

## Al Quran and Hadits as Ideas and Sources of Stories in Ahmad Tohari's Novels

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**Abstract:** The focus of this study is to reveal the religious dimension as a story and the Qur'an and Hadith as ideas and sources of stories in Ahmad Tohari's works. The method used in this study is a descriptive interpretive method. Data were collected through literature study, interviews, and observations. Data analysis was carried out using qualitative content analysis techniques. The result is that Ahmad Tohari's works are a sublimation of religious values derived from the Qur'an and Hadith. Ahmad Tohari uses the two sources of Islamic law as a source of stories. Thus, although Ahmad Tohari's works are known as literary works of human value, they contain religious values or religiosity. Many short stories and novels have raised issues about the economic and social life of the community or the marginalized. However, the work is a literary work that has conditions with religious and prophetic values originating from the Qur'an and Hadith and makes religion a story.

**Keywords:** *Al Qur'an, Hadits, Ideas, Sources of Stories, Ahmad Tohari*

### A. INTRODUCTION

Literary works are not born from emptiness, but more or less they are influenced by knowledge and their environment. Literature is a legitimate child of its time (Sarjono, 2001). The poet W.S. Rendra stated that the form and content of art are the results of the creator's awareness and the quality of the art is the quality of an artist's consciousness (Rendra, 2013). The presence of literature can never be separated from its relation to the textual habitat of the society in which it lives (Sarjono, 2001).

The tradition of literature as a culture within the Islamic boarding schools is not weird anymore. It is a legacy of the *salafu sholeh*. At the time of *Wali Songo*, for example, literary and artistic works had a significant role as a means of preaching for the realization of *izzul Islam wal muslimin*. The artists, writers, and humanists who have a *pesantren* background are still maintaining it until now, such as A. Mustofa Bisri (known as Gus Mus), Emha Ainun Nadjib, Mathori E Elwa, Jamal D Rahman, Abidah El-Khalieqy, D. Zawawi Imron, Ahmadun Yosi Herfanda, Acep Zamzam Noor, and many more.

As a writer of novels and short stories, Ahmad Tohari is also related to this. Rural traditions as well as a religious environment also influences Ahmad Tohari's works. Ahmad Tohari's work is not only related to social issues but also related to religion. His works are often based on Qur'an and Hadith. Ahmad Tohari's works are known as good and quality works. Perhaps one of the things that make Ahmad Tohari's work the best work is the social aspect that is raised and the content of religiosity in it. A quality literary work must have a religious spirit in it. Ahmad Tohari translates religion into literature. Literature is a part of religion (Syi'aruddin, 2018).

In his works, Ahmad Tohari often presents a story related to social life where the social aspects often escape the attention of ordinary people. This includes criticism of the negative tradition of society that the tendency of society to punish wrong people with social punishment through claims and isolation in everyday life (Roqib, 2011).

One of the characteristics of Ahmad Tohari's work is that it is marked by his commitment to the problems of marginalized communities. The struggle with the problems of egalitarian village life has become a theme that Ahmad Tohari has raised many times in his works. This is the special feature of the creative process (Yudiono, 2003: 53). The intersection of Banyumas's socio-cultural background with Islamic knowledge and *pesantren* traditions makes Ahmad Tohari's works full of prophetic values in the knot of Penginyongan cultural treasures. The aesthetics of Ahmad Tohari's works are also supported by Banyumasan diction combined with simple, straightforward Indonesian so that the meaning of the religious messages conveyed is easy to understand (Trianton, 2013).

Literature with religious nuances is often referred to by the public as Islamic literature, a literary work that is processed from a mixture of culture and religion. The greater the combination of Islam and culture in a literary

work, the greater the roar of Islamic literature contained in it. According to Santosa, the requirements for a literary work with the character of Islamic literature are: (1) the author is a Muslim who adheres to Islam; (2) the works are creative and do not conflict with Islam; (3) the works are interesting, universal, and can be useful for any society because Islam is a religion of nature. Islamic literature has prominent characteristics in the form of moral, ethical, and humanitarian issues. the mention of Islamic literature is different from the mention of Western, Eastern, Arabic, Japanese, American, or Indonesian literature (Santosa, 2017).

The mention shows the clarity of definition, language, and ethnological tendencies, especially geographical boundaries. According to Abdul Hadi W.M, Islamic literature has existed in Indonesia since the 14<sup>th</sup> century, along with the spread of Islam in the archipelago. Because Indonesia was already Malays in the 14<sup>th</sup> century, it was better known as the Islamic Malay Literature. The Islamic literary figures at that time were Hamzah Fanshuri, Bukhori al-Jauhari, Syamsudin as-Sumatrani, and Nuruddin ar-Raniri. In its journey, literature with such characters has given birth to many names, including Sufistic literature which is literary works that emphasize cleansing of the heart (*tazkiyah an-nafs*) by inculcating moral values to get closer to Allah, and Suluk literature which is a literary work that describes the spiritual journey of a Sufi who has reached a stage where his soul has a close relationship with God, namely *musyahadah* which is witnessing to the oneness of God.

Transcendental literature is a literary work that discusses a transcendent God and prophetic literature, or literature is formed based on or to explain prophetic principles (revelation) (Wargadinata, 2008). Islamic values in a literary work are often in the spotlight to cause polemics. Islam itself is a universal religion because its contact with culture results in the face of Islam. Islamic values can be interpreted as something that is useful and perfects human life according to its essence, of course, that comes from Islamic religions. Islamic teachings are contained in the Qur'an, as well as from the Prophet's guidance in the form of Hadith. A good literary work is a literary work that can enlighten insight for thought and educate. Islam is used as a source of life guidelines for ethics and aesthetics. The verses of the Qur'an and Hadith are sources of imagination for literary works in Indonesia.

The Qur'an as a source of Islamic teachings is revealed to encourage humans to be able to socialize so that it can result in a culture. From the ex-

planation above, it means that the Qur'an is a reference in literary works. The relevance that occurs revolves around three issues: First, issues related to the concept of aesthetics namely the relationship of literary works with the philosophy of beauty in the space of faith. Second, the reference is in a sociological context. Third, the problem of differences in discourse and approaches to the expression and creative process of work in the context of sharia. Based on the perspective of the Qur'an, the main purpose of literature is to build and excite human longing for the creator as part of the spiritual dimension. Then give people awareness of the universe as part of the moral dimension (Sudardi & Hikmawati, 2019).

Stories (history) become the breath of religion, just like literature. In the science of the Qur'an, for example, there is *asbab al-nuzul*. It is events that occur during the revelation of the verse, either before or after it (Al-Suyuthi, 2009). Meanwhile, according to Al-Zarqani (1995), *asbab al-nuzul* is an event that causes the revelation of one or more verses, or it can also be an event that is positioned as a legal guide about the revelation of the verse.

The focus of this study is to reveal the Qur'an and Hadith as the idea and the source of the story and the religious dimension as a story in Ahmad Tohari's works.

## B. RESEARCH METHOD

This research is interpretive descriptive research. Data were collected through the study of documents, notes, interviews, observations, and reading of existing writings. Then they were interpreted based on the observations, views, and thoughts of researchers from the results of reading books, research, and scientific journals.

Sources of data in this study are novels, short stories, and works by Ahmad Tohari along with the background of life. The data was separated between imagination and facts related to the ideology and tradition of *pesantren* (religion) which are presented in literary works. How to separate historical facts from the writer's imagination is done by studying documents on several historical readings through books, research, and scientific journals, conducting interviews, and observing the background of the story and the characters.

The data analysis technique in this study was carried out by tracing the origin of the ideas in the analyzed text. The data in the text in the form of

words, sentences, and discourse as the structure of ideas and facts were sorted and understood for the interaction between the subject and social situations as well as social facts. Next, the researchers analyzed the facts by examining the history or origins of ideas in the text.

## C. RESEARCH FINDINGS AND DISCUSSION

Ahmad Tohari is one of the many great Indonesian writers whose works are widely used as objects of research. From his works, many novels and short stories that contain Islamic values were born. Although many raise social issues among marginalized people, Ahmad Tohari's works are an elaboration of religious values sourced from the Qur'an and Hadith. The two highest sources of law in Islam become the ideas of literary works.

### 1. The Qur'an and Hadith as Sources of Stories

A basic thing as Ahmad Tohari's principle in writing his works is awareness of others, especially the weak people. This is based on Surah An-Nisa verse 75:

وَمَا لَكُمْ لَا تُقَاتِلُونَ فِي سَبِيلِ اللَّهِ وَالْمُسْتَضْعَفِينَ مِنَ الرِّجَالِ وَالنِّسَاءِ وَالْوِلْدَانِ الَّذِينَ يَقُولُونَ رَبَّنَا أَخْرِجْنَا مِنْ هَذِهِ الْقَرْيَةِ الظَّالِمِ أَهْلُهَا وَاجْعَل لَنَا مِنْ لَدُنْكَ وَلِيًّا وَاجْعَل لَنَا مِنْ لَدُنْكَ نَصِيرًا (٧٥)

Meaning: "How should ye not fight for the cause of Allah and of the feeble among men and of the women and the children who are crying: Our Lord! Bring us forth from out this town of which the people are oppressors! Oh, give us from thy presence some protecting friend! Oh, give us from Thy presence some defender!"

Ahmad Tohari argued that things that are often looked down in society such as ronggeng dancers, beggars, homeless people, and so on are also God's creatures (belong to God) which also need to be cared for (Tohari, 2021). In the Surah Al-Baqarah verse 255 stated:

اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ لَهُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ وَلَا يُحِيطُونَ بِشَيْءٍ مِنْ عِلْمِهِ إِلَّا بِمَا شَاءَ وَسِعَ كُرْسِيُّهُ السَّمَوَاتِ وَالْأَرْضَ وَلَا

يَعْبُدُهُ حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ ﴿٢٥٥﴾

Meaning: “Allah, There is no deity save Him, the Alive, the Eternal. Neither slumber nor sleep overtaketh Him. Unto Him belong whatsoever is in the heavens and whatsoever is in the earth. Who is that intercedes with Him save by His leave? He knows that which is in front of them and that which is behind them, while they encompass nothing of His knowledge save what He will. His throne includes the heavens and the earth, and He is never weary of preserving them. He is the Sublime, the Tremendous.”

The short story “*Akhirnya Karsim Menyeberang Jalan*” (Tohari, 2013) tells about an old farmer who grows rice seasonally in a river far from his home. Everyday before the harvest season, Karsim as a farmer had to go to his faraway field to chase away the birds so that the harvest would not fail. To get to his farm, Karsim had to cross onto a busy highway. One day he had difficulty crossing. When crossing his bicycle, he was hit and died on the spot. Karsim's story is narrated quite beautifully by describing Karsim coming out of his body and seeing his body accompanied to the grave. At that time, the vehicle that previously ignored him stopped and made way for him. In the short story, Ahmad Tohari indirectly wanted to show the reader how on the highway people are so selfish and do not care. So poor people like Karsim must become victims of their selfishness.

Ahmad Tohari understands the phrase “*Lahu maa fii ssamaawaatii wa maa fiilardhi*” which means everything in the heavens and on earth, that includes marginalized people such as homeless people, beggars, prostitutes, and so on as belonging to Allah. Because the excluded people belong to God, humans should not judge them. According to Ahmad Tohari, if someone believes in God and admits that everything in the heavens and the earth belongs to God (including those who are excluded) then that person should not judge them or demean them. If someone judges or demeans them or even hurts them then their faith in God is not perfect (Tohari, 2021).

In viewing the nature of life, the Banyumas people-as depicted in Ahmad Tohari's works- are guided by the values of noble character that life must be based on and realized by the knowledge of *sangkan paraning dumadi*. It is knowledge of where the origin of life and the destination return after death. Therefore, life must be lived because *urip mung sakdrema nglakoni* (life only must be lived). We must prepare for all risks; *wani ngunduh wohing pakarti*

(what we plant is what we will harvest). In the context of complex problems, they must *wani ngalah luhur wekasane* (brave enough to give up and get promoted). Do not impose will in the competition of life. They understand that life is destiny and must be accepted with relieved; *nrimo ing pandum* (Trianton, 2022: 220).

In addition to anxiety about Surah Al-Baqarah, in writing his works, Ahmad Tohari also rests on the Qur'an Surah Ibrahim verse 1:

الرَّ كِتَابٌ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ بِإِذْنِ رَبِّهِمْ إِلَى صِرَاطِ  
الْعَزِيزِ الْحَمِيدِ (١)

Meaning: "Alif Lam Ra. (This is) a Scripture which We have revealed unto thee (Muhammad) that thereby thou mayst bring forth mankind from darkness unto light, by permission of their Lord, unto the path of the Mighty, the Owner of Praise"

Ahmad Tohari's work which is closely related to this verse is Ronggeng Dukuh Paruk novel (Tohari, 2000). At the beginning of the story in this novel, Rasmus was faced with various things such as Srinthil, the *Gowok* tradition, *Bukak Klambu* tradition, and other common habits. Then finally Rasmus began to have an awareness of God. Rasmus chose to move away from Dukuh Paruk which in his opinion was not in line with his belief in God. The journey of Rasmus also became the foundation of health for Srinthil. The story presented in "Ronggeng Dukuh Paruk" looked as if Ahmad Tohari wanted to explain how humans must walk from darkness to light.

Through the "Ronggeng Dukuh Paruk" novel, Ahmad Tohari also seemed to state that humans should become better over time. Lucky people are those whose lives today are better than yesterday. Prophet Muhammad SAW said which means: "Whoever today is better than yesterday, he is a lucky person. Whoever today is the same as yesterday, he is a loser. And whoever today is worse than yesterday, he is a cursed person."

Next about prejudice, there is a short story by Ahmad Tohari entitled "Kang Sarpin Minta Dikebiri" (Tohari, 2013). The short story is about the character *Kang Sarpin* who was known as a depraved and crazy person during his life. *Kang Sarpin's* character is described as a husband who liked to play with women. One day when he died, he became the subject of gossip. Some people even mocked *Kang Sarpin* at the funeral home. Before being buried,

the mourners were asked about the testimony of whether this corpse was good. All people were silent and only one person shouted that *Kang Sarpin* was a good one. It is said that before he died, *Kang Sarpin* met a man and asked him to castrate him because he could no longer control his lust. During his life, *Kang Sarpin* often played with women, but he was always responsive to his wife as a husband.

*Kang Sarpin's* story is related to Surah Al-Hujurat verses 11 and 12 as follows:

يَتَأْتِيهَا الَّذِينَ ءَامَنُوا لَا يَسْخَرُونَ مِنْ قَوْمٍ عَسَىٰ أَن يَكُونُوا خَيْرًا مِّنْهُمْ وَلَا نِسَاءٌ مِّن نِّسَاءِ عَسَىٰ  
أَن يَكُنَّ خَيْرًا مِّنْهُنَّ وَلَا تَلْمِزُوا أَنفُسَكُمْ وَلَا تَنَابَزُوا بِاللَّغَبِ بئس الاسم الفسوق بعد الإيمَن  
وَمَن لَّمْ يَتُبْ فَأُولَٰئِكَ هُم الظَّالِمُونَ (١١) يَتَأْتِيهَا الَّذِينَ ءَامَنُوا أَجْتَنِبُوا كَثِيرًا مِّنَ الظَّنِّ إِنَّ بَعْضَ  
الظَّنِّ إِثْمٌ وَلَا تَجَسَّسُوا وَلَا يَغْتَب بَّعْضُكُم بَعْضًا أَيُحِبُّ أَحَدُكُمْ أَن يَأْكُلَ لَحْمَ أَخِيهِ  
مَيْتًا فَكَرِهْتُمُوهُ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ تَوَّابٌ رَّحِيمٌ (١٢)

Meaning: *“O ye who believe! Let not a folk deride a folk who may be better than they (are), not let women (deride) women who may be better than they are; neither defame one another, nor insult one another by nicknames. Bad is the name of lewdness after faith. And whose turneth not is repentance, such are evil-doers. O ye who believe! Shun much suspicion; for lo! Some suspicion is a crime. And spy not, neither backbite one another. Would one of you love to eat the flesh of his dead brother? Ye abhor that (so abhor the other)! And keep your duty (to Allah). Lo!Allah is Relenting, Merciful.”*

In addition to the verses above, there is also a hadith which means: *“I don't belong to my group of people who don't love those who are younger, and don't understand the rights of those who are older. It is not among me that those who deceive us are not said to be believers until he loves other believers as he loves himself”* (HR.Thabrani). The same thing can also be seen in the novel entitled *“Kubah”* (Tohari, 1995) which tells the story of the return of a former Indonesian Communist Party to society.

Afterward, there is a short story entitled *“Mereka Mengeja Larangan Mengemis”* (Tohari, 2020), which tells the story of Gupris, a small beggar who begged on the street. It was told in the story that when Gupris and his friends were begging in a place where there was a warning board that begging was forbidden there. None of them could read except Gupris. He was the only boy who could spell. Then a security staff came to them and scolded them because



they continued to beg even though it was forbidden. He asked Gupris to read the prohibition. He read up to the word “convicted”. Gupris asked the staff what that word meant. The staff was also getting difficult to explain.

The depiction of Gupris and his friends also the security staff who scolded them is a real depiction. Ahmad Tohari wants to show how poverty is and how the state treats them. Besides, it illustrates how a lack of education occurs in people like Gupris and even people like the security guard figures.

This story is based on Surah Al-Baqarah verse 255, Surah An-Nisa verse 75, Surah Al-Hujurat verses 11-12 and also Surah Al-‘Alaq as follows:

أَقْرَأْ بِأَسْمِ رَبِّكَ الَّذِي خَلَقَ (١) خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ (٢) أَقْرَأْ وَرَبُّكَ الْأَكْرَمُ (٣) الَّذِي عَلَّمَ بِالْقَلَمِ  
(٤) عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ (٥)

Meaning: “1) Read: In the name of thy Lord Who created 2) Created man from a clot 3) Read: And thy Lord is the Most Bounteous 4) Who taught by the pen 5) Taught man that which he knew not.”

Regarding the verses and hadiths as the basis of Ahmad Tohari’s works, it can be found in his other works such as “*Di Kaki Bukit Cibalak*” (Tohari, 2001), “*Bekisar Merah*” (Tohari, 2001), “*Senyum Karyamin*” (Tohari, 1995), “*Mas Mantri Gugat*” (Tohari, 1991), “*Mas Mantri Menjenguk Tuhan*” (Tohari, 2000), “*Lintang Kemukus Dinihari*”, “*Jentera Bianglala*”, “*Orang-orang Proyek*”, and many others.

It would be difficult and too long to explain in detail Ahmad Tohari’s works based on the arguments from hadith and verses of the Qur’an. Broadly speaking, from some of the explanations above, it can be seen that the Qur’an and hadith are fundamental to Ahmad Tohari’s works. The content of the verses of the Qur’an as well as hadith and social phenomena that exist in society make their anxiety to produce works. Some verses that are quite basic for Ahmad Tohari’s works relating to *amar ma’ruf nahi munkar* and *tu’minuna billah* are:

First, the foundation of respect for others is found in Surah Al-Hujurat verses 11-12. Second, the foundation of protecting the weak is found in Surah An-Nisa verse 75. Third, the foundation regarding social awareness and the greatness of God is found in Surah Al-Baqarah verse 255. Fourth, the foundation regarding education can be found in Surah Al-‘Alaq verses 1-5.

## 2. Religion as Stories

Religious literature has become the object of research. This is because there are many links between literature and religion. When discussing literature and religion, the knot between the influence of religion in literary works is undeniable. As for the literary markers that are intertwined with religion such as content about religion, its story telling, and is carried out in religious ceremonies. Religious literature does not only flow in the context of divinity alone but the messages contained in religion can be embodied in social life through literary works (Supriadi, 2011). Messages of humanism, criticism of injustice, ideas of renewal, and other important instruments can be offered by a literary work to ground the message of religious humanism for a better human life. If we look at the influence of religion on literature, it can be seen how the role and function of literature in society. In people's lives, literature still occupies a function in the form of aesthetics and sometimes social and religious functions.

Stories (history) become the breath of religion, just like literature. In the science of the Qur'an, for example, there is *asbab al-nuzul*. It is events that occur during the revelation of the verses, either before or after it (Al-Suyuthi, 2009). Meanwhile, according to Al-Zarqani (1995), *asbab al-nuzul* is an event that causes the revelation of one or more verses, or it can also be an event that is positioned as a legal guide about the revelation of the verses.

In determining *asbab al-nuzul*, the scholars agree to stick to the authentic stories or narrations from the Prophet Muhammad SAW or his companions. The status of this story is *marfu'*, which Al-Wahidi said:

“It is not lawful for someone to think about the *asbab al-nuzul* of a verse except with stories or narrations and *sima'* (hearing directly) from people who witnessed (the events behind) the revelation of the verse, and understand the causes while mastering the knowledge they get from studying. Because there is information from the Shari'ah that threatens stupid people also means bad with the threat of hell” (Al-Naisaburi, 1969).

Religion presents many stories. The story of the ababil bird, which is associated with Surah Al-Fil (although this opinion is disputed by Imam Suyuthi), the story of the people of Noah, 'Ad, Tsamud, and others (Munjin, 2019). For this reason, the Qur'an contains stories or historical narrations that can be reconstructed or re-contextualized to suit the times. Thus, the meaning is achieved by the reader, devotee, or practitioner of religious teachings as a

whole. In addition to the Qur'an as a perfect reading, according to M. Quraish Shihab, the Qur'an also contains beauty, harmony, and the balance of words, and signs (Shihab, 2008).

Stories that are rich in symbols, and beauty, and delivered with a balance of diction and gestures (metaphor) as contained in the Qur'an, are also found in literary works. Literature gives a code or mark on each story (event/narrative) that is conveyed. Poetry and the Qur'an often use indirect language (*mutasyabihat*) in conveying a story. Therefore, the interpretation tool must be operationalized. Literature and the Qur'an both require knowledge such as hermeneutics, semiotics, nahwu-shorof, to dissect the content of its meaning.

There is a story when the verse was revealed "And the poets were followed by misguided people," Hasan bin Tsabit and Ibn Rawalah who were known as Muslim poets rushed to the Prophet Muhammad SAW and said: "O Messenger of Allah, the verse has come down, and you really know that we are poets." The Prophet then said: "Verily the believer fights with his sword and his tongue (ink)." (Irawan, 2013).

Religion (*din*) has several meanings that can be taken into two senses, general and specific. General understanding can be broad, namely *sunnah*, *tariqah*, and *sabil* which apply in society. It can be said that all beliefs are religions, whether they believe in God or not. Whereas in a special sense it is *sunnah*, *tariqah ila hiyyah* which applies to all humans in the world for the perfection of life in the hereafter (Hajar, 2014).

Religion in this special sense is following human nature whose goal is to achieve happiness. A religion that is in harmony with happiness is a true religion, which cannot be obtained except with the guidance of revelation and prophethood (Armstrong, 2011). The ability of reason and the ability of *taklid* are impossible to know the true nature of the truth. Therefore, bringing religious and prophetic messages to life is essentially an effort to keep human nature alive.

Religion under nature means human religion (humanity). Human nature radiates through the reflection of divinity in the form of *habl min al-nas* from the reflection of *habl min Allah*. The concept of humanity is realized by not limiting the purpose of human life which focuses on temporary happiness (*al-dunya*) which has material value, but bursts out and penetrates the sky to

achieve the highest eternal values in the hereafter. There are three aspects in humans, namely: human, animal, and divine. As human beings, we are identical with reason (rationalism), loaded with experience (empiricism), and have ideas to survive and develop life (idealism). Meanwhile, from the divine aspect, humans are able and have exemplary to imitate God's nature in the form of compassion, uphold justice, behave well towards others, and behave well towards plants and nature. As an entity, humans are created to be creatures that are different from other creatures. The concept of religion has equivalent to the concept of God (Hanifiyah, 2020).

Humans are given the task by God to devote themselves to the practice of worship determined by God. This condition makes humans inevitably want to balance the three aspects in themselves. The form of relations from these three aspects is practiced well according to God's direction by worshipping. The religion which is included in the divine side is one aspect that overcomes its weaknesses.

In this context, religion becomes the story in Ahmad Tohari's works. Religion is not described in a vulgar way by merely quoting verses from the Qur'an and Hadith, but it is narrated through various stories of life problems in literary works. Thus, literature does not only act as an entertaining story but also becomes a story that is unconsciously a medium for internalizing religious values.

## CONCLUSION

Ahmad Tohari's works are a sublimation of religious values derived from the Qur'an and Hadith. Ahmad Tohari uses these two sources of Islamic law as inspiration in writing stories. Thus, although his works are known as literary works of human value, they contain religious values or religiosity. Many short stories and novels have raised issues about the economic and social life of the community or the marginalized. However, this work is a literary work with religious and prophetic values that are sourced from the Qur'an and Hadith. Ahmad Tohari makes religion an interesting story and inspires a sense of humanity. Thus, religion becomes an aesthetic narrative in the struggle of the lives of the characters in literary works.

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