Abstract
Differences in opinion among Muslims, commonly known as ikhtilaf, are the theme raised by the film Bid’ah Cinta. Through the plot analysis proposed by Tzvetan Todorov, it can be seen that the conflict in the movie is in the middle plot two Muslim clerics’ different opinions about Qunut, Maulud Nabi, and Nisfu Sya‘ban. At the beginning of the film plot, the life of the people is still balanced. However, the conflict occurs in the middle one of the plot. In the final plot, conditions return to balance. Each character has agreed to remain harmonious amidst these opinion differences. This study uses qualitative methods to investigate every scene in the film. These scenes show a picture of ikhtilaf and the community’s responses to these differences. This study aims to show that differences of opinion in Islam, as depicted in Bid’ah Cinta film, will raise social conflicts if they are not wisely solved. This film conveys that fellow Muslims must accept differences and maintain good faith to create harmonious relations in the community.

Keywords: qunut, maulud, nisfu sya‘ban, ikhtilaf

Introduction
A survey conducted by the Wahid Foundation in 2016 reports that the case of Muslim intolerance to fellow Muslims from different groups is higher than the case of Muslim intolerance towards non-Muslims. It is reported that the case of intolerance to non-Muslims is 38.4%; while that of fellow Muslims is 49% (Setiawan, 2017). Such a condition is worrying because the majority of the conflicts are triggered by differences in Muslim groups.

The Maarif Institute intensely organizes the “Maarif Award” ceremony with a special theme against sectarianism, intolerance, and violence (Ramadhan, 2016). The Institute shows that tolerance remains a critical issue to discuss. People respond to this situation to increase tolerance towards fellow Muslims. Another effort to increase tolerance among Muslims is to create a film that narrates tolerance among Muslims. Bid’ah Cinta is one example.

Bid’ah Cinta film tells a story about a village with a very strong Betawi culture. The film describes two characters who fall in love; they are Khalida and Kamal. In the beginning, their relationship is fine, but conflicts arise when their parents perform Islamic teaching differently. Khalida is a daughter of Haji Rohili while Kamal is a son of Haji Jamat. Haji Jamat is a highly respected figure in the community. He strongly supports Ustaz Jaiz’s teachings, which assert that Islamic religious teachings must be based on the Koran and Hadith. The arrival of Ustaz Jaiz’s colleagues, namely Lukman and Anshari, compounds the situation because Ustaz Jaiz and his followers
occupy the As-Salam Mosque and restrict community bid’ah religious activities.

The balance story on tolerance is depicted at the beginning of the storyline, but conflicts arise in the middle of the plot. At the end of the story, the balance is achieved. This relationship is in line with the narrative concept by Tzvetan Todorov, who states that a narrative has three consecutive levels: a balanced condition, disturbance from the presence of evil forces, and efforts to stop the disturbance and finally create balance (equilibrium) (Eriyanto, 2013). Moreover, Tzvetan Todorov argues that the balanced situation before and after problem resolution is indeed similar to the first situation, but both the balanced and first situations would never be the same as the earlier situation (Todorov, 1985).

Using Todorov’s narrative analysis, this study finds that conflict in the film occurs due to a tolerance shift as depicted in the story plot. At the beginning of the plot, all the characters in the film live harmoniously although they have different opinions on Qunut, Maulud Nabi, and Nisfu Sya’ban. However, the condition changes in the middle of the plot. Haji Rohili and Haji Jamat conflict with each other and use their respective powers to mobilize local residents. In the final plot, the power of love between Haji Rohili’s daughter and Haji Jamat’s son has made the two conflicted figures harmonious again.

Many previous studies have used Tzvetan Todorov’s theory in several films. Fitri Askiyati wrote a thesis entitled “Tzvetan Todorov’s Narrative Study in Tiga Skrikandi’s Films. This study found that in the initial plot, there is dzatiyyah da’wah with a sense of enthusiasm and optimism in an athlete. Fardiyyah da’wah in the second plot is carried out by a child against his parents with qoulan kariman. In the last plot, there is da’wah dzatiyyah because of changing good decisions for their children by encouraging and praying for their children so they become champions (Askiyati, 2021).

Diki Mujianto wrote a thesis entitled “Narrative Analysis of Self-Concept in the film Imperfect: Career, Love, and Scales”. This study found that the film describes the self-concept contained in the characters which is concluded through the scenes contained in the film. This research shows that a negative self-concept which then turns into a positive self-concept is a good form of change and can be an example for many people (Mujianto, 2020).

Research on religious tolerance is usually carried out in films that promote tolerance values between different religions. For example, Andre Bastian Tarigan conducts a Narrative Analysis of Religious Tolerance in the Short Film Maker “Living with Muslims”. The movie tells about the life of a Muslim as a minority. The tolerance values between different religions are conveyed well in this film. There are lots of movies, which narrate tolerance. However, there are only a few movies, which address different opinions in Islam because most people are worried that a film about ikhtilaf can cause conflicts.

Bid’ah Cinta Film deserves a good appreciation because the film illustrates and educates the public that differences in Islam are normal and very often occur in a community. To maintain harmony among Muslims, we may take a wise stance without eliminating beliefs that have been adhered to.

Research Method

This study employed a qualitative method with observation and literature study. Observations were made on scenes in the film Bid’ah Cinta, which discussed Qunut, Maulud, and Nisfu Sya’ban. Moreover, this study employed a literature study to discover supporting evidence of ikhtilaf (different views). The qualitative descriptive format focuses on a particular unit of various phenomena (Bungin, 2007).

The data collection technique used is observation or observation. The writer classifies scenes and dialogues that contain elements of differences of opinion in Islam in the film, then records the dialogues or conversations of the characters containing messages of differences of opinion.

The next step is to go through the documentation. The author collects and uses data in the form of scene cuts to determine which parts of the film are included in the
Results and Discussion

The film Bid'ah Cinta highlights Qunut, Maulud, and Nisfu Sya’ban. Maulud, commonly referred to as Prophet’s Maulid, is a tradition practiced by Muslims since Sholahudin Al Ayubi. Maulid aims to celebrate and tribute to the birth of the Prophet Muhammad. This celebration is held in various forms, such as cultural, ritual, and religious activities. The Prophet’s birth is widely commemorated worldwide, including in Indonesia (Yunus, 2019).

The history of the spread of Islam in the archipelago explains that Wali Songo (Nine Islamic Guardians) celebrated the Prophet's birth or Muludan to preach Islamic teachings. They use various activities to celebrate Mauludan so that people are attracted to declare the syahadatain (the statement of faith in Islam. Based on these purposes, the celebration of the Prophet’s Birth is also called the Syahadatain Celebration; the word Syahadatain is pronounced Sekaten by the Javanese (Hasan, 2015). Maulid is celebrated not only by the Javanese people but also by Sundanese. Sundanese celebrates Maulid because they believe this annual celebration is unforgettable and they must show their respect to Prophet Muhammad as the prophet of God (Ridhoul, 2015).

The Government of Indonesia highly supports Maulid celebration and legalizes the celebration as a national holiday. This celebration is held in various ways in suraus (a small mosque), mosques, majlis ta’lim (non-formal Islamic educational forums), and Islamic boarding schools (Farid, 2016).

The second theme is qunut (supplication performed by Muslims during prayer while standing). Qunut becomes a never-ending discussion and is misunderstood by Muslims not only in Indonesia but also in Malaysia. Malaysians refer to authentic texts and the views of authoritative scholars. In the context of fiqh and waqi’ in Malaysia, qunut is sunnah law (Ahmad, Abdullah, & Md Ariffin, 2018). Researchers propose several opinions to respond to conflicts about qunut in Indonesia. The settlement stages in the ushul fiqh (the sources of Islamic law) rules explain that the dispute over reading qunut in the dawn prayer can be resolved by applying the first stage (Qomariyah, 2020). This stage states that the argument of the Muhammadiyah Tarjih Council and the fatwa of the Imam Syafi’i school of thought can be used simultaneously. Therefore, qunut can be read in all prayers, including the dawn prayer, or only during the dawn prayer.

The third theme is nisfu sya’ban (the celebration during the half of Sya’ban month). It is the celebration through practices during the middle month of Sya’ban. Muslims in Indonesia pray together in the mosques, perform fasting, and perform other worship (Siregar, 2018). Every Muslim is encouraged to increase the time of prayer, reading the Koran, and fasting. This will help him prepare for the month of Ramadan with the best possible worship (Rafli, 2022). Amaliyah (good deed) activities at nisfu sya’ban have become a tradition in Indonesian society. As long as it does not conflict with Islamic law, the practice of nisfu sya’ban is still carried out because it has become a tradition even though some Indonesian people do not know the legal foundation of it (Muniroh, 2017).

To understand these three themes, we will look at the emergence of the narratives of qunut, maulud, and nisfu sya’ban in the Bid’ah Cinta film using the narrative structure analysis proposed by Tzvetan Todorov. In the first and middle grooves there are differences of opinion regarding qunut, in the early and middle grooves there are different opinions on maulud, and in the middle groove, there are differences of opinion regarding Nisfu Sya’ban. In the final plot, there are no more different opinions because this section is the
conflict resolution section. The condition of the people in the Bid’ah Cinta film is more harmonious as they already well respond to the differences.

Ikhtilaf on Qunut in the First and Middle Plot

In the minute scene of 16:58 (initial plot), a balance is depicted through the harmony between all the characters (artists). The conditions of all characters look stable, and the characters have more tolerance. The villagers perform fajr prayers (shubuh) together in mosques with or without reading qunut.

However, in the minute scenes of 51:09 and 51:24 (middle plot), the balance is lost and shifts into conflict. Muslim divisions in the Mosque of Assalam emerge, and some people appoint a new takmir (a mosque organizer), who uses a new practice system. The takmir prohibits all worship activities that are considered bid’ah (heresy), including qunut.

As a result, villagers who read qunut in their fajr praying do not want to pray together in the mosque because qunut is prohibited. They prefer praying at their homes so that they can read qunut in their fajr praying.

This condition often occurs in Indonesian society. Some mosques have differences in how they perform fajr prayer (shubh). Some people pray fajr prayer with qunut while others do not. Differences must be properly addressed in order to avoid conflict as shown in Bid’ah Cinta film. Public education and qunut literacy indeed become important to teach people not to perceive differences as a problem. The terms and definitions from experts and references from the literature are as follows.

Qunut comes from the word يقت - قوت, which means obedient, behaving, submissive, and humble. Qunut means obedience to Allah, humility before Allah, and sincerity. It also
Dissent among Muslims on Qunut, Maulud, and Nisfu Sya'ban: ...

Means: Abdullah bin Mas'ud and his students, Abu Hanifah and his students, Sufyan ats-Tsauri, and Ahmad bin Hanbal argue that reading qunut in the first prayer is not required.

Means: Hanafiyyah scholars, Hanabilah scholars, and Sufyan ats-Tsauri do not prescribe Qunut at the dawn prayer. This opinion was narrated by Ibn Abbas, Ibn Umar, Ibn Mas'ud, and Abu Darda. Abu Hanifah say that the dawn qunut prayer is bid'ah while Hanabilah scholars say that reading qunut in the dawn prayer is makruh (Maulana, 2018).

Hadits Anas bin Malik says that Qunut is not prescribed (Maulana, 2018), as stated below.

Means: From Anas bin Malik: Prophet Muhammad read qunut the whole month to pray for the Arabic people, but he did not read it after that (month) (Bukhari and Muslim).

Means: Abu Malik al-Asyja'i (Sa'ad bin Thariq bin Asyim) says: I ask my father (Thariq bin Asyim), “Father, you prayed with the Prophet Muhammad, Abu Bakar, Umar, Utsman, and Ali in Kufah for five years, do you read qunut?”. Then, my father answers, “My son...., Qunut is new (muhdats).” HR. Tirmidzi (Maulana, 2018).

Ikhilaf Maulid in the First and Middle Plot

In the minute scene of 05:10 (the initial plot), the character Kamal has just returned after attending the Maulid at Haji Rohili’s house. Then, his father (Haji Jamat) reminds
him that Maulid is heresy, and heresy is a sin. In fact, he came to the celebration to see Khalida. In the minute scene of 44:58 (middle plot), the scene shows when women want to read the Prophet’s salawat in the mosque, as one of the series of the Prophet’s Birthday Celebrations, the takmir (mosque administrators) forbid. The takmir argues that the mosque is only used for worship. The takmir has decided that all heretical activities are prohibited. In the minute scene of 46:39 (the middle plot), Haji Rohili arrives and asks about the sudden arrival of a new takmir who forbids the reading of maulid in the mosque. Ustaz Jaiz responds to Haji Rohili and says that the mosque must have a takmir who manages the mosque and all activities must be fully monitored to avoid conflicts inside the mosque.

This condition often occurs in Indonesian society. Several groups of people have different views on maulid. There are groups who often celebrate maulid with various series of events. On the other hand, other groups consider maulid celebrations as something that is not taught during the prophet’s period. This difference must be properly addressed to avoid a conflict as shown in the film. Literacy regarding maulid should be disseminated more widely so that people do not perceive differences as a problem.

Since the beginning, the commemoration of the birthday of the Prophet Muhammad, which was introduced by the rulers of the Fatimid dynasty, has caused controversy. At that time, the commemoration of maulid was still in the trial phase. This feasibility test was proven when the next ruler of the Fatimid Dynasty banned the maulid commemoration (Hamim, 2014). The Fatimid dynasty introduced maulid commemoration to shape public opinion about their genealogical relationship with the Prophet. Affirmation of the genealogical relationship with the Prophet is needed as a political propaganda tool so that their “right” to inherit the Prophet’s authority as the leader of the Muslim community has legitimacy (Hamim, 2014). After the Fatimid dynasty ended and was replaced by the Ayyubid dynasty, known to adhere strictly to Sunni teachings, the commemoration of the Prophet’s birthday was preserved.

Salahuddin al-Ayyubi (1138-1193), the first ruler of this dynasty, took advantage of the maulid Prophet celebration to ignite the spirit of Muslim jihad in facing a great war against the Crusaders (Supani, 2007).

In addition, it is commendable worship to read sholawat nabi:

إن الله وملائكته يصلون على النبي . يا بني الدين ها وليامن صلوا عليه وسلموا تسليما.

Means: indeed, Allah and his angels bless the prophet. O you who believe, pray for the prophet and salute him. (Qs. Al-Ahzab: 56)

Abdul Aziz bin Abdullah bin Baz argues that maulid is bid’ah.

لا يجوز الاحتفال بوليد الرسول صلى الله عليه وسلم ولا غيره لأن ذلك من البدع المحدثة في الدين لأن الرسول صلى الله عليه وسلم وسلم لم يفعله. ولا خلافه الراشدون. ولا غيرهم من الصحابة - رضوان الله على الجميع ولا التابعين فم بإحسان في القرن الفضيلة . وهم أعلم الناس

Means: “It is not permissible to celebrate maulid (birth of prophet) because it is considered as heresy (bid’ah) and was not celebrated by the prophet, the four chalips, and other companions (tabiin). In fact, they know the sunnah better, and the four chalips and other companions (tabiin) more perfectly love the prophet and follow the sharia better than their successive generations.” (Muslih, 2019).

Ikhtilaf Nisfu Sya’ban in the Middle Plot

In the minute scene of 01:37:38 (middle plot), Haji Rohaili plans to organize nisfu sya’ban at the mosque. He argues that the people just celebrated nisfu sya’ban a long time ago. However, some groups of people do not agree with the celebration of nisfu sya’ban. One group wants to continue to celebrate this while others do not. Lukman says: “We will not allow practice nisfu sya’ban at the mosque because it is not taught by the prophet Muhammad.” This statement has triggered a fight between the two groups.

Nisfu Sya’ban has become a tradition of Indonesian society. This tradition is conducted in mosques and prayer rooms by reciting surah

Dialog Vol. 46, No. 1, Juni 2023 119
Yasin’s three times. To celebrate nisfu sya’ban, Muslims, especially in Indonesia, carry out many practices, such as the sunnah prayers of repentance, shalawat, dzikr, reading the Koran, fasting for three days. These activities are held every year (Dindin, 2019). Scholars show different opinions on the practices of Nisfu Sha’ban, some of whom allow it and some who reject it.

One hadist explains that Nisfu Sya’ban is full of blessed from Allah.

 منها أن يقول الله صل الله عليه وسلم: "أتم ما أتم من ثلاثهم: ثلاث في الصباح وثلاث في العصر وثلاث في المساء. إن الله قد أزمنها ثلاثهم. قال أبو الوليد: "إني للمسلمين في ثلاثهم، ثلاث من الصبح، ثلاث من ظهر، ثلاث من الغروب. كما قال الله صل الله عليه وسلم: "إن الله قد أزمنها ثلاثهم." (الإمام أبو حنيفة النعيم، 1300)

Means: From Mu’adz bin Jabal, “Prophet Muhammad says, “Indeed, Allah has blessed people on the night of nisfu sya’ban . He also will forgive his creature, except polytheists and hypocrites who spread hatred among Muslims”’. (HR Thabrani fi Al Kabir No. 16639, Daruquthni fi Al Nuzul 68, Ibnu Majah No. 1380, Ibnu Hibban No. 5757, Ibnu Abi Syaibah No. 150, Al Baihaqi fi Syu’ab al Iman No. 6352, dan dan Bazzar fi Al Musnad 2389).

In other words, the group of Muslim who prohibits the special practices of nisfu sya’ban and does not perform any practices in the middle of the month of Sya’ban is not exemplified by the prophet.

حذرت أن يقول الله صل الله عليه وسلم: "أتم ما أتم من ثلاثهم: ثلاث في الصبح وثلاث في العصر وثلاث في المساء. إن الله قد أزمنها ثلاثهم. إن الله قد أزمنها ثلاثهم." (الإمام أبو حنيفة النعيم، 1300)

Means: Abu Ja’far Muhammad bin Shabah and Abdullah bin ‘Aun Al Hilali told us from Ibrahim bin Sa’d. Ibnu Shabah said, that Ibrahim bin Sa’d bin Ibrahim bin Abdurrahman bin Auf told us that his father Al Qasim bin Muhammad told us from Aisyah who said, that Prophet Muhammad said, “Whoever creates new religious practices that we do not order, these practices are rejected.” (Al-Imam Abu Husain Muslim bin al-hajjaj al-Qusyairi an-Naisaburi, 2023).

The aforementioned explanation is expected to provide a clear explanation for Muslim society, which does not understand different opinions on Islamic practices. This is important that Muslims understand differences and show balanced positions. Bid’ah Cinta film enables people to understand the differences in society and tolerate other practices because each Muslim has reasons for believing or not believing a practice.

Conclusion

This study concludes that Bid’ah Cinta film reflects what happens in society when different Islamic practices. One group wants to continue society’s tradition of qunut and nisfu sya’ban while the other group intends to block and stop the practice. In the end, they realize that these practices are not crucial. Moreover, they agree to stop the conflict and life normally (middle and last plot). This study convinces readers that the story of this film represents the real life of Muslim society. This film also teaches us about differences in Indonesian Muslim society. It is important to tolerate and understand other belief of Muslim fellows.

This research can be a reference for future research. There will be attention from researchers to address differences of opinion in Islam reflected in various forms of creative works, such as films, to make people aware of the right way to deal with the differences between religions and the differences within the same religion.

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