

Polygamy in *Pesantren* Community: Analysis of the Novel *Dua Barista* by Najhaty Sharma

Senja Salsa Kahfila^a, Khanifil Istantina Hasan^{b*}, Nur Jihan Najwa Fitriyah^c, Zulfi Zumala Dwi Andriani^d

^a Universitas KH Mukhtar Syafaat, Indonesia

^b Universitas KH Mukhtar Syafaat, Indonesia

^c Universitas KH Mukhtar Syafaat, Indonesia

^d Universitas KH Mukhtar Syafaat, Indonesia

*Corresponding author. E-mail address: k.istantinahsn10@gmail.com

ABSTRACT

*This study examines the interaction between feminism and polygamy within the pesantren (Islamic boarding school) environment through an analysis of Najhaty Sharma's novel *Dua Barista*. The novel explores the lives of women in pesantren, particularly in confronting the realities of polygamy. Using a feminist approach, this research delves into how the female characters in the novel respond to and challenge patriarchal norms that uphold polygamy. Additionally, this study highlights how pesantren, as traditional Islamic institutions, provide a social and religious framework that shapes gender dynamics. The findings reveal that *Dua Barista* not only critiques the practice of polygamy but also portrays women's struggles to achieve justice and equality in a space often dominated by men. This article contributes to the discourse on gender, religion, and literature in Indonesia.*

Keywords: *Feminism, Polygamy, Pesantren, Gender*

INTRODUCTION

Response to polygamy reciprocity change between agree and disagree. Responding to the problem of polygamy is done with various corner views of good from a social and religious aspect. In general, the existence of polygamy causes psychological problems for women (Nurhaya et al., 2022). Polygamy has long been a controversial issue, especially among societies that hold firm traditional and religious values. One of the issues in marriage is regarding children or offspring. If in a marriage a wife is unable to bear children, it can be used as a reason for her husband to practice polygamy (Odelia & Bakri, 2023). However, the practice of this is seldom giving birth to injustice for women, good in matters emotional, social, and basic rights they.

Feminism, as a movement that fights for gender equality, sees polygamy as one of the forms of necessary oppression criticized. During this, movement and resistance of women to polygamy, indeed, more lots displayed in movement are smooth. One of them, through manuscripts, short stories, or scenes and conversations in a movie. Like in the film *Potiche* by Francois Ozon (Kusumandari, 2014), the film "Sharing" is about a husband". This film has lots of character dialogue with women who show resistance to polygamy (Farid et al., 2021).

In the context polygamy, feminism highlights how women often become victims of a system deep-rooted in patriarchy in culture and religious norms. Polygamy not only impacts interpersonal relationships in families but also reflects greater gender inequality widely in society. The feminist movement in the form literary works in the environment of *pesantren* is also visible in a literary work novel, *Dua Barista*, by Najhaty Sharma. The work is furthermore interesting for being under review in a way that is in-depth and systematic with literary criticism as an extension of the feminist approach. This is, of course, related to the position and role of women in Islamic boarding schools (Afiah et al., 2021).

Pesantren, as institutions rooted in education strong in Islamic traditions, often face criticism because they are considered not responsive enough to contemporary issues, including gender equality. Issues of gender equality in *pesantren* are receiving increasing attention in this modern era; the strong patriarchy in Islamic boarding schools often creates a gap between the roles of men and women. Women in the environment Islamic boarding schools often faced with a limited role in scope domestically, while men dominated the public and leadership realms. In the context of this, effort for pushing gender equality in *pesantren* is not only important for ensuring justice for all students but also for utilizing the full potential of all members of the community of Islamic boarding schools (Maftuchah & Harisman, 2024).

The novel *Dua Barista* by Najhaty Sharma is a testament to the open self-dialogue within Islamic boarding schools and their response to gender issues and polygamy. The novel explores the struggles of women in a patriarchal culture, while the novel *Two Baristas* tells the story of Mazarina and Meysaroh, two women who experience polygamy. Mazarina, a beautiful and intelligent woman, is married to Gus Ahvash, the single son of Kiai Solahuddin, a stakeholder at Salaf Al-Amin Tegalklopo. Despite their efforts to get descendants to the *Pesantren*, they are not blessed until a doctor diagnoses a large, cancerous uterine tumor. The novel also explores the in-laws' desire for Mazarina to fill the void, and her husband, Gus Ahvash, is willing to mix use to get descendants as successors. The wedding of Gus Ahvash and Mazarina's husband, Meysaroh, is blessed, and the story highlights the difference between Mazarina and Meysaroh, as well as the public's assumptions and stigmas surrounding their relationship.

As a novelist, Najhaty Sharma attempts to turn on return context polygamy with tell problems complex, faced by women living in a house of stairs. Second figure: Woman, they have trouble because the culture is depicted as patriarchy. Because Mazarina is sterile, he must mix to fulfill her in-laws desire for their own grandchild to take over leadership of the Pesntren. Najhaty agrees with the problem polygamy in the novel *Two Baristas*. The existence of polygamy from a religious aspect, which means allowed for polygamous. The novel *Two Baristas* is interesting for investigated Because figure the woman depicted in it in a way sincere polygamous by her husband Because he wants to own the descendants who will lead cottage *Pesantren* in the future.

Study relevant previous work, that is, First, Muhammad Rizal (2020), who recited the Koran about "The Novel *Gone Girl* as an Attempt to Liberate Women's Language." In the research, the obtained results are that the author experiences boredom about reflection on an ordinary woman only, both Utami and Sholihah (2021), who recite the Koran about "Women's Identity in Culture" and Patriarchy: A Feminist Study Existentialism in the Novel *Dua Barista* by Najhaty Sharma". Research furthermore that is research by Nurhaya (2022) with the title "Polygamy" in the Novel *Dua Barista* by Najhaty Sharma (A Study of Kurt Lewin's Literary Psychology)". Research aims to describe the conflict the mind is faced with the consequences of polygamy and describe the effort to overcome the inner conflict of polygamy in the novel *Two Baristas* by Najhaty Sharma.

In the novel *dua barista*, the narrative polygamy describes principles of feminism. This study focuses on the struggle of women against patriarchal norms and narratives supporting alternative gender equality. This Research will investigate how the novel *Two Baristas* improves awareness of women's rights in the environment of Islamic boarding schools with an approach of feminist literary criticism. It is hoped that that study will give perspective new about how literature can be used as a tool for criticizing practice polygamy and supporting gender equality. The novel *Two Barista* is a reflection social and tools for discussing sensitive gender issues in *Pesantren*.

In writing this article, the author employs a qualitative descriptive research method. This method can serve as a foundation for the author to describe facts, conflicts, and circumstances in the novel that has been read. Qualitative research is based on postpositivist philosophy, typically used to investigate natural object conditions where the researcher acts as the key instrument. Data collection techniques involve triangulation, data analysis is inductive or qualitative, and the research findings emphasize meaning over generalization (Hamdani et al., 2024).

In this research, the author also collects data by reading, understanding, and analyzing written sources, namely novels and articles. This aims to obtain accurate and relevant information or data related to the research topic. The data sources in this study consist of primary and secondary data. The primary data is the novel "*Dua Barista*" by Najhaty Sharma, while the secondary data includes literature reviews supporting the theory and information obtained from books, journals, and article from internet (Ummah, 2019).

The instrument in this research is the researcher themselves (human instrument), meaning the researcher acts as the observer, data collector, and analyst. Data analysis techniques involve several steps to analyze the collected data. The steps used in this study to analyze the forms of social conflict in the novel "*Dua Barista*" by Najhaty Sharma are as follows: grouping the collected data and entering it into data tabulation; analyzing the data according to social conflict theories based on Karl Marx; validating the data; and describing the data based on the forms of social conflict (Hamdani, et al., 2024).

FINDINGS AND DISCUSSION

In this section, the author will present the results obtained from the study of feminism and polygamy in the novel *Dua Barista* by Najhaty Sharma. The issues addressed include: 1) The decision regarding polygamy depicted in the novel *Dua Barista* by Najhaty Sharma, and 2) The stream of feminism employed by the author of the novel *Dua Barista*. Before answering these questions, the author will briefly outline the biography of Najhaty Sharma, the author of *Dua Barista*, which serves as the primary subject of discussion in this article.

Najhaty Sharma, whose real name is Najhaty Mu'tabiroh, was born in Magelang on July 30, 1988. She grew up in the Al-Asnawi Islamic boarding school environment in Salamkanci, Bandongan, Magelang, Central Java. The author admitted that she aspired to become a writer from the age of 12. The novel *Two Baristas* by Najhaty Sharma tells the story of polygamy that occurs in the Islamic boarding school environment where polygamy is very difficult to apply in daily life. Ning Mazarina is a beautiful big kyai child who is also an expert in all fields of Islamic boarding school sciences. Gus Ahvash is a descendant of a great kyai with all the

expertise in the field of Islamic boarding school science, making him a matchmaker with his daughter Ning Mazarina. Mazarina is a perfect married couple even though she has been married for five years and has never been blessed with a child. Ning Mazarina only dwells on the life of the Islamic boarding school, the domestic life of the household is done by her *khodim*. Ning Mazarina always accompanies Gus Ahvash chatting about many things, not forgetting to be accompanied by a cup of coffee that she made. But all that fun changes when Ning Mazarina has a large and sticky myoma with the uterus that causes her uterus to have to be removed. Meanwhile, Gus Ahvash's parents really crave the presence of their grandson to continue the leadership at the Islamic boarding school. Then came Meysaroh, a *khodimah* who helped cook in the *ndalem* family and also helped Ning Mazarina maintain her boutique. Dieng with all his shortcomings and advantages made many changes in the family of Ning Mazarina and Gus Ahvash.

The discourse of polygamy is also rolling. Gus Ahvash could not speak anymore when Meysaroh who was offered by Ning Mazarina and her parents was already in front of her eyes and this is where the conflict began to appear and run. Polygamy in *Two Baristas* written by Najhaty Sharma is not only described as a cultural practice, but also as a reflection of the patriarchal system that controls the capacity of Islamic boarding schools. Based on the story, polygamy is carried out by the characters in the novel *Ning Maza* because of the difficulty in giving offspring to a large family, especially boys who are considered important to continue leadership. Social pressure from extended families and *pesantren* traditions make polygamy an option that is difficult to avoid.

“Aku njaluk ngapuro yo nduk...Nek akeh banget dosane...aku yo ijeh koyo wong tuwo liyane, iseh pengen nduwe putu”. Baru kali ini aku tersakiti oleh kata-kata mertua bahkan meski diucapkan dengan intonasi yang amat lembut. Mereka menginginkan sesuatu yang tak mungkin bisa kuberikan meski menunggu dua puluh tahun kemudian. Mendadak waktu terasa terhenti, detak jantungku terdengar begitu jelas. Aku hanya berucap nggih-nggih saja tanpa banyak bicara” (Sharma. 2020: 12).

From the quote above, it clearly describes the situation of Ning Maza who after the surgery to remove the uterus and is very unlikely to have offspring to be reunited with her two in-laws, who unexpectedly her mother-in-law conveyed complaints and apologies to Ning Maza for her desire to have grandchildren. At that moment, Ning Maza felt hurt to hear her in-laws' words. Because she could not give offspring for her husband and grandchildren for her in-laws, even though the words were spoken very carefully and gently. Ning Mama's attitude is clearly patient in facing the trials in her household, she who is still devastated because her four years of marriage has not yet had children, who is the parent who does not want to have a baby? although her in-laws' attitude hurts her heart, but Ning Maza reciprocates with her kindness, her willingness, her devotion to her in-laws, she is willing to be polygamous in order to realize something that she cannot give, namely the offspring of a mother who should be become calm when Ning Maza's condition is being destroyed, and even convey her anxiety which makes her child even more hurt A mother, be it a biological or in-law who has faith, will not have the heart to hurt a child's heart just to vent her anger, destroy the child's character through negative words and even kill their feelings. Islam has always voiced protection and compassion for children such as what the Prophet PBUH has shown to his children and grandchildren and even to the children of the

companions. The Prophet PBUH said: "Man laa yarham laa yurham" whoever does not love is not loved. (HR. Muslim)

Ning Maza is directed by the culture of "nderek dawuh" or fully obeying the decisions of the family and the justification of the *pesantren*. However, women themselves must give consent if the scope of decision-making is contrary to their consent. Polygamy here is a phenomenal reference to patria in the great trial and social decision of the storm of *pesantren* capital, where women have no space to speak.

"Mas jika memang untuk mewujudkan keinginan Abah dan Umik mengharuskan aku berbagi dirimu dengan orang lain, Aku rela ... Aku rela Mas..." Aku menghamburkan di dadanya dan terisak di sana (Sharma, 2020: 13). Kuulurkan tangan untuk merengkuh pinggangnya. Demi meleburkan ketakutanku akan rasa kehilangan atas sosoknya. Dadaku terasa sesak menyadari dua hal, kebahagiaan atas kebbaikannya, dan kesedihan yang menyelinap karena menyadari, tidak lama lagi aku akan berbagi dirinya dengan wanita lain!!" (Sharma, 2020: 17).

Until finally with various considerations, Ning Maza volunteered herself to be polygamous in order to fulfill the wishes of her father-in-law and mother-in-law. Ning Maza's attitude in this case is clearly seen to be patient in facing the ordeal that befalls her household. He who is still devastated by the reality of not being able to have children must accept the more painful reality, namely polygamy (Nurhaya & Indarti, 2022).

The story raised by Najhaty Sharma in the Novel Two Baristas that the main motive for the occurrence of polygamous discourse is the desire for the birth of male descendants who will later be predicted as the successor of the leadership of the *pesantren*. K.H. Manshur Huda as the father of Ning Maza strongly rejected this reason to practice polygamy. K.H. Manshur Huda said that the desire of a kiai towards the generations that are expected to be the forerunners of the *pesantren* is a form of hidden presumption. Included in the quote:

"Kalau kita mau merenung, meneruskan pesantren harus dengan keturunan sedarah bisa jadi bentuk kesombongan terselubung!" "Amal jariyah tidak harus melalui anak kandung. Bagaimana kalau memang kita tidak ditakdirkan berketurunan? Yang kita butuhkan itu menghidupkan islam atau melestarikan kerajaan? Kalau kita merasa bahwa hanya keturunan kita saja yang mampu mengemban amanah ini, dan orang lain tidak berhak. Lalu apa itu jika bukan kesombongan? Dimana letak keikhlasan kalau feodalisme mengungkung?"(Sharma, 2020:402).

The purpose of establishing Islamic boarding schools is as an effort to broadcast Islam, not to preserve a royal throne under the guise of a *pesantren*. If the desire for leadership continues to be held by blood descendants and trusts that only blood relatives can carry out this mandate is a form of arrogance. Although in reality, in this day and age, almost all Islamic boarding schools have this ideology. Only those who smell of blood can hold the power in the *pesantren*. This novel actually reveals a little bit of the political curtain of *pesantren* that not many people know.

Ning Maza, the main character of this novel, is imagined as a tough woman facing inner conflict over the decision of polygamy. She struggles to maintain her dignity as a wife and as a caretaker of the *pesantren* as well as his first wife. In a stressful situation, Ning Maza has revealed brilliant leadership in all aspects of her life as a caretaker of the *pesantren* and a teacher of students. Ning Maza's struggle can be interpreted as resistance to patriarchal norms that usually force women's norms to be harmed. Characteristically, Najhaty Sharma is able to narrate female characters in a strong spirit and be able to

survive when facing the system that oppresses her. Even in a purely respectful and subtle way. But in other words, Ning Maza is a woman's voice who dares to defend her rights in the midst of patriarchal cultural and traditional pressures (Ikhwanudin, 2023).

The novel *Two Baristas* by Najhaty Sharma is a novel that is classified as a novel in the genre of socialist feminism. Feminism is a sociological that combines criticism of patriarchy and capitalism as the two roots of oppression against women. Polygamy, in the concept of *pesantren*, is not only legitimized by religious norms alone, but also by the formation of an intense structure that positions male bloodlines as a substitute for leadership. Socialist feminism is a school of feminism that combines the schools of maxis and radical feminism. Thus, the feminist school is of the view that the practice of oppression of women is carried out as a result of the influence of capitalism and the deepening of patriarchy (Rohmaniyah, 2017). In order to maintain the social class owned by the *pesantren* family, a Kiai dares to issue a decision that basically has an effect of oppression against women. The position of the in-laws is higher than the son-in-law is also one of the influences of an unbalanced position. Thus, women are pushed by the culture of society that glorifies social classes.

The decision issued by Gus Ahvash's parents as the highest holder of leadership in the *pesantren* was strongly influenced by patriarchal culture. Kiai Sholahudin as Gus Ahvash's parents have a strong desire to get a grandson to continue his leadership in the future. It is very clear that patriarchal culture is strongly attached to Kiai Sholahudin's thinking as a *pesantren* leader. These two points give an affirmation that the school in Najhaty Sharma's novel is a socialist school. The strong influence of class consciousness so that the leadership of the *pesantren* is still controlled by the class itself, as well as the rooting of the patriarchal culture in the *pesantren* environment. The implementation of the two points above gives birth to the oppression of women in the *pesantren* environment.

The polygamy decision made by Gus Ahvash, Ning Maza's husband, was not his own wish, but pressure from his parents who wanted to ensure the continuation of the *pesantren* leadership through male descendants. This polygamy shows how the social hierarchy in *pesantren* not only oppresses women, but also burdens men with unrealistic expectations. Polygamy in this novel is a symbol of gender inequality that is legitimized by the patriarchal social and cultural system.

"Tentang poligami ini. Bukan hanya kamu yang resah, Ning Zarin, gumamnya parau dan dalam" (Sharma, 2020: 25).

From the data, it was concluded that the action taken by Gus Ahvash was a self-denial or negative valence action, this is because Gus Ahvash will share his love with other women. If based on negative valence actions to avoid or reject polygamy. Finally, Gus Ahvash resigned himself to this situation because it was undeniable with his family's response to have children.

Through this conflict depicted in the novel, *Two Baristas* implicitly support monogamy as a more humane and fair alternative to polygamy. Monogamy is a system as well as the main door to realize the goal of a marriage that is fair, full of grace, and full of peace of mind for married couples. When a person decides to practice polygamy, the main condition is that he must be able to be fair. But, what kind of justice can a husband give to his wife? Whether the justice is in the form of alimony, compassion, or something else ("Social Criticism in the Novel *Two Baristas*," 2023).

The synergies and negative impacts of polygamy such as jealousy, injustice, and disharmony in the family are illustrated in the performance in depth. The negative impact based on the view of Fiqh science is also explained to trigger the birth of heartache such as envy, envy between fellow wives, triggers the breakdown of family harmony, permeation as an object of violence, and is prone to the birth

of economic imbalances. In the depiction of polygamy, Gus Ahvash's inability to obtain emotional and material justice in his relationship is a major feature that provides an example of the weakness of this practice. As in the following quote about social criticism of social environmental problems, regarding public perceptions of polygamy that cannot be fair, Gus Ahvash's conversation with Gus Rozi:

"Dan susahny lagi, orang-orang yang melihat praktik poligami yang gak adil itu selalu dikait-kaitkan dengan agama. Dikira semua orang poligami itu kayak gitu semua po? Ujung-ujungnya merasa janggal dengan poligami Nabi. Lalu muncul tulisan-tulisan yang mencampur adukan antara chaosnya pelaku poligami dengan syariat!" "Lama-lama yang baca pada su'udzon nggebyah uyah sama pelaku poligami. Dipikir kabeh 90 poligami itu Cuma urusan selangkangan saja apa? Astaghfirullah!" "Orang jaman sekarang kan nggak mesti tahu sejarah poligaminya Rasul to Gus, juga salahnya orang poligami pada nggak nurut agomo. Jadi menodai dan merusak stigma di hadapan masyarakat." "Karena opsi poligami itu Cuma dipakai saat darurat dan bagi orang yang mampu adil saja. Yang sudah maqome dan hanya orang khusus diantara milyaran manusia dimuka bumi! la kok penakmen ngamalke poligami alasane sunnah. Kalau bicara sunnah, bukankah monogomi juga sunnah?" (Sharma, 2020:425).

From the above conversation excerpt, it can be seen that there are environmental problems in society against the views of polygamists who are unfair to polygamy carried out by the Prophet (peace and blessings of Allaah be upon him) without knowing the strong religious foundation, under what conditions the Prophet practiced polygamy, and he was the chosen one of Allah whose every word and deed always has a reason and wisdom in everything he does. After the polygamous discourse is true, the expected harmony of the household is not in accordance with reality. Injustice in polygamy makes division and hurts each other. There is no intention because of Allah, and indeed justice in practicing polygamy is not easy as seen from the narrative below.

"Ketidakadilan batin dalam poligami ujung-ujungnya tetap berdampak pada sikap lahir. Aku harus berupaya adil dalam mengelola bathin dan lahir. Aku tak mengerti kenapa di luar sana ada saja lelaki yang meski tak mampu menjalaninya tapi sengaja berpoligami. Jika kenyataan sesulit ini. Bukankah membagi hati itu lelah dan pelik?! "(Sharma, 2020:61).

"Dadaku semakin memanas, telah bertahun-tahun aku menjadi menantu dan tak satu kali pun ibu mertua memerintahkan aku menemaninya menemui tamu, kini perempuan yang baru saja masuk dalam rumah itu justru mendapat mandat itu. Kuremas-remas jilbabku sendiri dan menyadarkan tubuhke tembok. Kutengadahkan kepala menghadap ke langit. Aku tidak boleh tinggal diam, aku tidak terima dengan ketidakadilan ini" (Sharma, 2020: 201).

Based on the quote above, it gives an overview of the feminine nature of the character Mazarina as the first daughter-in-law who feels that she is unfair by her in-laws because during her time as a daughter-in-law, she has never been entrusted in terms of the kitchen or receiving guests and the community. Unlike Meysaroh who has just entered this family, but has gained the trust of his in-laws to help and give banquets to guests. Although Mazarina is actually not used to this because she was born from a young age that Mazarina only learns, and is not involved in the kitchen or blending in with society.

"Kini Mazarina bangkit dari kursi dan menatap tajam. "Mungkin njenengan sudah tidak membutuhkan saya, Mas. Semua yang Mas inginkan sudah ada dalam diri Meysaroh" (Sharma, 2020: 365).

From the quote above, it can be seen that the character of Mazarina experienced injustice committed by her husband, where in her sacrifice so far it was only considered underestimated when she had to accept her infertility, be honeyed, and see that her second wife could fulfill the wishes of her in-laws, it turned out that the reward given was not proportional to the sacrifice that had been made.

This practice of oppression is not only for the first wife, but also for the second wife. The turmoil and problems experienced by the first wife were psychological, economic, sexual and physical pressure. His purpose in marrying Meysaroh was none other than because he wanted to have children immediately without being based on love. Even though Mey has volunteered herself to be a honey in Gus Ahvash's family because of the intention of seeking ridlo from teachers, but Gus Ahvash who is pious alone is not able to practice polygamy fairly.

"Kadang-kadang Mey berpikir, ia lebih mirip asisten rumah tangga dari pada seorang istri. Ia tahu untuk apa ia hadir di tengah-tengah keluarga Tegalklopo ini. Begitu besar harapan keluarga terhadap kehadiran buah hati. Bagaimana Ning Maza dulu mencoba obat-obat herbal, meminta doa dari kiai A hingga kiai B, membeli kurma hijau dan mendatangi tabib terkenal di Jawa Barat. Banyak upaya-upaya yang dilakukan demi menghadirkan buah hati di tengah-tengah mereka" (Sharma, 2020: 98).

From the above narrative, it can be seen that polygamy is not a sunnah that not everyone can do, only the chosen people can live it, and it is rare for parents to be willing if their children are honeyed. This is in line with the hadith that was pronounced by Ibn Abbas. The Prophet PBUH said to Sayyidina Ali Bin Abi Tholib Karamallahu wajhah: "O Ali! Actually, Fatimah is a part of me. She is the light of my eyes and my baby. Whoever troubles him, he troubles me and whoever pleases him, he pleases me."

Of course, this is a complex problem in a practice of polygamy. This is in accordance with what is depicted through the characters Ning Maza and Meysaroh in the novel *Dua Barista* by Najhaty Sharma. The inner turmoil that does not subside, actually makes it worse and worse day by day and triggers the birth of new problems. This provides an answer that polygamous marriages have more negative impacts on the sustainability of a family's happy life.

In Islam, it is explained that the practice of polygamy is allowed if a man is felt to be sufficient in terms of material things and able to act fairly. However, if a man is considered incapable, it is recommended to marry only one woman. This is conveyed in the holy book of the Qur'an surah An-Nisa' verse 3 which reads "And if you are afraid that you will not be able to do justice to an orphaned woman (if you marry her), then marry the (other) women you like, two, three, or four. Then if you are afraid that you will not be able to act justly, then (marry) only one person, or the servant that you have. That is closer to not committing wrong doing".

The novel *Two Barista* also shows that gender values in *pesantren* are beginning to undergo a transformation. Although patriarchy is still strong, there has been a change in the way women are viewed and play a role in the *pesantren* environment. Ning Maza is described as an educated figure, active in public spaces, and has an important role in managing Islamic boarding schools. This shows a shift from the stereotype of *pesantren* women who only focus on the domestic realm. Basically, the

gender role of men is quite high even in leadership. It can be seen that the role of men who are only dominant to public role

Therefore, men are then synonymous with masculine gender, men who look weak when they perform domestic roles. In addition, from the novel that analyzes the gender role in women because not only men are dominant in the public sector, in gender roles also women who hold public roles as a fact that women can also play a dual role. In this novel, the female protagonist who plays a role in the progress of women's boarding schools and finance in the *pesantren* business is also that women are actually also tough and can even take over public or domestic jobs (Rimbawan & Sanallah, 2024).

Najhaty Sharma through this novel gives a message that women in Islamic boarding schools have great potential to become leaders and agents of change, even though they have to face various challenges from traditional norms. This transformation reflects efforts to create gender equality in the *pesantren* environment. As is the case in the quote:

“Kejadian malam itu telah membukakan kenyataan di hadapan Mey. Bahwa enam tahun terakhir kemajuan pesantren putri Tegalklopo tidak lepas dari tangan dingin seorang Mazarina. Termasuk kestabilan bisnis-bisnis baru yang digagas oleh beliau.” (Sharma, 2020).

In the quote above that a woman named Mazarina is often called Ning Maza, she can also play an important role in an advancement that is not only men. So that gender is an effect that women are required to be able to take over everything. The results and discussion show that the novel *Barista* does portray polygamy as a patriarchal practice according to the socio-cultural norms of Islamic boarding schools Through the character of Ning Maza, this novel explores the struggle of women to maintain their dignity and rights despite social pressure. With a socialist feminist approach, *Dua Barista* criticized it as a form of oppression against women and proposed monogamy as a fairer alternative. The transformation of gender values described here shows that *pesantren* has the potential to become a more inclusive space and support equality As a literary work of a *pesantren*, *Dua Barista* as a tool of social criticism is able to open up insights into gender issues in the religious environment (Husniah et al., 2022).

CONCLUSION

Najhaty Sharma's novel *Two Baristas* provides a complex picture of polygamy in *pesantren* settings, describing how patriarchal systems and social pressures influence the decisions of individuals, especially women. Through the character of Ning Mazarina, readers are shown the emotional struggle of a woman facing the reality of polygamy which often doesn't pay attention to women's psychological and social well-being. Ning Mazarina's decision to give up polygamy in order to fulfill the wishes of a large family reflects the dilemma experienced by many women in patriarchal society.

Additionally, the novel highlights the impact of polygamy on various aspects of women's lives, including emotional distress, social stigma, and economic injustice. Meysaroh's presence as a second wife adds to the complexity of the conflict, illustrating the inability of the polygamous system to achieve true justice for all parties involved. The novel also highlights how the practice of polygamy often has more negative impacts on women and families, than the promised benefits (Husniah et al., 2022).

However, *Dua Barista* is also a reflection on the potential for changes in gender values in Islamic boarding schools. By raising the role of women such as Ning Mazarina who is active in the public sphere and has a great contribution to *pesantren*, this novel shows that women have the capacity to be leaders and agents of change. This work not only serves as a social critique, but also as a means to encourage dialogue on gender equality, polygamy, and women's rights in religious communities. This novel has succeeded in making an important contribution to the discourse of gender, religion, and literature in Indonesia (Husain et al., 2019).

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