is documentation and content analysis techniques. The documentation technique is data collection by researchers intensively reading various libraries or written documents, namely Indonesian literary works. Next, the



researcher recorded quotations from literary texts that represent dimensions of religiosity and humanity.

Data validity is carried out through triangulation of data sources and data bases. Triangulation of data sources is that certain data that has been collected is then cross checked with other data so that valid data is found. The data base is done by arranging the collected data in a data set with certain numbers and codes. This will make it easier for researchers if one day they need to check the validity of the data.

Data analysis was carried out using the content analysis method and the semiotic model reading method based on inductive logic. Content analysis is carried out by examining the content or thematic of literary texts. The semiotic model reading method is carried out at two levels, namely heuristic reading (linguistic units) and hermeneutic reading (with interpretation of literary meaning). This means that to be able to provide meaning, it can first be done with heuristic reading and then followed by hermeneutic reading [10]. In this research, the researcher read various Indonesian literary works that had been selected first, then analyzed, presented and drew conclusions.

### **3 Results and Discussion**

#### **3.1 Dimensions of Religiosity in Indonesian Literary Works**

As a result of the author's creativity and reflection on life phenomena in his socio-cultural environment, literary works are rich in various life values that can enrich his inner treasures. Literary works often express moral messages in the form of local wisdom, the existence of humanity, or innovative ideas for the enlightenment of the human mind which is very important for character formation.

Moral messages in literary works are closely related to issues of life and human existence, including issues of human relationships with (1) themselves, (2) other humans in the social sphere, (3) the surrounding natural environment, and (4) God [22]. In its implementation, the moral messages in literature are conveyed by writers in their works implicitly. It is the researcher's job to explore these oral messages through content or thematic analysis using semiotic reading methods.

The existence of humanity and innovative ideas which are moral messages that are very important for character formation are implied in several literary works as follows. Humanity and social sensitivity (in the poem "Begging Girl" by Toto Sudarto Bachtiar), social criticism (in the poetry collection *Portrait Pembangunan*, *Blues for Bonnie*, the poem "Seonggok Jagung" by Rendra), willingness to accept the guilty, harmonious art with the teachings of God (in the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari), Sufism and transcendental values (in the poem "God, We Are So Close" by Abdulhadi W.M., the short story collection *Adam Ma'rifat and Godlop* by Danarto, and the novel *Sermon on the Hill* by Kuntowijoyo), religion and religiosity and religiosity (in the novel *Kemarau*, the short story "Robohnya Surau Kami" and "The Coming and Going" by A.A. Navis), love, religion, and critical ideas towards polygamy (in the novel *Ayat-ayat Cinta*, *When Love Bertasbih* by Habiburrahman El-Shirazi), the struggle to achieve dignity (in the novel *Para Priyayi* by Umar Kayam), the inner world of Javanese

women (in the short stories "Sri Sumarah" and "Bawuk" by Umar Kayam), multiculturalism or the spirit of diversity, accepting differences (in the novel *American Dream* by Kuntowijoyo, *Burung- Burung Manyar*, *Burung-Burung Rantau* by Y.B. Mangunwijaya, *Laskar Pelangi* by Andrea Hirata, *Negeri Lima Menara* by A. Fuadi), inner enlightenment (in the poem "An Old Man's Poetry for His Wife" by Rendra), women's resistance to the hegemony of male power and gender perspectives (in Oka Rusmini in the novel *Earth Dance*, Abidah El Khalieqy in the poem "Women Who Are Mothers", the novel *Saman* by Ayu Utami and *Nayla* by Djenar Mahesa Ayu), and so on.

Some previous research that is relevant to this research is as follows. Research on the socio-religious dimensions of the novel *Keluarga Permana* by Ramadhan K.H. [23], for example, discussing religious issues is discussed in relation to social conflict. In this case, social problems arise due to religious problems, namely interfaith marriages which cause horizontal social conflict. Research on aspects of religiosity in the novel *Ketika Cinta Bertasbih* [24] highlights aspects of religiosity which are associated with agreements in implementing Islamic law, namely polygamy. It is discussed very well in the novel how to implement polygamy which is legally permissible but is culturally difficult to implement in Indonesia. Likewise, research into aspects of local wisdom in the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari [25]. The problem of religiosity was related to local culture which at that time had not been touched by the teachings of Islam. However, Tohari's novel is able to insert morals regarding the importance of humans following the teachings of the Almighty. Tohari stated that ronggeng art is basically permissible as long as it does not violate religious teachings. What this research has in common with previous research is that they both examine aspects of religiosity in Indonesian literature. The difference is that previous research only studied religious aspects or religiosity in one novel, whereas this research examines various Indonesian literary works.

Below we will present several works of Indonesian literature that reveal dimensions of religiosity and humanity. If this literary work is internalized, it can enrich the reader's inner treasure with life values and in turn will build the reader's morals.

### 3.2 Dimensions of Religiosity

**Religion (Islam) without understanding the faith.** Religiosity is the internalization of religious values within a person. Internalization here relates to belief in religious teachings both in the heart and in speech [26]. The essence of religiosity contained in literary works is very useful for readers of literary works [27]. In literary works we often find the value of religiosity [28]. The problem of narrow understanding of religious teachings and inaccurate interpretation of religious teachings was expressed by A.A. Navis in the short story "The Collapse of Our Surau". How many Muslims are religious but are only limited to formal religious rites such as performing prayers, fasting during Ramadan, giving zakat and hajj. He does not appreciate the essence of worship as a form of devotion to Allah which must be accompanied by righteous deeds or social righteousness. It is not enough for humans to live by just worshipping Allah, but

they must also work to find the world as provisions for life in the afterlife. The following is an excerpt from the short story "Robohnya Surau Kami", "The Collapse of Our Surau"..

It seemed like there was no end to the people queuing for so long. Loses at the front, increases at the back. And God checks with all His attributes. Finally, it was Haji Saleh's turn. While smiling proudly he worshiped God.

Then God asked the first question 'You?

'I'm Saleh. But because I've been to Mecca, Haji Saleh is my name.'

'I didn't ask for a name. Names for me, no need. The name is only for you in the world.' 'Oh, my God.'

'What do you do in the world?'

'I worship You always, my God.' 'Other?'

'All Your intransigence, I stop, my Lord. I have never done anything evil, even though the world is full of sins that the devil brings curses on.'

'Other?'

'Yes, my Lord, I have nothing to do apart from worshiping You, chanting Your name. Even in Your love, when I am sick, your name becomes the fruit of my lips too. And I always pray, praying for Your mercy to convict Your people.'

.....

'Something else?' Ask God.

'Your servant has told me everything, O God, the Greatest, Most Gracious and Merciful, Just and Omniscient.'

But God asked again: 'There is nothing more?' 'Yes, that's all, my Lord.'

'Come in.'

And the angel swiftly dragged Haji Saleh to hell. Haji Saleh did not understand why he was taken to hell. He does not understand what God wants from him and he believes that God is not mistaken.

How shocked Haji Saleh was, because in that hell, many of his friends in the world were roasted, moaning in pain. And he no longer understood his situation, because all the people he saw in hell were no less worshipful than he himself. There is even one person who has been to Mecca fourteen times and also has the title of Sheikh.

**War against lust.** One of the interesting humanistic aspects in the novel *Ladang Perminus* (1992) [29] by Ramadhan K.H. is the disclosure of the culture of gratification that occurs among state institutions. Even though this gratification has become a habit in state institutions, it still makes the perpetrator experience inner conflict within himself. This is very humane because after all humans have a conscience that cannot deny wrong actions. The following quote illustrates this.

"I am aware that these gifts, gifts, their services are like poison for us. But I cannot avoid relationships with them, I cannot be provoked by them. I must be able to measure which ones I still deserve and which ones I don't deserve. "No. Which ones can I accept and which ones don't? Of course, I have to ask myself, what is the intention of them giving these gifts and services" (*Ladang Perminus*, 1992 p. 153)

The quote above illustrates how many and great the temptations are in living that life in order to avoid committing sins and going against the law. In real life, such temptations have occurred from the past until now, and are even entrenched.

**Struggle To Prevent Crime (Nahi Munkar).** Society views corruption as a disgraceful act, including crimes that violate social morals, religious morals and the law. Therefore, corruption is a type of antisocial act because it clearly has an impact on the social life of society, creating an unhealthy climate. Corruption, which is a formulation of dishonesty, can damage a person's image and weaken the work ethic of employees in an institution or company. This clearly contradicts the teachings of any religion, including Islam. The following quote illustrates the problem. "Corruption has now become an epidemic. It is everywhere, it has penetrated everywhere. I see, now it is difficult for us to separate what is state property and what is private property." [30].

It was revealed in the LP that the character Hidayat was a figure who went against the grain and fought to expose acts of corruption that occurred in his office by his superiors. Corruption and other moral violations are important issues that are raised and act as a setting for the story. Perpetrators of corruption are considered immoral people, because acts of corruption are very detrimental to society and the state. Therefore, corruption must be completely eradicated as a form of preventing crime (*nahi munkar*).

### 3.3 Humanity Dimensions

**Anxiety Due to Feeling Innocent.** In the novel *Ladang Perminus* (1992) [29] it is also revealed that there is turmoil that hit the character Hidayat because he feels innocent but has to accept punishment, namely being released from his office. Hidayat in his heart continues to be filled with questions about what his mistake was that caused him to be relieved of his duties. His heart continues to be filled with questions about what he did wrong, as seen in the following monologue. This idea is expressed in the following inner conversation of Hidayat.

"What did I do wrong?" he muttered. He felt bitter about the decision letter. "What did I do wrong?" he asked himself. There is no answer alone. No! Hidayat stepped in, opened the door and looked up at the sky. It sucks in outside air. He tried to calm himself. His brain was still turning "what did I do wrong? What did I do wrong?" (p. 25).

The quote above reflects the reality in real life. Sometimes it happens that someone is found guilty due to the actions of their superiors. As a staff member, he was made a sacrifice for the evil actions of his superiors.

**Humanity in The Family.** There is no doubt about Ias's attitude as a pious wife. Ias is a picture of a woman who is patient, wise, friendly and has a depth of knowledge. She is a woman who is able to build a household and is always loyal to her husband, and always willingly accepts what happens to her and her family.

"Ias's smile never ends. She is the light that makes the atmosphere in the house warm with harmony. I don't know who educated her so that she becomes a housewife who amazes and fascinates her friends, a place to ask questions and a place for advice in

various difficulties. What is clear is that about his mother being very patient." (Ladang Perminus, 2004 p. 1).

Hidayat's honesty, firmness and affection as a husband received a commensurate response from Ias, his wife, who was pious, loyal to him in good times and bad, and full of understanding. Ias can always place herself next to her husband, in front of her husband's friends. She knew very well when to comfort him, when to give input to her husband.

**Human Tragedy Resulting from Natural Disasters.** One of the most interesting ideas in literary works is the disclosure of human tragedy due to natural disasters. Natural disasters, in this case the emergence of toxic vapors, caused many village residents to die. As a result, many young children lost their parents, fathers and mothers. These young children have to face this difficult life alone, completely dependent on the mercy of others. Their lives are not taken care of, in a day sometimes they eat, sometimes they don't. It's a heartbreaking sight.

The following quote from Ebiet G. Ade's poem "News to Friends" illustrates this.

Friends, try to hear what the answer is  
 When I asked why  
 His father and mother died long ago  
 Swallowed by this land disaster

Arriving at sea  
 I'll tell you everything  
 To the coral to the waves  
 To the sun

But everyone was silent  
 But all are mute  
 I'm left alone  
 Staring at the sky

## 4 Conclusion

In literary works, many human existences and life phenomena are revealed which include aspects of humanity, moral, social, cultural, peace and conflict, ambition and lust, diversity, honesty, divinity, and also love. Appreciating the meaning of literature will be able to refine the mind and sharpen sensitivity and concern for fellow humans and components of the nation.

Based on the data analysis above, it can be concluded that Indonesian literary works, in this case the novel *Ladang Perminus* by Ramadhan K.H. rich in life values in the form of dimensions of religiosity and humanity. First, the dimension of religiosity in the novel *Ladang Perminus* includes (1) religion (Islam) without experiencing faith, (2) war against lust, and (3) struggle to prevent crime (*nahi munkar*). Second, the humanity

dimension includes (1) confusion due to feeling innocent, (2) humanity in the family, and (3) human tragedy due to natural disasters.

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