

Religiosity in Mustofa Bisri's Collection of *Lukisan Kaligrafi* Short Story

Fakhri Ali Azizi , Agus Nuryatin, Mukh Doyin

Universitas Negeri Semarang, Indonesia


Article Info

History Articles
Received:
5 September 2020
Accepted:
10 October 2020
Published:
30 December 2022

Keywords:
Religiosity, short story
collection, lukisan
kaligrafi

Abstract

Lukisan Kaligrafi comes as a literary work that is thick in the value of religiosity, transcendent, teaching about religious social life, both vertical and horizontal. The objectives of this study are to describe religiosity in a collection of Lukisan Kaligrafi short stories, to analyze the correlation between religiosity and social reality, and to reveal the author's point of view of religiosity. The researcher used the approach of structuralism and literary sociology in this research. The method used is the hermeneutic method, which is to turn and reconstruct a text in a bound of interactions between the author and the reader. The results of the study (1) the dimension of belief or ideology, (2) the dimension of religious practice or worship, (3) the dimension of religious experience, (4) the dimension of religious knowledge, and (5) the dimension of consequence. There are several attitudes described in describing the correlation of short story religiosity with social reality, among others are: (1) education, (2) peace, (3) Social supervision, (4) worship of solidarity, (5) transformative, (6) creative, (7) sublimative, (8) harmony, (9) emotionally religious, and (10) tolerance.

 Correspondence address:
Jl. Bahari Utara Payung, Kecamatan Weleri, Kabupaten Kendal,
51355
E-mail: satrianugraha1118@gmail.com

INTRODUCTION

The short story is one genre of modern Indonesian literature that has a function in human life, including describing the situation and conditions of humanity. Nuryatin (2010) explains that short stories are essentially works of fiction or "something constructed, discovered, made up, or contrived. Besides, Nurgiyantoro (2007) stated that the influence received by the reader can be as teachings derived from customs, adab (politeness), conventions, and religious teachings (religious aspects). Atmosuwito (1989) also added that a literary work is not only the result of mental observation and aesthetic experience but also as the author's self-expression.

Religiosity is a dimension that arises from the attitude of ideas and views of life or literary writers and reflected in his work. Religion is not power but as a democratism (Mangunwijaya, 1988). Religion should make the life of religious people more intense. Similarly, the disclosure of the value of religiosity in the collection of short stories Lukisan Kaligrafi by Mustofa Bisri that researchers did.

Is closely related to the collection of short stories Lukisan Kaligrafi by Mustofa Bisri in the value of religiosity behind the writing of the work. Mustofa Bisri or often called Gus Mus is a cleric and chief of pesantren in Rembang Central Java. The creation of literary works by Mustofa Bisri is often identified with the Islamic world and pesantren. The disclosure of the value of religiosity in the collection of short stories Lukisan Kaligrafi becomes interesting to be researched.

Several studies have been done about the collection of short stories Lukisan Kaligrafi, among other research were by Kharisma (2016), Udayana & Indiatmoko (2017), Maulidin & Nuryatin (2017), and Qomariyah (2018). In his research, Kharisma (2016) tends to only describe the quotation of a collection of short stories from Calligraphy Painting, and is generalized in the divine norm. Meanwhile, Udayana & Indiatmoko's (2017) research describes the transcendent spiritual dimension of religiosity.

Maulidin & Nuryatin (2017) research discusses the relevance of social problems in a collection of short stories to social reality. The research results are in the form of various social problems that occur in society. Meanwhile, Qomariyah (2018) et al classify three prophetic values, namely humanism, liberation, and transcendence. The value of humanism is in line with the research conducted regarding the correlation between religiosity and social reality.

To that point, the researcher revealed the value of religiosity in the collection of short stories. Besides the religiosity aspect, the researcher analyzed more deeply the correlation of religiosity with social reality in broad society. The aim is for this research to reveal Mustofa Bisri's thoughts in creating works through his relationship with the wider society. Also, the researcher expressed the author's view of religiosity in the collection of short stories Lukisan Kaligrafi by Mustofa Bisri.

The problem formulation has consecutive points. This research not only reveals aspects of religiosity, but also realize the correlation of religiosity in social reality, and the author's view of the creation of works. The research was conducted to give something new in literary science by revealing religiosity in the collection of short stories.

METHOD

The approach in this research is structuralism and literary sociology. The approach to structuralism is used to examine religiosity in the series of short stories Lukisan Kaligrafi by Mustofa Bisri. Meanwhile, the literary sociological approach is used to evaluate the relationship between religiosity and social reality in Lukisan Kaligrafi provided by the author in the story.

This structuralism approach considers that literary works are assumed to be phenomena that have interconnected structures with each other (Endaswara 2013). In its application, this approach understands literary works in close reading or reviewing without seeing the author and his relationship with

reality. The analysis focused on the intrinsic elements of literary works. Here each element is analyzed with the other elements.

According to the sociological view of literature, literary works are seen to be connected to reality, — specifically, to the degree to which literary work represents its social reality (Endraswara 2013). The literature presents a representation of life and most of it comes from social reality. In this sense, life includes the relationship between society and between events that occur in a person's inner being.

The focus of this research is to find and analyze the religiosity of the collection of short stories Lukisan Kaligrafi by Mustofa Bisri. Also, the study revealed the correlation of religiosity with social reality, and the views of authors. As pieces as expressions or statements and behavior of figures.

There are three stages used to solve problems in this research, namely data provision, data analysis, and presentation of data analysis results. The data in this study are as pieces of statements of written words and behaviors that are a manifestation of religiosity in the collection of short stories Lukisan Kaligrafi by Mustofa Bisri.

RESULTS AND DISCUSSION

Religiosity in *Lukisan Kaligrafi* short story collection

Mustofa Bisri describes religiosity from several aspects that can guidelines in research, namely (1) the dimension of belief or ideological, (2) the dimension of religious practice or worship, (3) the dimension of religious experience, (4) the dimension of religious knowledge, and (5) the dimension of consequence.

1. The Dimension of Belief or Ideological

This dimension is part of the religion that relates to what we should trust and becomes a belief system. According to Wachid (2002), the doctrine of belief is the most fundamental that can distinguish religion from one another.

"Kedua, kau kan tahu, sebagaimana neraka dan sorga, aku adalah milik Allah. Maka terserah kehendakNya, apakah Ia mau memasukkanku ke sorga atau neraka. Untuk memasukkan hambaNya ke sorga atau neraka, sebenarnya Ia tidak memerlukan alasan."

(Gus Jakfar's short story p. 11)

The quote above shows that in the short story entitled Gus Jakfar there is a depiction of the dimension of belief or faith in Islam. The depiction is shown in the character Kiai Tawakkal alias Mbah Jogo when explaining to Gus Jakfar. As seen in the sentence *"kedua, kau tahu, sebagaimana neraka dan sorga, aku adalah milik Allah."* Believing in heaven and hell in Islam is fardhu ain or an obligation for a Muslim. This indicates that the depiction of the character Kiai Tawakkal or Mbah Jogo is the realization of the dimension of the faith. Besides, it is confirmed by the sentence that follows it, *"untuk memasukkan hambaNya ke surga atau neraka, sebenarnya Ia tidak memerlukan alasan"*. The sentence emphasizes the character's strengthening in the story, that the sentence seeks to give a firm statement on the attitude of the faith owned by Kiai Tawakkal or Mbah Jogo.

2. The Dimension of Religious Practice or Worship

According to At Tariqi (2004) the dimension of religious practice is an aspect that measures the extent to which a person performs his ritual obligations in the religion followed. For example; go to places of worship, pray privately, fast, and so on. The dimension of this ritual is religious behavior as worship that is realized by religious ceremonies. These religious practices comprise two important classes of ritual and obedience.

a. Ritual

Viktor Frankl (in Bastaman, 2007) reveals that rituals are "meaningful" or "desire to live meaningfully" will to mean by carrying out obligations as religious people. The desire to live meaningfully is an important part of human characteristics, which can cause physical and mental symptoms if hindered in carrying out the

obligation to perform rituals in the religion adopted.

"sehabis shalat maghrib, kawanku dan beberapa orang panitia menjemputku. Ternyata pengajian di kota tidak kalah dengan umumnya pengajian di desa-desa yang sering ku datangi. Bahkan disini yang mengisi pengajian tidak hanya satu orang, banyak."

(Iseng's short story p. 55)

Mustofa Bisri reveals religious ritual activities with a subtle narrative style in the quote. It is clear in the quote, telling the similarities in the recitation activities in the city and in the village. This was told to take part in recitation activities anywhere. There is no difference in the implementation of recitation in cities and villages. The goal remains one, namely to get closer to Allah by doing this recitation ritual.

Obedience

This aspect of obedience assesses the extent to which an individual's behavior reflects his normative expression or religious faith as the highest value. In Faizin's research (2017) the concept of obedience emphasizes as a means of struggle to improve the quality of human life and *akhlakul karimah*. In the teachings of Islam, the concept of obedience is known as *rukun iman*, namely: Belief in Allah, the angles, revealed books, prophets, qiyamah, and the predestination by Allah of all things (*qada and qadar*). Iman is "word of mouth, faith with the heart, and practice with the limbs." More clearly, obedience can be described in the following quotation:

"Sudah menjadi kebiasaan, pada bulan Maulud (Robiul Awwal) Ayah mengadakan peringatan Maulid Nabi Muhammad SAW di aula pesantrennya. Dulu acaranya sederhana saja. Tidak ada ceramah-ceramah seperti sekarang. Hanya berzanzenan, membaca syair-syair madah AL-Barzanji-nya Syeikh Jakfar Al-Barzanji, untuk mengenang, memuji Rasulullah SAW."

(Ndara Mat Amiri's Short Story p. 90)

The quote describes the atmosphere of Maulud's activities in his father's pesantren. It is contained in a short story excerpt entitled Ndara

Mat Amit. Implementing maulid activities is one disclosure of the concept of obedience. Obedience is a concept that measures how far individuals engage in the inner attachment to God. It is proven in participating in religious organizations in the community and activities in it, namely the pesantren environment. This includes the behavior and attitudes of individuals towards religious organizations. That belongs to the behavior of religious organizations, for example, the activeness of a person to involve himself in the activities of religious organizations. Whereas what is included in the attitude towards religious organizations, for example, someone feels happy when he joins a religious organization with other people of the same faith.

3. The Dimension of Religious Experience

Mustofa Bisri reveals the dimensions of religious experience in variations in the short story collection. The purpose is none other than to give religious knowledge and experience to the wider community in the meaning of short stories contained. Not only that, Mustofa Bisri explained the dimension so that the reader can exemplify the traits in the dimension of religious experience. Referencing Wach's opinion (1992) the form of religious experience is distinguished in two expressions, namely:

a. Expressions of Religious Experience as Thought

It contains the expression of religious experience as theoretical in prayer, which is a means of expressing the turmoil of the heart to the problems faced, which is a connection in dealing with God as evidence of human weakness as a creature of His creation. The expression of religious experience as thought has several aspects to be expressed in the collection of short stories Lukisan Kaligrafi, among others:

1) Explosive

Lukisan Kaligrafi depicts several events in its narration. One quotation can be described:

"Ya, itulah Jabal Rahmah, apa betul itu tempat pertemuan Bapa Adam dan Ibu Hawa setelah mereka turun dari sorga? Wallahua'lamiya, tapi memang banyak yang percaya. Mungkin kita tak

perlu kesana, lagi pula itu jauh. Kelihatannya saja dekat. Wukuf yang penting di Arafah, beristighfar dan berdoa. Disini saya kira kita bisa lebih khusyuk."

(Mbok Yem's short story p. 123)

The expression of an explosive attitude can be seen clearly in the quote. 'Disini saya kira kita lebih khusyuk'. In character "aku" involves an explosive sense of expression. The character in the short story Mbok Yem mentioned that in his experience several times he came to Baitullah, convincing him to focus on Arafah so that prayers would be more solemn.

2) Propagandistic

Propagandistic is a powerful encouragement not only to take part but also to captivate and invite others to see and hear what someone has seen and heard.

"sebagai kiai, apakah kau berani menjamin amalmu pasti mengantarkanmu masuk sorga kelak? Atau kau berani mengatakan bahwa orang-orang di warung yang tadi kau pandang sebelah mata itu pasti masuk neraka? Kita berbuat baik karena kita ingin dipandang baik oleh-Nya, kita ingin berdekat-dekat denganNya, tapi kita tidak berhak menuntut balasan kebaikan kita. Mengapa? Karena kebaikan kita pun berasal dari-Nya. Bukankah begitu?"

(Gus Jakfar's short story p. 11)

Propagandistic is seen in the quote above. The character in Gus Jakfar's short story invites not to arbitrarily judge someone for the treatment in the world. In the sentence 'Kita berbuat baik karena kita ingin dipandang baik oleh-Nya, kita ingin berdekat-dekat denganNya, tapi kita tidak berhak menuntut balasan kebaikan kita' indicates that the invitation of the character to behave as a true Muslim, does not look next to the people around us.

3) Subjective

Religious experience, which is subjective, inward, and individual, has shown that religious experience can only be expressed if a person experiencing religious experience can understand himself when experiencing feelings beyond his reach.

Expressions of Experience as Actions

The expression of religious experience in the form of actions means that the experience that occurs is the result of an understanding of God, man, and nature obtained through the thought process first. Where religious experiences in the form of deeds will be revealed through; devote yourself or worship, draw closer or ask god for something, control God to do what man wants, give thanks for God's gifts or favors, give God's compensation or gifts, provide service to fellow human beings. Of these, it is intended as an attempt to keep all the commandments of God that have been charged to him.

"alhamdulillah, sejak di Arafah saya bisa bergabung dengan rombongan Ibu. Malam menjelang wukuf, kami sudah sampai ke padang luas yang menjadi seperti lautan tenda itu. Beberapa orang tampak letih. Justru Mbok Yem dan Mbah Joyo anggota rombongan yang paling tua sedikitpun tidak memperlihatkan tanda-tanda kelelahan. Bahkan pancaran semangat dua sejoli ini tampak jelas seperti mempermuda usia mereka."

(Mbok Yem's short story p. 90)

In the quote, it can be concluded that there expresses religious experience as deeds. Mustofa Bisri places himself as a character in the quote's depiction. The wisdom that can be taken in the quotation, among others, the attitude and deeds of Mbok Yem who continues to worship despite his old age, but still the spirit to carry out worship regardless of age.

4) Dimensions of Religious Knowledge

The dimension of religious knowledge or better known as the intellectual dimension is about how far a person knows, understands, and understands the teachings of his religion, and the extent to which a person will do activities to further increase his understanding in matters of religion-related to his religion. More broadly, this intellectual dimension shows a person's level of understanding of religious doctrines about the depth of religious teachings he embraces. The following is a short story excerpt regarding the ability to differentiate in the dimension of religious knowledge:

"Ya, tapi jin dan setan kan bisa melakukan hal seperti itu, Mas!, aku menyela. Kan ada cerita dulu Syeikh Abdul Qadir Jailani, sufi yang termasyur itu, pernah digoda iblis yang menyamar sebagai Tuhan berbentuk cahaya yang terang benderang. Konon sebelumnya, Iblis sudah berhasil menjerumuskan 40 sufi dengan cara itu. Tapi karena keimanannya yang tebal, Syeikh Abdul Qadir Jailani bisa mengenalinya dan segera mengusirnya."

(*Bidadari itu Dibawa Jibril* short story p. 33)

The attitude shown by the character in the quote is an attitude of differentiation. The attitude of critical and open religious knowledge if there deviates from religion in the environment. The statement in the quote teaches that Muslims want to be careful in their actions. It is said that even Sufis can fall into Satan if they cannot control themselves properly.

Correlation of Religiosity with Social Reality

Mustofa Bisri elevates pesantren life in short stories because he thinks that the concept of religiosity involves social reality. Pesantren is one of the cultural scopes in Indonesia. In line with Williams' opinion in Supriyanto's research (2011), culture is an inseparable scope. The concept of religiosity is not only defined as belonging to a private individual, but it has a bond to the social reality that exists in society. Literature displays a picture of life, and life itself is a social reality (Damono, 2010). The connection prompted Mustofa Bisri to elevate his work as a skipper to actualize to the wider community on the work. Not only pegged about short story storytelling, more broadly Mustofa Bisri can educate many stories to readers and the public to exemplify the concept of religiosity described.

Several attitudes are explained in the correlation's decryption of short story religiosity with social reality, among others (1) education, (2) peace, (3) social supervision, (4) encourage solidarity, (5) transformative, (6) creative, (7) sublimative, (8) harmony, (9) emotional religious, and (10) tolerance.

1. Education

Education on religiosity has relevance to social reality in society at large. A religious person must understand between haq and bathil. All are conceptualized in Islamic shari'a that must be implemented and those that must be abandoned. The education is juridically functioning to order and prohibit. The educational function is stated in the short story excerpt entitled Gus Muslih, giving the message that does not bring verses and sunnah Rasul for practical political purposes.

2. Peace

The message in the collection of short stories Luksian Kaligrafi, many shows that the attitude of peace is one form of a measure of the height of human civilization. It is contained in several excerpts from the short story entitled Gus Muslih. Gus Muslih had a conflict with his worshippers. Worshippers clashed because Gus Muslih kept a dog. Gus Muslih's attitude gave the attitude of peace shown to the pilgrims.

3. Social Supervision

By the teachings of religion that are tied to the guidance of religious teachings, both personally and in groups. Islam teaches its adherents that one's faith also plays a role and can serve as social supervision in individuals and groups. Indirectly, it encourages a Muslim to manage his life to be better. The social supervision function is found in several excerpts in the short story Amplop-Amplop Abu-Abu.

4. Encourage Solidarity

A religious person will psychologically feel like he has something in common in the unity of faith and belief. This sense of unity will encourage a sense of solidarity in groups and individuals, and can even foster a strong sense of brotherhood. This statement refers to the analysis of the short story entitled Mbok Yem. Mbok Yem teaches how important it is to have a sense of solidarity from a Muslim.

5. Transformative

Transformative functions seek to develop individuals to form characters that can transform social behaviors into more structured. The transformative form can not wait for change without the earnest, conscious effort of each person a religious. Under the analysis

explanation in the short story *Amplop-Amplop Abu-Abu*.

6. Creative

The creative attitude of a religious person tries to catch up by Mustofa Bisri in telling short stories. A religious person is expected to have creative thoughts within himself, or for the people. This creative attitude comes in various variations, namely in the individual Muslim, as well as in a creative attitude for the benefit of the people. The attitudes described are appropriate in several creative quotes entitled *Ndara Mat Amit*.

7. Sublimative

A religious person should have a sublimative attitude in his life. Human efforts as long as they do not conflict with religious norms if they are carried out with sincere intentions because for Allah, it is called worship. Various kinds of crises in the life of the nation and state, including the spread of corruption, immorality, and injustice, among others, are due to the loss of religious values from the life of the nation and state. This indicates the lack of sublimative attitudes that every religious adherent in Indonesia should have. The sublimative attitude of a religion can be seen in the short story of the *Mubaligh Kondang*.

8. Harmony

Islam provides many teachings that advocate harmony in life, namely efforts to seek harmony among human beings. To understand a paradigm of thinking about the true nature of life, it is necessary to try to understand the environment. The environment in question is the existence of communities that live side by side, walk with each other, and respect each other. This explanation is following the intent stated in *Gus Jakfar*.

9. Emotional Religious

Referring to Shihab (1999) religious emotion in society is a vibration of the soul that can move a person to perform religious activities. Religious emotions in society is a soul vibration that can move a person to perform religious activities. If religious people involve sharpness of reason and intuition, the effect is maturity in addressing various religious issues.

This attitude refers to a collection of short stories entitled *Gus Muslih*.

10. Tolerance

Religious tolerance according to Islam is not to fuse in belief. It is not for any other religion to exchange beliefs. Tolerance in *muamalah* (social interaction) explains there are shared boundaries that can and should not be violated. This is the essence of tolerance where each party to control themselves and provide a space to respect each other's uniqueness without feeling threatened by their beliefs or rights. This statement is included in the short story entitled *Gus Muslih*.

The Author's View of the Religiosity of Mustofa Bisri's Collection of *Lukisan Kalografi Short Stories*

Goldmann through Faruk (2012) states that the author's views are closely related to the elements of literary structure and the structure of society. Goldmann believes there is a homology between the structure of literary works and the structure of society because they are both products and activities of the same structure. The author's worldview is an overarching term of ideas, aspirations, and feelings that connect with members of a social community. The worldview displayed by the author through problematic heroes is a meaningful global structure.

This is in line with Mustofa Bisri's view in his work, namely in the collection of short stories *Lukisan Kaligrafi*. Mustofa Bisri's inner turmoil became very urgent in the event of the emergence of literary works. As a human being, the author tries to actualize himself, take an interest in human and humanitarian issues, life, and life especially regarding religiosity that is present in society through literary works.

Author's Socio-Cultural Life Background

Lukisan Kaligrafi by Mustofa Bisri is indeed related to the life of the Javanese *pesantren* people. The life of the *pesantren* community can be seen through the figures and backgrounds that represent the world of *pesantren*. Mustofa Bisri admits that almost all of his short stories are *pesantren*-themed.

Mustofa Bisri's short story analogy has presented an anthology of short stories that are quite valuable for Indonesian literature, namely Lukisan Kaligarfi. The short stories in this book generally take place in pesantren with all its traditions and cultures. Mustofa Bisri's wit in processing his short stories lies in the preparation of narratives to build plots with subtle but alluring conflicts so that the reader will not feel suddenly the short stories he reads are finished because they dissolve and enter into the text.

A. Mustofa Bisri's aesthetic idioms became distinctive because they arose from his intuition and obsession with objects he was well known for. He did not turn away from the object of the pesantren world, the sufi world, and the struggle of a man who seeks the light of divinity. The attention of his short stories centered on the world of pesantren and seniority has colored the dictions framed by local aesthetics, which distinguishes him from Ahmad Tohari's short stories, for example, in Senyum Karyamin which is set in rural society although both are both pesantren scholars.

Regarding Mustofa Bisri's writing style in his short stories, Mustofa Bisri is in a simpler, liquid, and linear state of realism. In his short stories, he faithfully maintains a linear relationship between fiction and the fact that he is well known, namely the communalism of the santri. This kind of writing model makes it easy for readers who like to look for the message behind a literary work.

Based on the ideology and views of the author, it can be seen how Mustofa Bisri describes the religious attitude of the character in the story. The collection of short stories "Lukisan Kaligarfi" consists of 15 short story titles. Of the 15 titles, Mustofa Bisri describes religiosity in his work.

CONCLUSION

First, religiosity in the collection of short stories is manifested in several dimensions that become guidelines for the disclosure of religiosity, among others (1) dimensions of belief

or ideology, (2) dimensions of religious practice or worship, (3) dimensions of religious experience, (4) dimensions of religious knowledge, and (5) dimensions of consequences.

Second, the correlation of short story religiosity with social reality elevates pesantren life to short stories. Not only pegged about short story storytelling, more broadly Mustofa Bisri can educate many stories to readers and the public to exemplify the concept of religiosity described. There are several attitudes described in describing the correlation of short story religiosity with social reality, among others: (1) education, (2) peace, (3) social supervision, (4) encourage solidarity, (5) transformative, (6) creative, (7) sublimative, (8) harmony, (9) emotional religious, and (10) tolerance.

Third, the author's view of the religiosity of Mustofa Bisri's collection of Lukisan Kaligrafi contains a simpler, liquid, and linear state of realism. The manifestation of religiosity of the author's collection of Lukisan Kaligrafi is described in straightforward language, through the level of complexity in the collection of short stories.

REFERENCES

- Atmosuwito, S. (1989). *Perihal Sastra dan Religiusitas dalam Sastra*. Bandung: Sinar Baru.
- At-Tariqi, A. (2004). *Islam, Prinsip, Dasar dan Tujuan*. Yogyakarta: Magistra Insania Press.
- Endraswara, S. (2013). *Metodologi Penelitian Sastra*. Yogyakarta: Caps.
- Bastaman, H.D. (2007). *Logoterapi Psikologi untuk Menemukan Makna Hidup dan Meraih Hidup Bermakna*. Jakarta: PT Raja Grafindo Persada.
- Damono, S.D. (2010). *Sosiologi Sastra: Sebuah Pengantar Ringkas*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa.
- Faizin., & Nuryatin, A. (2017). *Religiusitas dalam Syair-Syair Tegalan Karya Imam Chumedi*. *Seloka* 6 (1) (2017)

- Faruk. (2012). *Metode Penelitian Sastra, Sebuah Penjelajahan Awal*. Yogyakarta: Pustaka Pelajar.
- Kharisma. (2016). *Wujud Pengakuan Adanya Norma-Norma Mutlak dari Tuhan dalam Kumpulan Cerpen Lukisan Kaligrafi Karya A. Mustofa Bisri*. Volume: 1 Nomor: 8. Universitas Negeri Malang.
- Mangunwijaya, Y.B. (1988). *Sastra dan Religiusitas*. Yogyakarta : Kanisius.
- Maulidin, M.Y., & Nuryatin, A. (2017). *Menyibak Relevansi Permasalahan Sosial dalam Kumpulan Cerita Pendek Karya Agus Noor dengan Kenyataan Sosial*. Seloka 2 (2) (2017)
- Nurgiyantoro, B. (2007). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada.
- Nuryatin, A. (2010). *Mengabadikan Pengalaman dalam Cerpen; 7 Langkah Pembelajaran Menulis Cerpen*. Rembang: Yayasan Adhigama.
- Qomariyah, U., Doyin, M., Zuliyanti., & Prabaningrum, D. (2018). *Etika Profetis Cerita Rakyat Surakarta*. Retorika Volume: 1, Nomor: 1, hlm 94-104 (2018).
- Shihab, M.Q. (1999). *Wawasan Al-Quran (tafsir Maudhu'i atas Berbagai Persoalan Umat, Cet. IX*, Bandung: Mizan.
- Supriyanto, T. (2011). *Relasi dan Negosiasi Ideologis dalam Naga Sara dan Sabuk Inten Karya SH Mintardja*. Jurnal Pendidikan Bahasa dan Sastra Indonesia Volume 3 Nomor 2.
- Udayana., & Indiatmoko, B. (2017). *Ekspresi Cinta dan Citra Religius dalam Novel Atheis Karya Achdiyat Kartamihardja*. Seloka 6 (2) (2017) : 218 – 225
- Wachid B.S., Abdul. (2002). *Religiositas Alam dari Surealisme ke spiritualisme D. Zawawi Imron*. Yogyakarta: Gama Media