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## The Aesthetic Reception of the Qur'an in Contemporary Music: A Case Study of *Bersenja Gurau* and Digital Audience Engagement Analysis

**Muh. Awaluddin. A**

*muh.awaluddin1203@gmail.com*

State Islamic University of Alauddin Makassar

**Rifki Ahmad Fahrezi**

*rifkifahrezi@gmail.com*

State Islamic University of Sunan Kalijaga Yogyakarta

**Andi Mujahidil Ilman SM**

*mujahidililman@gmail.com*

State Islamic University of Alauddin Makassar

**Muhammad Hasan**

*h.muhammad.h98@gmail.com*

University Kebangsaan Malaysia, Malaysia

### Abstract

*According to William Graham, a text becomes sacred due to a relational connection between a faith community and the text they regard as holy. This relationship is manifested in various ways, such as accepting, reading, reciting, and treating the text with specific purposes. As a sacred text, the Qur'an is similarly received by faith communities, one of which is through musical expression. Recently, a song titled Bersenja Gurau (literally: Evening Jests) by Indonesian musician Raim Laode achieved widespread digital circulation. The artist claimed that the song contains quotations from the Qur'an, intended to expose listeners to the words of Allah. This study employs qualitative research methods using the Qur'anic reception framework developed by Ahmad Rafiq and Wolfgang Iser's concept of aesthetic reception. To*

*analyze the song's impact on netizens, the study incorporates mass communication effect theory, including cognitive, affective, and behavioral effects. The findings reveal that Raim Laode's activity of quoting the Qur'an in a song constitutes an aesthetic reception of the Qur'an. Moreover, based on netizen responses, Bersenja Gurau induces cognitive, affective, and behavioral effects. This research contributes to the development of the Living Qur'an studies by exploring the aesthetic reception of the Qur'an in popular music, offering a novel approach within academic discourse.*

**Keyword :** *Aesthetic Reception, Bersenja Gurau, Digital Audience Engagement*

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## INTRODUCTION

The Qur'an functions as a comprehensive guide for humanity, describing itself through the dual concepts of *hudan li al-muttaqim* (guidance for the God-conscious or "internal guidance") and *hudan li al-nas* (guidance for humankind or "external guidance"). This divine guidance, recognized across religious boundaries, establishes the Qur'an as a universal source of direction encompassing multifaceted aspects of human existence. The text's profound influence has generated sustained scholarly attention across disciplines. Sahiron Syamsuddin (2019) delineates Qur'anic studies into four distinct categories: (1) textual analysis (*dirasāt mā fī al-naṣ*), which examines the Qur'an as the primary object of study; (2) methodological investigations (*dirasāt mā ḥawla al-Qur'ān*), which analyze external approaches to Qur'anic interpretation; (3) hermeneutical studies focused on textual understanding; and (4) research examining societal reception of the Qur'an. This taxonomic framework has significantly enriched the field of Qur'anic studies.

The emergence of societal reception studies represents a methodological breakthrough, transcending traditional text-centric approaches. Through integration with sociological theories, this development has given rise to Living Qur'an studies, which examine social phenomena surrounding the Qur'an's presence in society. Muhammad Yusuf characterizes Living Qur'an as the study of social phenomena emerging from the Qur'an's geographical and temporal manifestations (M. Mansyur et al., 2019). Ahmad Rafiq further refines this concept as the dynamic and heterogeneous societal appreciation of the Qur'an, manifested through oral, written, and behavioral knowledge transmission (Taufik,

2023). This conceptualization encompasses both synchronic aspects of knowledge dissemination and diachronic dimensions of knowledge transformation and practice (Rafiq, 2021). The Living Qur'an approach has gained significant traction in academic institutions globally.

A prominent focus within Living Qur'an studies is the aesthetic reception of the Qur'an, which examines the artistic and beauty-oriented dimensions of Qur'anic engagement. Recent scholarship has explored various manifestations of this phenomenon. Ifatul Malihah's 2023 research investigated the implementation of *nagham* (melodic sciences) in Qur'anic recitation at Al-Kautsar Islamic Boarding School. Miftahul Jannah (2016) analyzed the festivalization of Musabaqoh Tilawatil Qur'an (MTQ) or Qur'anic recitation contests as a form of aesthetic reception. Additionally, Silfi Mahfudhiyah and Adrika Fithrotul Aini (2022) examined aesthetic receptions in wedding ceremonies, specifically focusing on the selection of melodies that complement wedding themes.

The aesthetic reception of the Qur'an manifests in diverse material forms beyond recitation. Shinta Nurani and Luthfi Maulana (2023) examined Qur'anic inscriptions on marble by Nur Hidayat Siba, illustrating the multifaceted nature of aesthetic reception. Sultan Karim et al. (2023) investigated societal engagement with Qur'anic verses through calligraphic art, while Haiva Satriana Zahrah et al. (2023) explored aesthetic reception in digital media, specifically analyzing the animation series *Riko The Series*, which presents Qur'anic teachings through innovative storytelling. However, scholarly attention to the Qur'an's reception through musical expression remains notably limited.

This research investigates the transformation of Qur'anic values in contemporary artistic expression through analysis of a popular Indonesian song. The case study focuses on *Bersenja Gurau* (literally: Evening Jest) by Raim Laode, which has accumulated 833,000 views on YouTube. This investigation demonstrates how Qur'anic meanings can be effectively integrated into modern musical compositions while preserving their spiritual and moral integrity. By examining this musical work as a primary text, this study expands the theoretical boundaries of Qur'anic reception studies, highlighting the sacred text's adaptation within creative and popular cultural spaces while exploring contemporary dynamics of Qur'anic interpretation beyond traditional written media.

The study specifically analyzes the aesthetic reception of the Qur'an through Raim Laode's composition *Bersenja Gurau*. The artist explicitly acknowledged via social media platform Threads that the song incorporates Qur'anic quotations, with the intentional aim of exposing listeners to divine scripture. The theoretical framework integrates Ahmad Rafiq's Qur'anic reception theory with Wolfgang Iser's aesthetic reception theory. To

evaluate the composition's impact on its audience, the research employs mass communication effect theory, examining cognitive, affective, and behavioral dimensions. The researcher posits that this musical work represents an innovative form of Qur'anic aesthetic reception that transcends traditional modes such as recitation and calligraphy, producing specific communication effects aligned with the artist's stated objectives.

The methodology employs qualitative research approaches, combining literature review with online ethnographic methods. Primary data sources include Raim Laode's YouTube channel content and interviews with his management team, supplemented by secondary scholarly literature. The analytical framework follows established qualitative procedures of data reduction, presentation, and conclusion drawing (Zuchri Abdussamad, 2021). The research proceeds through systematic stages: examining theoretical frameworks of Qur'anic reception and mass communication effects, analyzing aesthetic reception in *Bersenja Gurau*, and investigating digital audience response through YouTube comments.

## DISCUSSION

### 1. Reception of the Qur'an and the Effects of Mass Communication: A Theoretical Study

Text reception is not as simple as responding to and accepting something, but involves a dynamic process of meaning production resulting from the dialectic between the reader and the text. The reception process that occurs requires the involvement of intellectual awareness that arises from interaction, reflection, understanding, and translation of the reader. The results of the dialectic between the text and the reader are then constructed in the mind, then forming a space of capture (*wahrnehmungsraum*) which becomes the contour of the individual world. This *Wahrnehmungsraum* forms a series that can connect cognitive traces, thus opening up opportunities for understanding and reception of a text (Jannah, 2017). This working pattern explains why a text can construct readers in actualizing their actions in everyday life.

Reception theory was initially related to the field of literary studies. Literary reception is defined as a study that focuses on the reader's reaction or response to a literary text. The reader acts as a giver of meaning with variables of space, time, and socio-cultural conditions that vary from one another. Prof. Dr. Rachmat Djoko Pradopo, *Metode Penelitian Sastra* (Yogyakarta: Hanindita Graha Widya, 2003), 107. This necessitates that an understanding of a literary work is dynamic depending on the historical situation that is intertwined around the reader. This literary reception then produces a reaction to the text, either in the form of a passive reaction that emphasizes the aspect of how the reader

understands the text, or an active reaction that emphasizes the aspect of how the reader realizes the text.

This literary reception theory then developed and entered the study of the Qur'an by emphasizing the Qur'an as a text that has the potential to be received by readers. There are at least three criteria for a text so that it can be categorized as a literary work; *First*, it has aesthetic aspects of rhyme and rhythm. *Second*, there is defamiliarization, where the text makes the reader experience psychological amazement. *Third*, it can be reinterpreted by the reader (Fathurrosyid, 2015). And these three aspects can be found in the Qur'an. In formulating it as a theory, Ahmad Rafiq explained that the reception theory was initially used as a theoretical framework in the field of literature that emphasized the role of the reader in forming the meaning of a literary work, where the literary work gains its significance when absorbed by the reader through reception, the reader in this case is an actor who is surrounded by intertwined social and historical situations, this is what forms a pre-understanding of the text and the direction for reading the text. Ahmad Rafiq, 'The Reception of The Qur'an in Indonesia: A Case Study of the Place of the Qur'an in a Non-Arabic Speaking Community' (Temple University, 2014), 145. In hermeneutic studies, pre-understanding is what influences readers when they perceive a text, so that the "sensation" felt by one reader with another reader can be different according to the pre-understanding that each has. Ahmad Rafiq then describes that the reception of the Qur'an is a description of how people receive, respond to, utilize, or use the Qur'an either as a text containing syntactic structures or as a written mushaf that has its own meaning or a collection of loose words that have a certain meaning (Rafiq, 2012). From Ahmad Rafiq's explanation, it can be concluded that *the keywords* of the theory of the reception of the Qur'an include individuals or communities as perceivers, the Qur'an as the object of reception, and actions as implications of a reception.

Positioning the Qur'an in a social phenomenon seems inseparable from William Graham's statement that the basic nature of holy books including the Qur'an and other holy books is relational. This relational nature emphasizes that a text is transformed into a holy book not merely because of "itself" but rather the text becomes a holy book when there are people who relate themselves to the text that they consider sacred in various ways such as receiving, reading, reciting, interpreting and using it for various purposes. It should be underlined that the basic nature of the relational nature cannot be formed by individuals who are not connected to each other, thus individuals who believe in the sanctity of a text must be connected to each other socially and they produce a collective action. These connected individuals are termed by William Graham as "*the community of faith*" or a

community of faith that lives for and in the holy book (Graham, 1989). Based on this, the Qur'an as a "natural" text is brought to life and received by the faith community, in this case the Muslim community in general.

The reception of the Qur'an suggests the conception of sacred texts as a source for religious action. To describe this phenomenon, Robert Redfield's theory of the great tradition *and* the little tradition *finds* its relevance. This theory describes how religious texts including the Qur'an and hadith are interpreted to form religious practices that are in accordance with local needs. The process of contextualization of texts that are manifested in new actions that are in accordance with current problems makes Islam in the form of a reconfigured text by adapting to changes in its context. There are two processes in the manifestation of the interaction of the great tradition and the little tradition, namely the process of universalization and parolocalization, universalization occurs where local traditions are transformed into great traditions, while parolocalization is the contextualization of great traditions that are manifested into local traditions (Lukens-Bull, 1999). By basing actions on religious texts, a relationship is established between the two with the mechanisms of interpretation and contextualization which ultimately give birth to a variety of actions that are intertwined with a variety of understandings of these religious texts.

The practice of reception of the Qur'an is not only manifested in the use of texts as a source of religious action, furthermore the reception of the Qur'an also gives birth to aesthetic reception. This aesthetic reception emphasizes the position of the Qur'an as a text that has aesthetic value and is received in an aesthetic way. This aesthetic reception also tries to show the inherent beauty of the Qur'an such as the melodic study contained in the language of the Qur'an. The Qur'an can also be received by being written, read, voiced, or displayed aesthetically.

Continuing William Graham's thesis on the relational nature of the holy book, this reception of the Qur'an is proof that sociologically the Qur'an is truly related to the community of faith that lives in and for the Qur'an that it believes in, so that they receive the Qur'an and give birth to several patterns of reception. There are several patterns of community reception of the Qur'an, according to Ahmad Rafiq, as follows:

a. Exegetical reception

Exegetical reception is the reception of the Qur'an as a text that contains textual meaning and is expressed through the act of interpreting. In the context of the Bugis-Makassar community itself, there have been many works of interpretation based on exegetical reception such as *tafasere aqorang mabbahasa ogi* by Agh. Abd. Muin Yusuf, *tafsir al-*

*Munir terejemana nenniya tafaserena aqorang mabbicara ogi* by Agh. Daud Ismail, *tafsir surah 'amma bi al-Lughah al-Bugsiyah* by Agh. As'ad, and so on.

In conducting exegetical reception, there are several methodologies that can be used, such as the *ta h lili method*, *mau d u'i*, *muqaran*, *ijmalī*, *maqāsidī*, *ma'na cum maghza*, *double movement*, *manthiqi*, *hermeneutics*, and so on. With these various methodologies, the exegetical reception of the Qur'an is very dynamic and developing.

#### b. Aesthetic Reception

Aesthetic Reception is the act of receiving the Qur'an aesthetically in two ways, namely receiving the Qur'an as an aesthetic entity where the reader can feel the aesthetic value of the Qur'an, and can be in the form of taking an aesthetic approach in receiving the Qur'an. In the field of aesthetic reception, Wolfgang Iser put forward a theory, namely *the theory of aesthetic response* which focuses on discussing the dialectic between the text and the reader. In this theory, Iser presents the concept of a reader known as the *implied reader*, a reader of the text who already has his own character, knowledge, and historical situation. This type of reader can come from any background, then in the concept of *implied readers* there are two important roles of readers, namely as *textual structure* and *structure art*. Simply put, the role of the reader as *a textual structure* contains two elements, namely the pure meaning of the text structure and the meaning of the reader's view, while *the structure act* is what the reader does to the text, so that the process between the text and *the implied reader* will create an understanding that will later be implemented both spiritually and materially in his life (Jannah, 2017).

#### c. Functional Reception

This functional reception focuses on the reception of the Qur'an based on the practical purpose of the reader. This reception emphasizes the reader's perspective as an implied reader in dealing with the structure of the text, both written and spoken. This reception model positions the Qur'an as a text used for certain purposes depending on the reader.

Furthermore, discussing the theory of mass communication effects is inseparable from the argument that says that the content of mass media can influence the general public (*The Effect of Media Message*). The media is able to construct an opinion and effect on behavior, even further the media can change lifestyle habits and shape attitudes based on the wishes of the party that controls the media. Ido Prijana Had, Wahjudinata, and Inggit Indrayani, *Komunikasi Massa* (Pasuruan: CV. Penerbit Qiara Media, 2021), p. 205.

Mass Communication is a tool that functions to channel information or news through platforms such as zoom, podcasts, YouTube, and other platforms. The effects of mass communication are divided into three (Fitriansyah, 2018):

d. Cognitive Effect

Cognitive effect occurs when there is a change in what is understood, perceived, and known by the audience. This cognitive effect talks about how mass media can help the audience in learning useful information and can develop their cognitive.

e. Affective Effect

This affective effect occurs when the audience also feels and involves feelings of pity, anger, joy, happiness, and others. The impact of messages from mass media reaches the affective stage if the message from the media is able to change what is felt, hated, liked by the audience receiving the media message.

f. Behavioral Effect

This behavioral effect occurs when the audience expresses the media message in the form of an active action in everyday life. This action arises due to the stimulus from the media that is consumed by the audience.

The two theoretical frameworks that have been presented will be used as analytical tools in examining the phenomenon of the song *Bersenja Gurau* by Raim Laode.

## 2. Aesthetic Reception of the Qur'an: The Case of Song *Bersenja Gurau*

*Bersenja Gurau* is a song created by an Indonesian musician named Raim Laode. Raim Laode is the stage name of a musician whose full name is La Ode Raimuddin, he was born in the Liya Togo area, Wakatobi, Southeast Sulawesi province. Raim Laode is recorded as having received higher education at Haluoleo University with a history education study program (Sitepu, n.d.).

In addition to being a musician, Raim Laode was initially better known as a young comedian, he once participated in the second season of the Stand Up Comedy Academy (SUCA 2) competition in 2016 and managed to advance to the top four and joined the Stand Up Indo Kendari community since the end of 2014 (Mario & Kistyarini, n.d.).

In his appearance at the SUCA 2 competition, Raim Laode often discussed his hometown of Wakatobi, even though he came from a village he was very proud of his hometown, this is what made him the Wakatobi tourism ambassador by the local

government. In addition to being a musician, Raim Laode is also a brilliant actor in the world of acting and is recorded as starring in a number of big films in Indonesia such as *Cek Toko Sebelah* (2016), *Suami Untuk Mak* (2017), *Flight 555* (2018), *Pobon Terkenal* (2019), *Kukira Kau Rumah* (2022), *Ranah 3 Warna* (2022). In addition to starring in films, Raim Laode has also starred in several soap operas and web series such as *Nongkrong di Warung Kopi* (2016), *Di Sebelah Ada Surga* (2018), *Kejebak Kawin* (2021), *Gini-Gini Aja* (2018), *I Loe You Silly* (2021), and *Hari ini Mengapa, Naira* (2021). In his career as a musician, Raim Laode has released several singles starting from the first single entitled "Cemburu" in 2018, then "Suasana Rumah" in 2019, "Salah" in 2019, "Su Too Lama" in 2021, and in 2022 he released a song entitled "Komang" which made him viral on TikTok media (N, nd). Besides, he also released a single entitled "Lesung Pipi" in 2023, and he also duetted with Aruma in a song entitled "Ekspektasi" in 2023, and finally he released a song entitled "Bersenja Gurau" on March 7, 2024.

This song *Bersenja Gurau*, reported from Raim Laode's post in his threads account, is the result of his interpretation of the Qur'an which is poured into lyrics. Raim said that: "There are several quotes in the Qur'an that are interpreted through lyrics and also great experiences in my life with Komang. The idea is simple, I want every ear that hears the song to be exposed to the words of Allah and those who share it can also get the rewards flowing. It's also fun to be able to share good things in the canvas of work." Raim Laode's post opens up space to see further how his aesthetic reception of the Qur'an.

The question then is what are the verses aesthetically accepted by Raim Laode? Reported from the Press Release of the song *Bersenja Gurau*, there are three quotes from the verses of the Qur'an that inspired the song. Starting from the title of the song, namely "Bersenja Gurau" inspired by a quote from a verse in Qs. Al-An'am verse 32:

وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا لَعِبٌ وَهُوَ يَوْمَئِذٍ يُؤَلِّدُ الْأَخِرَةَ خَيْرٌ لِلَّذِينَ يَتَّقُونَ أَفَلَا تَعْقِلُونَ

Translation:

"The life of this world is but play and neglect, but the abode of the Hereafter is indeed better for those who are pious. Do you not understand?" Kementrian Agama Republik Indonesia, *Al-Qur'an Dan Terjemahannya* [Ministry of Religious Affairs of the Republic of Indonesia, *Al-Qur'an and Its Translation*] (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2019), p. 177.

Then the lyrics "everything will be fine because God has promised that after hardship there will be ease" inspired by Qs. Al-Inshirah verses 5 and 6:

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا إِنَّ مَعَ الْعُسْرِ يُسْرًا

Translation:

"So, verily with hardship there is ease, verily with hardship there is ease."

Lastly, the lyrics "we are all his, it has been written and will return to him" are inspired by Qs. Al-Baqarah verse 156:

إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ

Translation:

"Indeed we belong to Allah and indeed to Him we will return". The data obtained will be analyzed using the framework of *the theory of aesthetic response*, then connected to the aesthetic reception of the Qur'an.

In the field of aesthetic reception, Wolfgang Iser put forward a theory, namely *the theory of aesthetic response* which focuses on discussing the dialectic between text and reader. In this theory, Iser presents the concept of a reader known as the *implied reader*, a reader of a text who already has his own character, knowledge, and historical situation. This type of reader can come from any background, then in the concept of *implied readers* there are two important roles of readers, namely as *textual structure* and *structure art*. Simply put, the role of the reader as *a textual structure* contains two elements, namely the pure meaning of the text structure and the meaning from the reader's perspective, while *the structure act* is what the reader does to the text. So that the process between the text and *the implied reader* will create an understanding that will later be implemented both spiritually and materially in his life (Jannah, 2017).

In this context, the researcher positions Raim Laode as an *implied reader* who has his own character, knowledge, and historical situation. Raim Laode comes from a well-off family, his father is a carpenter who only went to elementary school and his mother went to high school (Kasisolusi, n.d.). Raim Laode developed his career by moving away from his hometown. Initially, he joined the Stand Up Indo Kendari community and then just for fun to audition for SUCI in Makassar and Jakarta with a very tiring journey and spent 16 hours traveling from his hometown to Makassar, but he did not pass the SUCI audition. Next, he moved to Jakarta on the recommendation of Arie Kriting, and in Jakarta he rested and slept at the Cempaka Putih Mosque and pretended to be a traveler,

even attending the dawn prayer in a sleepy state so as not to be thrown out of the mosque, but he still did not pass the SUCI audition. Then with Arie Kriting's recommendation, Raim Laode then auditioned for SUCA 2 and passed to advance to the top four, according to Raim Laode SUCA 2 changed his life because he was contracted by Indosiar, and often got jobs for Stand Up, and got offers to play in several films and soap operas such as "*Semprul*". Then a year after the flood of work, Raim Laode admitted that he was down because his contract had expired with Indosiar, but Raim Laode had previously started learning and looking for other alternatives in continuing his career such as learning to produce songs, and he had started to produce his first song. in 2018 (Achrian, n.d.)

One of the interesting things about Raim Laode is his ability to change song lyrics inspired by figures around him, such as the song "*Komang*" which was inspired by the figure of a woman who became his wife, Ade Widiandari, who has the nickname *Komang*. This figure of *Komang* has been with Raim Lode since 2014. However, they were separated by religious differences, where Raim Laode is Muslim, while *Komang* is Hindu. Even so, Raim Laode still proposed to *Komang* in September 2022. *Komang* was not yet a Muslim at that time. *Komang* only converted to Islam on her wedding day in October 2022 in the morning, before getting married in the afternoon (Sumitro, n.d.). Raim Laode assumed that at first there was an extraordinary feud because it involved religion and belief, because *Komang* is a devout Hindu, even Raim Laode often took her to the temple. But what made *Komang* melt to convert to Islam was the manners and morals of Raim Laode's family, even since converting to Islam, *Komang* was even more diligent in praying than Raim Laode himself. Before marrying *Komang*, Raim Laode had experienced a big trial before getting married, Raim Laode had offended one of the tribal communities in his area, and he received a very large fine, even though at that time he was also about to get married to *Komang*. Finally he met with members of the indigenous tribe, but it was raining, at that time he was riding pillion with *Komang* then at a bend in the road he saw a rainbow, and this was what inspired him to compose the lyrics of the song *Bersanja Gurau*.

The concept of the reader as *an implied reader* has two important roles, namely as a *textual structure* and *structure art*. The role of the reader as a *textual structure* contains two elements, namely the pure meaning of the text structure and the meaning of the reader's perspective. If we look at the verses used by Raim Laode in his song such as Qs. Al-An'am verse 32, the pure meaning of the structure of this verse suggests that the majority of aspects of worldly life are mere deception and jokes, while the afterlife is the

best place for people who fear Allah SWT. Worldly life for those who experience losses in the afterlife is nothing but a game, in other words, a futile and purposeless activity. What is produced is nothing but negligence in the sense of carrying out activities that are pleasing to the heart but not important, so that the perpetrators are negligent, while the afterlife will be enjoyed by those who are productive in carrying out useful activities and have the right goals (Shihab, 2006). The world is just a game, what is meant by a game here is an act that has no definite purpose and goal, either to seek benefits or to reject harm. Prof. Dr. Hamka, Tafsir Al-Azhar, Jilid III, (Depok: Gema Insani, 2015), p. 132.

The pure meaning of the structure of Qs. Al-Insyirah verses 5-6 emphasizes the aspect that after hardship there will be ease, after difficulty there will be ease. This verse orders humans to try to find positive aspects that can be optimized from every difficulty faced, because with difficulty there is ease. This verse also advises everyone to always be pessimistic and seek wisdom behind every difficulty faced. M. Quraish Shihab, Tafsir Al-Qur'an Al-Karim: Tafsir Atas Surat-Surat Pendek Berdasarkan Urutan Turunnya Wahyu (Bandung: Pustaka Hidayah, 1997), p. 458..

Finally, from the structure of Qs. Al-Baqarah verse 156, it can be understood that its meaning is that only to Allah will humans return (by death) then be resurrected to be accounted for and given recompense for their deeds in the world. This verse implies that Allah wills everything, but Allah SWT is all-wise, all his actions are good and right, he is all-loving and all-merciful, so that when they meet later, of course the meeting will be colored with his love M. Quraish Shihab, Tafsir Al-Misbah: Pesan, Kesan, Dan Keserasian Al-Qur'an, vol. I, (Jakarta: Lentera Hati, 2006), h. 367.

Meanwhile, the second aspect of *textual structure* is the meaning from the reader's perspective. Raim Laode as *an implied reader* who has his own character, knowledge, and historical situation certainly has his own impression in reading the verses of the Qur'an that he uses as a source of inspiration. The title of the song *Bersanja Gurau* which is inspired by Qs. Al-An'am verse 32 is his reflection in living the worldly life that he has lived during his life, while Qs. Al-Insyirah verses 5 and 6 he associates with his life problems before marrying Komang, and Qs. Al-Baqarah verse 156 he uses as a motto in his life when going through difficulties.

The second role of *the implied reader* is as a *structure act* in the sense of what the reader does to the text. So that the process between the text and *the implied reader* will create an understanding that will later be implemented both spiritually and materially in his life. In this context, Raim Laode as *an implied reader* in carrying out the function of

*structure act* is to pour out the results of his interpretation and reflection on the verses of the Qur'an and combine them with life experiences and historical situations that surround him, so as to produce an aesthetic reception of the Qur'an in the form of a song entitled *Bersenja Gurau*, with beautiful lyrics as follows:

***Bersenja Gurau (Humorous Sensing)***

*Banyak yang salah mengira* (is a lot wrong think)  
*Senja bukan tentang kopi* (Twilight is not about coffee)  
*Lagu indie dan cerita* (Indie songs and stories)  
*Ku kasih tahu kepadamu* (I'll let you know)  
*Senja adalah hadiah* (Twilight is a gift)  
*Pejalan kaki* (Pedestrian)  
*Menjemput magribnya* (Welcome the Maghrib prayer)  
*Selalu ada pelangi* (There is always a rainbow)  
*Pada setiap mendungnya* (On every cloud)  
*Setiap derita* (Every suffering)  
*Ku kan ada selalu untukmu* (I will always be there for you)  
*Temani setiap derita* (Accompany every suffering)  
*Jadi pelukan ternyaman untukmu* (So the most comfortable hug for you)  
*Jika sempit hidup ini* (If this life is narrow)  
*Tidur selalu tak tenang* (Sleep is always restless)  
*Pagi selalu menyiksa* (Morning is always torturous)  
*Semua akan baik saja* (Everything will be fine)  
*Sebab Tuhan telah berjanji* (Because God has promised)  
*Setiap sempit ada kemudahan* (Every difficulty has ease)  
*Kita miliknya* (We belong to Him)  
*Semua telah tertulis* (Everything has been written)  
*Dan akan kembali padanya* (And will return to him)

### 3. Analysis of Netizen Responses to the song *Bersenja Gurau*

To find out the netizens' responses after listening to the song *Bersenja Gurau* created by Raim Laode, the author analyzed it through the theory of mass communication effects. The author analyzed the netizens' responses in the comments column of the song *Bersenja Gurau* on Raim Laode's personal Youtube account. Based on the results of the author's analysis in the comments column, there are three beneficial effects felt by netizens: cognitive effects, affective effects and behavioral effects.

The first effect is the cognitive effect, which means that the cognitive effect is if there is a change in thinking or reasoning that initially did not know, did not understand or was confused to knowing or understanding clearly. The comments from netizens are, "Then indeed after that difficulty there is ease (QS. Al-Insyirah 5-6)" from @sangsebutirdebusemesta421, here netizens quote Surah Al-Insyirah verses 5-6 which show that netizens gain an understanding of Allah's promise to his servants where after difficulty there must be ease. "The message I got: if days are life then dusk is a relief. Everything will be fine. Cool song" from @RatihDewayu, here netizens express about knowledge or message obtained from the song *Bersenja Gurau*, that dusk provides a sense of relief.

The second effect is the affective effect, which means the changes that are felt such as changes in emotions, attitudes, etc. An example of a comment is, "My husband just passed away, his mother, who was also very close to me. Hearing this song, I was immediately moved again. I am always by his side. Thank you Raim Laode, always be successful" from @ummudzakimubarok7756, here the netizen felt moved and sad because she remembered her husband's mother after listening to the song *Bersenja Gurau*.

"Very representative.. Because now I am in a difficult position, O Allah, hopefully in this difficulty there is a glimmer of hope peeking out" from @aryanimdkasim1797, here netizens feel that the song *Bersenja Gurau* really represents their feelings. The comment shows a change in feelings of sadness to a feeling full of hope. Next, "I immediately imagine my daily life. Very relatable, bro, there is hope, prayer and effort that is not easy, and how your song gives new spirit with a touching voice and lyrics. Thank you, bro." from @vivintrianingsih940, here netizens feel that this song is very relevant to their daily life, therefore they are motivated and inspired by the lyrics and music. This shows a change in feelings of sadness to a feeling full of spirit.

The third effect is the behavioral effect. The behavioral effect is an effect that is felt related to intention, determination, effort, effort that tends to become an activity or action. An example of a comment is, “I’m in a difficult phase now, I surrender these feet where to step to provide for my wife and children, let alone shaking, these feet are broken because I still keep walking I will not give up, suffering is my only remaining entertainment” from @sukasukaaneh8147, here netizens show their intention and determination to never give up even though they are in difficulty. This song successfully motivates netizens to continue working hard

“ There is always a rainbow in every cloud of every suffering, even though there is no longer a place to tell stories. We belong to Him, who will also return to Him. So why should we look for someone to listen to our complaints. Take ablution, raise your hands and tell all your complaints to your Lord. Remember His promise that will never be broken... there will be space after the narrowness of life. Thank you, Bang Raim” from @ariemaryanto5819, this netizen shows his intention to get closer to Allah by seeking peace through prayer and worship. Furthermore, “In the song Bersenja Gurau I found my mistake. I have made God jealous because of my expectations of others to him who considers my presence to be just a joke of the clown. I have been in the wrong embrace for too long. It turns out that the atmosphere of home that I am looking for is in my steps towards him. Thank you, Brother Raim, for your beautiful work and convey my regards to Mbak Komang who has beautiful dimples just like your works” from @Farah\_putri, here netizens realize their mistake in hoping for other than Allah and have the intention to return to Allah.

From the comments above, we can also see that the song *Bersenja Gurau* was very positively received by netizens because the depth of meaning in the song *Bersenja Gurau* can create such effects as:

a. Strong emotional impact

There are several netizen comments that show feelings of being touched, enthusiastic, and hopeful in facing difficulties. This shows that Raim Laode in his song has succeeded in creating a song that is very relatable to many people, especially for people who are in a difficult phase or have emotional burdens. With very touching lyrics, this song gives space to its listeners to feel and express their feelings. This song also encourages netizens to relate their personal life experiences to the lyrics of the song, which shows that Raim Laode has succeeded in touching the hearts of netizens.

b. Encouragement in facing difficulties

Many comments on the affective and behavioral effects indicate that this song encourages netizens to keep trying and not give up. Indirectly in the lyrics of “*Pelangi pada setiap Mendung* (Rainbow on every cloud)”, Raim Laode positions himself as an encouragement that offers hope amidst difficulties and provides inspiration to his listeners. Raim Laode seems to be giving a reminder to his listeners that there must be wisdom behind difficulties. For netizens, this is a form of moral support that they need so that this song can be a friend in difficult times.

c. Closeness to God (Spirituality)

Some comments also show that this song reminds listeners that we have a God who is very reliable in facing problems. This song seems to invite listeners to reflect that only God is the best place to depend on than anything. Raim Laode has succeeded in instilling a religious message so that it is suitable for listeners who strengthen their faith to believe in God. In addition, here Raim Laode has also succeeded in conveying a message to his listeners who long for closeness to God as a place to return.

d. Relevance to daily life experiences

Many listeners said that the song *Bersanja Gurau* made them feel related or very representative of their feelings. This song successfully created a strong emotional connection with its listeners because Raim Laode used the experiences and feelings that people experience such as sadness, loss, feeling down, and hope for a better day. This makes this song not just entertainment but also a friend and encouragement in the daily lives of its listeners.

Overall, the song “*Bersanja Gurau*” was well received by netizens because of Raim Laode’s ability to touch the emotional, spiritual and understanding sides of his listeners. Once again, this song not only provides entertainment, **but** also provides inspiration, reinforcement and reflection for his listeners. Raim Laode has succeeded in raising very complex things in our lives into a work that can be felt, understood and widely accepted. This song provides encouragement to every listener to continue to move forward in facing life’s difficulties.

## CONCLUSION

The aesthetic reception of the Qur'an manifests through diverse modalities, with musical expression emerging as a significant medium, as exemplified by Raim Laode's composition *Bersenja Gurau*. Laode's aesthetic engagement with the Qur'an positions him as an implied reader whose interpretation is shaped by his distinctive epistemological framework, personal characteristics, and historical-cultural context. Through this interpretative process, he selects, internalizes, and recontextualizes Qur'anic verses within musical composition. The resulting work elicits multifaceted audience responses, encompassing cognitive transformations, emotional resonance, affective experiences of melancholy, and the cultivation of hope, motivation, and spiritual connection.

This investigation advances Living Qur'an scholarship by examining the aesthetic reception of sacred text through popular music—an innovative methodological approach within contemporary academic discourse. This analytical perspective illuminates the successful adaptation of Qur'anic values into modern artistic expression while preserving their fundamental spiritual and moral integrity. The theoretical framework, integrating Wolfgang Iser's aesthetic reception theory with mass communication effects theory, provides robust analytical tools for examining audience engagement, thereby enhancing the methodological sophistication of this field.

However, the study's limitations warrant acknowledgment, particularly its confined focus on a single musical composition and its reliance on digital audience response analysis. Future research directions might productively expand the analytical scope to encompass diverse musical genres or conduct comparative analyses across various artistic media, including cinematic and visual arts, in their aesthetic reception of the Qur'an. Such expanded inquiry would contribute to a more comprehensive understanding of Qur'anic interpretation and appreciation within contemporary cultural and media landscapes.

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