

CHAPTER III

KUNTOWIJOYO AND NOVEL *KHOTBAH DI ATAS BUKIT*

A. Biography Kuntowijoyo

1. Life

Kuntowijoyo was born in 18 September 1943 in Sorobayan, Bantul, Yogyakarta. Although born in Yogyakarta, he was spending his childhood in Klaten and Solo. He is the second child of nine siblings raised in an environment of Muhammadiyah which has strong art culture. His father is an artist of *wayang* (puppeteer) and *Macapat* art, while his great-great grandparent is a *Khatat*, hand-writer of manuscript of *Qur'an*.

Kuntowijoyo's real name is given by his grandfather, Marto Sumo. Marto Sumo was a village chief of Ngawonggi, Ceper, Klaten. During his duty as village chief, he acquired the title Raden Marto Sumo of the palace as a tribute to the best village chief. Just before the age of two years, Kuntowijoyo was taken by his grandfather migrated to Ngawonggo and raised in the village under the care of his grandfather stepped up to high school.¹

Since childhood, Kuntowijoyo loved to read. At that time, Kunto always visited the library which is owned by Masjumi in Ngawonggo, and devoured almost all the available literature there. Among many reading materials, his most favorite was Daily Abadi. Owing to the daily that Kunto was a child who was always asking questions and critical thinking.² Kunto was amazed to his teacher, *Ustadh* Mustajab, which expertly described Islamic history

¹ Hajar NS and Nining Anita, Hikayat Si Pembuat Nama, in Zen Rachmat Sugito (ed), *Muslim Tanpa Mitos: Dunia Kuntowijoyo* (Yogyakarta: Ekspresi Buku, 2005), p. 232

² Arief Subhan, *Dr. Kuntowijoyo: Alquran Sebagai Paradigma*, in *Ulumul Qur'an*, no. 4 (1994), p. 93 Read also Sudaryanto, *Memulangkan Jati Diri Pendidikan ke Asalnya*, in Zen Rachmat Sugito (ed), *Muslim Tanpa Mitos*, p. 137

dramatically. As if he and other students took part in the event that the teacher had spoken. Since then, he became interested in the history.³

His writing talent had grown since attending Islamic Elementary School. His teachers were Sariamsi Arifin (a poet) and Yusmanan (an author). These two teachers were the men who awaken Kunto's spirit in writing. He also worked out his writing skills by keeping writing. Kunto then had created a novel *Kereta Api yang Berangkat Pagi Hari* which was published in Daily Djihad (1966) as a running story.⁴

During becoming a student, the sense of art and activism of Kuntowijoyo was growing more and more. In 1963, his friends and he founded *Lembaga Kebudayaan dan Seni Islam* (the Cultural and Islamic Art Institute or it called LEKSI) under the shade of *Persatuan Tarbiyah Islam* (Coalescence of Islamic Education, called as PERTI), as well as the most art organizations over shade at that time. Kunto admitted that this institution gave a lot of benefits for the development of his personality, intellectuality, and sense of artistic. Together with his colleagues from the Faculty of Letters and ASRI, Kunto also established *Ikatan Seniman Budayawan Muhammadiyah* (Institute of Muhammadiyah Cultural Artist, or it called ISBM). In addition, the literature and cultural activities of LEKSI cooperated with *Lembaga Kebudayaan dan Seni Muslimin Indonesia* (Institute of Culture and Art Indonesian Muslims called as LESBUMI, it belongs to *Nahdatul 'Ulamā'*). This cooperation happened because LEKSI had *ketoprak* and LESBUMI has *ludruk*. This case seems becoming the thing which bring his interest up to the history.⁵

³ Sejarawan Beridentitas Paripurna. Retrieved on Maret 04, 2014 from <http://www.tokohindonesia.com/biografi/article/285-ensiklopedi/1515-sejarawan-beridentitas-paripurna>.

⁴ *Ibid.*

⁵ Arief Subhan, *Dr. Kuntowijoyo: Alquran Sebagai Paradigma*, p. 95

Then in 1969 together with his friends, including M. Dawam Rahardjo, Syu'bah Asa, Chairul Umam, Ikranegara, Arifin C. Noer, Abdul Hadi, and Amri Yahya, Kuntowijoyo also formed Mantika Study Group, an arts institution located in Malioboro, and he became its chairman until 1971.⁶ Kuntowijoyo was also active in *Himpunan Mahasiswa Indonesia* (Islamic Student Association, called as HMI) and PERTI when he was a student.⁷

Kuntowijoyo had been a guest lecturer several times at foreign universities in Philippines University in 1984 and Michigan University, USA, 1985. From 1989 to 1992, Kuntowijoyo was pointed to be the Chairman of the Department of History, Letters Faculty of Gajah Mada University. He received his occupation as Professor of History at the Faculty of Cultural Sciences in 2001 through the inaugural speech on July 21, 2001, entitled *Periodisasi Sejarah Kesadaran Keagamaan Umat Islam Indonesia: Mitos, Ideologi, dan Ilmu* (Historical Periodicities of Indonesian Muslims Religious Awareness: Myth, Ideology, and Science).⁸ On his capacity as intellectual and historian, Kuntowijoyo was also a member of *Masyarakat Sejarawan Indonesia* (Indonesian Historian Society, called MSI), *Himpunan Indonesia Untuk Pengembangan Ilmu-Ilmu Sosial* (Indonesian Association for Social Sciences Development, called HIPIIS), and *Koninklijk Instituut voor de Tall, Land, en Volkenkunde* (KITLV) Netherlands.⁹

This productive writer had been continuing to work, both erudition and fiction (poetry, short stories, novels, and plays) until a day when a mysterious disease suddenly attacked him on January 6, 1992 and it forced him to be taken care in ICU Dr. Sardjito's hospital

⁶ Sudaryanto, *Memulangkan Jati Diri*, p. 139-140

⁷ Chairil Anwar, *Jika Seorang Seniman Mangkat*, in Zen Rachmat Sugito (ed), *Muslim Tanpa Mitos*, p. 225

⁸ Kuntowijoyo, *Budaya dan Masyarakat* (Yogyakarta: Tiara Wacana, 2006), p. 217

⁹ Subhan, *Dr. Kuntowijoyo: Alquran Sebagai Paradigma*, p. 97

on Yogyakarta for three months because he was in a comatose state. Medically, Kuntowijoyo was infected by virus called *meningo encephalitis*.¹⁰ Kuntowijoyo tried to survive against his disease for 13 years while doing his teaching and writing activities. Finally, on Tuesday, February 22, 2005, at 16:00, Kuntowijoyo died at hospital Dr. Sardjito, Yogyakarta.

2. Education

In 1950, Kuntowijoyo started a common education in *Sekolah Rakyat Negeri* (State School of Citizenry) Ngawonggo which was more popularly known as *Sekolah Jawa* (School of Java). After school is over, Kunto usually went to the mosque after *Zuhur* until '*Aşar* to learn religion, which by Kunto and his friends called *Sekolah Arab* (Arabic School). At night after *Maghrib* until '*Isya*', his peers and he learn Quran in the mosque.¹¹

After graduated from SRN in 1956, Kuntowijoyo went into Junior High School 1 in Klaten. Since then, Kuntowijoyo's new life begins, starting school in the city and feeling the sense of becoming a townsman. As well, in this school he started to know about the world of writing, including short stories. "I started to learn writing while sitting in the third grade, right after the exam," he said.¹² Graduated in 1959, then Kuntowijoyo entered Senior High School 2 Surakarta and graduated in 1962.¹³

In 1962, Kunto entered the Letters Faculty on Department of History, University of Gajah Mada (UGM) Yogyakarta. History majors actually based on Kunto's own awareness, it neither because of the influence and direction of his parents nor because of an accident.

¹⁰ A. Adaby Darban, Guru Kunto, in Zen Rachmat Sugito, *Muslim Tanpa Mitos*, p. 212

¹¹ *Ibid.*, p. 93

¹² *Ibid.*, p. 94-95

¹³ Sudaryanto, Memulangkan Jati Diri Pendidikan ke Asalnya, in *Muslim Tanpa Mitos*, p.

The choice seems totally based on his interest in the history since his childhood. Especially Kunto also listened to a tale of the village from his grandfather since he was a child, and he often watched *Ketoprak* art as well.¹⁴

Subsequently in 1973 and 1974, with a Fulbright scholarship, Kuntowijoyo continued his studies to Connecticut University, USA, up to reach Masters of Art degree with a thesis entitle *American Diplomacy and Indonesian Revolution, 1945-1949: A Broken Image*. In 1975, Kuntowijoyo obtained a scholarship from the Rockefeller Foundation to continue his studies at Columbia University S3. In 1980, Kuntowijoyo finally managed to finish his education and earned a doctorate in the history of science with a dissertation entitled *Social Change in an Agrarian Society: Madura 1850-1940*. Although the lectures at the Letters Faculty UGM completion in 1969, but since 1965 Kuntowijoyo has been a teaching assistant in his faculty until 1970, after which he was officially appointed as lecturer of the Letters Faculty of UGM on History Department. Regarding the reasons for choosing this theme, Kunto said that “*not least because it has not done the place. But my emotional reason is because a lot of friends from Madura and the area where Muslims live. I hope, from the history of Madura will be able to learn a lot*”.¹⁵

3. Appreciations

Kuntowijoyo works about the life of ordinary people by emphasizing on the philosophical view of totality. His interest in the spiritual insight of the universe is visible on the novel *Khotbah di Atas Bukit* (1976).¹⁶

¹⁴ Arief Subhan, *Dr. Kuntowijoyo: Alquran Sebagai Paradigma*, p. 95

¹⁵ *Ibid.*

¹⁶ Dewan Redaksi Ensiklopedi Sastra Indonesia, *Ensiklopedi Sastra Indonesia* (Bandung: Titian Ilmu, 2004), p. 528

Awards that have been obtained by him, includes are: Literature Award from the Indonesian Government of Special Region of Yogyakarta in 1986, Writing Literature Award from Center of Language from short story collection entitled *Dilarang Menyintai Bunga-bunga* in 1994, Cultural Award from *Ikatan Cendekiawan Muslim Indonesia* (Association of Indonesian Intellectuals Muslim, called ICMI) in 1995, Kompas Award for Best Short Story entitled *Laki-laki yang Kawin dengan Peri* in 1995, Kompas Award for Best Short Story entitled *Pistol Perdamaian* in 1996, Kompas Award for Best Short Story entitled *Anjing-anjing Menyerbu Kuburan* in 1997, ASEAN Award on Culture in 1977, *Satya Lencana Kebudayaan Republik Indonesia Award* in 1997, *Mizan Publishers Award* in 1998, *Kalyana-kretya Utama Award* for Technology of Literature from Minister of Research and Technology in 1999, SEA Write Award from the Kingdom of Thailand in 1999, and Literature Award from the Languages Center in 2005.¹⁷

4. Works

Kunto, known as a historian, had ever been writing for many works. His some works are in the form of studies, including: *Dinamika Sejarah Umat Islam Indonesia* (1985); *Budaya dan Masyarakat* (1987); *Paradigma Islam: Interpretasi Untuk Aksi* (1991); *Radikalisasi Petani* (1994); *Demokrasi dan Budaya Birokrasi* (1994); *Metodologi Sejarah* (1994); *Pengantar Ilmu Sejarah* (1995); *Identitas Politik Umat Islam* (1997); *Esai Agama, Budaya, dan Politik* (2000); *Raja, Priyayi, dan Kawula: Surakarta 1900-1915* (2004), and *Maklumat Sastra Profetik* (2005).¹⁸

Kuntowijoyo is also known as an author because he has written fictions; drama, poetry, short stories or novels. He is a productive

¹⁷ Dewan Redaksi Ensiklopedi Sastra Indonesia, *Ensiklopedi Sastra Indonesia*, p. 528

¹⁸ Kuntowijoyo, *Khotbah di Atas Bukit* (Yogyakarta: Bentang, 2000), p. 262

writer. The works were born out of his hands such as: *Kereta Api Berangkat Pagi Hari* (novel, 1966); *Rumput-Rumput Danau Bento* (drama, 1968); *Tidak Ada Waktu bagi Nyonya Fatma, Barda, dan Cartas* (drama, 1972); *Pasar* (novel, 1972); *Topeng Kayu* (drama, 1973); *Isyarat* (anthology of poems, 1976); *Suluk Awung-Awung* (anthology of poems, 1976); *Khotbah di Atas Bukit* (novel, 1976); *Dilarang Menyintai Bunga-Bunga* (anthology of short stories, 1992); *Makrifat Daun-Daun Makrifat* (anthology of poems, 1996); *Impian Amerika* (novel, 1998); *Hampir Sebuah Subversi* (anthology of short stories, 1999); *Mantra Pejina Ular* (novel, 2000), and *Waspirin dan Satinah* (novel, 2003).

B. Socio-Historical Indonesian Literature on Kuntowijoyo Period (1970 to 1980)

In 1970 was marked by the rise of the creation and publication of literary works from various genres, and the growth of book industry. In addition, there are the aegis by art institutions such as the Jakarta Arts Council and Ismail Marzuki Park which has boosted productivity of drama literary.¹⁹

It can be said that, in Indonesian history, 1970's was the time when this country began intensive contact with modernity and globalization. This is in line with strategy of the New Order regime that open up to foreign investment. This situation is different from the previous regime which proclaimed "standing on its own feet" under the leadership of Soekarno. Thus, it can be said that when the period of the mid to late of 1960s was period of recovery for the regime after the G30S/PKI events, so the 1970s and the next is the New Order regime to implement economic

¹⁹ Melani Budianta, Sastra Indonesia 1970-an: Kajian Tematis, in Kinayanti Djojuroto and Trully Wungouw (ed), *Mozaik Sastra Indonesia: Dimensi Sastra dari Pelbagai Perspektif* (Bandung: Penerbit Nusa, 2005), p. 1

and political policies.²⁰ The growth of the metropolis and consumptive lifestyles, the development of modern technology, and the emphasis on commodities in a capitalistic economic order which transform Indonesia, according to Suyono Suyanto, bring a sense of alienation and dehumanization that is expressed by the poet in 1970s.²¹

Indonesian Islamic writers and universal humanism can not develop their creativity freely caused by political factors, especially the creative freedom from government restraint Sukarno's Guided Democracy (1959-1965) and cultural obstacles left in LEKRA (Cultural Institute). Particularly after Cultural Manifesto which was launched on August 17 of 1963, and banned in May 1964.²² As a result of the ban, hundreds of literature books are also banned, including works of Muslim authors. The ban was greeted with joy by artists and writers who proletarianism and revolutionary realism school, especially those who join to the LEKRA and LKN (National Culture Institute), such as Bakri Siregar, Pramoedya Ananta Toer, Sitor Situmorang, and others. At that time, two prominent writers namely Hamka and Mochtar Lubis had been under arrest as a political prisoner together with Masyumi and PSI prominent figure.²³

Automatically, the creativity of Muslim litterateur was hampered. But after the Guided-Democracy regime was end in 1966, the creative freedom restored. The emergence of Muslim writers, with the idea of religious literature, was slowly gaining back its place in the Indonesian literary discourse. As mentioned by Ajib Rosidi (1976) that since 1976, the Islamic works was growing, especially in the early 1970s. Besides the

²⁰ Suyono Suyatno, Alienasi dan Modernitas dalam Puisi Indonesia 1970-an, in Kinayanti Djojurosoto dan Trully Wungouw (ed), *Mozaik Sastra Indonesia*, p. 131

²¹ Melani Budianta, Sastra Indonesia 1970-an: Kajian Tematis, in Kinayanti Djojurosoto and Trully Wungouw (ed), *Mozaik Sastra Indonesia*, p. 3

²² Abdul Hadi WM., *Hermeneutika, Estetika, dan Religiusitas: Esai-Esai Sastra Sufistik dan Seni Rupa*, p. 209-210

²³ *Ibid.*, p. 210

old names, there are also new names that appear which some of them are so talented and have a fresh insight.²⁴

Among the old names, there are A.A. Navis, Mohamad Diponegoro, Ali Ouda, Ajib Rosidi, Taufiq Ismail, Bur Rasuanto, Misbach Yusa Biran, Arifin C. Noor, Motingo Busye, Ayat Rohaedi, and others. Meanwhile, among the new names, there are Kuntowijoyo, Danarto, Fudoli M. Zaini, Abnar Romli, Slamet Sukirnantono, Zuli Dahlan, Abdul Hadi, Sutardji Colzoum Bachri, Hamzah Rangkuti, Ikranagara, Apip Mustafa, Faisal Ismail, Ibrahim Sattah, and others.

Visible characteristics of the experimentation theme shown by the author in their works that emerged in 1970s, it can be represented by the work of Iwan Simatupang, Putu Wijaya, Kuntowijoyo, and Budi Darma. They show the similarities in the themes which raised a problem: human alienation in modern man and absurdity of human life. The identity of a character is not important anymore, an example is figure “We” (in novel Iwan Simatupang) or simply mentioned middle-aged man, grave keepers, factory workers, the mayor, retired and some function name or social status that could apply to anyone. Time and place setting does not refer to a specific time and place, so that it can apply anywhere and anytime. The plot in conventional novel is always based on a series of events that have causality whereas in the novels of the 1970s such a thing does not apply. All events overlap and no causality. The events are presented simultaneously as the event came and attacked each other, resulting in the incident are unclear. Novels like this are referred to as a stream of consciousness novel, is a stream in literature—especially in novel—that emphasizes a story of thoughts, feelings, and subconscious of his characters.²⁵

²⁴ Abdul Hadi WM., *Hermeneutika, Estetika, dan Religiusitas*, p. 210

²⁵ Maman S Mahayana (2013) *Angkatan 70-an: Kembali ke Tradisi (Konsep Estetik Abdul Hadi WM tentang Angkatan 70-an)*. Retrieved on Mei 6, 2014 from <http://mahayana-mahadewa.net/2013/10/24/angkatan-70-an-kembali-ke-tradisi/>.

Almost all of authors on the period of '70s—except Rendra—and period of '80-'90, filled with literary works away from socio-political life, and only predominantly psychological matters such as existential solitude, cries of longing, spiritual restlessness, intellectual games, and others. The dominant literary works such as what have been mentioned cause negative outlook, until this day, on literary works that uplift the socio-political issues. These situations makes dominated political literature and make an impact on critics and observers Indonesian literary. Appears an odd assumption and conclusion that lonely poems, love, religious, actually “is also” a form of social protest in other ways.²⁶

The work of the generation of 1970 has big difference compared to previous generations of the author's work. The difference was not only seen in the selection of themes, but also the aesthetic tendencies. In this new generation of aesthetic expression is more free and no longer bounded by dogma. It is also not so bothered the motto of art as a medium of propaganda. If the previous generation seems to ignore Sufism and Sufi literatures, new writers look for aesthetic inspiration and insight from Sufi writers such as Rabiah Adawiah, Imam al-Ghazali, Ibn al-'Arabi, Jalaluddin Rumi, Attar, Hafiz, Sa'adi, Hamza Fansuri, Iqbal, and others.²⁷

There is one thing that still preserved in the practice of Sufi literature, namely the existence of tradition that is transmitted continuously, particularly transmission on divinity issues such as the principle of *Tauhīd*. This tradition becomes the only force has capability to fight the changes and demands of the times by the loss of human trust to transcendental and holy matters. The meaning that can be understood from the phenomenon of the rise of Sufism literature in Indonesia on its relation to modernity and complexity of discourse in 1980s to 1990s is that the socio-political background of the presence of Sufi literature is attempt to

²⁶ Agus R. Sarjono, Sastra Indonesia di Tengah Huru-Hara, in Kinayanti Djojuroto and Trully Wungouw (ed), *Mozaik Sastra Indonesia: Dimensi Sastra dari Pelbagai Perspektif*, p. 29

²⁷ Abdul Hadi W.M., *Hermeneutika, Estetika, dan Religiusitas*, p. 211

give reaction, response, and resistance to discourse of modernism generally and particularly to secularism.²⁸

C. Kuntowijoyo's View on Sufi Literature

Prophetic is derived from English language means the characteristics that exist on self of a prophet.²⁹ That is the characteristic of the prophet who is not only characterized as an ideal human spiritually and individually, but also become agents of change, guiding people in the direction of improvement and relentless struggle against oppression. In history, Ibrahim against King Nimrod, Moses against Pharaoh, Muhammad led the poor and slaves against any oppression and injustice. And he has a goal toward liberation. It is appropriate according to Ali, "the prophets not only teach *zikir* and prayer, but they also come with an ideology of liberation."

In the book of *Maklumat Sastra Profetik*, Kuntowijoyo has explained:

My desire to literature is such religious service and pure literature. In my opinion, my religious service literature is my expression on totally comprehending the religious values whereas pure literature is an expression of my understanding on objective and universal reality. Thus, my religious literature is same and congruent with pure literature. Religious literature is literature. It's nothing less and more.³⁰

Kuntowijoyo has formulated the idea of prophetic ethics based on *Qur'ān Ṣurah Ali 'Imrān* (3): 110, namely: *You [true believers In Islamic Monotheism, and real followers of Prophet Muhammad and his Sunnah (legal ways, etc.)] are the best of peoples ever raised up for mankind; You Enjoin Al-Ma'rūf (i.e. Islamic Monotheism and All that Islām has*

²⁸ Helmi Syaifudin, *Fenomena Sastra Sufistik di Era Modern: Perbandingan Fenomena Sastra Sufistik di Indonesia dan Mesir pada Dekade 1980-an hingga 1990-an*. Retrieved on Mei 13, 2014 from <http://ejournal.uin-malang.ac.id/index.php/research/article/view/2073>.

²⁹ Kuntowijoyo, *Muslim Tanpa Masjid* (Bandung: Mizan, 2001), p. 357

³⁰ Kuntowijoyo, *Maklumat Sastra Profetik: Kaidah, Etika, dan Struktur Sastra*, in *Horison Magazine*, No. 5, May 2005, p. 8.

ordained) and forbid Al-Munkar (polytheism, disbelief and All that Islām has forbidden), and You believe In Allāh.” Three elements that God has mentioned called as a pre-requisite to become the best people.

Allāh said, “You are the best of peoples ever raised up for mankind...” On this verse, al-Kalbi said, “This verse contains an explanation of the state of race in terms of its primacy over other people. There is the argument that the Muslims are absolutely the best people. This includes the first generation and the last generation in conjunction with the generation of the followers of the other, although there are differences in its essence, as the virtues of the companions of the next generation.”³¹ The meaning of *Ukhrijat* is “revealed to man”, which is to provide benefits and goodness to them in every corner of the world so that they can differentiate and known.³²

According to Kuntowijoyo, ‘*Āmar Ma’rūf*, enjoining what is right, not only within the context of the individual, doing good for others. He had to be transformed in the socio-cultural context. Kuntowijoyo has interpreted it as a human emancipation to its nature: in his position as a noble creature. This is what he calls a Theo-centric Humanization (the return of humans on nature as a creature of God is given the responsibility to manage the earth). Humanization means to spread of kindness with justice. Mission humanization is the place people as *Khalifatullāh fil ‘Ard*, a leader in the face of the earth, which must be on a mission of justice. This reconstruction effort need to be run in the context of socio-cultural, manifested in public spaces are concrete, and make Islam *Rahmatan lil ‘Ālamīn*.

Nahī Munkar also cannot be defined within the framework of the individual. Socially, *Nahī Munkar* means liberation from the oppression of man from another man, liberation from all forms of darkness (*Zulumāt*),

³¹ Imam al-Ghazali, *Mukasyafah al-Qulub*, trans. Irwan Kurniawan (Bandung: Penerbit Marja’, 2003), p. 163

³² *Ibid.*

poverty, ignorance, and the like. As well as the liberation of human beings on a human injustice committed by the other. That is, the concept of *Nahī Munkar* has implications as a movement.

Allāh said, “*You believe In Allāh.*” This means that they believe that God is one and grounded in the principle. They also recognize that the Prophet Muhammad is the messenger of God. Whoever who deny the Prophet Muhammad as a messenger; he does not believe in God because he thinks that the verses miracle is brought in himself.³³ Elsewhere the Prophet Muhammad said, “*Whoever among you sees wrong-doing, let him (change it) with his hand. If he has enough power to do so, let him tongue it with his tongue. If he has no enough power even to do show, let him (disapprove of it) with his heart; and that is the least degree of faith.*” (Narrated by Muslim).³⁴

In addition, according to Moh. Shofan, that verse also contained four concepts; *first*, the concept of the best ‘*Ummah* (The Chosen People), Muslims could be the best ‘*Ummah* on the condition that they work on three things as mentioned in the earlier verse. Muslims do not automatically become The Chosen People, because Muslims in the concept of the Chosen People there is a challenge to work harder and do *Fastabiqūl al-Khairāt*. *Second* is the history of activism. Hard work and do *Fastabiqūl al-Khairāt* amidst mankind (*Ukhrijat Linnās*) means that become ideal people in Islam is for lay involvement in the activity history. Extreme seclusion and priesthood are not justified in Islam. Intellectuals who only work for science or intelligence as such without greeting and wrestle with social reality, it is also not justified. *Third* is the importance of awareness. Prophetic values should always be the basis for any value of rationality and activism movement to build awareness of the people, especially Muslims. *Fourth*, prophetic ethics, the verse contains a general

³³ Imam al-Ghazali, *Mukasyafah al-Qulb*, p. 164

³⁴ *Ibid.*

ethics or for anyone whether individuals (students, intellectuals, activists, and so on) or organization (the student movement, universities, organizations, and socio-political organization), and the collectivity (*Jamā'ah*, *'Ummah*, group/community). This last point is a logical consequence of the three-awareness that has been built previously.³⁵

D. Novel *Khotbah di Atas Bukit*

1. Synopsis of *Khotbah di Atas Bukit*

Khotbah di Atas Bukit (KdAB) tells an old-diplomat named Barman who had retired to a villa. On the advice of his son, Bobi, Barman must travel to the villa that is located on a hill with a pretty woman, a former prostitute, named Popi. The woman had previously been prepared Bobi for his father. Bobi just wanted his father's old time feeling happy—feeling a new residence in the hills and leave urban frenzy, without interruption children and grandchildren.

Parting with his family experienced Barman leaves no sadness in his heart. As if all that is going on smoothly and very reasonable. Even he does not care about the crying out of the two eye-laws, Dosi. When Barman arrived at the hill, not sobriety obtained, instead he suffered a variety of grief. Although Popi was flawless, sexy-bodied and sweet, Barman can't do make love because of its power eroded by age. Popi is not angry. He understands and gives the spirit of Barman's life. Therefore, he had promised from the beginning, his life is now only to serve Barman, both joy and sorrow.

In the hills, Barman met Humam, a mysterious man who has a facial resemblance. The man said that he knew and understood well actually sought Barman on that hill. Because of Humam statement, Barman would eventually make friends with Humam and learn about life. Humam began to teach a lesson about life. Life is in constant

³⁵ Moh. Shofan, *Pendidikan Berparadigma Profetik: Upaya Konstruktif Membongkar Dikotomi Sistem Pendidikan Islam* (Yogyakarta: IRCiSoD), p. 131

motion and should be enjoyed. When traveling, nature (rocks, trees, soil, water, birds, etc.) is a man's best friend. Humans and nature can coexist and have to make a beautiful harmony. On the way, as much as possible the human need to release the identity (kids, wife, family, grandchildren, and friends).

Humam died. Barman must accept the fact that he had to learn to "let go of something". For Barman, Humam become a winner's life until his death. Since the death of Humam, Barman doesn't want to think anymore. He feels, the questions that arise are just a mere repetition and it's pointless. Barman becomes a new man from the previous state. He is Humam picture still alive, like tiny fireflies glowing in the darkness and silence of the night.

Because Barman seeks wisdom (not something else) then the full meaning a third night, he came down from the hill to the market. He wondered what was happening in the market. Do they offer and sell merchandise? Apparently they are still sleeping soundly. One by one those who are in the market was woken up and asked: *Are you happy?* They just say "mmm". That is the answer for people confused. It answers without a meaning. That is state or prototypes of people around Barman. But when he arrived at the villa, a lot of market people who came to Barman's villa. They feel uneasy without the presence Barman. They realized after waking, there were bright-faced stranger who came at midnight.

Barman can't leave market peoples. It also requires them. They need each other. Such as Barman said, "My life is also your life." Finally, with the market people, Barman decided to make a trip to the top of the highest hill with a white horse. Market people walked in a procession following the Barman. The journey is just as important what the prophets, wise men and philosophers. At the top of the highest hill Barman echoed his sermon: *"Life is not worth continued.*

Kill yourself!” After the sermon echoed, horse whinny sound and Barman plunged into the abyss. Barman finally died.

2. *Khotbah di Atas Bukit: Serious Novel*

Since was first published *Khotbah di Atas Bukit* as serialize in Daily Kompas, 1971, it turned out to be a lot of reactions and responses from the readers. Not only from critics, had the general public reaction come from Daily Kompas readers. Several letters to the editor expressed “disappointment” because Daily Kompas published a novel type like that—something unusual for their presence. The responses appear when *Khotbah di Atas Bukit* not completed is loaded. They were disappointed that the depiction of the characters in the story of *Khotbah di Atas Bukit* unrealistic, fictional, tedious, complicated, and it is too heavy.³⁶

A reader of letter writer’s Kompas, Mrs. Maria Noraline, stated: “For us, normal reader at the Apollo era who wants the facts could not accept your presence (“Kompas Editor”, WA) through *Khotbah di Atas Bukit*”. Instead Mrs. Maria praising serialize *Karmila* by Maga T, said, “The words were simple and tasted wonderful, realistic, not contrived, not imposed but full of passion and subtlety”. The writer of the other readers, Br. Sahuri, U.H. Martono, and Handoko, also felt disappointed because *Khotbah di Atas Bukit* is too heavy, the story jumped up and the fictional, so they can not follow it.³⁷

In addition then came more responses from literary critics and academics. They try to look at the advantages and disadvantages *Khotbah di Atas Bukit* as a novel, in addition to responding to “criticism” that delivered the readers. The article “*Kritik-Kritik*

³⁶ Wan Anwar, *Kuntowijoyo: Karya dan Dunianya* (Jakarta: Penerbit Grasindo, tth.), p.

³⁷ *Ibid.*, p. 56

Pembaca” written Sapardi Djoko Damono (Kompas, October 4, 1971) specifically responds to criticism the reader (layman). Sapardi tried to unfurl misunderstanding assumptions about literature for the layman and literature to author itself. He said that serialize *Karmila* also fictional and *Khotbah di Atas Bukit* much more real than *Karmila*. Sapardi rejected the notion of literature for layman and authors, and close the paper with one confirms that the role of the newspaper instead “educate” for the readers.³⁸

Started using preface that Daily Kompas continue loading serialize *KdAB* as a form of responsibility Kompas to guide the progress of Indonesian literature and society in the tastes of the people, Sri Rahayu Prihatmi in “*Sorotan Selintas atas Khotbah di Atas Bukit*” (Kompas, October 13, 1971) weigh the advantages and weaknesses of serialize. After outlining various aspects of anxiety self Barman figures and forms of presentation serialize overall, Prihatmi states:

This is where the value of aesthetic and extra-aesthetic be combined: the form of so-called good if it succeeds as a place of great content... Setting become one element aesthetic and Kunto describe it with great accuracy: author animates the atmosphere of the hills. Poetic expressions that we find, for example: moon swallows down the night, an angel of the beautiful moonlight...³⁹

Critics who showed weakness of *KdAB* from several aspects also came from Jakob Sumardjo in essay “*Khotbah di Atas Bukit Karya Kuntowijoyo*” (Pikiran Rakyat, July 2, 1976). According to Jakob, the novel is boring and because it was not a success. Besides boring, the failure was caused by settings that are not clear, no feet on the ground, a lot of repetition expression, for example the repetition of the phrase about beautiful Popi. Overall the novel is too much “preaching”, as the author, Kuntowijoyo should tell a story.⁴⁰

³⁸ Wan Anwar, *Kuntowijoyo*, p. 56

³⁹ *Ibid.*, p. 57

⁴⁰ *Ibid.*

In contrast to other critics, Y.B. Mangunwijaya through “*Roman Khotbah di Atas Bukit Kuntowijoyo, Beberapa Catatan*” (Berita Buana, December 2, 1986) considers that this novel is actually an essay on the philosophy of human life, especially the Java man, who is not easily digested by people who are not familiar with religious symbolic Javanese people. Symbols that include old-grandfather (Barman) who immersed herself into the abyss with a heroic attitude and mystique shrouded in mountain mist. Life is a mystery, which is dragging, inscrutable, and therefore enjoys (taste), because the human mind faced with the mystery of life is very limited presence.⁴¹

Despite criticism and scathing response from readers since the Daily Kompas are loaded the first time, five years later the publisher Pustaka Jaya (1976) finally dared to publish a novel *Khotbah di Atas Bukit* into a book and reprinted. This proves that *KdAB* has an important role and position in Literature was Indonesia, particularly in presenting the “serious” novel and not cheesy. Then in 1996, *KdAB* successfully reproduced by the publisher Bentang Pustaka. This novel manages to lure the reader to be reprinted several times.

3. *Khotbah di Atas Bukit* as a Critique of The Modern Human Life

Literary works can not be separated from its author. Writer or author gives her intention in making the work.⁴² Therefore, the factor can not be ignored even though the author does not have to be an absolute requirement. This is because it is not necessarily the intention of the author can be manifested in a literary work perfectly, because the literature is the medium language has its own properties that do not

⁴¹ Wan Anwar, *Kuntowijoyo*, p. 57-58

⁴² Prof. Dr. Rachmat Djoko Pradopo, *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya* (Yogyakarta: Pustaka Pelajar, 2007), p. 114

have to “submit” to the will writer.⁴³ Thus, the author of the factors can not be ignored, especially when his work showed a new technique and new ideas that have not been recognized by the public. In addition, the thoughts or ideas of the author of the literary arts in general are very useful to facilitate the capture of the meaning of literary works.

The novel⁴⁴ is media for pouring thoughts, feelings, and ideas of writer in responding circumstance. When new problem arises in life, the conscience of novelist will interested to immediately create a story.⁴⁵ Assuming the truth of this phrase can be seen from the fact nowadays that novel has big opportunity to get close to people's lives. Multiple opportunities that had not been envisioned are the alternative accomplishment of a novel in the film. Previously, novel is only written and displayed in the bookstore and the library.⁴⁶

There are two human everyday's reality, including the author, namely the subjective reality and objective reality. Subjective reality is a reality that already exists in man. It can be exemplified by the theology of human potential. In this context, theology can be interpreted as a system of thought, understanding, and reflection on God that which is projected into the environment system, both social

⁴³ Prof. Dr. Rachmat Djoko Pradopo, *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya*, p. 114

⁴⁴ The word of Novel comes from *Novellus* (Latin). *Novellus* formed from *Novus* means new (English). The novel is the story in prose that is rather long and reviewing daily life. The presence of the novel as a literary form originated from English literature in the early 18th century. The emergence was due to the influence of the teachings of philosophy developed by John Locke (1632-1704) who emphasized the importance of facts and experience and the danger of thinking is fantastic. The importance of learning from experience is a new school that is growing at the time.

Novel in Indonesia is better known as *Roman*. This novel term used in the early days of Indonesian literature. Roman is derived from the French language, which means the story. Now, the romance Novel and *Roman* are no longer distinguishable. Both are called the novel because essentially the same thing, which is expressed on human life are explored from everyday life that can be felt and lived by the reading public. Read more Endah Tri Priyatni, *Membaca Sastra dengan Ancangan Literasi Kritis* (Jakarta: Bumi Aksara, 2010), p. 125-126

⁴⁵ Drs. Nursisto, *Ikhtisar Kesusastraan Indonesia* (Yogyakarta: Adicita Karya Nusa, 2000), p. 168

⁴⁶ *Ibid.*

and cultural nature (Nurul Fajri MR, Reflection, No. 2, 1987). That means in human beings, also author, already has the potential theology, without any formal learning process. God is in the potential life of human life.⁴⁷ The objective reality is a reality which beyond human beings, for example norms, values, terms, technologies and institutions around humans. Objective reality already belongs to humans through a process of learning from experience.⁴⁸

Exceeds the short stories, the notion of aesthetic embodiment of Kuntowijoyo about transcendental and prophetic literature was most obvious in the novel *Khotbah di Atas Bukit*. This novel tells the Barman, old-diplomat, spends his time on a mountain with Poppy, pretty women, which is set by Bobi and Dosi. But instead of getting some sort of true happiness in a place away from his life in the city, the old Barman slowly enjoy the life that seems to have a long latent, which is about the the happiness of life itself, the will to meaning.⁴⁹

The conflicts can be caught in the novel, especially *Khotbah di Atas Bukit*, is the tension between the individual with social environment, nature, and God, or the tension of the individual with himself. These tensions, often times it is viewed as a mirror of human's life, which contains the cultural roots and spirit of time as well. Literary work is such kind of alternative world-evaluative reactions which can be in the form of either a recording or notes. In this case, the author can only act as a "note taker and observer" of events, or a "fortune teller" that reveals the events that will happen in the future as the reaction of events that have been recorded and observed.⁵⁰

⁴⁷ W. Prasetyawan, Realitas dan Imajinasi dalam Karya Sastra Relijius, in Kinayanti Djojuroto dan Trully Wungouw (ed), *Mozaik Sastra Indonesia*, p. 46

⁴⁸ *Ibid.*

⁴⁹ Wildan Nugraha, *Menjadikan Tuhan sebagai Sahabat dalam Berkarya*, in Sabili Magazine No. 20 Season XVIII (Jun 16, 2011)

⁵⁰ Maman S Mahayana, *Ekstrinsikalitas Sastra Indonesia* (Jakarta: PT RajaGrafindo Persada, 2007), p. 226-227

Through novels literature actually presented as symbols, imagery, or conception of a particular series of events. Among the important use of the symbol in this novel is the hero's journey to the mountain or high place where he is likely to do the purification and description of meeting with her-self essentials. Sanctification in this novel presented a symbolic journey through characters of Barman to the clear river water. Encounter with a self-intrinsic character portrayed by his encounter with the character that resembles him-self, but with a different character. The use of such symbols to describe spiritual or mystical journey there are many in the works of the mystical Javanese and Sufi Malay and Persian. Here, humans are depicted symbolically perform spiritual ascension from the lower towards the actual position. The experience of mystical-union or mortal (union with the Transcendent) depicted by Kuntowijoyo through with flying white horse figure on top of a ravine where he met his death. In the novel *Khotbah di Atas Bukit* Kuntowijoyo wear many elements of Javanese literature to support the narrative that aims to convey the message of moral and spiritual aesthetic and hermeneutic.⁵¹

Khotbah di Atas Bukit can be called as authorship effort exploring diverse themes of transcendence. We can call it as a novel with non-theistic transcendence theme. If transcendence is a theistic deity awareness concerning religious institution, then the non-theistic transcendence is awareness of the meaning of what is beyond the limits of humanity. In this regard, from *Khotbah di Atas Bukit* it can be seen the universality of the concept of transcendental literature/prophetic. Citing Abdul Hadi, *Islām* as a system of belief and worship should not only be understood merely as a doctrine of divinity and theology, but also as a system that covers all aspects of life. At the heart of Islamic teachings contained system of ontology, eschatology, cosmology, epistemology, ethics, aesthetics, psychology, anthropology, and others.

⁵¹ Wildan Nugraha, *Menjadikan Tuhan sebagai Sahabat dalam Berkarya*

This is what makes *Islām* capable, permeates, and underlies almost every aspect of the lives of its adherents, including art and literature.⁵²

⁵² Wildan Nugraha, *Menjadikan Tuhan sebagai Sahabat dalam Berkarya*