

## TAHLILAN'S REPERTOIRE IN *SEBUAH CERITA TENTANG BID'AH DI DUSUN KAMI*

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### Abstrak

Penelitian ini bertujuan untuk mengaji cerpen tersebut guna membedah tema, karakter dan alur untuk mengungkap repertoire tahlilan. Untuk mencapai tujuan tersebut, penelitian ini menggunakan teori Respon Estetik Wolfgang Iser. Penelitian ini bersifat kualitatif yang data primernya berasal dari laman NUonline dan data sekundernya adalah teks-teks terdahulu yang relevan. Data yang diperoleh tersebut dianalisis melalui beberapa tahap, yakni identifikasi, klasifikasi, dan interpretasi. Penelitian ini mengidentifikasi dua repertoar kunci, yaitu repertoar norma agama yang menguraikan konsep bid'ah dan dasar hukumnya, dan repertoar norma sosial yang menjelaskan perspektif negatif dan positif tahlilan dari dua kelompok. Di antara keduanya, repertoar norma agama merupakan yang paling dominan, karena menjadi landasan bagi perspektif yang saling bertentangan dalam narasi. Penelitian ini menyoroti bagaimana interpretasi kelompok yang berbeda tentang *tahlilan* berdasarkan argumen agama dan tradisi sosial, membentuk wacana yang lebih luas tentang praktik keagamaan di masyarakat.

**Kata kunci:** bid'ah, islam, repertoire, *tahlilan*

### Abstract

*This research aimed to examine these short stories in order to dissect the themes, characters and plot to reveal the tahlilan repertoire. To achieve this goal, this research used Wolfgang Iser's Aesthetic Response theory. This research was qualitative in nature, the primary data came from the NUonline page and the secondary one in the form related previous texts. The data obtained was analyzed through several stages, namely identification, classification and interpretation. This study identified two key repertoires, namely the repertoire of religious norm, which described the concept of heresy and its legal basis, and the repertoire of social norm, which explained the negative and positive perspective of tahlilan from two religious groups. Among these, the repertoire of religious norm was the most dominant, as it served as the foundation for the conflicting perspectives in the narrative. This research highlighted how different groups' interpretation of tahlilan based on religious arguments and social traditions, shaping the broader discourse on religious practices in society.*

**Keywords:** bid'ah, islam, repertoire, *tahlilan*

## INTRODUCTION

Islam is a religion based on the Koran and Hadith. In their distribution, these two sources acculturated with local cultures. This is because Islam did not come to nations

devoid of culture, but to those who already had beliefs and norms (Burga, 2019). This also shows that Islam as a divine revelation cannot be avoided from the influence of social conditions in society; Thus, Islam requires dialectics with these cultures. In this way, Islam can be realized as a religion of *Rahmatan lil'alam* or mercy for the universe and *salihun li kulli masa wa makan*, which means it can adapt to developments over time and changes in place. This acculturation process did not only occur at the beginning of its spread to the Arab nations, but also continued until it reached Java. With dialectics, Islam can adapt to existing traditions and form an Islamic tradition; therefore, Islam can be accepted and thrive in Java. One of the results of this dialectic is *tahlilan*. *Tahlilan* is a ritual where individuals or groups recite dhikr and prayers after someone's death.

In its development, the legal and meaning of this ritual has been debated (Faizah, 2018; Salamah, 2019). On the one hand, *tahlilan* is seen as a ritual that has many benefits, both spiritually, socially and economically. Spiritually, a person will feel closer to God through chanting the dhikr. Socially, *tahlilan* will strengthen ties. This is because this ritual is often held in groups. Economically, this can be a profitable area for traders around tombs, especially the tombs of saints and religious figures, because pilgrims who want to read *tahlil* continue to arrive. Meanwhile, on the other hand, this ritual practice is seen as having the potential to give rise to deviations such as *shirk*.

Nowadays, controversy regarding this ritual is not only discussed in religious forums by religious figures, but has also been dragged into the realm of social media and discussed by people from various circles. Examples of cases can be seen in figures 1 and 2 below. In the first picture you can see the debate between internet users who support *tahlilan* and those who say it is *shirk*; so, people who do it are considered infidels. In the second picture is a video defending *tahlilan* by explaining the basis of religious law. In this context, groups who practice *tahlilan* maintain the argument that *tahlilan* is a useful thing and is very different from acts of *shirk*. Then, the other group made sarcasm with words like those in the picture.

Figure 1 Netizen comments related to *Tablilan*Picture 2 *Tablilan* opinion video

Furthermore, debates regarding this matter are not only carried out openly but also through media that require meaning and can convey subtle understandings to readers, namely through literary works. The literary work in question is a short story. This is because short stories are the best medium for instilling values in readers (Yannis and Roland, 2017 in Arief et al., 2022). In other words, short stories are able to invite readers to care more about the issues contained in the short story. The short story in question is a short story written by Wahyu Andre. The short story is entitled *Sebuah Cerita tentang Bid'ah di Dusun Kami*. The short story was uploaded on the NUonline page on Monday 1 August 2011. The

short story contains opinions and debates between two groups who practice grave pilgrimage and tahlilan and groups who oppose these two practices. Furthermore, this short story is considered good for research because this short story is widely available and read by a wide range of people. Its reception can provide important insights on how various groups understand and react to the cultural and theological issues it depicts. Moreover, In order to comprehend how religious discourse is received in modern culture, readers' interpretations and reactions to this story are crucial. Analyzing this reception reveals the underlying conflicts in religious and cultural identity debates in addition to how literary narratives shape public opinion.

However, the short story is just an artifact without any meaning from the reader. In the book *The Act of Reading: A Theory of Aesthetic Response*, Iser (1987:74) states that to obtain meaning, literary works will go through a concretization process, namely a reading process that is influenced by the reader's knowledge and experience. This influence will shape the reader's impression of the text (*Wirkung*) and build an interpretation of the text which is called the reader's aesthetic response. With dynamism in meaning, the space for dialogue between the text and the reader will be wide open; therefore, the text is not only a schematic aspect. In the process of reading literary works, a repertoire or "storehouse of knowledge" will emerge (Iser, 1987:82), namely references related to the text in the form of norms, books, research, or holy books. In other words, Repertoire is a bridge that connects texts with extratextual elements. Then, this repertoire will be used to understand the background of the text and help the reader to come up with foreground or other interpretations put forward by the reader from the reading process.

Regarding repertoire, there had been several previous studies that examined this. Research by Setyami, Faruk and Manshur (2022) found that Nabi Khidir was a reference to the writing of the novels Wasripin and Satinah and was told differently from the Koran. This novel was the beginning of the formation of a myth and conveyed the message not to be shirk by glorifying certain people who had excellence. Then, Arifin (2019) by reading the repertoire revealed that in the novel Maryam as a result of Okky Madasari's interview with

the Ahmadiyah group, cultural norms, historical norms and several old literature had become the background of this novel. Furthermore, researchers also found a foreground, namely that Okky had hopes of voicing justice.

Another researcher, Nasri (2020) revealed that in the novel *Tenggelamnya Kapal Van Der Wijck*, PKI understanding was in the background. With this background, researchers said that Zainuddin was a PKI figure in Padang and his friend was Muluk Nasution and this had an effect on the life of Haji Rasul. Furthermore, Wahidah (2020) found that the novel *The Great Gatsby* was inseparable from the realities and norms of American society, such as the American Dream, business, achievement, and others. Cultural norms such as Jazz music and dance parties also color this novel. The foreground was criticism of the concept of the American Dream. Finally, research by Anshor, Yuwana, and Rengganis (2023) found that in Hirata's novel there were socio-cultural norms as a repertoire, namely capitalism and the culture of drinking coffee.

From the research described above, it could be seen that no one had studied the two poems that were the object of this research. Then, there was also no one who recited the Koran in a religious context, namely *tablilan*. In fact, this was really needed to provide an understanding of how literature and religious practice intersect; thus, that in the future it would not only be useful for literary researchers but also for religious practitioners and sociologists. Therefore, this research would dig deeper into the repertoire of *tablilan* to find the background and foreground of the short stories studied using Wolfgang Iser's (1987) Aesthetic Response theory.

## METHOD

This research was a type of literary criticism research that analyzed literary works. In line with what Van Rees (1983) stated, literary criticism was a way of receiving literary works with a critical reading process which aimed to interpret, assessed and evaluated literary works. Apart from that, this research used qualitative methods where the data was in the form of text (Hanum & Pratama, 2019) and the research instrument was the researcher

himself (Makbul, 2021). Furthermore, because literary studies were scientific studies that require theory (Ambarini, Harjito, and Umay, 2010), this research used Wolfgang Iser's (1987) Aesthetic Response theory.

Furthermore, data were collected through several stages. First, the researcher collected the primary and the secondary data. Primary data was intended to explain the text in the short story. Then secondary data was intended to explain the references of the repertoire study objects. After that, the researcher employed a close reading strategy to thoroughly selected the data in the short story. This process involves identifying words, phrases, and sentences that demonstrate connections to the background of norms, culture, and intertextual references to previous texts. These linguistic elements serve as the unit of analysis, focusing on key aspects of Iser's aesthetic response theory, particularly indeterminacy (gaps in the text), the implied reader, and textual strategies that guide reader engagement.

Next, the collected data would be analyzed through several stages. First, those unit of analysis found would be classified to several categories, namely religious' norm and society's norm as the points of repertoire. These elements would be examined and concretized based on the theory used to understand how the text guides reader engagement and interpretation, particularly through indeterminacy (gaps in meaning), implied reader cues, and intertextual references. After that, the researcher actively interprets these elements, filling textual gaps and negotiating meaning based on the horizon of expectations and the repertoire. Finally, the researcher will synthesize the findings and draw conclusions that summarize the key insights from the analysis.

## DISCUSSION

In this discussion chapter, the researcher would divide it into two subchapters. The first was the Religious Norm which explained repertoire of bid'ah concepts and the legal basis of *tablilan*. The second was social norm which described the negative and positive perspective of society towards *tablilan*.

## 1. Religious Norm: Repertoire of Bid'ah Concepts

The religious norm related to *bid'ah* would be explained as follows.

*Suatu hari ada seorang berjenggot panjang dan bercelana cingkrang dari sebelah desa menudingnya sebagai pelaku bid'ah, ...* (Andre, 2011).

(One day, a man with a long beard and skinny pants from the next village accused him of being a heretic, ....)

From the quote above, it could be seen that the character who "... *has a long beard and skinny pants...*" accused another character (Kang Hanif) of committing heresy. The character seemed to be trying to act as a moral policeman who protected religious teachings which he believes to be true. These accusations demonstrated a different understanding of heresy which is often considered a ritual outside of established religious practices. What was considered heresy in this short story is *tahlilan*, reading yasin, praying, visiting graves, and forgiving before fasting.

Furthermore, heresy in Islam itself was something that was invented without any basis in sharia (Ropi'i, 2017). According to Ibnu Hajar Al-Asqalani, heresy was anything new in religion that was not based on general or specific Sharia postulates. Then, Ibn Taymiyyah defined bid'ah as religious matters that were not based on religious arguments. Furthermore, Muhammad Rasyid Ridha said that heresy is matters of faith and worship that were not taught by the Prophet.

In Ropi'I (2017) the types of heresy were also explained, namely praiseworthy and despicable heresy. Imam Syafi'i r.a said that praiseworthy bid'ah was one that was based on the Shari'a or commonly called *bid'ah khasanah*. Then, reprehensible heresy was one that is not based on the Shari'a or what is usually called *bid'ah dhalalah/sayyi'ah*. Furthermore, Al-Imam An-Nawawi classified bid'ah into five types. The first was obligatory bid'ah, for example making a copy of the Koran to maintain its authenticity and purity. The second was mandub or favored bid'ah, for example holding recitations. The third was heretical or *haram* heresy, for example celebrating Christmas with Christians. The fourth was a *makruh* heresy, for example washing one's limbs more than three times during ablution. The last one was permissible *bidah*, for example doing something that was not contrary to Islamic law.



Based on the explanation above, it could be understood that heresy in this short story indirectly depicted a conflict between two religious understandings. The character who had the characteristics of a long beard and cingkrang pants firmly rejected what Kang Hanif did and accused him of being a heretic because he practiced tahlilan, recited Yasin, and visited graves. This phenomenon reflected the existence of a rigid perspective in religious understanding, where anything that did not align with the actions of Prophet Muhammad SAW was considered a deviation. However, through the presence of the character Hanif, the short story indirectly conveyed that the concept of heresy in Islam was not that simple. Scholars such as Imam Syafi'i and An-Nawawi had distinguished heresy into two types, namely praiseworthy and reprehensible heresy. Therefore, controversy regarding heresy often arose in society because people tended to classify heresy in a black-and-white manner. Meanwhile, Islam itself acknowledged the existence of innovations in religious practices that remained in line with Islamic principles.

Furthermore, the contradictions that emerged in the short story also revealed the tension between textualist and contextualist approaches. Characters who adhered to a textual understanding emphasized that religious practices had to be explicitly based on the Qur'an and Hadith. On the other hand, characters like Kang Hanif, who practiced tahlilan, viewed it as part of Nusantara Islam, which had developed within the context of local culture while still remaining in line with the Qur'an and Hadith. This contradiction reflected the broader debate on whether religious practices should be strictly bound by textual sources or if they could adapt to local traditions while maintaining their Islamic essence.

Moreover, the debate in the short story also indirectly illustrated the contradiction of religious authority and social identity. The figures who acted as moral police seemed to assume the authority to determine what was right and what was wrong. In reality, however, religious authority in Islam was not singular but rather diverse, varying according to different schools of thought and interpretations based on the Hadiths mentioned earlier. This contradiction was further emphasized in the debate over social identity, which played a crucial role in shaping people's lives. This was evident in how the practice of tahlilan was



perceived not only as a spiritual ritual but also as a means of strengthening social solidarity. However, from another perspective, this did not hold true for everyone, as some groups focused more on the normative religious rules that emphasized individual practices rather than collective traditions. The contradiction regarding *tahlilan* as both a religious and social identity would be further explored in the next subchapter.

## 2. Amaliyah *Tahlilan*'s Basic Legal Repertoire: Destroying Accusations of *Bid'ah*

In its implementation, *tahlilan* was very controversial. Some groups allowed it and others prohibited it because it was considered heresy. To demolish this accusation, it was necessary to understand the foundations of the amaliyah *tahlilan* which would be explained. In the short story A Story about Bid'ah in Our Hamlet there is a quote *"Even though Kang Hanif has been studying the Koran for 9 years at the Tambak Beras Islamic boarding school and really understands the basics of amaliyah, he still doesn't argue and allows the person to continue accusing him."* (Andre, 2011). From this quote, it could be understood that Kang Hanif's character carrying out *tahlilan* was not just making up rituals without any basis in sharia evidence, but he already knew in depth the basics of the practice of this worship because he had studied religion for nine years in Tambakberas. If it was related to Islamic laws, then the basis of the amaliyah in question could be related to the law of *tawasul*, reading the Yasin letter, and praying for the deceased.

The first is *tawasul* which meant taking an intermediary (Ropi'I, 2017). In other words, this was one of the procedures for praying to Allah SWT using *wasilah*. *Wasilah* here could refer to heaven, deeds that bring one closer to Allah, or pious people. In its implementation, *tawasul* was divided into 4 (four types), namely *bertawasul* in the name of Allah, with good deeds, through pious people, and through substances. The legal basis for *bertawasul* was as follows.

يَا أَيُّهَا الَّذِينَ ءَامَنُوا اتَّقُوا اللَّهَ وَابْتَغُوا إِلَيْهِ الْوَسِيلَةَ وَجَاهِدُوا فِي سَبِيلِهِ لَعَلَّكُمْ تُفْلِحُونَ

Meaning: O you who believe, fear Allah and seek a path that brings you closer to Him, and strive for His path, so that you may gain success (QS. Al-Maidah: 35)

Furthermore, in Ropi'i (2017), Sayid Muhammad bin Alawi Al-Maliki gave his thoughts regarding the verse above. He said that the word *wasilah* in this verse was general. This made it possible to prioritize prophets and pious people, whether living or dead. Then, this could also be interpreted as pious deeds done to get closer to Allah SWT.

Based on the explanation above, it could be concluded that *tawasul* in the *tablilan* ritual was not *bid'ah*. This was because the Qur'an itself had recommended that Muslims sought *wasilah* to get closer to Allah. Then, this was also reinforced by the statement that *wasilah* was not only a form of righteous deeds but could also made pious people as intermediaries. Therefore, this case was not *bid'ah dhalalah* because it had a valid legal basis.

Next was about reading Surah Yasin and reading prayers for the dead in the *tablilan* procession. Before studying the legal basis, first look back in the short story at how the character Kang Hanif told that reciting prayers to the deceased would definitely arrived. The quote was as follows.

Beberapa waktu kemudian ayah orang yang berjenggot dan bercelana cingkrang itu meninggal dunia. Kang Hanif datang bertakziah bersama para jamaahnya. Dia lantas berdoa keras di depan mayit si bapak dan jama'ahnya mengamini. "Ya Allah, laknatlah mayit ini. Jangan ampuni dosanya. Siksallah dia sepedih-pedihnya. Kumpulkan dia bersama Fir'aun, Qorun dan orang yg Engkau laknati. Masukkan dia di neraka sedalam-dalamnya, selama-lamanya". Si jenggot bercelana cingkrang menghampiri Kang Hanif, bermaksud menghentikan doanya. "Jangan protes. Katamu doa kepada mayit tidak akan sampai. Santai saja. Tidak ada yg perlu engkau khawatirkan bukan? Kalau aku sih yakin doaku sampai," ujar kang Hanif tenang. Muka si jenggot bercelana cingkrang pucat. Tak sepatah katapun keluar dari mulutnya yang biasa menghakimi orang lain (Andre, 2011)

(Some time later, the father of the man with the beard and skinny trousers died. Kang Hanif came to perform takziah with his congregation. He then prayed loudly in front of the father's corpse and his congregation agreed. "O Allah, curse this corpse. Don't forgive his sins. Torture him as painfully as possible. Gather him together with Pharaoh, Qorun and those you curse. Put him in hell, forever and ever." The bearded man in skinny trousers approached Kang Hanif, intending to stop his prayer. "Don't protest. You said prayers to the dead won't come through. Just relax. There's nothing you need to worry about, right? "I'm sure my prayers will reach you," said Kang Hanif calmly. The bearded man's face was pale. Not a word comes out of his mouth which usually judges other people)

In the quote above, Kang Hanif's attitude directly conveyed that prayers said for people who had passed away would definitely be delivered. Apart from that, morally, good prayers for them were a form of final respect. It could be seen that if bad prayers were offered, it would give the impression that the living person did not respect the deceased and the family they had left behind.

Kang Hanif's attitude above was not carried out solely out of revenge and without any basis in Islamic law, but rather as a way of teaching and indirectly conveying valid arguments for the actions accused of heresy in the story. The legal basis for reading Surah Yasin and praying for the deceased is as follows (Ropi'I, 2017).

لَا الْقُرْآنَ قَلْبُ يَس : عَنْ سَيِّدِنَا مَعْقَلُ بْنُ يَسَارٍ رَضِيَ اللَّهُ عَنْهُ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ  
 ،النَّبِيُّ رَمَاهُ ابْنُ دَاوُدَ أَبُو رَوَاهُ) مَوْتَكُمْ عَلَى إِقْرَؤِهَا اللَّهُ لَهُ غَفَرٌ إِلَّا الْآخِرَةَ وَالْأَوَّلَةَ اللَّهُ يُرِيدُ رَجُلٌ يَقْرُؤَهَا  
 جَبَانٌ وَابْنُ أَبِي الْبَرْقِ، الطَّبْرَانِيُّ، شَيْبَةُ أَبِي ابْنِ، الْبَعَوِيُّ، الْحَكِيمُ، أَحْمَدُ

Meaning: From the friend Ma'qal bin Yasar r.a, that Rasulullah SAW, said: 'Surat Yasin is the main point of the Koran, it is not read by someone who hopes for Allah's approval unless his sins are forgiven. Read Surah Yasin to those who have died among you (HR. Abu Daud)

فَاعْلَمْ أَنَّهُ لَا إِلَهَ إِلَّا اللَّهُ وَاسْتَغْفِرْ لِذَنْبِكَ وَلِلْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ ۗ وَاللَّهُ يَعْلَمُ مُتَقَلَّبَكُمْ وَمَثْوَاكُمْ

Meaning: Know (Prophet Muhammad) that there is no god (worthy of worship) but Allah and ask forgiveness for your sins and (the sins of) the male and female believers. Allah knows your place of activity and place of rest (QS. Muhammad: 19).

From the quotation from the Qur'an and hadith above, it could be seen that the practice of sending prayers for deceased relatives was very important and was recommended by the Prophet. From the hadith of Abu Daud's history, it could be seen that there was an urgency to read the Yasin letter for someone who had passed away, where this reading was also included in the implementation of *tahlilan*. Furthermore, Surah Muhammad verse 19 above also showed the suggestion to ask for forgiveness for oneself and also for those who had passed away. Both deceased Muslim men and women benefit from other people's prayers and *istighfar*. In other words, asking for forgiveness for them was part of the

teachings of Islam. Thus, from the two arguments of the Qur'an and Hadith above, a common thread could be drawn that the *tahlilan* ritual had a clear and valid legal basis. In other words, *tahlilan* was a manifestation of understanding the religious recommendation to continue to remember and pray for those who have passed away.

From all the explanations above regarding the repertoire of *bid'ah* concepts, societal perspectives, and the foundations of religious law regarding the practice of *tahlilan*, a straight line could be drawn that the author wanted to inform that a Muslim should not rush to accuse another Muslim of committing heresy. Dialogue and discussion needed to be carried out first in order to examine the Islamic legal foundations of this practice. That way, Muslims could work together to increase understanding of religion and minimized misunderstandings that could divide people. Therefore, it was mandatory for Muslims to prioritize mutual respect and understanding in order to create harmony in religion.

### 3. Social Norm: *Tahlilan* Repertoire in Community Perspective

In the reality of people's lives, there were two perspectives related to *Tahlilan*. Some accepted it and some didn't. The explanation was as follows.

*Suatu hari ada seorang berjenggot panjang dan bercelana cingkrang dari sebelah desa menudingnya sebagai pelaku bid'ah, ...*(Andre, 2011).

*"Mas, sampean jangan terus-terusan menyesatkan umat. Tahlilan, sholawatan, yasinan, ..... Apalagi mendoakan mayit, tawasul atau ngirim pahala untuk orang sudah mati. Doa itu tidak sampai, bahkan merusak iman* (Andre, 2011).

*"Walaupun Kang Hanif telah 9 tahun mengaji di pesantren Tambak Beras dan..."* (Andre, 2011).

(One day, a man with a long beard and skinny pants from the next village accused him of being a heretic, ...

"Sir, don't keep misleading the people. *Tahlilan*, *sholawatan*, *yasinan*, ..... Moreover, praying for the deceased, *tawasul* or sending rewards to dead people. The prayer did not arrive, it even damaged faith.

"Even though Kang Hanif has been studying the Koran for 9 years at the Tambak Beras Islamic boarding school and..."

#### 4. *Tahlilan* in a Negative Perspective

Before digging deeper into the negative perspective towards *tahlilan*, it is necessary to know who the groups who reject this are. Referring to the first quote, "*One day there was a man with a long beard and skinny trousers from next door to the village who accused him of being a heretic,*" (Andre, 2011) it can be seen that this figure is a representation of a group that does not agree with the existence of *tablilan*. Classified from the characteristics described in the short story, this character refers to an individual who had a different religious understanding from Kang Hanif. This was confirmed by Nugraha and Ardi (2022) in their research that the characteristics of having a beard and wearing short trousers are very closely associated with the *Wahhabi* or *Salafi*.

For this group, *tablilan* was *bid'ah* and only has bad impacts. People who rejected rituals were the same as characters who "... wear long beards and wear trousers...". They have the understanding that *Tablilan* was not taught or practiced by the prophet at all. They based their argument on the following hadith of the Prophet.

كُلُّ بَدْعَةٍ ضَلَالَةٌ وَكُلُّ ضَلَالَةٍ فِي النَّارِ

Meaning: "Everything that is created (new) is a heresy, and every heresy is heresy" (HR. Abu Daud and Tirmidhi)

From the hadith of the Prophet above, they believed that anything new in worship was not permissible and must be avoided by Muslims, such as *tablilan* and other practices. Moreover, the *tablilan* tradition also had a bad impact on society, for example those who were unable to carry out *tablilan* will resort to various methods to carry it out, including going into debt. If one did not implement it, that one would receive a bad stigma from other communities (Khadianoro, 2017).

Furthermore, this group believed that worship in the Islamic religion did not require anything additional, except for things outside of worship such as the recording of the Koran which was used as a means of maintaining its purity. They rejected new practices, especially those that are considered very complicated and burdensome for the individual. Regarding praying for Muslim relatives who had passed away, they believed that praying personally was

more appropriate. This quote also showed that this group invited society to practice pure worship with a strong foundation.

### 5. *Tahlilan* in a Positive Perspective

Before digging deeper into the positive perspective of *tahlilan*, it was necessary to know who the groups that support this was. Referring to the third quote "*Even though Kang Hanif has been studying the Koran at the Tambak Beras Islamic boarding school for 9 years and...*" (Andre, 2011) it could be seen that Kang Hanif was a representative of this group. He studied religion at Tambak Beras. Tambak Beras was one of the areas in Jombang district and was synonymous with the Bahrul Ulum Islamic Boarding School. This was the Islamic Boarding School Foundation which adhered to the ideology of *Nahdlatul Ulama* (NU). Therefore, a common thread could be drawn that the group that supports *tahlilan* was the NU community.

For the NU community, following the preaching or sayings of the *Kiai* is something that must be done, especially when performing worship. In the case of *tahlilan*, the community uses the *kiai's* attitude as a benchmark for whether it was permissible or not. For example, this attitude could be seen in the book *Tambakberas: Menelisik Sejarah Memetik Uswah* where Mbah Kyai Abdul Fatah Hasyim read a letter from Mbah Zubair which was given to him by Masyumi. The letter contained prohibitions on carrying out *tahlilan* or *slametan* for people who had passed away. After reading the letter, the *Kyai* cried and was angry. He said that the Masjumi group was *Wahhabi*. He also ordered Mbah Zubair to go to Gresik to meet KH. Abd. Kareem. After he was not there, Mbah Zubair gave him the letter. The next day, KH. Abd. Karim and Mbah Zubair went to Sendang bringing lots of food for the 1000th day of KH. Muhtadi bin Mushthofa and emphasized that the community should continue the *tahlilan* tradition again (Tambakberas History Team, 2018).

Based on the views of these religious leaders, the community did not hesitate to carry out *tahlilan*. Referring to the quote above, the sentence "*...continuously...the people*" shows that these things had often been done by the community. If related to the facts that occurred in society, *tahlilan*, *tawasul* and so on had indeed taken root and became traditions of Islamic

society in Indonesia. *Tablilan* itself was carried out with the aim of honoring and praying for people who had passed away. Usually, *tablilan* was held on the third, seventh, fortieth day and a year after a person's death.

In research by Khadianoro (2017) it was stated that people implement and preserve the *tablilan* tradition because it was considered beneficial from both a spiritual and social perspective. From a spiritual perspective, it was believed that this ritual could be a forum for sending prayers to people who had passed away and could draw them closer to Allah through the *dhiker* and prayers they read, as well as reminding them about the transience of the world. Meanwhile, from a social perspective, this ritual was considered to be a means of strengthening friendly relations both between families and between neighbors.

Specifically, there were 4 (four) reasons why people still do it (Khadianoro, 2017). The first was that people want to preserve traditions which they consider to bring many benefits to them. The second was that society adheres to the teachings of classical scholars. In this case, the community was under the auspices of a religious organization, namely *Nahdlatul Ulama*. The third was that the community felt the positive impact of *tablilan*. People believed that this ritual really functioned as a means of praying for the deceased to receive blessings in the grave. Apart from that, this ritual was also considered as a tool to increase piety for the perpetrators through the prayers offered in the ritual. Fourth, the community believed that holding this ritual will strengthen the social spirit. This was because with *tablilan*, relatives and the community gather and strengthen each other.

## CONCLUSION

From the explanation above, it could be concluded that the short story *Sebuah Cerita tentang Bid'ah di Dusun Kami* (*A Story about Bid'ah in Our Hamlet*), repertoires could be built that connected with the background of the story and found the foreground. Repertoire referred to a reservoir of knowledge that consists of textual and extratextual elements, such as cultural norms, religious doctrines, and intertextual references, which influence reader engagement and meaning-making. There were two forms of repertoire, namely repertoire of



religious norm and repertoire of social norm. Between those two, the religious norm repertoire of *bid'ah* was the most dominant, as it served as the foundation for the conflicting perspectives in the narrative. The repertoire of religious norm included the definition of *bid'ah*, namely something that is newly created, and its types, such as obligatory *bid'ah*, *mandub*, deviant, *makruh*, and permissible. Furthermore, the repertoire was also related to the legal basis of this practice which included discussion of the arguments of the Koran, Hadith, and statements of ulama'. The proposition in question were QS. Al-Maidah verse 35, QS. Muhammad verse 19, HR. Abu Daud, and the statement of Sayid Muhammad bin Alawi Al-Maliki. Meanwhile, the repertoire of social norm included representation from the Nahdlatul Ulama' and *Wahhabi/Salafi* groups' perspective, whether or not *tablilan* was positive. The group that accepted the ritual believed that *tablilan* had a good impact from a spiritual and social perspective. On the other hand, other groups refused because they were considered to deviate from religious teachings and burden society. In short, this repertory serves as a storehouse of information that is strongly related to the extratextual context, which affects the way readers interpret it. Readers actively negotiate meaning based on pre-existing theological and cultural frameworks through the narrative's gaps. The short story therefore demonstrated how *tablilan* was not merely a ritual but rather a representation of the ideological conflicts within Islamic philosophy that were influenced by historical, theological, and sociological factors.

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