

HUMAN TO HUMAN WHISPERS FROM 'PESANTREN' CHAMBERS: LOCALITY IN IDEOLOGICAL VOICES OF THE AUTHORS AS A COMMUNICATION IN HUMAN CIVILIZATION

Hat Pujiati

Lecturer at Faculty of Letters - Jember University
hatpujiati.sastra@unej.ac.id

Abstract

This article is a part of my research entitled Model Pengembangan Komunitas Sastra Berbasis Lokalitas: Meretas Jalan bagi Industri Kreatif Kesastraan di Wilayah Tapal Kuda that find models of literary works develops in literary communities based on locality in Horseshoe area, East Java so that I can map and design their dissemination nationally and Internationally. In this article I discuss literary works authored by those who live in 'Pesantren' in Jember and Situbondo, East Java, as medium of practicing language in Pesantren community. Through the voices presented in *Tartila*, a novel by Arifa from Al-Falah Jember and in poetry anthology entitled *Kasidah Air Mata* by Zainul Walid from Pesantren Salafiyah Syafiyah Sukorejo-Situbondo, this article questions the following three questions in order to find the ideology of the authors with their locality as a means to humanize human in human civilization. Firstly, it elaborates how locality is presented in the two works. Secondly, it demonstrates authors' world views (Vision du Monde) on humanity. Thirdly, it digs out the causes of the world views existence on those authors. Lucien Goldmann's genetic Structuralism is used in this article to analyze the data, and Derrida's deconstruction is used as the method. Meanwhile, postcolonial concepts are used to explain condition of hybrid identity in a part of horseshoe area (Banyuwangi-Jember-Situbondo)

Keywords: ideology, pesantren, World view, genetic structuralism, hybrid

Bisikan Manusia ke Manusia dari Bilik Pesantren; Lokalitas dalam suara-suara Ideologis Pengarang sebagai Komunikasi Kemanusiaan dalam Peradaban

A. RATIONALE

After centralized tendency in rule of the game in modern era (Lyotard:2009:36), deployment and flexibility of peripheral sphere taking over the game underneath postmodern canopy. As the game changes, rule of the game also changes. The changes rule reifies the development of Indonesian literature nowadays in the form of works using indie publishing. Such works used to be categorized as popular and tend to be underestimated compare to what categorized as canonic works. However, the mass production of indie works in different places and at the same time must be count as something since it is consumed by many people and it influences many people. Literary awards also varied which means literature assessment does not depend on one group.

Furthermore, the spread and the development of fringe literature inspire literary communities to publish their writings and it gives birth to their own mashab. No more dichotomizing of peripheral and paramount literature based on the geographical map of the works (such city or country). Literary works are also produced by those come from many different societies, different social classes and different educational background in Indonesia. Even writing literary works become a mass movements in Forum Lingkar Pena's hand (...) they empowering workers, students, and also those who live in Pesantren. Inevitably, their works that spread nationally and Internationally through the networks become Indonesian literary works since it talks about life of Indonesian, worlds and perspective of Indonesian and using Bahasa Indonesia.

As the change of the mainstream view upon paramount and peripheral, through this article I discuss the works of literature of those who live in pesantren in Jember and Situbondo as language practices in pesantren society. There are voices in *Tartila* (a novel by Arifa dari Al-Falah Jember) and *Kasidah Air Mata* (an anthology of poetry by pesantren Salafiyah Syafiyah Sukorejo-Situbondo by Zainul Walid), and in this article I question three things. **Firstly**, how locality is presented in the two works?. **Secondly**, how are the authors' world views on humanity?. **Thirdly**, why such world view of humanity exist in those authors?

I use Lucien Goldmann's genetic structuralism to **answer first and second questions** because the theory takes a literary work as a significant structure while the third question is A literary work represents the society's social structure that is mediated by the author. Life experiences of the author are not taken as personal experiences of the author, but a part of the society since an author is a member of a society. What is written in a literary works viewed as the author's respond on problems in life (Goldmann:1981:75 dan Faruk: 2009:28). A world view exists in a work relates the author with the society. World view is a totality of thought and feeling about things and this view distinguishes a group of a society with the other groups. Furthermore, human facts

presented in a literary work become a bridge between a human writer and human readers so that the work is fathomable. This article worked through finding the structure of the literary works and relates them to the life of the author to reveal the social structure of the society of the authors' lives. Moreover, primary data used in this article are all the facts and information about views on humanity in the works and also the life of the authors. Secondary data of this article are facts and information about the society of the authors come from and also history of modern and traditional Pesantren in Indonesia.

This article also uses deconstruction method derived from Derrida's concepts to recognize thesis and anti-thesis in the text as a structure that presented in semantic poles using binary opposition. In Derrida's thesis, binary opposition represented paramount and peripheral. Derrida deconstructs Saussure's thesis that puts writing as representation of speech and it is speech that represents present subject. In other words, speech is taken as the centre that has a higher position than writing since speech has a possibility on *auto-affectation*. While in Derrida postulates that **substance** or essence is not exist, it is only the representation of form. Furthermore, Derrida explained that the present speech is repeating writing. Speech is not present, but represent. Derrida's explanation on speech and writing is a revision on writing and speech, that writing is secondary since everything is just a representation that rupturing total subject presentation continually. Reality is constructed like writing, and writing is a system of differences and equality or what Derrida said as *difference – deferrance*. In this article, Derrida's Deconstruction as method is applied in placing data in binary opposition of its semantic poles in order to know the rapture of ideologies in the text.

B. LOCALITY IN LITERARY WORKS

Locality is a growing issue in the canopy of postmodern culture as a form of counter-narratives in modern works with paramount priority. Asia is always synonymous with its traditionalism and exoticism in Western literary production. Asia and Africa is seen equally in terms of sexiness themes presented literary work because it is still considered to be close to the traditionalism. Broadly speaking, there are several themes that are presented in the locality of the global literature, namely (1) the issue of local cultural and religious life; (2) the exotic culture and landscape that offers ecstasy in the midst of modernity and ecological issues; (3) post-independence political issues and criticism of the homeland; (4) gender issues in local communities and the influence of Western thought in gender discursive; and, (5) cultural hybridity takes place in the local community as a consequence of modernity and the persistence to negotiate traditional culture.

On the Sacred in African Literature: Old Gods and New Worlds written by Mark Mathuray (2009), *Magical Realism and the Postcolonial Novel Between Faith and Irreverence* (2009) Christopher Wames, *Culinary Fiction, Food in South Asian Diasporic Culture* (2010) by Anita Mannur, and *Contemporary Arab Women Writers: Cultural expression in context* (2007) by Anastasia Valassopoulos are books that highlight the locality in literary works with the tendency of the five points mentioned before. In other words, locality is the specificity that distinguishes non-Western world and that become a power of penetrating globalization.

In the context of literary production in Indonesia, some writers post-1998 also began to look-back issues of locality. *Saman* (Ayu Utami) and *Laskar Pelangi* (Andrea Hirata) are two examples of literary works that raised locality in the respective literary tastes. In *Saman*, Ayu Utami tried to raise the issue of gender and locality as the *unseen* nature without pretending to make a stigma against both these issues. That is, Ayu gave a new interpretation that came out of the old paradigm on both these issues. Meanwhile, Hirata still tends to be nostalgic in looking at the locality in the New Order (Orde Baru). Children who live in Bangka Belitung make friends with exotica of nature as well as poor conditions around the stannary in their daily life. The story exposed their fight in achieving their dreams for education.

Moreover, literary works which come with Islamic nuance, pioneered by Helvi Tiana Rosa in Forum Lingkar Pena (FLP), bring the world of Islam in Indonesian society. Matapena is also a community beneath the same canopy with FLP that has paved literature to Pesantren chambers and make it not only read but also written by those who live in pesantren to readers who are not segmented by religion. The locality of Pesantren life becomes a specific marker of literary works produced in Pesantren chambers itself and coloring in the Indonesian pluralism.

C. LITERARY WORKS FROM PESANTREN CHAMBERS

Pesantren is an Islamic educational institution with dormitory system with five important points in categorizing it; 1) a priest as the central figure in the institution, 2) students called *santri* who become the subjects of religious activities lead by the priest in Pesantren environment, 3) a mosque as a centre of main activities (teaching and learning), 4) dorms or boarding for the students, 5) the teaching of Islam under the guidance of the priest using yellow holly book (Mahdi:2013). The history of education in Pesantren as centers of resistance against the colonial in Indonesia has experienced the glory and dims in the modernization of education in Indonesia (Hasan: 2014). Most pesantren in Indonesia are very thick with the traditional culture of the local community. Learning religion became the focus of one's educational space. However, in line with community needs for public education, Pesantren began to open up space for modern education. The students

equipped with religious knowledge and general knowledge at the same time that they are ready to compete with those outside the pesantren. In recent years, the literature again became the focus of several pesantren in Indonesia. Literature is taught at the school in both the formal and informal classes. Then, the current literature also born in Islamic schools by raising a variety of life issues

D. *TARTILA: ANTARA YANG MODERN DAN TRADISIONAL*

Tartila is a novel tells about a nineteen year old girl named Tartila who studying at Pesantren in Madura Island. She ran away from home because of an arranged marriage by her parents like most of my friends in pesantren. On the way home she fled to his uncle in Jember, she met his friend Laffan and fell in love, unfortunately Laffan was about to get married with Zahrah. Finally Tartilla can only undemonstrative and thought Laffan has been married at a meeting at the end of the story. This plot is left open with no explanation whether Laffan had actually married or annul his marriage because he was not ready to declare his marriage to his brother in the story of the previous chapter.

This little novel *Tartila* builds binary oppositions in the body of the text and its semantics poles are described as follows:

	Pesantren Rules	
Rebelling		Obeying
Desire		Reality
Dating		Engagement
Child	Uncle	Father
Human		God
	Effort	
Conservatives		Educated
Traditional		Modern
Madura		Java
	Jember	
	Negotiation	
	Home Outside	

Starting from pesantren as a central space of the story, it builds rigid religious dogmatic rules. Togetherness in the space labeled beneath the same ideological canopy; Islam. Pesantren as a study center with Islamic standards of behavior, ways of thinking and living, students of pesantren take the rules as rules that are too strict and no longer up to date in modern way of life. Humans cannot be tamed entirely on the side of humanity; humans have a desire to make it human. Then the female students in the story twisted rules with the use of mobile phones brought and leased by Ria the bat¹ student (Arifa: 2012: 10). In the religious concepts of Islam, there is no dating so that dating is also forbidden for the whole pesantren to establish a relationship of love, but Tartila "desires" to break through the forbidden lines are like mostly done by her friends: Rifmi for example. Thus, the students obey the rules but at the same time they break the rules in particular items. Separation of the opposite sex in early ages makes a female student like Tartila assumes that male creatures are astounding as stated in the novel as follows:

Bagi gadis itu, lelaki adalah makhluk asing. Barangkali bisa dikatakan alien, makhluk luar angkasa yang tidak pernah Tila kenal. Dunia kaum lelaki tidak pernah dia jamah, walaupun hanya dalam batas terluar pun. Sejak lulus SD pada usia dua belas tahun, keluarganya langsung memondokkan Tila di pesantren al-Ihsan salah satu pesantren terbesar di Madura, tak jauh dari desanya. Dengan usia itu seperti itu, Tila belum pernah merasakan ketertarikan pada lawan jenisnya. Bahkan belum benar-benar mengenal keluarganya. (Arifa:2012:6-7)

To the girl, men are like aliens. Perhaps they can be said aliens, out space creatures that Tila never knew before. She never touches the men's life, even the outer part. Since graduating from elementary school at the age of twelve, her family immediately housed Tila in pesantren al-Ihsan, one of the largest Pesantren in Madura, not far from her village. At the age, Tila has never felt an interest in the opposite sex. Not even really know her family. (Arifa:2012:6-7)

The quote shows the firm dichotomy of men and women spaces so that the opposite sex is described as an alien. Tartila's parents send her to pesantren in early age to study since they consider studying in pesantren is far more important than knowing his own family further. This behavior awakened from opinion based on the ideology of respecting teacher in the social system of the Madurese (Pujiati: 2010: 352-353).

¹ Bat student is a term refers to a student of a school in pesantren but s/he does not stay the pesantren.

Buppa'-Babbu, Guruh—or father-mother, teacher, and king or government— is a tribute in Madurese social system. Tila's father respects his teacher, and Tila has to respect her parent so she accepts it as a decision that must be implemented. The quote also indicates an ironic view of the sending children to pesantren in early ages. The view of the primacy on family mentioned is a modern perspective imported from the Western view about *nuclear family*. In other words, this is a binary opposition between the traditional and the modern.

Furthermore, Tartila's *desire* to have a date faces obstacle created by his father. Due to comply with the teacher, Tila's father did not refuse to accept anybody to be Tila's fiancé. Tila uprising is not significant because the hierarchy of power between the child and the father is non-negable. Tila's uncle who graduated from state universities in Jember, East Java, tries to mediate the conflict between the child and the father. Unfortunately his efforts fail because Tila falls back on the child-father relationship and consequences. Moreover, Tila spaces fate in the larger space, not as a child under the authority of the father but as a human being. When Tila removes all the social relations in her by becoming 'human', there the greatest power over her is God. Tila fights against her fate that is decided by those who rules over her socially and complains God even she finds it as difficult thing to go through with generalizing herself as a human. Tila writes her complain in writing as following quotation:

Dengan kemahakuasaan-Mu,
Pilihkan lah seorang laki untukku
Pasangan jodoh yang terbaik dan cocok
Menurut Engkau
Akan kuusaha dan berdamai dan merelakan suatu akhir
Bahkan jika ia adalah Mahmud

Tila berhenti menulis. Diremasnya lembar kertas ituperlahan. Air matanya mengalir deras, tak sanggup Tila membendung. Dua bahu kurusnya menggigil karena isak. Berat bagi hatinya menuliskan kalimat terakhir. (Arifa:2012:91-92.)

In thy Almightiness
Find me a man
The best soul mate that suitable
In thy will
I will try to be at peace and allow an end
Eventhough if he were Mahmud

Tila stops writing. She squeezes the paper slowly. Her tears flows freely, Tila could not stop them. her thin shoulders are shivering because of sobs. It is hard for her to write that last sentence.

The quotation above shows the power of human desire that Tila calls it as a resignation. She does not want God to determine her fate, then she fights against God provision. Tartila's fight is an indicator of believing in human power, it is human that determine human's fate and God is watching over. The belief inhuman power shows the position of Tartila as the subject of liberal ideology as the product of modernity. Moreover, Tartila chooses to leave her house in Madura to her uncle's house in Jember.

Tartila was so proud of her well educated father because it distinguishes her family with other people in her village. However, her engagement with Mahmud ruins her pride since it shows her father's conservatism and it brings her to the level of common young girls in Madura. She is pulled out from the comfort zone in her social class. The engagement brings her family to the opposite position in the society.

Traditionality vs modernity represented in the novel won by modernity at the end of the story. *Les Miserables* Film becomes a mean of reconciliation between the father and Tartila. The film is a novel transformation written by Victor Hugo; a French writer. Furthermore, the film choice bring Tartila to the middle to upper class position in her environment in Madura that is explained as a not-well-educated society so that the well educated people are in modern plane. The moving centre of the story from Madura to Jember that represent Java also means a movement from traditional space to modern space.

Madura is is pesantren (traditional), the centre of science, the gurus space, while Jawa that grows rapidly is the centre of (modern) civilization. However, the chosen Java is Jember and Jember people is not completely Madurese nor Javanese. Jember then is a mix of the two big dominant cultures and its inhabitants named their identity as *pandalungan*². Jember is a negotiation space, a space outside of the house that has a lot of possibilities. While Madura that represented by pesantren as the centre of rules opposing Jember as Java.

Event when Tartila met Laffan once more takes place at the great mosque in Sumenep, Madura. Masjid agung Sumenep. Tila thought that Laffan has got married to Zahrah, his fiancé, therefore when she met him at the great mosque, she chooses to hide her feeling to Laffan to respect the married man and to respect the Marriage institution. When Rifmi, Tartilas's best friend in pesantren asked wether Tila told Laffan her feeling, Tartila answers her as quoted below:

² Pandalungan is identity of Jember people who grows in the mix of Madura and Java cultures

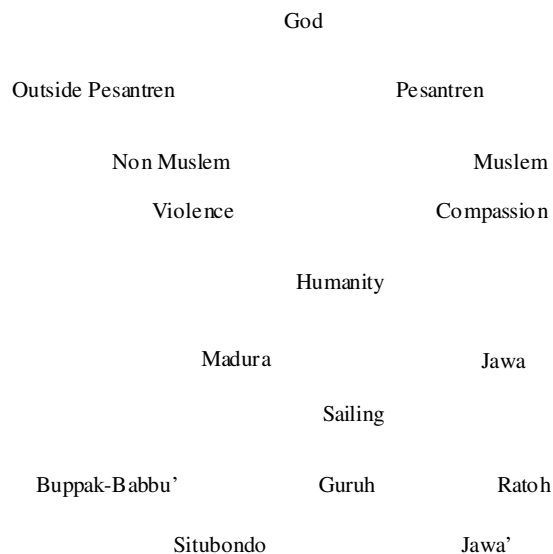
“Buat apa? Aku memang menyukainya. Menikmati sensasi itu saja sudah cukup. Aku tidak berharap apa-apa.” ...”masalahnya dia sudah menikah. Dan mau tak mau, aku harus memilih pilihan logis dengan menyadari bahwa apa pun jawaban darinya hanya membuahkan sensasi. Itu saja. (Arifa: 2012:212)

“What for? It is I like him. I enjoy the sensation of loving and it is enough for me. I wish nothing.” ... the problem is that he is married. And inevitably I must choose logical choice with awaking that whatever his answer it just brings sensation. That’s all.

Rationality is rule of the game of modernity (Lyotard : 2009:36) and Tartila chooses to be rational by not thinking of Laffan too far in hope that her life will be peaceful. As I explained before that Madura is a centre of rules, so that when Tartila met Laffan at great mosque in Sumenep Madura she chooses to obey the rules by not telling him her feeling of love. However, at the same time, her confession to Rifmi about her love to Laffan is a kind of breaking through the rules she tries to obey. Her acceptance on the fact that Laffan is a married man but she keeps dreaming of him in the future, in the long run turns her to be a traditional woman. It becomes a general knowledge in Indonesia that Most of those who live in traditional pesantren (such as Madura) accept polygamy, it is modeled by the priest who has more than one wife. Traditionality that is criticized in *Tartila* finally is included in the ideology of the author by condonation of Tila’s love to the married-thought man, Laffan. Her silent about her feeling places Tila as a woman justified as a passive object because finally she does not know that Laffan cancelled the marriage.

E. **KASIDAH AIR MATA: GOD, COMPASSION, AND HUMANITY**

If *Tartila* tends to adore modernity and at the end the ideology of the author fuses in traditionality criticized, Zainul Walid poems tends to accept the differences between those who are out of pesantren and those in the pesantren. The relation between God- human-nature are presented in the poems themes. The following diagram is the binary opposition in semantic poles:



In the poem anthology, God is presented as the centre of the universe. The universe is divided into two poles, they are left and right. Pesantren is noted as a close space to God because pesantren is a science space that related to human to human attitude in life and nature that can be accounted to God. *Kasidah Air Mata (1)* that is dedicated to the late leader of Pesantren Sukorejo Situbondo and a teacher in Pakamban Sumenep, the fourth stanza is as the following:

Kulihat bunga-bunga di depan rumahku layu
Tak lincih lagi menangkap debu
Kulihat pena anak-anak sekolah tergores sia-sia
Kitab-kitab terbaca tanpa makna
Kulihat peluh petani yang menyiram bumi
tak lagi sejuk
dan nelayan kesasar alamat pulang
kulihat air susu ibu-ibu tak deras mengalir
dan bayi-bayi meronta-ronta di gendongan zaman
(Walid: 2012:14)

The poem tells about mourning on the death of a teacher as a part of pesantren. Outside the pesantren also feels the mourning that is represented by fishermen, mothers and babies in the lines quoted. The nature feels the mourning too. God's will to take the life of the guru leave a deep grief to those who live outside the pesantren, in pesantren and also the nature. Romantic spirit is traced in the poems and it is proved in the relation of nature, desire, and God.

A tale of a Nonmuslimah Girl (Kisah Bocah Nonmuslimah), told about Serly, a Chinese girl who come from a nonmuslim family and study at a Muslim school. Her mother forbade her to get out of the class even when religious lesson is discussed.

Pohon-pohon mangga di luar jendela
Hendak berbuah delima
Dan matahari terbelalak tiba-tiba
Terharu...
Terganga...
Memandang cinta kasih
Yang tak biasa

Inikah romantisme negeri Pancasila?
Yang kian hari kian asing di antara kita?
Inikah aroma Bhineka Tunggal ika?
Inikah filsafat Trisula?
Inikah hak asasi dalam udara yang merdeka?
Ataukah semalam
Sekuntum bunga mawar
Jatuh dari tangkai langit ke Sembilan
Tepat di atas ranjang
Saat ibu dan bocah itu berpelukan

Allahu a'lam
(Walid:2012:83-84)

There is a failure since the very beginning of the title on this poem that dichotomized Muslim and non-Muslim. Ideology of equality that is tried to be placed as the soul of this poem loses its power. The dichotomy turns to be exclusivity on those who are labeled without the word non- and it brings fascist ideology. However, the last two lines of first stanza on the quotation above shows an effort to wrap the event as a form of compassion that bridges religious diversity in human relationship. In other words, contradictory diction used as the title presents human love simultaneously.

Love event is also come in a poem entitled *Rimba atau Negara* (forest and country) when the narrator questioned a country he lives in. The poem named the government who do not listen on the "the disappointment of a tramp and thrashing heart of the whore (*keluh kecewa gelandangan, ronta hati pelacur*). A marginalized person in Indonesian society does not managed by the country but viewed as rubbish like in the poem. By listening to the sigh of tramp and whore is an effort to re-humanize those in compassion discourses as a bridge on the imbalance society.

Geographical elements in Walid's poems are spaces of events. Madura is a name of an island as Situbondo is imagined as Java. Cities like Pamekasan and a space for nature of Madura such as siwalan, clurit, hoe, karapan cows, present in a juxtaposition form of incomplete Madura but a crumb embedded in the poems.

Unusual flood in Situbondo viewed not only as a natural disaster but also humanity disaster for its delay on the rescue caused the victim increased (as stated in the poem *Apa Kabar Situbondo*). There is regret on the low of social sensitivity in neighbourhood. But the natural disaster was also attributed to the will of God that cannot be denied, but accepted and prevented with prayer poem as follows:

Sumatera: Gempa Lagi
Sumatera Gempa Lagi, 8,5 SR
Gemetar nyawaku meniti iradah-Mu
Apakah yang besar
Yang hendak mengubah-Mu
Sedang bumi-langit hanya setitik debu saja
Dan kami, Sumatera, nusantara
Entah setitik apa
(Walid:2012:36)

There is kernel and satellite in placing science in the poem anthology above. Madura as the centre or kernel of science become centre when the narrator there but it turns to be satellite or peripheral when the

narrator is in Java. Teacher who lives in Madura is just a story, not the centre as presented in a poem entitled *Kasidah Air Mata (3)* as the following:

...
Guru
Sebagai lebah yang lama di Jawa
Saya belum sempat hinggap
Di manis mayang dan berbunga
Yang tumbuh di batu
Pada bukit Kadur Pamekasanmu
...
(Walid:2012:19)

Ship, and *sail* are words used for many times in the poems as a media (ship) and freedom (sailing). It shows the geographical position of Madura and Situbondo that is separated by a strait, both of the two places can smell the beach. Therefore freedom counts as released with sailing

Poem entitled a puisi *Darahmu*, padi tree that grows fertile in Java become a symbol of prosperity. "Bersemilah padi-padi di langit / untukmu" (2012:47) emerged as a great prayer to those who sleep forever. While for those who is Madura become life provision in the new world.

Besides, through the mention of geographical location and words and terms in Madurese and local attributes, these poems also provide trace a common thread in the three elements that are maintained in the social system of the Madurese as well read in Tartila. Red lines of Walid's works are related to the three concept of Madura social system like what has happened in the novel: *Buppa 'babu' -guruh-ratoh*.

Overall, Walid's poems placed God as the centre of life. Human being is His creature that becomes actors of the events in life with natural background. Therefore, God's power in this text is incomparable and non-negotiable but accepted.

F. THE SOCIETY IN THE AREA OF HORSESHOE: JEMBER AND SITUBONDO

Tartila and *Kasidah Air Mata* are works that are born in pesantren environment in East Java horseshoe arease has their own way presenting their locality. Horseshoe that I mean in this article are some districts in East Java that shape horseshoe in the map, they are Probolinggo, Situbondo, Bondowoso, Jember, Banyuwangi, dan Lumajang. The cultural characteristics of the fifth area are their diversity ethnics. In Probolinggo there is a mix Java- Tengger that known with the traditional obedience of their people in the teaching of their ancestor guru in mounth Bromo. In Situbondo and Bondowoso inhabited by Madura and known with their Islam life. There two big ethnic, they are mix of Madura and Java with keeping to maintaining each culture they call themselves as *pandalungan*. In concept of Homi Bhabha, hybrid identity is formed by cross cultural events that continuous in a community. In the process of forming the identity, there are mimicry and otherness. The emphasizing concept in hybridity is cultural phenomena to frame that what Bhabha means by that is not about simple psychological phenomena. Hybrid culture is not a losing culture but as a survive strategy. *Mimicry* is a survival strategy of a culture in a cross cultural phenomena using a copy technique or mimetic or copying dominant culture without eliminating original culture. There is a mix that becomes a paradox to the dominant power. *otherness* is an alienation that imagining themselves as the colonized to be the colonizer (Bhabha:1994:67-8). *Unhomeliness* is also a part of hybridity explained by Bhabha as a kind of cultural identity crisis (Bhabha:1994:9) related to extra territorial and cross cultural initiation.

Arifa the writer of *Tartila* comes from Jember but grew and mature in pesantren in Madura. her hybridity emerges in the form of negotiations the modern and traditional, between the well educated and the conventional. Tila as the main character voices the author's ideology in criticizing sending kids to to pesantren. While Zainul Walid who had been more mature than Arifa is simpler in voicing its ideology through the locality in the text. Walid is derived from Java, Madura and learning is different from Arifa who was bom in Jember. Lordship accepted as irrefutable dogma without negotiation, it is a world view that is presented in the text that he wrote. The presence of world view is also inseparable from the fabric of society in which the writer lived. Walid from Madura, an element of religiosity is quite strong and tends to accept religion as dogmatic law. Even epistem 'if not then it is not Islam Madura' spread among the Madurese themselves. The statement shows the absolute receipts against anything associated with divinity, or in other words, God is not something that should or could be negotiated

G. CONCLUSION

Tartila raised the issue of humanity through the love story and how to humanize the people not only in the line social structure, but more thorough than many sides. Liberal ideology of modernism formations also appear in the text in the negotiations with the locality and traditionality. While *Kasidah Air Mata* still carry the

ideology and romantic spirit with the evidence of the closeness of God, nature and man. Love and humanity become the source of poetic aesthetic development in the poems anthology.

Through this article, I concluded that linguistic practices through literature of those who live in pesantren also voiced humanity in ideological border of each zone. Locality in their texts is the *difference* that foregrounding the presented human facts. Overall, in this paper I found Arifa's thoughts who was born in a hybrid society tends to be negotiable while Walid who lives in Java but his original is from Madura still legible, in this poems anthology he tends to think absolute and centralized.

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