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Fostering and Developing Islamic Boarding School (*Pesantren*) Literature in East Java

Furoidatul Husniah^{1*}, Mintowati², Anas Ahmadi²

¹University of Jember, Jember, Indonesia

²Universitas Negeri Surabaya, Surabaya, Indonesia

Email: Furoidatulhusniah@unesa.ac.id*

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ABSTRACT

Islamic Boarding School (*Pesantren*) literature becomes an increasingly interesting discourse in literary events in Indonesia. The fostering and developing *Pesantren* literature in East Java has been done as an effort to revitalize *Pesantren* literature. The research method used was qualitative with data in the form of activities, documents that indicated as an effort to foster language, and the development of *Pesantren* literature, especially in East Java. The data were collected through documentation and then analyzed by reading, classifying, analyzing and interpreting efforts that have been documented in the context of fostering and developing Islamic boarding school (*Pesantren*) literature. The results of this paper showed the great amount of *pesantren* students' (*santri*) works that have been published by well-known publishers in Indonesia, the relationship of *santri* who were members of the community as well as *halaqoh*, and also fostering *santri* in *Pesantren* to express themselves in writing literature work. Meanwhile, efforts to develop *Pesantren* literature led to its literary themes that extended to social and national themes, the transfer of novels to films, and also the existence of a synergy of actors (Minister of Religion, *Kyai*, students (*santri*), Language Agency of East Java) to plan *Pesantren* literature towards change by exploring nationalism and building nationality.

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INTRODUCTION

Islamic boarding school (henceforth, *Pesantren*) Literature is words that are united, from the words literature and *Pesantren*, which cannot be separated. *Pesantren* has actually been present since the entry of Islam in Indonesia around the 12th century, as well as becomes an inseparable part of Indonesian literature. It has a unique characteristic which was rooted in the literary tradition in Arab society which was then treated and preserved by the *Pesantren*. Writing has been an Islamic tradition since centuries ago. To revive the tradition of writing in *Pesantren*, it needed support from many parties, both caregivers and *Pesantren* administrators, so that it became the first step in revitalizing the writing tradition in *Pesantren*.

The term *Pesantren* literature was popular in Indonesian literary discourse around the 2000s. The 4th President of Indonesia, Gus Dur, was one of the important figures to state this discourse. As a corridor for the implementation of *Pesantren* literature, referring to the conception of *Pesantren* as defined by Ahmad Tohari (in Faizi 2008) stated that *Pesantren* literature was "manifestation of *ma*" in the verse *lillahi ma fissanmawati wa ma fil ardh* and was packaged in literary quality that was horizon which then blazed God's power over *ma* in sky and earth. In this meaning, Islam emerged as a universal value and surpassed symbols. *Pesantren* literature must carry the mission of liberation. The term *Pesantren* literature is often used so that it refers to three definitions (Jamal D. Rahman), namely: literature that lives in *Pesantren*, such as students (henceforth, *santri*) read or sings poems every day either alone or together. *Santri* read the poems of Abu Nawas, Sayyida Ali r.a., Imam Shafi'i, al Bushiri, prose of Al-Barzanji and others. They read prayers which are almost all in the form of poem; literature written by people (*kyai*, *santri*, alumni); *Pesantren*-themed literature. With these three meanings, the *Pesantren* literary treasures experienced expansion and enrichment in their form, content, and social environment.

The appearance of *Pesantren* literary works made in the form of novels became the rise of *Pesantren* literature in the middle of the Indonesian literary works. The works were "Santri Balls" (Shachree M Daroini), "Love Song of Pegon Poetry" (Pijer Sri Laswiji), " Teenage Santri " (Zaki Zarung), "Verse Memorizing Girl" (M. Shoim Haris), "Suhita's Heart" (Khilma Anis), "Santri Cengkir" (Abidah El Elid khalieqy). Many great writers came from the world of Indonesian *Pesantren*, such as K.H. Mustofa Bisri, ACEP Zamzam Noer, Jamal D Rahman, D. Zawawi Imron and so on. The development of *Pesantren* literature was at least a breath of fresh air for the creation of opportunities to encourage the birth of other literary works.

In the middle of the very rapid development of *Pesantren* literature, it must be able to open up new horizons that are more enlightening, both related to the problem of reorientation and the formulation of new challenges in order to face greater competition for works. Then proper language and literary planning was needed. Language and literary planning was an effort to regulate the steps of *Pesantren* language and literary planning which included the fostering and developing *Pesantren* literature. Alwi (2010) explained that the policy of fostering literature is different from developing literature. The difference lies in the goals and objectives. The target of fostering is human beings: authors/writers, teachers, *santri* or the general public who act as a group of readers who appreciate literary works. Thus, it can be said that there are two groups that are targeted for fostering, they are the group that produces literary works and the group that enjoys literary works. Meanwhile, the development target is the literary work itself, which is

Pesantren literature. Therefore, this paper described efforts in fostering and developing *Pesantren* literature conducted in Indonesia as part of the synergy between actors with an interest in Indonesian language and literary planning.

LITERATURE REVIEW

1. *Pesantren* Literature

The *Pesantren* community took part in the repertoire of Indonesian literature. The names of the *santri* writers have colored the names of Indonesian authors and even foreign countries. Their works contributed to the development of literature and the world of authorship in general. The term *Pesantren* literature was still being debated. Ilahi (in Roqib, 2016) explained the understanding of *Pesantren* literature as follows.

First, *Pesantren* literature is interpreted as a work of art that is inherent and lives in the midst of the lives of students who study religious knowledge along with the tools of science or Nahwu and Saraf; second, *Pesantren* can be interpreted as literary works that are made by people with *Pesantren* backgrounds such as *santri* or *Kyai*, the civitas or people who have a pedigree or intellectual network with *Pesantren*. The mention category of *Pesantren* literature indeed focuses on the personal aspect or the author whose background is from *Pesantren* so that it is then referred to as *santri* writer; third, *Pesantren* literature in subsequent developments is interpreted as a literary work that has a concentration on Islamic themes which is an important element in making a work. Islamic themes have become the hallmark of *Pesantren* literature which provides educational values and moral messages for the formation of good character in living this life, the characters inherent in the *Pesantren* literary tradition, in turn color the dynamics of Indonesian literature.

2. Policy of Fostering and Developing Literature in Indonesia

Alwi (2010) explained that fostering literature aimed at one group of literary work producers having "excitement" in doing their profession and on the other hand, group of readers of literary works giving more appreciation. Meanwhile, developing literature aimed to make the existence of literature as one of the main elements of national culture steady and its quality increasing so that the reading group can still feel it as one of the types of needs that must be fulfilled. This needed to be emphasized in connection with the tendency that the dynamics of life development resulted in the reading group turning away from the literature. The level of development was often more "awesome" than the level of growth and development of literature itself.

The enthusiasm of literary groups in pursuing their profession was influenced by internal and external factors. Internal factors related both to the insight and philosophical views of the person about the world of literature as well as to the motivations underlying and encourage that person to produce literary works. The external factors related to a number of consequences that after the literary work was published: how many literary works were printed, how they are spread to the reading community, whether the price is affordable or in accordance with the purchasing power of the community, how far the theme presented can attract the interest of the (potential) buyers/readers, and so on. From those questions, it can be seen how far the correlation between reading interest and the level of public appreciation of literature with public purchasing power. Efforts to increase people's purchasing power were clearly not part of the aim of fostering literature. What was relevant to it was the effort of fostering and increase people's appreciation of literature.

Fostering activities that were most likely and is easy to done was through teaching. Students are fostered to gradually have a better, adequate, and increases appreciation of literature. The fact and experience shows that in the case of this teaching, complaints and dissatisfaction often appears which came from the judgment that the teacher does not master the literary problem so that the teaching of literature is felt by students as bland and boring. In various meetings such as seminars about the teaching of literature, it often appears. It can be immediately assumed that the proposal put forward to overcome this problem is that literature teachers should be distinguished or separated from language teachers. The proposal is very reasonable, but it is almost impossible to implement as long as the curriculum of higher education institutions that educated and prepared prospective teachers is not adjusted to meet such "market demands". In dealing with reality on such a "field", the Center for Language Development has done various efforts. Through language extension activities participated by teachers, both Indonesian language teachers and non-Indonesian language teachers, are given literary appreciation courses. During the Language and Literature Month held every October, there are activities aims at fostering and increasing students' literary appreciation. Short story or poetry writing competitions for students are annual activities that are increasingly popular. However, essay writing competition for teachers does not show any good signs, especially measured by the number of participants. Meanwhile, Literature Workshop and Literature Meeting with Students are two very effective activities of fostering literature among students. At Literature Workshop, students are not only equipped with insight and knowledge to understand (even do an analysis of) a literary work, but are also guided to gain experience and initial skills in creating a literary work, for example in the form of poetry. In general, the participants of this activity are students who show interest in literary works. Literature Meetings with students are also attended by teachers, especially teachers who are assigned by the school principal to assist their students in participating in the activity. The meeting is also known as Literary Dialogue. The writers directly do discussion and provide a variety of explanations to students and teachers about the actual problems of literature or the topic questioned the participants. Since Literature Workshop and Literature Dialogue are considered effective as an effort to foster literature, they are not only held in Jakarta, but also in some regions.

About fostering activities involving literary groups can be stated two things: first, the relationship between writers and publishers and second, the relationship between fellow writers themselves. The thing mentioned the last can be observed through the types of answers that can be raised against questions about the presence or absence of the organization of literacy or authorship. Professional organizations like this are worth considering. In dealing with various affairs or demands, for example from the publisher or maybe even from the government, the authorship profession organization can appear and play a role in defending and protecting the rights and interests of its members. Indonesian writers, who are also planned to gather on this occasion, needed to seriously consider whether or not such an organization should be formed. Giving a gift or reward to writers whose work is considered to have an achievement and has certain advantages was an effort to foster literature.

As mentioned above, the development of literature placed literary works as targets or objects of activities to be examined and studied. The results can be used for the preparation of, for example, literary dictionaries, literary encyclopedias, literary

history, or literature teaching guides. Efforts to develop literature are thus the responsibility of literary critics, literary experts, and literary researchers. What needs to be worked on is that the results of literary research in the form of theses and dissertations should not only be neatly stored in university libraries, but should be selected and considered for publication and dissemination to the wider literature enthusiast community. In the case of this publication, there are quite a lot of books containing poetry collections, short stories, or novels. However, what is still rare (not to be called not existed at all) is a book specifically containing literary essays, even though the benefits that can be drawn for the purposes of developing literature from such books are unquestionable. The role of literary critics in the development of literature in Indonesia so far is quite dominant and is still very much needed. There should be a balance between the quantity and quality of literature published on one side with the frequency of criticism and literary essays on the other. For the latter, it seems necessary to strive for criticism and literary essays not too far behind the production of literary works.

3. Actors in Language and Literature Planning

Zhao (2011) stated that the idea of the actors was a major problem in language and literary planning (henceforth, LPP). Actors in language planning included a) formal elites (those who are officially empowered to make policies such as presidents, governors, senators, congressional representatives, chief operating executives, principals, teachers, and so on) b) influencers (special people in the community, who usually have an interest in certain policies and do their best to influence the emergence of such policies such as writers, poets, missionaries, etc.) c) people in authority (those who really make policy decisions).

The role of actors in carrying out language planning goals is categorized by Zhao and Baldauf who described individual agent into the following four types:

1. People with power, those who hold public office, especially national leaders and high officials. Their influence on the LPP comes from their judicial power officially and *de facto*. From these four groups, the role of individuals with power in the LPP has drawn most attention from LPP scholars and is the most discussed in the LPP literature; the role of the individual and often determines the status planning that has been widely demonstrated.
2. People with expertise, those who are linguists and applied linguists, as well as scientists and experts, they are very professional in their own fields that occasionally involved in LPP. Most of them come from respected high intellectual elites playing role as advisors in the initial stages.
3. People with influence, traditionally are those who are social elites, including those who have social influence to the society because of their knowledge or skills, their contribution to the society, personality and high moral standard. The people of this group are limited to bachelor, scientists, famous authors, religious leaders and etc. They have strong impact to LPP especially for who hold position as a role model of language that influences the mass linguistic behavior.
4. People with interests. This group has no power or personal prestige awarded in comparison to the other three groups. They are the actors which ignored at first, however by the time goes by they attract the society attention in the last few decades. The people in this group are ordinary people in the level of grassroots, who is passively or subconsciously involve in the decision making of language use

for themselves, often unintentionally, partly because of their work, sometimes at odds with LPP.

Haugen (1983) explained that his work have modified the working framework which is divided into five categories namely initiation, involvement, influence, intervention, and implementation. The five parts are explained as follow.

1. Initiation where the problem needs to be exposed and the politicians are needed to solve the problem. The key point in making the LPP program is aligning language problems with political interests. In this case, the emphasis is people with expertise are needed because it will determine the quality of the techniques needed and avoid obvious fatal mistakes.
2. Involvement means participation in the procedure of codification and elaboration in following the decision of the initiation to create active and broad participation. Someone who has expertise is essential to implement the planning program and should be dominant due to their linguistic knowledge and practical experience in the relevant field.
3. Influence in this stage directly related to the prestige planning. Similar to what has been mentioned before, this is the area where influencers can play their role due to their practice of language that tends to persuade people following LPP. Prestige, initially, is not really emphasized, and in this case it is considered as independent stage from the other four stages. Influence can be implemented directly or indirectly, close or open, passive or active, conscious or subconscious. Zhao and Baldauf (2008) concluded that some examples of linguistic behavior and tendency of political leader (powerful people) gave great impact on the public use of language.
4. Intervention is introduced when planning is sometimes out of line or being reversed during implementation. Sometimes, intervention is considered as a negative thing due often leads to termination or delay in implementation due to unwanted external power.

Implementation is the decision making or the stage that gets more attention through the process by the people with interest and influence rather than the people who make decision, and those with power.

Related to the context of literary planning in Indonesia, it is still less than optimal when compared to language planning (Ahmadi, 2020a, 2020b). Therefore, optimal literary planning in Indonesia is needed and is fully supported by the government. Thus, there can be a balance between language planning and literary planning.

METHOD

This research used qualitative method. Bogdan and Taylor in Moleong (1995) stated that qualitative method is a research procedure that generates descriptive data in the form of verbal data. as a qualitative study, this study focuses more on the context of data interpretation (Ahmadi, 2019; Creswell 2017). Muhajir (2016) stated that in qualitative research, the data presented is the verbal data not numerical data. The qualitative method in this research used literature study, concerning the study conducted was a study of content that deal with ideas or thoughts with reference to books and literature. According to Muhajir (2006), literature study emphasized philosophical and theoretical work than empirical test.

The data used in this research were time series data, which are collected from time to time to represent a development or tendency of a phenomenon or activities, one that was done as an attempt to fostering and developing a *Pesantren* literature. The data collection technique used was documentation. G.J. Reiner (1997), leading historian from University College London, explained the term document in three different meanings, first in a wide meaning, it covers all resources both written and oral resources; second, in a narrow meaning, it covers only written resources; third, in a specific meaning, it covers only official letters and State letters such as agreement letters, regulation, consensus, grant and etc. The data analysis technique was carried out in several stages. First, the researcher read all the documents related to the activities as the attempts to fostering and developing of *Pesantren literature*. Second, the researcher found out and identified the fostering pertinent to the literary community, fostering conducted for the *santri* and development of *Pesantren* literary works

RESULT AND DISCUSSION

This discussion described the attempts in the context of the fostering and developing *Pesantren* literature in Indonesia. Fostering *Pesantren* literature included group training that produces *Pesantren* literary works and that enjoy *Pesantren* literary works, then description on the development of *Pesantren* literature in Indonesia and the actors who play a role in developing *Pesantren* literature was described further.

1. Fostering activities of literary groups

a. The relationship between writers and publishers

In *Pesantren* literature, publication is needed to promote literary works, popular teenage novels is published by *Matapena*, one of the publishing divisions of LKIS Yogyakarta run by *Nahdlatul Ulama (NU)* youths with *Pesantren* background. Popular novels that are booming in the midst of the presence of *Matapena* novels reinforce the presence of *Pesantren* literature from either the *Pesantren* people or people with *Pesantren* background. Nowadays, there are many publications of literary works with *Pesantren* literature genre, so there are more works by poets, novelists, and story tellers come from *santri* circles.

b. The relationship among writers

- 1) The dynamics of *Pesantren* literature indicated by the existence of *Pesantren* culture *halaqah* entitled “The Awakening of *Pesantren* Literature” held at the *Pesantren* Tebuireng in Jombang on August 22th-24th, 2008. The participants in the *Pesantren halaqah* in 2008 consisted of *Pesantren* writers and publishers in Indonesia. The *halaqah* agreed that what is meant by *Pesantren* literature is literary works that depicts Islamic values and contains the spirit of *da'wah*. More concretely, *Pesantren* literature aims at resisting various irregularities in society. In the *halaqah*, it was also agreed to form an association that concentrates on studying the *Pesantren* literature. The study association is called the “literary *halaqah*” formed in all *Pesantren* in Indonesia. The word *halaqah* was taken from Arabic which textually means circle or association, a circle of people who study *Pesantren* literature. The literary *halaqah* becomes a special center for the development of *Pesantren* literature which is not only consisted of *santri*, but also general public.

The students and the society within it become the members of the community that study *nadzam* and modern Indonesian literature. *Nadzam* which is compiled based on *Nahwu*, *Shorraf*, *balaghoh*, *'arud* and *mantiq* is studied and reviewed in terms

of literature. The study of *nadzam* is very important, besides actualizing *Pesantren* literature which has existed since a long time ago; it is also a concrete step to continue to maintain the *Pesantren* scientific tradition. The members of the literary *halaqah* will be motivated by the way of the Cleric, who compose the holy book, or *mushannif* writing scientific discipline through literary works in the form of poetry. This is certainly a matter of pride and inspiration.

- 2) The dynamics of *Pesantren* literature to bring together the writers emerged with around 200 writers coming from various regions, took part in the 2018 Literature Conference at the *Pesantren* Salafiyah Syafi'iyah Sukorejo Situbondo, on December 16th-20th, 2018. This literary event was supported by the *Ta'lif Wan Nasyr* Institute of Nahdlatul Ulama East Java and TV9 Nusantara. This activity was an effort to strengthen the unity and integrity of the nation through culture, with the chair of the committee is KH Sururi Arumbi. Literary Conference 2018 which carried the theme "Exploring Nationalism Building Nationality" was attended by around 200 writers, activists, researchers, critics and literary practitioners from Sabang to Merauke. There were two themes that were discussed in this deliberation, namely History and Literature Treasures of Islamic Boarding Schools and Literature Struggles in Indonesia. The 2018 Literature Conference was opened by the Minister of Religion of the Republic of Indonesia Lukman Hakim Saifuddin, and then followed by a Cultural Speech with the theme "*Santri*, Literature and World Civilization" by KH. A. Mustofa Bisri, at 13.00 WIB. In addition, this activity was filled with Plenary and Literary Panel Discussion, Writing Workshop, Literature Talk Show, Cultural Arts/*Shalawat* Stage. In order to succeed and gave weight to the value of the event in this deliberation, the speakers of the presented ideas and data, came from activists, observers, and stakeholders of Indonesian literature and *Pesantren* literature, including Lukman Hakim Saifuddin, KH. A. Mustofa Bisri (Gus Mus), Emha Ainun Nadjib, KH. D. Zawawi Imron, K.H.R. Achmad Azaim Ibrahimy, Dr. Abdul Hadi WM, Dr. Faruk, Prof. Maman S. Mahayana, Ahmadun Yosi Herfanda, Raudal Tanjung Banua, Dr. Tengsoe Tjahyono, and others. There was also a Poetry Parade performance by national poets featuring Aslan Abidin, Salman Yoga S, Isbedy Stiawan, Iyut Fitra, Mahendra, Chavcay Syaifullah, and others. The Minister of Religion, Lukman Hakim Saifuddin, assessed that this event was important and strategic.

c. Fostering groups that enjoy *Pesantren* literary works (Readers)

- 1) The liveliness of the communities in Madura Islamic boarding schools, for example, *Pesantren* Annuqayah Guluk-Guluk is known for bringing to the world many poets. There were more than 20 literary communities that were established unmanaged by the *Pesantren*. The literary communities in the *Pesantren* took place independently upon the awareness and the spirit of art process of the students themselves, so often the caregivers and the teacher (*Ustad*) did not notice it. Several names appeared, such as M. Faizi Muhammad Al Fayyadi, Bernardo J. Sujibto, Sofyan RH Zaid, Hanna Ithriyah, 'Yat Khalili and other names.
- 2) The Indonesian writing tradition of *Pesantren* Al-amien Prenduan is very high. Based on the awareness of the caregiver, the late Kyai Haji Idris Jauhari and Kyai Haji Jamaludin Kafi, the caregiver of the *Pesantren* founded the Al-Amin Literature Studio to accommodate the students who work in literature, beginning

in approximately 1982, one of the alumni once told the researcher that in the 80s decade, *Pesantren* Al-Amien was busy with the sound of typewriters because all students were busy writing using their own typewriters. The writers who were born from this *Pesantren* included Jamal D Rahman, Hamzah Arsa, Mustofa Aldo, Eternal Hamdani, Syarif Hidayatullah, Vita Agustina and other names. Nowadays, there are many *Pesantren* in Madura which register its students and alumni as literary writers. In contrast to Madura in the early days when Zawawi Imron proceed as a beginner writer in *Pesantren* Madura, today the activities looks more structured in communities. All *Pesantren* in Indonesia actually have the same potential, like *Pesantren* Peterongan Jombang managed by Binhad Nur Rochmad, *Pesantren* Hasyim Asy'ari Bantul which is known as the *Pesantren* for writers founded by Zainal Arifin Toha, including *Pesantren* Sukorejo Situbondo where a literary school established and managed by Ustadz Zainur Walid, also *Pesantren* Nurul Jadid Paiton Probolinggo which is consistent organizing an annual *Pesantren* literary festival, the University Students *Pesantren* of An-najah Purwokerto which is also consistent holding a literary competition for students and publishing literary books and so on.

2. The development of *Pesantren* literature

- a. The development of *Pesantren* literature is inseparable from the *Pesantren* literary polemic and its debate on the definition that continues in various views, take for example, Binhad Nurrohmat who is so keen to criticize *Pesantren* literature, said that *Pesantren* literature has been identified as literary works dealing with Islamic themes, literary works of writers who have experience in the life of *Pesantren* or *Kyai Pesantren* and the heirs of *Kyai Pesantren*, and literary works that reflects the lives of *santri* and *Pesantren*. It is due to what is meant by *Pesantren* literary works/genres so far is not much different from other literary works in general, except only with regard to the themes. In fact, the theme is not a measurement of the literary genre. He added, the identification of so-called *Pesantren* literature is limited to dealing with the actualization of the theme or background of the author writings related to Islam, harmony and *Pesantrenan*, and not based on the elements or tendencies of literary elements that are typical of what is called as *Pesantren* literature (Indonesian Literature, 2009). Now, the development of *Pesantren* literary themes begun to be associated with feminism, for example the work of Abidah Elkhaliqy, the work of Madurese students that possess the qualities, uniqueness and characteristics of the students. For example, the poems of Sofyan RH Zaid who bravely conducted a hedge experiment (#) imitating the verses of *Nadzam*, as well as Muhammad Fauzi Lentera who inherited the reading tradition of Suwuk Kyai. In the world of prose, Juwairiyah Mawardi, a female student or *santriwati*, often promotes *Pesantrenan* culture, including the novel by Vita Agustina entitled "*Akademi Harapan*" (Grasindo Publisher 2013); a novel which brought up about the life at *Pesantren* Al-amien Prenduan and became the 1st winner of *Puskurbuk RI* competition would be filmed by PH of RAM Punjabi; and there were other traceable works in various publications and documentation. The works of the Madurese *santri* represented the "*sarungan*" tradition which contributed to the literature of this country and global, its fundamental was certainly on the intellectual pedigree covering the tradition of literary practiced by the previous clerics.

- b. The novels of "*Negeri 5 Menara*" by A. Fuadi, "*Perempuan Berkalung Sorban*" by Abidah El Khalieqy and other literary works whose backgrounds was about the life at *Pesantren* and it successfully attracted many readers and researchers. The novels whose literacy genre was about *Pesantren* was used as the scientific studies and it gave new vibes to the development of Indonesian literature. The literacy novels of *Pesantren* were also transformed into movies which gave more vivid visualization nuances, so that it gave new atmosphere to a new digital life of today's millennial generation.

1. The synergy of Actors who had roles in the maintenance and development of *Pesantren* literature

The roles of *Pesantren* came from the caregiver or Kyai and Bu Nyai, their sons and daughters were called Gus and Ning, as well as the teachers or *ustadz* and *ustadzah* who managed the *Pesantren*. They became the influential people to evoke the literacy interest among the students. Protecting kyai as a caregiver of *Pesantren* was also accompanied by the continuous development of literacy. In this case, one of the *Pesantren* which received the literary guidance from the Language Center in East Java as a formal elite was *Pesantren Annuqayyah* located in Madura. Through the ongoing training, the youths showed their potentials in the literature field and several studios were also established to enhance the interest of students who loved to write the literary works.

Furthermore, another thing in which it was well-documented 2018 referred to a Literature Conference attended by the Minister of Religion as an actor who had an authority to make decision on the planning policy of *Pesantren* literature in Indonesia. During the acceptance speech in this literary conference, the Minister of Religion pointed several things as follows:

Three reasons were revealed by the Minister of Religion to emphasize that 2018 Literature Conference was important and on time. First, on December 9, 2018, the Government-in this case was President Joko Widodo received the document of the Strategy of Indonesian Culture given by the framers of Indonesian Cultural Congress. The document was projected as a design proposal to create a vision in developing Indonesian culture in the next 20 years. Discussing the culture was directly related to the discussion and formulation on the literacy contribution. The discussion of Indonesian culture was also impossible to be done if there was no consideration about the literature of *Pesantren*. It was due to *Pesantren* which possessed various scientific traditions and the kyai's achievements, cleric, *tengku*, *buya*, master, students, and alumni turned out to be the important parts in the Indonesia history since long time ago. The Minister of Religion also perceived that in fact, there were already many reliable Indonesian writers who voiced out the literature content of *Pesantren* bravely. They included Abdul Hadi WM, KH Mustofa Bisri, KH D Zawawi Imron, Emha Ainun Najib, Ahmad Tohari, Acep Zamzam Noor, to Jamal D Rahman. The others involved were Habiburrahman el-Shirazy whose novel was being captured on big screen, Aguk Irawan MNK who put the literary elements in the biography of Islamic boarding school, and Abidah el-Khaliqi who represented the voices of female students. However, did the literature of *Pesantren* along with its big figures contribute to renew the atmosphere on digital life of millennial generation? How close were we to them? How did the literature of *Pesantren* respond to the tendency of religious conservatism?

The Minister of Religion stated the second reason that he considered 2018 Literature Congress was on time since the Indonesian needed to be more discipline. The development of social politics, along with the rapid growth on social media caused by the revolution of digital industry more or less changed the religious manner and behavior of some people. There was a time in which the religious passion grew rapidly on one side, but it was not accompanied by the balance on conscience, interest, and spirituality on the other. The exclamation on religion which should have been at peace, it turned out to be the provocation. The religious symbols which should have represented the politeness were changed into ferocity. Currently, what Indonesian needed were education, reading, and understanding in which it was not merely about interpreting the religion, but also the education and reading focusing interest, spirituality, and imagination (imaginary) which were widely available on the media of literary works.

Various traditions and cultures were not only just adopted through its content, language and alphabets, but also at the same time were modified so as to create literary treasures in the Jawi script, Pegon, Hanacaraka, Discourse, and dozens of other local alphabets. According to the Minister of Religion, accepting such diversities was required in the national and state life. Over and over, like food, even though differed from various ethnics, Indonesian people always got along with food. Javanese was able to enjoy padang rice, Medan people was able to eat *sego bebek Madura*, and *soto lamongan* is also popular in Papua.

The third reason was about how important Literature Conference was as it was continuous and related to a number of recent events which showed the community's concern and attention on the future of culture and nationality. Yogyakarta consensus held by the Ministry of Religion in early November also illustrated how the religious and cultural figures felt anxious over the enhancement of conservatism in religion. Religious education was considered to prioritize the aspects of birth (exoteric) in religion, and less in providing the students spiritual messages (esoteric); education was also considered to set aside the media of literature as learning tools. Besides Yogyakarta Consensus, there was held the Third Consensus of Indonesian Culture and the Congress of Indonesian Culture afterwards, one of the main passions referred to the need in fostering the affiliation, unity as well as building up the nationality and the sense of being Indonesian.

The urge to place the Literature Conference was also being a concern on the decrease on the quality of religious and cultural relations, as well as a concern for the people lived in *Pesantren* to contribute to the nationhood from the literacy perspective. The minister of religion believed that literary works had a synthetic character to unite a variety of different traditions. This synthesis character was needed to manage the plural and multicultural life of Indonesian. Literary works implied the freedom to voice of the grassroots, fight the injustice and corruption, as initiated by Sosiawan Leak in 2013 on his "*Gerakan Puisi Menolak Korupsi'nya*". The Minister of Religion expected that Literary Conference under the "*Menggali Kenusantara Membangun Kebangsaan*" themed was able to revive the literacy ethos in current national issues.

The literary conference created Sukorejo charter which was recited by K.H.R. Achmad Azaim Ibrahimy. The content of Sukorejo charter is as follows:
Bismillahirrahmanirrahim

Indeed, the literary conference was held as a noble endeavor to explore the nationalism and build up the nationality in the new government which served both openness and competition in almost all parts of life.

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Indeed, the literary conference was a noble endeavor of the children of the nation to make the Indonesians have cultural self-awareness, aside from always putting a grip on political sovereignty and economic independence in the global competition.

Therefore, we affirmed:

- By holding on the values, historical strength, networks and its numbers, *Pesantren* must build a strong literary community in a new era, and give the literacy field new vibes as well as its media content in Indonesia
- The literature in *Pesantren* must be directed to fulfill the needs of new realm, covering: the urban middle class, millennial generation, and digital industry by presenting the inspirational content whose basis was on inclusive Islam through the use of cross media power.
- The literature in *Pesantren* was a literary work elevating the values of Islam, nationality, and locality which was based on Islam rahmatan lil alamin.
- The literature in *Pesantren* was not from the individual work, but also the expression representing a collective culture.
- The literature in *Pesantren* must contribute to the Indonesian literature and culture, as well as the civilization around the world.
- The literature in *Pesantren* must be the basis of literacy tradition of the Indonesia.
- The literature in *Pesantren* must be created aesthetically through the exploration of the literacy concession whose achievement strengthen the Indonesian literature.
- The formation and characteristics on the literature in *Pesantren* was widely opened, so that its strategy of exploration and development must be more intense and continuous.
- The literature in *Pesantren* focused on the principles of precious, useful and kamal.
- The Indonesian literature was proven to be able to synthesize the problems which the nation faced, so that the literature should not be used on political and power interests.
- The literature became the section of reflection, expression and looking glass for all nation's elements.
- The Indonesian literature and culture became a role model in the life of nation and state.
- The Indonesian literature marked the civilization, it must be in the front line of the national culture.
- The literature had great potential to unite the nationality since it was qualified, realistic, and able to present among the borders of the community.
- The cultural movements whose basis was on the literature in *Pesantren* became a strategic and effective step.
- The Indonesian literature was a means of education and value delivery in which it was capable in crossing the various era.
- The Indonesian literature had a long history and held the abundant local heritages so that it must be preserved through the literacy tradition of the nation.

- The Indonesian literature was the product of culture and aesthetics, any types of its local and basis must be appreciated and become a support for the dynamics of Indonesian literature and culture.
- 2018 Literature Conference also created several recommendations which were given to relevant, authorized and competent parties.

Accordingly, Sukorejo Charter was composed based on the agreement and understanding of all participants in 2018 Literature Conference.

Sukorejo, Desember 20th, 2018

On behalf of all participants in 2018 Literature Conference

K.H.R. Achmad Azaim Ibrahimy

Sukorejo Charter became the model of literary planning in relation to the formation and development context of the literature in *Pesantren* located in East Java particularly. As a person who is authorized to spread the effect, initiation and even power, the Minister of Religion, the caretakers of *Pesantren*, and the Language Center in East Java developed a joint synergy to actualize the recommendation points which were conveyed to relevant, authorized, and competent parties. Kaplan (2011) defined language planning as an activity which was actually done by the government since it was potential to implicate a massive change in the society. It was also in line to the literature in *Pesantren* as included on the acceptance speech done by the Minister of Religion and Sukorejo Charter was also expected to promote the changes on the literature of *Pesantren* in present era to truly revive the ethos of the literary on the current national issues.

CONCLUSION

The activities of fostering and developing the literature in Islamic boarding school or *Pesantren* must be able to support and complement each other, in which the basis must be on a planned, directed and integrated policy. The activities of literature development which contribute to the themes development of the literature in *Pesantren*, the rise of various *santri* writers on their literary works, and the filming of novel on the literature of *Pesantren* while the activities of literacy development is intended to enhance and increase the *santri*'s interests in writing in *Pesantren*, many publishers are interested in publishing the works of *santri* writers and the existence of literacy communities in *Pesantren* located in East Java. Other things are able to be reached if all parties who put their interests in literature, such as the Minister of Religion, *Kyai*, Arts Council, Language Center in East Java, are fully aware that the literature in *Pesantren* is part of national culture which needs to be fostered, trained, and developed.

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