



## Analysis of "Nasyid Ibadallah" The Composition of KH. Achmad Asrori Al-Ishaqi; A Hans Robert Jauss Literary Reception Study

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### Abstract

This study was conducted to describe the responses of UIN Maulana Malik Ibrahim Malang students to "Nasyid Ibadallah," describing the readers' expectation horizon towards "Nasyid Ibadallah," and know the factors of differences in responses and readers' expectation horizon. This research method uses a descriptive type of qualitative research by describing the concept of readers' expectation horizon by Hans Robert Jauss' perspective literary reception theory. The data collection techniques are listening, interviewing, and note-taking. Data analysis techniques in this research are data reduction, data presentation, and conclusion drawing. The primary data source is "Nasyid Ibadallah," composed of KH. Achmad Asrori Al-Ishaqi is presented to readers through the YouTube channel "Pendosa Berkhidmah" with the video title "Ibadallah, very melodious and full of meaning 2019, which lasts 08 minutes 01 seconds. At the same time, secondary data sources come from previous studies that are still relevant. The results of this study reveal that there are 24 responders, with a calculation of 18 responders responding positively and six responders responding negatively to the intrinsic elements of the literary work "Nasyid Ibadallah," resulting in 5 readers with a calculation of 4 responders who understand and one responder who does not understand the literary work based on the experience read, the difference in response is caused by education and previous literary experience. Most readers' expectations aligned with reality after reading "Nasyid Ibadallah." The diverse assessments reflect the readers' freedom in assessing literary works. The benefits of understanding readers' receptions and expectations of "Nasyid Ibadallah" include identifying educational and experiential factors that influence responses and increasing appreciation of religious literature.

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## INTRODUCTION

The horizon of the reader's expectations of a literary work is one of the exciting study themes. This is because a viewer of a literary work can express his opinion from a personal point of view. Scholarly works have an essential role in society because they are a reflection of social conditions that can upload feelings and contain the truth of human life (Mardiani, 2021; Padmopuspito, 2015). Literary works can also be a medium to express the sides of human life and contain historical truths (Hildayani, 2008). In addition, an excellent literary work is not only seen through a series of words but is also determined by the meaning contained in it and provides a positive message for its readers (Nugroho, 2008).

The reasons for choosing this study practically, namely, the analysis of "Nasyid Ibadallah" is the popularity of nasyid among the public as an effective medium for da'wah, the results of interviews show deep spiritual meaning by listeners and readers, and observations find changes in perceptions of lyrics along with socio-cultural changes, showing the contemporary relevance of this nasyid (Ansori, 2021). Theoretically, the analysis of "Nasyid Ibadallah" using Jauss' reception theory is based on previous research on literary reception in religious texts (Jambak et al., 2022), proselytizing media (Samsudin & Putri, 2023) and changes in meaning in historical and cultural contexts (Kusumawati, 2014; Muzaiyanah, 2012). The analysis of "Nasyid Ibadallah" offers a solution to understanding changes in spiritual meaning through literary reception studies. This research is vital because it reveals how nasyid is used as a medium for da'wah, affects the reader emotionally and spiritually, and reflects Islamic culture and history dynamics (Satria & Mohamed, 2017).

Some opinions about literary appreciation, one of which comes from Effendi; he states that literary appreciation is an activity that associates with literary creation more seriously so that there is better understanding, appreciation, critical sensitivity, and sensitivity to feelings in a literary work (Santosa, 2015). The expression is in line with that spoken by C. Tarigan, who explains, more specifically, that literary appreciation is an assessment of the quality of literary works and giving reasonable value to them based on conscious and critical observation and experience (Sugihastuti, 2002). In addition, Alfred North Whitehead states that appreciation is the process of appreciating a thing done by someone in an activity in order to get a thing and participate in it with an overall assessment (Fiska, 2022).

Nasyid, qashidah, burdah, and other literary works are closely related to poetry. Poetry is an expression of the poet's thoughts, ideas, and expressions (Sutedjo & Kasnadi, 2008). There are three definitions of poetry, according to Schmitt and Viala. First, poetry is a text with arrays and stanzas or rhythmic prose; second, poetry is the art of making arrays; and third, poetry is a quality work specializing in all things that touch, fascinate, and arouse the mind. In terms of content, literature is usually said to be an essay that does not contain facts but fiction (Damono, 2011). The elements of poetry are language style or majas, meaning, rhythm, rhyme, imagination, and diction.

This research focuses on a literary work called "Nasyid Ibadallah," which is familiar to readers or listeners. "Nasyid Ibadallah" is a religious song containing messages and praise to Allah SWT. "Nasyid Ibadallah" is often sung in religious activities such as majlis dhikr and majlis sholawat and is often used as praise between the adhan and iqamah. The "Nasyid Ibadallah," usually read in every majlis, is composed by KH. Achmad Asrori Al-Ishaqi and KH. Usman Al-Ishaqi. However, when KH. Achmad Asrori Al-Ishaqi passed on the baton of leadership, this nasyid accompaniment was changed to his nasyid, which we often listen to today. In addition, the nasyid by KH. Usman Al-Ishaqi is expressly recited during the majlis dhikr and grand haul at the As-Salafi Al-Fithrah Kedinding Surabaya Islamic Boarding School only (Zamzami, 2016). Similarly, the title of this research raises the theme of the horizon of readers' expectations of a literary work, namely "Nasyid Ibadallah," which is studied using Hans Robert Jauss' perspective literary reception theory. The reason for using the nasyid object in this study is because the lyrics contain religious messages and praise to Allah SWT. Therefore, this nasyid literary work can also be used as a medium for da'wah. Research on nasyid is conducted to provide a basic description of the characteristics, influence, and role of nasyid in society (Wati, 2017).

Nasyid "Ibadallah" composed by KH. Achmad Asrori Al-Ishaqi will be revealed in great detail when studied using Hans Robert Jauss' perspective of literary reception theory. This is because Jauss uses the term "Horizon of Expectations" to explain the criteria readers use to consider literary texts in a certain period. These criteria will help readers determine how to consider a poem, for example, as an epic, tragedy, or pastoral (Raman, 1991). The original horizon of expectations only tells us how the work should be judged and interpreted when it appears but does not end with the determination of its meaning. In Jauss' view, it would be equally wrong to say that a

work is universal, its meaning forever fixed and open to all readers in any period. "A literary work is not an object in itself, which presents the same face to readers in every period. It is not a monument that reveals its eternal essence in a monologue." (Raman, 1991). The horizon of expectation is a reader's expectations towards a literary work.

There are several previous studies whose research is relevant to the title raised in this research. Among these studies examines M. Faisol Fatawi's *Qashidah Nadliyyah*, which is analyzed using Hans Robert Jauss' perceptive literary reception theory (Jambak et al., 2022), using nasyid as a medium for da'wah in analyzing the verses of kampong nasyid songs (Qondy, 2023), lyrics of *Nasyid Ghuroba* by Shaykh Sa'ad Al-Ghamidi analyzed using the pragmatic theory of speech act (Jayanti, Desi, 2022), the devil's repentance narrative in Arabic and Western literary works studied using Hans Robert Jauss' literary reception theory (Khurosan, Herpin, 2020), analysis of a short story shortly before leaving by Puthut EA studied with literary reception theory (Nafi'ah, Intan, Maman, & Suryaman, 2016) Herman RN's short story "makam" examines readers' responses using literary reception theory (Kholifah, Dahlan, & Yusriansyah, 2023), teenagers' responses to the famous novel *Jingga dan Senja* by Esti Kinasih in Samarinda studied with literary reception theory (Putri, Mursalim, & Dahlan, 2020) Readers' response to the novel *Mata di Tanah Melus* by Okky Madasari with literary reception studies (Liana, Hanum, & Wahyuni, 2022), the story of Sengkuni's death in the *Wiracarita Mahabharata* studied using literary reception (Saroni, Supriyanto, & Doyin, 2020), and reception aesthetics contained in the novel *Cantik Itu Luka* by Eka Kurniawan, which is studied using the perspective of Hans Robert Jauss (Kusumawati, 2014).

After analyzing some of these studies, similarities and differences with this research were found. The similarities lie in the theories and concepts used, which in previous studies have done much research using Hans Robert Jauss' perceptive literary reception theory (Jambak et al., 2022; Jayanti, Desi, 2022; Kholifah et al., 2023; Khurosan, Herpin, 2020; Kusumawati, 2014; Liana et al., 2022; Nafi'ah, Intan et al., 2016; Putri et al., 2020; Qondy, 2023; Saroni et al., 2020). The difference in this study lies in the object of study used. This study uses the object of study, "Nasyid Ibadallah," composed by KH. Achmad Asrori Al-Ishaqi is very popular and familiar to listeners and readers. Interestingly, this object has never been studied using Hans Robert Jauss' perspective literary reception theory. In addition, the approach to nasyid as a medium of da'wah with a focus on

changes in spiritual and emotional meanings and the influence of Islamic historical and cultural contexts on reader receptions over time is a novelty in this study.

The purpose of this research is to describe the responses of UIN Maulana Malik Ibrahim Malang students to "Nasyid Ibadallah," describe the readers' expectation horizon towards "Nasyid Ibadallah," and describe the factors that cause differences in responses and readers' expectation horizon. The benefit of this research is that it can serve as a reference for further studies examining literature with the same theory and concept but with different objects or with the same object but with different theories. The existence of this research is expected that readers can know and understand the aesthetics of literary works in terms of responses and horizons of readers' expectations in "Nasyid Ibadallah" composed by KH—Achmad Asrori Al-Ishaqi which is presented with Hans Robert Jauss' perspective literary reception theory.

## METHOD

In conducting this research, the author uses a descriptive type of qualitative research to describe the form of response and the horizon of readers' expectations of "Nasyid Ibadallah" composed by KH. Achmad Asrori Al-Ishaqi. This type of research only reaches the level of description, which is presenting data systematically and efficiently understood (Sugiyono, 2023). The primary data source of this research is "Nasyid Ibadallah," composed by KH. Achmad Asrori Al-Ishaqi is presented to readers through the YouTube channel "Pendosa Berkhidmah" with the video title "Ibadallah, very melodious and full of meaning 2019, which lasts 08 minutes 01 seconds. This study's population is UIN Maulana Malik Ibrahim Malang students who have access to and watch videos through the YouTube channel. The samples used in this study are UIN Maulana Malik Ibrahim Malang students who have watched the video and are willing to respond to questionnaires distributed by researchers. The sample is selected based on relevance, accessibility, representativeness of the educated Muslim young generation, and the availability of UIN Maulana Malik Ibrahim Malang students. The secondary data sources used in this study are the results of previous research, journals, articles, and several relevant books.

This research's data collection techniques are listening, interview, and note-taking. The listening technique is used to listen carefully to the video before the reader gives a response, the interview technique is used to find out the reader's response by making a questionnaire and a list of

questions asked to the reader, and the recording technique is used to record the results of the reader's response (Fadli, 2021). The data analysis technique of this research is descriptive with Jauss's literary reception theory, namely the concept of "Horizon of Reader Expectations" synchronically, namely examining literary reception in one period or one period only (Lubis & Umu, 2023). The data validation technique used in this research is improving literacy skills by re-listening the video "Nasyid Ibadallah" composed by KH. Achmad Asrori Al-Ishaqi through the YouTube channel "Pendosa Berkhidmah" with the video title "Ibadallah, very melodious and full of meaning 2019, which lasts 08 minutes 01 seconds, as well as understanding and re-reading Hans Robert Jauss's perceptive literary reception theory and discussing with peers. The stages used in this research are data reduction by identifying and filtering relevant data from reader responses, presenting data descriptively, and drawing conclusions based on the data analysis that has been carried out (Adlini, et al., 2022).

**RESULT AND DISCUSSION**

The results and discussion in this study are to describe and analyze the data in this study using Hans Robert Jauss' perspective literary reception theory. The data found results from the reader's response after listening to the video "Nasyid

Ibadallah" composed by KH. Achmad Asrori Al-Ishaqi through the YouTube channel "Pendosa Berkhidmah" with the video title "Ibadallah, very melodious and full of meaning 2019, which lasts 08 minutes 01 seconds. The data to be described contains readers' responses to "Nasyid Ibadallah," readers' expectation horizon of "Nasyid Ibadallah," and factors causing differences in readers' responses and expectation horizon (Berkhidmah, 2019) Which will be presented below:

**Readers' Response to "Nasyid Ibadallah"**

Readers' responses, perceptions, comments, assessments, and attitudes towards "Nasyid Ibadallah" will be fully displayed in this study to determine the results of readers' responses after listening to the video "Nasyid Ibadallah" composed by KH. Achmad Asrori Al-Ishaqi through the YouTube channel "Pendosa Berkhidmah" with the video title "Ibadallah, very melodious and full of meaning 2019, which lasts 08 minutes 01 seconds. Responses totaling 24 readers were found in the questionnaires distributed by researchers. The responses are positive (+) and negative (-). The assessment of this literary work, "Nasyid Ibadallah," is based on its intrinsic elements: language style or majas, meaning, rhythm, rhyme, imagination, and diction. The results of the 24 readers' responses will be presented as follows:

**Table 1.** Readers' responses to "Nasyid Ibadallah"

No.	Name of Responder	Response					
		Majas	Meaning	Rhythm	Rhyme	Imagination	Diction
1.	Mohamad Ramadhan Eka Putra	+	+	+	+	+	+
2.	Khadijah Ullil Amri	+	+	-	+	+	+
3.	Prawirohardjo Muhammad Syahrul Romadhon	+	+	+	+	+	+
4.	Karinda Mauludina Nur Fathillah	+	+	+	+	+	+
5.	Sabrina Franesya Aurela	+	+	+	+	+	+
6.	Muhammad Suraji Madinatul Munawwarah	+	+	-	+	+	+
7.	Annisa Zahidatur Rahmah	+	+	+	+	+	+
8.	Alfi Karomah Kunti Marisa	+	+	+	+	+	+
9.	Qothrun Nada Aziz AUFARUL UMAM	+	+	-	+	+	+
10.	Dian Aulia Pritia Firmansyah	+	+	-	-	+	+
11.	Firmansyah	+	+	+	+	+	+

16.	Hildan Nurul Hidayah	+	+	+	+	+	+
17.	Mohammad Sa'id Fahmi Afiyatil Abdani	+	+	+	+	+	+
18.	Via Maghfirotn Nisa'	+	+	-	+	-	+
19.	Abdurrahman Hafidz	+	+	+	+	+	+
20.	Melinda Raswari Jambak	+	+	-	+	-	+
21.	Dito Wahyu Pribadi	+	+	+	+	+	+
22.	Halimatus Sa'diyah Diniyyatul Mukarromah	+	+	+	+	+	+
23.							
24.							

Based on table 1. Readers' responses to "Nasyid Ibadallah" show the six intrinsic elements of a nasyid literary work and readers' responses to the nasyid. The researcher collected 24 responses. Among them, 18 respondents gave an overall positive response, and six gave mixed positive and negative responses to the intrinsic elements of "Nasyid Ibadallah." There were 24 responses to the elements of majas, meaning, and diction with positive responses, there were 18 positive responses and six negative responses to the element of rhythm, there were 23 positive responses and one negative response to the element of rhyme, and there were 22 positive responses and two opposing responses to the element of imagination. The complete number of responses to each of the intrinsic elements of "Nasyid Ibadallah" can be seen in the percentages in Table 2 below:

**Table 2.** Number of Responders to Each Intrinsic Element of "Nasyid Ibadallah"

No.	Intrinsic Elements	Number of responders	Percentage (Positive)	Percentage (Negative)
1.	Majas	24	100	-
2.	Meaning	24	100	-
3.	Rhythm	24	75	25
4.	Rima	24	95,83	4,17
5.	Imagination	24	91,7	8,3
6.	Diction	24	100	-

Based on table 2. The number of respondents on each intrinsic element of "Nasyid Ibadallah" can be seen in positive and negative percentages. The majas, meaning, and diction elements have 100% positive results. While the rhythm element with 75% positive results and 25% negative results. Meanwhile, the rhyme element had 95.83% positive and 4.17% negative results. The element of imagination with 91.7% positive results and 8.3% negative results. Based on the percentage of respondents to each intrinsic

element of "Nasyid Ibadallah," it can be seen that most respondents gave perfect or positive responses to the elements of majas and meaning. In contrast, rhythm, rhyme, imagination, and diction still have many positive and negative responses. This shows that each respondent has a different assessment of literary works, and it can even be said that the horizon of the author's expectations does not always match the reader's expectations.

Analyzing readers' responses to "Nasyid Ibadallah" showed generally positive results. The use of majas in the nasyid is considered effective in conveying the message and enhancing the beauty of the lyrics, supported by positive responses from all responders. All responders also agreed that the meaning conveyed in the lyrics could be understood well, indicating success in conveying the da'wah message. Although responses to the rhythm showed variations, most responders (19 out of 24) gave positive responses, although some found it less harmonious or exciting. The rhyme pattern in the nasyid lyrics also received high appreciation from almost all responders except one. The element of imagination in the lyrics succeeded in evoking the imagination of most listeners, with only a few giving negative responses (three responders). Overall, diction in nasyid was considered appropriate and effective in conveying the message. This finding is consistent with previous research highlighting the importance of literary elements in da'wah works such as nasyid.

The study of "Nasyid Ibadallah" by KH. Achmad Asrori Al-Ishaqi can be linked to previous studies that show the importance of literary elements in religious works. For example, research on Qashidah Nadliyyah using Jauss' theory of literary reception revealed that the use of majas and meaning in the nasyid was highly appreciated by readers, similar to the findings in this study (Jambak et al., 2022). In addition, research on the use of nasyid as a medium for da'wah confirms that

the meaning and diction in nasyid are effective in conveying da'wah messages, which is by the high appreciation of the diction in "Nasyid Ibadallah" (Qondy, 2023). The analysis of the lyrics of Ghuroba's nasyid using the pragmatic theory of speech acts is also relevant, showing that the right choice of words in nasyid is effective in conveying messages, in line with the findings of this study, which found a high appreciation of the diction in the work (Jayanti, Desi, 2022).

**Horizon of Hope for Readers of "Nasyid Ibadallah"**

The difference in literary reception from one reader to another from period to period is due to two things, namely the principle of the horizon of expectations (*erwartungs horizont*) and the open place (*leerstell*). The horizon of expectation is the reader's expectations before reading the literary work. If the literary work can fulfill their expectations, the reader will readily accept it. Conversely, if the literary work cannot fulfill their expectations, then the reader rejects it (Pradopo, Rachmat, 2013). Endaswara revealed that Jauss' view of the horizon of expectation is divided into two, namely aesthetic and unaesthetic. Aesthetic in the form of acceptance of the elements of the building structure of literary works such as theme, plot, language style, and so on. Non-aesthetic in the form of the reader's attitude, experience, and situation (Endraswara, 2008).

The previous section explained readers' responses to "Nasyid Ibadallah" differ. However, these responses can be divided into two types, namely, positive responses and negative responses.

Both positive and negative responses have different forms of answers or assessments. Two causes cause the difference. *First*, due to the difference between the horizon of the reader's expectations and the reader's expectations before reading other literary works. *Second*, due to differences in the reader's educational background. Thus producing a large number of interpretations by readers or respondents.

The horizon system of reader expectations arises because readers bring their perspectives and backgrounds when reading literary works, which can affect how they understand and respond to a literary work (Rusdi, 2023). The reader's horizon of expectation is determined by their education, experience, knowledge, and ability to respond to literature. Each person will be different in responding to a literary work, and each period is also different in responding to the literary work (Wicaksono, 2020). In the process of reading, the horizon of expectation is constantly disappointed by the innovations made by the author, so that the tension between the horizon of expectation and innovation arises in the reader (Ningsih, 2013). The reader's horizon of expectations for "Nasyid Ibadallah" will be sorted, processed, and edited according to the needs of this research. Therefore, not all written responses can be explained. Only answers that are related and necessary to answer the questions are displayed. The following is a description of the data regarding the reader's education and experience of poetry, nasyid, or qasida texts that have been read before reading "Nasyid Ibadallah."

**Table 3.** Education and Experience of Readers of Poetry, Nasyid or Qashidah Texts

<b>Subject</b>	<b>Education</b>	<b>Experience</b>
Reader 1	<ul style="list-style-type: none"> <li>- Third semester, Department of Arabic Language and Literature</li> <li>- Knowledge of prose, poetry, novels, and other literary works.</li> <li>- Knowledge of linguistic, semantic, and other language studies.</li> </ul>	Have read علمتي (understand)
Reader 2	<ul style="list-style-type: none"> <li>- Seventh semester, Department of Arabic Language and Literature</li> <li>- Knowledge of prose, poetry, novels, and other literary works.</li> <li>- Knowledge of linguistic, semantic, and other language studies.</li> </ul>	Have read <i>Shalawat Nariyah</i> and <i>Shalawat Badar</i> (understand)

Reader 3	<ul style="list-style-type: none"> <li>- Seventh semester, Department of Arabic Language and Literature</li> <li>- Knowledge of prose, poetry, novels, and other literary works.</li> <li>- Knowledge of linguistic, semantic, and other language studies.</li> </ul>	Have read شعر ابو نواس (understand)
Reader 4	<ul style="list-style-type: none"> <li>- Seventh semester, Department of Qur'anic Studies and Interpretation</li> <li>- Knowledge of prose, poetry, novels, and other literary works.</li> </ul>	Have read <i>Qashidah I'tiraf</i> and <i>Ummi</i> (understand)
Reader 5	<ul style="list-style-type: none"> <li>- Seventh semester, Department of Arabic Language and Literature</li> <li>- Knowledge of prose, poetry, novels, and other literary works.</li> <li>- Knowledge of linguistic, semantic, and other language studies.</li> </ul>	Have read كن لي حبيبا (lack of understanding)

Based on table 3. It can be seen that the analysis of "Nasyid Ibadallah" involves various perspectives from different readers. Reader 1, a third-semester student majoring in Arabic Language and Literature, provides an initial view of the understanding of Arabic literature and the potential linguistic influences in this nasyid. Readers 2 and 3, seventh-semester students from the same department, could identify the literary structure, language style, and spiritual message in this nasyid. They could compare this nasyid with similar works, such as the study of *Qashidah Nadliyyah*. Reader 4, majoring in Qur'anic Science and Tafsir, saw this nasyid in the context of Islamic values and Qur'anic interpretation. Reader 5, also from the seventh semester of Arabic Language and Literature, focuses on the linguistic and semantic aspects of the nasyid, evaluating the use of language and its impact on the reader's understanding and appreciation. This analysis combines various approaches to understand the depth of meaning, cultural context, and spirituality implied in "Nasyid Ibadallah."

Most readers' expectations of "Nasyid Ibadallah" before reading the Nasyid are based on the expectations or facts of the literary work. The form is language style or *majas*, meaning, rhythm, rhyme, imagination, and diction. Therefore, most readers were willing to accept "Nasyid Ibadallah" with positive responses, praise, and amazement. A total of 5 respondents had read other diverse

literary works, both Arabic and Indonesian before the respondents read "Nasyid Ibadallah". The readers' horizon of expectation towards "Nasyid Ibadallah" is evidenced by one of the following quotes from the interview:

*"I thought this Nasyid Ibadallah was only recited during praise, such as in between the adhan and iqamah, but after I listened to this video, it was also recited during majlis."* (Romadhon, 2023).

Based on one of these quotes, the reader first thinks that "Nasyid Ibadallah" is a work chanted in praise of Allah SWT alone. However, after knowing and reading "Nasyid Ibadallah" more thoroughly and carefully, the reader realizes that "Nasyid Ibadallah" is also recited during religious activities, such as *majlis dhikr*, *majlis sholawat*, and other *majlis ta'lim*. The analysis of "Nasyid Ibadallah" can be enriched with a comparison to *Qashidah Nadliyyah* by M. Faisol Fatawi (2022), showing differences in approach and message. The study of *Nasyid Ghuroba* reviews language use and communicative purpose, complementing literary, linguistic, and spiritual understanding in the context of "Nasyid Ibadallah." (Jayanti, Desi, 2022; Supriatin, 2018).

## Factors Causing Differences in Readers' Responses and Expectation Horizons

There are several factors for the differences in responses and horizons of readers' expectations of literary works, which include *first*, the reader's background, including the reader's experience, knowledge, and awareness of how he understands and responds to literary works; second, the conflict between fiction and reality, namely the ability to understand literary works both in the narrow horizon of literary expectations and the broad horizon of knowledge about life, and *third*, the reader's educational background, when he responds to a literary work seen from how far his understanding of the literary work and the reader's educational background (Intan & Gumilar, 2018).

The differences in readers' responses to "Nasyid Ibadallah" are more focused on the elements of literary works discussed in the previous sub-chapters. Some readers give an overall positive assessment of all these intrinsic elements; some give a mixed assessment, namely positive and negative, towards these intrinsic elements. This difference is caused by the reader's ability to analyze a literary work, especially poetry, nasyid, and qashidah. Of course, there must be a reader's experience in analyzing literary works. The difference in emphasis on the elements that are responded to is one of the factors in the difference in responses and the horizon of readers' expectations.

Based on the data collected by researchers in the previous sub-chapters, the factors of identity, education, and readers' experience of "Nasyid Ibadallah" are some of the factors causing differences in readers' responses and expectation horizons because readers' responses to "Nasyid Ibadallah" come from different educational backgrounds. Four respondents came from the Arabic Language and Literature department, and one respondent from the Qur'anic Science and Tafsir department. The differences in educational backgrounds are one of the factors in understanding the study of literary works, especially "Nasyid Ibadallah." Meanwhile, if based on the reader's experience of a literary work before reading "Nasyid Ibadallah," most readers have read other literary works. However, from this experience, four responders understand, and one responder does not understand the literary work they read.

After analyzing the data, the researchers found similarities and differences with previous research. If in previous studies, which both discuss nasyid or qasida with different objects, the findings of previous researchers were not explained in detail in the analysis, only briefly presented

through the data, there are also differences with the results and data between this study and previous studies (Jambak et al., 2022). This research is discussed, presented, and analyzed thoroughly in each sub-chapter of the discussion. At the same time, the similarities of this research with previous research are located in the theory and methods used, which both use Hans Robert Jauss's perceptive literary reception theory and the technique of listening, interviewing, and recording.

The Hans Robert Jauss perspective of literary reception theory used in this study is considered successful, primarily through one of Jauss' 7 (seven) theses on literary reception (Aritonang, 2018). The researcher focuses on the second thesis, namely the reader's expectation horizon, after analyzing the data with the "Nasyid Ibadallah" object composed by KH. Achmad Asrori Al-Ishaqi, this object is based on the literary reception theory. Because it has been fully exposed regarding the reader's response to "Nasyid Ibadallah," the reader's expectation horizon towards "Nasyid Ibadallah," the factors that cause differences in responses and the reader's expectation horizon that the researcher has successfully described in the discussion above, this research is considered to support Hans Robert Jauss' theory of literary reception because it can evaluate how literary works affect readers' perceptions and sentiments and help readers understand the context and background of the literary works under study (Santosa, 2017).

## CONCLUSION

The reader's response and expectation horizon to "Nasyid Ibadallah" composed by KH. Achmad Asrori Al-Ishaqi studied using Hans Robert Jauss' literary reception perspective; 24 responders have assessed "Nasyid Ibadallah". Eighteen responders gave an overall positive response, and six responded positively and negatively to the intrinsic elements of the literary work "Nasyid Ibadallah." Likewise, when viewed from the reader's expectation horizon based on the reader's experience, five readers were produced among them, there were four responders who understood, and there was one respondent who did not understand the literary work they read. These factors are due to the reader's education and experience of a literary work before reading "Nasyid Ibadallah." The diverse responses and horizons of readers' expectations of a literary work provide more space for readers when readers have the right to provide diverse assessments according to their wishes. Most readers' expectations of "Nasyid Ibadallah" before reading the nasyid match the expectations or reality of the literary work



when the responders read "Nasyid Ibadallah" based on its intrinsic elements.

The limitations of this study lie in the theme of the study, which only focuses on the responses and horizons and expectations of readers, and the lack of respondents who understand literary works, especially those related to nasyid in this study, so that researchers cannot provide complete determination, as well as the respondents' lack of knowledge of the objects used by researchers. Therefore, suggestions for future researchers are to use literary reception studies in a broader scope, which can complement the shortcomings in this study and develop more varied research.

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