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THE RECEPTION OF DAJJAL STORY IN THE SAIFU AD-DHARIB

RESEPSI CERITA DAJJAL DALAM NASKAH SAIFU AD-DHARIB

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Abstract

This study reveals the story of Dajjal who experienced a shift in interpretation. This is due to the response of each reader with a different background. To disclose it, this research uses the reception theory proposed by Hans Robert Jauss. This research is the result of philology research from Saifu ad-Dharib (SaD) script. This manuscript was written by KH. Tubagus Ahmad Bakri, Purwakarta, West Java, with a thickness of 32 pages. Meanwhile, the section of the manuscript taken only the story of Dajjal contained in Chapter 4 and part of Chapter 5. From the results of the manuscript SaD taken only transliteration and translation. From the results of the study, it was found that the author of SaD responded that Dajjal in question is Ibn Sayyad. It is realized by the author that there are two opinions concerning the birth or previous Dajjal, but the author responds and interprets that Dajjal has been born ie that existed in the time of the Prophet Muhammad. In addition, Dajjal will come out with 70,000 followers who are mostly artists. The great Dajjal before the exit will be preceded by the existence of the small Dajjal-Dajjal which is now emerging, ie Persatuan Islam, Muhammadiyah, Wahabi, and Shi'a. This manuscript was born at the time of the condition of Muslims who are still in conflict, so the reception of Dajjal refers to the organization of the period above. The manuscripts of his day can be used as propaganda material.

Keywords: Dajjal, reception theory, saifu ad-dharib

Abstrak

Penelitian ini mengungkap cerita Dajjal yang mengalami pergeseran tafsir. Hal itu disebabkan karena adanya tanggapan dari setiap pembaca yang berlatar belakang berbeda. Untuk mengungkap itu, maka penelitian ini menggunakan teori resepsi yang dikemukakan oleh Jauss. Penelitian ini merupakan hasil penelitian filologi dari naskah Saifu ad-Dharib. Naskah ini ditulis oleh KH. Tubagus Ahmad Bakri, Purwakarta, Jawa Barat, dengan ketebalan naskah 32 halaman. Sementara itu, bagian naskah yang diambil hanya cerita Dajjal yang terdapat pada Bab 4 dan sebagian Bab 5. Dari hasil

naskah SaD yang diambil hanya transliterasi dan terjemahan. Dari hasil penelitian ditemukan bahwa penulis SaD menanggapi bahwa Dajjal yang dimaksud adalah Ibnu Sahayyad. Disadari oleh penulisnya bahwa ada dua pendapat terkait lahir atau belumnya Dajjal, namun penulis menanggapi dan menafsirkan bahwa Dajjal telah lahir yakni yang ada pada zaman Nabi Muhammad saw. Selain itu, Dajjal akan keluar dengan disertai 70.000 pengikut yang sebagian besar adalah seniman. Dajjal besar sebelum keluar akan didahului dengan adanya Dajjal-Dajjal kecil yang sekarang ini sudah muncul, yaitu Persatuan Islam, Muhammadiyah, Wahabi dan Syi'ah. Naskah ini lahir di saat kondisi umat Islam yang masih saling bersitegang, sehingga resensi terhadap Dajjal merujuk pada organisasi masa di atas. Naskah pada zamannya dapat digunakan sebagai bahan propaganda.

Kata kunci: Dajjal, teori resensi, saifu ad-dharib

Introduction

The stories of apocalypse and the signs that accompany it are very interesting to some people from time to time. Dewabratas search has at least 24 texts of the apocalypse with details; 6 manuscripts from the National Library, 9 manuscripts from the University of Leiden, 7 texts from the Faculty of Humanities University of Indonesia, 1 manuscript from the Sonobudoyo Museum, and 1 copy of Catalogus van den Javaansche en Madoereesche Handschriften derLeidsche Universiteit-Bibliotheek (2002: 3-5). Meanwhile, Wardani through several catalogs had inventoried the manuscript of 74 manuscripts (Wardani, 2008: 8). The concern is inseparable from copying, either through oral and written traditions that are told from generation to generation. The story is generally delivered by ustaz, kyai, and ajengan in pengajian that they do, either in the mosque, musala, or madrasah. The story of the signs of doomsday is grouped by Edward Djamaris into the old Indonesian literary influence of Islam (1990: 126), namely the influence of the stories contained in the Qur'an and Hadiths of the Prophet.

The stories of the arrival of the doomed signs are delivered to some extent can arouse faith, make worries, or even cause fear. Nevertheless, these few stories are then recorded, and it can be proven by the presence of the archives related to the apocalypse spread among the Indonesian archipelago. In addition, another motivation put forward by Dewabratas that there was a massive duplication of the manuscripts of the signs of the end of time, because its contents can make readers reflect their life in the world and prepare for akherat someday (in Wardani, 2008:3).

It was narrated that Sultan Sufiatussalam of Aceh in 1052 Hijr (1642 AD) was interested and felt a need to have an eschatology book of Islam, so he ordered Sheikh Nur ad-Din ar-Raniri to write a script about doomsday entitled *Akhbāru 'l Akhirat fi Ahwali'l Qiāmat* (Tudjimah in Djamaris, 1990: 128). Meanwhile, Encik Hussin, a writer of *Poetry of the Apocalypse* (W.228) in 1281 H (1865 AD) recounted that when he arrived in Singapore (on the way from Trengganu), he remembered his sins, and he felt the desire to repent, so he wrote the poem as a warning for himself and the Muslims (Liaw, 2011: 609-610).

Doomsday is the only event God knows when it will happen. Nevertheless, God provided the signal in the form of signs scattered through the Qur'an and Hadith in which both sources are expected to be taken as wisdom and lessons by the human at the end of the age.