
Five Forms of Religiosity Dimensions of Glock and Stark's Theory in the Novel *Kembara Rindu* by Habiburrahman El Shirazy

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ABSTRACT: This study aims to elucidate the five dimensions of religiosity as theorized by Glock and Stark. These dimensions are identified within the novel *Kembara Rindu* by Habiburrahman El Shirazy. The characters in the novel represent individuals who narrate their daily lives within an Islamic milieu. The narrative presents various manifestations of religiosity as experienced by the characters. This research employs a qualitative approach, specifically utilizing descriptive qualitative methods. The primary data source is the novel *Kembara Rindu* by Habiburrahman El Shirazy. The data analyzed consist of excerpts in the form of sentences, partial paragraphs, or complete paragraphs that portray inner conflicts and the characters' responses to such experiences. Data collection was conducted through literary study, which involved reading the text thoroughly, identifying relevant data in the form of words, sentences, or paragraphs, documenting the data, and drawing conclusions. The analytical technique applied in this study is hermeneutics, which serves to interpret the meaning embedded within the text. The findings of the study reveal the presence of five dimensions of religiosity as proposed by Glock and Stark: the ideological (belief) dimension, the ritual (religious practice) dimension, the intellectual (religious knowledge) dimension, the experiential dimension, and the consequential dimension. Each character in the novel expresses religiosity in a unique manner. Thus, *Kembara Rindu* by Habiburrahman El Shirazy can be regarded as a literary work that embodies religiosity, as evidenced by the identification of these dimensions within the narrative.

KEYWORDS: religiosity, dimensions of religiosity, literature, novel, hermeneutics

I. INTRODUCTION

Religiosity is a form of human spiritual awareness reflected through one's relationship with God, fellow human beings, and the environment. Religiosity refers to the level of an individual's understanding of their religious beliefs (Stark & Glock, 1968). Stark and Glock (1968) classify religiosity into five dimensions: belief, practice, experience, knowledge, and consequences. In the modern era, religiosity remains relevant as a moral compass, especially in addressing character crises among younger generations. Literature plays a significant role in conveying religious values, including through the works of Habiburrahman El Shirazy, who is well known for consistently highlighting Islamic themes. This study analyzes the novel *Kembara Rindu* to explore how the dimensions of religiosity, as formulated by Glock and Stark, are manifested. The research presented in this journal aims to enrich the discourse on modern Islamic literature and reinforce the role of literature in shaping character.

Religiosity is inherently connected to literary works, as literature often incorporates religious elements within its structure and themes. In response to this notion, Mangunwijaya (1988:11) asserts that all literary works initially possessed religious qualities. Wellek and Warren (2014:3) argue that literature is one of the creative expressions of artistic activity, notably through genres such as the novel. Esten (2013:7) defines the novel as a depiction of fragments of human life over an extended period, marked by conflicts that ultimately drive changes in the characters' life trajectories. Through this medium, authors bring religious elements to life. Teeuw (1993) regards literature as the "fourth path" to truth—alongside religion, philosophy, and science. *Kembara Rindu*, a novel by Habiburrahman El Shirazy, is a contemporary literary work that emphasizes religious values. The story portrays an individual's spiritual journey in the pursuit of self-discovery, in facing life's trials, and in the quest for inner peace. Rich with the nuances of inner conflict, the novel focuses on the protagonist's spiritual connection with God, his family, and society. The narrative follows Ridho, a pious young man raised in a religious environment. His journey reflects a search for life's meaning, true love, and spiritual serenity.

Despite its strong and relevant portrayal of religiosity, *Kembara Rindu* has not received extensive scholarly attention. This study not only reveals the manifestations of religiosity within the novel but also investigates the underlying factors and the forms of

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religious expression demonstrated by its characters. The analysis is grounded in Glock and Stark's (1968) theory of religiosity, which includes five key dimensions. This research broadens the understanding of literature as a medium for Islamic propagation (*dakwah*) and as a tool for nurturing religious character in Indonesia's pluralistic society. Consequently, this study contributes to strengthening the position of modern Islamic literature amid the evolving dynamics of contemporary life.

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II. METHODOLOGY

The journal employs a qualitative research method. The type of approach used in this study is descriptive. Descriptive qualitative research aims to understand and explain a phenomenon or context in a comprehensive and in-depth manner. According to Moleong (2017), descriptive research seeks to illustrate phenomena in order to provide a more systematic, factual, and accurate description of facts within a particular population. This study adopts a descriptive qualitative method to explore more deeply the research problems discussed in the journal.

The research applies a descriptive qualitative method combined with a hermeneutic approach. The primary data source is the novel *Kembara Rindu* by Habiburrahman El Shirazy. The data analyzed consists of quoted sentences, paragraph excerpts, or complete paragraphs that portray inner conflict and the characters' responses to such situations. Data collection was carried out through literature review. The stages of data collection include: (1) reading and closely examining the content of the novel to identify instances of inner conflict and how the characters deal with them; (2) selecting relevant data in the form of words, sentences, or paragraphs, followed by filtering the data to ensure that the findings are focused and accurate; (3) documenting the selected data in a dedicated table for further analysis; and (4) drawing conclusions based on the results of the analysis.

III. RESEARCH RESULT AND DISCUSSION

This discussion presents the research findings, analysis, and interpretation of the novel *Kembara Rindu* by Habiburrahman El Shirazy. The purpose of this section is to address a central research question: how are the dimensions of religiosity represented in the novel *Kembara Rindu*? Based on the collected data, the discussion focuses on findings relevant to this research question. This analysis is expected to provide a comprehensive understanding of the representation of religiosity in contemporary Islamic literature.

1. The Form of the Religious Dimension in the Novel *Kembara Rindu* by Habiburrahman El Shirazy

This section describes various factors that underlie the representation of the religiosity dimension in the novel *Kembara Rindu* by Habiburrahman El Shirazy. This representation reflects five main aspects as stated in Glock and Stark's theory, namely the dimension of belief, the dimension of religious practice, the dimension of religious knowledge, the dimension of religious experience, and the dimension of consequences. The results of the study show that these five dimensions appear significantly in the novel *Kembara Rindu*. (1) The dimension of belief, which includes belief in God, holy books, guidelines for life, destiny, life after death, and retribution for good and bad deeds; (2) The dimension of religious practice, which includes carrying out worship related to God's commands, daily life, personal hygiene, places of worship, and purification rituals; (3) The dimension of religious knowledge, which includes understanding the contents of holy books, the principles of religious teachings that are practiced, religious history, religious traditions, and Islamic boarding school-based learning; (4) The dimension of religious experience, which is seen in the experience of feeling protected by God's presence, spiritual closeness, contemplation of God's power, awareness of sin, gratitude, inner peace, and spiritual strength in facing life's trials; and (5) The dimension of consequences, which is reflected in honest and fair behavior, sincere responsibility, commitment to religious values, and a sincere and patient attitude in living life.

a. The Ideological Dimension

The ideological dimension concerns a servant's obedience to God's commands, including attitudes that align with the beliefs practiced. This dimension forms the foundation of how a person views life and carries out daily activities. It includes belief in God, holy scriptures, destiny, life after death, and the recompense for good and bad deeds. Belief in everyday life not only serves as a spiritual anchor but also shapes attitudes and decisions made. According to the religiosity theory proposed by Stark and Glock (as cited in Ancok & Suroso, 1994), an individual who deeply and firmly believes in the truth of the teachings they adhere to demonstrates the presence of the ideological dimension within themselves. This includes belief in God, God's messengers, holy scriptures, heaven and hell, and God's decrees. This is evidenced by the depiction of characters in the novel who possess strong beliefs.

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Data (1) Dalam salat witir sebelum tidurnya, Ridho menangis kepada Dzat Yang Maha Memberi. Ia beristighfar seribu kali. Ia sangat yakin istighfar itu akan membuka pintu rezeki. (El Shirazy, 2019: 179).

This excerpt illustrates the ideological dimension through Ridho's belief that seeking forgiveness (istighfar) is not merely a ritual worship practice but also carries spiritual benefits as a means to open the door to sustenance. This belief is rooted in Islamic teachings that supplication for forgiveness brings blessings, as stated in various Quranic verses and Hadiths. Ridho believes that Allah is the Almighty Giver, making religious activities like istighfar a way to draw closer to God.

This passage confirms that belief in religious teachings is not only theoretical but has a tangible influence on a person's mind and behavior. This is evident in Ridho's attitude, who faithfully practices istighfar as part of his efforts to obtain sustenance, which comes from Allah. The ideological dimension is thus presented in the form of faith in the existence of God (Amirudin et al., 2023).

b. The Ritualistic Dimension

The ritualistic dimension relates to religious activities performed directly. It concerns an important part of the religiosity journey of the characters in worshipping God directly. Worship practices related to God's commands, such as prayer, fasting, and remembrance (dzikir), form the core of their devotion to Allah. This obedience is not only seen as an obligation but also as a way to draw closer to the Creator and find strength in facing life's trials.

Data (2) Dalam hati gadis itu berdoa kepada Tuhan minta dijauhkan dari perbuatan tercela seperti mencuri dan sejenisnya. Meskipun ia kini juga miskin, ia berharap kuat iman dan tidak memakan harta orang lain dengan haram. (El Shirazy, 2019: 6).

This excerpt reflects the ritualistic dimension according to Glock's theory, particularly in the aspect of worship as an expression of obedience to God's commands. According to Sodikin (2003), worship is the understanding of the legal provisions regulating the servitude of a mukallaf (accountable Muslim) to Allah. The prayer uttered by the girl in this excerpt is not merely a request but shows spiritual awareness that avoiding despicable acts is part of obedience to religious teachings. This excerpt demonstrates that obedience to God's commands is expressed not only through ritual worship but also in attitudes that align with religious teachings.

c. The Intellectual Dimension

The dimension of religious knowledge concerns aspects that form the basis of an individual's understanding of religion. Through the narratives in these two novels, readers are invited to reflect on religious themes that are relevant to everyday life, starting from understanding the contents of the holy book, knowledge about the main religious teachings that are practiced, knowledge about the history of religion, to knowledge from learning at Islamic boarding schools. These two novels take a lot of boarding school settings, so that the dimension of religious education can be felt through the boarding school learning which is the background of the story. Islamic boarding schools are not only described as educational institutions, but as centers for character formation. By dissecting these various elements, the discussion in this chapter explores how the dimensions of religious knowledge in literary works become a reflection of religious life.

Data (3) Mereka berdua dipondokkan di sana untuk fokus menghafal Al-Quran. Dan sebulan sekali Ridho datang ke sana untuk menjenguk, sekaligus untuk mengaji kitab *Ihya' Ulumiddin* pada Kyai Harun. (El Shirazy, 2019: 238).

This quote reflects the dimension of religious knowledge related to understanding the contents of the holy book, as explained in Glock's theory of religiosity. Understanding the contents of the holy book is not only limited to memorizing the Qur'an, but also deepening its meaning through various books of interpretation and other Islamic literature. According to Sodikin (2003: 17), Islamic teachings have sources of rules, values, and guidelines for life from the holy book. The quote explains that the characters Syifa and Lukman are given facilities to memorize the Qur'an, while the character Ridho also seeks knowledge by studying the book *Ihya' Ulumiddin* to a kiai. The book *Ihya' Ulumiddin* is a monumental work of Imam Al-Ghazali.

d. The Experiential Dimension

The dimension of experience is an important part of understanding religiosity, as reflected in the novel *Kembara Rindu* by Habiburrahman El Shirazy. This religious experience describes the personal relationship between humans and God. The relationship involves belief, appreciation, and deep feelings of His presence in life. This novel contains the religious experiences of the characters from their spiritual journeys that depict God as a protector. The concept of monotheism that God is One is the main foundation in the journey of faith of the characters. Religiosity is seen as a functional personal experience, which represents individuals in finding the meaning of life (Zinnbauer & Pargament, 2005).

Data (4) Ridho: "Sesungguhnya Allah yang menyelamatkan. Tapi kenapa bisa ada di kebon kopi malam-malam begini?" Syifa terisak. Syifa: "Ceritanya panjang." (El Shirazy, 2019: 110).

This quote reflects the knowledge aspect in Glock's theory, especially regarding experiencing feelings of being protected by the presence of God. According to Gazali (2019: 18), a Muslim's faith in the existence of God fosters the belief that all creatures in the

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universe come from God and will return to Him. Through the excerpt of the conversation between the characters Ridho and Syifa, it is seen that Ridho links salvation with God's will. The statement "Indeed, it is Allah who saves" shows the belief that God is the main protector in human life. The conversation between Ridho and Syifa reflects the belief that God is the protector, but humans must still think critically about the situation they face. Ridho believes that salvation comes from God.

e. The Consequential Dimension

The consequential dimension pertains to how an individual's beliefs and spiritual experiences are reflected in tangible actions, as depicted in *Kembara Rindu* by Habiburrahman El Shirazy. This dimension includes attitudes and behaviors aligned with religious values and serves as concrete evidence of one's depth of faith. In the novel, the characters demonstrate various forms of applying religious values in their lives. Examples of religious values include acting kindly toward others, which reflects the compassion and empathy taught by religion.

Indicators of activities within the consequential dimension can be expressed through acts of compassion and physical interaction, such as emotional closeness manifested in physical touch or shared activities. At its core, this dimension represents the acknowledgment of the truth of religious teachings and the reinforcement of faith. Belief in the truth of religious doctrine also influences a person's behavior and spirituality. Glock (1968) stated that the level of one's behavior is influenced by their religious teachings. The behavior in question includes interactions with fellow human beings. The following excerpt illustrates the consequential dimension.

Data (5) Malam itu Ridho ingin menyenangkan hati Syifa dan Lukman. Mereka adalah anak yatim-piatu, sama seperti dirinya. Keduanya selama ini hidup dalam keprihatinan. Syifa bahkan harus menjaga tiga orang tua renta. (El Shirazy, 2019: 127).

This excerpt reflects the consequential dimension in Glock's theory, specifically in the form of acting kindly in everyday life. As Novita (2021: 8) notes, good deeds can be a path to attaining paradise. Ridho's character shows empathy toward Syifa and Lukman. Both characters are orphans and live in difficult circumstances. Realizing that they shared similar hardships, Ridho is moved to act kindly and bring them happiness.

Ridho's actions are not merely acts of social kindness, but also reflect religious values that encourage individuals to care for others. According to Islamic teachings, treating orphans kindly is a divine command with both spiritual and social consequences. Ridho internalizes this teaching and applies it in his daily life. Thus, this excerpt illustrates how the consequential dimension of religiosity is not limited to belief or ritual, but is embodied in real actions that benefit others.

This discussion aims to demonstrate that religiosity encompasses not only aspects of faith and spiritual experience but also their manifestation in concrete actions within daily life. The novel *Kembara Rindu* illustrates how religious values contribute to the formation of morally grounded individuals. Mangunwijaya (1988) posits that individuals who possess a deep understanding of their religion tend to exhibit behaviors aligned with the values they uphold. Accordingly, religiosity is intrinsically linked to one's attitudes and tangible expressions of faith. This interpretation is supported by the findings of this study, which indicate that the characters in the novel not only internalize religious knowledge but also translate it into consistent behavioral patterns.

The analysis of religiosity through the five dimensions, ideological (belief), ritualistic (worship), intellectual (knowledge), experiential (spiritual experience), and consequential (moral outcomes) underscores the integration of these elements within the narrative structure. Nevertheless, the presence of religiosity is not abstract; it is embodied through the characters who serve as narrative agents of religious representation. The prominence of religious values is reflected in the characters' adherence to religious teachings, their influence on others, and their navigation of internal and social conflicts rooted in belief systems. Furthermore, the construction of character traits plays a significant role in reinforcing the theological and moral messages conveyed by the text. Among the characters, certain individuals consistently embody religious values through their thoughts, speech, and actions, thereby affirming the function of the novel as a vehicle for disseminating Islamic ethical and spiritual teachings within contemporary literary discourse.

IV. CONCLUSION

This research was conducted to address the research questions related to the dimensions of religiosity in the novel *Kembara Rindu*. Based on the analysis of *Kembara Rindu* by Habiburrahman El Shirazy, the dimensions of religiosity were identified in accordance with Glock and Stark's theoretical framework. It can be concluded that *Kembara Rindu* strongly represents the five dimensions of religiosity as conceptualized by Glock and Stark. These five dimensions complement one another and collectively shape the characters' religious identity, both on a personal and social level. The findings affirm that the novel not only conveys moral messages but also functions as a medium for reinforcing religious values within the framework of modern Islamic literature. The analysis demonstrates that the novel embodies a strong element of religiosity.

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RECOMMENDATIONS

Based on the findings, future researchers are encouraged to explore religiosity in other literary works using various theoretical approaches. The novel *Kembara Rindu* may serve as a valuable resource for character education and religious literacy in educational settings. Readers are expected to appreciate Islamic literature not only for its artistic value but also as a medium for moral and spiritual reflection. Writers and literary critics are also encouraged to continue promoting religious themes that remain relevant in contemporary society.

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