

## The Chronic of the Chronic of the Board of Instructions in the Work of Djamil Suherman a Study of the Sociology of Literature

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### Abstract

*Pesantren literature once triumphed in the '30s through works created by the pesantren themselves, whether or not they present an Islamic boarding school background. One such era was represented by Djamil Suherman. After that period, the literary world was more concerned with the critical attitude of literary writers to the government during the transition to independence. Entering the 2000s, Islamic boarding school literature began to come to life again along with the birth of young writers with a santri background, including Acep Zamzam Noer and Habiburrahman El Shirazy. However, before the two of them came to the fore, Djamil Suherman appeared first through his work pouring religious moral ideas through literature. This writing will reveal Djamil Suherman's actions in carrying out the mission of the pesantren in the midst of the complex challenges of the times, and it is hoped that the results will provide a picture of the worthy khal, that the pesantren world is an integral part of the development of Indonesian literature.*

### Keywords

Suherman; Djamil; Islamic boarding school literature



## I. Introduction

Religious elements in literary works can appear in various forms, one of which appears in the form of the world of boarding schools. Pesantren is a unique world--if it can be said so--which is often referred to by Muslims. Outsiders understand the pesantren may only be limited to a school based on Islam. However, Islamic boarding schools in Indonesia actually have their own traditions that build their own world. These different traditions cause people who come from pesantren to be considered as people who can improve the lives of the people around them. The role of pesantren in building the community has been seen since Indonesia was not yet independent.

Islamic boarding schools developed along with the spread of Islam in Indonesia. This Islamic education system initially started with religious teaching carried out in the family which was preceded by reading basmallah then reading the Koran, praying in congregation, fasting in the month of Ramadan. The education that originally came from the family then developed in surau or langgar because there were some parents who did not have sufficient knowledge about the religion of Islam. In fact, in certain societies, it is obligatory for children who are 7 years old to leave their home and mother and live in a surau or langgar to recite the Koran from a religious teacher (Zuhairini, 1997:211).

The recitations which were held in the surau and the langgars then developed and became the embryo of the establishment of pesantren and other formal Islamic education. According to Zuhairini (1997:212) Islamic boarding schools grew as a manifestation of one of the strategies of Muslims to maintain their existence against the influence of Western colonialism. Another reason is that the surau or langgar is no longer sufficient as a place to recite the Koran and also to intensify teaching. Children who study in Islamic boarding schools do not have to commute to their parents' homes.

The role of Islamic boarding schools as a strategy for Muslims to maintain their existence against Dutch colonialism is what Djamil Suherman alludes to in his works. Djamil Suherman is an author who was born in Surabaya and has lived in a pesantren environment since his childhood. Therefore, it is natural for his works to be colored thickly by the tradition of pesantren. Many of the terms and traditions of pesantren are shown in his works. In fact, the subtitle of the published collection of short stories is called "the stories of pesantren".

## II. Review of Literature

This paper will describe the actions of Djamil Suherman in the Indonesian literary scene using a sociological literary theory approach. This theory is used on the basis of the view that literature does not only deal with the personal world of writers but also, and basically, deals with the social world, human efforts to adapt to that world, and at the same time their efforts to constantly change it so that it becomes a better world (Damono, 2000:3). Literature is an attempt to recreate the social world. Like sociology, literature is actually related to social, economic, and political structures. However, in contrast to sociology which only compiles objective and scientific descriptions and analysis, literature enters beneath the surface of social life to reveal the ways in which humans live their society (Swingewood in Damono, 2000:3). Even according to Hoggard (in Damono, 2000: 3) without literary testimony, community observers will not be able to see the best of society as a whole.

Theories of the sociology of literature can be divided into three main groups: a) the sociology of the author; b) sociology of literary works; c) the sociology of readers and the social influence of literary works (Wellek and Warren, 1989:111). In this paper, we will use a theory that prioritizes literary texts as study material. The basic assumption in this theory is that literature is a reflection of people's lives which are influenced by historical conditions (Swingewood and Eagleton in Junus, 1986:20). The basic foundation of this theory is the idea that literature is a mirror of its era. It's just that the concept used in this paper is not a mirror in the sense of mimesis, but in the sense of diegesis. Mimesis is a direct imitation of an action like what an actor performs. Diegesis is a narrative action performed by the reader of poetry in his own voice. In this sense, it indicates what the speaker likes, and what he thinks or feels about the situation being discussed. In other words, through their implications they enter into the narrative structure of a story as a whole and at the same time constitute the meaning they want to convey (Chatman in Palmer, 1991:11).

## III. Research Methods

This type of research is library research which aims to make a qualitative description. Descriptive research aims to describe as accurately as possible the characteristics of individuals, circumstances, symptoms of certain groups (Koentjaraningrat, 1980:44). Qualitative research is a type of in-depth research, and the making of meaning from a phenomenon that can be applied in various fields related to the social sciences of humanity, including research on literary works.

## IV. Discussion

Based on the preliminary explanation and research methodology above, the discussion will reveal matters relating to Djamil Suherman which include the world of authorship and pesantren chronicles in his works.

### 4.1 World of Authorship Djamil Suherman

#### a. Family Background

Djamil Suherman was a writer who wrote many short stories in the 1960s. In his various writings he often uses the pseudonyms *Ds*, *Djumala*, *Rahman Rahim*, *Al Qalam*, *Tinta Mas*, *Niti Susastro*, *Jaman*, *Al Amin*, *Mata Pena*, *Hasim Muljadi*, *Fruits of Hand*, and *Signs of Eyes*. He was born in Sidoarjo, East Java, on April 24, 1924 and died on December 1, 1985 in Bandung.

As a child he lived in a boarding school in Kedungpring, East Java, and receiving Islamic education from his Sufi father. From his book "Umi Kalsum" it can be seen that as an adult he received Muhammadiyah education and was raised by his brother, a well-known preacher in Surabaya at that time (Panji *Masyarakat*, 1986: 66).

The influence of the teaching traditions passed down by the family, especially the parents, has greatly influenced the development of Djamil Suherman's character and thinking power. Almost all life problems faced by Djamil, it is always parents who are used as guidelines in solving them. Likewise, in expressing his imagination in writing, the noble tradition of religious teachings always accompanies his work.

To maintain the existence of his works as one of the historical legacies of Indonesian literature, one of his children, Abdi Mahastyo Suherman, once sent a letter to HB Jassin asking for his father's files, especially his father's first work, *Muara* (a collection of his poems with Kaswanda Saleh). , because the work is no longer circulating in the market.

Djamil Suherman's authorship is well known to Malaysia and Singapore. Many local and national newspapers in both countries, carry the results of his works.

#### b. Educational Background

Djamil Suherman's world of education began as a child at the Mufidah Muhammadiyah Islamic boarding school, before he was old enough to go to school. This tradition is derived from the family environment in the pesantren environment. He graduated from public school (HIS) in 1940. He graduated from junior high school in Kediri in 1947, then continued to high school and graduated in 1950. According Syakur (2021) students in carrying out the formal education process, also get additional knowledge that will deepen other sciences such as knowledge of the Islamic religion. Nurgiyantoro in Putriyanti (2019) stated that religious education values are high spiritual values and absolutely come from human belief in God. The attendees who came from outside the santri were supported through dayah regulations and policies to improve the worship of santri in carrying out the wheel of life during the dayah and were accustomed to having finished their studies in the future (Buto, 2018).

After graduating from high school, he worked in several private companies and taught at several public and private schools. As a tenacious and diligent young man, he did not waste the opportunity to obtain a higher education. Although his education was based on religion, he did not have a narrow view of the rest of the world. It is evident that he finished his higher education at the State Administration Academy (AAN) in 1965, in Bandung.

In addition to the various formal educations that he received at school, he took many other educations that were in accordance with the needs of the times, during the Dutch and Japanese colonial times. In 1945-1947, he had attended education and joined the PRI (Youth People of Indonesia). In 1950 Djamil Suherman participated in student mobilization in the

face of colonialism, until finally he entered the army with the rank of Sergeant Major I who served in Division VI Kediri (PDS HB Jassin, 1985: 12).

### c. Work Background

Djamil Suherman started working as a factory worker in Surabaya in 1940-1945. Then he devoted himself to education as a religious teacher at a public school in Surabaya from 1950-1951. Since 1951 he has been a Post and Telecommunication employee in Surabaya, Palembang and Bandung. When published an official organization PERUMTEL in Bandung "Echo of Telecommunications" Djamil Suherman was the managing editor (*Panji Masyarakat*, 1986: 67).

When he worked as a textile factory worker, he was a tenacious and critical worker. His critical form was manifested by entering a labor forum at that time, SS PTT (Sekerdja PTT) for 4 years, from 1961 – 1964. Likewise, when he worked at Postel, many of his brilliant ideas were for the advancement of the company and the welfare of employees so that he was trusted to lead the Postel labor union organization for two years from 1964 to 1965.

In the field of social organization and politics, Djamil Suherman always wants to give his contribution to the country and the nation. The transition period at that time pushed him to accommodate all the existing powers in one mass organization. This desire led him to join one of the biggest parties at that time, namely the PNI, the Surabaya branch of the Marhaenis Front.

As a worker, Djamil Suherman mastered many skills, both related to his profession, as well as other professions as a side of his job. In addition to being an expert in religious matters, he has expertise in iron workshop techniques and military cryptography. It is these two skills that lead him to achieve a better standard of living compared to his peers.

In a cultural organization, Djamil Suherman was once nominated as chairman of the LESBUMI branch in Bandung. This suggestion was not an exaggeration, considering that he had so much experience in the world of art and culture during his stay in Palembang and in Surabaya. When he was in Palembang in 1964, he was the chairman of the National Theater Trustees, chairman of the HSBI Impesariat and sponsor of the Indonesian Muslim Theater. In Surabaya he was chairman of an art institute in 1953 (Jassin, Siwalan 3).

### d. Literary Background

Living in a pesantren environment, has more or less influenced the writings of Djamil Suherman. Since childhood he has been accustomed to writing. His brother's guidance brought Djamil to a world view outside of reality which was very great and beautiful, and he put it into writing in the form of poetry, short stories, and novels. Almost all of his works tell about the life of the pesantren world, a strata of society that he has known since childhood.

Djamil Suherman's works, especially short stories, have appeared in various leading literary magazines such as *Indonesia*, *Strategy*, *Story*, *Culture*, *Indonesian Pulpit*, and *Sunday Morning*. In 1962, Djamil Suherman even won the prize for *literary* HB Jassin's

In 1963, two books were published in Padang by Nusantara publishers, each with a novel entitled *Journey to the Hereafter* and a collection of short stories, *Umi Kalsum*. The short story "Umi Kulsum" appeared for the first time in the *Story* No. 7 – 8 Yr. IV, July – August 1956.

In the 2nd volume of HB Jassin's book of 66th generation, the name of this Sidoarjo-born writer, represented by his short story, also tells the story of the pesantren world "Main Gambus".

Djamil Suherman is known as a supporter and signatory of the Joint Statement of Cultural Manifestations (Manikebu) which was initiated in Jakarta, on August 17, 1963 with several of his friends, artists in Palembang.



This experienced author has served as editor of *Tunas* in Surabaya, wrote the cultural rubric "Lembaga" in *Suara Rakjat* in Surabaya, supervised the cultural column "Tanah Air" in the *Trompet Masyarakat* in Surabaya, and managed the literary room "Pancaran Seni" at RRI Surabaya. , as well as caring for the literature room in the *Family* and *Mandate* in Palembang. Djamil Suherman has also worked as a member of the editorial team and a permanent assistant for the magazines *Indonesia and Gelora*.

Besides being active in the editorial membership of magazines, he is also active in literary arts institutions and national theater development in Surabaya and Palembang. Starting in 1962 he was listed as chairman of the HSBI Impresario, South Sumatra in Palembang. Djamil Suherman attended the Author's Conference in Jakarta in 1964 as a participant.

In addition, until the end of his life H. Djamil Suherman was still actively writing essays on literary and cultural issues, including in the daily *Berdikari*, *Obor*, *Trikora*, *Abadi*, *Indonesia Raya*, and the weekly *Ria*, *Amanat* and *Brawijaya*.

In 1967 Djamil Suherman also received a prize from Pos and Telecommunications for his work entitled "He Finds Himself Again" for the short story category, "A News" for the radio drama category, and "New Generation" for the stage drama category.

Based on the results of his works, it can be concluded that Djamil Suherman is one of the Indonesian writers whose unique work can enrich the treasures of modern Indonesian literature, especially if it is associated with religious literature in the 1960s.

## 4.2 The Chronicle of Islamic Boarding Schools in the Works of Djamil Suherman

### a. Pesantren and Resistance to Invaders

Sarip Tambak *Oso* novels and *Umi Kalsum* are the work of Djamil Suherman. The themes that he always raises to the surface are religious themes. Indeed, the world he tells is his own world. He is one part of the community who is very obedient to all the rules he holds. What people call modern teachings/dogmas, for him, has a feeling of fear and is considered from a religious perspective which he learned as a child at the Kedungpring Islamic boarding school. Because he has experienced and proven through religious experience about ancient and modern boundaries, such as a kyai who can heal sick people and people who are possessed.

In *Umi Kalsum*, if you look at it from the point of view of the vocabulary used, it is very clear that it fits very well with the world of pesantren that it describes. Many loanwords from Arabic have become the language of the people who are Muslim. For example: tarawih, tadarus, monotheism, dhikr, congregation, azan, and tahlil.

Likewise, in comparisons of words, Djamil Suherman moves in the realm of the minds of religious people. For example: "our arrival was greeted with great joy, like the emigrants who came from Mecca". Or: "his voice is sweet every time immerses me in a beautiful and magical fantasy, as if I imagine the face of a beautiful girl, daughter of the Prophet".

The vocabulary and comparisons of Arabic words that he has in his work are his flexibility in spilling the true social style of a Muslim without doubting ancient nicknames. This means an effort to "Islamize" the association of young people when they are thirsty for good and right ways to socialize.

The world of pesantren that he displays is the world where he lived at that time which was far from the touch of the progress of the times and was in the grip of the invaders. Simplicity and brotherhood are the main characteristics of the pesantren described by Djamil Suherman. The conflicts faced by the santri in the pesantren were inseparable from the environmental influences they faced at that time.

In addition to the various intricacies and daily behavior of the santri that are described in his work, the picture of the life of the pesantren at that time was more of an encouragement

to the students and local residents in facing the Dutch colonial era. The role of pesantren in the struggle for independence can be seen in the works written by Djamil Suherman, this happened because of the time setting for these events in the colonial period.

In particular, the works of Djamil Suherman that describe the role of pesantren as the basis of resistance to the invaders are two novels entitled *Sarip Tambak Oso* and *Pejuang-Pejuang Kali Pepe*. These two novels tell how a pesantren becomes the center of a struggle with its kiai as its leader. In the years of the struggle for independence, the role of Islamic boarding schools was quite large. Islamic boarding schools were used as a place to mobilize the people of the kyai to fight against the invaders.

In the novel *Pejuang-Pejuang Kali Pepe*, it appears that the Gedangan pesantren was considered by the Dutch as the center of resistance to the government.

The Dutch government, which considered Gedangan to be the center of activity for the students, did not want to separate this pesantren from the political turmoil that was raging in Asia at that time. Politics that lead to the struggle for independence for the colonized people (Suherman, 1984:38).

This is possible because in a boarding school apart from being taught the Koran, the students also learn self-defense. Therefore, at that time pesantren was known as a center for warriors as seen in the novel *Pejuang-Pejuang Kali Pepe* below.

At the Gedangan Islamic Boarding School the students were not only given religious knowledge, but like other Islamic boarding schools at that time, they were also given skills in self-defense such as silat and so on. In Gedangan the students and the people generally have this skill. Then heard the names of the champions and famous warriors. People's reluctance and respect for Ahmad, Muhammad, Ismail, and Umar was not solely because of their knowledge, but also because of their brilliance (Suherman, 1984:38).

The resistance of the kiyai and the santri of the Islamic boarding school began when some of the land in the Gedangan village and also the land of the pesantren was to be used as land to build a railroad connecting Malang and Surabaya.

“According to the news that after all the necessary land has been measured, according to Balanda's plan, a new and twin railway line will be built, located east of the existing railway. The railway will connect Surabaya and Malang. Therefore, the surrounding land will be freed about five hundred meters from the highway to the east. This means the pesantren land will be affected.” (Suherman, 1984:42).

During the colonial period, Islamic boarding schools were under very heavy pressure. Islamic boarding schools provide teaching about love for the homeland and instill the patriotic attitude of their students towards the invaders. Basically, Islamic boarding schools are religious educational institutions, these institutions prioritize the mental and spiritual development of their students. Teachings like this were feared by the colonialists at that time. Therefore, the Dutch government for various reasons tried to eliminate the existence of Islamic boarding schools as seen in the novel *Pejuang-Pejuang Kali Pepe*. In this novel the Dutch government with the reason to build a railway, the land of the Gedangan pesantren will be evicted. Of

course, this angered the students and their kiai. They were of course not willing to give up the pesantren land to the Dutch. This is clearly seen in the attitude of the Muslim cleric and his students.

Kiyahi looked deep in thought. His face was gloomy, his forehead was wrinkled. How sad he was at the thought of what was to come. Kiyahi emphatically said to one of the students: "Wahid! Tell the Lurah that Kiyahi Mukmin does not want to come to the Village Hall!" (Suherman, 1984:42).

From this quote, it can be seen that the kiyai's firm attitude did not want to simply submit to the Dutch government. The issue of the railroad that will be built reminds us of the resistance of Prince Diponegoro who was famous for the Diponegoro war. At that time, Prince Diponegoro fought back because the graves of his ancestors would be evicted to be used as railroads. That was indeed the reason for the Dutch government to get rid of strategic places that were expected by the Dutch government to become centers of resistance against the Dutch. A similar thing happened to the Gedangan Islamic boarding school in the novel *Pejuang-Pejuang Kali Pepe* by Djamil Suherman.

In this novel, it can be seen and illustrated that this pesantren is a gathering place for warriors, which is marked by the presence of several youths who are known to be skilled in martial arts and other sciences which have great potential as the basic capital to fight against the Dutch colonialists.

As in other Islamic boarding schools, the Gedangan Islamic boarding school also has mainstay martial arts experts. Even among them many have mystical knowledge. For example, Mr. Sabar—who is said to have “silver science” or silencer. Also Pak Yasin—people say you can bring in a genie who can be ordered (Suherman, 1984:17).

The gathering of the warriors in the pesantren and their strong attitude towards various Dutch government policies made the pesantren get the image of the Dutch government as the center of resistance against the Dutch.

The pesantren described by Djamil Suherman in his two novels shows that pesantren is a means or a place to pit citizens against the kyai in cultivating a patriotic sense of the suffering of the colonized nation. The role of the kyai at that time, among others, was as a giver of fighting spirit, especially to the students who went directly to face the invaders. In the novel *Pejuang-Pejuang Kali Pepe*, it is shown by the presence of Muslim clerics and pesantren youths who strongly oppose the Dutch government's policy to build a railroad on the land of the pesantren and part of the land of the Gedangan village residents.

Novel *Pejuang-Pejuang Kali Pepe* describes the struggle against the Dutch based on pesantren, *Sarip Tambak Oso*'s novel also tells the story of resistance against the Dutch but is not based on pesantren. Sarip is a young man from the village of Tambak Oso who happens to be a warrior.

## **b. Life in the Islamic**

Pesantren is an educational institution. This pesantren gathers students who live with various styles. In the works of Djamil Suherman, the kyai is the center. Likewise, the kiyai family is a family that is exalted and has the highest social class in the pesantren environment. This is illustrated in the separation of the kiyai's family residence in the main house.

Every day the kiyahi is in this side building, so that his guests never step on the main building. The main building, which is fenced with low walls and fortified with bamboo slats, is a place of honor for the kiyai's family (Suherman, 1984:7).

In addition, it can also be seen from the existence of what is referred to in the pesantren as 'khadam' or certain people who serve the family of the kiai physically and mentally who are usually also the santri of the pesantren. In the novel *Pejuang-Pejuang Kali Pepe* there is a character named Umar, a young man who is in charge of serving the kiyai's family and at the same time as an elder santri at the pesantren. In the association in the pesantren environment, acting as a 'khadam' is a very honorable thing. In this novel Umar is a young man, the son of someone who previously acted as 'khadam' for the kiai's family.

Umar's service as an obedient student is a continuation of the work of his late father who has also devoted himself to the pesantren. Umar as a child of the village of Gedangan cannot release his responsibility for the obligation to lodge and study Islamic boarding schools (Suherman, 1984:5).

The santri who act as 'khadam' usually want to unite into the kiyai's family, usually they want to marry one of the kiyai's children so that they become part of the family he respects. Likewise, Umar wanted to marry Fatimah, the daughter of a Muslim cleric.

Life in the pesantren described in this work is a life full of cooperation. The students are described as doing all the activities of the pesantren in mutual cooperation and a student is required to be able to live independently because everything is done alone, from cooking, washing, to shaving hair. Therefore, a santri usually becomes a person who has various special skills, for example, being a barber.

A santri is not only described as having to be independent, but is also often described as a warrior. The skills of the students were the main capital when they fought against the Dutch. In the novel *Pejuang-Pejuang Kali Pepe* described the conditions when the students were doing self-defense exercises. The silat practice is an activity that is integrated with recitation activities at the pesantren. The exercise is carried out after the recitation is over in the evening.

At the Gedangan Islamic boarding school, silat training for the students is held on Saturday night after the recitation. The exercise was held in the middle of the front yard of the mosque which was lit by torches (Suherman, 1984:18).

As warriors, it is described that the santri are not only good at playing silat, but they are believed to have other knowledge, such as invulnerability, compassion, and the science of shingle.

### **c. Romance Relationship between Santri**

God has equipped the anatomy of living things with a set of instincts that are absolutely necessary to preserve the continuity of life until the time that He has determined. Instinct is a power of human nature that has an *autonomous nature*, its desires often come stomping without being able to compromise. It cannot be prevented or, on the other hand, pushed at will. Things like this ultimately cause the owner of the instinct to take an action to achieve his goal.



Because he is natural, he exists from the birth of living beings. Fitrah includes emotional pain, affection, eating and drinking, feelings of love and so on. DR. Jolan Jacob, as quoted by Budi Susilo Ragil at the HB Jassin literary documentation center, once said that *instinct* is 'drive and instinct heritage'.

Humans everywhere do not escape the target of this example. Whether it's the city community, the campus, the market or even those in the pesantren. Likewise in almost all of the contents of Djamil Suherman's short story *Umi Kalsum*. It tells about the twists and turns of the love story between a male santri (Si Jamil) and his idol (Umi Kalsum). Their love story in the pesantren environment is a phenomenon that exists in almost all Islamic boarding schools in the archipelago. They cannot be separated from the shadows of the management agency that always monitors the movements of the circulation of love letters. If it is found that a *santri* or *santriyaat* received a love letter, surely he would be immediately summoned to the board and put on trial. This is a rule that has been passed down from generation to generation, and if it is violated it will be a disgrace to the pesantren environment itself. Therefore, it is not surprising if we see that there are many found in several pesantren, a male student whose head is bald. This is a punishment (*ta'jir*) for anyone caught receiving or sending love letters to the opposite sex. Meanwhile, the form of punishment for female students is usually in the form of money as a fine, which is determined by the institution/boarding school administrator.

*Ta'zir* and fines in the form of money are two forms of sanctions that are very popular in every pesantren, especially salaf pesantren. Courtship sanctions are *ta'zir*, the punishment is almost the same as a santri who is caught watching a big screen movie or participating in other entertainment outside the pesantren area.

The strict prohibition against getting to know the opposite sex in the pesantren world has resulted in very limited relations between male and female students, but that does not mean that there is no relationship between them. Intercourse between them is done in secret. As seen in the short story *Umi Kalsum*, it is illustrated how male students who admire the beauty of a female student (Umi Kalsum) have to take turns when the woman appears in an event that is only attended by women. This shows the limitations of the relationship between men and women in a pesantren, it cannot be forgotten that during the colonial period the relationship between men and women was still limited.

Love according to the pesantren's view is a bond of friendship that must be bound in marriage. The process towards this, which is closely monitored by the board of the pesantren, should not be trapped in things that deviate from Islamic values. The love relationship in the pesantren is colored by the interference of the kiyai, even the kiyai usually tries to match male students and female students. This happens because of the tight association between men and women in a pesantren.

Love belongs to everyone everywhere, but pesantren-style love is much different from romance in the outside world of pesantren. Romance in pesantren is only limited to face and name introductions (*ta'aruf*). The love life of young santri with various high emotional states, especially in salaf Islamic boarding schools, seems to have contradicted their basic ideals in exploring the science of the afterlife. They cannot mix instincts with other needs of their own.

When viewed from the age of students who study in Islamic boarding schools, this is an age that has the potential to share *instincts* of each student. Failure to achieve love in Islamic boarding schools is almost certain to fail to achieve the expected knowledge, on the other hand, the success of a santri in gaining love in pesantren which leads to a marriage with the blessing of the Caretaker of the Islamic Boarding School is a measure of the success of a santri in gaining Islamic knowledge.

The form of marriage blessing from pesantren caregivers is usually always held with the *Muqimman event*, a ceremony for the release of a santri to return to his original place with

sufficient knowledge to immediately establish a small or even larger recitation place complete with lodging. This tradition seems to be a characteristic of pesantren romance that will never disappear as long as the kyai and santri still hold and practice the great teachings.

## V. Conclusion

Djamil Suherman lives and knows the world of pesantren well, he is a santri. Djamil Suherman's stories about pesantren played out when Indonesia was colonized by the Dutch. The pesantren tradition depicted in his works is full of nuances of struggle, the authenticity of a traditional Islamic boarding school, and a picture of a life filled with prayers and songs. The world of pesantren seems inseparable from the world of art. Various kinds of art events colored the life of the pesantren at that time as illustrated in several short stories collected in the collection of short stories of Umi Kalsum. There is a promise and there is also a marhabanan. If you read the works of Djamil Suherman, you will feel that the world of Islamic boarding schools is a beautiful world.

Interaction with the outside world of the pesantren in Djamil Suherman's works is minimal. Some works indeed seem to allude to this but in a very simple form, such as when the Kedungpring students tried to improve the lives of prostitutes outside Kedungpring.

The pesantren in Djamil Suherman's work, apart from being a place of learning for his students, also played a major role in the struggle for Indonesian independence. There are two novels by Djamil Suherman that show this picture, namely Sarip Tambak Oso and Kali Pepe's *Pejuang-Pejuang*. These two novels tell the story of how a pesantren (Islamic boarding school) mounts a resistance led by its kyai against the atrocities of the Dutch government. *Pejuang-Pejuang* Kali Pepe even tells the events of the battle between the santri kyai against the Dutch colonial government.

The role of a kyai in Djamil Suherman's works, apart from being a caregiver in a boarding school, is also a warrior. It is even described in one of his short stories that a kyai has an honorable position in the eyes of his students just because the kyai is the son of a great warrior. This shows the large role of the kyai in the resistance against the invaders. Indeed, based on historical facts, pesantren was the basis of the struggle of the Indonesian people against Dutch colonialism.

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