

Religiosity in Tere Liye's Janji novel (an Approach to the Sociology of Literature)

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ABSTRACT

Novel Janji is one the novels that tell the story of the journey of a religious school child who is looking for a former religious school student decades ago. The author describes religious school children being able to search for someone who disappeared decades ago according to their teacher's instructions. This study uses a literary sociological analysis approach. The results of the study show that the story in the novel Janji contains five dimensions of religiosity, namely the dimension of belief, the dimension of ritual, the dimension of experience, the dimension of knowledge, and the consequential dimension. In the dimension of belief, it can be seen in the character's belief in doing good, not committing acts of corruption, and the belief in using money to worship. In the ritual dimension, religiosity is seen in the implementation of the five daily prayers, ablution before prayer, Friday prayers, daily expressions, and Idul Fitri prayers. In addition, in the dimension of experience, religiosity is seen in the character's experience of doing bad things, the experience of the character studying at a religious school, and the experience of the character eating inappropriate food for five years. In the knowledge dimension, the value of religiosity can be seen in the concept of sin, the concept of halal and haram, the obligation to pray five times a day, treasures as entrusted in the world, and stories of prophets in the past. At the end, the consequential dimension appears in the actions of the characters in the present which are based on the experiences of the characters in the past.

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Introduction

Literature was created to be enjoyed, understood and utilized by the community (Wulandari, 2021). Literary work is basically the embodiment of life produced by writers for the life around them. Through a literary work, the author tries to express his deepest feelings (Jassin, 1983). Literature itself has until recently been the only great repository of information about human nature (Austiningsih, 2016). In this context,

literary works always have their own way of expressing human life. Literary works are divided into several types, namely poetry, short stories, and prose. One form of prose is the novel. A novel is a work that has a story with complex problems. A novel is an imaginative work that tells the whole side of the problems in the life of a person or several figures Kosasih (2012). The novel as a literary work offers a world to reflect an idealized model of life by the author which is deliberately constructed through several intrinsic elements such as events, plots, characters and characterizations, setting, plot, and point of view (Nurgiyantoro, 2009). Atmosuwito (1989) reveals that literature is also part of religion as well. Writers do not make a life based on religious teachings as a background, but vice versa. Today's writers can put more emphasis on religious life as one of the solutions to solving a problem and religion is not a power but a tool to realize democracy in everyday life. In addition, the novels of a certain era will tend to show the sociocultural reality of that time (Pertwi et al., 2020).

Civilization and social life will always develop dynamically. Many things related to courtesy, language, and culture of a nation are benchmarks in society (Safitri & Candra, 2021). The life that forms a community group in an area is inseparable from the many values and rules that support it (Lubis, 2017). Some of these values are social values, moral values, political values, cultural values, and religious values. Religious value/religiosity is one of the basic values of one's view of life in seeing all the problems that exist in the world. Religiosity in the discussion this time is a religious concept that causes every human being to be able to carry out God's commands based on the beliefs they have.

Mangunwijaya (1988) reveals that religiosity is able to show aspects that are deep in a person's heart in carrying out a religion or belief. Agree with Mangunwijaya, religious values are values related to human attachment to God (Dojosantoso, 1986; Kelley & Chan, 2012; Leman, et.al, 2018; Kent, 2017). In Addition, Religiosity affects how a person believes and follows a particular religion, being based on the beliefs and practices of the same (Obregon, 2021; Brandt & Van, 2017; Thurow, 2013). Indirectly, the value of religiosity in a literary work becomes an interesting matter to be discussed further. Simply put, the value of religiosity that is directly related to one's obedience is included in a literary work. One of the literary works that contain a lot of religiosities is the novel.

The novel as a reflection of the reality of life is considered capable of reflecting religious values like real life. This is of course deliberately done by the author to show religious concepts in everyday life through literary works that are close to the community. Sayuti (1999) reveals that the three fundamental areas which are the main source of the creation of literary works for authors are the areas of religious life, social life, and individual life. Thus,

literary works can be a tool to strengthen and strengthen one's mind in carrying out one's beliefs.

The Promise novel by Tere Liye is one of the novels that will be released in mid-2021. With the background of the life of a religious school, this novel tells the daily life of religious school students. However, this novel is quite different compared to other novels that tell the lives of religious school students. In the story, students at a religious school are asked by their teacher to find someone who has been missing for 40 years. It is this search process that makes Janji novel unique. Novel Janji provides an overview of life through the integration of religious values with the daily lives of religious school students. Even though the Janji novel suggests a lot of religious values, this novel does not become boring and patronizing to the reader. In the story, the author places the characters in the Janji novel as the main actors of religious acts as a form of religiosity.

This research will discuss the values of religiosity in the novel Janji with a sociology of literature approach. The sociological approach to literary works is an approach that expresses the life of humans (Hidayat & Prima, 2019). In addition, the sociology of literature approach is one of the approaches used to find out more about the relationship between literary works and reality. Ratna (2011) reveals that the sociology of literature is an understanding activity in order to express the social aspects of work. The use of this approach in the analysis of literary works is expected to provide a clearer picture of social reality so that the direction of this analysis relates to social life. Wellek & Warren (1994) revealed that the study of the sociology of literature is the study of literary works that relate works to social problems. The focus of this research is certainly related to the content of literary works and other matters implied in a literary work related to social problems (Wiyatmi, 2013).

Research on religiosity in literary work has been carried out by several previous researchers. One of them is research conducted by Putri et al. (2018) entitled Religious Values in the Novel *Tasbih Cinta in the Sky of Moscow*. The focus of this research is related to the religious values of the characters such as the characters' belief in God, asking for help, praying, begging for forgiveness, and caring for all of God's creation. Other research related to religiosity is research from Maharatih (2017) entitled *The Value of Religiosity in Novel O* by Eka Kurniawan. In this study, the value of religiosity appears in the principles that each character has in dealing with problems in society. Furthermore, the researcher also describes the social criticisms in the novel against the fading religiosity values. The third research on

religiosity is present in a study from Awaliah & Dian (2021) entitled *Religiosity In The Novel Merdeka Since Hati* By Ahmad Fuadi. In this study, the authors describe the value of religiosity that appears in the novel. Researchers found several religious values, namely humanity, kindness, discipline, haram, halal, makruh, mubah, and circumcision. Research on religiosity values is quite diverse. However, the values of religiosity discussed in several studies are related to the psychology of literature. In this study, religiosity values are related to the sociology of literature. This study aims at how religiosity values in Tere Liye's novel *Janji* are carried out through a literary sociology approach to reflect religiosity values in a literary work. The purpose of this study was to determine the religiosity values in Tere Liye's novel *Janji* through a literary sociology approach to reflect religiosity values in a literary work.

Method

The research method is a scientific method used to obtain data with a specific purpose (Sugiyono, 2013). In line with this, Arikunto (2019) reveals that the research method is a method used by researchers to achieve a certain goal and as a form of effort to determine answers to problems that have been formulated. The research method used in this discussion is descriptive qualitative research. Cresswell (2013) revealed that the qualitative method is a method used to explore and understand the meaning of something related to problems in the social sphere. Furthermore, (Arora & Stoner, 2009) explained that using this qualitative method, researchers will be able to gather more information and further explore the description of the events, cases, or incidents being discussed. The data in this study are phrases, sentences, or paragraphs that contain religious values in the *Janji* novel. The data source in this research is the novel *Promise* by Tere Liye which is published by Sabak Grip Nusantara with a total of 486 pages.

This study uses several research procedures. In the beginning, the researcher collected data related to religiosity values. In the next section, the researcher grouped the data according to predetermined groups. Next, the researcher conducted an analysis based on the data that had been grouped. In the end, the researcher draws conclusions based on the analysis that has been done. In this study, data collection techniques were carried out by means of researchers collecting data that had been obtained through the process of reading and listening to the novel *Janji*. In the process, the researcher reads carefully to understand the contents of the novel as a whole and thoroughly. In practice, the researcher also writes important data in the novel. The data that has been written by the researcher is data that is directly related to religiosity values. Data validity is a standard for measuring data in a study.

Arikunto (1999) reveals that validity is a measure indicating the validity of the data according to the reality to be measured. In line with this, Neuman (2007) revealed that validity is something that shows the actual situation according to the size to be described. To check the validity of this study, the authors used a data triangulation technique. This technique is used to determine the validity of the data by using other things related to the data. Triangulation is used in this study to explain more deeply the values of religiosity in Tere Liye's Janji novel.

Results and Discussion

Novel Janji by Tere Liye is a novel that talks about three religious school students named Hasan, Baso, and Kahar. The three of them were sentenced to find a former religious school student named Bahar. Bahar is a child who likes to be a troublemaker. One day, Bahar was expelled from the religious school because of his actions. The main character in this novel is Bahar. Through the journeys of Hasan, Baso, and Kahar, the figure of Bahar as a former religious school student is told bit by bit. He was a religious figure who had high ideals, was widely respected and remembered by the people around him and paid a lot of attention to the people around where he lived. Bahar is a former religious school student with high beliefs, and strong principles, and has a character and thoughts that are different from ordinary people. For a Bahar, someone who is good is not only shown in appearance but also in the deeds he did during his life. With his abilities, Bahar becomes a different figure from other characters in the novel.

In the novel Janji, some of the religious values of the characters in the novel are depicted in the actions and thoughts of characters who come from religious schools. The religious values of these figures can be seen in several aspects. Based on the analysis that has been done, the novel Janji by Tere Lite contains religious values. The religiosity aspect in the novel promises includes five dimensions of religiosity, namely religious belief (belief dimension), religious practice (ritual dimension), religious feeling (experience dimension), religious knowledge (knowledge dimension), and religious effect (consequential dimension). These five dimensions will be described one by one in the following discussion.

Religious Belief

Religious Belief (Dimension of Belief) Religious belief or what is often known as the dimension of belief is one of the dimensions of religiosity in the novel Janji by Tere Liye. In this dimension, the expectations of religious figures who adhere to religious teachings are shown directly by the author. Some of the dimensions of a belief that appear in the Janji novel are the belief in good deeds for others, the belief in not committing acts of corruption, and the

belief that using the money for worship is better than for other things. The following is a further explanation of the dimensions of belief in the Janji novel.

In the Janji novel, the main character named Bahar or also known as Bahrin has a strong belief in religious teachings instilled by a teacher from a religious school. The following is an excerpt that shows the dimension of belief from the main character in the Janji novel.

"Because I don't want to lower my level to his level. I won't," Bahrin shouted firmly. "If we beat him back, beat him, then what's the difference between us and him who likes to beat other people? We are just as wrong. abuser. Never let our lives fall as lowly as him." (Janji, 2021: 233-234)

In the quote above, it is clear that the main character has a strong belief in religious teachings. One of the teachings that he believes in is that a person is not higher in rank if he abuses and commits injustice to others. Based on this belief, the main character always defends people who are oppressed and persecuted.

Apart from the above quotation, the dimension of belief is also seen in other characters in the novel. A character named Hasan in the novel Janji shows his belief in the religious teaching that someone who has corrupted the world is like a thief. The following is an excerpt that shows the dimension of belief from the character Hasan in the novel Janji.

"I just want to say: when you are corrupt, then you are a thief, a disgusting thief. How despicable. But that's none of my business. That's your business, and all the sins are on you." (Janji, 2021: 258).

In this quote, Hasan directly spoke to his father about the corruption that Hasan's father had done. Hasan's figure believed this action to be a disgraceful act that had to be borne by Hasan's own father. Hasan's belief is also evident in a conversation between Hasan and Kahar in a place near the Grand Mosque. The following is an excerpt from the conversation between the characters Hasan and Kahar in the novel Janji.

"After the prayer, we will know where to go, Kahar." (Janji, 2021: 261)

The above quotation shows that the character Hasan actually has the belief that after carrying out worship, God will give him instructions. Hasan's belief in the help given by God during the process of searching for Bahar is shown directly by the author through conversations between characters in the novel. The dimension of belief is also seen in a belief held by a character named Haryo. The character Haryo is one of the characters that the main character meets in a mine. The following is an excerpt from Haryo's words to the main character in the Janji novel.

"I want you and your mother to be able to go on a pilgrimage tomorrow. I don't know when the money was collected. Here, even though money looks easy to get, it still runs out quickly." (Janji, 2021:394).

The quotation above shows that Haryo's figure has the belief that the money he has to carry out worship to God will be more meaningful and meaningful. This is because money in the story is a mortal object that is easy to get and easy to spend in a short time. This is what makes the character Haryo prefer to use the money for the purpose of worship compared to the purpose of spree.

Religious Practice

Religious practice or the ritual dimension is a dimension that includes worship behavior or the implementation of actions that are directly related to the religion adhered to by the characters in a story. In the novel Janji, this dimension is seen in the character's actions such as praying five times a day, taking ablution water before worship, performing Friday prayers, performing Eid al-Fitr prayers, and using Islamic expressions in everyday life. The following is a further explanation of the ritual dimension in the Janji novel. In this dimension, the behavior of worship is carried out by three figures from religious schools. The three figures are Hasan, Kaharuddin, and Baso. Even though they are known to often make noise, the three of them still carry out their worship according to religious teachings. The following is a novel excerpt that shows the ritual dimension in the Janji novel.

The three of them squatted on the terrace of the village mosque. After praying. No matter how naughty they were, they still prayed too-even though they were jammed with Bashar, and they were extra speeding too. (Janji, 2021: 40)

The quotation above shows that the three characters in the novel have carried out worship of God in accordance with applicable religious law. Even though they were late in carrying out their worship, the three of them did not leave the obligation of worship and did substitute worship according to religious rules. Indirectly, they did not leave worship even though they were on their way. The ritual dimension also appears in the habits of the characters in the Janji novel in their daily lives. The following is a quote that shows the character's habits in everyday life.

Hasan laughed, shaking his head. "Not. We only pray Isya. That's a big mosque." (Janji, 2021: 357)

In the above quotation, the ritual dimension is seen in the actions of the characters in the novel. The character Hasan, one of the characters in the novel Janji carries out religious activities, namely the Isya prayer after carrying out a long journey looking for someone named Bahar. In the story, the author describes the characters Hasan, Kaharuddin, and Baso always obediently carry out worship even though they are on a long journey. The actions of the characters Hasan, Kaharuddin, and Baso who carry out worship are also explained by the author in other parts of the story. Directly, the author explains that the three figures have performed a ritual before worship, namely taking ablution water. The following is a novel excerpt that shows the ritual dimension in the Janji novel.

Hasan slumped out of the room, looking for a water tap - he remembered seeing it last night. Followed by Baso and Kaharuddin, lining up behind him. This is already similar in religious schools. The difference is, there the line can be longer. (Janji, 2021: 81)

The quote above directly shows that the three figures are queuing to take ablution water. The process of taking water for ablution and worship has become a routine activity carried out by. This is what makes the three figures continue to carry out worship even though they are not in a religious school. The ritual dimension is also expressed by the author in an excerpt from the conversation of the characters in the novel. A figure named Pak Mansyur revealed that religious activities are carried out every Friday, namely Friday prayers. Pak Mansyur as one of the figures revealed his activities in a conversation with Hasan, Baso, and Kaharuddin. The following is a novel excerpt that shows the ritual dimension in the Janji novel.

"Of course. I once deliberately left for Friday prayers at the Grand Mosque, after hearing the news that Buya would be a preacher there. It's one of the brightest I will always remember. Advice on honoring guests." (Janji, 2021: 173)

The quote above shows that the figure Pak Mansyur conducted Friday prayers at a Grand Mosque filled by Buya as a preacher. Pak Mansyur's action of performing the human prayer is one of the dimensions of the ritual that the author deliberately shows. By directly presenting the actions performed by the characters, the author directly describes the ritual dimension in Janji's novel. In addition to action, the ritual dimension is also seen in the expressions of the characters when talking to other characters. This expression becomes one of the markers of the ritual dimension because only certain religions emphasize this expression in everyday life. Here are some excerpts that show the expressions of the characters in the novel Janji.

▪ *"Astaghfirullah! Is there really someone like that in prison?" Hasan said slowly. (Janji, 2021: 205)*

"Assalamualaikum, Brother." Mr. Sueb touched Bahar's arm. (Janji, 2021: 440)

"Thank God, sir." Bahar smiled, and nodded. (Janji, 2021: 446)

The expressions *Astaghfirullah*, *Assalamualaikum*, and *Alhamdulillah* are expressions from the Islamic religion that are commonly used by Muslims in certain cases. The phrase *Astaghfirullah* is an expression commonly used by Muslims to ask God for forgiveness. This expression is commonly used in everyday life to show the obedience of Muslims to God. The expression *Assalamualaikum* is usually used as an expression of greeting to other people who are near us. This expression of greeting is also often used by Muslims as a substitute for time marker greetings such as good morning, good afternoon, or good night. While the expression *Alhamdulillah* in Islam is a form of gratitude for what has been obtained by someone.

The ritual dimension in the novel *Janji* is also shown by the author in a religious activity in prison. The following is an excerpt showing the Eid prayer activities in the *Janji* novel. The next morning, after the Eid prayer in the field, the senior warden continued to hurt Bahrun, when he took food rations, when the prisoner carried a tray. (Janji, 2021: 225) In this quote, the ritual dimension is described through an Islamic religious activity. The Eid prayer, or better known as the Eid al-Fitr prayer, is one of the Muslim worship services which is held once a year. The implementation of this prayer is usually carried out simultaneously and together in a large mosque or in a field. In the *Janji* novel, the main character performs the Eid al-Fitr prayer together with his friends in a prison field. Indirectly, the author wants to illustrate that the main character in the novel still carries out the behavior of worshiping God even though he is in prison.

Religious Feeling

The dimension of experience relates to religious experiences, feelings, perceptions, or sensations experienced by the characters in a story related to divinity according to the religion they adhere to. In *Janji*, the dimension of experience is seen in the character's past actions, the main character's experience attending a religious school, and the character's experiences while in prison. The following is an excerpt from the novel *Janji* which describes the dimension of experience.

"To be honest, I'm not a good person. I often lie, occasionally steal money at home, and I'm also a hypocrite." (Janji, 2021: 190)

In the quote above, a character named Mansyur admits that he himself is a bad person. This was conveyed directly by the figure to other figures such as Hasan, Kaharuddin, and Baso. Recognition of the character is one of the dimensions of experience experienced by the character directly. This is of course related to the character's experience of being a warden in prison while Bahar was also in prison. The figure of Mansyur, who saw firsthand the actions and attitude of Bahar who was always kind to others, made the figure of Mansyur decide to stop being a warden and change into a better person. In addition to the above quotation, the dimension of experience is also seen in the habits of the characters in Janji. The following is an excerpt from the novel Janji related to the dimension of experience.

No matter how hard he denies it, even if it's only for a year, living in the Islamic boarding school before still manages to sow a seed or two of good understanding. And one of them is neighborly advice. (Janji, 2021: 132)

In the quote above, the author directly explains that a character named Bahar continues to live his life outside the religious school by carrying out one of the teachings of the religious school teacher. The teachings that are used as guidelines for life are advised to continue to do good to neighbors. Even though the figure of Bahar only attended a religious school for a year, the religious teachings he attended for one year became an experience that left an impression that unconsciously also became a guide in everyday life.

The dimension of experience in the novel Janji is also found in the dimension of experience which is told directly by the author about the experience of the character Bahar before succeeding in owning a place to eat. The following is an excerpt from the novel Janji which describes the dimension of the experience of the character Bahar.

"And why does Mr. Bahar like to distribute free food? Because he had for five years felt the difficulty of eating. He wants everyone who is hungry here to be full." (Janji, 2021: 453)

In this quote, the author tells about the experience of the character Bahar while in prison. While in prison, it was very difficult for Bahar's character to get good and proper food to eat every day. This is what makes Bahar a character who has generosity. Bahar in the Janji novel always distributes free food to people in distress in his surroundings. In religious teachings, distributing free food is a form of noble action that is difficult for people in general to do. Indirectly, in the novel Janji, the author says that the character Bahar makes his bad experiences the basis for doing good to people through his actions which distribute free food every day to people in need.

Religious Knowledge

Religious knowledge or the dimension of knowledge in this discussion refers to the knowledge possessed by the characters in the story regarding the basis of religion, customs, traditions, or anything that is directly related to the beliefs they have. In the novel Janji, this dimension is seen in the concept of sin, the concept of halal and haram, the obligation to perform the five daily prayers, the performance of ablution before prayer, the concept of wealth in the world, and the stories of previous prophets. The following is an excerpt from the novel Janji which shows the dimension of knowledge. Baso scratched his head.

"Oh, I see. But don't be angry, Hasan. There's no sin in not knowing, right?" (Janji, 2021: 45)

In the quote above, Baso's character explains to Hasan's character that someone who does not know whether his actions are good or bad, does not incur a sin from his actions. However, if someone knows something is not good and continues to do it, then that person gets to sin. Baso's character's explanation of a person's moral education in life is one of the dimensions of the character's knowledge. This dimension appears directly in the character's knowledge of moral education in Islam. In addition to the above quotation, the dimension of knowledge is also shown in the following quotation.

"Fate, Aunt Li. At our school, Buya told all the students to get up at four in the morning. Or accept the fate of being doused in cold water. I actually still want to sleep, where the mattress is very soft, but after years of being disciplined, I just wake up, reflex. Irritating." Baso rubbed his face. (Janji, 2021: 82)

Baso as one of the characters in the novel Janji expresses his habits that have been trained as a result of the activities carried out for years. Even though this activity was carried out compulsorily, Baso figures understood that this activity was not a bad thing. The activities of getting up in the morning, taking ablution water, and carrying out worship are interpreted as good activities that must be carried out by Muslims every day. Baso's character's knowledge of the habit of getting up early as a good habit is clear evidence that the knowledge dimension is owned by the character in Janji novel. Meanwhile, other characters who are not Muslim in the novel Janji are also described by the author as having knowledge of Islam. The following is an excerpt that shows the dimensions of knowledge in the characters.

"Sorry to stop your worship. You can finish ablution, the call to prayer will soon be over. I'll bring you a hot drink later. you want?" (Janji, 2021: 83)

In the quote above, the character of Bibi Li is one of the figures who understand several things regarding the process of Islamic religious worship. This can be seen in the story of the character Bibi Li who directly explains the procedures for Islamic worship, namely taking ablution before performing the obligatory prayers. The understanding of the character of Bibi Li regarding the procedures for the worship of the Muslim religious community is a form of knowledge dimension that is described directly by the author through the speech of the character Bibi Li in the novel Janji.

The dimension of knowledge in the novel Janji is also shown by the author through direct questions from the characters in the novel regarding the actions they have taken. The following is an excerpt that shows the dimensions of knowledge in the Janji novel. "The pastries, as well as the hot tea, are they haram or halal?" (Promise, 2021: 85) In the quote above, Baso's character in the novel Janji questions whether the food and drink they get from a big boss is halal or haram. This is one of the proofs that the author deliberately shows the figures of Baso, Kaharuddin, and Hasan having a knowledge dimension of the concepts of halal and haram in Islam. The dimension of knowledge in the Janji novel is also owned by the character Bos Acong in interpreting wealth in the world. The following is an excerpt from the novel Janji which shows the dimension of knowledge.

All that wealth, all that possessions, are just numbers and inanimate objects. (Janji, 2021: 166)

One of the characters in the novel Promise named Bos Acong is a character who has abundant power and wealth. However, the wealth possessed by the character Boss Acong does not make him real happiness. The character Bos Acong understands the concept of wealth as numbers and inanimate objects from the character Bahar who advises him when he meets him in a bar. Even though the concept of knowledge is obtained from other figures, knowledge about wealth makes the character Bos Acong aware that things that are rich in nature are only temporary and cannot give the character Bos Acong happiness as long as he lives in the world.

The dimension of knowledge in the Janji novel appears in the character's knowledge of the stories of previous prophets in Islam. One of the prophets mentioned is Prophet Lut. The following is an excerpt that shows the dimension of knowledge in the novel Janji by Tere Liye.

"That's like the story of the Prophet Lut. A fellow lover who was hit by a hail of stones." (Janji, 2021: 205)

In this quote, the characters Mansyur with Hasan and Kaharuddin discuss the similar fate of fellow fans in prison with fellow fans in the story of Prophet Lut. The process of comparing the events in prison with the story of Prophet Lut is proof that the characters in Janji novel have knowledge of the stories of previous prophets in Islam. This is at the same time a sign of the emergence of the dimension of knowledge in the novel Janji which can be seen in the character's knowledge of the story of the prophet in Islam.

Religious Effect

The religious effect or consequential dimension refers to the identification of the beliefs or religion that the characters in the story have from day to day. In simple terms, this dimension describes the implications of religious teachings that affect the behavior and mindset of characters in dealing with the problems that arise. In the novel Janji, the consequential dimension appears in the actions of the characters in the present which are based on the experiences of the characters in the past. The following is a further explanation regarding the consequential dimension in the Janji novel.

In Janji, a consequential dimension appears in a character named Muhim. Muhim is the protagonist who becomes one of Bahar's employees in the novel Janji. The following is an excerpt from the novel Janji which shows the consequential dimension.

Muhim is in a dilemma. The good and evil sides of his heart are fighting it out. And it was a pivotal moment that would change his life. Look, Bang Bahar is very kind to you, Hib. You're the only one who buys mixed ice. The two employees above are not. But you "stole" his money, argued his nascent conscience. (Janji, 2021: 300)

In this quote, Muhim's character feels a dilemma because he lied to Bahar. Bahar as his boss has always been good to Muhim. Bahar's kindness makes Muhim in a dilemma because of the lies he has done. Simply put, Muhim's character feels that Bahar's teachings of kindness and honesty over the years have implications for Muhim. Muhim unconsciously has difficulty committing acts of lie to Bahar. This dilemma experienced by Muhim becomes a sign of the emergence of a consequential dimension in the novel Janji. "Young man, to be honest. He easily returned 20 kilograms of gold bars." (Janji, 2021: 343)

Another quote in Janji that shows a consequential dimension is the opinion of a merchant about Bahar as the main character. Bahar one of the characters in the novel Janji is described as an honest character. Bahar returned the gold that had been found in an old car given by the merchant. This is because Bahar has been educated to be honest since he was in a religious

school. Bahar's act of returning the gold is a sign that Bahar has implicated the religious teachings he had while at a religious school into his life.

Oh god, I'm really sorry. I am an unjust person. I have wasted so much of my life, I argued against Grandma, against Buya, I got drunk, I set Gumilang on fire. (Janji, 2021: 418)

The consequential dimension in Janji is also seen in Bahar's thoughts about his past actions. Bahar as the main character in the novel Janji, has realized the mistakes he made in the past. His mistakes such as wasting his life, arguing with his teacher and grandmother, getting drunk, and burning his friends were all big mistakes. The main character's awareness of his mistakes in the past is a form of the implication of the religious teachings he has received. This is also one of the reasons why Bahar's character has a different mindset and perspective compared to his life in the past.

"One, listen to your prayer reading. The pronunciation is correct, the tajwid is acceptable, and the song is solid. I, who used to be a cleric's child here, even became ashamed. Two, see how orderly you are when you perform your ablution, enter the mosque, put your sandals on, and enter the toilet. I noticed it all. Three, and this is even more interesting, look at your morals, sister. You always respect us, elders, be polite to the young ones." (Janji, 2021: 449)

A character named Pak Sueb is one of the most respected figures in the Megapolitan city. The figure of Mr. Sueb gives comments to Bahar as a young man who has good behavior and recites the correct prayers. Bahar's attitudes and behavior which are considered good by other figures are implications of activities in religious schools. Even though Bahar was only at the school for one year, the activities at school left a deep impression and influenced Bahar's behavior in his life today.

There are five such heirlooms.

First, always respect and help your neighbors.

Second, always protect the weak and persecuted.

Third, always be honest and never steal.

Fourth, be patient with whatever your test is.

Fifth, give charity, give charity, and give charity. (Janji, 2021: 486)

The quote above is one of the messages from Buya. Buya, who is a teacher at a religious school, gives him the freedom to Bahar to leave the religious school and live life the way he wants. However, Buya gave a message to Bahar, namely to practice the five heirlooms for the rest of his life. These five heirlooms made Bahar a better person in the future.

Conclusion

Religiosity in the novel Janji by Tere Liye indicates several conditions of religiosity, namely the dimensions of religious belief (belief dimension), religious practice (ritual dimension), religious feeling (experience dimension), religious knowledge (knowledge dimension), and religious effect (consequential dimension). The characters in the novel Janji have several conditions that underlie their thoughts and actions of the characters in living their lives in the future. In this study, the researcher tries to reveal some of the religious values present in Tere Liye's Janji novel. In the dimension of belief, it can be seen in the character's belief in doing good, not committing acts of corruption, and the belief in using money to worship.

In the ritual dimension, religiosity is seen in the implementation of the five daily prayers, ablution before prayer, Friday prayers, daily expressions, and Idul Fitri prayers. In addition, in the dimension of experience, religiosity is seen in the character's experience of doing bad things, the experience of the character studying at a religious school, and the experience of the character eating inappropriate food for five years. In the knowledge dimension, the value of religiosity can be seen in the concept of sin, the concept of halal and haram, the obligation to pray five times a day, treasures as entrusted in the world, and stories of prophets in the past. In the end, the consequential dimension appears in the actions of the characters in the present which are based on the experiences of the characters in the past.

Declarations

- Author contribution** : Evi Chamalah was responsible for the entire research project. She also led the writing of the manuscript and the collaboration with the second author. Reni Nuryyati participated in the data collection, transcription, and analysis. She also revised the manuscript. Both authors approved the final manuscript.
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