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JURNAL BUDAYA ISLAM

**CULTURE AND RELIGION: THE MOVEMENT AND
THOUGHT OF ISLAM NUSANTARA NOWADAYS,
A SOCIO-CULTURAL REFLECTION**

Ahmad Gaus AF and Herdi Sahrasad

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ISLAMIC MYSTICISM VIEWED FROM POST-COLONIAL
PERSPECTIVE**

Rubaidi

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SCIENCE IN INDONESIAN NATIONAL QUALIFICATION
FRAMEWORK BASED CURRICULUM**

Agus Zaenul Fitri, M. Muntahibun Nafis, and Fathul Mujib

**AL-ASALIB AL-MA'ANIYYAH FI KITAB
"NAWABIGH AL-KALIM" LI AZ-ZAMAKHSYARI**
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**'ILM AD-DALALAH FI AT-TURATS AL-LUGHAWI
AL-'ARABI AN-NIGERI BAINA AL-ASHALAH
WA AL-HADATSAH**

Abdul Ganiy Abimbola Abdus Salam



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Arab	Latin	Arab	Latin
ا	a	ض	dh
ب	b	ط	th
ت	t	ظ	zh
ث	ts	ع	'
ج	j	غ	gh
ح	h	ف	f
خ	kh	ق	q
د	d	ك	k
ذ	dz	ل	l
ر	r	م	m
ز	z	ن	n
س	s	و	w
ش	sy	ه	h
ص	sh	ي	y

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CULTURE AND RELIGION: THE MOVEMENT AND THOUGHT OF ISLAM NUSANTARA NOWADAYS, A SOCIO-CULTURAL REFLECTION

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Abstract

The Islamic ummah is usually used to struggling and wrestling with diversity. There are Nusantara Islam, Progressive Islam, Wasathiyah Islam or Moderate Islam and a range of other terms such as Transformative Islam, Hadhari Islam, or Progressive Islam which community organizations try to develop Islam or Muslim intellectuals. This paper explores the movement and thought of Islam Nusantara. Since Nahdlatul Ulama (NU) was established, various dynamics of Islamic views have taken place. NU recognizes the diversity of religious opinions in four schools, but puritan Islamic groups feel that only their views are correct, only Islam has the right to enter heaven, only certain books can be read, and only the opinions of the teacher are considered authoritative. They looked enthusiastic and attracted the attention of the young generation and people who are just passionate about Islam; they are like a meteor that shines brightly, but then fades quickly and finally goes out. The time has proven, movements like that, then grow and disappear and change rapidly. The Nusantara Islam, however, has been down to earth, along with the Progressive Islam have taken steps, both are moving and developing in the future.

Umat Islam sudah biasa bergumul dan bergulat dengan keanekaragaman. Ada Islam Nusantara, Islam Berkemajuan Islam Wasathiyah atau Islam Moderat, dan sederetan istilah lainnya seperti Islam Transformatif, Islam Hadhari, atau Islam Progresif yang coba dikembangkan oleh organisasi masyarakat Islam atau intelektual Muslim. Artikel ini mengulas pergerakan dan pemikiran Islam

Nusantara. Sejak NU didirikan, beragam dinamika terhadap pandangan keislaman sudah terjadi. NU mengakui keragaman pendapat agama dalam empat mazhab, namun kelompok-kelompok Islam puritan merasa bahwa hanya pandangannya saja yang benar, hanya Islamnya saja yang berhak masuk surga, hanya kitab tertentu yang boleh dibaca, dan hanya pendapat gurunya saja yang dianggap otoritatif. Mereka tampak penuh semangat dan menarik generasi muda atau orang yang baru bersemasia dalam berislam, mereka bagai meteor yang bersinar terang, tapi kemudian cepat pudar dan akhirnya padam. Zaman telah membuktikan, gerakan-gerakan seperti itu tumbuh dan hilang berganti dengan cepat. Islam Nusantara sudah membumi, bersama dengan Islam Berkemajuan, keduanya bergerak dan berkembang ke depan.

Keyword: *diversity; local wisdom; Nahdlatul Ulama; Nusantara Islam; tolerance*

Introduction

The Executive Board of Nahdlatul Ulama (PBNU), the largest Islamic mass organization in Indonesia, uploaded the big theme “Islam Nusantara” in the 33rd NU Congress in Jombang, East Java, in August 2015. Since then, the vocabulary of the Islamic archipelago began to be referred to in various discourses and public discussions. Nusantara Islam is described as a way of religion that is gentle, peaceful, tolerant, anti-violent, and able to dialogue with the local culture. This kind of diversity is considered as an expression of Islam that is most in line with the heterogeneous character of the Indonesian nation in terms of religion, ethnicity, race, language, and culture. According to Laffan, the characteristics of Islam in Indonesia are shaped by the roles of Arab, Chinese, Indian, and European traditions that have interacted since the beginning of the entry of Islam. It is this cross-cultural and intellectual marriage that gave birth to Nusantara Islam (Laffan, 2007; 2015).

Many people believe that if such an Islamic form, namely “Islam Nusantara”, can grow, blossom, and bear fruit, then Indonesia will become a world reference in studying Islam. Indeed, not a few people who reject the presence of the discourse and the Islamic movement of the archipelago which was pioneered by NU, because it is considered still premature. However, his supporters argue that Nusantara Islam is not a dangerous idea because it does not deviate from the basic teachings of Islam in terms of both *aqeedah* and *fiqh*, and still comes from the Qur’an and Sunna.

Historians reveal that the entry of Islam in Perlak, Aceh and on the north coast of the island of Java through the process of preaching *bi al-things* brought

by the preachers who concurrently the task of becoming traders. The process was initially carried out individually. They carry out the obligations of Islamic Shari'a by using clean clothes and maintaining the cleanliness of their bodies, clothing and shelter and houses of worship. In social life, they show a simple attitude, with kind words, and respectful manner following the moral demands of *al-karimah*, honest, helpful, especially participating in giving treatment to sick people, such as helping people who are accidentally overridden by disasters and epidemy. They teach good life, maintain cleanliness, live respectfully, mutual help, live in a society, love nature and plants, understand the meaning of the environment, perform obligations that must be fulfilled to the creator, and do good deeds and avoid evil deeds, so that they get happiness in eternal life in the Hereafter village. Such an attitude became an attraction for the indigenous population who at that time embraced Hinduism or Buddhism. They are interested in the personality of Muslims, so they see a light of faith in Muslims and attract them to embrace Islam. Thus, the authorities considered, the teachings of Islam did not disturb the stability of the government, and even helped strengthen the unity (Karim, 2007).

Among the examples of the wisdom of the propagator of the archipelagic Islam (Islam Nusantara) was to build Islamic theology with puppets without offending and angering Hindu-Buddhist people at that time. Wayang is a form of Hindu-Buddhist culture adopted by the spreaders of Islam in Java (Walisongo) as a means to introduce Islamic teachings. The folk art was constructed by Walisongo with Islamic theology as a substitute for Hindu theology. Until now, the original story of wayang stories is still stories from the Mahabharata and Ramayana books which are part of the Hindu scriptures. Walisongo adopted these stories by incorporating elements of Islamic values in the plot of the story. In principle, Walisongo only adopts Hindu cultural instruments in the form of puppets and incorporates Islamic values to replace Hindu philosophy and theology (and of course also Buddhist theology) contained in it. For example, Walisongo modified the meaning of the concept of "Talisman of Kalimah Shada" initially meant "talisman of the times of superstition" which nuanced Hindu theology to mean "azimah sentence shahadah".

The last phrase is someone's statement about the belief that there is no god but Allah, and that Muhammad is a messenger of Allah. This belief is the life spirit and savior of life for everyone. In the puppet story, Walisongo still uses the term to personify the most powerful weapons for humans. Only, if a Hindu perspective, the amulet is manifested in the form of a symbolic object

which is considered a gift of God, then Walisongo neutralizes the formula so that it is merely a statement of belief in Allah and His messenger. In the Islamic perspective, the sentence is “the key to Heaven” which means as a formula that will lead people to safety in the world and the hereafter. That is, the “creed” in the perspective of Muslims has spiritual power for those who say it. It is a statement of a Muslim to live firmly holding the principles of Islamic teachings to achieve success in life in the world and the hereafter.

The new meaning will not change the standard of the story but has been able to build Islamic values in wayang stories. Walisongo also uses puppet arts to create social constructions, namely, to build a civilized and cultured society. To build a different direction from the original wayang grip, Walisongo added in the wayang theme story with a plot that contained the social vision of the Islamic community, both from the system of government, neighboring relations, to the pattern of family life and personal life. For this purpose, Walisongo even gave rise to new figures that were not actually in the original Mahabharata and Ramayana stories. The most widely known figures are punakawan, which means wise mentors for the Pandavas. Walisongo introduced many Islamic teachings (aqeedah, sharia, and morals) through story plots that were built based on the behavior of the clown man (Suparjo, 2008).

Thus, Islam Nusantara (archipelagic Islam) is a tolerant Islam, a distinctive Islam, that grow, develop, and meet traditions and cultures in the Southeast Asia region. The distinctive Islam of the archipelago if viewed from an epistemological point of view (the theory of knowledge) is valid. The archipelagic Islam experienced an active dialectical process between religion, the culture, and traditions in a particular space and time. The dialectics between religions that have moral and universal values and the culture and traditions of the Indonesian/Nusantara people form a distinctive Indonesian style of Islam which is commonly called the Indonesian archipelago (Alma'arif, 2015; Suryanegara, 1998).

Analyzing critically of Islamic archipelago produced a mapping. Among the mapping produced is some things must be maintained from the archipelagic Islam, and some things must be deconstructed. Among the things that must be maintained are the spirit of the Islam Nusantara (archipelagic Islam) which is tolerant in diversity, appreciation of good traditions, and elasticity or not rigid in reading religious texts. The things that must be deconstructed are the doctrine of al-Ghazali in terms of hostility to philosophy and natural science

and the strong guarding of myths and mysticism by Muslim in the archipelago which hinders progress and civilization (Alma'arif, 2015).

Islam Nusantara in Southeast Asia

Islamic scholar Azyumardi Azra said that the term 'Islam Nusantara' was not new. This term refers to Islam in a group of islands or maritime continents (archipelago) which covers not only the area that is now a country of Indonesia but also the Muslim territories of Malaysia, Southern Thailand (Patani), Singapore, Southern Philippines (Moro), and Champa (Kampuchea), in the Southeast Asia region (Azra, 2003; 2015a). Meanwhile, liberal Islam activist Ulil Abshar Abdalla stressed that library sources, mass media, and social discourse had long used this term. He gave an example that in Bandung there had long been a campus which called itself the Nusantara Islamic University, which although the meaning it meant could be different, at least as a "nomenclature" the term was not new (Abdalla, 2015).

However, this term was only popular and caused a lot of reactions in the community after the PBNU appointed it to be the 33rd NU Congress theme in Jombang, East Java, on August 1-5, 2015. The theme reads exactly "Strengthening Nusantara Islam as Indonesian and World Civilizations. "Previously, President Jokowi also used the term 'Islam Nusantara' on the occasion of *istighatsah kubra* held by NU in Jakarta on June 14, 2015, and in the framework of the National Conference of NU Ulema and welcomed Ramadhan 1436 H / 2015 M.

From the momentum, the conference became clear that the PBNU was indeed the one who sparked Nusantara Islam as a cultural movement in the practice of religious diversity in Indonesia. As the most prominent Islamic mass organization in Indonesia, PBNU certainly has a very vital role that can effectively disseminate this idea among the people throughout the archipelago. The archipelago itself is a term used to describe an archipelago that stretches from Sumatra to Papua, which is now primarily an Indonesian territory.

According to der Kroef, the word "Nusantara" was first recorded in Middle Javanese literature (12th to 16th century) to describe the concept of state adopted by Majapahit. After being forgotten, at the beginning of the 20th century, this term was revived by Ki Hajar Dewantara as one of the alternative names for the independent East Indies progressor which had not yet materialized. When the use of the name "Indonesia" (meaning the Indian Islands) was agreed to use for this idea, the word Nusantara remained employed

as a synonym for the Indonesian archipelago. This understanding has, until now, been used in Indonesia. As a result of subsequent political development, this term was then used to describe the unity of island geographies located between the continents of Asia and Australia, including the Malay Peninsula but usually did not cover the Philippines. In this last sense, the Archipelago was the equivalent of the Malay Archipelago, a term popular in the late 19th century until the early 20th century, especially in English-language literature (der Kroef, 1951: 166).

It was recorded that around 1293 to 1500 AD there was once the largest kingdom in the history of Indonesia, the Majapahit Kingdom. The territory of the Majapahit Kingdom extends on Java, Sumatra, the Malay Peninsula, Kalimantan, and eastern Indonesia, although its territory is still debated (Prapantja, 1962: 29).

There are three divisions of the Majapahit kingdom's power area; the widest coverage area is called the Nusantara area. This area is an area that does not reflect the Javanese culture but belongs to the colony, and they must pay an annual tribute. They enjoy considerable autonomy and internal freedom, and Majapahit does not feel it is essential to place their bureaucrats or military forces here; however, any challenges that appear to threaten Majapahit's rule over the region will reap strong reactions. Included in this area are small kingdoms and colonies in Maluku, the Nusa Tenggara Islands, Sulawesi, Kalimantan, and the Malay Peninsula (Bentley, 2007: 61).

From the description above, it can be concluded that the area called Nusantara is currently included in the Indonesian archipelago and several regions on the Malacca peninsula. Although along with historical and political developments, the term Nusantara at this time is better known as a synonym of the territory of Indonesia only. This discussion in terms of terms and history is vital to do in understanding the meaning of the words "Nusantara Islam" as the knowledge base and limits of thought. It is intended to avoid the ambiguity of the meaning of the word Nusantara when juxtaposed with the word Islam. Is the Nusantara Islam in question is Islam in Muslim areas throughout Southeast Asia or only in Indonesia as intended by the PBNU in every writing and publication (Azra, 2015b). That way, we can distinguish between, firstly, the term Islam Nusantara as the coverage area of Islam in the archipelago-which can cover all Muslim regions in Southeast Asia or even only in Indonesia, and secondly, the term Islam Nusantara as a concept of Muslim religion which is in accordance with the characteristics of the archipelago

(Indonesia). Then in order not to confuse, let us agree that the term Islamic Nusantara which has recently been widely discussed and is the focus of this writing is the Nusantara Islam in the second sense. However, in the discussion section of history, the meaning of the term Islam Nusantara will shift to the first understanding because the understanding of Islamic Nusantara as a “concept” of Islam in Indonesia has only recently been confirmed.

The Islam Nusantara (The Archipelagic Islam) in the Past

With so many different views and ways of Islam in Indonesia, the wisest way to study Islam in Indonesia is to do historical studies. The characteristic of historical study is to place the object of an event studied in a time-space whose temporality is determined. With such a review it will describe the processual journey of a historical event. In this case, Islam in Indonesia (Islam in Indonesia) or Indonesian or Nusantara Islam (Indonesian Islam) becomes the object under study.

There are various theories and opinions about the entry of Islam into the archipelago. The theory of one and the other has the strengths and weaknesses of each. Among these theories, those say that Islam in the archipelago comes from the regions of Gujarat and Malabar in India. This opinion was expressed by Pijnappel from Leiden University. According to him, the Syafi'i Arabs immigrated and settled in Indian territory, then the Indians who brought Islam to the archipelago. He based his opinion on the inheritance of artifacts in the form of tombstones in Pasai, northern Sumatra, especially those dated 17 December 1131 Hijriyah or September 27, 1428 AD. The tombstone he observed has a resemblance to another one found in the tomb of Maulana Malik Ibrahim (died 822/1419) in Gresik, East Java. The two types of tombstones turned out to have the same shape as tombstones in Cambay, Gujarat, India (Drewes, 1968).

This Gujarat theory was opposed by Fatimi (1963). According to his research, the shape and style of the tombstone are precisely similar to the tombstone found in Bengal. In connection with this artifact data, Fatimi criticized experts who ignored the tombstone of Siti Fatimah dated 475/1082 found in Leran, East Java. But the theory that Islam in the archipelago originates from Bengal can be questioned further, including the differences in the schools of religion adhered to by the Muslims of the Archipelago (Syafi'i) and the schools held by Bengal Muslims (Hanafi).

The theories based on the discovery of tombstone artifacts were later considered to have many deficiencies so that new theories emerged such as the origin of Islam in the archipelago from the Coromandel coast and Malabar (Fatimi (1963: 31-32). Among those revealed by Morrison and received support from Arnold. The opinions of both are based on the similarity of fiqh schools between the two regions and the archipelago. Then Arnold said that in the process of dissemination carried out directly and indirectly through trade activities, many Arab traders also participated in it. This assumption is based on Chinese news, that towards the end of the 7th century an Arab merchant became the leader of an Arab Muslim settlement on the coast of Sumatra. Some of these Arabs reportedly married marriages to local women, thus forming the nucleus of a Muslim community consisting of immigrant Arabs and residents. According to Arnold, members of the Muslim community also carry out activities to spread out Islam in the region (Morrison, 1951).

In addition, a theory states that Islam in the archipelago came from Egypt and Hadhramaut. But again from all these theories have the strengths and weaknesses of each argument. Even so, we can still draw important conclusions that Islam in the archipelago is still sourced from Arabia, but there are many Muslim influences around the Arab region with their respective characteristics. Then, related to this, the next question is who spread Islam in the archipelago.

Among the first spreaders of Islam on Java was Maulana Malik Ibrahim. He reportedly Islamized most northern coastal areas of Java and even tried several times to persuade Majapahit Hindu-Buddhist king, Wikramawardhana (in power 1386-1429) to convert to Islam. However, only after the arrival of Raden Rahmat, the son of an Arab dai in Campa, did Islam gain momentum in the Majapahit palace. He was described as having a decisive role in the Islamization of the island of Java and was seen as the leader of the sanga with the title Sunan Ampel. Here is the beginning of the phenomenal term "Wali Sanga" (guardian nine) in the history of the spread of Islam in the archipelago (Arsyad, 2012).

After the collapse of Majapahit in 1520 AD, in the coastal areas, the process of Islamization went intensively until finally established Islamic kingdoms such as Demak, Banten, and Cirebon. In terms of understanding Islamic faith, it is not necessarily steady and eliminates the mindset of ancient philosophies, such as Hinduism and Buddhism. They did say the sentence of creed, but the memories and practices, as well as the belief in the Bata

Guru, Batara Wisnu, Goddess of God, and others, are still alive. It is where the tendency of syncretism arises (Arsyad, 2012: 213).

Therefore, in addressing cultural acculturation, the analysis used is based on the historical perspective of the entry and development of Islam in Indonesia. Because in the process of Islamization in Indonesia it does not run in one direction, but many directions or through various kinds of doors. The doors, for example, through art, puppetry, marriage, education, trade, mysticism, mysticism, and Sufism. They lead to cultural contact, which is challenging to avoid elements of local culture entering the process of Islamization in Indonesia. As Muslims, they must have a critical attitude in seeing the context of acculturation of Islam and local culture in examining Islamic history in Indonesia. Islam is not a system that only talks about Godhead, but what is equally important is to contain the teachings of civilization (*tamaddun*) completed.

In the subsequent developments, popular culture in Indonesia absorbed many concepts and symbols of Islam, so it often seemed that Islam emerged as an important cultural source in popular Indonesian culture. Likewise in ritual expressions, and socially known “ark” ceremonies (in Sumatra) to commemorate the birthday of the Prophet, as well as in Java with the *Sekaten* ceremony. The art of music is no less important, such as tambourine *qasidah*, and *gambus* in Java, Sumatra, and Sulawesi (Kuntowijoyo, 2008: 394).

Indeed the presence of Islam in the archipelago cannot be separated from the nuances in which Islam was born. However, Islam can adapt to local culture. Islamization in Java, for example, runs dialogically and is relatively compromising. The process of Islamic compounding with mediocrity, making Islam in the archipelago easy to be accepted by society. There is no resistance; there is a reception. Even though there are modifications, it is no more than an injection of Islamic values in existing traditions. In its development in this phase, Islam Nusantara with its moderate character and appreciative of local culture, as well as siding with residents in facing challenges, caused Islam to accept as a new religion that gave a color of peace (grace) in the archipelago.

Islam Nusantara Today

The Nusantara Islam in the sense of being a concept of the Muslim religion is only recently confirmed and is widely discussed. However, the true nature of Islamic life that is characterized by Indonesians has been created since the beginning of the spread of Islam itself which is very adaptive and

able to negotiate with the customs, culture, and traditions of the Indonesian people. Since the sultanate era, even until the archipelago found its way as an independent and united nation, Islam still carried out its role as the majority religion. The mission of unity and carrying out tolerance for diversity but still firmly against every form of oppression and colonialism.

Many Islamic figures and organizations lived in the mission of the struggle against the occupation of other nations until Indonesia achieved its independence. During this independence period, very wisely, the founders of the nation at that time formulated the core of Islamic teachings relating to the protection of basic human rights so that they became the basis of a state that could be accepted by all elements of a very pluralistic nation. Pancasila becomes the basis of the Indonesian state, which is the embodiment of *Kuliyah Al-Khams* in Islamic teachings.

In the study of *Usul Fikh* (Epistemology of Islamic Law), the theory of *al-Kulliyat al-Khams* as part of the *Maqshid al-Syariah* (The Purpose of Islamic Law) can be interpreted as the Five Principles of Universal / Human Rights, covering five protection. First, religious protection (*hifzh al-dîn*) means that there is no compulsion to embrace or practice a particular religion or belief. Second, the protection of the soul (*hifzh al-nafs*) means that it is not justified to injure or kill lives without rights, such as crimes of terrorism and narcotics. Third, offspring protection (*hifzh al-nasl*). Fourth, protection of reason (*hifzh al-'aql*) means a guarantee of freedom of opinion, so that truth claims are not justified and forced against certain views. And fifth, property protection (*hifzh al-mâl*), means that it is not justified by capitalism or exploitation of natural resources, which does not prosper the people (Ali, 2015).

On this basis, the concept of the Nusantara Islam that is soft, peaceful, tolerant and grounded in tradition and highly prioritizes the interests and fulfillment of social rights has been confirmed by the leaders of the nation since the beginning of independence. In Indonesia, the majority of Muslims loyally accept Pancasila as the philosophy of life of the state and want to practice it in the life of the nation. They accept the fact that Indonesia is a plural country. They respect each other between groups of different ethnicities, ethnicities, religions, and can coexist peacefully and protect each other. It is because Muslims in Indonesia are historically educated and inspired by the provision that they are born and live in a diverse country.

It does not need to be denied that some groups confront Islam with Pancasila. By carrying out Islamic reform and purification of faith, they

oppose religious cultures which are considered harmful to the purity of faith. Facing this reality, many moderate Islamic thinkers react, one of them is K.H. Abdurrahman Wahid (Gus Dur) who dared to voice his disapproval of those who opposed Islam with the Pancasila in the early 1980s, namely when he rolled out the idea of 'Indigenous Islam'. Islam should not be uprooted from local cultural roots (Mujiburrahman, 2008: 19). Wahid asks, why should we replace the word 'prayer' with 'prayer', 'langgar' or 'surau' with 'mushalla', 'kiai' or 'master teacher' with 'ustadz'? He was concerned that formalism would occur in the form of total Arabization (Wahid, 1989: 67-90).

Therefore, according to him, the indigenization of Islam is needed. Regarding the indigenous idea of Islam - which the author considers this to be the forerunner of the spirit of affirming the current concept of Islamic Nusantara, Abdurrahman gave an interesting parable. Indigenization of Islam is part of Islamic history, both in its home country and in other countries, including Indonesia. The two histories form a large river that continues to flow and is then re-entered by times so that the river grows bigger. The joining of new times means the entry of new water that changes the color of the existing water. Even at the next stage, this river flow may be exposed to very dirty 'industrial waste'. Indeed it's still the same river and old water. The purpose of this parable is that the process of struggle with the reality of history does not change Islam, but only changes the manifestation of Islamic life (Wahid, 1989: 83).

Many examples show the manifestation of Islam in the local culture. For instance, Walisongo in Java made the roof of a three-tiered multi-storey mosque which was a substitute for a nine-tiered roof in pre-Islamic (Hindu-Buddhist) times. If at first, the nine levels mark the Hindu concept of various stages of human life, then the three levels are given three basic teachings of Islam: faith, Islam, and ihsan (Wahid, 1989).

Islam's accommodative attitude towards local culture was also well formulated by traditional Muslim leaders from Nahdlatul Ulama (NU), K. H. Achmad Siddiq. In his writing, he explained that the social attitude problem deals with cultural affairs still existing. Ahlussunnah argues that Islamic religion has a natural character, following conscience, ability, and reasonable human needs, which are still not influenced by lust. Islam does not come to erase everything that is already in humans and reject everything that comes from outside. Things that are appropriate or in line with Islam are continued (taken) and developed. Things that have not been entirely in line with Islam are

sought for adjustments to be in line with Islam. Neutral things (empty values) filled with Islamic values, and things that are contradictory or impossible to run with Islam, are prohibited (deleted) (Mujiburrahman, 2008: 53).

The importance of considering local culture is not only an argument in traditionalist Muslim thinkers but also reformists. One of the most prominent among the reformists was Nurcholish Madjid (Cak Nur). He, among others, argued that the coming of Islam always results in a change of society or a transformation of the society towards a better direction. At the same time, the arrival of Islam does not have to be 'disruptive or cutting off society from its past but also can help preserve whatever is good and right from the past and can be preserved in the universal teaching test of Islam. It was experienced and witnessed by Kalijaga about Javanese society, when he saw Majapahit feudalism quickly collapse and was replaced by Islamic egalitarianism which invaded the cities of the northern coast of Java which became the centers of international and Nusantara trade. Then Kalijaga decided to participate in encouraging the enlightenment of the transformation process by actually using local elements to support the effectiveness of the technical and operational aspects (Madjid, 1992: 552).

Besides being polite, which is accommodating and transformative towards local culture, Islam is also open to the culture that comes from outside as long as it is in line with the basic values of Islam itself. According to Cak Nur, this openness is precisely based on the doctrine that Islam is a universal religion. First, Islam, in its generic meaning, is the attitude of surrender and submission to the Almighty God, and submission is a natural tendency of man. Therefore, Islam is a religion of humanity. Second, Islam is the religion of all the Prophets and Apostles, the recipients of revelation throughout history. Third, Islam is the religion of the universe in the sense that all of this nature is subject to God, who has established natural laws. Based on this universality, it makes sense that Islamic culture is cosmopolitan (Madjid, 1992: 426-449).

If Cak Nur (Nurcholish Madjid) sees Islamic universalism which leads to the cosmopolitanism of Islamic culture from Islam itself, then Gus Dur sees it for the objectives of the Islamic law that are in line with universal human values. According to Gus Dur, there are five basic guarantees that Islamic law wants to provide, namely (1) physical safety guarantees from unlawful actions; (2) guarantee of religious freedom; (3) guarantee of family and decent safety; (4) guarantee of the safety of property or property rights; (5) guarantee of professional safety. These five basic guarantees indicate the existence of

universal human values in Islam, and that Islamic culture is cosmopolitan (Mujiburrahman, 2008: 54).

The theological foundation put forward by our thinkers to make a connecting line between universal Islam and local and global culture is as an introduction to the discourse of Islamic thought and movement of the archipelago. In 2008, *Gatra* magazine presented reports on various Islamic styles in various regions with nuances of certain ethnic cultures, showing a concern for the distinctive aspects of Indonesia behind the universality of Islam. The same thing was done by *Tashwirul Afkar* Journal published by Lakpesdam NU in 2008 with the theme 'Islam Nusantara' until the issue was confirmed at the 33rd NU Congress in Jombang in August 2015.

At present, the theme of Islamic Nusantara has become the spotlight of the people of Indonesia and the World. In addition to being a topic of warm conversation in Indonesian media, the theme of Islam Nusantara was once the topic of discussion between religious leaders, observers, diplomats, and community leaders at the United Nations headquarters in New York on August 18, 2015. For NU as the most prominent Islamic mass organization in Indonesia, Nusantara Islam refers to the historical fact of the spread of Islam in the archipelago through a cultural approach, not with rigid and rigid doctrines. That Islam in the archipelago was preached by embracing the culture, harmonizing culture, respecting the culture, and not suppressing culture. President Jokowi has also publicly expressed his support for the Islamic Nusantara model, namely polite Islam, Islam that is full of manners and full of tolerance (Bizawie, 2015).

Islam Nusantara is a typical Indonesian style of Islam, a combination of Islamic theological values with the values of local traditions, culture, and customs in the country. The character of Nusantara Islam shows the existence of local wisdom in the archipelago that does not violate the teachings of Islam but instead synergizes Islamic teachings with local customs widely spread in the territory of Indonesia. The presence of Islam is not to damage or challenge existing traditions. Instead, Islam came to enrich and Islamize the traditions and culture that existed *tadriji* (gradual). It could take decades or generations. Ro'is Aam, the Executive Board of the Nahdlatul Ulama (PBNU) who is also Chairman of the Indonesian Ulema Council (MUI) KH Ma'ruf Amin, stated that Islam which entered the archipelago was introduced by peaceful means. Proven to be able to bring peace to people's lives in Indonesia.

Ma'ruf Amin stressed that Nusantara Islam is not a new school, but a religious Islam that is tolerant and able to engage in dialogue with local cultures. Since the days of the Wali Songo, this concept has been applied, and it turns out to be in harmony with people's lives so that Islam can develop rapidly in the archipelago. An Islamic concept that has polite character is never compelling and without violence or intimidation. Not hard Islam that is very textual, but also not liberal Islam. So, Nusantara Islam is in the middle according to the principle of *tawasuth* in NU (Situs Islam Nusantara, 2016)

By looking at the face of Islam in the world today, Nusantara Islam is urgently needed, because its distinctive features emphasize the middle road because it is moderate (moderate), not extreme right and left, always balanced, inclusive, tolerant and able to coexist peacefully with adherents other religions, and can accept democracy well. The Islamic model of the archipelago can be traced from the history of the arrival of Islamic teachings to the archipelago which he called through the process of vernacularization and followed by the process of indigenization so that Islam became embedded in Indonesian culture. Therefore, Nusantara Islam is deemed worthy of being an alternative to building a world of Islamic civilization that is peaceful and full of harmony in any country, although of course, its name in other places does not have to be Nusantara Islam.

Islam Nusantara and Its Future Prospect

In terms of vision and function, the concept of Islamic Nusantara should have been widely accepted by the Indonesian people. The success, of course, is not only limited to the acceptance of Nusantara Islam as a concept of the Muslim religion in Indonesia. Furthermore, Nusantara Islam must be practiced in the daily lives of Muslims in Indonesia in their social life. Martin van Bruinessen, a Dutch anthropologist studying Islam in Indonesia and Asia said history has proven that the soft character of Nusantara Islam has been embedded in Indonesian Muslims who are very familiar with tolerance. It can reduce horizontal conflicts that often occurred so as not to widen large-scale as happened in the Middle East (Republika Online, 2015). When it was confirmed and received support from the government, Islam Nusantara has the potential to become a stronger position in the lives of Indonesian Muslims.

As a consequence of the diversity of understanding of Islam in Indonesia, which is also diverse, the potential for the development of Nusantara Islam in the future will not be separated from opposition. Groups or organizations

that carry the purity of creed and also campaign for the system of Khilafah government or mass organizations considered to be opposed to the concept of tolerant Islam will be a challenge. For example, Hizbut-Tahrir Indonesia (HTI), one of the organizations that voiced the Caliphate considered the Nusantara Islam to be a dangerous idea. Even the head of the Islamic Defenders Front (FPI) blatantly refused and called for the fight against the concept of the Nusantara Islam which he considered was only a tool for a group of people to perpetuate liberalization of Islam in Indonesia (HTI, 2015). However, Azyumardi Azra (in Rizieq, 2016) said, "Indonesian Islam (Islam Nusantara) will not fail as long as we continue to strengthen." The meaning of strengthening here is to continue to promote the socialization and strengthening of the concept of the Islamic Archipelago itself. Especially by NU as bearers and mass organizations having enormous influence both in the community and in government (Azra, 2015b).

Furthermore, the spirit of the Islamic Archipelago certainly has the potential to be applied in other countries in the world. Especially lately, world leaders have begun to be interested and learn this concept. As stated by Martin van Bruinessen, "The idea of Islam Nusantara or Islamic peace in the style of Indonesia, must continue to be introduced to the world." The internet channel, according to him, can be used by Indonesian Muslims to convey their ideas through international languages. The same thing was said by PBNU Rois Aam, K. H. Ma'ruf Amin that Islam Nusantara brings peace in Indonesia within interfaith, inter-ethnic, and inter-ethnic support. Islam Nusantara is Islam jointed with local wisdom (Muslim Media News, 2015).

In this context, strengthening the Islam of the archipelago is intended to enhance and continuously strive to find, reconcile, communicate, weave and produce new constructs in strengthening the role of Islam in the life of the nation and state. The construction does not have to be a total renewal or a complete return to traditions, but it can only be limited updates. An invention is not meant to find tradition or authenticity literally, copy what has been done, but how the local tradition can be modified so that in the present context, it becomes relevant and contextual. Thus, Nusantara Islam is a process that is continuous and does not stop in finding forms and ways of thinking and acting in Islam, which always contextualizes in the motion of history. And all elements, especially Muslims in Indonesia, should be wise to realize that all this is done solely in the context of our efforts as Muslims in realizing our shared ideals, namely to make Islam *Rahmatan lil 'Alamiin*.

Conclusion

From the above explanation, it is understandable that the Nusantara Islam has been grounded, along with progressing Islam, both of which are moving and developing in the future. Islam Nusantara (NU) with “Advancing Islam” (Islam Berkemajuan) Muhammadiyah has a crucial historical role in building Nationalism and civilization in Indonesia. This role is what causes Indonesian Islam and Nationalism to become inseparable. Although the majority of Indonesia’s population embraces Islam, it does not necessarily make Indonesia an Islamic State. The idea that this nation was built and founded by various groups from Sabang-Merauke made Indonesia remain steadfast towards the Pancasila and the motto of Unity in Diversity.

In its development, both NU and Muhammadiyah, it is increasingly evident that Indonesian Islam has significant capital to contribute to efforts to build world peace and prosperity. Both NU and Muhammadiyah did not want to force the enforcement of Islamic law in the archipelago. Both believe that Indonesia must continue to stand tall in the ideology of the Pancasila. Islam Nusantara seeks to build Indonesian and World Civilizations, Nusantara Islam is a form of polite, friendly, civilized and cultured Islam. The PB-NU leaders stressed that the distinctive characteristics of the Nusantara Islam were Islam, which merged with culture.

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JAVANESE ISLAM; A BLEND OF JAVANESE CULTURE AND ISLAMIC MYSTICISM VIEWED FROM POST-COLONIAL PERSPECTIVE

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Abstract

This study simultaneously examines and explains about Javanese Islam (Islam Nusantara), which represents the characteristic of several Moslem in the world. The term 'characteristic' refers to the combination of Javanese culture (Javanese indigenous belief, Hindu and Buddha) and the intrinsic dimensions of Islam itself. This combination is a correlation of Javanese mysticism and Islamic mysticism. Those two concepts of mysticism substantively contain the teaching of the unity of God (tauhid). It enables the acculturation of Islam and Javanese culture. This study will use the reconstruction of the thought of Sufi teachers in Majelis Shalawat Muhammad in Surabaya and Bojonegoro as the research basis since Sufi teachers are considered as the prevalent subaltern in the post-colonial study. Therefore, this study is expected to be able to thoroughly explain how the subjects of Islamic mysticism can understand the dialectics of Islamic mysticism and Javanese mysticism itself. In sum, the combination of those two mysticism is considered to eventually emerge 'Islam Nusantara' as a special characteristic of Indonesia.

Makalah ini membahas dan menunjukkan tentang Islam Jawa (Islam Nusantara) yang merupakan ciri khas beberapa Muslim di dunia. Karakteristik yang dimaksud adalah kombinasi budaya Jawa (agama asli Jawa, Hindu dan Budha) dengan dimensi intrinsik Islam itu sendiri. Kombinasi ini terjadi karena keterkaitan atau pertalian antara dua mistisisme, yaitu mistisisme Jawa dan mistisisme Islam. Kedua konsep mistisisme tersebut sebenarnya mengandung

ajaran keesaan Tuhan (*tauhid*). Hal inilah yang memungkinkan terjadinya akulturasi antara budaya Jawa dan Islam. Kajian ini menggunakan rekonstruksi pemikiran para guru sufi di Majelis Shalawat Muhammad di Surabaya dan Bojonegoro sebagai basis penelitian. Para guru sufi tersebut dianggap sebagai golongan tertentu (*subaltern*) yang umum dibahas dalam kajian pasca-kolonial. Oleh karena itu, kajian ini diharapkan mampu menjelaskan secara menyeluruh tentang bagaimana para pelaku mistisisme Islam dapat memahami dialektika antara mistisisme Islam dan budaya asli Jawa (*mistisisme Jawa*) itu sendiri. Singkatnya, pertemuan antara kedua mistisisme inilah yang pada akhirnya dianggap melahirkan Islam Jawa atau 'Islam Nusantara' yang kemudian menjadi ciri khas Indonesia.

Keywords: *Islamic mysticism; Javanese mysticism; Subaltern.*

Introduction

AH. Johns is an Australian anthropologist who breaks the deadlock and also puts forward a new theory that Sufis play a vital role in the process of spreading Islam in *Nusantara*, compared to other Muslim groups (John, 1993). This theory breaks the previous theory, which believes that merchants through the trade route are more meritorious in spreading Islam in *Nusantara* (Azra, 2007). The first view at the same time also weakens the theory which states that the spread of Islam in *Nusantara* is because of the political power of the Islamic kingdom on the coastal area of Sumatra (Malacca, Samudera Pasai, etc.), Java (Demak, Pajang, Mataram), and other Islamic kingdoms in *Nusantara* (Muqoyyidin, 2012).

Johns' view is strengthened by tracing the role of Sufis in the spread of Islam in *Nusantara*. Even though the massive spread was in the 13th century, but it can be traced even since the 7th century. A Chinese source reports that towards the end of the third quarter of the 7th century, an Arab merchant became the leader of an Arab Muslim settlement on the coastal area of Sumatra. Some of these Arabs are reported to have married local women, which then became the founder of a Muslim community consisting of Arabic immigrant and residents (Azra, 2007). The discovery of Fatimah's tomb, in Laren, Gresik, listed in the 11th century, reinforces the fact that Islam had arrived in Java in that century (Amin, 2009).

Johns stated that "Sufi theory" would be a reliable "theoretical basis" in explaining acculturation of Islam to local culture in an academic framework. The following explanation will refer to the internal treasures perspective as

part of the local traditions and culture owner. At the beginning of the 14th century, Sufi teachers, represented by *Walisanga*, focused more on “contents” than “containers” in Islamizing the indigenous population. According to Johns and based on the results of tracking against local sources (Malay-Indonesian), the teachings of *wihdad al-Wujud* Ibn al-Arabi have developed since the 13th to 17th centuries on the coastal area of Sumatra (Johns, 1993). This doctrine, in particular, became the “spirit” of the Sufis in the subsequent spread of Islam in Java because it focused more on the substance of Islam. In Islamic terms, this substance is interpreted as Sufism or mysticism. This phenomenon is usually characterized by strong charismatic authority and magical power. Sufis could marry the daughters of local nobles. Through this cross marriage, the Sufis were finally able to Islamize the royal rulers in the 13th century (Aziz, 2013).

Based on the Javanese context, the fall of Majapahit was accompanied by the establishment of the Demak Bintoro Kingdom, which marked the solidity of Islam in political power. Although Islam has formally symbolic power, it does not necessarily destroy local traditions and culture. In *Babat Tanah Jawa*, it is clearly explained that the process of cultural acculturation is continued from the time of Demak Islamic Kingdom to Pajang, even Mataram, and it lasted for centuries (Sumarsono, 2014).

Javanese Islamization, which emphasizes on values (moral ethics/*akhlaq al-Karimah*) taught by Sufis, is still implementing traditional and cultural instruments without refusing them at all. It is the “intersection” or the “meeting point” between Islamic mysticism and Javanese culture. Unsurprisingly, the long process of social transformation of Javanese society with the new system of values based on Islamic monotheistic doctrine (mysticism) then becomes a Javanese social institution and system model. This social transformation process is almost total, yet not perfect (Hefner, 1985). The encounter between Javanese spirituality and Islamic spirituality might also be incompatible with the social harmony witnessed for centuries, especially in Java and generally in Indonesia.

Then, it was only marked by the birth of the modernist movement in Islam in Indonesia, which traces began in the 18th century. In the 18th century, it was marked by Paderi movement, in West Sumatra, which was lead by Imam Bonjol. It is considered as an “icon” triggering the confrontation of Islam with the customs and culture in *Nusantara*, including Javanese culture (A'la, 2008). Paderi war was initially triggered by a conflict between traditional groups with modernists (reformers); one of the figures is Imam Bonjol. The implications of

the modernist movement of Paderi, brought significant influence on Java until Indonesian independence and its red thread continued, even strengthened until the current post-reform era.

It is not easy to portray and see the relationship between Islam and Javanese culture. It can be seen in the studies using the colonial approach. The early Indonesian generations could not fully portray this relationship between Islam and Javanese culture. Here is the important reason for quoting Johns' thoughts above. For example, Dutch scholars, in general, as mentioned earlier, argues that the spread of Islam in *Nusantara* occurred through the merchant's role, exactly through trade channels (Aziz, 2013). They were trapped in viewing their relationships in black and white.

On the other hand, this result in fatally a biased conclusion, that Indonesian Islam (read: Javanese) is nothing but syncretic, cliched, and nominal. This Islamic portrait was represented by Western anthropologists such as Geertz (1983), Peacock (1978), Mulder (1998), and others. Only the next Indonesianists generation revises their views by thinking out a new idea which states that Javanese Islam, although mixed with local culture, does not eliminate the essential dimensions of *tauhid* itself. The revisions to the first view above are represented by anthropologists such as Hefner (1999), and Woodward (1999).

This study not only reinforces the opinions of Johns, Hefner, Woodward, as well as like-minded scholars, but also lays Islamic mysticism and Javanese culture as the subaltern treasures. It should not (only) be read through the lens of the "others" because the Javanese cultural treasures having rich of texts, language, literature, even customs and traditions maintained today can be reconstructed by "us" and not by "other" (Morton, 2008). This term of the subaltern is prevalent in post-colonial studies. In other words, the theoretical framework used in this study is post-colonial studies proposed by Gayatri Spivak.

This paper is based on a study of the relations between Islam and Javanese culture easily witnessed until now. It is also supported by the perspective of the subjects of Islamic mysticism who have degrees (*maqom*), *makrifat* (read: *waliyullah*) especially in (East) Java. Beyond the expectations of the wider public, there are still found nodes of Sufis in East Java who understand the details of the teachings of *Wihdat al-Wujud* (*manunggaling kawulo gusti*) as a perspective in understanding the relation between Islam and Javanese culture. The nodes of mysticism mentioned in this paper are referred to Sufi teachers in *Majelis Shalawat Muhammad* located in Surabaya and Bojonegoro. Those Sufi

teachers in *Majelis Shalawat Muhammad* are 'Gus' Qomar and 'Gus' Mukmin (pseudonymous) who are known as *murshid*. Finally, this paper is aimed at explicating western narratives as well as revealing the bias against the nature of colonialism narrative.

Institutionalization of Islam in Javanese Culture

Some Javanese Islam studies are failed to understand the relationship between Islam and Javanese culture. Based on post-colonial theory, it is not surprising if there is the different opinion among western scholars taking the lead to two schools of thought like the earlier description. One of them mentions that Javanese Islam is incompatible with Islam since it is basically from the Middle East. Meanwhile, the other argues that Javanese Islam refers to syncretic Islam. The second opinion revises the previous view and believes that Javanese Islam keeps following the points of Islamic teachings from its primary source. Moreover, Javanese Islam, with its eclectic character, is adapted to Javanese tradition and culture.

In Woodward's view, the failure to understand Javanese Islam is more due to the lack of written information about the treasures of Javanese Islam. According to Woodward, it is difficult to trace the primary source of the treasure of Javanese Islam before the 16th century. Most of the sources before the 16th century are oral stories or myth. This source is relatively abundant at the beginning of the 16th, 17th, and so on. Colonialists have reconstructed Javanese Islam history from various perspectives; the history of thought, social, economy, and political power.

Woodward (1999) acknowledges that Javanese Islam characteristic cannot be separated from the dimension of spirituality, namely mysticism. Therefore, the absolute precondition in exploring the treasures of Javanese Islam must be mastering the Sufism discipline. It can be ascertained that reviewing Javanese Islam without a set of Sufism or mysticism perspectives will be trapped into a false perception of Islam itself because the fundamentals of Java as a cultural entity are constructed based on a belief system whose spirit is mysticism such as Javanese indigenous belief, Hindu, and Buddhist mysticism. Then, Islam enters Java. Inevitably, this study has to employ a mysticism approach as well. It will be explained below, how Islamic mysticism is adapted to Javanese culture so that it forms Javanese Islam. Explaining Javanese Islam based on mysticism is done through two forms of mysticism synthesis, namely (1) the

process of institutionalizing mysticism in Javanese culture; and (2) Essence of the teachings of mysticism in Islam and Java itself.

The Islamization of Java employing an approach to mysticism goes far into Javanese tradition and culture. Academically, this Islamization process can be traced from the 11th to the 14th and 15th centuries (Robson, 1981). Islamic institutionalization based on Sufism values is not only through popular culture. Moreover, Woodward, through his in-depth research, showed that Islamic mysticism was able to Islamize the Mataram Kingdom with a locus in Yogyakarta which became the center of Islamic spirituality (Woodward, 1999). Robson noted that since the 14th and 15th centuries, the relationship between Islam and Nusantara has been well established. The relations between them can be explained through two lines; First, the Islamization brought by Arab and Bengali traders, (under the Sultanate of Delhi, India), entered the coastal community. This Islamization process was carried out by traders who eventually settled in the coastal region of *Nusantara*. Secondly, after Islamization in the grass-roots community, the next process was the entry of Islam into the kingdom's centers and even the establishment of the Islamic empire. Robson noted that the Malacca kingdom existed in the 14th and 15th centuries. From this Malacca kingdom, the interaction with Java began to establish communication channels, especially in the era of the Majapahit kingdom (Robson, 1981).

In pejorative language, Geertz illustrates that Javanese Islam is Islam that "influences civilization." He compares it to Moroccan-style Islam, which he calls "Islam that builds civilization" (Sumbulah, 2012). The consequence of "influencing civilization" is that the color of Javanese Islam seems complex, even far from Islam. Javanese Islam, for Geertz, mixed with Javanese traditions and culture originating from the Hindu-Buddhist religion. At this point, Geertz failed to ascertain Javanese Islam.

Geertz's findings are under the fact, that, Javanese Islam, especially those represented by *Abangans*, mixes with Javanese customs, traditions, and local culture. This local culture is indeed a legacy from pre-Islamic religion, such as Javanese indigenous belief, Hindu and Buddhist that forms a system of rituals or religious rites. The spectrum of Javanese culture as a religious rite is quite extensive and varied. These various rites can still be witnessed to the contemporary Indonesian context; starting from the rite of the cycle of birth, death, marriage, circumcision, and even moving house (Woodward, 1999). The form of the rites mentioned is called *slametan* or *kenduren*. For

example, in Javanese Islamic traditions related to the death rite, it is known as a *slametan* of 7th days, 40th days, 100th days, up to 1000th days of someone's death. In the relationship between humans and nature (micro and macro cosmos), in Javanese culture, many rites are still preserved today. These include the ceremony of *larung saji* (Sari, 2015), *nyadran* (earth charity) (Yusuf, 2016), *bari'an* (Mukaromah, 2013), and many more. Outside the rite above, there are still other cultures such as *tapa* and the *wayang* tradition. Both are believed to be part of Hindu culture.

Geertz and the like-minded western scholar saw Javanese Islam above as mere social facts. They only highlight the inner dimensions (esoteric) such as the various rites that are "property" of the cultural diversity of Hinduism and Buddhism. More than that, perhaps, in the subconscious, the stigma of "cultural struggle" has become a paradigm or mindset in seeing the tradition of Javanese Islamic diversity intended. Therefore, Geertz ignored the inner dimension (esoteric), the typical mysticism or Islamic Sufism in various Javanese traditions intended.

Islamic dialectics and Javanese culture create receptive and adaptive Sufi attitudes towards Javanese culture. More than that, for Sufis, respecting local culture is an obligation. However, a strong holding to *tauhid* substance is a must. It is the meeting point between "container" and "content." The container is a variety of social habits that has been going on for generations. In Arabic terms, this container is known as *al-Urf* (habit). *Al-Urf* is gradually becoming a tradition and culture, while the contents are the main teachings of Islamic monotheism practiced by the Prophet Muhammad known as Sufism or mysticism (Islam). Both of them cannot be separated from one another. For the Sufis, maintaining and preserving the container is the same as respecting pre-Islamic Javanese *wali*. The Islamic Sufis are not filled with Javanese mysticism in using the container, but purely the doctrine and teachings of Islamic mysticism originating from the Qur'an and Hadith.

Therefore, throughout history, all Javanese Islamic *wali* in addition to maintaining Javanese traditions and culture, they comprehensively learn the details of Javanese culture. It is like, Javanese culture is clothes. Meanwhile, the body is Sufism. In other words, culture is a body, and the spirit is Sufism. Both of them cannot be separated from each other. Both the *murshid tarekat* and the *murshid shalawat* with Javanese backgrounds as well as Arab descendants found today; they mastered the details of the treasures of Javanese culture. In this case, one of the Sufi teachers, 'Gus' Mukmin (a pseudonym), a *murshid*

from one of the *Majelis Shalawat*, in Bojonegoro, emphasizes that *wali* might not abandon tradition, but should enter through tradition.

“Originally, the Sufis such as *Sunan Ampel*, *Walisanga*, they were acknowledged because of their knowledge. Islamizing itself is aiming at eliminating the language of Hindu since the mission brought is about Islam. But what was explored further from the *wali* was their knowledge since talking about science is holy (*fitroh*). The loss of Hinduism and Buddhism is because they have been conquered by the symbolic language of Islam. Considering the knowledge, Damarwulan is also considered as *wali* (Javanese *wali*), before the emergence of Islamic *wali*” (Mukmin, interview. October 13, 2019).

Mystically, every Javanese Sufi teacher will undergo the *salik* phase and *riyadlah* under the guidance of Sufi teachers as well. One of the forms is doing *tapa*. The practice of *tapa* is not purely derived from the Hindu-Buddhist tradition but also from Islam, as it was practiced by the Messenger of Allah, Muhammad SAW. He did *tapa* in *Hira* cave. In other words, *tapa* can be universally interpreted as a mystical way. In addition to *tapa*, there is also a form of activities in Islamic Sufi circles known as pilgrimage (visiting) to the site of *the wali*. In the concept of micro and macro-cosmos, both *tapa* and pilgrimage enable a Sufi person to meet *wali*, both the Javanese *wali* from the pre-Islamic and Islamic era. It is the logic explaining that every Javanese Islamic *wali* is unable to leave Javanese culture. They must also master the details of Javanese tradition and culture. From the various narratives of Javanese Islamic mysticism, it can be stated that what happened was Javanisation of Islam, not Islamization of Java.

Regarding this thesis, ‘Gus’ Mukmin (a pseudonym) who represents the narrative of Javanese Islamic mysticism affirms:

“No one can Islamize Java because Java has existed longer than the existing religion. Sufis opened the way. Without *wali* or Sufis, do not expect Islam from the Middle East might be able to enter Java because Java is older than Islam. It’s on the contrary. The truth is that Middle East Islam can be accepted by Java, not Javanese culture accepted by Islam” (Mukmin, interview, October 13, 2018).

The Bintoro Demak Kingdom, as the first Islamic kingdom in Java, taught us how Islam maintained Javanese traditions and culture without leaving it at all. It was noted that in 1476 AD, Demak Kingdom issued a policy in Islamic *da’wah* known as *bayangkare islah* (vanguard of goodness). The essence of this policy is that education and Islamic teachings must compound with the established Javanese culture. With notes, it does not conflict with the essence of Islamic teachings. The same policy also established in the era of the

Mataram kingdom. In the era of Sultan Agung, as the third king of Mataram, a culture-based Islamic *da'wah* policy is also issued, in which Javanese (Hindu-Buddhist) culture must be acculturated to Islamic teachings (Sunanto, 2010). One of the heritage of Demak Bintoro is the legacy of the Demak Mosque as the first and oldest mosque in Java.

In contrast to other mosques in Nusantara, the architecture of the *Masjid Agung Demak* (Demak Great Mosque) and the relics of the mosques of the Islamic Mataram Kingdom in Yogyakarta have a typical architecture in the form of a stacked roof like temples in the South Asian Hindu region. This architectural style might not be found in other Islamic regions (Sunanto, 2010). The form of Islamic *da'wah* pioneered by *wali* in Demak and Mataram eras are easily accepted by Javanese people without having to be uprooted from the basis of the old culture which has been deeply entrenched.

Another cultural media as a medium of Islamic propaganda in *Walisanga* era is a puppet. Puppet art which contains the Mahabharata epoch, besides being a relic of Javanese Hindu culture, obviously this art is exported from Indian Hindu culture. *Sunan Kalijaga*, among other *Walisanga*, is known as *Sunan* who not only mastered this art but also composed the story while integrating the elements and teachings of Islam. The play (story) of *kalimasada*, by *Sunan Kalijaga*, consists of *sahadat* sentences. Likewise, the *Pandawalima* story is also composed of Islamic teachings (Aziz, 2013). In this case, 'Gus' Qomar said:

“Try to examine deeply all Sufi teachers and *tarekat* in Java. Do not only learn about puppets but master the puppetry itself. Don't ask why you need to learn it. In the puppet, there are high-class teachings of monotheism. Puppet is a Javanese culture that inevitably must be mastered by Sufi teachers. Therefore, the Javanese *waliyullah* understood puppet” (Qomar, interview, July 7, 2015).

In short, the portraits and views of Javanese Islam for centuries, starting from the *Walisanga* era to the post-Indonesian era, would be nearly changed. Anyone who catches a glimpse of the religious practices of Muslims in Java might assume that Javanese Islam seems to be syncretic, mixed with the teachings of Hindu-Buddhist too. This reality is reflected in the various maintaining cultures and Hindu-Buddhist heritage rites. This phenomenon, as partially described earlier, is easily found, not only in annual cycles such as the tradition of *nyadran* (cleaning the village), *haul*, *slametan*, and so forth. This phenomenon is easily found in monthly, weekly, and even daily cycles. This view is the characteristic of Javanese Islam, which might not be found in other Islamic traditions in any part of the world. The culture institutionalization was conducted by the Javanese *wali* by giving the spirit of Islamic monotheism

in each tradition and culture intended. The deep meaning of this mysticism dimension is only able to be digested by the Javanese Muslim community itself and not others, including researchers.

Javanese Cultural Encountered Islamic Mysticism

In the view of most orientalists, Javanese Islam is a religious tradition that mixes with Javanese (Hindu-Buddhist) culture. Therefore, Javanese Islam in Geertz's view is regarded as syncretic Islam, namely the mixing of Islamic teachings with Javanese customs and traditions. On the contrary, Hefner and Woodward argue that Javanese Islam mixes with Javanese culture only at the surface level. The essence of Islamic dogma remains genuine, or original, namely Islamic monotheism. This explanation can only be approached by using the Islamic mysticism approach (read: Sufism).

In the essential meaning, the term mysticism is not only Islamic property. Mysticism, in general meaning, refers to the traditions of major religions without exception, including Islam, Hinduism, Buddhism, Christianity, Judaism, and other divine religions ("heaven"). In Islam, the spreaders of mysticism are called Sufis. Referring to Islamic mysticism from its source in the Middle East (read: Makkah and Madinah), it is not independent teaching. At least, the elements and rites of mysticism before Islam emerge to be reformulated and continued by Islamic Sufis. The elements of mysticism, Neoplatonism, Persia, Hinduism, Buddhism, are known to be present and influence the development of mystical theories and rituals of many Islamic Sufi orders (Goldziher, 1981). This relationships pattern does not only occur in the Middle East, but also evenly distributed, both in South Asia and Southeast Asia, including Indonesia. Generally, according to Schimmel, the location of encounter or acceptance is in the teaching or theory of the entity of being (*wihdat al-Wujud*). This theory is found in Vedanta philosophy (Schimmel, 1975).

The encounter between Islam and Java is the meeting point in mysticism because mysticism itself is universal. Long before Islam came to Java, mysticism existed and flourished among the Javanese people. The Javanese people have taught the concept of microcosm and macrocosm for a long time. This micro and macro conception of cosmos in Islamic mysticism are known in the concept of unitary existence (*wihdat al-Wujud*).

The relationship of Islamic (mysticism) and Java was recognized by one of the Sufi teachers who mastered well about Islamic mysticism such as 'Gus' Mukmin by borrowing a subaltern perspective, especially the concept of *wihdat*

al-Wujud. According to 'Gus' Mukmin, Islam would not be accepted by Java if it was unable to convince Javanese mystical figures. Javanese society already has an established religious system (mysticism). "The truth is that Islam which is accepted by Java, not Islam which accepts Java" (Mukmin, interview, October 10, 2018). In Javanese mysticism, it has known the doctrine of cosmological unity such as Hindu-Buddhist, and indigenous Javanese mysticism, as well as the teachings of the micro and macro cosmos (Mukmin, interview, October 13, 2018). Terms such as *Sang Yang Widi*, *Sang Yang Murbing Dumadi*, *Dulur Papat Limo Pancer*, and *Manunggaling Kawulo Gusti*, show that Javanese society has a belief system. This belief system, in the terminology of mysticism, is called Javanese mysticism. This doctrine, according to 'Gus' Mukmin is substantially the same as the doctrine of *wihdat al-Wujud* in Islamic mysticism.

Therefore, for Sufi teachers who are educated and grew up in the Islamic Javanese tradition, they are not only respecting Javanese tradition and culture. Moreover, they also respect the Javanese ancestors who were symbolized through the great figures in Javanese history. 'Gus' Qomar, goes on a pilgrimage to the Troloyo, Trowulan, Mojokerto tomb complex. In this tomb complex, besides the tomb of Sheikh Jumadil Kubro, there is also the tomb of another Islamic *wali*. Not far from the complex, there is a tomb complex of the Majapahit kings. Such as Damarwulan tomb. 'Gus' Qomar visited both the tomb of Islamic *wali* and Damarwulan. In line with 'Gus' Mukmin, 'Gus' Qomar assumes that the figure of Damarwulan in a perspective of mysticism is considered as a figure with a very high degree of spirituality (read: dignity) (Qomar, interview, June 21, 2015).

The doctrine of *Dulur Papat Limo Pancer* teaches about the existence of God in human beings' life. This Javanese mysticism doctrine is like *Manunggale Kawulo Gusti*. In the Islamic mysticism brought by *Walisanga*, especially Sheikh Siti Jenar, Hamzah Fansuri, Mutamakkin, and so on, who still taught the essence of this mysticism. The doctrine of *al-Wujud* does not stop until Mutamakkin. Until now, the doctrine of real *al-Wujud* is still alive. The mysticism of Javanese Islam still survives today. In the view of *manunggale kawulo Gusti* or *wihdat al-wujud*, humans are nothing but micro-cosmos (small nature) whereas the great nature is the macro cosmos. Both micro and macro cosmos become one unit, cannot be separated from one another.

The Islamic Javanese mysticism shows that spreading across various tripe teaches a lot about the spiritual-mystical harmony of Islam and Java. Therefore, the post-colonial narrative, at least represented by a Sufi like 'Gus' Mukmin,

illustrates that mysticism teaches a single entity (*wihdat al-Wujud*) across the boundaries of space and time. Therefore, in the mysticism perspective, the designation of a *wali* is not only in the Islamic Sufi order. As confirmed by 'Gus' Qomar and 'Gus' Mukmin in the previous section, figures such as Damarwulan, in his era, has high spirituality. Referring to this explanation, great figures such as Joyoboyo, in the mysticism perspective, are part of the Javanese *wali* before Islam comes. So does the great figures, with high spirituality in Javanese history, in the Javanese mysticism perspective. They are also admitted as *wali*. In addition to Damarwulan and Joyoboyo, both 'Gus' Mukmin and 'Gus' Qomar said that Angling Darmo and Brawijaya also had very high spirituality (Qomar, interview, July 27, 2015).

Before 'Gus' Mukmin spreads the teachings of Shalawat Muhammad from his teacher in Bojonegoro, he must ask for permission which in Javanese terms is known as "*Pamit*" (permission) to the "ruler" of Bojonegoro area. The ruler intended is Prabu Angling Darmo. In the spiritual dimension, according to 'Gus' Mukmin, figures like Angling Darmo are never passed away (spiritually). Therefore, according to 'Gus' Mukmin, when he entered the Bojonegoro region, he met directly with Prabu Angling Darmo.

"I still remember very well. When I sat cross-legged like this (while demonstrating 'Gus' Mukmin's seat), Prabu Angling Darmo arrived. He is *sakti mandraguna* (indeed a powerful). When he wants to sit down, this earth feels trembling because of its spiritual strength. Angling Darmo advised, you may teach Islam here, but the requirement is that you must not boast to others" (Mukmin, interview, September 12, 2018).

'Gus' Qomar, as a teacher of 'Gus' Mukmin, quoted his teachers, in the tradition of Sufism education, it is stated; "*Tinggalen agomo mu, golek'ono pengeran mu* (Leave your religion, look for your God)" (Qomar, interview, July 26, 2015). This statement confirms that the spirit of Islamic Sufism itself is actually seeking and finally meeting God. In the context of Islam, this searching process is, of course, through a meeting with the prophet, *Muhammad SAW*. In the concept of Islamic Sufism, the achievement of this Sufi degree is called *wusul*, which is indicated by meeting the Messenger of Allah and Allah.

"We are talking about Sufism; we are talking about Java. We are talking about Hindu-Buddhism too. It is more popular since *Walisanga* took an action of *kewalian* (the authority) of the non-Muslim religions. Islamic Sufism enters through Javanese customs, traditions, and culture. Therefore, Sufis, including 'Gus' Dur, cannot abandon the Javanese tradition," said Mukmin (Mukmin, interview, October 13, 2018).

It is still according to 'Gus' Mukmin, the dialectics between Islamic and Javanese mysticism does not occur linearly or smoothly. The process of Javanese Islamization occurred through a thesis, anti-thesis, and synthesis. In other words, there was a mystical contestation between Javanese mystics and Islamic mystics. This contestation refers to the "science" approach. The meaning of Science here is a neutral arena that is also part of mysticism. In other words, it means the comprehension of monotheism in Islamic teaching. According to 'Gus' Mukmin, one of the manifestations of this contestation as justified by Woodward is in the form of war or "*adu kasekten*" (supernatural fighting) (Woodward, 1999). Besides, it can be in the form of literature. Javanese literature has a lot to say about *kidung/tembang* (song) or poems written by the Javanese *wali*. One example of the supernatural fighting above can be symbolized through "war" between Kalijaga (before converting to Islam) and *Sunan Bonang*. After Kalijaga was defeated by *Sunan Bonang*, finally, Kalijaga was willing to obey and become his student.

This critical study of subaltern treasures is aimed at reconstructing real social facts based on our view. Its importance is to show historical reality as the foundation of Indonesia nowadays and in the future. At least, groups that are considered marginal can be self-narrating. Conversely, the character built by the narrative of colonialism is always biased. Both the views of the Geertz and Hefner schools are allegedly not sterile from the European colonialism agenda.

Since a long time ago, colonialism studies have fully understood that Islamic culture comes from mysticism. In the era of Muhammad in Mecca and Medina, the creation of harmony between Islam and Arab culture was due to the approach of mysticism. The birth of the Wahhabism movement in Saudi Arabia, in the 18th century, can be read as the beginning of the birth of the colonial narrative. It starts from the Wahhabism movement, which has changed the patterns of relations between Islam and local culture in various parts of the Muslim world. There is not any exception in Indonesia, especially in Java. Wahhabism movement carries a central theme that mysticism is a "culprit" for the decline of Islam. Therefore, the war on the doctrine of mysticism and the institutionalization of its teachings became the main agenda.

Both the narrative constructed by Geertz and Hefner might be suspected to be inseparable from the narrative of western colonialism. The inverse thesis of Geertz's findings is that the syncretic nature of Javanese Islam requires purification. The purification movement, the common thread met Islamic modernism. The source of reference is none other than the Wahhabism

movement or the modernism movement that comes from Muhammad Abduh, al-Afghani, and so on. Both Wahhabism and Modernism movements are like a coin, two faces that are different but the same; put mysticism as the problem source. The bias of the Geertz's work (1983) seen from the mapping of 3 (three) variants of Javanese Islam; *Santri*, *Priyayi*, and *Abangan*. Regardless of intentional elements or not, Geertz placed the *santri* variants only represented by urban Muslims or modernists. Outside of urban Muslims, the traditionalist Muslim entity which has a greater quantity is placed as *abangan* Muslim. The main basis of the birth of this generalization is because the Islamic traditionalists use customs and traditions instruments and Javanese culture in performing religious obligation (religion).

On the contrary, Hefner unexpectedly has a paradoxical view which is different from Geertz. According to him, although it seemed to mix tradition and Islam Javanese Muslims are still genuinely carrying out Islamic monotheism such as the practice of Islam in the style of Muhammadiyah in Mecca and Medina. In the context of the colonialism studies interests, both the views of Geertz and Hefner were different but met on the same interests, which is to separate Islam from Javanese culture. The meeting point is needed to move. It might be in the form of Islamic purification from Javanese traditions and culture which was full of pagan, as well as Hindu-Buddhist elements and narratives. Is this view legitimate for the subaltern who speaks? (Loomba, 2003). The rise of Islamism, fundamentalism, and Islamic radicalism in Indonesia can be analyzed using this perspective. This theory is not too difficult to prove.

Finally, the Javanese Islamic style, model, and substance can only be explained or narrated by the entities of the subaltern themselves, namely Sufi teachers in Java and *Nusantara*. At least, the voice of the subaltern represented by Sufi teachers in *Majelis Shalawat* Muhammad on the above description might become a narrative strengthening the previous narratives about Javanese Islam (*Islam Nusantara*) which have become unchanging Islamic identities in Indonesia for centuries. In conclusion, the harmonization between Javanese culture (Javanese mysticism) and the teachings of Islam (Islamic mysticism) in Indonesia is not conducted by doing physical confrontation such as the process of Islamization in Europe and other regions in the world. It is solely due to the meeting of teaching substance which both teaches monotheism, especially through mysticism.

Conclusion

Javanese Islam is a local treasure owned by Indonesian Muslims, and it is not found in any other parts of the world. Despite the characteristic and the pattern of Javanese Islam which at a glance illustrates the practice of syncretic Islam, in fact, the pure/genuine Islam still exists, namely Islam which is based on the teachings of the prophet Muhammad SAW. At least, the subaltern, namely the Javanese Muslim community, can feel the essence of Islamic teachings. It is not only perceived by the Javanese Muslim community called “*abangan*” Muslims, which believe in the authenticity of Javanese Islam (in Geertz’s terminology). A similar belief is also affirmed by a limited layer, namely, special people with the status (degree) of *wali* that inherits the teachings or doctrines of *wihdat al-Wujud* (*manunggaling kawula-Gusti*) represented by figures such as ‘Gus’ Mukmin, ‘Gus’ Qomar, and ‘Gus’ Syamsir (pseudonym). Therefore, the dialectics between Javanese mysticism and Islamic mysticism can be summarized as follows:

1. The characteristic of Javanese Islam is especially shown through the dominance of teachings emphasizing an esoteric dimension called mysticism or Sufism. Concepts such as *manunggaling kawula-Gusti*, *dulur papat pancer lima*, *Sang Yang Wiji*, *Sang Yang Murbeng Dumadi*, and so on, convincingly show that Javanese society also has an established mysticism system. Even figures such as Damarwulan, Joyoboyo, Angling Darmo, and many others are also considered as *wali*, namely Javanese *wali*.
2. The intersection between Islamic mysticism and Javanese mysticism places tradition and culture as a neutral “container”. The containers mentioned before, in the tangible form, are the traditions and cultures inherited from Hindu-Buddhist relics, which are interpreted as means or tools for preaching. The difference is only “content,” which labeled with language, namely the language of Islam. At this level, *Walisanga* do contestation and confrontation with the Javanese *Wali* (Hindu-Buddhist) with the purpose of representing politics and Islamic mysticism.
3. Javanese Islam with the mysticism treasure must be maintained by the parties, especially the government as the ruler. Javanese Islam is ‘*Islam Nusantara*’. It is well-combined with Javanese mysticism and will automatically appreciate the traditional and cultural treasures of Java and *Nusantara*. In sum, the correlation is represented in the nation’s slogan; *Bhinneka Tunggal Ika*, which means unity in diversity. This slogan greatly represents the Islamic perspective in the doctrine of *wihdat al-Wujud*; or unity.

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INTEGRATION OF WALISONGO'S DA'WAH SPIRIT WITH SCIENCE IN INDONESIAN NATIONAL QUALIFICATION FRAMEWORK BASED CURRICULUM

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Abstract

This research aims to explain the views of policymakers, the concept of integration in scientific development, and the strategy of integrating da'wah spirit of Walisongo with science in the Indonesian National Qualification Frameworks (KKNI) based curriculum. The results of this study indicate that: (1) stakeholders states that spirit of Walisongo's dakwah has been used as values in science development by some academics, although it has not been fully understood because some academics still see it as a myth. The spirit of institutional management should match with the institution name itself, otherwise, there will be management error; (2) the concept of integration in KKNI-based curriculum in three institutions has similarities in general. However, there are distinctive characteristics in developing scientific knowledge based on the vision and core values of each institution; (3) the strategy of integrating the spirit of Walisongo is reflected in evaluating aspects: (a) institutions, by building interconnections, tag line or owner's quote, piety bureaucracy (clean and clear), (b) human resources development, and (c) academic integration through Islamic subject with science and technology, halal laboratories, and Islamic law.

Penelitian ini bertujuan menjelaskan pandangan pengambil kebijakan, konsep integrasi dalam pengembangan ilmiah, dan strategi mengintegrasikan semangat dakwah Walisongo dengan ilmu pengetahuan dalam kurikulum berbasis Kerangka

Kualifikasi Nasional Indonesia (KKNI). Hasil penelitian ini menunjukkan: (1) pemangku kepentingan berpendapat bahwa semangat dakwah Walisongo telah digunakan sebagai nilai dalam pengembangan ilmu pengetahuan beberapa akademisi, tetapi belum sepenuhnya dipahami karena masih ada beberapa warga akademik yang menganggapnya sebagai mitos. Semangat manajemen kelembagaan harus sesuai dengan nama lembaga tersebut, jika tidak maka ada kesalahan manajemen, (2) konsep integrasi dalam kurikulum berbasis KKNI di tiga lembaga memiliki kesamaan pada umumnya tetapi memiliki karakteristik khusus dalam mengembangkan pengetahuan ilmiah berdasarkan visi dan nilai-nilai inti lembaga. (3) Strategi memadukan semangat Walisongo tercermin dari mengevaluasi aspek-aspek yaitu: a) institusi dengan cara membangun interkoneksi, slogan atau falsafah pendirinya, birokrasi kesalehan (bersih dan jelas), b) pengembangan sumber daya manusia, dan c) integrasi akademik melalui mata pelajaran Islam dengan sains dan teknologi, laboratorium halal, dan hukum Islam.

Keywords: *da'wah; integration; walisongo*

Introduction

The State Islamic Higher Education Institution (PTKIN) is an educational model owned by Muslims in Indonesia. PTKIN's existence in Indonesia covers three models, namely STAIN (State Islamic College), IAIN (State Islamic Institute), and UIN (State Islamic University). The existence of these three is discussed in various academic circles. It happened as a result of the emergence of high expectation that the three models can compete with educational institutions in the current transformation era. The separation of knowledge between general science and religion increasingly makes PTKIN left behind compared to other universities. This situation can reduce community's interest to study at Islamic tertiary institutions. Also, this situation encouraged academics to change the status from IAIN to UIN.

History notes, the development of education in Indonesia began since the arrival of the peddlers who brought the religion of Islam in the form of Islamic boarding schools and *madrasa*. Colonialism by the Dutch and Japanese colonials did not worsen the development of Islamic education, instead it inspired Islamic education practitioners to adapt the culture of local community. It can accelerate the development of Islamic education which is characterized by the establishment of Islamic higher education. The establishment of Islamic higher education is proof of Muslims' success in

developing Islamic education. As time goes on, the number of Islamic higher education is increasing, starting from those located in the nation's capital Jakarta to sub-districts spread in various parts of Java.

Several PTKINs in Indonesia especially in Java are (1) UIN Maulana Malik Ibrahim Malang, (2) UIN Sunan Ampel Surabaya, (3) UIN Sunan Gunung Djati Bandung, (4) UIN Sunan Kalijaga Yogyakarta, and (5) UIN Syarif Hidayatullah Jakarta. Those PTKINs' names are taken from Walisongo which are intended to have the same spirit as Walisongo to spread Islam on Java island. It definitely gives sense of religious spirit in the progress of naming the institutions. The name selection can be based on the location of the *dakwah* of Walisongo and also can be merely about religious politics. Following the name, the institution should integrate the values and spirit of Walisongo into institution's vision, curriculum, and core values. By doing so, Nusantara Islam eventually develops through education in Islamic universities and to realize Islam's purpose as a blessing for the entire universe.

Some *wali* whose names are embedded to Islamic universities have different styles in doing their *dakwah*. Syarif Hidayatullah is a name of Sunan Gunung Djati who has considerable role in political development in Java. Sunan Gunung Djati ruled for 89 years. During his reign, there had been many changes in social and cultural aspects which eventually brought glorious feeling to the entire community (Sunardjo, 1983: 70). He used political channels or structural routes in performing his *dakwah*. The political role was very influential in the process of Islamization on Java island, especially West Java. Besides, he also established the Cirebon Sultanate to support his Islamic *dakwah*. The establishment created a friendship between Demak Sultanate and Cirebon Sultanate. Their relationship could be seen from the appointment of Sunan Gunung Djati as *Tumenggung* as well as the Gama Stylist in Sunda Land which was attended by preachers from Central Java.

UIN Syarif Hidayatullah Jakarta, following the nature of the *wali*, is well known as a university graduating many capable politicians in Indonesia. People who are familiar with politics must know Nurcholish Madjid, Azyumardi Azra, Din Syamsudin, Bachtiar Effendi, and Fachri Ali. Those public figures in politics are graduates of UIN Syarif Hidayatullah Jakarta.

Sunan Ampel, compared to Sunan Gunung Djati, has different way of preaching (*dakwah*). Using his ability to adapt to the local culture, Sunan Ampel has succeeded in carrying out Islamic *dakwah*. He encouraged people to be Muslims by reciting the creed (*syahadat*). By doing so, they were given a

fan from the plants roots that can cure cough (Arif, 2013: 90). Furthermore, Sunan Ampel created some new terms that are used even until now. For example, *Langgar* means a prayer place which similarly sounds as *Sanggar*; People studying in Pesantren are called *Santri* which is taken from *Shatri* (the name for people studying Hindu scripture).

Visiting UIN Sunan Ampel Surabaya, people will see a twin tower known as “integrated twin tower”. It symbolizes the main aim to build scientific structure in which religion and general sciences develop based on its natures and objects. Both should be implemented at the same time, adequately, as well as reasonably based on Quran and Hadith. The integration nuance is also reflected in that university logo which summarizes the blend of local and plural traditions as Sunan Ampel's style of *da'wah*.

Unlike the aforementioned two Wali, Sunan Kalijaga mostly used the cultural acculturation concept in his *da'wah*. He did not remove the religion and belief of Javanese people at the time, instead, he stayed tolerant and created harmony within the community of different believers. This way, he believed he could rapidly convey Islamic teaching to the people both in a opened and closed manners (Ridwan, 2007). The attitude and manner of Sunan Kalijaga which are not antipathic towards other religions and beliefs brought success of his *da'wah* (Jalil, 2012: 120-121). Adapting this attitude, UIN Sunan Kalijaga Yogyakarta established the so called “integration-interconnection”; an attempt to combine religion with general sciences. It then formed a new science which is in line with Islam and at the same time inventing an Islamic knowledge which has general science vibe.

The last being discussed is UIN Maulana Malik Ibrahim Malang which has the spirit of Islamization with the concept of integration of “tree-science.” UIN Malang in its *grand* design wants to develop the Faculty of Medicine and Public Health. This expectation has a straight line with what Maulana Malik Ibrahim has done. In doing *da'wah*, he opened a shop providing a variety of food at relatively low prices for the poor. Then, he as a physician held free medical treatment for the locals. In addition, he was a royal physician who had been invited to treat the wife of King Champa who was still his wife's relative (Widiyatmiko, n.d.).

Therefore, an in-depth study of how to integrate and develop Walisongo's wisdom values in curriculum design guided and referenced to the Indonesian National Qualifications Framework (KKNI) is needed. Graduates of Islamic universities are not only able to achieve standards set by the government,

but also has the spirit of Islam taught by Walisongo in the discussion of the context of Islam in Indonesia by prioritizing the face of Islam which is *rahmatan lil alamin*.

The purpose of the research was to find out the views of the stakeholders, concepts and strategies about the integration of Walisongo's *da'wah* spirit at naming institutions in UIN Sunan Kalijaga Yogyakarta, UIN Maulana Malik Ibrahim Malang, and UIN Sunan Ampel Surabaya.

Da'wah Spirit of Walisongo

Guardian and human are two different entities. God sent a Guardian to humans as an intermediary between humans and His teachings. The Guardian or intermediary here is what we called Wali. We should know that Wali is a human with advantages because he has closeness and devotion to God that exceeds human in general. To be one, a person definitely must meet the requirements of closeness toward God and self-purity. Getting closer to God is achieved by doing what have been written in the Qur'an and Hadith, for example, *dzikir* or *wirid*, *riyadha*, fasting, and others. By implementing these, one will achieve closeness with the Creator so they will be kept away from sins. This state is usually called purity in which someone is clean or pure from all kinds of sins. The mentioned state is considered the second level where the previous one (first level) is when a person reaches the point of closeness toward God. After going through these levels, the task as an intermediary can be interpreted.

Various efforts of Wali, both physically and mentally were aimed to spread Islam and its *karomah* (privilege) given by Allah. These efforts are the solid proof of their devotion to Allah. His devotion and faith to God help them reach the level of *insan kamil* which made them being called *Waliyullah* (Deputy of Allah). His duty was to convey the commands and prohibitions of Allah in Qur'an, as well as the messages of the Prophet Muhammad in Hadith (Soekandar, 1990: 5). In carrying out his duties, a Guardian has been given supernatural knowledge which other humans do not have. Therefore to improve their abilities, he should be aware of strength of Hadith which refers to the Prophet Muhammad (Syam, 2005: 253).

Walisanga or *Walisongo* have a huge role in spreading Islam. They are called the spreaders of Islam or culture hero according to Geertz's theory, especially from the context of acculturation process. On the other hand, there is a growing Hindu-Buddhist palace tradition, namely the tradition of

merchant groups and farmers absorbing Islamic elements. The new culture is the middle class, such as traders, *kiai*, teachers, and *tarekat*.

In the fifteenth and sixteenth centuries, Indonesian people called *Walisongo* because of their efforts to spread and develop Islam. The term had special meaning associated with the existence of sacred figures on Java (Sunyoto, 2017: 146). In addition, *Walisongo* have crucial position for Muslim communities in Java, especially in the areas where they are buried. The numbers and names mentioned in traditional sources are not always the same. The number nine or eight is estimated to be taken from the God *Astadikspalaka* or *Nawasanga* like in Bali.

In Javanese Kawi, *Wali* is *walya* or *wididyadya* which is not used in well-known term (Suparlan, 1991: 225). According to Sheikh Thohir Ibn Sholih al Jazairy (n.d.: 14-29), the word *Waly* in Arabic means "adjacent". In Qur'an, Allah said in Yunus, verse 62 that *Wali* is a person who has faith and feared of Allah. They convey the truth from God because of Allah's *karomah*. This is the same privilege given to Rasul (Prophet); the difference lies in *wahyu* (revelation) received by the Prophet. Unlike prophet, *Wali* do not receive *wahyu*. They get *karomah* which is a beyond-human ability but they will never be a prophet.

Furthermore, The word *Walisongo* consists of two words "*Wali*" and "*songo*" (nine). This is a combination of two words originating from different cultural influences. *Wali* comes from Arabic "*Waliyullah*" which means someone loved by Allah because of his great love and devotion to Allah. Meanwhile, *songo* is a Javanese word which means "nine". So, *Walisongo* means the nine wali or guardians loved by God (Salam, 1960: 123).

In Javanese perspective, *Wali* refers to a saint who is close to God and has good characteristics. He also spreads Islamic lessons and has more abilities compared to mere humans. In medieval history, there were works written by Islam historians. They use the term *Wali* to refer to Umayyah and Abbasiyah scholars. Likewise in Indonesia, some Ulama outside Java island are also called using the same term.

In *tarekat* teaching, they also mentioned scholars from Indonesian archipelago and medieval Islamic history. However, since this study concerns more on Javanese perspective, so the term *Wali* must be interpreted in Javanese culture. It will then lead to the concept of *Sunan* or *Susuhan*, the title that is used or attached to people called *Wali*. The word either comes from Arabic "*Sunna*," Chinese "*Suhu nan*", or Javanese "*Susuhunan*". Besides *Sunan*, a *Wali* is also called *Raden*. *Raden* is a nickname for the royal family, as in *Raden*

Patah and Sunan Gunung Djati. Whereas, according to Javanese language, “*Susuhunan*” or “*Suhunan*” means the highest-position person that should be upheld. In Yogyakarta culture, the title *Sultan* is *ingkang sinuwun* meaning the ruler with full sovereignty. In short, the word *Sunan* comes from Javanese.

Another name to call *Wali* in *Babad Tanah Jawi* is the Committee. There is also *Sayt* especially for Sunan Ampel in *Serat Kandaning Ringgit Purwo*. These terms are essential to understanding Javanese culture about Islam comprehensively. If the word *Wali* comes from Arabic and must be understood in Arabic culture, so does the word *Sunan* that should be understood in Javanese perspective.

The next word *songo* and *Sana* must also refer to the perspective of Javanese culture. The word *songo* in Javanese means nine. The word *songo* has multiple interpretations. It can literally mean number nine and also “the largest” because it is the biggest number. If we pay attention closely to many historical sources, we will find out that *songo* in this context refers to the second meaning (Haryanto, 2003: 67-69).

Javanese people assume that nine is a mystical number representing the relationship between humans and universe. This number teaches the new generation of Islam that the link created between humans and nature can create a harmonization in life. In addition, the number nine from the word *Walisongo* can bring up a spirit that in performing *da’wah*, someone can use democratic method inherited by Indonesian ancestors and exemplified by the Prophet Muhammad.

Walisongo Da’wah Strategy

In the development of history, the term *Walisongo* began with the arrival of Maulana Malik Ibrahim in the Champa area. The arrival of *Walisongo* was also marked by the process of re-strengthening the cultural values of the archipelago from pre-historic time. The cultural values of the archipelago are equipped with relics of ancient time aimed at describing religion and the flow of belief of the ancestors. This can be seen from the form of *punden (tu-ngku)* and *punden berundak (tu)*, worship of the guardian spirit (*to*) in springs (*tu-k*), waterfall (*tu-ban*), *banyan tree (Turumbukan)*, worship of sacred power *tu* in stone (*wa-tu*), *tu-gu* (tower), banners (*tu-nggul*), and worship of *Sangyang Taya* in a hole (*tu-tuk*). Various forms of relics are historical proofs of the Hindu and Buddhism influences as well as the culture of Muslim Champa. Therefore, the scholars and researchers have not let go of the principle *da’wah* cultural values,

«*al-muhafazhah 'alal qadimish al-salih wal akhdu bil al-jadid al-ashlah*»,

The quote above means the absorption of local cultural elements are diverse and considered to be in accordance with the joints of monotheism in Islamic *da'wah* (Sunyoto, 2017: 156).

Based on his genealogy, Maulana Malik Ibrahim was the oldest figure in *Walisongo* circle. Then, Sunan Ampel who was none other than the biological child of Maulana Malik Ibrahim. Sunan Giri is a cousin of Sunan Ampel and niece of Maulana Malik Ibrahim. Sunan Bonang and Sunan Drajat were biological children of Sunan Ampel and grandchildren of Maulana Malik Ibrahim. Sunan Kalijaga is a close friend and student of Sunan Bonang. Furthermore, Sunan Muria is a biological child of Sunan Kalijaga. Sunan Kudus is a student from Sunan Kalijaga. Last, Sunan Gunung Djati is a friend of Sunan Walisongo (Hernawan, 2012).

The description above shows that there are kinship and friendship among them. It became an impetus that made each *Sunan* has the same goal of Islamizing the entire Java region. However, they have different *da'wah* strategies based on each ability and the socio-cultural conditions of the communities they live in.

The *da'wah* strategy of Walisongo consists of several ways to Islamize humans so that they have faith in Allah. Those strategies are as follows: (1) Division of *da'wah* areas, (2) Cultivating Islamic faith with persuasive techniques, (3) Ideological warfare carried out by creating myths and dogmatic values of Islam. It aims to eliminate the values and elements of belief that are opposite to Islamic faith. For example, the teaching of *Moh Limo* from Sunan Ampel, namely *moh play* (do not want to gamble), *moh ngombe* (do not want to drink liquor), *moh maling* (do not want to steal), *moh madat* (do not want to suck opium) and *moh madon* (do not want to play girls) replaces the teaching of *Tantra Yoga* from Hinduism (Sofwan, 2004), (4) Establishing friendship with leaders. In performing their *da'wah*, they make friend with the leaders who were in charge of the area they lived in. This strategy was originally one of Prophet Muhammad's ways of *da'wah* during his era. *Walisongo* then adapted it to meet the socio-cultural conditions of the community (Hatmansyah, 2015: 5), (5) Meeting the community's basic needs. *Walisongo* made various efforts by teaching the society how to trade, grow crops, work on carpentry, and so on. For example, Maulana Malik Ibrahim taught people how to open a low-price *warung* (food stall) in attempt to help the poors fulfilling their need of food (Widiyatmiko, n.d.).

As a noble value, Walisongo who have the spirit of *da'wah* with huge social impact should be used as one core value and driving force for PTKIN to integrate the curriculum. Their way of *da'wah* emphasizing on tolerance towards the community's culture and customs create acculturation between old and new social norms. Hence, it gives impression that the teachings of Islam are more dynamic and flexible for it follows the social norms (Audah et. al., 1993: 491).

It is intended that the role of the curriculum can be conservatively used following the needs of higher education. In the end, the curriculum is not only interpreted as a written document but also a learning experience, learning program, hidden curriculum, learning curriculum, thinking curriculum, and environmental design in such academic frame in the institution. It can be understood through figure 1:

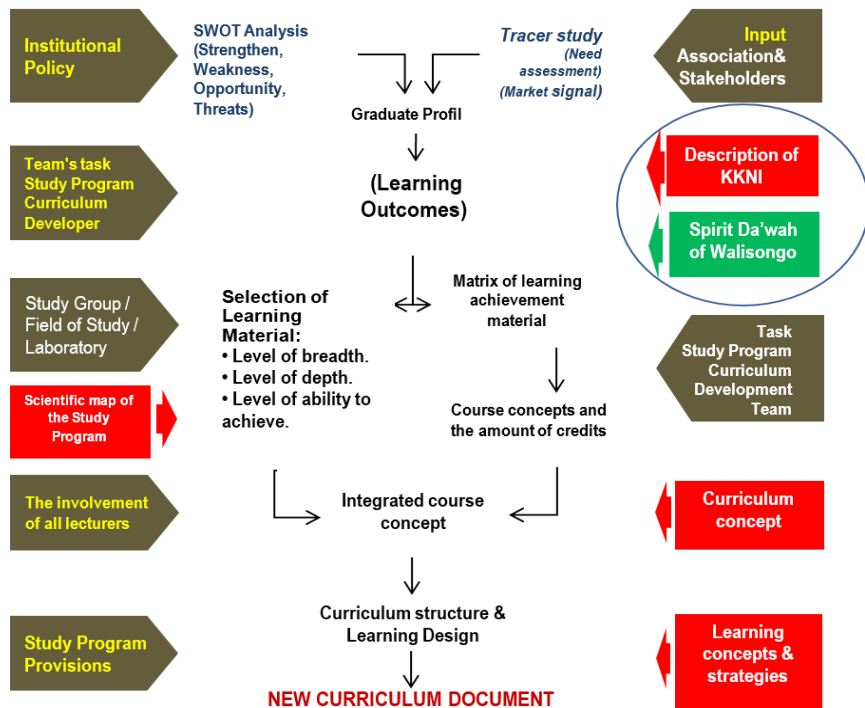


Figure 1: Stages of Integration of Walisongo's Values in KKNI-Based Curriculum at PTKIN

KKNI-Based Curriculum

In education world, curriculum is one of urgent components in the implementation of learning system. Curriculum serves as the quality of education indicator and guidelines for implementing education. Therefore, the government seeks to develop curriculum by advancing science, technology, and human resources. According to Muryani (2012: 179), curriculum is applied in educational institutions under the needs of community and demands from the time.

Curriculum in The Law No. 20/2013 is explained as a set of rules containing plans for teaching materials and content of learning materials and as a reference in the implementation of learning activities to achieve predetermined educational goals. While the college curriculum is defined as a set of rules consisting of material plan, contents of material and lessons that include the way of delivery and assessment and serves as a reference in learning activities in higher education. Furthermore, the BSNP (National Education Standards Agency) in 2010 emphasized that the KKNI (Indonesian National Qualification Framework) must be used as a reference in learning formulations graduate and must involve stakeholders and the professional world through the agreement of study program forums in formulating graduates' competency.

The KKNI becomes an extension of the qualification framework that seeks to equalize, juxtapose, and integrate workforce needs with learning material, as well as work experience aiming to provide recognition of students' competency matched to the needs of existing employment. This statement is contained in the Presidential Regulation of the Republic of Indonesia No. 8/2012 Chapter 1 Article 1 paragraph 2 concerning the KKNI.

Furthermore, the KKNI seeks to synergize the national education system with job training, so that it can be used as a benchmark for improving the quality of education and the representation of national education identity. By using the KKNI, higher education institutions will be able to know the quality of education, so that they can assist in conducting equalization of other college graduates. In addition, the use of KKNI can make it easier for universities to prepare human resources to have superior competency in their interest field of study. Therefore, the presence of KKNI in higher education institutions plays important role, especially in the implementation of education (Tim Kurikulum & Pembelajaran, 2014: 11).

According to Muhaimin (2016: 133), the development of KKNI-based curriculum is a way to achieve equality at the level of qualification between

Indonesia human resources and foreign human resources. Therefore, developing curriculum model must be begun with the improvement in the profile of college graduates by conducting SWOT analysis. It aims to find out the weaknesses of the existing curriculum and to correct these weaknesses so that the profile of graduates matches with the vision and mission. In addition, universities also need consideration from *stakeholders* related to *tracer studies* conducted through a *market signal* and *need assessment*.

So far, the higher education curriculum in Indonesia still emphasizes on cognitive aspects. The qualification of Indonesian universities' graduates are below the standard of foreign universities' graduates. Perhaps, this what makes them earn lower salary than foreigners. For that reason, higher education must review and improve the curriculum used. Indonesian higher education currently requires curriculum that can develop aspects of affective, cognitive, and psychomotor. One way should be done is to implement the KKNI-based curriculum. This curriculum aims to equalize the qualifications of domestic graduates with overseas graduates through improving the potential for expertise in the field of employment (Mawardi, 2016: 8).

Thus, the KKNI-based curriculum is a learning plan that shows the realization of the quality and identity of Indonesia through the education, the national job training, and the national equality assessment systems. These systems are media for producing human resources from learning achievement. To compete with graduates of foreign campuses, Indonesian universities should focus more on developing cognitive, affective, and psychomotor competencies including in learning plan. These will contribute not only in their work as employees but also in their involvement as job providers.

The Integration of Walisongo's Da'wah with Science in the KKNI-Based Curriculum in State Islamic Universities

The concept of "scientific integration" has long been echoed by the pioneers of the establishment of State Islamic University (UIN) in Indonesia, such as Azyumardi Azra, Imam Amin Abdullah, Imam Suprayogo, and so forth. This effort was made to erode the existence of scientific dichotomy between general and religious sciences which harmed the knowledge of students. Therefore, efforts are needed to integrate both sciences, so that they go hand in hand.

The teaching of Islam does not distinguish between research-based knowledge and Quran-hadith-based knowledge. Both are the result of science development given by God to humankind. God blesses humans by giving them

mind to discover His greatness through His creation so that they can sincerely do worship as a way of getting closer to God (Hayat, 2014: 9). That mind also is intended to explore general and religion sciences. However, humans, especially Muslim, must refer to Quran and hadith as the basis of exploring science. In learning, humans should realize that both sciences support one another. This kind of integrated learning can be experienced in PTKIN (State Islamic Higher Education Institution).

Ministry of Religious Affairs (MoRA) is one of the institutions that oversee the functional management of PTKIN in Indonesia whereas the Ministry of Education and Culture is an institution that provides technical guidance to universities. Therefore, PTKIN as one of the higher education institutions under the control of Ministry of Religion and Ministry of Education and Culture requires concrete results realized in the competencies possessed by graduates of PTKIN. It makes education leaders strive to make continuous improvement to the education system at PTKIN.

PTKIN, in most people's perception, is an educational institution prioritizing *da'wah* mission rather than academic competence. It is due to the empirical reality that graduates from IAIN are not led to be scientific expert but to be preachers (*da'i*) (Suprayogo, 2008: 11). The primary purpose of IAIN establishment is to create a forum for developing Islamic knowledge through logical and empirical research studies. This fact made IAIN a religious higher education institution that was aimed to create *intellectuals* or *kiai-intellectual*. It is different with its initial mission to create the graduates who are *intellectuals-ulama* or *ulama-intellectual*. It was clearly stated in the Presidential Regulation No. 11/1960, Article 2 explaining that IAIN wants to be a learning place in the tertiary level by deepening understanding of Islamic teachings and developing knowledge from the Qur'an and Hadith.

Furthermore, the rapid change of PTKIN can be directed towards the growth of Al Azhar University. It is natural that the pattern of Islamic studies developed by IAIN refers to the University of al Azhar. Technically to equate the education system of IAIN with al Azhar University, many educational figures use Arabic terms in naming the institutions. The subjects are almost similar to those in al Azhar University. The change from IAIN to UIN is a part of *ijtihadiah* (endeavor) of Indonesian government in finding the ideal PTKIN.

At present, all PTKIN strive to carry out science integration so that they can produce graduates that fit the needs of the community and improve the quality to compete with international colleges. In addition, various efforts of

PTKIN supported by the government in the form of science integration became one of the strategies to avoid the imbalance in the existing curriculum. PTKIN should present science-integration curriculum so the graduates understand both general and religious sciences and avoid scientific imbalance.

In general, the scientific integration models cover the component of science. They may involve one component (monadic model), two components (dyadic model), three components (triadic model), four components (tetradic model), five components (pentadic model) (Bagir, 2005: 94).

In higher education, the integration between science and religion can be seen from various curriculum models used in the learning system. By utilizing a curriculum model adapted to students' ability and the needs of community, it is expected to solve various problems arising as a result of an inappropriate learning system. In general, eight models are often used in higher education. The eight study models are as follows:

- a. Informative model, which is a theory or concept produced from religious science with the help of general science as a supporter or explanation of the religious science itself or vice versa. It is so that the reader can understand the science thoroughly and deeply.
- b. Corrective model is a theory or concept derived from general science that requires correction from the religious science or vice versa. It is intended so that the truth that comes from one science gets recognition from other scholars.
- c. Clarification or Confirmation model is a theory or concept of general science that is built based on the research results so that it requires recognition or affirmation of terms from religious sciences.
- d. Parallelization model, namely parallels recognition of a theory or concept originating from the Qur'an and Hadith with theories or concepts derived from general science, because both have similar meaning.
- e. Similarization model is looking for equations from the general and religious sciences so that both can be stated to have similarities.
- f. Complementation Model is theory or concept originating from general and religious sciences which support, strengthen, and fill each other, but still remain indifferent in existence.
- g. Verification model is empirical proof of the truth contained in the Qur'an and Hadith. It is intended that the truth derived from the Islam recognized by the scientific approval.

- h. Comparative models is information model obtained by comparing theories or concepts from religious and general sciences through the same various indicators (Muhaimin, 2016: 148-150).

PTKIN as Islamic education institution strives to offer an education system that is different from other universities, so the graduates of PTKIN can be distinguished in their competency. Academically, PTKIN's system emphasizes on professional, methodological and intellectual competencies applied in community life. It is intended to ensure that graduates of PTKIN have capabilities fulfilling the demands of recent era. In addition, PTKIN has emerged from the scientific dichotomy that they no longer separate the general and religious sciences, instead, making it as a whole. For example, UIN Yogyakarta uses *spider webs* as integration and interconnection of knowledge; UIN Malang uses *scientific tree* as a symbol of their curriculum; and UIN Surabaya uses the *twin towers*. It indeed shows more enthusiasm for PTKIN to improve the quality of its education by developing knowledge as wide and deep as possible by not leaving the religious values which are the spirit of PTKIN itself.

The success in creating KKNI-based curriculum integration in PTKIN will never be separated from the emergence of various existing problems. Therefore, PTKIN needs several solutions as consideration to solve problems. The solutions are as follows:

- a. the creation of a shifting paradigm in education emphasizing on science that examines Islamic values. For this reason, the preparation of the curriculum must use Qur'an and Hadith as the primary references.
- b. the attempt to synergize the religious with general sciences which eventually makes both going hand in hand and strengthening each other (Aminuddin, 2010: 7).

Thus, ideally, the output of PTKIN has superior competence compared to output from other universities. In addition to being oriented towards output superior, PTKIN also acts as a place to develop sciences both religious and general moving forward following the development of technology. So, they eventually can find solutions to various problems faced by society. PTKIN is expected to produce output that has noble character, morality, understanding of Islam. It is so that the competence of PTKIN graduates is not only on academic but also spiritual and moral competences. By having these competences, they are able to compete in the world of work.

Practically, various problems in PTAIN (State Islamic Higher Education) are both in the input and the output. The problems faced by PTAIN become the advantages of some institutions of PTAIS (Private Islamic Higher Education), even though generally, PTAIN should have superior management, funding for more extensive education, tighter control and get more attention from the community (Qomar, 2007: 101). Therefore, PTAIN management needs to improve so that the output can represent the expectations of community. To the recent situation, the curriculum of PTAIN which do not meet community's needs result in the increasing of unemployed graduates. Thus, it adds problem which needs to solve. People hope that the existence of PTAIN can improve community's economy condition. The incompatibility between the community's needs and the implementation of education can create more complex problems. Therefore, a more in-depth study needs to be done to solve these problems and require the participation of all parties.

In educational institutions, notably higher education, the curriculum must be arranged dynamically. The curriculum is compiled while reflecting on the ancestral heritage, social condition, and needs of the present so that the outcome (graduates) can survive in the changing times. Jono (2016: 7) mentions several roles played by curriculum:

- a. the conservative role means the curriculum must transfer and interpret various kinds of social norms inherited from the ancestors. It is intended that the curriculum used as a reference for education are conformity with the social norms exist in people's lives.
- b. the evaluative or critical role means the curriculum has a role as a controller of social changes that occur in the community and can provide solutions to any problem through critical and dynamic thinking. Thus, the curriculum needs to have the right indicators and criteria for controlling social life.
- c. the creative role means the curriculum must be able to create a work which is beneficial for community. Therefore, the curriculum should reflect the needs of the community in the present and future, so that the work can become a forum to increase existing resources.

As a noble value, *Walisongo* who have the spirit of *da'wah* that has social effects on society should be used as one *core value* and the current *driving force* for PTKIN through the integration of its curriculum. The way of their *da'wah* emphasizing on tolerance towards the people's customs and culture can create an acculturation between old and new social norms. It gives rise

to the impression that Islam is more dynamic, flexible, and in accordance with the social norms (Audah et.al., 1993: 491). It means that curriculum's role can be used conservatively following the needs of higher education. In the end, the curriculum is not only interpreted as a written document but also a learning experience, learning program, hidden curriculum, learning curriculum, thinking curriculum, and environment designed in such an academic frame in the institution.

Policy Stakeholders' Views on the Integration of *Da'wah* Spirit of Walisongo

The naming of UIN Sunan Kalijaga is based on the Decision of Minister of Religion Affairs No. 26 of 1965 dated July 1, 1965. This Islamic university in Yogyakarta takes and uses the name of the oldest son of Tuban Regent Tumenggung Wilatikta (R. Sahur) with the first name Raden Syahid. The name Sunan Kalijaga is originally from "*kali*" (river) and "*jogo*" (guard). When he was still named Brandal Lokajaya and studied with Sunan Bonang, he once meditated in the riverbank waiting for the return of Sunan Bonang. The meaning behind this name is that Sunan Kalijaga as a guardian who has a noble role in maintaining all the schools or beliefs that live in society. He does not show an antipathic attitude towards the non-Islam belief, instead he put tolerance before everything. There is another opinion that Sunan Kalijaga comes from Arabic "*Qadli Zaka*." *Qadli* means executor, prince and *Zaka* means cleanse. The meaning behind this name is that Sunan Kalijaga is a leader who upholds cleanliness (purity) and the truth of the teachings of Islam. From the marriage of Sunan Kalijaga with Dewi Sarah bint Maulana Iskak, Sunan Kalijaga had three sons namely Raden Umar Said (Sunan Muria), Dewi Rukayah, and Dewi Sofiyah (UIN Yogya, 2017: 13).

The name is expected to reflect the wisdom and the spirit of Sunan Kalijaga in science and curriculum in the aforementioned university. However, unfortunately, some citizens of Yogyakarta think that Sunan Kalijaga is a mythical figure that is not real. So that the Al-Jabiri Trilogy in UIN Sunan Kalijaga Yogyakarta is incomplete. The three elements applied are only *Bayani* method and *Burhani* method, without *Irfani* method. As the time went on, the trilogy began to be applied along with the internalization of Sunan Kalijaga's spirit, one of which was through PBAK (new students' orientation) activities. Another way is through promoting cultural approach brought by Sunan Kalijaga. This way, the university strives to be a cultural campus.

Just like UIN Sunan Kalijaga Yogyakarta, UIN Maulana Malik Ibrahim Malang also took and used one of Walisongo's names. It is Maulana Malik Ibrahim or Maulana Makdum Ibrahim As-Samarkandy or Sunan Gresik who was born in the early fourteenth century in the Samarkan area, Central Asia. The Javanese people called him Asmarakandi which is al Samarkandy (As, 1996: 53). He and Ali Zainal Abidin al Husein, a descendant of the Prophet Muhammad, are said to be relative by blood.

Maulana Malik Ibrahim lived in the Champa area. There, he married a daughter of King Champa and finally had a son named Raden Rahmad. In the history of the spread of Islam in Java, Raden Rahmad is known as Sunan Ampel. *Da'wah* in Champa ended in 1392 AD which was then followed by *da'wah* on Java Island. In the new area, he began in Laren, Manyar area, 9 KM from the north of Gresik city (Zuhri, 1981: 263). He started by establishing the first mosque in Manyar, exactly in Pasucian village. After that, he continued to preach by trading in Rumo village. He then moved to Gresik after he felt that *da'wah* in Sembalo area succeeded smoothly (Syafrizal, 2015: 12).

When doing his *da'wah* in Gresik, he got title as Sheikh Magribi, Maulana Magribi or Sunan Gresik. His arrival in this area coincided with the reign of Majapahit kingdom in 1379 AD. Then he worked with Raja Cermin to spread Islam in Gresik. Here, he also had position as "tumenggung" (king of district/area) (Sutrisno, 2010: 22). In Gresik, Maulana Malik Ibrahim went to King Majapahit and invited him to embrace Islam. Although, it did not succeed, he was granted by a land in Gapura village, located on the outskirts of Gresik. Conquering the land given by King Majapahit, he was able to establish Islamic boarding school for children who wished to deepen the knowledge of Islam. In addition, he also aims to carry out regeneration for preachers who will spread Islam in the future (Syafrizal, 2015: 2).

UIN Malang uses this name because the majority people in that university chose and considered that Maulana Malik Ibrahim is an appropriate name. Their particular reason is that the name brings spirit of Walisongo and that it will positively affect the curriculum and science in UIN Malang. It indeed becomes the spirit of developing curriculum in that university. This is seen from the concept of *the tree of science*. Looking up to the concept, UIN Malang expects their graduates to be Polymathic—a person who is great in mastering several fields of knowledge—in this case, they are good in general as well as religious sciences. Thus, UIN Malang concerns more on the integration of

both sciences because, in fact, Maulana Malik Ibrahim was an expert of various fields such as sufism, medicine, and trade.

His spirit of *da'wah* colors the formulation of UIN Malang's vision and mission which is inseparable from the values of majesty. The university considers that the graduates are successful if they can reflect the vision of UIN Malang, namely having deep spirituality, noble morality, broad knowledge, and mature professionalism.

Along with global demands, UIN Malang competes with all universities all over the world. The spirit towards *World Class University* is inseparable from local wisdom values of Walisongo in carrying out Islamic *da'wah*. Maulana Malik Ibrahim was able to incorporate Islamic values and teachings into Javanese society without disturbing and destroying the existing tradition. Likewise, UIN Malang creates jargon "*Think Globally Act Locally*" as a form of Walisongo's spirit that never leaves the local tradition in daily acts.

The theory about the pattern of indigenous Islam by Abdurrahman Wahid rests on three major themes. First, the concept of Islam is a universal religion. Islam defends humanity in all aspects manifested in *tauhid*, *tasawuf* (*akhlak*), and *fiqh*. Second, the principle of Islamic Universalism must be rewarded by openness to the values of other cultures. This open attitude makes Islam as a cosmopolitan civilization. The last one, the indigenous of Islam born with the openness to other cultures so that Islamic culture can be manifested in Indonesian culture (Wijaya, 2015: 190).

Following UIN Sunan Kalijaga Yogyakarta and UIN Maulana Malik Ibrahim Malang, UIN Surabaya attaches Sunan Ampel in its name because of the spiritual values it brings. Besides, geographically, that university is located in the same area in which Sunan Ampel was born and spread Islam. The name was expected to give positive impact to students by exploring and absorbing the values taught by Sunan Ampel so that, in the future, they can be graduates who reflect UIN Sunan Ampel Surabaya's vision and mission. Walisongo's *da'wah* spirit, especially Sunan Ampel, remains as a sublime legacy for *World Class University*. The effort in connecting (*tawasul*) to Sunan Ampel is expected to be the intermediary for the success of UIN Sunan Ampel Surabaya in realizing its vision and mission.

One effort to support the realization of UIN Surabaya's vision and mission is to deeply dig into the wisdom values of Sunan Ampel by researching books about him. This business aims to ensure that all UIN Sunan Ampel residents can recognize, understand and even practice those wisdom values.

Historically, Sunan Ampel was born in 1401 AD in Champa and was originally named Sayyidina Rahmad. His father is Maulana Malik Ibrahim and his mother is a descendant of King Champa (Soekandar, 1990: 9). The nickname "Ampel" was given because he had long lived in the area called *Ampel* or *Ampel Denta* which is now the area of Wonokromo, Surabaya.

Based on Javanese stories, Sunan Ampel has a wife who is a daughter of a Duke of Tuban, namely Nyai Ageng Manila. From his marriage, he was blessed with several children, namely Putri Nyai Ageng Maloka, Sunan Bonang (his original name is Maulana Makdum Ibrahim), Sunan Drajat (Raden Qosim or Syarifudin), and Syarifah (Sunan Kudus' wife). Sunan Bonang and Sunan Drajat are children of Sunan Ampel who then also became Guardians to continue spreading Islam. The closeness of Sunan Ampel with the holders of power in Majapahit Kingdom made his mission run smoothly without any obstacles from the kings on Java Island. It made the spread of Islam more rapid (Sulistiono, 2014: 6).

Sunan Ampel was well known for his skill in creating poems which was inherited from his father, Maulana Malik Ibrahim. His works had cultural nuances (Saifullah, 2010: 22). The beginning of his struggle as guardian began with the establishment of *pesantren* (Islamic boarding school) in his birth area, Ampel Denta. The *pesantren* was built on the land given by King of Majapahit. To succeed his mission, he tried to blend in with the community around *pesantren*. Eventually, in the fifteenth century AD, *Pesantren Ampel Denta* became a very influential educational center on Java Island (Sulistiono, 2014: 6).

Similar to UIN Malang, UIN Surabaya also believes in Walisongo's principle that *da'wah* spirit in Java should not change or remove the exist custom and culture, at that time, it was Hindu and Buddhist. It inspires the founders of UIN Surabaya to adapt Sunan Ampel's teachings which has open-minded attitude toward different culture. The concept of his teaching is to include Islam in Javanese culture so that they blend in harmony. This concept shows that Islam has high respect to culture, so it is then known as *Nusantara Islam*.

The efforts of UIN Surabaya towards *World Class University* are based on the local wisdom. The existence of that university would be nobler if it could alleviate education for surrounding community, especially for those struggling financially. Therefore, the progress of the achievement of Sunan Ampel UIN must be accompanied by sharing benefits to the surrounding community.

The Integration Concept of Walisongo *Da'wah* with Science in KKNI-Based Curriculum

The three higher education institutions, UIN Sunan Kalijaga Yogyakarta, UIN Maulana Malik Ibrahim Malang, and UIN Sunan Ampel Surabaya, have the concept of integrating wisdom values from the spirit of Walisongo *da'wah* in KKNI-based curriculum. The integration idea applied in UIN Sunan Kalijaga is the interconnection integration, better known as the *Scientific Spider Web*.

As an Islamic tertiary institution, the center of science in UIN Sunan Kalijaga Yogyakarta is absolutely the Quran and Sunnah. Furthermore, this center was developed through *ijtihad* process in various approaches and methods. It then inspired the emergence of science existed in the next layer namely classical Islamic science. In the same way, in the following centuries, there came natural, social, and humanity sciences, which led to the emergence of sciences and contemporary issues.

Beside Quran and Sunnah as a center, the sciences in the second and other layers, as explained above, interact, discuss, and respect one another. It is clear based on this description that the dichotomy and all other forms of knowledge separation are no longer known (Pokja Akademik, 2006: 21).

Although Quran and Sunnah as the center, it does not mean they are the only source of truth. To get a comprehensive understanding about its truth, we need the help of other sciences. It can be in natural, social, and humanities sciences. With the development of an increasingly complex era, even discussing or dialogizing knowledge from these three sources is not enough. However, it is also necessary to pay attention to information and issues in the contemporary era such as human rights, gender, religious pluralism, environment, and so on. From this description, it is illustrated that the scientific structure of spider webs describes the anthropocentric-interactive-interconnective scientific structure.

The scientific structure in figure 2 holds hope that in the future the scientific perspective of UIN Sunan Kalijaga Yogyakarta academic community is no longer myopic but broad and comprehensive. From this perspective, the output of UIN Sunan Kalijaga Yogyakarta is expected not to be a human isolated like a frog under the shell, but rather to appear as a flexible and skilled person in life both in traditional and modern sectors.

The integration concept of in UIN Maulana Malik Ibrahim Malang is known as the tree of science (figure 3). A tree with branches which has root is used as the whole framework of integrating science. In this tree of science, there is no scientific dichotomy between religious and general sciences. There

concept of God, human, morality, nature, and everything in it. Then, it is just right if science is developed by studying Quran and Hadith in depth, thus, there is an integration of religion and general sciences as illustrated in figure 3.

The fruit the tree of science is described as a graduate of UIN Malang as person with deep spirituality, noble morality, broad knowledge, and mature professionalism. These graduates then bear the identity of *Ulul Albab*—those who do zikir and think of God as well as His creation both on earth and in heaven.

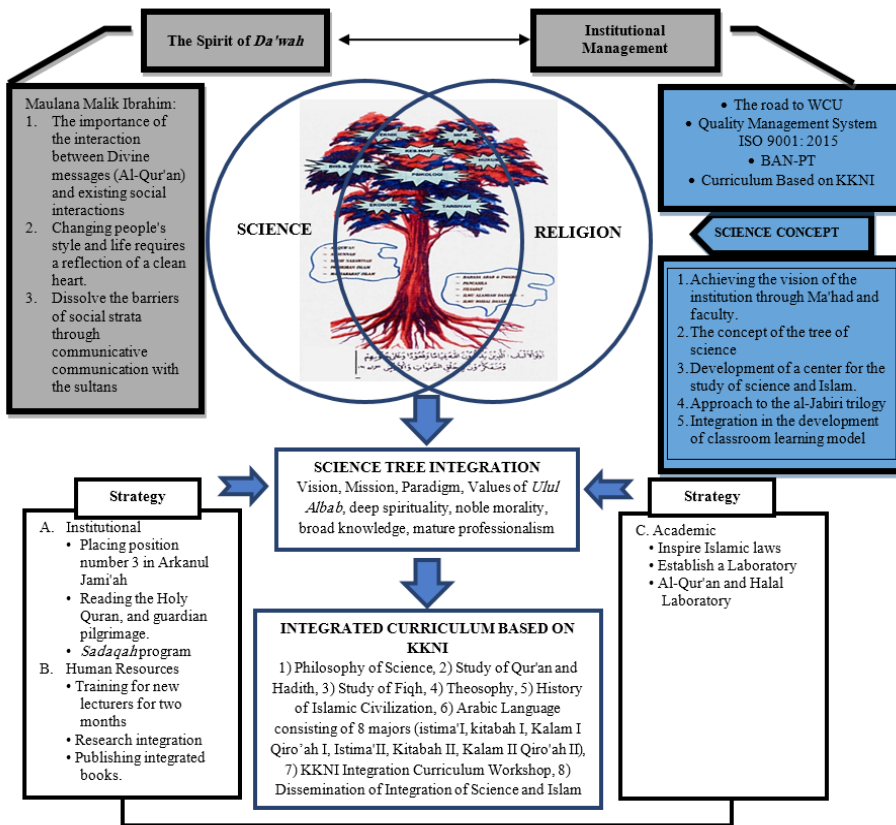


Figure 3: The Integration Concept of Da'wah Spirit at UIN Maulana Malik Ibrahim Malang

Besides the scientific tree, the concept of integration is supported by the development of the Center for Science and Islamic Studies (PSSI), which is the center of scientific integration at UIN Malang. The integration process for all types of research is based on the Quran and Hadith. So, the integrative research will combine scientific findings with the interpretation of

Quran and/or Hadith which is presented in the analysis part. The process of Quran and Hadith interpretation in PSSI will be assisted by language experts, commentators and experts of Hadith. Therefore, the researchers do not have to be demanded to explore the interpretation and knowledge of Hadith.

Integrative research on PSSI UIN Malang uses the Al-Jabiri trilogy approach namely Bayani, Burhani and Irfani. First, research using Bayani approach is a study that relies on the text of Quran and Hadith. In their research analysis, the researchers will interpret the scientific finding with the text of Quran and Hadith.

The second approach is Burhani. Researchers are free to conduct scientific research without having to rely on the text of Quran and Hadith. Whether it is contrary to Islamic teaching or not can be seen through the results of this study. So what it is meant by Islamization of science is seeing the epistemology of research findings or its roots which is not contrary to Islamic values. This model is more straightforward because not all must use text; for example, Architecture and Chemistry.

The third approach is Irfani, namely the research carried out with devotional worship to Allah by praying at night then one day suddenly the researcher will get intuition. This intuition is the gift of Allah The Almighty to the chosen person. So this approach is individualistic, not all students get it simultaneously.

The research results on sciences integration with the aforementioned approaches are divided into three categories. First, the research results which are the findings of science can confirm to the text of Quran and/or Hadith. This category can be done by bachelor students. Second, the results of the study reconstruct or add to the previous research. This category can also be done by bachelor students. The third category is the research result that is deconstructing the previous research result so that researchers find new different things. This category can be done by magister and doctoral programs students.

In the aspect of applying Islamization of reasoning in the paradigm of Integrated Twin Towers, UIN Sunan Ampel Surabaya uses three pillars, namely: first, strengthening the Islamic science which is original but rare; second, integrality of Islamic scientific development with social humanities science; third, weighing science and technology with Islamic knowledge. Those three are presented in figure 4:

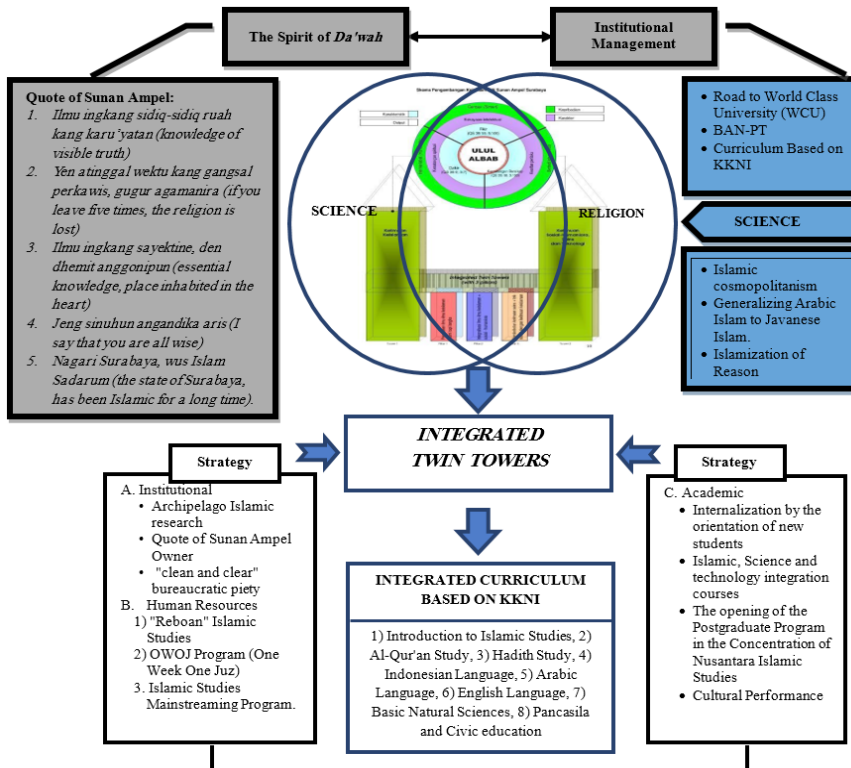


Figure 4: The Integration Concept of Da'wah Spirit at UIN Sunan Ampel Surabaya

Based on the figure 4, Islamic science can be juxtaposed with general sciences. Both of them complete each other to make one subject and a method or approach. The concept of integration of the da'wah spirit of Sunan Ampel is integrated in the twin towers. Each science is allowed to develop according to its characteristics, but Islamic guidelines are still used as a companion. The basic competency standards of each science cannot be reduced, because the competency of graduates will also decrease. The integration of scientific knowledge in UIN Sunan Ampel Surabaya has oriented towards the development of superior professionalism and not mediocrity.

Therefore, it can be described that the paradigm of the Integrated Twin Towers is not an Islamization of knowledge, but the Islamization of reason by dialogue with general knowledge with Islamic science. Therefore the two sciences run individually and are not mixed but there are times when the two are used at the same time.

Conclusion

There are several things which should be highlighted. First, stakeholders' views on the integration of Walisongo's da'wah spirit on naming institutions. For example, UIN Sunan Kalijaga Yogyakarta expects that by using that name, graduates could reflect the spirit of wisdom value of Sunan Kalijaga. It is also similar with the main purpose of using Maulana Malik Ibrahim's name in UIN Malang. People of that campus expects that the university will grow rapidly and reflect the spirit of Maulana Malik Ibrahim as the first ulama in Java. Last, the name of Sunan Ampel in UIN Surabaya is used since geographically, the university is located in Ampel Denta where Sunan Ampel was born and raised. Besides, the university also hope to reflect the spirit of wisdom values of Sunan Ampel.

Second, the concept of science integration of Walisongo's da'wah spirit in KKNI-based curriculum at UIN Sunan Kalijaga Yogyakarta is named scientific integration-interconnection or often called scientific spider web. While at UIN Maulana Malik Ibrahim Malang, it is represented as the tree of science. The last, the science integration in KKNI-based curriculum at UIN Sunan Ampel Surabaya is known as the integrated twin towers concept.

Third, the integration strategy of Walisongo's da'wah spirit in the academic environment of the aforementioned three Islamic universities refers to three areas, namely: a) institutional fields which include building interconnection: placing number three in arkanul jami'ah, doing khotmil quran, tahlilan, ziarah wali, the program of "UIN Malang Berbagi", archipelago research. They also have motto "Piety Bureaucracy: Clean and Clear". b) human resources, which include: two-month training for new lecturers, integrative research, publishing integrative book, Islamic study program called "Reboan", One Week One Juz program, and Islamic mainstreaming program, and c) academic fields which include: PBAK (new students' orientation), courses on Islamic integration of science and technology, development of master programs in Archipelago Islamic studies, cultural performances, forming Quran laboratories, Halal laboratories, introducing Islamic laws, building Ma'had Al-Jami'ah, student certification, Student Religious Competency Improvement Program, three-foot movement task force, and Indonesian Islamic Reasoning Program.

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ISLAMIC RELIGIOUS VALUES IN DHUKUTAN TRADITIONAL CEREMONY AS CHARACTER EDUCATION FOR ELEMENTARY SCHOOL STUDENTS

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Abstract

This study aims to describe the values of Islamic religious character education in the cleaning process of Dhukutan village in Nglurah village, Tawangmangu sub-district. Dhukutan is a traditional ceremony of Nglurah villagers to commemorate the death of their ancestors named Kyai Menggung. This traditional ceremony is held once every seven lapan (1 lapan=35 days based on Javanese calendar). The method used to find the value of religious character education is a descriptive qualitative method. The sources of the data are the offerings related to the implementation of the Dhukutan village cleaning ceremony. The results of the study show that the religious values reflected in the Dhukutan traditional ceremony are sincere, honest, obedient, disciplined, diligent, praying, grateful, and trustworthy. Within the process of Dhukutan village cleaning ceremony, the value of religious character education is beneficial for students to be both intellectually and emotionally intelligent students. This study suggests educators, especially within Tawangmangu area, to employ the Dhukutan village cleaning ceremony as a learning tool of religious character education values for elementary students.

Penelitian ini bertujuan untuk mendeskripsikan nilai pendidikan karakter agama dalam proses pembersihan desa Dhukutan di desa Nglurah, Kecamatan Tawangmangu. Dhukutan adalah upacara tradisional penduduk desa Nglurah untuk memperingati hari kematian leluhur mereka yang bernama Kyai Menggung.

Upacara tradisional ini diadakan sekali setiap 7 lapan (1 lapan = 35 hari berdasarkan kalender Jawa) Metode yang digunakan untuk menemukan nilai pendidikan karakter agama adalah metode deskriptif kualitatif. Sumber data dalam penelitian ini adalah sesembahan yang terkait dengan pelaksanaan upacara pembersihan desa Dhukutan. Hasil penelitian menunjukkan bahwa nilai-nilai agama yang tercermin dalam upacara tradisional Dhukutan adalah tulus, jujur, patuh, disiplin, rajin berdoa, bersyukur, dan dapat dipercaya. Dalam proses upacara pembersihan desa Dhukutan, ditemukan nilai pendidikan karakter agama yang sangat berguna bagi siswa untuk membentuk kecerdasan intelektual dan emosional siswa. Studi ini menyarankan para pendidik, khususnya di daerah Tawangmangu, untuk menggunakan upacara pembersihan desa Dhukutan sebagai alat pembelajaran pendidikan karakter agama bagi siswa.

Keywords: *character education; religious value*

Introduction

Indonesia is a country full of diversity and a home to numerous different ethnic groups with their identical cultures. The cultures of each ethnic group have different characteristics and traditions. The character and identity of Indonesian people play a significant role in coloring the modern era (Anis & Kundharu, 2016: 46). Facing modernity, there are very limited ethnic groups preserving their traditions. Alerting that most of cultures in Indonesia are at risk of *going extinct*, the Republic of Indonesia Minister of Education and Culture publishes a Tradition Preservation Guidelines to increase the active role of provincial and district or city regional governments. It empowers community participation, facilitates the implementation of preservation of traditions developed in the community, as well as solve problems related to the preservation of tradition (2014). It could be seen that preserving a tradition is very important.

Tradition is all the inheritance of the past that entered into the culture that is now prevailing, where tradition is not only considered as a historical heritage, but it also contributes to the present age in various levels (Hakim, 2003: 29). Following Hakim's statement, Ramli (2010: 39) also adds that tradition is something sacred by the community. It is a form of loyalty towards the ancestral heritage which later on becomes local wisdom and is not being demolished. Violating the tradition is considered as something wrong, as long as the tradition does not conflict with religious norms.

Moreover, tradition consists of human activities that interact from time to time and always follow specific patterns based on customary provisions. Thus, in this case, a tradition must have a purpose based on the condition of each region or area. In the religious context, tradition is a hereditary heritage that continues to go along with the times (Koenjaraningrat, 2009: 187). It is the whole of material things and ideas that come from the past but indeed still exist until today. It is not yet be demolished, destroyed or forgotten. It only means as an inheritance, what is left from the past (Sztompka, 2011: 69-70). One of the traditions held by many ethnic groups is a traditional ceremony.

The benefits of traditional ceremonies or rituals are: 1) containing the fundamental values that act as a guide for the community, 2) modernization and various efforts of renewal and community development tend to override traditional ceremonies, therefore it is not impossible that the next generation will not understand about it, 3) traditional ceremonies which are little described previously can be used as a comparison with other regions (Daeng, 2000: 180). Thus, this is one of the supporting elements of Bhineka Tunggal Ika idea.

One of the success ethnic groups preserving its tradition is Javanese. Simuh (in Kholil, 2008: 195-196) states that Javanese as a community in a certain size have been Islamized and indeed embrace Islam. Therefore, Islam has been adapted with the culture, and customs of Javanese (Muqoyyidin, 2012). However, in practice, their religious patterns are not far from the influence of pre-Islamic principle and belief elements, namely the animist-dynamism and Hindu - Buddhist beliefs that long before the arrival of Islam have already become the guidelines of the majority of society.

The *Dhukutan* tradition is a village cleaning ceremony in Nglurah Village, a village in Tawangmangu, Central Java. This ceremony is inspired by two folklore versions, namely *Airlangga* and *Watu Gunung* (Sumarwati, 2016: 8-14). It is held every six months on *Selasa Kliwon* of *Wuku Dhukut* (Dinas Pariwisata, 2017: 22). Furthermore, Sumarwati (2015: 2) states that this cleaning ceremony or village ritual is usually held in the Menggung Temple. Fibriani (2013: 50-52) states that the *Dhukutan* tradition is carried out by merely presenting offerings to God using foodstuffs originating from the village, such as crops and corn. This ritual is held by raising the values of community togetherness and the existence of cultural values maintained within the Lawu slope community. This traditional ceremony is to commemorate the death of Kyai Menggung. Thus, it could be said that this traditional ceremony tradition is a legacy of

the past carried out routinely, having specific characteristics and goals, and using *ubarampe* to express ideas through symbolic actions.

On the other hand, life is dynamic and change is inevitable. In reality, amid a wave of change due to capitalism, modernism, and globalism, conflicts between traditional cultures and modern culture could not be avoided even though synergies and adaptations of traditional elements with modern elements were undeniably cultural facts. When modernity undertakes the traditions slowly, *Dhukutan* somehow is still able to exist. Therefore, *Dhukutan* as one of the strongest traditional ceremonies held in Central Java needs to preserve. Besides, *ubarampe* used in the *Dhukutan* ceremony are very indigenous and can be classified into the local and traditional culinaries. More importantly, Islamic religious values behind this ceremony should be considered and taken for granted as daily life values. One of the ways to maintain *Dhukutan* as an authentic traditional ceremony is by integrating it into a teaching and learning process. As supported by Prihatin (2011: 7), one way to preserve tradition is by raising the tradition into a study and then implementing it into learning. Pannen (2005) calls this as a culture-based learning. It is a strategy for creating learning environments and designing learning experiences that integrate culture as part of the learning process (Pannen, 2005).

A culture-based learning is believed good in forming the students' characters. As supported by Veronika (2017: 54), cultivating character education aims to improve the implementation quality and the results of education towards the achievement of character formation and the preservation of students' noble character as a whole, integrated and balanced. Cultural education and national character are interpreted as education that develops cultural values and national character inside students' life. Thus, students have those values as their characters and apply the values in life as a member of society, and also as a citizen who is religious, nationalist, productive and creative (Sahlan, 2002: 317).

Introducing culture and tradition in a teaching and learning process to build a character could be started from primary education. According to Piaget (in Monk et al., 2006: 218), at the concrete operational stage, children can pay attention to more than one dimension at a time. Egocentric nature has diminished. According to Suharjo (2006: 37), the physical and motor system growth of elementary students has been progressed rapidly, and their social life is also enriched with the ability to cooperate. Characteristics of elementary students, in general, are also expressed by Bassett, Jacka, and Logan

(in Sumantri & Johar, 2001: 11). They naturally: (1) have strong curiosity and are interested in the world around them, (2) are happy to play and prefer to have fun, (3) like to organize themselves to handle things, explore situations and try new ventures, (4) have vibrant feelings and are encouraged to excel as they dislike dissatisfaction and reject failures, (5) learn effectively when they are satisfied with the occurring situation (6) acquire by working, observing, taking initiative, and teaching other children.

Integrating culture in an elementary level education could be done in a Javanese language subject. Based on *Kongres Bahasa Jawa III* (2001: 11), the results of the Congress recommended: (1) the Ministry of National Education must emphasize the teaching of regional languages to be taught in primary and secondary education, (2) Local governments and related institutions should also follow up the development of Javanese, especially for formal and non-formal education; and (3) curriculum and textbooks to review. Utari (2012: 84) states that Javanese is one of the local contents that has been arranged in the elementary school education curriculum for students from grades I to IX with the aim of getting to know more about the nature, social and cultural environment. When the preservation of the language via formal channels is conducted, students are expected to get assistance and guidance from the teacher so that it will be easier to learn Javanese. Moreover, according to the Decree of the Governor of East Java Number: 188/188 / KTSP / 013/2005, dated July 11, 2005 (in Arafik 2013: 29), states that the Javanese Language Curriculum for SD / SDLB / MI in both Public and Private Schools of East Java Province should be taught starting at 2005/2006 Academic Year. The learning is given from 1st to 6th grade of elementary school.

Furthermore, Suharto (2006: 151) states that learning the Javanese language in addition to teaching Javanese language and literature also needs to be directed towards the transfer of cultural values within it. The learning objectives of the Javanese language in the Primary School are issued by the East Java Provincial Education Office in 2005 in Arafik (2013: 33) and Hidayat (2012: 12). (1) students appreciate and boast Javanese as a regional language and are obliged to preserve and develop it; (2) students understand the Javanese language in terms of form, meaning and function and use it appropriately for various purposes, needs and circumstances; (3) students have the ability to use excellent and correct Javanese language to improve skills, intellectual skills, emotional and social maturity; (4) students can be more positive in the daily life of their environment.

On the other hand, teaching character education through a traditional ceremony in a Javanese Subject is quite challenging. Teachers should face some realities that these activities do not attract students' interest. This research, therefore, tries to find out the implementation of teaching Islamic religious values through *Dhukutan* in a Javanese language subject in elementary school level.

Method

To answer the problem of the study, the research method employed in this study was descriptive qualitative. Analytic descriptive method was implemented by describing the facts, then continued by analyzing the facts obtained (Ratna, 2004: 53). The study concerned the equipment of the religious value in the traditional ceremony of *Dhukutan* as an educational character. The data collection techniques in this study were observation, interviews, and reviewing documents and archives.

The data analysis was carried by some of the techniques written Cohen et al. (2007: 467-471), the analytic induction 'analytic induction' constant comparison 'constant comparison', and typological analysis 'typological analysis'. In the first iteration, we read all of the transcripts to gain a basic understanding of the responses. During this stage, we made a list of first codes in the margins of the transcript and used these labels to develop a general category scheme of participant responses. Second, we began to identify themes by sorting the initial scheme into particular categories and subcategories. This categorization reflected the frequency of response as well as the similarity between interviewees. Third, we re-read the transcripts to identify typical and dissenting cases. The themes developed during this section form the paragraphs of the results section below. Last, we reviewed the themes and evaluated their relationship with the literatures.

Philosophical Meaning of *Dhukutan* Traditional Ceremony

This ceremony is also considered as a form of gratitude of Nglurah villagers for the abundance of fortune, health, and safety they get. It is held based on a *nepton*. For the society, *nepton* is crucial to hold various calculations, among others, to determine the wedding date and other important days in terms of occult activities (Latif, 2007: 109). The calculation of the day or *petungandina* is important because most Javanese people think that everything related to human fate was depending upon this *petungan* (Purwadi, 2005: 73).

By practicing traditional ceremonies, humans can express ideas through symbolic actions. The symbol is an intermediary tool to describe something; within a symbol, there is always a meaning attached to it (Ratna, 2007: 184). If someone interprets the meaning of a symbol, it meant that he thought adequately about the symbol; that was, a desire to produce certain answers under certain conditions (Chaer, 2007: 286). Furthermore, the meaning is an understanding or concept with a linguistic sign. It could be concluded, hence, that meaning is a symbol although the exact definition of meaning was complicated to determine because every language user had different abilities and perspectives in interpreting an utterance or word.

In *Dhukutan*, there are also *ubarampe* and offerings. *Ubarampe* are stuffs used in the *Dhukutan* traditional ceremony process and offerings are manifestations of the Nglurah Village community's gratitude for the abundance of fortune and safety. All of the offerings are made from corn. Corn is the staple food of the Nglurah villagers at the time. There was once an assumption that offerings should not be made from rice. If one of the residents uses rice-based offerings, then Bethara will be angry. Bethara's anger could be in the form of disaster, calamity, or harvest failure. The offerings have many philosophies that we could take as life lessons.

The philosophy of *ubarampe* and offerings in *Dhukutan* traditional ceremonies consists of *alu*, *ares*, *banyu sumber*, *bongko*, *bothok*, *catut*, *encek*, *gandhik*, *gedhang sinomeni*, *gemblong*, *gudhangan*, *kembang telon*, *lumping*, *pelas*, *pincuk*, *puadak riph*, *punar*, *dhawur pupus*, *tawonan*, *tebu wulung*, and *tukon pasar*

Alu is a pounder used to pound or smooth something. *Alu* was made of wood, and the middle part was slightly concave since it is functioned as a place of grip. The philosophy of *alu* as a corn refiner is that the hearts of arrogant people should constantly be trained to be softer and smoother. In Islamic teaching, a hard heart must be softened by reading Qur'an, fasting, doing charity, and praying.

Ares is the middle part of a banana tree. It is used to cook the vegetable for offerings. *Ares* symbolizes that we should blend it with our neighbors. Moslems should maintain a good relationship with other people. When the blending process or *silaturahmi* took place, it is expected that there would be a harmonious relationship.

Banyu sumber is water that came from a spring source. *Banyu sumber* was distributed to the residents during *Dhukutan* ceremony. This water was

believed to bring fortune. The philosophy contained in *banyu sumber* is all fortune, health, and safety originated from one source, namely Allah SWT.

Bongko is almost similar to *bothok* (a steamed dish Javanese food which was usually consisting of grated coconut, vegetables, spices and fold into triangle/square using banana leaves), but it is made from *tholo* (soya) beans and grated coconut. The meaning of philosophy in *bongko* means that every human being has different characters. These characters are described as various herbs or ingredients used in making *bongko*. There are salty but sweet flavors. Once after the *bongko* steamed, the flavors would blend into one with a pleasant taste. That is how humans should be if they are upholding tolerance and working side by side; there would be a good harmony.

Bothok is a steamed dish consisting of spring onions, anchovy, and grated coconut. It is a Javanese food easily found in traditional markets. It is also almost similar to *bongko*. *Bothok* has a philosophical meaning that every human being had a different character. Humans must be united to create harmony and peace.

Catut is a traditional food made from corn flour. The philosophy of *catut* is that everything has a very long process to produce something extraordinary. It is like humans who struggled to study something. Learning a knowledge is tiring just like the long process of making *catut*. In Islamic teachings, the reward of studying is heaven as stated in the hadith meaning: Whoever walks to seek knowledge, then Allah makes him an easy way to Heaven. (HR Abu Dawud no. 3641; at-Tirmidhi no. 2682; Ibn Majah no. 223; and Ibn Hibban no. 80).

Encek is a plaited mat made of banana midrib which was used as a place to place offerings. The meaning of his philosophy is that humans should work together to be strong in facing various tests and trials. Also, humans are also expected to be strong and tough in carrying out huge problems and burdens. Don't forget to help each other if there is a problem. As fellow human beings, we should help each other, both materially and non-materially.

Gandhik is a *jenang* (confection) made from corn flour. *Gandhik* is made in four colors namely red, white, black, and yellow. The colors are symbols of fire, land, water, and air. *Gandhik* in red color is described as fire which was related to anger. *Gandhik* in white color depicts by air which is related to the *mutmainah* trait. *Gandhik* in the yellow color describes the element of water which was related to the *sufiah* trait. *Gandhik* in black color is described as the earth element, namely *mutmainah* lust.

Gedang sinomeni is one offering made of steamed sliced banana. The banana is cut into two parts and the bare parts of the banana is uncovered by banana peel sprinkled with sugar. The philosophy behind *gedhang sinomeni* is that humans should cover the ugliness of others and tell their goodness. Besides, the *gedhang sinomeni* also has a philosophy that we should not be easily divided by anything. We must strengthen each other.

Gemblong is a *jenang* (confection) made from corn flour. It is almost similar to *catut*. The difference is lied on the box shape of *gemblong*. The long shape of the box teaches us that life is not always as smooth as a circular shape. Sometimes life also has sharp turns, that we should be careful about.

Gudhangan is boiled vegetables and served with grated coconut sauce. It has a philosophy that humans should create mutual harmony and congruence in life. It is aimed to strengthen the sense of unity and unanimity.

Kembang telon signifies three flowers, namely red rose, white rose, and *kanthil*. *Telon* is from the word *telu* which meant three. It has a hope that it would achieve the three perfections and the glory of life; *Tri Tunggal Jaya Sampurna* namely *sugih bandha*, *sugih Ilmu*, and *sugih daya* (rich in wealth, knowledge and a powerful position).

Lumpang is a translucent smoothing spice, corn, cassava, and others. The residents pounded corn together. This increased cooperation and solidarity between citizens. They worked for hand in hand to achieve a certain goal.

Pelas is a traditional food made from soybeans and steamed coconut milk. It is wrapped using banana leaves. The meaning of philosophy in *pelas* is that every human being has a different character. Therefore, we all should respect each other's differences.

Pincuk is a banana leaf used as a food place or plate. Banana leaves could be found easily in the villagers' garden even the price is very low at the market. It teaches us the meaning of simplicity. While, *pudak riph* is crops consisting of corn, beans, and cassava. *Pudak riph* is also a symbol of brotherhood. Although we are different, we should understand and support each other.

Punar is yellow rice made from corn. It teaches us about simplicity and the color symbolized loyalty. We should be faithful to Allah SWT by not associating Allah with others. Whereas, *dhawur pupus* belongs to tools used to process offerings. Its philosophy is to ease the family's burden.

Tawonan is an offering made from corn flour mixed with brown sugar. The meaning is that we have to blend in even though we are different in race, ethnicity, and culture. *Tebu Wulung* is a sugar cane which had black

stems and leaves. *Tebu Wulung* philosophy is never judge someone based on their appearances. Because something which appeared to be bad is not always necessarily bad. It may be that those we considered as bad are better than us.

Tukon pasar is traditional snacks, such as fruit and food. The meaning of the philosophy is simplicity. Besides, the various kinds of market snacks teach us about the meaning of diversity and simplicity because the price of *tukon pasar* is relatively cheap.

The Values of Islamic Religious in *Dhukutan* Traditional Ceremony

As stated by Saddhono (2018: 1), Islam teaches people should always be grateful for everything that had been given by God. As an expression of gratitude to God, the people of *Nglurah* Village embody it in the form of a traditional ceremony, *Dhukutan*. Simuh (in Kholil, 2008: 195-196) also argues that Javanese as a community in a particular size had been Islamized and indeed embraced Islam as well. However, in practice, their religious patterns were close from the influence of pre-Islamic beliefs and principles, namely the animist-dynamism and Hindu-Buddhist beliefs that long existed before the arrival of Islam which was being embraced by the majority of society (Fauzan & Fata, 2018). There were many myths in the *Dhukutan* tradition ceremony. Undeniably, myth always accompanied traditions in Indonesia. Brata (2016: 11) also stated that traditional culture was a myth considered as a wise cultural figure. That myth carried sustainability and *jagadhita*. Based on the philosophy and meaning of the offerings, we could understand that in the *Dhukutan* traditional ceremony there were also various Islamic religious values such as being humble, *silaturrahim*, *tawakal*, tolerance, and never give up.

Humble as the first value is needed as human hearts sometimes are too arrogant; therefore it should be continuously trained to be softer and smoother. In Islamic teachings, a hard heart must be softened by reading the Qur'an, fasting, doing charitable works, and praying. The Prophet Muhammad once reminded in hadith meaning that "Indeed, Allah had revealed to me to tell you to be humble, so that no one would boast in front of others, and no one would persecute others." (HR. Muslim no. 2865).

The next value is *silaturrahim*. Moslems must maintain a good relationship with other people. The occurrence of blending in with community or *silaturrahim* was expected to create a harmonious family relationship. From Anas bin Malik—*radliyallaahu 'anhu*—Al-Imam Al-Bukhariy—*rahimahullah* said: I heard the Messenger of Allah—*Sallallahu alaihi wa Sallam*—saying "for those

who likes to gain more blessings and be suspended from death, it's better to conduct a silaturahmi." (HR Bukhari no. 2067).

The value of tawakal in the *Dhukutan* tradition ceremony is believed that all fortune, health, and safety came from one source, namely Allah SWT. Tawakkal becomes the biggest factors that brought fortune as stated: "Whoever afraid of Allah, He would surely open the way out for him, and He gave this people fortune from unexpected sources. And whoever trusted Allah, surely Allah would fulfill his needs" (Q.S. ath-Thalaq: 2-3)

Another value deals with tolerance. The people of Nglurah Village appreciate the difference in beliefs. Therefore they live in harmony. With mutual respect for trust between residents, *Nglurah* Village becomes a safe and peaceful place. Every human being has a different character. Therefore, all must respect each other's differences. Tolerance is also described in Al-Kafirun meaning: "Say O unbelievers. I would not worship what you had worship. And you were not the worshipers of the Lord that I had worship. And I had never been a worshiper of what you worshipped. And you would never become the worshipers of the Lord that I worshipped. For you were your religions, and for me, was my religion." (Q.S. al-Kafirun: 1-6).

The last value is on the learning to never give up. The community should be optimistic in carrying out anything. Even though the process was long, they should remain patient and never give up. "Allah did not change the state of a people until they changed the conditions by themselves." (Q.S. Ar-Ra'd: 11)

Based on the above analysis, we understood that there were five Islamic religious values in the *Dhukutan* traditional ceremony. The ceremony contains many values that we could use as a life lesson which was always doing good.

Core competencies (KI) that were under Islamic teachings (religiosity-KI1), namely accepting and carrying out the teachings of the religion they adhere to. Basic competencies that were by religious nature in KD 1.1 were allowing and proud of the gift of God Almighty in the form of having the Javanese language as mother tongue. Also, KI that was under Islamic religious values in KI2 were as follows: honest, discipline, responsible, polite, caring, and having positive behavior in interacting with family, friends, and teachers. The appropriate basic competencies in KD 2.1 were by showing responsibility, politeness and positive behavior in expressing desires and opinions using the Javanese language. Furthermore, KD 2.2 added the importance of showing polite language behavior as indicated by the accuracy of the use of various languages (unggah-ungguh basa/ hierarchical structure of Javanese language).

KD 2.3 showed the behavior, actions, and attitudes that reflected the Javanese personality.

Therefore, Islamic religious values and *Dhukutan* traditional ceremonies in Tawangmangu could be integrated into learning in elementary schools in Tawangmangu. It could be assumed as an effort to preserve the endangered local wisdom. We could take positive things from the *Dhukutan* tradition ceremony.

Teaching Islamic Religious Values of *Dhukutan* in Elementary School

The concept of the values of character establishment is very diverse. The value of forming a complete character is proposed by the Curriculum Center of the Education Development and Culture and National Character. The character pillar value according to the Center for Curriculum, Research and the Ministry of Education was formulated as much as eighteen items of value that should be developed to shape the character of the students in Indonesia (Wibowo, 2013: 15-16).

Javanese language in elementary school is part of the local content curriculum. It consists of several competency standards including listening, speaking, reading, writing, and literary appreciation. Primary school is also one of the places where the education process takes place. Javanese language subjects are mandatory local content for Central Java Province, which starts from class I to class VI of elementary level. Wiyoto (2015: 201) states that students' attitudes towards learning Javanese language using various methods are very positive. Students feel happy with the diverse methods of employment since it makes them don't get bored quickly when they are learning in the classroom.

The primary Javanese language subjects include learning language, literature, and Javanese culture. The purpose of learning Javanese language is to make students be able to communicate using polite Javanese language and having noble character which is in accordance with Javanese culture. However, in reality, elementary school students are not trained using the Javanese language in school because teachers are having teaching difficulties if they teach using the Javanese language. This difficulty in teaching Javanese is due to the limitation of teaching material since listening and speaking Javanese material is not provided in schools. For all this period, the teacher teaches Javanese only using books or student worksheet (LKS). Unfortunately, it is only suitable for learning how to read and write. Besides, teachers feel they are running out of time to teach all four Javanese language skills. Thus,

learning the Javanese language will be more effective if it is carried out in a communicative integrative manner.

Because of that, the teacher can also implement Islamic religious values in the *Dhukutan* traditional ceremony into learning in elementary schools, to make Islamic values contained within wisdom can be easily understood by students. Elementary school children are now affected by very sophisticated technological advances. Therefore, we as educators should minimize the existence of moral degradation among students. We need to instill early Islamic poetry based on character education. Primary schools in Tawangmangu can explore the Islamic values contained in all real local wisdom. One of them is character education in the *Dhukutan* tradition ceremony.

Conclusion

Islamic religious values in the *Dhukutan* traditional ceremony are humble, silaturahmi, tawakal, and tolerance. Islamic religious values in *Dhukutan* traditional ceremonies can be used as learning resources for students in elementary schools in the Tawangmangu sub-district. Also, to introducing local wisdom, students will also be more interested in the events around them are brought into the world of education. With the integration of the *Dhukutan* tradition into the schooling system, it is expected that there will be positive values planting, namely the formation of characters from an early age. Since the moral values in *Dhukutan* traditional ceremonies can be used as learning resources based on character formation.

The District Government, the Tourism Office, and the Nglurah Village Education and Sports and Government Service should integrate their actions and thoughts regarding the handling of the *Dhukutan* tradition as a regional cultural asset and tourism asset. Thus, it is expected that the *Dhukutan* tradition is not only considered as a ceremonial and entertainment ritual only but can also be used as teaching material or learning resources in the Tawangmangu sub-district schools.

The Nglurah villagers are also expected to maintain, preserve and develop the *Dhukutan* tradition as a form of manifestation of respect for their ancestors. It can also be used as a vehicle to encourage the faith and devotion of the community. Visitors are also expected to help to create a conducive atmosphere and participate in maintaining the security and order of the tradition of the *Dhukutan* ceremony procession so that the ceremony will indeed bring blessings to the people.

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MUSLIMAH'S CLOTHING BRAND, IDENTITY, AND MYTHS IN BARTHES SEMIOTIC STUDY

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Abstract

This study discusses the phenomenon of the proliferation of Muslimah clothing products along with the wave of 'Hijrah' movement in Indonesia. Muslimah clothing is displayed with a variety of brands which are related to certain classes and identities. Muslimah clothing also contains myths in the context of Barthes. The purpose of this study is to reveal the relationships between these variables. The study employed a qualitative description method with Barthes's semiotic theory through the stages of denotation and connotation analysis. The results of the study indicate the relationship between brand and consumer identity. Muslimah clothing is a marker (acoustic image), and as the symbols (concepts) are "clothing and accessories used by Muslim women." The relationship (sign) between markers and symbols, in this case, is a religious relationship.

Penelitian ini mendiskusikan fenomena maraknya produk busana muslimah seiring dengan gelombang gerakan 'hijrah' di Indonesia. Busana muslimah ditampilkan dengan beragam brand yang bila dikaji terkait dengan kelas dan identitas tertentu. Di dalam busana muslimah juga terkandung mitos dalam konteks Barthes. Tujuan penelitian ini adalah mengungkap relasi di antara variabel-variabel tersebut. Kajian menggunakan metode deskripsi-kualitatif dengan teori semiotika Barthes melalui tahapan analisis denotasi dan konotasi. Hasil penelitian menunjukkan keterkaitan antara brand dan identitas konsumen. Busana muslimah adalah penanda (gambaran akustik), sedangkan yang menjadi petanda (konsep) adalah 'busana dan kelengkapannya yang digunakan oleh

perempuan beragama Islam'. Hubungan (tanda) di antara penanda dan petanda dalam hal ini adalah relasi keagamaan.

Keywords: *Barthes semiotics; brand; identity; Muslim fashion; myth*

Introduction

Stillman (in Maftuhin, 2011: 157) explains that the issue of headscarves in Indonesia is different compared to those in the Middle East. In Indonesia, the debate is among those who want to wear and who do not want to wear a headscarf. Meanwhile, in the Arab world, the debate is among those wishing to defend and wanting to take it off.

Yuswohady (in Istiqomah, 2016: 4) describes that the world of Indonesian Muslims, especially those of the middle class, has indeed experienced many fairly fundamental shifts, especially in recent years. The increasing religiosity of the people as indicated by the phenomenon of *Hijrah* is not only displayed with the incessant rituals of religious worship but also in the consumption products activities. One product that is related to religious ideology, in this case, is clothing specifically for Muslim women.

Various naming terms for *Muslimah* clothing also appear such as headscarves (*jilbab*), robe (*gamis*), veil (*kerudung*), *hijab*, or *khimar*. In essence, all of that serves to close the female genitalia, and above all are to show one's piety, as instructed by Allah SWT through Surah Al-Ahzab: 59 and An-Nuur: 31. So firmly the verses reminded especially for Muslim women to obey the Islamic Shari'a, one of which is to guard themselves through clothes that are by religious rules. Muslim women will be easily recognized and will not be disturbed. Socially, *Muslimah* clothing is also a character that differentiates from other people and unites them with each other. There are several conditions for dressing a Muslim. It is covering the entire body except those that may be revealed, not in the form of fancy jewelry, not thin, not tight or showing curve. Furthermore, *Muslimah* should not use fragrances that can attract the attention of many people (especially men), not resembling men's clothing, and do not resemble those of unbelievers (such as Western fashion styles, etc.). Besides, it should not from a famous brand of expensive clothing, because it can cause arrogance (Hamidah & Syadzali, 2016: 117).

With this impression of closure, it does not mean that Islam does not know both inner and outer beauty. As long as it is within the permitted limits, *Muslimah* clothing can be made in various models, colors, and matching

accessories. Appearing religious does not mean having to leave the impression of modern and *stylish* (Rollick, 2017). With *hijab*, women can still look fashionable. That's where designers and sellers of *Muslimah* clothing as industrial agents play a role in acting. Their works are distributed and marketed starting from small scale such as kiosks selling clothes, shops, or Muslim fashion boutiques, to large scale such as festivals or wear exhibition of Muslims held regularly. Creations and innovations accompany this movement with the emergence of the *youtube syar'i phenomenon*, Islamic songs, hijab tutorials, halal labels, the fashion community, and others.

With the number of Indonesian Muslim communities of around 209 million (Data, 2016), the *Muslimah* clothing business is undeniably up-and-coming for producers who continue to make breakthroughs to be able to sell their products. In line with this, image and brand are essential to continuously be built in situations of intense competition at the commercial level. The development of *Muslimah* clothing is assumed to be a myth which, in the context of Barthes's semiotics, shows the existence of cultural construction. To explore this, in this study, the development of *Muslimah* clothing in Indonesia will first be examined, then the tension between the brand and the identity of *Muslimah* clothing will be discussed. In the end, the myth of *Muslimah* clothing is examined through Barthes's semiotic theory (1957).

Barthes (1957) is a structuralist, uses the sign theory of Ferdinand de Saussure as the main foundation of his study. In *Mythologies*, the levels of markers and symbols are presented, and Barthes's ideas are about connotations and *meta-language*. He also analyzed cultural data as a symptom of bourgeois society at that time in semiotics. He conveyed his thoughts about myths, which he said were a communication system, something that gave a message. Myths are not objects, concepts, or ideas. Myth is a means of significance, a form. Barthes also emphasized that myth is a speech (*parole*) that conveys a message, and it is not limited to what is stated orally, but can also be written text, photos, films, pictures, and so on. Thus each object can be a myth, even though the material and form are different. All objects are given arbitrary meaning. In myths, according to Barthes (1957: 187), there is a tridimensional scheme consisting of markers (*signifiant*), symbols (*signifié*) dan sign (*signe*), but all three are in a particular situation.

Barthes develops two levels of signification that allow for the production of meanings which are also multilevel, namely the level of connotation and denotation (Muzakki, 2007). Denotation is the level of signification that

explains the relationship between a marker and a symbol, or between a sign and its reference to reality, which produces definite meaning. The meaning of denotation, in this case, is the meaning of what appears, for example, photo A means the real face of A. Conversely, the connotation is the level of signification that explains the relationship between a marker and a symbol, in which the operation of meaning is indirect and uncertain. For example, the flower sign connotes love. So, denotation is the most obvious meaning of the sign, while connotation is a term that indicates the significance of the second stage.

Furthermore, Barthes uses the term sense (meaning) to the sign of the first system, the form (*forme*) for the marker on the second system, the concept for the marker of the second system and signification for sign on the second system. Significance according to Barthes, (1957: 194) is the right term, because the myth has a dual function of showing and informing. Myth makes sense. What is called Barthes' significance is the myth itself. Signification is an association between form and concept, as well as a sign for de Saussure, a relationship between a marker and a symbol.

Barthes uses the development of the sign theory as an attempt to explain how the life of French society at that time was dominated by connotations. The connotation, in this case, is the development of aspects of the sign (meaning or content) by the sign user according to his point of view. If you have mastered the community, the connotation will become a myth. Barthes also describes how everyday events are considered 'reasonable' and 'normal', although they are just myths. The connotation received to become a steady existence is called a myth by sign users. For Barthes, myth is a system of communication (Zaimar, 2014: 19), who conveys a message that is not always verbal but in another form or a mixture of verbal and nonverbal. Furthermore, Zaimar quoted Barthes's opinion that myth is a value, which does not require truth as a sanction. Therefore, the concept of myth does not always remain the truth. Myths can change, be reconstructed, or even disappear.

Furthermore, Barthes states that in understanding myths, the reader or interpreter can associate myths with ideology. In this case, it is necessary to understand the function of myth as a form of communication, namely to convey specific ideas. Myths are sometimes deformations of familiar meanings. This deformation occurs because myths change meaning to another meaning. Myth will change experience to be a natural, general, and considered typical or normal (in Zaimar, 2014).

Myths arise because there are markers captured by the reader and carried by the bearer of the myth. It can be said that from a myth an ideology will imply. The spread of ideology can succeed or fail (Barthes, 1957). The ideology implied by the presence of myths was spread through myths. Zoest (1993) states that there is an engagement of ideology to culture. Anyone who studies culture, also deals with ideology. Anyone who studies ideology must pay attention to the culture. Ideology can determine a group's vision or view of reality. Thus the spread of ideas and thoughts can be done through signs. In this case, it is assumed that the presence of a brand in the consumption of *Muslimah* clothing is a sign traced to its meaning.

Barthes (1983) attempts to distinguish three types of clothing, namely (1) image clothing, displayed as photography or images; (2) written clothing, described in writing or transformed into language; and (3) real clothing, worn on the human body, clothing as objects. Through the semiotic approach, clothing as a cultural product understood as image clothing and real clothing, which functions as signs in the production process and construction of meaning.

Some previous studies on *Muslimah* clothing have been carried out. Regarding the procedures and manners of a Muslim woman in dressing according to Islamic law, it was concluded that *Muslimah* clothing must cover the genitals and be able to keep the wearer from the negative effects (Fauzi, 2016). In her historical study of headscarves as *Muslimah* clothing ethics, Wijayanti (2017) argued that the use of headscarves is not a *Khilafah* matter, because the scholars of the interpretation (*tafsir*) expert from the past until now have agreed to it as an obligation for Muslim women. The order is based on the arguments, both from the Qur'an and the hadith and *qarinah* (instructions) that are very strong. Other research was conducted by Febrina (2014) by analyzing the *hijabers* community in the city of Bengkulu. The results of this study indicate that headscarves for the *hijabers* community have three meanings, namely religious meaning, cultural meaning, and social meaning. The motives for the use of headscarves from this community include the motives of *da'wah* (headscarves become symbols of *da'wah* for other Muslim women), economic motives (*hijab* becomes a promising business area and can provide financial benefits), and fashionable motifs (headscarves can be displayed in line with the times. It was revealed that previous studies on *Muslimah* clothing had not involved brand, identity, or myth variables in Roland Barthes's semiotic perspective, and therefore there was a new value inherent in this research.

Method

The method used for this research is qualitative description, to describe and interpret objects as they are. It requires the strength of an in-depth and detailed analysis that is widespread and holistic. Thus, the power of reason is the only source of analytical ability in the entire research process (Arikunto, 2010: 5). Data collection techniques used are non-interaction techniques, which include recording documents and archives (content analysis), note-taking techniques, and library research techniques. Library research techniques are carried out by searching, collecting, reading, and studying articles or reports related to the object of research (Satoto, 1992: 118).

Results And Discussion

Development of Muslimah Clothing in Indonesia

The Islamic revolution movement in Iran in 1970s, one of which obliged women to wear headscarves, had a significant influence on the world. *Muslimah* clothing users become more open, including in Indonesia. Globalization of Islam occurs along with the openness and development of mass media. The followers of Indonesian Islam finally felt they were members of an international Muslim community (Brenner, 1996: 678). During these years, President Suharto included Indonesia in the capitalist world and consumerism. Thus, the development of the use of *Muslimah* clothing (and Muslim women) in Indonesia is inseparable from the political and economic situation.

In Indonesia, Ida Royani is considered a pioneer of the development of *Muslimah* clothing (Janti, 2018). After deciding to stop singing in 1978, Ida pursued the *Muslimah* clothing world by selling it at Sarinah Thamrin in the early 1980s. At that time *Muslimah* clothing was not yet a common choice of clothing. Ida uses lots of bright colors, even though at that time, *Muslimah* clothing tended to be white or black. For Ida, the important is the clothes she made covered her genital, not tight, and not transparent. After Ida Royani, other designers sprang up like Anne Rufaidah and Ida Leman. Anne Rufaidah in 1985 had exported her design to Saudi Arabia. The designs are well-known to foreign countries through various fashion shows, such as in Malaysia, Algeria, Dubai, and India.

The popularity of *Muslimah* clothing increased in the 1990s. The increase occurred due to the acceptance of Islamic identity by the New Order regime. After “breaking the partnership” with LB Moerdani, Suharto approached

the Islamic community. This condition is explained by Amrullah in Janti (2018), that the number of study groups in the 1990s increase. These groups are often led by celebrity mubalighah who are undoubtedly fashionable. Besides Ida himself, there was an artist Neno Warisman, who decided to wear a headscarf in the 1990s. Among men, there are *kiai* Abdullah Gymnastiar, Jefry al-Buchori, or Ahmad al-Hasby who are Muslim fashion icons. They are an essential factor that attracts people to use Muslim fashion, especially with fashionable characters.

Ida Royani then not only made *Muslimah* clothing, *mukena*, *koko* clothes, but also Muslim children clothes as a variant of Muslim fashion business products. When the headscarves and Muslim clothing market was crowded, many people jumped into it. *Brands* like Zoya, Rabbani, Elzatta, even famous *brand* as Dolce and Gabbana, DKNY, or Zara had sprung up. They offer not only a variety of hijab models but also the impression of luxury and status through their image in the community. The progress of fashion, the presence of Muslim fashion icons, and the increase in the Muslim fashion business provide choices for consumers. But on the other hand, according to Sushartami (2012), the development of *Muslimah* clothing in urban Indonesia in the 1990s tarnished the intention to veil and make them victims of consumerism only.

Along with the development of the times, various names have emerged referring to the cover of the head and body of Muslim woman. Differences in terms also have an impact on identity attached as an impact of the stereotype formation. At the same time, *Muslimah* clothing manufacturers are competing to carry their respective brands.

The Tension between *Muslimah* Clothing Brand and Identity

A brand is something attached to the customer's thoughts and actions, as well as a link between the customer and the product or company (Sunnyoto, 2012). Based on the definition, the brand is an identity (can be a name, term, sign, symbol, design, or a whole combination) of an item or service that can distinguish between one product and another product. Competition in the business of producing and distributing *Muslimah* clothing is indeed very strict in Indonesia. Every company must use various strategies to maintain and win consumers. Therefore, the brand becomes very important because it has a significant effect on customer loyalty. Likewise in the context of *Muslimah* clothing, it is assumed that there is a close link between the brand and consumer identity.

In the presentation of the study results, Rollick (2017) ranks ten well-known hijab brands in Indonesia. The first, Rabbani, based in Bandung, now has outlets spread throughout all cities in Indonesia. Rabbani also has an online mall so that customers can be served quickly, practically, and efficiently. The number one headscarf company in Indonesia collaborates a brand ambassadors consisting of several top artists such as Fatin Shidqia and Ustad Solmed. In addition to adult and children's headscarves, other Rabbani flagship products are Muslim clothing for men and women.

The other brand is Zoya; the most creative company because their product advertisements are very diverse and appear in online and offline media. The Zoya flagship products include headscarves, bergo, long skirts, scarves, and Muslim clothes. Zoya headscarves are famous for being light. Also, the shape and color are easily matched with any clothing or accessories. Zoya is also renowned for its beautiful and attractive motifs. This Muslim fashion company started marketing its products since 2005. Zoya successfully collaborates brand ambassadors consisting of famous artists such as Laudya Cynthia Bella, Lula Kamal, and Soraya Larasati. Even though it is one of the best hijab brands in Indonesia, various Zoya products are offered at relatively affordable prices.

The third brand, Shafira is one of the most senior hijab brands in Indonesia. The company was pioneered by Feny Mustafa, with its products widely known since 25 years ago. With a pretty good track record, it is only natural that Shafira products once dominated the Indonesian Muslim fashion market. In addition to the hijab, several other well-known products are formal and casual Muslim clothes. Shafira is identical to a simple model but looks very elegant and wears right.

Elzatta is the fourth brand that also controls the Muslim clothing market in Indonesia. This Bandung-based company uses the pioneer's real name, Elidawati, which is then combined with Zatta, the child's name. Elzatta, which was only established in 2012, initially only had seventeen employees, before finally growing rapidly with a total of 500 people, even now Elzatta has an official outlet of no less than 60. One of the most preferred products is the hijab which is famous for being soft and comfortable. Elzatta headscarves are indeed made from high-quality materials that are said to be imported directly from Turkey. Although still not as many as hijab products, Elzatta also released other products, namely Muslim clothing and various hijab accessories.

Meccanism is a brand created by Zaskia Adya Mecca, which after reducing activities in the acting world, pursue the world of fashion business, especially

hijab products. The industry with the Meccanism brand was also managed by her sister, Tasya Nur Medina by sharing roles. Zaskia is a designer and concept designer, while Tasya acts as an operational director. Their younger brother, Haykal, also took part as finance director. Not only the hijab, Meccanism also produces various Muslim clothing, *ciput*, inner, outer, to pants and skirts. According to some customers, Meccanism products are offered at affordable prices and are readily available both online or directly to official outlets at Jalan Benda Raya, Kemang Region, Jakarta.

The next brand, Shasmira, began to be famous since 2005. With high enough experiences, Shasmira has now become a popular brand among Indonesian *hijabers*. Not only the hijab, Shasmira is also famous for its robes, tunics, Muslim clothing, *kebaya*, blouses and t-shirts. Shasmira itself is famous for being very comfortable when worn. Besides, several variants of the hijab can be chosen including the Paris veil, pashmina hijab, instant veil, rectangular veil, and much more. Shasmira also has other brands, namely Hezna and Rozaq. Hezna is a Muslimah clothing product for girls and Rozaq specifically for teenage boys.

The Jenahara brand is owned by the artist's son Ida Royani, taken from the name of the child, namely Nanida Jenahara Nasution. Jenahara's great work is famous for its characteristic minimalist and asymmetrical style. Almost all of its products tend to be more suitable for attending formal events.

The hijab brand which is also popular today is Ria Miranda, a brand taken from the name of its owner, Indria Miranda. Ria Miranda is said to have a big influence on the development of hijab clothing in Indonesia. Soft hijabs with pastel colors are the hallmark of the product. This brand also focuses on feminine and contemporary Muslimah clothing products. The hijabers love these Ria Miranda quality hijab products.

Dian Pelangi is a brand pioneered by young Dian Wahyu Utami who is popular among Indonesian Muslim women. One product boomed some time ago was *Kerudung Dian Pelangi* (KDP). As the name suggests, the trademark of Dian Pelangi products is dominated by bright colors. Dian Pelangi's headscarves have distinctive fashion accents, such as *batik*, jumpsuits, and *songket*. But this product is not sold online and is only marketed through official boutiques in big cities in Indonesia.

The next brand, Kami Idea, was formed by three friends Afina Candarini, Nadya Karina, and Istafiana Candarini. *Kami Idea* product itself was introduced in 2009. When it was first formed, the brand only focused on hijab accessories

products. But now it also produces headscarves, dresses, top, and bottom by carrying a wearable, comfortable, bold, and stylish hijab concept. Various hijabs and other products from *Kami Idea* can be found in some e-commerce fashion or can directly go to the official outlets in the Kemang area, Jakarta.

The diversity of *Muslimah* clothing products has an impact on the different names for each item used, and the user's identity as explained by Sari (2017: 74). The identity is social and cultural, talking about similarities and differences (Barker, 2005: 221). Certain brands will also give a distinct identity, for example, Rabbani users are mostly disciple and students because the price is affordable and the shop is easily found in big cities.

According to Sari (2017: 74), the term *jilbab*, *hijab*, and *khimar* can form different Muslim identities. Although it can be considered egalitarian in the context of the marker of religious identity, namely Islam, in fact, *jilbab*, *hijab*, and *khimar* carry different ideas. Sari (2017: 74) argued that the three terms had significant differences, but under the umbrella of 'hijab' it means the cover, veil, curtain, separator, and headscarf. The 'veil' referred to in the ten brands above applies more to a standard hijab or veil, meaning a colorful rectangular (*pashmina*) fabric, having a specific model, and stylish.

The geographical conditions and climate of Indonesia does not allow Muslim women to wear clothes with thick materials and dark colors. Therefore, modifications to fabric material, models, and distinctive Arabic colors became a necessity. Except *khimar* which has the impression of standing alone because of the influence of the user's identity. Quoting Al Asymawi, Sari (2017: 74) also stated that *khimar* (large hijab with material that is not too thin) is a *kudung* cloth (*khumur*) that covers the neck and chest from behind and from the front (including covering the collarbone). *Khimar* is indeed more protruding to cover the chest and waist, so its use is limited to some circles. The use of a very wide veil model resembling *mukena* is used by the *Tarbiyah Salafi*. There were respondents in the study who stated that *khimar* was generally sewn by the users. Stereotypes also work to form a dichotomy between Muslim women based on differences in *Muslimah* clothing: users of "ordinary headscarves" and wearers of *khimar* (Budiastuti in Sari, 2017: 75).

This fashionhijabers or *Muslimah* clothing phenomenon is of course a reality of popular culture. Along with the rise of industrialization, hijab no longer serves as a symbol and practice of religiosity but has shifted towards popular commodities. Therefore, agree with Barker (2009), Sari (2017: 74) said

that the value produced was relative. As popular culture, there are new forms which are the result of the crossing or fusion of previously inherent values.

The existence of the hijab in contemporary society has produced contradictions, especially among trend hijabers and *syar'i* hijabs. Hijab *syar'i* among them has blend criteria between 'khimar', '*jilbab* (headscarf)', and also '*tabarruj*' (Siauw, 2013). Wearing a khimar or a veil means that the woman must cover with the veil to her chest, and not reveal the jewelry except for the mahram. The headscarf is stretching the veil that is not transparent throughout the body. Quoting Haj et al. (1998), Haromaini (2013: 598) explained that the headscarf was also interpreted as a Muslim dress that became one style, namely clothing that covered his entire body, starting from the top of her head to her feet together without using again a veil, while *Tabarruj* was preening to intentionally show the beauty. The combination of these three clothes is called *hijab syar'i* (Siauw, 2013). Hijab *syar'i* also includes several rules, among others, the cloth used must not be transparent and tight, must cover the genitals except the face and palms, do not resemble men, not *shuhrah* clothing (which makes it famous), do not wear excessive fragrance, and does not resemble the clothes of other religions. The term *hijab syar'i* can be said to be contrary to the current trend of hijabers which put forward a stylish hijab method.

Barthes Semiotic Study against *Muslimah* Clothing Myths

In everyday life, Muslim clothing in Indonesia has been considered as normal, natural, widely used, including by primary and secondary school children as a school uniform. *Muslimah* clothing is used by Muslim women because there is no obligation for followers of other religions to wear *hijab* or headscarves. Because of its acceptable existence, *Muslimah* clothing has become a sign that has to do with the underlying background. From denotative reviews, *Muslimah* clothing is a form of communication that conveys a distinctive feature of the ideology it carries. This ideology is the order and rules of dress for Muslim women contained in the Qur'an and the Sunnah.

In the study of Barthes semiotics, in principle, *Muslimah* clothing is a marker (acoustic picture), while the symbol (concept) is "clothing and accessories used by Muslim women". The relationship (sign) between markers and symbols, in this case, is a religious relationship, which Barthes calls ideology. In its development, the use of *Muslimah* clothing appeared in various forms, to be consumed and associated with the wearer's culture, with identity, as well as the brand.

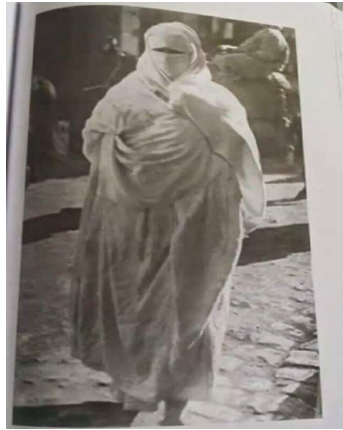


Figure 1 Simple Muslimah Clothing
Source: <https://twitter.com/fikaceyka>

In figure 1 clothing above, at the first level, it appears that forms, colors, textures, and models, are presented as a Muslim women's clothing with a background in Middle Eastern culture. This clothing is marked by a thick layer of fabric covering the entire surface of the body, starting from the hair to the feet, so that what remains is only the eyes and the form of the soles of the feet. The fabric is not flashy, white, sometimes black, or dark in color. There is no jewelry in her appearance. The body shape is not clearly visible, whether fat or thin, black or white. It is also unknown whether this woman is smiling or sad, whether she is happy with her clothes or not. There was no expression on her face. The process of meaning at the first level produces a first order signification. This denotation means the meaning of the object or image portrayed as it is.

The second level (second order signification) relates the signs from the first level to the broader concepts, meanings, and cultural themes. In this case, the impressions captured include closed, not attractive, not arousing passion lust. Simplicity and innocence are also strong connotations for the appearance of *Muslimah* clothing. All the criteria from the first level meet the demands of the criteria believed by the adherents, namely to cover all female genitals. As a consequence, all men who are not Muslim do not have the right to see, even to touches them. This type of clothing is not categorized as a trend or brand. This clothing is related to the ideology of its adherents and about Barthes's myth, this clothing attaches to the culture that surrounds it, namely Arab and Middle Eastern culture with its ideological beliefs. It means that the myths emerging from these fashion marks are believed uniformly by

those who believe in this ideology. Another meaning of *Muslimah* clothing is that in Islam, women are respected creatures, should not be treated arbitrarily, and so on.



Figure 2 Muslimah Clothing with traditional motifs

Source: <http://www.hijabusanamuslim.com/2015/10/model-baju-busana-muslim-tradisional.html>

The four examples of *Muslimah* clothing in figure 2 represent a culture, combining plain tops with traditional fabric patterns. At the first level, there are four denotative women wearing *Muslimah* clothing with two pieces consisting of a veil fused with a top shirt, and a long skirt/underskirt from a patterned fabric. The fabric colors of the tops and veils are bright but natural (brown, coffee, marron, and beige) with a minimalist veil model, revealing the form of the head and shoulders. The four of them use a large pretty jewelry necklace, made from metal that represents ethnic and cultural elements. The models' faces are open (not using a veil), their backs and palms are also open. An ordinary expression, not smiling. The pieces of clothes are not tight but don't look heavy in layers.

At the second level, the evolving impressions of the image include 'adult', 'fashionable', 'beautiful', and 'expensive'. The touch of culture in ethnic material and style represents the aesthetic side. From the description of the sign that appears, another thing carried by ideology is aesthetic. With the signs raised, the supporting vocabulary forms a connotative idea that *Muslimah* clothing must not only cover the body without form but also aesthetically valuable so that it has an attraction. The attraction is reflected in the appearance of the fashion sign above.

These four women based on physical signs and body poses ascertained the models, which may not use *Muslimah* clothing in their daily lives. Their appearance above is a professional demand as seen from the style they show on

the catwalk. They can be a representation of Indonesian Muslim women, as shown by the typical Southeast Asian face with brown skin, an average height of 160-165 cm, and adequate makeup. It means, ordinary Indonesian women, in the sense of not models, can dress like them. The color of the fabric used is the color of mature women over 40 years. Types and models of clothing like usually used for formal events or events attending party invitations. *Muslimah* clothing displayed in fashions like this is generally made by famous designers. Although the model used still fulfills the religious rules that are intended, namely to cover the whole body, loose, and not transparent, it is seen in the four appearances of clothing above; there is a modernization effort in the form of supplementation of local content as a sign of Indonesian culture.

The tendency of the fashion style as above as one of the distinctiveness of certain *Muslimah* clothing brands is mostly followed by those who live in big cities on occasion of certain events. The appearance of *Muslimah* clothing styles with the markers above is considered as an acceptable one. In this case, the myth of *Muslimah* clothing shifts from beliefs or values or ideas carried in figure 1. The rise in the use of fashion styles as shown in figure 2 that women always knowing, will stick to their minds and attract their interest in consuming them, until forming new myths. Clothing like the figures above will be recognized as real because of the spread of trends from specific brands, which are then followed and accepted as real.



Figure 3 Muslimah Clothing for Young Girl

Source: <https://gamismodelbaru.com/baju-muslim-remaja-950/>

In figure 3, denotative models of teenage women wearing three pieces of *Muslimah* clothing that are the same but different in color, turquoise, orange, and fanta red, and veil in cream. This dress consists of tops, trousers, and

outer colored the same. The model uses accessories that match the clothes, ranging from glasses, belts, and shoes with shades of cream. The style is shown also shows joy with smiles and particular body language. Veils are arranged and adapted to trends favored by Muslim women of their age, stylish, and seem light.

At the second level of analysis, the connotative impressions seen include 'young', 'cheerful', 'interesting', and 'relaxed'. In contrast to figure 1 which is especially memorable 'closed', and figure 2 which tends to be 'adult', this image represents the connotation of youth and practicality. This shows that the ideology that carried out is freedom which still interprets the basic ideology in Islamic law, which is closing the genitals. Manufacturers that carry the brand with style above try to attract consumer interest by providing colorful choices. The dress became a myth among teenagers as an acceptable value for *Muslimah* clothing. The fashion style is one alternative in interpreting the ideology they believe in, namely Islamic and stylish.

Users of this *Muslimah* clothing type also do not hesitate to mix and match their appearance with accessories appropriate to add value to their beauty. Even though it looks young and striking in color, this model's clothes still fulfill religious rules, which cover the whole body, loose, and not transparent. Fashion signs that might be a polemic are the use of trousers because they are considered to resemble men's clothing, and with model narrows to the bottom which shows the shape of the legs/body part of the user. The representation of sincerity and simplicity that appears in figure 1 disappears completely in figure 3, because of the assumption that striking colors illustrate the character wants to be noticed and wants to appear different.

Unlike the previous times, *Muslimah* clothing in Indonesia today is increasingly in demand because of the diversity of choices available. In the past, young women were reluctant to dress Islamic because they were afraid of being considered fanatics, had an unattractive appearance, and became difficult to move or get jobs, now all these stereotypes began to disappear. Hijab which is the basic principle of *Muslimah* clothing to cover the genitals, can now be made in various colors and shapes that are flexible, sweet, and not monotonous. In the following fashion marks, you can watch fashion styles as another representation of a particular brand.



Figure 4 Muslimah Clothing with 'Si.Se.Sa' Brand Sprinkled with Swarovski

Source: <https://www.cnnindonesia.com/gaya-hidup/20160211124327-277-110318/kreasi-busana-syari-dengan-bubuhan-swarovski-sisesa>

If in figure 1 *Muslimah* clothing has a simple connotation, this is not the case with the production of boutique Si.Se.Sa as seen in figure 4. The work of populer designer Merry Pramono was allegedly causing noise because the price was very expensive, starting from Rp. 500 thousand to Rp. 1.5 million (Priherdityo, 2016). Si.Se.Sa. *Brand* abbreviation from Merry's three daughters names, Siriz, Senaz, and Sansa. Since its launch in 2013, Merry has only been able to hold a single show of the brand which was attended by many Muslim socialites. At the event, the label of the world jewelry company, Swarovski, also participated. The fancy items are then pinned on several parts with little striking but add value to the *khimar*. Merry guaranteed that Swarovski would not escape even though the veil was washed up to 99 times. He confirmed that his work was not cheap, but people would not try to buy if they did not have money.

In the first phase of the study, visually, the clothing clearly shows *syar'i* which means fulfilling religious rules, namely closing the genitals, pastel colors that are not conspicuous, and not glazed, and do not form curves. Merry also admitted she no longer produces trousers. In line with the *syar'i* criteria carried by this clothing brand, the material side of the fabric connotatively refers to the identity of the wearer. In general, Si.Se.Sa uses anti-wrinkle chiffon, scuba, or neoprene. The design used is also different from *khimar* in general, there is a neat border decoration, crystal trinkets in the head, or folds of cloth that function to add beauty. All these advantages are intended for women from the upper middle class who is affrod to get it. Display of Si.Se.Sa products which is *syar'i* but being a representation of certain classes has caused a distinction between 'cheap *Muslimah* clothing' and 'expensive *Muslimah* clothing'. Repeated

connotations of this kind then form a myth. The community can capture the mark offered by this brand as *Muslimah* clothing that is also acceptable, even though it is high value. The idea of the existence of class discourse in *Muslimah* clothing like this, is not only a sign of self-identity but also to build a collective identity of users of the Si.Se.Sa brand as a member of the upper middle class society. This is in line with the opinion of Gerke quoted by Pambudy (2000) that the production of collective identity is carried out through the lifestyle and membership of a group of classes expressed through the presentation of a particular lifestyle. Thus, the brand has a differentiating power as a guarantee of its quality for the buyer.

As a popular culture product, Muslim clothing can also be systemically categorized based on its functions, such as for work, exercise, vacation, or marriage, even divided into clothing for certain seasons such as winter, spring, summer or autumn. This product diversification must have been constructed by investors. As if Muslim women really need all kinds of clothes and must have them. Veil models, pashmina, or turbans with shapes, materials, and colors that are excessive and complicated in their use also appear on the market. Embroidery, lace, beads and gemstones are also not representations of the conventions or Shari'a of a Muslim dress, as is the use of headscarves that use *cepol* and shaped like a camel hump below.



Figure 5 Headscarf with a Cepol on top

Source: <https://ayanguyang.wordpress.com/2013/04/26/begini-seharusnya-hijaber/>

Muslim women who wear headscarves in any form are indeed considered to have implemented the Shari'a, because people value their efforts and awareness in proceeding to wear closed clothing. However, in its development, what is very rapid is that more and more things are violated and misguided. This misunderstanding occurs and is caused by persistent consumption on the

basis of myth. Brands participate in shaping the creation of myths. According to Hamidah & Syadzali (2016), now the hijab function is not merely a cover of genitals but instead becomes merely a mode that clearly violates religious rules, as indicated by the phenomenon of *Jilboobs* which makes women show the shape of their breasts.



Figure 6 Jilboobs

Source: <https://katarik.com/2014/08/09/istilah-jilboobs-penghinaan-bagi-perempuan-berjilbab/>

What is meant by jilboobs is the use of short headscarves, tight tops, leggings, transparent clothes, and often without underwear. Hair and neck are closed, but the chest, waist, hips, and legs are clearly visible of its curves. Muslimah fashion models like this certainly contradict the convention and are not in accordance with its function as a sign of piety.

Some Muslim women are also trapped in the flow of consumptive culture by following trends and brands without control because of the desire to idolize their appearance, with the aim of maintaining their existence and identity as part of the upper middle class. They may just want to get recognition for their appearance and not essentially as one of the characteristics of piety. In this case, the brand has become a sign that refers to identity.

The results of Barthes's semiotic study of *Muslimah* clothing show that the connotations which are constantly considered true will become a myth that develops in society. Clothing that was originally believed to be a clothing of piety, is currently (unfortunately) considered to be no more than a fashion as the movement of the fashion, brand, and growing trends to get Muslim identity. As if all the closed one, all the hijab, is correct and has fulfilled the rules of religion, so that a critical view of the myth of *Muslimah* clothing is no longer considered.

Conclusion

Talking about the phenomenon of *Muslimah* clothing in relation to brand and identity means talking about individual tastes. But in a consumptive society, the existence of a dress phenomenon is closely related to the development of a trend that also relates to various brands circulating in the community and having special fans. Fanaticism or the use of a brand-oriented model that fosters the Muslim fashion industry. Brand is used as a benchmark in terms of aesthetics, let alone having fans who take part in spreading it in general society. Trend development based on various brands then forms a value belief that the most popular is the “right”. Thus in this case, the brand can create myths, provide the value of “truth” that is believed by a community group. Though truth is essentially only the truth that comes from the Righteous.

In societies with diverse cultures, viewed from Barthes’s semiotics, the myth of dressing Muslim women is related to tastes, cultural contexts, and basic ideologies behind them. A brief review of the representation of *Muslimah* clothing above shows the existence of a first-level interpretation that is denotative and secondly connotative, which cannot be released from one another. The relationship (sign) between markers and symbols in this case is a religious relationship. The application of sign science to cultural objects dressed in Muslim women in the context of a brand, is also related to the identity of the wearer. The phenomenon of myths can be used to deconstruct things that are not true and criticize things that are considered normal and common in daily life.

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COMMUNITY THOUGHT ABOUT THE EXISTENCE OF JIWA TEMPLE

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Abstract

Many relics from the results of historical civilization are evidence of the existence of life in ancient times. Segaran village has Jiwa temple which belongs to a Hindu-Buddhist Tarumanagara kingdom. This article is to find out the existence of this temple to the surrounding community and the Muslim community around it and interpret it as a result of the relics of the Hindu-Buddhist kingdom. The study employed a descriptive method by describing and systematically explaining the fact of the existence of the temple and the meaning of the views of the Muslim community around it. The findings show that the existence of this temple has a significant influence on the surrounding community, especially in the economic field, while the meanings and views of the Muslim community around it are different, some consider it sacred and vice versa. Jiwa temple has an enormous influence on the lives of the surrounding communities in the form of economic, social, and religious factors. The local community interpreted and also viewed the temple as a cultural monument, a historical heritage that must be protected and preserved.

Banyak peninggalan dari hasil peradaban historis menjadi bukti keberadaan kehidupan di zaman kuno. Desa Segaran memiliki Jiwa temple dari peradaban kerajaan Tarumanagara yang masih beragama Hindu-Budha. Artikel ini mengulas keberadaan Jiwa temple bagi masyarakat dan komunitas Muslim di sekitarnya dan menafsirkannya sebagai hasil peninggalan kerajaan Hindu-Budha. Penelitian ini menggunakan metode deskriptif dengan menggambarkan dan

secara sistematis menjelaskan fakta keberadaan candi dan makna pandangan komunitas Muslim di sekitarnya. Temuan menunjukkan bahwa keberadaan candi ini memiliki pengaruh besar pada masyarakat sekitarnya, terutama di bidang ekonomi, sementara makna dan pandangan komunitas Muslim di sekitarnya berbeda, beberapa menganggapnya suci dan sebaliknya. Jiwa temple memiliki pengaruh besar pada kehidupan masyarakat dalam bentuk faktor ekonomi khususnya, sosial dan keagamaan. Masyarakat setempat menafsirkan dan juga memandang candi sebagai monumen budaya, warisan sejarah yang harus dilindungi dan dilestarikan.

Keywords: *community thought; Cultural heritage; History, Jiwa Temple; Tarumanagara*

Introduction

Humans are historical creatures, namely historical actors. They are a taker of wisdom in historical values, not even a victim of history. The final condition is that we are mistaken in interpreting history due to our lack of understanding and encouragement of interests. History has to be edited, refined, so as not to offend those who have power and strength. As a result, we cannot learn from history, but rather repeat the mistakes that have occurred in the past. It is the impact of plundered history (Mathar, 2005: 3).

History often produces meaningful legacies for life. Among them is the culture in the form of buildings, such as old buildings, temples, and monuments. All of them are the results of history to learn.

Talking about history cannot be separated from culture. Culture is a complex term and complicated since there are various definitions proposed by several scholars. Kluckholnco considered culture as: (1) the whole way of life of a society, (2) social inheritance obtained by individuals from the group, (3) a way of thinking, feeling, and also believing, (4) an abstraction from behavior, (5) a theory on the part of the anthropologist about the way a community group actually behaves, (6) a warehouse to collect learning outcomes, (7) a set of standard orientations on ongoing problems, (8) learned behavior, (9) a mechanism for normative behavior management, (10) a set of techniques to adjust, both with the outside environment and with other people, and (11) a historical deposit. (Syam, 2007: 89).

In defining culture, symbolic anthropologists appear to be different from evangelicals who have defined culture as the result of creation, feeling, and human intention or behavior and consequences of behavior. Therefore,

from a symbolic perspective, culture is the whole of human knowledge used as a guide or interpretation of the overall human actions. Culture is a guideline for the lives of people who have been believed to be true by the community.

Thus, culture is the overall knowledge possessed by the community as social beings, whose contents are devices, models of knowledge that can be selectively used to understand and interpret the environment faced, and also to encourage and create the actions needed. Culture in this conception contains two main elements, namely as a pattern for actions and patterns of action (Soelaeman, 2011). It is a device of human knowledge that contains models that are selectively used to interpret, encourage and create actions or in other terms as guidelines for action, whereas as a pattern of action, culture is what is done and can be seen everyday as something tangible or in another sense referred to as a form of action. Therefore, culture can be influential because of the existence of external interpretations, and nowadays many external cultures have entered and penetrated all layers of the Indonesian population. It happens as a result of history because the culture that developed now is the result of life or culture in the past. For instance, in terms of dress, Indonesians in the past were kingdoms and after foreign nations such as India, China, Arabia, and Europeans with their colonial systems changed people's mindset including how to dress, teach, and others (Sztompka, 2007).

In addition to the culture which is the result of history, other remains can be in the form of ancient buildings, such as inscriptions, or charter written on stone, copper, etc. and gravestone, which means short pillars planted on the grave as markers (KBBI, n.d.). The temple is a building that functions as a place of worship for Hindu-Buddhist religion, used as a place of worship of gods, but the term temple is not only used by the people to refer to it as a place of worship. Many other ancient sites from the Hindu-Buddhist era both as palaces, baths (petirtaan) gates, etc. are referred to as temples. The temple also comes from the word "Candika" which means the name of one of the gods of death (Durga). Therefore, the temple is always associated with a monument to glorify the King, who has died (Kepustakaan Candi, 2014).

West Java, like Central Java and East Java, also has a legacy of the past in the form of temples. In addition to the Canguang temple (Leles, Garut), temples in West Java have also been found on the sites of Binangun (Pamarican), Pananjung (Ciamis), Batu Kalde (Pangandaran), Cibuaya and Batujaya (Karawang). Most temples are found in the area of Batujaya (around 24 temples), and Binangun, Pananjung and Batu Kalde.

The research on the enshrinement at the Batujaya site has been started since 1985. The discovery of the Batujaya site took place in 1984 when the FSUI archeology department researched the Cibuaya site. The findings themselves are based on reports or information from residents who see the similarity of findings with Cibuaya site. According to historical records, in West Java, there was an empire called Taruma (Tarumanagara). Because of its very few historical sources, until now the story of the Taruma kingdom is still very sketchy relying on several sources in the form of inscriptions, archaeological remains, and Chinese news which is also still vague.

Through these sources, it is strongly suspected that the Taruma kingdom has developed in the 5th to 8th century AD. Based on the location of the inscriptions and other archaeological remains identified as the remains of the Taruma kingdom, it can also be assumed that this kingdom has an area covering most of West Java. These findings have spread throughout the Karawang, Bekasi, Bogor, Pandeglang and DKI Jakarta districts (Djafar, 1999: 6).

The oldest news discussing the Kingdom of Taruma is Chinese news originating from Fa-Hsien. This news is found in a travel report written by Fa-Hsien in AD 414, entitled *Fo-Kuo-chi*. This book told about the Fa Hsien journey from China to India and the return from India via Ceylon. It was also said the situation in Ya-wa-di where he stayed for five months after the ship he had joined from Ceylon got damaged and was stranded in ya-wa-di. By Groeneveld, ya-wa-di is associated with Ya-wa-da which in the history of the Sung dynasty mentioned the king named S'ri Pa-da-do-a-la-mo-mo, in 435 M sent his envoy to China.

Rouffaer and Moens connect these people with Java (Jawadhipa). They are identified with Taruma. In Chinese news, the kingdom of Taruma since the Sui dynasty (6th century AD) and the Tang dynasty (7th century AD) was called To-lo-mo, while S'ri Pa-da-do-a-la-pa-mo was identified with Sri Purnawarman. Chinese news which mentions the existence of an empire called To-lo-mo (Taruma) and its king named S'ri Pa-da-do-a-la-pa-mo (Sri Purnawarman), indeed corresponds closely to the contents of the inscriptions that Raja Purnawarman of the kingdom of Taruma. The inscriptions have been estimated to date from the middle of the 5th century AD.

The kingdom of Taruma at the end of the VII M. century began to decline. It was reinforced by the Chinese news that after AD 669, the kingdom of To-lo-mo did not send envoys to China again. Then with the withdrawal of the Taruma kingdom, two new kingdoms emerged which were initially subordinate

kingdoms. The kingdom was the Kingdom of Sunda and Galuh, which at that time developed at the same time between the 8th-10th century AD. The Sundanese kingdom of its territory was on the west of the Citarum river, while the Kingdom of Galuh ruled the area east of Citarum river (Djafar, 1999: 8).

This study focuses on the existence of Jiwa temple among the Segaran Batujaya Karawang community based on the meaning and views of the Muslim community around the existence of Jiwa temple, especially in the village of Segaran Batujaya district, Karawang regency. More specifically, this research was conducted to find out the meaning of the Muslim community's view of Jiwa temple.

Jiwa temple is located in the middle of a residential area now the center of attention both from the indigenous population and from outside the region. It is undeniable that the community's view of the building raises question marks, that the temple, which is a dozen years old, is believed to have been established in the Tarumanagara era, which at that time was still Hindu-Buddhist. However, now it appears on the surface amidst a society that is predominantly Muslim.

The results of the brief survey of the location have produced several problems. It needs a further investigation about some different paradigm of the people around the temple. As in reality, many people still believe in mythical things and consider sacred to objects or buildings that are hundreds of years old.

Based on the preliminary study, it is important to examine more deeply the existence of Jiwa temple towards the surrounding population, how it means, and the views of the Muslim community around the building of Jiwa temple. The view of Muslims here can be interpreted as a view in the eyes of Islam towards phenomena that occur around the temple or activities related to Jiwa temple.

Method

The location of Jiwa temple Cultural Heritage area is in Sumur Jaya Hamlet, Segaran village, Batu Jaya District, Karawang Regency. The site has been chosen for consideration and ease of access. Another advantage of conducting this research is that at the location, researchers have a reference framework for the problem to be studied.

This study employs a qualitative method or called the Post-positivistic method because it is based on post-positivism philosophy (Sugiyono, 2013:

7). It covers the interpretive method because the research data concern with the interpretation of the data found in the field. Qualitative research methods are often referred to as naturalistic research methods because their research is carried out in natural settings, and also called the ethnographic method because at first this method was more widely used for research in the field of cultural anthropology.

The type of data used in this study covers actions, words, or written data such as documents and others that are relevant to the subject matter being discussed (Sugiyono, 2013: 134). The data consists of two sources, namely primary sources and secondary sources. The primary source of this research is the result of direct interviews with the actors as informants, community leaders, religious leaders, village elders, and village government figures. The subject of this study involves specific individuals who know the object well. This method is called purposive sampling; the selection of purposive sampling is the choice of who the subject is in the best position to provide the information needed. Some village elders, village officials, administrators of Jiwa temple and surrounding communities were chosen because they were believed to represent the particular population for this study. The researcher selects a sample based on an assessment of the characteristics of the sample members with which data is obtained according to the purpose of the assessment (Silalahi, 2010: 272). The list of names that became informants in this study is shown in Table 1.

Table 1 List of Informant Names

No	Name	Gender	Age	Role
1	Kaisin	L	70	An elder of Jiwa temple
2	Rohmat	L	41	Public figure
3	Naibih	L	48	Management of Jiwa temple
4	Maman	L	42	Non Governmental Organizations (NGOs)
5	Kosasih	L	47	Head of Peoples Welfare Affairs (Kaur-Kesra)
6	Alan Maulana	L	21	Youth Figure

The secondary data of this study covers additional source or supplements such as books and documentation that are related and supportive in the discussion under study, namely books relating to local culture, history, and others.

The data processing techniques in the form of primary data from community leaders, religious leaders, and others are by observation and in-depth interviews. Whereas for secondary data in the form of theories, views, results of research, books, and notes, the study of documentation and literature is used.

After all data has been collected, the authors interpret and analyze the data using a logical framework with the following stages: (1) Collect and invent the information on the existence of Jiwa temple, the meaning and also the views of the surrounding Muslim community in the area of Jiwa temple. (2) Data classification by grouping data and information based on the nature of the type, and reducing data. (3) Verification of data, by testing the validity of the study regarding the existence of Jiwa temple, the meaning, and views of the surrounding Muslim community according to the object variable of research so that the writing of this paper becomes more systematic and structured. (4) Conclude the finding. From the information obtained, then it can be concluded as a small picture in this study, namely about how the existence of Jiwa temple towards the community, and how the Muslim community's meaning and views in the Jiwa temple.

Results and Discussion

The Existence of Jiwa Temple

Jiwa temple is part of one of the cultural reserves owned by Karawang regency. Its existence which was discovered in 1984 through research by the University of Indonesia's Faculty of Literature is quite horrendous to the surrounding community, especially in Segaran village, Batujaya District, Karawang. The temple estimated to be more than hundreds of years old was established at the time of the Tarumanagara Kingdom, which at that time was Hindu-Buddhists, now standing amid a community that is predominantly Muslim.

Jiwa temple has now become the center of public attention. Many residents visited the temple from surrounding communities and from outside the area. The existence of Jiwa temple now has its symbol for the surrounding community and from outside. The influence of the temple of Jiwa is much felt by the residents of Segaran village and has its value that witnesses the existence of this temple directly. Many visitors come each year for traveling or conducting research. Even every Vesak day, Jiwa temple is often used as a place for Buddhists to pray and perform rituals. They intentionally come to perform rituals according to their beliefs. Jiwa temple is very thick with the symbol of its Buddhist history. Around Jiwa temple or neighboring village the author did not find the existence of Buddhists living in areas close to the temple, but every year Jiwa temple is often used for Vesak activities. The

celebration of Vesak day at Jiwa temple dates back to 2008 and continues to run every year (Interview with Kaisin, December 16, 2018).

This situation is of course used by traders around the temple. With the existence of Jiwa temple, the local community is gradually experiencing changes, especially in the economic field. Local people sell their merchandise to every visitor who comes to the temple location such as coffee, fried food, instant noodle, snack, warung nasi, and others. This situation is clear; the influence of Jiwa temple is very significant for the lives of people who are around the temple (Interview with Maman, December 16, 2018).

It was a little different before the existence of Jiwa temple; the local community almost worked entirely in the agricultural sector. But after the Temple of Soul appeared, the local community felt proud because their village had become crowded and could add to the economic results obtained to fulfill their daily lives.

Previously when the restoration of Jiwa temple was planned to be made as a cultural heritage, there were pros and cons in the community, especially the youth leaders. The youth figure around the temple did not agree with the project, because Jiwa temple is a building that is very thick with Buddhist nuances, it is feared that it can affect the religion of the surrounding community. But with the existence of a warrant from the Karawang regency government so that Jiwa temple will still be used as one of the cultural preservations that must be protected, then it controled the pros and cons (Interview with Alan Maulana, December 20, 2018).

It is undeniable that there are differences of opinion among the people on restoring Jiwa temple, each must have a different view in assessing the temple whose background comes from Buddhism. But after the official warrant from the Karawang government, the community understood that its historical heritage must be protected. Differences of opinion among community leaders at that time due to preserving the myth of this temple.

In reality, now Jiwa temple has become a cultural heritage and is always crowded with many people. The surrounding community is greatly benefited by the existence of this temple, although previously there was a pro-contra which triggered a conflict with fellow residents. But back to the beginning that the existence of the temple became their pride. In addition to being a historical heritage and now a cultural preserve it turns out that Jiwa temple can influence the level of the economy of the surrounding community.

In addition to Jiwa temple in Segaran village, there has also been a Museum that is located not far from Jiwa temple. Usually, every visitor who comes to the temple always takes the time see statues, pottery, jars, etc. Besides being a place to store archaeological objects, this museum is also often used as a place for inauguration from various organizations originating from the University of Singaperbangsa Karawang. At the moment the museum is undergoing renovations, according to the local community, ongoing improvements that are for selling places around the museum. In the future, it is undeniable that Jiwa temple will have more visitors from inside and outside the region.

History of Jiwa Temple

The Hindu-Buddhist period was marked by the presence of the oldest kingdom in Java, namely the Tarumanagara kingdom. Based on known dates from the Paleographic traits of Tarumanagara inscriptions, the Hindu-Buddhist period in this region began around the year 450 or the middle of the 5th century. Then in the Batujaya area, the construction activities of the temple involve two phases of development. The first phase occurred in the period around the 6th century to the 7th century. The second phase of growth occurred in the early 8th century until the end of the 10th century. The determination of this chronology is according to the date of the analysis of rice husk found in the brick of Jiwa temple which ranged from 710 to 980 AD (Djafar, 2010: 107).

In the second phase, it is suspected that there are cultural elements from northern India, namely the Nalanda region. Nalanda has entered and influenced culture in the area around the north coast of West Java, which is primarily in the Batujaya area of Karawang. This culture is influential not only from Buddhist elements but has also been spreading including building art and sculpture.

Buddhist influence and art from Nalanda allegedly entered through the Kingdom of Srivijaya. The development of Srivijaya Kingdom's power in politics and trade was quite rapid until near the end of the 7th century. It led to the emergence of expansion politics carried out by the kingdom, the purpose of which was to control other areas around it. The area under its control is Malayu (Jambi), Karangbrahi, Kotakapur (Bangka), and Lampung. With his domain, the Srivijaya installed its inscriptions as a sign of its authority.

From one of the inscriptions, namely the inscription found in Kotakapur, Bangka island, which dates to 608 Saka (= April 28, 686) there is information that indicates the desire of Srivijaya to rule Bhumijawa (= Tarumanagara).

At the end of the inscript, it is written: "... Srivijaya, kaliwat manapik yam Bhumijawa tida bhakti ka Sriwijaya" ('... Srivijaya, who was very trying to conquer Bhumijawa who did not submit to Srivijaya (Djafar, 2010: 108).

The last sentence of the Kotakapur inscription indicates the desire of Srivijaya to rule the island of Java, which at that time was referred to as Tarumanagara. In the history of the Srivijaya Kingdom, it was well known as a vast maritime kingdom with its capital, Palembang, and a kingdom which was instrumental in the spread and development of Buddhism, this development not only in the archipelago but also in Southeast Asia even to China. News from China states that To-lo-mo (Taruma) was conquered by Srivijaya, but the report says that Taruma still sent his envoy to China around 666-669 AD. (Syukur, 2007: 16).

In another note about the mission carried out by the Chinese that in the middle of the seventh century there were two kingdoms in Sumatra and three kingdoms in Java. The two kingdoms in Sumatra are Mo-lo-yeou (Malay in Jambi) and Che-li-fo-che (Sriwijaya in Palembang) while the three kingdoms in Java are To-lo-mo (Taruma in West Java), Ho-ling (Kalingga in Central Java), and another kingdom with its capital located in Surabaya now (Syukur, 2007: 17).

The history of the Tarumanagara Kingdom is identified through sources that are in the country and also from overseas. Sources originating from within the country can be distinguished from sources in the form of writings (inscriptions), objects (statues), and oral traditions. Whereas sources originating from abroad are in the form of news from China and India. Among the two sources, the source of the highest value as a historical source is the inscription. Eight inscriptions proclaim the Tarumanagara Kingdom, seven of which are found in Sunda land spread in Jakarta, Bogor, and Banten. An inscription described above is a relic of the Sriwijaya Kingdom and is found in Kotakapur, Bangka Island. Except for the Kotakapur inscriptions that have been written in ancient Malay and Pranagari letters and also Pasir Kuara and Pasir Awi inscriptions not clearly read, other inscriptions include (Tugu, Ciaruteun, Kebonkopi, Jambu) written in Sanskrit and Palawa letters.

From all the inscriptions, the source of information was that the kingdom was named Tarumanagara and the name of the king was Purnawarman. Besides Purnawarman, there are also two other names which are most likely still the king of Tarumanagara, namely Rajadhiraja Guru and Rajarsi (Ekadjati, 1984: 80).

According to news from China, Tarumanagara is called To-lo-mo, Ho-ling, producing rhino horn, elephant ivory, turtle skin, arak made from coconut, mas, and silver. These results are merchandise exported out of the country. The Tarumanagara Kingdom had established diplomatic relations with foreign countries around 435, 528, 535, 666, and 669, at that time Tarumanagara had sent envoys to China and vice versa, people from China also visited this kingdom. One of the Chinese from that time was Fa Hien; he was a Buddhist priest who had come to Tarumanagara around 414.

At that time the population of the Tarumanagara Kingdom had adopted the Hindu religion of Wisynu, at least from the courtiers. Among the general public, there is still a lot of worship of the ancestor's spirit which has been his belief since time immemorial. Then with the discovery of two statues in the Cibuaya area (Karawang), it is inevitable that the art life developed in Tarumanagara, and perhaps at that time, Cibuaya became the center of art by the residents of the Tarumanagara Kingdom.

It cannot be confirmed when Tarumanagara stands and when it ends. Nonetheless, this kingdom had lived in the early 5th century AD and in the 7th century AD was still alive. At that time the capital of Tarumanagara was estimated to be around the edge of the current Bekasi river, Karawang. Based on the sound of the Kotakapur inscription, Tarumanagara descended from the stage of history because he had received an attack and also the pressure from Srivijaya who was very strong in the strength of his fleet (Ekadjati, 1984, p. 81).

One of the traces of the remains of the Tarumanagara Kingdom which is currently still standing strong and was found is Jiwa temple. It is a historical proof of Tarumanagara currently preserved and cared for by its members who are around the temple. Besides the temple, there are still many other findings such as statues (stone statues, stucco, and metal), pottery (buni pottery and arikamedu pottery), human skeletons currently stored in local museums.

Initially, Jiwa temple is a mound of land which is a place of community plantations commonly referred to as Unur or Lemah Duwur which means high land. Strange things often happen such as when farmers picked a pumpkin with three ends but the next day it suddenly disappeared. A villager once herded three cows at the place, but then only one cow remained. Accordingly, the community named the temple as Jiwa temple. Because the surrounding community believes in the existence of spirits that inhabit the temple, the place is like living or having a soul.

With the occurrence of strange events came students from the University of Indonesia around 1986, then conducted research. From the results of the study found objects such as kris, machetes, jars, gold pieces, human fossil skeletons, etc., then the items found were inserted into the museum (Interview with Naibih, December 15, 2018).

Lemah Duhur or Gundukan (Unur) was located in the middle of a community rice field, initially in many plantations of palawija, banana trees, and others. This land is often used as a place of rest for farmers because it is very shady and cool. Also, this place is also used to herd the local buffalo (Interview with Kaisin, December 16, 2018).

Jiwa temple in its archaeological research is called the SEG Site I, which is a mound of land like a small hill called the Unur Jiwa. The test is shaped almost oval, with a height of 4 meters from the surrounding land surface, and an area of about 500 m. located at coordinates 107 09'04.91 "BT and 06 03'26" LS. This site was originally agricultural cultivation planted with banana and secondary crops. It was first excavated in 1985 and continued in 1986 by the FSUI Archeology team. Their fieldwork is an integrated practicum in the subject of the archaeological method led by Mundardjito (Djafar, 2010: 45).



Figure 1 Front part of Jiwa temple



Figure 2 Jiwa temple



Figure 3 Court of Jiwa temple

Writing about enshrinement in the area of Batujaya site has been started since 1985 by the department of Archeology, faculty of Literature, University of Indonesia. This discovery began when the FSUI Archeology department researched Cibuaya site. The invention was due to reports and information from residents who saw such similarities with the Cibuaya site (Lemah Duwur Lanang) studied from a comprehensive survey in the Batujaya and Pakisjaya regions where they found approximately 24 temples.

The Meaning and Thought of the Muslim Society

Understanding an object certainly, we can judge by the perspective of each, from where the object came from, how its history, and why it happened. Talking about meaning, most of us will consider it something personal in nature, one idea that is in someone (Geertz, 1983). To look for a meaning, we must take action on the object that we are going to use or what we see and we can vent the idea that is in us, then from that action we can know and can assess the stored meaning or we can deduce our thinking towards the object (Pals, 2001: 381).

As we interpret historical heritage that is hundreds of years old almost forgotten by the times, historical heritage is the legacy of previous ancestors who were born because of the acculturation of culture. Understanding meaning with a view of life is almost the same, but there is a slight difference (Aminuddin, 2011). The equation is that between meaning and life view are both talking about a value contained in the object being seen, and the difference is if the meaning views an object because of the cause but if the view of life, humans can judge the paradigm and the way of thinking to judge the object.

The view of the life of every human being is, of course, different, when a picture of the life that can generally be grouped into schools or understandings. For example, human beings who prioritize themselves have led to the understanding of capitalism, and when humans prioritize social

interests, they lead to socialism (Wahyu, 2012: 187). The view of life is also inseparable from the problem of value in human life in general. Therefore, a perfect view of life which is the first form of culture cannot be separated from cultural values (Al-Qardhawy, 2000).

The general term from the view of life is a worldview which is limited to secular ideological notions, animistic beliefs, or a set of worldly theological doctrines. However, some religions and civilizations have a broader spectrum of views than mere worldly visions. Thus, the meaning of life view can be expanded, especially when viewed from the side of religion (Wahyu, 2012: 188).

Therefore the view of life is a concept that can be used to describe a human perspective in general without seeing a nation or religion, the definition of a worldview that represents the width of its spectrum. Worldview is a belief, feeling, and everything in people's mind that functions as a machine for sustainability and social and moral change (Wahyu, 2012: 188).

Jiwa temple is a temple that stood in the days of Hindu-Buddhist civilization and now stands in the middle of the Muslim community, of course there is a benchmark for local people to interpret and look at the temple. If we associate it with something sacred, it could be that in the past Jiwa temple was very sacred by its adherents, that the temple was a place for worship and a place to perform certain rituals by the Buddhist community. But seen in reality until now there is no possibility that there are people who still believe in the existence of a myth and sacralize the object.

As we know, the view of the sacred is because humanity and society alone oppose (Kaelany, 2000). The sacred is the substance, important, impressive, organized, and perfect. Sacredness requires a certain attitude and also demands to avoid certain taboos. The treatment of something that is purified and believed to be sacred is not to be as desired, especially if doing something that is deemed to reduce respect (Agus, 2010: 45).

Usually, something seen by society as sacred always raises speculation about beliefs about myths. In the view of primitive societies, myths are regarded as true stories, and this is theirs because myths for them are sacred, meaningful, and are models of human actions and can give meaning and value to this life. The existence of myths among the public tells us that reality began to exist through the actions of supernatural beings and myths always involved a creation. In principle, myths have been accepted by primitive people because of their lives that are always related to nature. Myth is not just a fairy tale that is considered a human imagination (Ghazali, 2011: 114).

The myth contained in the temple is that Jiwa temple is something sacred; even the administrator of Jiwa temple often sees the spirits of spirits inhabiting the temples of the soul. Once a person came to the temple to perform a ritual with a specific purpose and took home one of the stones in the temple. When he arrived at the house, there was an oddity that the person was experiencing an unseen disorder and asked that the stone be returned to the original place. Responding to the incident by believing in things that are invisible and sacralizing Jiwa temple does not dampen the level of one's faith as a Muslim because human faith is only Allah who can judge.

Then regarding the view of Jiwa temple is a cultural result that must be cultivated, because in this day and age many people are too busy and proud of the cultural results from the outside. One of the results of Indonesian cultural heritage whose historical value is very high is Jiwa temple because it is the result of the Tarumanagara royal civilization, which is one of the oldest kingdoms in Indonesia (Interview with Naibih, December 15, 2018).

From some people, there are those who sacred and believed in the myths stored in Jiwa temple, and some who do not believe in these things, because everyone has their understanding and views to judge a historical object. On certain days or every Kliwon night, people come to the temple to perform rituals. They are not native residents of the surrounding area but visitors from outside the area who intentionally come to the temple presenting offerings, praying to the temple for a specific purpose. To interpret Jiwa temple does not have to sacralize or believe in the myth that is now developing among the people mainly to perform rituals in the temple to ask for something. Addressing this need not interfere because it has entered the realm of human faith in the Creator. One does not need to believe in the myths in Jiwa temple. It is true that a symbol of Jiwa temple is very thick with the development of its religion, but to interpret Jiwa temple, it is enough that the building is a historical and cultural heritage to preserve (Interview with Kosasih, December 17, 2018).

Even so, Jiwa temple is very rich in religious symbols and the presence of those performing rituals does not discourage their religion as a Muslim. For them the matter of faith in religion is personal and does not interfere with other people's affairs.

Believing in the unseen or the supernatural or surpassing real things that are not real, not physical, and not concrete is believed to affect human life. Like God, spirit, magical power, etc. are certainly further from rational ideas. Believing in the Almighty God is the only tenet in the theological view, but if

seen from sociology, it turns out that there are also many things believed by humans to be influential in their lives. The human view of various kinds of deities, jinn, demons, animism, or those that belong to the occult, belief in one of them according to sociology can be a religion according to his beliefs (Agus, 2010: 43).

People sacralize or not sacralize their affairs, because people who come to perform rituals may believe strongly in the myths in this temple, and maybe they keep hope by praying to the temple. In this case, Muslims must respect each other even though Islam forbids worshiping or believing in other than Allah. Jiwa temple is as proof of history and as a cultural monument that must be protected. Because in this day many people are less concerned about the heritage of history and even forget history (Interview with Kaisin, December 16, 2018).

The history of its value is significant for everyday life, the life of our ancestors that we now live is the result of history. Heritage not only in the form of buildings and objects, but also culture and system that is very valuable in daily life. However, with the emergence of Jiwa temple, there are several beneficial influences on the surrounding residents, especially in terms of the economy. The local community is benefited as it is selling coffee shops, food, and others. Moreover, every major holiday many visitors come to look around and take pictures around Jiwa temple. It was visited by people from outside the region (Interview with Rohmat, December 16, 2018).

As said before, the opinions of each person regarding the meaning of Jiwa temple are different. Maybe from most people, it is thought that Jiwa temple is a relic of Buddhist places of worship in the past. But apparently, there are now some people who consider it a sacred building. The surrounding Muslim community strongly believes in the sacredness of the building. It is thought that this building has been established for a long time and the local community believes that old buildings that have been standing for hundreds of years now certainly save magical things. Something magical cannot be proven by rational reason, but the local people often see spirits around the temple. The thought of believing in myth is a legacy of our ancestors who still adhere to Animism. The Segaran Muslim community, in reality, does not all believe in mythical things. The surrounding Muslims who regard Jiwa temple as something sacred and believe in the existence of myth does not mean they associate partners with Allah as the Creator of the Universe because believing in myths is prohibited.

The Segaran community views Jiwa temple as a cultural monument that is the result of the culture in the age of Tarumanagara kingdom and is also a historical heritage, historical evidence, very high historical value. The history of Jiwa temple is a real historical proof. Jiwa temple is said to be a cultural monument because there was an element of acculturation from northern India, namely Nalanda. The influence of Nalanda Culture at that time had entered into the area of the North Sea coast of West Java in the Batujaya area of Karawang. Buddhist elements from Nalanda at that time influenced in many fields like building art, sculpture, and also statues. Usually, the influence of Nalanda goes into this area because of the development of Srivijaya royal power in the political and trade fields which is very rapid to control other areas around it.

The cultural monument, which is also a historical heritage, indeed becomes a pride for the people of Batujaya, especially the Segaran area. It is known from its historical background, the existence of Jiwa temple can now affect many people, especially in the area around the temple. It is also recognized by residents that the existence of Jiwa temple can affect their economy.

Conclusion

The existence of Jiwa temple currently affects many people's lives, especially in terms of the economy around Segaran village. People feel happy with the existence of Jiwa temple because it can change their economic life. Besides, many visitors always come, and there are also those who research this temple. Every year Jiwa temple is always used for the Buddhist Waisak, the Vesak event in this temple dates back to 2008.

The history of Jiwa temple originated in the era of the Tarumanagara period of Hindu-Buddha, Tarumanagara is classified as the oldest in Indonesia around the mid 450th century. The history of the Tarumanagara kingdom is identifiable through its sources from within the country and abroad. Domestic sources include writing (inscriptions), objects (statues), and oral traditions, while sources were originating from overseas, namely in the form of news from China and India. From the sources that have the highest value as a historical source are inscriptions, there are eight of them found in Sunda land, namely Jakarta, Bogor, and Banten. From these inscriptions, information can be obtained that the kingdom was named Tarumanagara and the name of the king was Purnawarman.

The Muslim community has different meanings and views on Jiwa temple, but most people believe that Jiwa temple is a sacred building and there are separate myths in it. Local people believe in the myths in this temple, even from some people have seen spirits inhabiting the temple. From the story of the community inviting curiosity that there came people outside the area to perform rituals at Jiwa temple every kliwon night. However, residents view Jiwa temple as a cultural monument and historical heritage to preserve.

As the implication of this study, the people in Segaran village must always maintain the existence of Jiwa temple as a cultural heritage with high moral values and messages. Further research should include other variables that have not been studied, especially in understanding meaning and life view.

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WAYANG EXISTENCE IN THE ISLAMIZATION FOR TRADITIONAL JAVANESE PEOPLE

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Abstract

Wayang (puppet) is one of Javanese culture form which was originally a cult of the local religion. Wayang has a dimension of spirituality that meets cultural aesthetics. This article focuses on how wayang is used as a preaching medium in the context of the spread of Islam, especially on the Java island and the values of virtue found in wayang stories. This research is a type of library research. The data collection method used is the documentation method. The data in this study is in the form of information on the process of Islamization for traditional Javanese people; the information is from books, literature, journals, and newspapers. Meanwhile, the data analysis technique uses descriptive analysis. Through analysis of the data, the results obtained are: (1) The names of wayang characters contain Islamic philosophical meanings; (2) The wayang stories modified are packed with deep story themes containing Islamic/divine content; (3) The wayang stories had been modified by Walisanga include virtue religious values, leadership values, and human or social values.

Wayang merupakan salah satu wujud budaya masyarakat Jawa yang pada mulanya merupakan pemujaan agama lokal. Wayang memiliki dimensi spiritualitas yang bertemu dengan estetika budaya. Artikel ini memfokuskan pada bagaimana wayang digunakan sebagai media dakwah dalam rangka penyebaran agama Islam khususnya di pulau Jawa dan nilai-nilai keutamaan yang terdapat dalam cerita wayang. Penelitian ini merupakan jenis penelitian pustaka. Metode pengumpulan data yang digunakan adalah metode dokumentasi. Data dalam penelitian ini berwujud informasi proses islamisasi masyarakat tradisional Jawa

yang berasal dari buku, literatur, jurnal, dan surat kabar. Sementara itu, teknik analisis data menggunakan deskriptif analisis. Melalui analisis data tersebut, diperoleh hasil berupa: (1) Nama-nama tokoh pewayangan mengandung makna filosofis islami; (2) Cerita pewayangan mengalami modifikasi dikemas dengan tema cerita lebet yang memuat konten islami/ketuhanan; (3) Cerita pewayangan yang dimodifikasi para walisanga mengandung nilai keutamaan, yakni: nilai religius, nilai kepemimpinan, dan nilai kemanusiaan atau sosial.

Keywords: Wayang; preaching of Islam; Virtue Value.

Introduction

The religious system is one element of culture. Therefore, culture and religion are inherent in human life. Both of them influence the pattern of community life. The social culture has a strong influence from religion, and vice versa, the religion of the community, will be affected more or less by the culture of the local community.

Wayang (puppet) is one of the cultural forms that Javanese people have. The wayang show is led by a *dalang* (puppeteer) who controls the course of the story and *gamelan* music is used as a companion. Wayang stories generally take from the Mahabharata and Ramayana texts. This traditional art is not only a show but is considered as a guide, because in the story there is a recitation of the 'teachings' of life packaged through interesting storylines.

Wayang shows are not only a means of entertainment, but can be used as a means of education, communication, expression, and reflection. The themes raised in wayang stories are generally related to moral problems. By the needs of the people thirsty for moral education as social control in their lives.

However, in reality, the Islamization process for traditional Javanese people is not as easy as one might imagine. The strong understanding of the previous religious system and clad in cultural elements is an obstacle for the *Walisanga* to penetrate it. The occurrence of rejection is experienced by the *Wali* both subtly and frontally. Traditional Javanese people embrace these former beliefs for generations and are deeply embedded.

To change the mindset and beliefs of traditional Javanese people, it needs a particular strategy, namely by conducting a cultural acculturation approach. A *kejawen* culture that had already grown did not just disappear but was developed with the addition of Islamic accents. The use of wayang as a medium of Islamization is slowly accepted by traditional Javanese people.

Wayang is considered to facilitate the Javanese people in understanding Islamic teachings inserted in the storyline.

Walisanga has innovation in displaying the embodiment of *wayang* figures, so it does not violate Islamic law. Also, the contents of the story initially oriented towards Hindu and Budha culture gradually shifted to Islamic-Arab culture. Javanese people consider more populist and easily accept the *wayang*. Complementary cultural and religious acculturation makes Islam acceptable peacefully. Until the millennia, wayangs were considered still relevant to be used as a media that lacked conflict. Islamization by the Wali is not only about seeking mass but also aims to advance the Islamic civilization in Indonesia. Therefore, it needs a more in-depth study of the Islamization process of traditional Javanese people by *wayang* media through this article.

Research Methods

The research method is a way of approaching, observing, analyzing, and explaining a phenomenon (Kridalaksana, 2001). This study uses a qualitative approach to the type of library research. The method of collecting data for library research is a method of documentation obtained from books, notes, journals, newspapers, and others. Data in the form of information about the Islamization process of traditional Javanese people in Java originating from books, literature, journals, and newspapers were collected and sorted out and reviewed to formulate a theoretical basis for the problems examined, namely the manifestation of Islamization of traditional Javanese people carried out by Walisanga.

Meanwhile, the data analysis technique in this article uses descriptive analysis to construct some concepts regarding philosophical meanings of *wayang* figures, *cerita lebet* (deep stories), and the virtue values from *wayang* stories closely related to the Islamization process of traditional Javanese people.

Literature Review

History of *Wayang* in Java

Wayang in Indonesia is known for centuries. Two inscriptions record about the *wayang*. The first inscription issued by Raja Lokapala in 840 records *orang-orang aringgit* (aringgit people), who takes part in the *wayang* show. The second inscription made in the reign of King Balitung in 907 was mentioned, "... Si Galigi Mawayang", meaning Galigi held a *wayang* show. *Wayang* can mean a

picture of a character, doll, a puppet performance, walking many times, passing by, not fixed, vague, and dimly lit. The word “*wayang* (puppet)” relates to the word Hyang, which means an ancestor who has the nature of moving many times, maze, passing by, and floating (Sutardjo, 2008). *Wayang* is primarily a symbol or mirror of human life, so watching *wayang* shows is no different from seeing yourself through a mirror (Nurgiantoro, 2011).

Wayang is *rerupan sing kadadayan saka barang sing ketaman ing sorot (pepadhang)* ‘a shadow that occurs because of the light beam’ (Purwanto, 2018). *Wayang* derived from words of *yang* that get prefix *wa* means always moving, not fixed, or vaguely which gradually becomes *pertunjukan bayang-bayang* (a shadow show) (Akhyanto et al., 1988). *Wayang* comes from the word *Ma Hyang* which means to go to the spiritual spirit, god or the Supreme God (Lisbijanto, 2013: 1). In the life of the Javanese people, *wayang* becomes a show as well as guidance. A set of *wayang* has several hundred characters; some are good; some are evil. Good character *wayang* is always played on the right side of the *dalang* (puppeteer), while the evil ones are performed on the left side of the *dalang*. *Wayang* that is not used is mounted on a banana tree in front of the *dalang*.

Wayang purwa or *wayang kulit* (shadow puppet) comes from Sanskrit *purwa* which means the first by adopting the stories of Ramayana and Mahabharata from Indian traditions. *Wayang* has the meaning of shadows, which occur because the audience of the *wayang* show will see through the shadow of the *wayang* reflected on the screen (Wardani & Widiyastuti, 2013: 23). The audience is generally behind the screen, so they can only see the shadow of the *wayang* played by the *dalang*. Mulyono (in Amir, 1994: 33) classifies the development of *wayang* through several stages.

The first stage is prehistoric age where *wayang* shows had been functioned as magical-mythical-religious of worship ceremonies on the spirits of ancestors called “*Hyang*.” The story in ancient age tells the heroism and adventures of the ancestors. Following the stage is the age of Mataram I. In this period, the function of *wayang* had begun to develop as an educational and communication tool. The story is taken from the Ramayana and Mahabharata given local characteristics and mixed with traditional ancient myths.

The next stage is East Java age in which *wayang* has achieved perfect form. The language used is ancient Javanese with Sanskrit words. It proceeds to Islam arrival age. In this age, *wayang* are used as a means of preaching, education, communication, literary and cultural resources, and as entertainment. The story is taken from the chronicle, namely acculturation between the epics of

Ramayana/Mahabharata and stories of Islam originating from Arabic. The *wayang* is flat-shaped resemble a shadow today. The language used is Middle Javanese and New Javanese. In the final stage namely independent Indonesia age, *wayang* was a multifunctional art performance. It began to appear in the form of new *wayangs* such as *wayang Suluh*, Pancasila, struggle, revelation, and Indonesian-language *wayang*.

There are several types of *wayang* stories: lakon lebet/deep story (philosophy), *cerita ruwatan* (*ruwatan* story, it is a special ritual with *wayang* show), *cerita bersih desa* (village clean stories), lakon *kasudiran* (kasudiran story), *lakon kelahiran* (birth story), lakon *wahyon* (revelation story), and *alap-alapan* or *raben* (marriage story). At first, the *wayang* stories originated in the epics of Ramayana and Mahabharata. However, in its development, there are changes following the current state of society. Hazeu (in Sutardjo, 2006: 50) argues that the origin of *wayang* originating from native Java is not imitating Hinduism. The arguments are (a) the names of puppet equipment are all original Javanese words, (b) the *wayang* has existed since before the Hindu came to Java, (c) the structure of the *wayang* story is composed according to an ancient model, (d) the way of *ki dalang* (puppeteer) telling (high and low voice, language, and expressions) also follows a very old tradition, and (e) technical design, the style of story is also Javanese in nature which grows from the ceremonies of worship of the ancestors.

Cultural arts shows (*wayang*) are a reflection of the people lives. *Limbukan* or *jokes* found in *wayang* shows contain informative elements that are full of messages. Advice, suggestion on life, religious content, and political aspects are often expressed in this presentation. The aspects of education delivered are usually packaged in the form of *pralambang* (symbols), so the extent to which one can see these values depends on the ability to appreciate and digest the forms of symbols or symbols in *wayang* (Susanti & Wahyuni, 2017). Therefore, the *wali* (ulama) chose *wayang* as a means of spreading Islam. Islamic teachings that have strong related to Arabic culture are acculturated with Javanese culture so that they are presented with a beautiful and full of religious elements.

Wayang Existence in Islamic Religion

The spread of Islam in Indonesia was carried out peacefully and comprehensively brought by Muslim traders/preachers in the 7th-8th century AD (Rahman, 2017). The aim of Islamization according to Al-Attas is to protect Muslims from the knowledge that has been polluted and misleading,

through the knowledge that a Muslim is expected to increase in his faith, the Islamization of knowledge will bring security, goodness, and justice to humanity (in Novayani, 2017: 78).

The history of Islam entering in Indonesia is through various ways including trade, marriage led by Arab merchants, education (*pasantren*), sufism, *da'wah*, arts and culture (Posha, 2015). Besides, power can also influence other rulers and their people to join Islam. Regarding the many teachings about life contained in the *wayang* stories, Javanese people assume the *wayang* as an encyclopedia of life. The characters in *wayang* become exemplary.

Among Walisanga who used *wayang* as educational media were Sunan Bonang and Sunan Kalijaga known to use art and cultural vehicles often to attract people's sympathy, one of which was a Javanese *gamelan* device called *bonang*. *Bonang* from the syllable *bon* + *nang* = *baboon* + *menang*/wins = *baboning kemenangan* = great victory. In the process of reforming the *wayang* show, Sunan Bonang is known as the *dalang* (puppeteer) who preaches spiritual teachings through *puppet* show (Purwanto, 2018).

Sunan Kalijaga is one of the *wali* (*wali sanga*) using *wayang* as a medium for Islamic religious education on Java. Sunan Kalijaga sees *wayang* as popular entertainment but contains planting about the noble class with a subtle character, virtuous, the expert of meditation, and giving benefit to others. The *wayang* stories have been inserted the teachings of Islam, so that the Javanese people more readily accept (Masitoh, 2016). In addition to the storyline, *wayang* has experienced innovations in the form of *wayang kulit* (puppet). In Islam, the depiction of the human way is forbidden or *haram*. Therefore, the embodiment of puppets is made not like humans, for example, the hand is made extending beyond the size of its body, its head is like an animal, its nose is made so long that it is not the same as a human embodiment. Culture and religion collaborate in high-value art. This strategy was considered successful because the Javanese people were happy to accept it.

Based on the type of player, *wayang* can be classified into four types (Lisbijanto, 2013). *Wayang kulit* is a type of *wayang* whose characters are played with wayang made of leather. The *wayang kulit* show is led by a *dalang* (puppeteer). *Dalang* holds the control that runs the whole storyline. *Wayang orang* is a type of *wayang* art whose players are human. The story of *wayang orang* is inspired by *wayang kulit*. Therefore, the characters are also the embodiment of *wayang kulit*. *Wayang golek* is a *wayang* whose characters use wooden dolls with colorful costumes according to their characterization. The red color

is fury, green for sincerity, white is used for good and honest nature, black symbolizes the character with permanence, and pink symbolizes in half. *Wayang klithik* is a *wayang* with players made of flat wood that looks like *wayang kulit*. This *wayang* was created by Prince Pekik (*Pangren Pekik*) who served as *Adipati* of Surabaya; then his form was perfected by Pakubuwono II. *Wayang Klithik* stories are taken from the Panji and Damarwulan stories.

Equipment used in *wayang* shows can be likened to the life of the world with everything in it. *Blencong* or lamp that are used to emit light, so that the *wayang* has a shadow equals to the sun that illuminates the universe. Color or screen is associated to the universe. *Debog* (banana three) which is used to plant *wayang* is likened to earth. The *dalang* is likened to the Regulator of Destiny or God.

Observers from the 1960-1990 era classified the *dalang* into several categories, namely *dalang apik*, *dalang wasis*, *dalang pinter*, and *dalang sabet*. Called *dalang apik* because they always prioritize aesthetic values in their presentation. Meanwhile, *dalang wasis* is the *dalang* who gave priority to the dramatic elements and *sanggit lakon* (creative in the story) in his show. *Dalang pinter* (intelligent *dalang*) is a type of *dalang* who always displays spiritual values concerning the science of perfection of life in his show. *Dalang sabet* is a *dalang* who emphasizes *wayang* movement skills in his show (Soetarno, 2017).

Dalang plays the main role in a *wayang* show. Therefore, a *dalang* must be able to display the story to the maximum extent possible. Maximum show of a *dalang* must meet the criteria of a good *dalang*. Wignjawirjanto (in Sutardjo, 2006: 16-18) said that a *dalang* in presenting a *wayang* show would be good and perfect if they have nine things. (1) *Regu*, when *dalang* sitting on the stage, he must be calm and confident. (2) *Greget*, *dalang* can amaze and arouse the enthusiasm of the audience. (3) *Sem*, *dalang* can animate the invisible scene, so that the audience can be carried away by the atmosphere. (4) *Nges*, *dalang* can feel sad scenes so that the audience can create an emotional feeling of the audience. (5) *Renggep*, *dalang* should be serious and professional. (6) *Antawacana*, *dalang* can present a dialogue between the characters of *wayang*, *janturan*, *pocapan*, and *suluk* is according to and in harmony with the *wanda wayang*, *pathet*, and scene atmosphere. (7) *Cucut*, *dalang* should be able to make funny or full of healthy and educative humor, social criticism, so the audience is interested. (8) *Unggah-ungguh*, it means that *dalang* understand the *udanagara* (rules, procedures) in presenting *wayang* shows, both language (in dialogue, spells, pronunciation), how to hold and play *wayang*, and in arranging

accompaniment or *gending* (song). (9) *Tutuk*, it means *dalang* is mastering and being skilled in organizing or carrying out *wayang* shows.

Dalang can be categorized into five types, namely: *dalang sejati*, *dalang purba*, *dalang wasesa*, *dalang guna*, and *dalang wikalpa* (Sastroamidjojo in Sutardjo, 2006). The first type is *Dalang Sejati* who is in performing the show always focuses on spiritual or spiritual education (*ngelmu kasepuhan*). It is intended that the community had spiritual intelligence (*lantip panggrahitane* and *tanggap ing semu*). The second type is *Dalang Purba* who is smart in his puppetry presentation and in displaying various stories that can be used as examples in the daily life of society. Therefore, in the show, there are always multiple suggestions and lessons on the virtues of human life. The next type is *Dalang Wasesa* who is an expert in presenting *wayang* stories that can captivate, destroy feelings or cause anxiety, doubt, concern, love, worry, and so on created through language pronunciation.

Dalang Guna is good at packing a story in serving audience tastes in general. In other words, a *dalang* is favored by the community because the show always follows the taste and can read the atmosphere and the condition of the audience. The last type is *Dalang Wikalpa* who is good at presenting *wayang* stories according to the *pakem* 'benchmark, rule', or the *dalang* is clever mimicking the 'creations' of other *dalang*, both imitating about *sabet*, *ginem*, *pocapan*, *janturan*, *suluk*, accompaniment of *gending*, and jokes or humor.

Dalang can be described as someone with a sacred duty to give lessons, teachings, descriptions or interpretations of life sciences and their meanings to the general public. Role of *dalang* in the community gets a high and respectable position, so a *dalang* should have the character of a *mahambeg guru*, *mahambeg bapa*, *mahambeg pandhita*, and *mahambeg satriya* (Sutardjo, 2006).

Mahambeg guru (teacher character) is a *dalang* having a teacher's character that acts as a teacher of the audience or community. Each performance always gives teachings or *piwulang kehidupan* (life teaching), so that the attitudes and actions of a *dalang* in daily life must provide good examples to the community (can be taken and imitated).

Mahambeg bapa (father character) is a *dalang* should have the character of the father. It means that all his thoughts are more mature or careful, broad-minded and full of knowledge, as said by the father (*bab apa-apa pepak* or *dalang* understands and masters various life problems). It is evident that every performance of a *wayang* show always describes various life problems and their solutions have to benefit for the audience or community.

Mahambeg pandhita (priest or Brahmana character) is a *dalang* having high spiritual intelligence because in his life he often performs *tirakat* or inner sensitivity to get spiritual sensitivity (responsive/empathy or *lantip batine*). This is evident when performing *wayang* shows being witnessed by many people from various circles and characters, so it needs to have an inner sensitivity (*lantip ing sasmita*). During the show they can adjust to the situation and condition of the area, so that the performance can run smoothly, successfully, safely, and avoid various disorders.

Mahambeg satria (gentleman character) means that a *dalang* always motivates the audience always to uphold the truth, be brave, and protect and help persecuted people. It can be seen when the *dalang* offer 'advice' in interpersonal dialogue, social criticism, storyline during the presentation of the show.

One of the famous wayang stories is Mahabharata. In the Mahabharata story, there is a characterization of *Pandhawa Lima* (Five Figures) consisting of Yudhistira, Bima, Arjuna, Nakula, and Sadewa. *Pandhawa Lima* figures are five brothers but different mother. In the story of *Pandhawa Lima* is fighting against *Kurawa*, their cousin who fought over Hastinapura or often called the Baratayudha war. *Pandhawa* and *Kurawa* are likened to two sides, namely good and evil. Warfare Baratayudha illustrates how human struggle against evil.

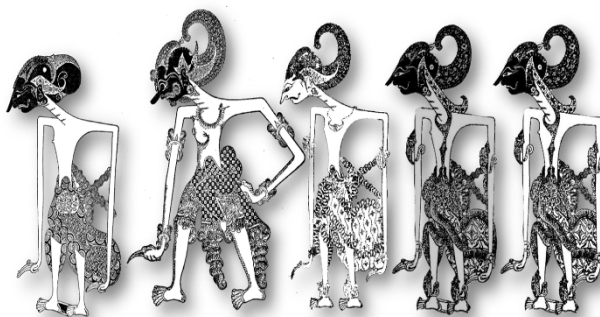


Figure 1. Figure of Pandawa

(<http://dloverheruwidayanto.blogspot.com/2016/05/membentuk-generasi-berkarakter-melalui.html>)

Table 1. The Meaning of Five Pandawa Character Philosophy

Figure Name	Symbols	Philosophical Meaning
Yudhistira	<i>Jimat Kalimasada</i> (<i>Kalimasada</i> Talisman)	The sahadat sentence is a sign of self-recognition in Islam.

Bima	<i>Kuku Pancanaka</i> (Pancanaka Nails)	The second pillar of Islam is five daily prayers (<i>shalat</i>).
Janaka	<i>Bertapa</i> (Ascetic or meditation)	The third pillar of Islam is fasting.
Nakula	<i>Dermawan</i> (Generous)	The fourth pillar of Islam is <i>zakat</i> .
Sadewa	<i>Penampilan rapi dan bersih</i> (Neat and clean appearance)	The fifth pillar of Islam is Hajj.

The first figure is Yudhistira; the oldest child in *Padhawa Lima* who has a *Jimat Kalimasada* (kalimasada talisman)/ *kalimah shahadat*. Kalimasada in Islam can mean the sentence of creed, namely *La Ilaha illaLah Muhammad Rasulullah*. Someone who has pronounced the sentence of shahada means believing in the existence of Allah as the God and the Prophet Muhammad as the Prophet.

The second figure is Bima, depicted with a large, tall body, firm, responsible, and prioritizes family. Bima has a weapon in the form of *kuku pancanaka* (pancanaka nails) which are relevant to the second Islamic law, namely five daily prayers. A person's sharpness in upholding prayer will lead to eternal happiness in heaven.

The third figure is Arjuna or Janaka depicted as a handsome and firm man in his stance, and he has an ascetic or meditation habit. The habit of meditation is relevant to the third pillar of Islam, which is fasting. Meditation and fasting together take action to refrain from things that can cancel it. Fasting in Islam is carried out with a variety of purposes, namely to have a strong soul and body, to empathize with the conditions of others who are less fortunate, and to be closer to God.

The fourth and fifth figures are Nakula and Sadewa who describe *kesatria* (knight) figures diligent and active in working. Their appearance is also not careless with neat and nice clothes but still generous. It is likened to the fourth and fifth pillars of Islam. Nakula and Sadewa are figures depicted as the realization of *zakat* and hajj worship. Those who commit to *zakat* are generous people and who conduct a pilgrimage for those are capable.

In addition to the figure of Pandhawa Lima, there are also figures of *Punakawan* or *Panakawan*. *Punakawan* comes from the word of *pana* 'clever, clear, bright, and careful in observation'. The word of *kawan* 'friend or relative' which means a very clever and trustful friend, has a broad view and sharp and careful observation, or better known as a term of *tanggapingsasmita lan limpad pasanging grahita* 'responsive and concerned about various problems'

(Sutardjo, 2006). *Punakawan* consists of four figures namely *Semar*, *Gareng*, *Petruk*, and *Bagong*.



Figure 2. Figure of Punakawan

(<http://www.dewisundari.com/filosofi-punakawan-mengenai-ciri-ciri-punakawan>)

Table 2. Philosophical Meaning of Punakawan

Character Name	Alias	Philosophical Meaning
Semar	<i>Ismar</i> or <i>Mismar</i>	Way of life
Gareng	<i>Nala khoiran</i>	Accepting kindness or <i>amar ma'ruf</i>
Petruk	<i>Fatrak</i>	leave the bad or everything that is not good (<i>nahi munkar</i>)
Bagong	<i>Baghaa</i>	the conflict between thinking and feeling, good and bad.

Punakawan figures have philosophical meanings relevant to the Islamic view, as stated by Sutardjo (2006) as follows. In the view of Islam, the character of Semar originates from Arabic *Ismar* or *Mismar*, nail as a symbol of worship or provision as a guide to life. Following the Hadith saying *Al Islamuu ismaruddun yaa* 'Islam is a nail for strengthening world safety.' *Semar* is also named *Hyang Ismaya* 'AsmaKu or God's name'.

The *Nala Gareng* figure in the Islamic view is derived from Arabic language 'accepting good or *amar ma'ruf*' meaning that people in this life always do good and care for others, or *naala qariin* 'get many friends and their duties as preachers' with good words. The third figure is *Petruk* who is from Arabic *fatruk* 'leaving the bad or everything that is not good (*nahi munkar*).' The word *fatruk* is the base word for a short sentence from the advice of Sufism, "*Fatrak kullu maa siw Allaani*" 'leave everything, anything but Allah.' Therefore the character *Petruk* always has a bright, happy, and charming because he never

had revenge, denouncing, harming others, so that wherever many friends, their lives feel safe and comfortable.

Meanwhile, the figure of *Bagong* comes from Arabic, namely *bagha* the “conflict between thinking and feeling, good and bad,” meaning the importance of introspection, caution, meticulous, smart and agile in dealing with and resolving various problems faced. *Punakawan* is on the right side, his right-hand points to. It means his knowing (*pana*), can give guidance to humans. In other words, Semar or divine illumination is always needed and becomes a real act in daily life in a character of (a) honest -*Nala Gareng*, (b) full of love -*Petruk*, (c) cooperation or happy to help -*Bagong*. The character of the *Punakawan* is considered to be able to accommodate the aspirations of the *wali* (trustees) regarding his views on Islam.

From an Islamic perspective, *wayang* absorbs values about how humans should live. Human life taught in *wayang* includes its relationship with fellow humans, nature, and the main thing is God. Islam believes that humans are born to be God’s representatives on earth with special tasks or missions to regulate the order of life in the world or often referred to as caliphs on earth. For this reason, humans must carry out all of God’s commands and stay away from all His prohibitions. To carry out the mandate, humans must have strong faith (Faith), carry out all the Shari’a/rules of worship (Islam), and treat themselves, other humans and nature according to established principles (Ihksan) (Amir, 1994).

Wayang is a traditional communication media that contains entertainment and guidance. In practice, *wayang* use *lakon* (story) presented without a written script, not separated from the elements of jokes, accompanied by music originating from *gamelan*, led by a *dalang*, and the stories contain character education. The values conveyed are presented democratically with realistic depictions.

Stories in Wayang contain Islamic Teachings

In *wayang*, there is the term *lakon lebet* (deep meaning story). The *lakon lebet* is a *wayang* story containing philosophical meanings, containing the teachings and guidance of human life. The *lakon lebet* usually depicts *wayang* figures who want to be close to God or seek the perfection of life (*wikan sangkan paran*), so they can unite with God (*manunggaling kawula Gusti*).

The Dewaruci story can be classified into the broader *lakon lebet* category because it describes a *Pandawa* enforcer warrior named Bratasena or Bima

who wants to find perfection of life. Bima is the Pandawa enforcer warrior 'number two of five children,' who is the son of Prabu Pandhu with Dewi Kunthi. A brave young man, his pride, is not easily swayed by circumstances. The action is right because everything has been thought carefully and seriously. Bratasena is a young man who always longs for the truth and obedient to the teacher so that everything he believes is true; he never gives up his belief. Bima was sure that the teacher must have done good to his students, so he is very respectful and obedient to *Resi Durna* (Pandawa and Kurawa teacher). Bima wants to find the knowledge of *sangkan paraning dumadi* by studying with Begawan Durna. To receive this knowledge, Bima must look for *tirta perwitasari mahening suci* (holy water) located in *samodra Minangkalbu* 'the ocean floor.' By getting rid of various obstacles, *Bratasena* enters the ocean and devoured by a very ferocious and powerful dragon, *Nemburnawa*. But thanks to the weapon of *Kuku Pancanaka* (Pancanaka Nails), *Bratasena* succeeded in killing *Naga Nemburwana*, and came up a *bocah bajang* 'little boy' with a face and shape is the same as Bima. That is what the real teacher called. Then Bima was immediately obedient and got various 'advice' about *kasampurnaning dumadi* (life comes from God and will return to Him).

The Bima Suci story contains the concept of *manunggaling kawula Gusti* "human unity with God" is like a mirror with people who reflect and the shadows in the mirror are human (Astiyanto, 2012: 357). The *kebatinan* (inner) produced by Javanese processing of materials that come from outside, is a *kebatinan* teaching the unity of servants with God or *manunggaling kawula Gusti* who has specific characteristics. *Kebatinan*, according to Kreamer, is a *kebatinan* that teaches speculative, mixed and radical servant unity with God maintained by the Javanese for centuries until today (in Endraswara, 2011).

About mystical endeavors, human beings must overcome the physical or outward aspects that link humans to the world of symptoms, such as emotions and instincts, worldly lusts and rationalities, so that their minds are free to reunite with the origin, and they experience oneness. Order, balancing or harmony is a condition must uphold, which in its deepest sense, harmony is oneness with who is created, the *kawula* (creature) with *Gusti*, *sangkan Paran* (origin of creature). Harmony with the last principle is that God Almighty is a moral obligation and is the main goal of the practice of *kebatinan*. The goal is often expressed with God (*pamoring/manunggaling/jumbuhing kawula Gusti* or creature unites with God). Humans who have reached this level means that they have obtained *kawruh sangkan paraning dumadi*, knowledge of the

origin (*sangkan*) and destination (*paran*) of everything that exists (*dumadi*). Such humans are said to have died to the outside world and achieve a righteous life, as a union between *mati sajroning urip* (death in life) and *urip sajroning mati* (life in death) (Endraswara, 2011).

Virtue Values in Wayang Stories

Wayang is a form of human mind reflection. Therefore, wayang shows are a representation of the flow of drama in human life. The stories presented contain a moral message. Wayang stories, contain educational values to learn.

The first value is that religious values related to faith, piety, and obedience to God. Humans are described as in the relationship of the micro cosmos with the Creator. *Pewayangan* figures who reflect religious values always try to be “*manusia sukma sejati* (true soul people)” as in the story of “*Perang Kembang* (Introduction War).” To become a true soul man requires the power to master himself and be carried out continuously in all things (Amir, 1994). Besides, *Lakon Dewa Ruci* (Dewa Ruci Story), tells Bima is looking for a *tirta perwitasari* (holy water). This story contains spiritual teachings seeking the way of true life. Bima is a depiction of humans living in the world to find a way of perfection or eternity in the afterlife. The journey to find the perfection of life is characterized by struggles of self-control, solidification, and hard work to get what is aspired to be, namely meeting God, “The creature meets God or united with the Creator or *manunggaling kawula Gusti*.”

There are similar principles of view towards God in *kejawen* culture with Islam, here are ten characteristics of God in the view of *kejawen* and Islam (Endraswara, 2011: 176-177), namely: a) God exists and impossible to be not exist; b) God is supreme; c) God is almighty (*Maha Murba*); d) God is *Suksma* (God Existence); d) God as Creator is called *Hyang Widi* and *Hyang Manon*; e) God is also Merciful; f) God is Supreme Being (*Maha Awis*); g) God is eternal; h) God is *causa prime*, and i) God is single. The similarity of the *Kejawen* and Islamic teaching towards God made the religion of Islam easily accepted by the Javanese people. Acculturation that occurs results in new cultures that are strong in the religious side without leaving the aspect of tradition, thus giving rise to local wisdom (Muqoyyidin, 2012).

The second value concerns leadership that is famous for the teaching of *hastha brata*. This teaching contains *hambeging surya* (the nature of the sun) as a source of life, *hambeging candra* (the nature of the moon) source of illumination in darkness, *hambeging kartika* (stellar nature) as a guiding direction, *hambeging hima*

(cloud nature) which provides welfare, *hambeging samirana* (wind nature) who is close to his people, *hambeging samodra* (sea nature) that is able to accommodate all the aspirations of his people, *hambeging dahana* (fire nature) which means the leader must be assertive and courageous, *hambeging bantala* (land nature) that is a leader must be humble (Junaidi, 2011). A leader should have these eight traits. The consequence is the community are the main orientation, personal interests are not a priority. However, in practice it has not been able to carry out optimally even often in the opposite, i.e., personal interests are primary, while the interests of the people are secondary importance.

The third value is related to popular human or social values found in the story of *Begawan Ciptaning*. In the story, Arjuna always prostrated to God after obtaining the *pusaka Pasupati* (Pasupati weapon), after which the magic he gained was used for the common good, namely to kill the wicked of Raja Niwatakawaca for the social interest and peace of the state (Sutardjo, 2006: 110). Humans live in the world must be beneficial to others.

The three values can regulate human life about the Creator and with each other. Relationship vertically between humans and their God is depicted in micro-cosmic life how humans must carry out all orders and stay away from all His prohibitions. Meanwhile, relationship horizontally with the same humans is arranged in the macro cosmos. In the value of leadership, humans are expected to carry out the mandate as caliphs on earth with all the good qualities such as those found in the teachings of *hastha brata*. On the other hand, humans must also benefit others or often called *urip kuwi urup* 'life is beneficial.' The true life gained by humans will be carried out in the realm of the hereafter. However, to reach that realm, humans must have the means to do good in the world and benefit others.

In Javanese culture, there is a philosophy of character education namely *Tri Rahayu* which contains: *memayu hayuning salira*, *memayu hayuning Bangsa*, and *memayu hayuning bawana*. First, the philosophy of *memayu hayuning salira* is related to the way humans improve their quality. The quality of a human being can be seen from two sides, namely material and nonmaterial. The material side is related to worldly science, while the nonmaterial side tends to morality, ethics, and the religious side. Second, the philosophy of *memayu hayuning bangsa* is related to how to struggle for the country and nation as citizens who are good at obeying the applicable law and avoid all prohibitions related to the law. The third philosophy of *memayu hayuning bawana* is related to how to build world welfare. It starts from small things done in the surrounding

environment, maintain the environment to stay beautiful and clean, care for others, and maintain peace. Maintaining peace can be done by not saying hatred towards others and avoiding social conflict. All the good done in the world will undoubtedly be accounted for in the hereafter and become the provision of true life.

Conclusion

Based on the data analysis presented above, it can be concluded that the names of *wayang* (puppet) characters contain Islamic philosophical meanings. Also, the modified *wayang* stories are packed with *lebet* story themes including Islamic/divine content. The modified *wayang* stories of the Walisanga contain primacy values, namely: religious values, leadership values, and human or social values. Accordingly, *wayang* is considered to be relevant as a medium of Islamization for traditional Javanese people, because it can be used as a center of learning from various aspects of life. The figures raised are reflections of the character of the Javanese people so that they can be accepted more easily by the community.

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الأساليب المعانية في كتاب «نوابغ الكلم» للزمخشري
(دراسة تحليلية بلاغية)

AL-ASALIB AL-MA‘ANIYYAH FI KITAB
“NAWABIGH AL-KALIM” LI AZ-ZAMAKHSYARI

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المخلص

يعد كتاب «نوابغ الكلم» لمؤلفه الشيخ أبي القاسم محمود بن محمد بن عمر الزمخشري الخوارزمي العباسي من الكنوز الأدبية، وقد جمع بدائع القول من آدابه الشخصية الحكيمة المستمدة من الكتاب والسنة. وهناك شروح سبقت هذا البحث في شرح غرائب ألفاظ الكتاب، والحقيقة أن الشرح اللغوي وحده لا يكفي لإظهار قيمة الكتاب. ولهذا يرصد البحث لدراسة بلاغية معانية لهذا الكتاب للوقوف على مقدرة الشيخ في رسم المشاهد المختلفة بالتعبير الجميل المحلى بالفنون البلاغية. وقد صال البحث وجال في معالجة الموضوع على منهج الاسترداد التاريخي لإثبات الحقائق التاريخية، والمنهج الاستقرائي التام لحصر جميع جزئيات مسألة الموضوع البلاغية، ومنهج التحليل الوصفي للنماذج التأصيلية من الكتاب المدروس. وفي ضوء هذه المعطيات نتساءل: هل للشيخ الزمخشري إسهام ملموس وأثر محمود في الأعمال التطبيقية البلاغية التي تنم عن مكانته الرفيعة وعبقريته الفذة في

تطوير فن الأدب الشخصي الذي يعتبر جزءاً من الحكم. ومن أهم نتائج البحث، تطعيم المؤلف كتابه بالظواهر المعانية، والميل الشديد إلى التوظيف البلاغي للسجع بأنواعه. وأوصى الباحثين توسيع الدراسة البلاغية لهذا الكتاب من الجانب البياني والبدعي.

Abstract

The book "Nawabigh al-Kalim" is one of the literary works on personal ethics from the Qur'an and Sunnah. The issue of this book is on its place and importance among the writers and critics, and the turnout of educational institutions to prepare it within the courses, which increased its value. There had been preliminary study on the strangeness of the words of the book, and the fact that linguistic explanation alone is not enough to show its value. This is why the study is devoted to examining hostile rhetoric in this book to find out the ability of the Sheikh to draw different scenes with the beautiful local expression of rhetorical art. The research adopted the method of historical retrieval to prove the historical facts, and the inductive method to fully enumerate all the elements of rhetorical issues. While, the descriptive analysis method was used to identify its original models. Among the most important results of the research are, the author emphasizes on the phenomenon of suffering and the strong tendency to the recruitment of rhetorical types of grazing. The authors recommended the expansion of the rhetorical study of this book from the graphic and visual side.

Keywords: Az-Zamakhshari; Nawabigh al-Kalim; assistive methods.

مقدمة

يعتبر كتاب «نوابغ الكلم» أو «النصائح الصغار» من أشهر كتب الشيخ أبي القاسم محمود بن محمد بن عمر الزمخشري الخوارزمي في أدب الحياة وفن الحكم، ألّفه بعد أن جاوز الثانية والأربعين من عمره، وذلك بعد مرضه الناهك الذي أصيب به سنة ٥١٢هـ، جمع فيه طائفة كبيرة من آدابه الشخصية، وما تسرب فيه شيء ينسب إلى غيره، وقد اعتنى به القدامى والمحدثون من العلماء فوضعوا عليه عدة شروح، منها: «النعم السوابغ في شرح النوابغ» لأبي حسن عبد الوهاب بن علاء الخوارزمي، طبع في قازان عام ١٣١٤هـ، و«السوابغ في شرح النوابغ» لسعد الدين التفتازاني، و«شرح ابن دهقان النسفي» المطبوع في مدينة روما سنة ١٨٧٢م بعناية هنريكوس، و«الشموس البوازغ في إضاءة مشكلات النوابغ» لعبد الرزاق المكتوبي، و«درر الدقائق ودرر الحقائق» للموفق بن المجد الخاسي و«لبائد الحكم شرح نوابغ الكلم» للشيخ عبد اللطيف أحمد حنبلي ميكبرا الإلوري. وقد

حاكاه السيوطي فوضع كتابه «درر الكلم وغرر الحكم» وهناك مقالة أكاديمية بعنوان: الدراسة المقارنة بين كتاب «الدر المكنون» وكتاب «نوابغ الكلم» لكتابه يعقوب عبد الله. وتناول هذا البحث الدراسة التحليلية البلاغية بغية استخراج الظواهر البلاغية في علم المعاني من الكتاب، لتبرير الإسهام البلاغي الذي يدل على قدرة الشيخ الزمخشري في التعبير الجميل الرائع. وتبدو أهمية هذا الموضوع من حيث قلة الدراسات البلاغية لهذا الكتاب الذي جمع في طياته الودائع الحكمية الجليلة والأفكار الميمونة التي تثبت الأخلاق الفاضلة في أوساط المسلمين، متمشياً مع دروس الكتاب والسنة. والبحث في طوله وعرضه مؤلف من خمسة فصول: فالفصل الأول يتناول سيرة حياة المؤلف الشيخ الزمخشري، والفصل الثاني في نبذة عن كتاب «نوابغ الكلم»، والفصل الثالث يتحدث عن أثر القرآن في الكتاب، والفصل الرابع يعالج قضايا علم المعاني عند الزمخشري، والفصل الخامس هو لب الموضوع ويظهر في دراسة بلاغية للأساليب المعانية في كتاب «نوابغ الكلم» وفيه مباحث: المبحث الأول في فن الكلام الخبري، والثاني في فن الكلام الإنشائي، والثالث في الإيجاز والإطناب، والرابع في التقديم والتأخير، والخامس في القصر، والمبحث السادس في قضايا الوصل والفصل، ثم ثبت المراجع.

الفصل الأول: سيرة حياة الشيخ الزمخشري

هو أبو القاسم محمود بن محمد بن عمر الزمخشري الخوارزمي حنفي المذهب، ومعتزلي العقيدة (الذهبي، ١٩٥٦م: ص ٤٣٨)، ولد في يوم الأربعاء السابع والعشرين من رجب سنة سبع وستين وأربعمائة للهجرة، الموافقة خمسا وسبعين بعد ألف للميلادية في خلافة عبد الله المقتدي بأمر الله. وله في العمر أحد وسبعون عاماً في التعدد السنوي الهجري وتسعة وستون في التعدد السنوي الميلادي كما قال ابن أخته أبو عمر بن حسن السمسار (هلال، ١٩٩١م: ص ٤٣١).

كانت ولادته بزمخشر، وهي قرية من قرى خوارزم (البستاني، ١٩٩٨م: ص ٢٣٤)، وكانت خوارزم دولة قديمة نشأت في آسيا الوسطى، يحدها بحر آرال شمالاً، وبحر الخزر غرباً، وبلاد مرو جنوباً، وبلاد تركستان شرقاً، وكانت لها حضارة غنية ومتقدمة، وأخضعت بخارى وسمرقند، وكانت عاصمتها أورغونتش مركزاً تجارياً هاماً في القرن الرابع عشر الميلادي، وهي اليوم جزء من جمهوريتي أوزبكستان وتركستان (شعبة التاريخ، ١٩٦٨م: ص ١٢٩).

ومن أشهر ألقابه جار الله، والإمام، وفخر خوارزم، وعلامة الدنيا، وفريد العصر، وأبو القاسم المعتزلي، هو كنيته. وكانت حياة الشيخ الزمخشري، نوراً يتبلور منه العلوم الدينية واللغوية، كان يحييها حال حياته، فأصبحت وفاته على أهل عصره بأسرهم، وعلى اللغة العربية سوء القدر، إذ قد اخترمته منيته في حين يتوافد عليه الناس من مشارق الأرض ومغاربها للاقتباس من نوره الوهاج. (هلال، ١٩٩١م: ص ٤٣١).

كانت هوية الشيخ الزمخشري التعليمية قد كلفته أن يغشي معان الأدب منذ نعومة أظفاره، فكان كثير الترحال في طلب العلم، وشديد الهمة في تقمص لباسه، فقد نزل ببخارى وبغداد أكثر من مرة. ورحل إلى مكة المكرمة وأكثر لها المجاورة. وبذلك سمي جار الله. وقد تلقى علوماً شتى فأصبح بذلك عالماً عبقرياً فذاً في البلاغة العربية والنحو واللغة والأدب والتفسير والتوحيد والفقهاء وعلوم القرآن والحديث. وأراؤه في العربية يستشهد بها علماء اللغة لأصالتها ودقتها ولا سيما في ميادين البلاغة القرآنية. أخذ عن أبي مصر محمود بن جرير الضبي الأصبهاني. ويضرب بالزمخشري المثل في أنواع الفضائل، وانتفع الناس بعلومه ومكارم أخلاقه، وأخذوا عنه علماً كثيراً. وتخرج عليه جماعة من الأكابر في اللغة والنحو. وهو الذي أدخل على خوارزم مذهب المعتزلة، وبشره بها فاجتمع عليه الخلق لجلالته. وتمذهبوا بمذهبه (ابن خلكان، د ت، ج ٢، ص ١٢٣). وتتلذذ الشيخ الزمخشري أيضاً لأبي الحسن علي بن المظفر النيسابوري، وسمع من شيخ الإسلام أبي منصور نصر الحارثي، ولازم أبا سعد السقاني وجماعة من الأساتذة الفضلاء وغيرهم. وكان يشد ركاب الطلب إلى خراسان مراراً عديدة. وكلما ضاقت الدنيا في وجه الزمخشري من أمور الأولى والآخرة ذهب إلى جوار بيت الله الحرام، فذهب إلى مكة في جواره الأول وأقام بها سنتين. واتخذ بيت الله الحرام محط الرجاء لحل معضلات العلوم، ومختبئاً علمياً يقضي به مهماته التأليفية. وبه جادت قريحته بتفسيره الوحيد النوع، اللغوي البلاغي، الذي أثنى عليه العلماء بقولهم: «لولا الكوسج الأعرج لبقى القرآن بكرة» (الزمخشري، ٢٠٠٠م، ص ٦). وكان إماماً متقناً في كثير من العلوم التي تلقاها وأضحى أديباً شديداً الذكاء، متوقداً الذهن، جيد القريحة، وبعيد التفكير وعجيب التعبير في عارضته الكلامية، وشاعراً مجيداً يظهر في أشعاره مدى موهبته الشعرية الملهمة. ومع ذلك فإنه لم تخرجه موهبته الشعرية عن دائرة الكتاب وأساءة القول المريض. وكان رحمه الله لا يدخل بلداً إلا اجتمع عليه أهله واستحلوه واستغزروا ديمته وتتلذذوا عليه. وما ناظر أحداً إلا سلم له واعترف به، ولقد عظم صيته وطار ذكره حتى صار إمام عصره من غير نزاع، وركناً وطيداً يلجأ إليه هواة العلوم وتلامذة المعارف.

التقت حضرته ببعض العلماء، فامتدحوه وأثنوا على علمه وفضله اللذين رفعاه إلى المستوى العالي في الذكر. وحين قدم إلى بغداد قاصد الحج زاره الشريف أبو السعادات هبة الله بن الشجري مهناً له بقدمه. فلما جلس إليه أنشده متمثلاً:

كانت مسائلة الركبان تخبرني * عن أحمد بن دؤود أطيب الخبر
حتى التقينا فلا والله ما سمعت * أذني بأحسن مما قد رأى بصري
وأنشد أيضاً:

وأستكبر الأخبار قبل لقائه * فلما التقيا صغر الخبر الخبر

(هلال، ١٩٩١م، ص ٤٣٢)

فالعصر العباسي الذي فيه الزمخشري هو العامل الجوهرية الذي جعله ذا ثقافة عربية فارسية إسلامية. وأثاره العلمية تمثل لنا مدى ثقافته الواسعة التي مهدت الطريق إلى تملك ناصية الذوق الأدبي الرفيع الذي ينم على حسه المرهف بجمال الأثر الأدبي، وقدرته على إبراز مواطن الجمال مع براعة فائقة في التحليل والتعليل. وموضع الشيخ المبحوث عنه هو أنه شديد الحرص على الاطلاع الواسع والحب الزائد على الإلمام المضني بكل ما يتصل بالثقافة العربية، ولم يترث الأعلام السابقين: أمثال شيخ الأدباء الجاحظ، وابن قتيبة وابن هلال والآمدي والجرجاني وغيرهم.

أما مؤلفاته فهي لا تزال المكتبات العربية والإسلامية تحتفل بها، يربو عددها على الثلاثين، تعد من أمهات الكتب العربية في العالم. ومنها: في النحو العربي «المفصل وشرح بعض مشكلاته» و«النموذج في النحو» و«شرح كتاب سيبويه» و«الأحاجي النحوية» و«المفرد والمركب في العربية»، وفي اللغة وفروعها «أساس البلاغة» و«جواهر اللغة» و«كتاب الأجناس» و«كتاب الأسماء وسوائر الأمثال» و«كتاب الجبال والأمكنة»، وفي الأدب «نوابغ الكلم» و«ربيع الأبرار في الأدب» و«شرح لامية العرب» و«ديوان رسائل» و«ديوان شعر» و«ديوان خطب» و«أطواق الذهب في المواعظ والأدب»، وفي علم العروض والقافية «القسطاس في العروض»، وفي البلاغة القرآنية «تفسير الكشاف عن حقائق التنزيل وعيون الأقاويل في وجوه التأويل» وغيرها.

وقد وافته المنية في ليلة عرفة سنة ثمان وثلاثين وخمسائة من الهجرة (٣٧٥م) الموافقة (١١٤٤م)، بجرجانية خوارزم بعد رجوعه من ترحاله التعليمي بمكة المكرمة. وللمؤلف شهرة فائقة في ميادين العلوم والفنون مثل التفسير، والنحو، والبلاغة، والعروض. وقد أحرز قصب السبق في التعبير ببداية الأقوال وجوامع الكلم، فإن كتاب نوابغ الكلم

من خير برهان أدبي للدلالة على شخصيته البلاغية، وانتمائته إلى مدرسة السجع والبديع في العصر العباسي الثالث (شعبة التاريخ، ١٩٦٧م: ص ١٢٩).

الفصل الثاني: نبذة عن كتاب نوابغ الكلم

كان كتاب نوابغ الكلم من أروع الإنتاجات النثرية الفنية الحكيمة التي قيلت في العصر العباسي الثاني لمؤلفه وأبي عذره ومقتضب مره وحلوه، الشيخ أبو القاسم محمود بن محمد بن عمر الزمخشري، وكان من أشهر آثاره، جمع فيه طائفة من أدبه الشخصي، ولم يدخل فيه شيئاً ينسب لسواه، فكان في طليعة الكتب التي جمع فيها أصحابها خواطرهم في أدب الحياة. وقد يرد في بعض المصادر باسم «نوابغ الكلم» أو «النصائح الصغار». وبهذه التسمية ورد اسم الكتاب في نسخة المتحف البريطاني. وهي أهم نسخ الكتاب، وتتألف من تسع ورقات. وقد ألفه الزمخشري بعد أن جاوز الثانية والأربعين، وذلك بعد مرضته الناهكة التي أصيب بها سنة (٥١٢هـ). ووردت الإشارة إليه في تفسيره «الكشاف» الذي فرغ من تأليفه يوم الإثنين ٢٣ / ربيع الآخر / ٥٢٨هـ. وقد استهل الكتاب بمقدمة ذكر فيها اسم الكتاب الإضافي وموضوعه الحكمي ومصدره الإلهامي، دافعاً عن عقيدته ومحتجاً بسنوية انتمائته العقدي، ثم أخذت الحكم برقاب بعض تحت على كل ما يورث السعادة في الدارين، يبلغ عددها مائتين وثلاثاً وسبعين صفحة، ومما يزيد الإعجاب في الكتاب أنه يتسم بالجودة في بناءه التركيبي على ثلاثة أجزاء من المواد اللفظية وأكثر، ليتفاعل عنوان الكتاب مع مضمونه، إذ قد ورد في العنوان «الكلم» والكلم في الاصطلاح النحوي، ما تركيب من ثلاث كلمات فأكثر، فإن أفاد فكلم وكلام وإلا فكلم (الذهبي، ١٩٥٦: ص ٤٣٧).

ولقد أشار الزمخشري في مقدمة الكتاب وتمهيده إلى اسم الكتاب حيث قال: «اللهم إن مما منحتني من النعم السوابغ إلهام هذه الكلم النوابغ» وأشار إلى مصدره بأنه الإلهام (الزمخشري، ٢٠٠٠م: ص ٢).

وقد نشأ الخلاف بين العلماء عن اسم الكتاب الحقيقي نتيجة الاختلاف التعبيري في التركيب الواقع في داخل الكتاب على اسم عنوان الكتاب في المقدمة وخارجها في الغلاف. والاسم على الغلاف تركيب إضافي «نوابغ الكلم» وفي داخل الكتاب تركيب توصيفي «النوابغ الكلم»، وقد آثر الدكتور عبد الغفار حامد هلال الوجه الثاني (التركيب التوصيفي) في كتابه: مناهج البحث في اللغة والمعجم. ووضعت مكتبة دار المشرق في «المنجد في اللغة والأعلام» على التركيب الإضافي، الأمر الذي أدى إلى تنويع الرأي حول القضية واختلاط الحابل بالنابل. ومن هذه الآراء ما يأتي:

ذهب جماعة من العلماء إلى أن منشأ الخلاف كان من تعمد التحريف من المطالع، إذ كان من المتأكد أن الغلاف ليس من صنع المؤلف، والقول قول المؤلف، وكما زعم بعض آخر أن التحريف لم يكن من صنع المطابع لقوة الأمانة العلمية التي تمتاز بها المطابع اليوم، بل المحتمل هو أن التحريف قد ينشأ من تلاميذ المؤلف الذين يتوارثون الكتاب كإبراً عن كابر، حتى وصل إلى حوزة المطابع. وأقوى دليلهم في ذلك يظهر في الرقم الأول من هوامش الكتاب في شرح قوله: «قال جار الله العلامة فخر خوارزم». وقيل في الهامش: أنه مقول لبعض التلامذة إلى قوله «اللهم». (يعقوب، ٢٠١٢م، ص ٩٥).

هذا يقتضي أن ما جاء من الجمل والعبارات قبل قوله رحمه الله: «اللهم إن مما منحني ...» يُعزى إلى خواطر تلامذة الشيخ المؤلف. ثم جاءت طائفة أخرى قالت غير ما قاله الفريق الأول والثاني، واتخذت المنزلة الوسيطة بين المنزلتين، حين قالوا: إنه من الممكن إثبات الاسم للمؤلف لخلص التركيبين من فساد المعنى وركاكة التركيب، والحق أن العصر العباسي من سماته التصنع اللغوي وتنويع العبارة، ولعل هذا هو العامل الدافع إلى ظهور الباطن خلاف الظاهر.

والرأي السديد عندي، هو إثبات التركيب الإضافي «نوابغ الكلم» لا لعدول بعض المطابع إليه، بل لما فيه من الروعة والجمال والإحياء اللغوي والجرس الموسيقي المقابل للتركيب البليغ المتداول بين النابهين من الكُتّاب والشعراء وهو «جوامع الكلم» ولا يخفى على الناقد والأديب ما في التركيبين «نوابغ الكلم» و«جوامع الكلم» من وجوه التشابه والمماثلة عند البحث عن جمال القول.

الفصل الثالث: أثر القرآن في الكتاب

وقد سبقت إشارتنا إلى ما في الكتاب «نوابغ الكلم» من الحكم البالغة والمواعظ الجليلة الزاجرة المستنبطة من الكتاب والسنة. ولا يخفى أثر القرآن في الكتاب من حيث المعاني التي تعبر عن مدى علاقة المؤلف واشتغاله بأحكام القرآن وحكمه. والقرآن بنفسه يهدي للتي هي أقوم، هدى ورحمة للعالمين. وأن القرآن قد أمد الشعراء والكتاب بطائفة من المعاني الجليلة والأساليب المرنة، بل الألفاظ الجذابة تنطبق منها إحياءات جرسية خلابة يظهر بها مدى قوة الوحي السماوي على الإنتاجات الأدبية مهما تنوعت مراميها وتياراتها. ومن النماذج الدالة على تأثر حكم «نوابغ الكلم» بالقرآن قوله: «أرضى الناس بالخسار بايع الدين بالدينار» أي قد تم الخسار على من شأنه إبدال الدين بالدنيا. وفي هذا المعنى التأثير القرآني المعنوي القوي من قوله تعالى: ﴿إِنَّ الَّذِينَ يَشْتَرُونَ بِعَهْدِ اللَّهِ

وَأَيَّمَنَّهُمْ ثَمَنًا قَلِيلًا أُولَئِكَ لَا خَلَاقَ لَهُمْ فِي الْآخِرَةِ وَلَا يُكَلِّمُهُمُ اللَّهُ وَلَا يَنْظُرُ إِلَيْهِمْ يَوْمَ الْقِيَامَةِ وَلَا يُزَكِّيهِمْ وَلَهُمْ عَذَابٌ أَلِيمٌ ﴿٧٧﴾ آل عمران: ٧٧ وقوله: «أي مال (حلال) أدت زكاته درت بركاته»، أي إنما يرتكز تطهير الأموال وتنميتها على أداء زكاتها. وقد استمد هذا المعنى من ظلال معاني القرآن في مثل قوله تعالى: ﴿ وَمَاءٌ أَنْتُمْ مِنْ رَبِّا لَيْرَبُوا فِي أَمْوَالِ النَّاسِ فَلَا يَرَبُّوا عِنْدَ اللَّهِ وَمَاءٌ أَنْتُمْ مِنْ زَكْوٰو تُرِيدُونَ وَجَهَ اللَّهُ فَأُولَئِكَ هُمُ الْمُضْعِفُونَ ﴿٣٩﴾ الروم: ٣٩ وقوله: «العمل مع فساد الاعتقاد مشبه بالسراب والرماد» يهدف المؤلف إلى أن الإيمان الصحيح هو الأساس الجوهرى الذى يبنى عليه الأعمال، وبه يثاب يوم القيامة. وأي عمل مؤسس على الاعتقاد الباطل فمثله كمثل السراب في سرعة الزوال والتلاشى. وكالرماد في عدم الثبات. وهذا المعنى مستنبط من قوله سبحانه وتعالى: ﴿ مَثَلُ الَّذِينَ كَفَرُوا بِرَبِّهِمْ أَعْمَالُهُمْ كَرَمَادٍ اشْتَدَّتْ بِهِ الرِّيحُ فِي يَوْمٍ عَاصِفٍ لَا يَقْدِرُونَ مِمَّا كَسَبُوا عَلَى شَيْءٍ ذَلِكَ هُوَ الضَّلَالُ الْبَعِيدُ ﴿١٨﴾ إبراهيم: ١٨ وقوله: ﴿ وَالَّذِينَ كَفَرُوا أَعْمَالُهُمْ كَسَرَابٍ بِقِيعَةٍ يَحْسَبُهُ الظَّمْآنُ مَاءً حَتَّى إِذَا جَاءَهُ لَمْ يَجِدْهُ شَيْئًا وَوَجَدَ اللَّهُ عِنْدَهُ فُوقَهُ حِسَابَهُ وَاللَّهُ سَرِيعُ الْحِسَابِ ﴿٣٩﴾ النور: ٣٩

هذا، فأن الكتاب لم يتأثر كثير بالقرآن من جانب التركيب اللفظي وأسلوب إيراد العبارات، فإنه في هذا الجانب شديد الصلة بصيغة الأدب العباسي الثاني، والسبب في ذلك يعود إلى انتماء الزمخشري إلى مدرسة السجع أو التصنيع اللغوي (يعقوب، ٢٠١٤م: ص ٩٥).

الفصل الرابع: علم المعاني عند الشيخ الزمخشري

لا شك عند جمهور أئمة البلاغة العربية في أن علم المعاني هو تلك المباحث البلاغية التي يحترز بها عن الوقوع في الخطأ في تأدية المعنى الذي يريده المتكلم لإيصاله إلى ذهن السامع (الهاشمي، ٢٠٠٠م: ص ٥). وتمتد هذه المباحث المعانية إلى فهم المعاني الثواني التي هي الأغراض المقصودة للمتكلم من جعل الكلام مشتملا على تلك اللطائف والخصوصيات التي بها تحصل مطابقة الكلام بمقتضى الحال (الهاشمي، ٢٠٠٠م: ص ٣٩).

هذا، فإن علماء البلاغة قد بذلوا جهودا جلية لبناء صرح هذا الفن، وإن اختلطت به المسائل النحوية عند النحاة، أمثال: سيبويه والمبرد وثلعب، حتى كاد من الصعب على من يتصدى لدراسة علم المعاني دراسة بلاغية أن يفصل بحثه عن الدراسات النحوية.

والشيخ الزمخشري لم يكن ليخالف غيره من نخبة علماء البلاغة في تقرير علم المعاني وتقديس مكانته في دراسة البلاغة، الأمر الذي أدى به أن يضع كتابه أساس البلاغة. وكان هذا الكتاب موضوعاً لعلمي البيان والمعاني، ولعله يبرهن قولنا ما قاله الزمخشري في مقدمة أساسه: «ومن خصائص الكتاب التوقيف على مناهج التركيب والتأليف وتعريف مدارج الترتيب والترصيف بسوق الكلمات متناسقة لا مرسله بداء، ومتناظمة لا طرائق قدها، مع الاستكثار من نوايح الكلم الهادية إلى مرشد المنطق الدالة على ضالة المنطق المعلق» (الزمخشري، ٢٠٠٠ م: ص ٨) وما علم المعاني إلا ما أشار إليه الإمام الزمخشري في هذه العارضة، وتراه قد جعل علم المعاني أحد صرحي دراسته البلاغية للقرآن في الكشف. هذا، فإن عدم إغراق الشيخ الزمخشري في استعمال جميع المظاهر المعانية في هذا الكتاب الذي هو محط دراستنا لا يعني قصور باعه البلاغي في هذا المجال، بل المقام هو الداعي إلى الأسلوب البديعي الرفيع.

الفصل الخامس: دراسة بلاغية لأساليب معانية في كتاب نوايح الكلم

كانت الصبغة المعانية من المظاهر البلاغية التي تواضع لها حسّ الشيخ الزمخشري البلاغي في تأليف الكلمات وتركيب جمل كتابه القيم «نوايح الكلم». ومن الجدير بالذكر في هذا المقام أن اهتمامنا في جانب استخراج مكونات البلاغة المعانية يكون في أظهر الفنون المستعملة في تأليف جمل الكتاب وبناء تراكيبه الواضحة. وبناء على هذا، فإننا سنتناول في دراستنا أسلوب الزمخشري في فن الكلام الخبري والإنشائي وأغراضهما الأصلية وغير الأصلية التي تستفاد من سياق الكلام. ويناقد هذا البحث الأكاديمي: طريق الشيخ في إضراب الخير. وكما لا يغضّ البصر عن طريقته في التقديم والتأخير والقصر البلاغي والإطناب والإيجاز ثم يلتفت هذا البحث إلى فن الوصل والفصل. وبهذا يتولد من هذا الفصل مباحث تدور حول جميع المظاهر المعنية المذكورة. والله المستعان في هذا المورد المبين.

المبحث الأول: فن الكلام الخبري

كان فن الكلام الخبري من الفنون الجميلة التي قصد إليها الزمخشري في تأليف عباراته الحكمية. وكانت النسبة الكلامية الخارجة مترتبة على فن الكلام الخبري كما طبقت النسبتان في الإيجاد والسلب وفي الواقع المخبر. وللکلام الخبري نصيب الأسد في تكوين جمل الكتاب وتعبير المعاني.

وقد تتمشى المتعة البلاغية إلى مفاصل الدارس البلاغي عند اكتشاف أسلوب الإمام الزمخشري في غرض إلقاء الخبر. وتراه يعمد إلى إفادة المخاطب الحكم الذي تضمنته الجملة ويكون الحكم حينئذ فائدة الخبر كمثل قوله: «إذا قلت الأنصار قلت الأبصار» (الزمخشري، د.ت: ص ٦)، وقوله: «رب موهبة مذهبة للمروءة» (الزمخشري، د.ت: ص ٨)، وقوله: «أعز الناس يبلى من الخطوب بالأعز كأن العزاء أخت الأعز»، وقوله: «الصناع جماهر وقل فيهم من هو ماهر» (الزمخشري، د.ت: ص ٢٦). فجميع هذه الأخبار التي تفيض من جواهر كلام الشيخ الزمخشري كانت صادقة في الواقع وطبقت اعتقاد المخبر فيكون الغرض الأصلي فائدة الخبر.

وقد يلجأ تارة أخرى إلى إفادة المخاطب أن المتكلم عالم بالحكم وذلك في مثل قوله: «مخايل الغم والمسرة تبكي وتضحك من أسرة» (الزمخشري، د.ت: ص ٦)، وقوله: «كم رأيت من أعرج في درج المعالي أعرج، ومن صحيح القدم ليس له في الخبر قدم» (الزمخشري، د.ت: ص ١١)، وقوله: «أعملك تية إن لم تنضجها نية» (الزمخشري، د.ت: ص ٣٧). وكان الغرض الأصل البلاغي من هذه العبارات لازم الفائدة لما تضمنه الكلام من إفادة المخاطب بأن المتكلم عالم بالحكم حسب سياق الكلام.

ولا نبتعد حتى نتبين أنه رحمه الله يخرج في بعض الأحيان إلى أغراض أخرى خارجية عند إلقاء الخبر حسب مقتضى الحال. لذلك، تراه يخرج الكلام خلاف مقتضى الظاهر ويلقي الخبر ويريد به الفخر كمثل قوله: «متى أصبح وأمسى ويومي خير من أمسى» (الزمخشري، د.ت: ص ٥). وهو يفتخر في هذا المثال بما من الله به وذلك كون يومه خيرا من أمسه في الصباح والمساء.

ويلقي الخبر ويعني به التوبيخ كما في قوله: «إن جمجم الباطل فأنت أسمع من سمع وأن همهم الحق فكأنك بلا سمع» (الزمخشري، د.ت: ص ٧). وهو يستوبخ من المخاطب الذي يعزر الباطل ويهين الحق. وكذلك القول في مثل قوله: «أنتم كبنات وردان يتمرغن في أبي المسك ويقلن ما أطيب ريح المسك» (الزمخشري، د.ت: ص ١٣). ويميل رحمه الله تارة أخرى إلى التنشيط وتحريك الهمة لنيل ما يلزم تحصيله في مثل قوله: «العلم جبل صعب المصعب ولكنه سهل المنحدر، والجهل منهل سهل المورد إلا أنه صعب المصدر» (الزمخشري، د.ت: ص ٩). وقوله: «قد أمن الحرمان من سأل الرحمن» (الزمخشري، د.ت: ص ١٤-١٥). وكان يريد ببعض خبره في الكتاب التذكير بما بين المراتب من التفاوت نحو قوله: «مخلب المعصية يقص بالندامة وجناح الطاعة توصل بالإدامة» (الزمخشري، د.ت:

ص ٩). وقوله: «المتقون في ظلال وسرر والمجرمون في ظلال وسعر» (الزمخشري، د.ت: ص ٥). فبلا أدنى شك، إن المخاطب يفتنن إلى ما بين المعصية والطاعة في المثال الأول من التفاوت. وكما يتذكر ما بين التقوى والإجرام والظلال والضلال في المثال الثاني.

ويغرض بخبره الاسترحام حيث قال: «حال العاقل الغافل تبسط عذر الجاهل الذاهل» (الزمخشري، د.ت: ص ٣٤). فغفلة العاقل عن خطيئة الجاهل تبسيط لعذره وهذا غاية الاسترحام للجاهل الجاني عند العاقل الرؤوف. وهذا، فإن بعض الأخبار في هذا الكتاب يكون لإظهار الضعف كما ظهر في مثل قوله: «كأنني ألقن بها مجلة لقمان وأصف بها حكمة آصف سليمان» (الزمخشري، د.ت: ص ٢). وهو في هذا المثال يشير إلى مصدر حكمه المأثورة وهو الذي كان ينفجر من مواهب الرحمن لا من مكاسب الإنسان، إظهار ضعفه في تأليف هذا الكتاب العجيب.

وقد يفهم من كلامه عند الدراسة البلاغية لأساليبه المعانية غرض آخر، وهو إظهار التحسر، وذلك في مثل قوله: «حري غير مطور حري أن يكون غير ممتور» (الزمخشري، د.ت: ص ٨)، وقوله: «تقول أنا صائم وأنت في لحم أخيك سائم» (الزمخشري، د.ت: ص ٢٩)، وقوله: «ربّ كلمة هي عند الناس فصيحة وهي عند الله فضيحة». فالشيخ رحمه الله يظهر غاية أسفه على كل واقع في غير محله في المثال الأول. ويبيدي مدى حسرته في المثال الثاني على الصائم المغتاب من فقدان أجره العظيم. وفي المثال الثالث يتحسر على المرء المحافظ على جانب الفصاحة عند الناس وهو غير بال بجانب انكشاف مساويه عند الله سبحانه وتعالى. وكان يلقي الخبر بطريقة أضرب الخبر الثلاثة الابتدائية والطلبية والإنكارية حسب مقتضى الظاهر. ونرى الشيخ الزمخشري، ينزل مخاطبه في هذا الكتاب منزلة خالي الذهن من الحكم الذي تضمنه الكلام. وفي هذه الحالة يلقي رحمه الله الخبر خالياً من أدوات التوكيد ويكون أسلوبه ابتدائياً. وذلك في مثل وقوله: «العرب نبع صلب المعاجم والمغرب مثل للأعاجم» (الزمخشري، د.ت: ص ٦)، وقوله: «صفد فيه ليان صفد فيه ليان» (الزمخشري، د.ت: ص ٨)، وقوله: «محب السمر لا يبالى بالسهر» (الزمخشري، د.ت: ص ١١)، وقوله: «من أخطأته المناقب لم ينفعه المناسب» (الزمخشري، د.ت: ص ١٣).

ويبين في جميع هذه الأمثلة أنها خالية عن أدوات التوكيد لكون ذهن المخاطب في الخلوة عن الحكم، وتراه يقوي بعض خير كلامه بالضرب الطلبية عندما يرى إمارات التردد في شأن المخاطب. وفي هذه الحالة يلجأ إلى التوكيد ليصل بالمتردد إلى اليقين. ربما يبرهن هذا الضرب الطلبية من كتابه قوله: «قد يلد مثل الحسن مثل الحجاج واللؤلؤ يخرج من

الماء الأجاج» (الزمخشري، د.ت: ص ١٩)، وقوله: «إن صح السر صح العفن وإن لم يصح فلن ولن» (النجدي، د.ت: ص ٤١) وقوله: «إنا البراطيل تنصر الأباطيل» (الزمخشري، د.ت: ص ٢٠)، فإيننا وعينا البلاغي عند النظر إلى هذه الأمثلة الواردة إنها مقرونة بأدوات التوكيد وذلك ليتمكن المؤلف من نفسه في قمع المخاطب عن التردد في الحكم إلى اليقين. هذا، فإنه رحمه الله يخرج فن كلامه الخبري على خلاف مقتضى الظاهر. وينزل المنكر منزلة غير منكر لثبوت دلائل وشواهد لديه، لو تأملها المخاطب ليتواضع، ولا تردع عن إنكاره. وأمتع الأمثلة لهذا الوجه عنده قوله: «السنة منهاجي ومنها أجي» (الزمخشري، د.ت: ص ٢)، ولما أحس المؤلف من المعاصرين مدى إنكارهم عليه في جمالة مساعيه ورميهم إياه بالرموق عن الملة والسنة الغراء لانتمائه إلى الطائفة الاعتزالية. وقد أنكروا عليه ذلك الانتماء الطائفي، فأراد أن يقنع المنكرين بأن الاعتزال لا يعني المروق من السنة المحمدية ويثبت لهم أن جميع ما يجيء به في جملة أقواله وأفعاله إنما هي من السنة. ولما كان هناك شواهد ودلائل في هذا الكتاب تبرهن صحة دعواه أعرض عن التوكيد وألقى الخبر خاليا عن التوكيد وخلاق مقتضى الظاهر حسب اعتبار المؤلف الملحوظ.

المبحث الثاني: فن الكلام الإنشائي

فالمقصود من الإنشاء في فن الكلام، هو الطلبي وغير الطلبي، لأن كليهما يتوارد فيهما المعاني والأعراض التي تلعب دورها في مكانها. لكن الغالب الذي يخرج من معانيه الأصلية إلى الأعراض الثواني هو الطلبي. ولقد ثبت للشيخ الزمخشري ميله الشديد إلى إثارة الإنشاء الطلبي في مقرب جواهر حكمه العميمة النفع من أمر ونهي واستفهام ونداء. ففي صيغة الأمر أجرى بعض كلامه على منوال أسلوب الإنشاء الطلبي، إذ العبارة تستدعي مطلوباً. ولم يخرج عن معناه الأصلي مثل قوله: «يا بني قفاك عما يقرع قفاك» (الزمخشري، د.ت: ص ٤). فإنه في هذه الصورة يطلب من ابنه كف اللسان عن الفواحش على وجه التكليف والالتزام بل على وجه الاستعلاء.

وتراه يجري الإمام صيغة الأمر خارجة عن معناها الأصلي إلى معان أخرى منها: التهديد في مثل قوله: «تفتق باللحم حتى تفتق بالشحم» (الزمخشري، د.ت: ص ١٠). وهو في هذا المثال، يهدد عن الإقدام على أكل اللحم الكثير الذي يؤدي إلى التشمع، ومنها الإرشاد في مثل قوله: «كونوا برامكة وما برامكة» (الزمخشري، د.ت: ص ٤٠). وقوله: «اطلب وجه الله في كل ما أنت صانع وإلا فعملك كله ضائع ضائع» (الزمخشري، د.ت:

(ص ٣٨). فإنه في هذين المثالين يرشد إلى خير السداد، ففي الأول الاقتداء بالبرامكة في حسن تدبير الأمور، وفي المثال الثاني إلى الإخلاص في جميع الأعمال. وما ذلك إلا محض الإرشاد والتوجيه. ومنها: الدعاء نحو كلامه: «وهب لها من يرغب في الآداب السنية»، وقوله: «وخذ بأيدينا إلى كسب ما تحب وترضى ووفقنا مداواة هذه القلوب المريضة» (الزمخشري، د.ت: ص ٢). فإنه في هذه الصورة لم يكن ليأمر الله سبحانه وتعالى على فعل شيء بل يدعو الله ويتضرع إليه أن يمنح هبة الفهم الحاسم الراغب في الآداب السنية. وسؤاله الله التوفيق والشفاء من جميع الامراض.

وتراه خلال جولتنا البلاغية أنه يأتي بالكلام الإنشائي الطلبي ويخرج معناه الأصلي إلى معنى آخر مثل الالتماس في مثل قوله: «قل لبني زياد الكلمة وأكمل منهم الحملة» (الزمخشري، د.ت: ص ٣٥). وهو في هذه الحالة يلتبس من المخاطب مواجهة بني زياد بما تضمنه الكلام من المعاني. وإذا صدرت صيغة الأمر من رفيق لرفيقه وذلك هو محض الالتماس (الجارم وآخرون)، ٢٠٠٠م: ص ١٨٩). ومنها: التسوية، كقوله: «استند أو استند أغارك الكردي ثم طار كالكردى» (الزمخشري، د.ت: ص ١٠). وهو في هذا المثال، بدى له رحمه الله التساوي بين الاستناد والاستفادة في صورة الغرور والاعتزاز. وهو لم يكن ليأمر بمعناه الأصلي، بل المقصود البلاغي هنا هو «التسوية بين الاثنين كما تقدم». وتأخذ الدراسة بأيدينا إلى ما في صيغة النهي من المعنى الأصلي وغير الأصلي مع جماله البلاغي في فن الكلام الإنشائي الطلبي. وتراه يعتمد إلى النهي ويأتي المعنى طبق المعنى الخارجي نحو قوله: «لا تمس بالريبة مهيمنا ولا تنس أن عليك مهيمنا» (الزمخشري، د.ت: ص ٧). وقوله: «لا تبادر بادي الرأي فانظر البادي بعد لأي» (الزمخشري، د.ت: ص ٨). فالإمام في أسلوبه البلاغي في هذين المثالين غير أمر، بل يرشد إلى نبذ الريبة عند المشي ومراقبة الله المهمين كما هو يرشد إلى اجتناب المباراة في تعجيل الرأي. وقد تعني صيغة النهي في كتابه التوبيخ نحو: «لا تقل للحرام علق متاع فما هو إلا علق متاع» (الزمخشري، د.ت: ص ١٣).

وتأتي صيغة الاستفهام ويكون المعنى خلاف مقتضى الظاهر ومن تلك المعاني، الإنكار: مثل قوله: «حجة الموحدين لا تدحض بشبه المشبهة وكيف يضع ما رفع إبراهيم أبرهة» (الزمخشري، د.ت: ص ١٤). والمراد البلاغي من هذا الاستفهام هو محض الإنكار لإمكانية أبرهة على إسقاط شرائع دين سيدنا إبراهيم عليه الصلاة والسلام. ومن المعاني التي تخرج إليه صيغة الاستفهام التقرير كقوله: «كم أحدث بك الزمان أمرا إمر»، وقوله:

«كم قذف الموت في هوة من جمجمة مزهوة» (الزمخشري، د.ت: ص ٣٨). فثبت القول إنه رحمه الله يقرر حدوث الأحداث غير المرضية في الحياة الإنسانية وديمومية الإمامة للموت. ومنها: التسوية، مثل قوله: «أيهما أشقى أمن يعوم في الأمواج أم من يقوم على الأزواج؟» (الزمخشري، د.ت: ص ٣٠) فشقاء العائم في الأمواج والقائم على الأزواج سواسية عند الشيخ الزمخشري ولم يصرح بذلك، بل ألبس كلامه في صورة الإنشاء الطلبي وكان المعنى التسوية ومنها: التعجب، حيث قال: «ما لكم تجمعون في الحكم يا حكمة أما يقعدكم من الحكم حكمة» (الزمخشري، د.ت: ص ٣١). وهو حسب الملاحظة البلاغية يتعجب من شأن الحكمة الجامحين في الحكم. ومنها: التحقير، كقوله: «كيف يثني عطف المرح الفخار من أصله من صلصال كالفخار»، وقد أرسل الشيخ الزمخشري صيغة الاستفهام وأراد بها التحقير أي: تحقير شأن بني آدم الفخورين. ومنها: التمني، وقد يدرك هذا المعنى في قوله: «حلّ الشيب بفوديك وحيهل وتبصره هل تدرك المهل» (الزمخشري، د.ت: ص ٣٤). وهو رحمه الله يتمنى لليقين التبصر وإدراك الفوائت.

وكان الشيخ لم يتورع عن تصوير كلامه في صيغة النداء عند القول عن أساليبه المعانية في الكتاب. وقد صاغ بعض الكلام في زي النداء العربي الفصيح على خلاف مقتضى الظاهر. ومن المعاني التي خرج إليها كلامه في «نوابغ الكلم» الزجر: في مثل قوله: «يا بني قفاك عما يقرع قفاك» (الزمخشري، د.ت: ص ٤). فالإمام في هذه العبارة لم يقصد تكليفا ولا إلزاما بل يزجر عن قول الفواحش. ومنها: التحسر ويتجلى ذلك في قوله: «يا دنيا! تحلين لأولادك ثم تمرين وتجلين هم ثم تمرين» (الزمخشري، د.ت: ص ٣١). وما شأن المؤلف إلا أنه يبدي مدى حزنه الأليم على الدنيا الدانية وعلى عدم استقرارها على حال واحدة، فإذا أضحكت أبكت وإن آست. والعياذ بالله من جعل الدنيا أكبر همنا ومبلغ علمنا وغاية أعمالنا في الليل والنهار.

المبحث الثالث: الإيجاز والإطناب

أولاً: الإيجاز

إذا تتابعت أقوال البلاغين في تعريف الإيجاز، نرى أنهم تناولوه من عدة جهات. يقول الرماني هو «تقليل الكلام من غير إخلال بالمعنى». وإذا كان الكلام يمكن أن يعبر عنه بألفاظ كثيرة ويمكن أن يعبر عنه بألفاظ قليلة فالألفاظ القليلة إيجاز» (أبو موسى، ١٩٨٤ م: ص ٨٨). وقال أحمد المراغي في علوم البلاغة: «هو اندراج المعاني المتكاثرة تحت

اللفظ القليل، أو هو: التعبير عن المقصود بلفظ أقل من المقارن واف بالمراد لفائدة» (المرافي، ١٩٨٦م: ص ١٨٢). وجاء الدكتور محمد أبو موسى وأوجز في تعريفه للإيجاز فقال: «هو الوفاء بالمعنى والاقتصاد في اللفظ» (المرافي، ١٩٨٦م: ص ٩٠).

وقد تعرض الزمخشري لإيجاز القول لأن موضوع كتابه الحكمة والحكمة بذاتها تتميز بالإيجاز. وتراه رحمه الله يعبر عن بعض حكمه المأثورة في صورة الإيجاز بقسومية مع الاحتفاظ والإكثار من إيجاز القصر لماله من طبيعة خاصة تجعله متميزاً، وأنه تطويع للمعنى الكثير وأسلوب يحتاج إلى فطنة ووعي وسليقة تعرف كيف تصطنع للمح والإيجاز» (أبو موسى، ١٩٨٤م: ص ٩٣). هذا، فإنه لم يرفع البصر عن أسلوب إيجاز الحذف عند التعبير عن حكم الكتاب، لكنه في المنزلة الثانية عند التعداد.

وقد صور الزمخشري بعض كلامه في الكتاب من قبيل صورة إيجاز القصر وكان هو أكثرها. ومنها قوله: «حري غير مطور حري أن يكون غير ممطور» (الزمخشري، د.ت: ص ٨). وفي هذه العبارة معان جليلة طويت في ألفاظ قليلة لا تحملها الصفحات عند التوضيح والتحليل، إذ هي تفيد كل الإفادة فيما يتعلق بالأمور الدينية وغيرها. ومما جاء من هذا القبيل قوله: «من كانت نعمته واصبة كانت طاعته واجبة» (الزمخشري، د.ت: ص ٦). ولا يزدري بقيمة هذا القول إلا محجوب الذكاء عن إدراك ما تضمنه القول من المعاني المترامية الأطراف. وتستطيع العبارة أن تقضي على كثير من الأمور الدينية والسياسية والاقتصادية والاجتماعية ودواليك. وعلى سبيل المثال، فقد ينتفع بهذه العبارة في الحقل الدعوى بأن الله هو الذي يصب علينا نعمته فطاعته علينا واجبة. وكما تفيد العبارة في الشأن السياسي. فالذي كانت نعمته وخيراته تصل إلى أهل البلد فهو مستحق الضمان بالطاعة عند التصويب والانتخاب فمعاني العبارة مكاثرة لكن الشيخ أوجز كل الإيجاز في العبارة إيجاز القصر.

وصاغ بعض الكلام في صورة إيجاز الحذف ومن ذلك قوله: «أي مال أدت زكاته درت بركاته» (الزمخشري، د.ت: ص ٤). وقد يخطئ الزمخشري غير المهتمي إلى فن إيجاز الحذف فيقول: بأنه رحمه الله يدعو إلى أداء الزكاة من أي مال كان حلالاً أو حراماً والمسلمون مكلفون بالإنفاق من طيبات ما رزقوا. فأقول إنه رحمه الله، لم ينح ذلك المنحى، بل عبر وحبر وأوجز وأعجز. وذلك بصياغة العبارة في صورة إيجاز الحذف حيث حذف الصفة، وهي «حلال» وأبقى الموصوف وهو «مال» لدليل بلاغي معقول وهو «درت بركاته» معناها تكاثرت بركاته. ولم تكن البركة في الحرام من قبل وكيف تتكاثر

وتتضاعف؟ ومما يمثل به من هذا القبيل قوله: «ربّ صدقة من بين فكيك خير من صدقة من بطن كفيك» (الزمخشري، د.ت: ص ٧).

وترى الشيخ قد أعرض عن إظهار ما يرجى من الأفعال في هذه العبارة، ولكن الإمام عبر وأجز إيجاز الحذف لدليل تنوع الأفعال المناسبة في ذلك المقال وللإستغناء عن ذلك. وقد يمكن أن يقال: «رب صدقة تخرج» أو تقول: «رب صدقة تأتي»، أو تقول: «تصدر». وما إلى ذلك من الأفعال الملائمة لهذا النص النثري. ومراد الشيخ البلاغي، هو تنشيط القارئ على إملاء الفراغ المحذوف بما شاء من المواد الفعلية أو الاسمية مما طوعت له نفسه وطابت بها حواسه، ومما يضرب به المثل لهذا الوجه من نوابغ الكلم قوله: «المتقون في ظلال وسرر، والمجرمون في ضلال وسعر» (الزمخشري، د.ت: ص ٥). لو أردنا أن نبسط القول في صورته غير المؤجزة نقول: المتقون في ظلال الدنيا وعلى سرر في الآخرة، والمجرمون في ضلال في الدنيا وفي سعر في الآخرة. والمراد بالظلال هو: القرآن، والمراد بالسرر جمع سرير وهي سرر الجنة، والمراد بالضلال هو الكفر، والمراد بالسعر جمع سعيير، وهي نار من النيران التي تطلع على الأفتدة. فخلاصة المعنى هي أن المتقين لا يزالون على الحق في الدنيا، وأنهم في الآخرة لفي جنات تجري من تحتها الأنهار. أما المجرمون الكافرون في الدنيا، وهم في الآخرة من أهل النار. ولعل مثل هذا البيان الطويل هو الذي دفع الشيخ إلى إيجاز الحذف في المعنى واقتصد في اللفظ.

ثانياً: الإطناب

كان فن الإطناب من الفنون المعانية التي وفقت في واد التهمة حيث يتهمه الدراس المبتدئ بالتعيب والرداءة وحتى يظن ضميره أن الكلام المطنب يضرب به عرض الحائط أو هو بمعزل عن مراتب البلاغة والفصاحة. وكان مما لا يخامرهم شك أن فهمه بالنسبة إلى هذا الفن جاء خلاف القصد البلاغي. فليس كل الإطناب يسلم من الرداءة كما لا يخرج كله من الرصافة والرزافة. وهو في تعريفه البلاغي زيادة للفظ على المعنى لفائدة» (المراعي، ١٩٨٦م: ص ١٩١)

ولما كان حال المؤلف تقتضي الإيجاز في مقام سرد الحكم المأثورة التي كني عنها بنوابغ الكلم وجيء مع الكلم امتنع عن الخوض في الحشو والتطويل بدون فائدة. ولعل هذا هو السبب الجوهرى في قلة عثور ظاهرة الإطناب البلاغية في هذا الكتاب. وليس من العسير الاهتداء إلى فن الإطناب في نوابغ الكلم الذي جاء حقيقة للفائدة. ومن ذلك قوله: «الحية حلية ما لم تطل عن الطلية» (الزمخشري، د.ت: ص ٤). وقد استوفى

المعنى بقوله: «اللحية حلية» إلا أنه أطنب بقوله: «ما لم تطل عن الطلية». لفائدة وهي الاحتراس. وأوضع الأمثلة لهذا الوجه أيضا قوله: «اطلب وجه الله في كل ما أنت صانع وإلا فعملك كله ضائع ضائع» (الزمخشري، د.ت: ص ٣٨) وجاء الإطناب في تكرار الكلمة تقريراً للمعنى في ذهن السامع وتوكيده.

المبحث الرابع: التقديم والتأخير

لا شك أن المؤلف يكون الكلام في الصيغة الاسمية للغرض البلاغي وهو التوكيد. ولو كان بعضها في الصيغة الفعلية - وعند النظر إلى أحوال الإسناد في جمل الكتاب نرى أنه يحرص على التقديم والتأخير عند تكوين بعض الجمل لكشف وجوه أداء المغزى البلاغي. وكان يبقى المسند إليه والمحكوم عليه في مكانه الجملي إلا أنه يقدمه لغرض التوكيد عند الحاجة إلى التوكيد والتوضيح. ونراه في مثل قوله: «هجوم العزمات يفسحن العزمات» (الزمخشري، د.ت: ص ١٠).

وإنه قدم الفاعل الذي هو المسند إليه على المسند لتوكيد المعنى المضمون في الجملة. وقد يقال في مثل قوله: «حجة الموحدين لا تدحض بشبه المشبهة وكيف يضع ما رفع إبراهيم أبرهة» (الزمخشري، د.ت: ص ١٤). أنه رحمه الله قدم إبراهيم على أبرهة في تلك العبارة بـمكان ينبغي أن يقدم أبرهة على إبراهيم ليقترب إلى عاملة تأميننا من الرتبة في الكلام، فأجيب أنه رحمه الله أثر تفضيل نبي الله إبراهيم على أبرهة أحد المبشرين بالنار. وتقديم أحد الأنبياء على غيرهم محبوب في الدين ولاسيما على الكافر، إن كانت هناك مندوحة لغوية لذلك.

هذا، فإنه رأى أن توكيد كلامه لا يتناسب بالتقديم والتأخير في بعض الحالات، فلجأ إلى تكوين الملام في الصورة الاسمية التي تعتبر توكيدا للكلام عند البلاغيين.

المبحث الخامس: القصر

كان فن القصر من أجود الأساليب وأمتع الطرق سلكها الزمخشري للتعبير. وقد اتخذ الشيخ هذه الظاهرة المعانية مطية التعبير ووسيلة هادفة لتطعيم كلامه. ونراه يميل ميل الكرام إلى تخصيص أمر بآخر في بعض كلامه استيفاء لحق الكلام البلاغي كمثل قوله: «ما وراء الخلق الدميم إلى الخلق الدميم» (الزمخشري، د.ت: ص ٥)، وقوله: «ما ملأ البيادر إلا اليزور وما ملأ البدر إلا الشذور» (الزمخشري، د.ت: ص ١٥). فالشيخ في جميع هذه الأمثلة الثلاثة قد توغل في تخصيص أمر بأمر وجعل النفي والاستثناء وسيلة التخصيص

وطريقة القصر، وهو في المثال الأول قصر الخلق الذميمة على الإنسان الظالم الشرير، وفي المثال الثاني قصر الجد على الغريزة التي هي الطبيعية، وفي المثال الثالث قصر مليان البيادر باليذور والبدر بالشذور. وكان القصر في المثال الأول قصر موصوف على صفة، وهكذا في المثال الثاني، وأما في المثال الثالث فهو قصر صفة على موصوف.

وتراه يقول في صفحة أخرى من كتابه: «ما الكبر إلا ربح في كبر» (الزمخشري، د.ت: ص ٢٤)، وقوله: «لا تصلح الأمور إلا بأولى الألباب» (الزمخشري، د.ت: ص ١٧)، وقد قصر الكبر بالربح في الكبر وقصر الصلح بأولى الألباب، ونوع القصر في هذين المثالين قصر صفة على موصوف. وتراه يلجأ إلى طريقة أخرى من طرق القصر وهو العطف «بغير» التي تعني «بل» في مثل قوله: «ما للفساق من حميم غير غساق وحميم» (الزمخشري، د.ت: ص ٥). ويثبت في هذه اللوحة اليسيرة أنه رضي الله عنه، متورع عن الإكثار في استعمال القصر البلاغي في هذا الكتاب. ولعل السر الخفي والقصد الجوهرى هو انتماء الكتاب والمؤلف في هذا الكتاب إلى مدرسة البديع والسجع التي كانت تكب على تطعيم الكلام بالظواهر البديعية. ولما كان موضوع الكتاب هو الحكمة وهي غير قابلة للتخمين والمداهنة بل تلحظ إلى الحقيقة دائماً، جاء نوع القصر قصراً حقيقياً، وذلك باعتبار الحقيقي والواقع.

المبحث السادس: الوصل والفضل

كان فن الوصل والفضل من الفنون التي نال عناية زائدة عند البلاغيين. وذلك لعظمة موضوعه ودقة مسلكه وأنه لا تكتمل فضيلة المرء إلا باحترازه، وبه يقدر ما أوتي الأديب من الحظ في فن البلاغة» (أغاكا، ٢٠٠٠م: ص ٧٢). الأمر الذي جعل بعض البلغاء عند سؤاله عن تعريق البلاغة فقال: «هي معرفة الوصل والفضل» (الهاشمي، ٢٠٠٠م: ص ١٧). الوصل عطف جملة على أخرى بالواو، والفضل ترك هذا العطف» (الجارم وأمين، ٢٠٠٠م: ص ٢٣).

ولم يكن أكثر بناء كلامه مكوّناً على جملتين حتى يعمد الزمخشري إلى الإكثار من الوصل والفضل. ومع ذلك لم يفعل عن ذلك فيما كان من كلامه مكوّناً بين جملتين مع مراعاة تامة لمواضع الوصل والفضل تظهر منه مكانته البلاغية ومقدار حظه النحوي رحمه الله. ولقد عني الزمخشري بالوصل في بعض كلامه في مثل قوله: «صنوان من منح سائله ومنّ، ومن منع نائله وضمّ» (الزمخشري، د.ت: ص ٧). وإنه في هذا المقال، وصل بين الجملتين لما افطن إلى ما بين الجملتين من الاشتراك في الحكم الإعرابي. ووصل الإمام لاتفاق الجملتين في الخبرية فيمثل قوله: «عضوك بالملامة ووعظوك، لو عن رقاد الغفلة

أيقظوك» (الزمخشري، د.ت: ص ٧). وقد اتحدت الجملتان في الخبرية فوجب الوصل. وكذلك القول في قوله: «الفلاحة بالفلاح مصحوبة، والبركة على أهلها مصبوبة» (الزمخشري، د.ت: ص ٢١) وفي هذا المثال مناسبة تامة بين الجملتين واتفاق في الخبرية فاستحق الوصل ومثل ذلك في قوله: «إن جمجم الباطل فأنت أسمع من سَمِعِ، وإن همهم الحق فكأنك بلا سَمِعِ» (الزمخشري، د.ت: ص ٧).

وكذلك، لما كانت المناسبة بين الجملتين واتفقتا في الإنشائية رغب الزمخشري في الوصل فيمثل قوله: «خذ ما هو لدينك وعرضك أصون، ولا تأخذ بما هو عليك أهون» (الزمخشري، د.ت: ص ١٢).

فلنرجع إليه رحمه الله في مثل قوله: «الحيل مع الحول، ولا تبتغي عنه الحول» (الزمخشري، د.ت: ص ٢٣). فالمثال مكوّن بين الجملتين، فالأولى خبرية والثانية إنشائية. ولما رأى الزمخشري أن الفصل قد يوهم خلاف المقصود وصل بين الجملتين حسب القانون البلاغي.

وأما عناية الزمخشري في نوابغ الكلم بالفصل الجهد غير قليل وقد استوفى له حقه في مواضعه الأربعة. ومن هذه المواضع قوله: «المرض والحاجة خطبان أمر من نقيع خطبان» (الزمخشري، د.ت: ص ١٢). وفي الجملتين اتحاد تام، وكانت الجملة الثانية توكيدا للأولى فوجب الفصل لما كان بين الجملتين كمال الاتصال. ومثل ذلك يقول في قوله: «نظرت عليك السبعون وأنت سبع تصبغ في الدنيا كأنك في ثلة ضبع» (الزمخشري، د.ت: ص ٢٤)، وقوله: «ما للأحد في حسن البزة من عزة، رب هيئة بزة كل بزة»، والجملة الثانية في مثال الأولى والثانية توكيدا للأولى. وكان بين الجملتين كمال الاتصال، فالواجب هو الفصل دفعا للوهم الذي يضل عن فهمك المعنى المراد.

وجاءت الجملة الثانية بيانا للأولى في بعض كلامه فدعت الحاجة إلى الفصل. وذلك في مثل قوله: «ما لكم تجمحون في الحكم يا حكمة أما يقعدكم من الحكمة حكمة» (الزمخشري، د.ت: ص ٣١)، وبين الجملتين كمال الاتصال. وكان يعمد - طيب الله ثراه - إلى الفصل، إذا، رأى أن الجملة القانية جواب عن سؤال يفهم من الأولى، وحينئذ يكون بين الجملتين شبه كمال الاتصال، فأوضح المثال لهذه الصورة الممتعة قوله: «كل قريب لك عليك رقيب يود أن تقبر عما قريب» (الزمخشري، د.ت: ص ٣٣). وإذا نظرنا إلى هذه العبارة، نرى أنها فصلت جملة «يود أن تقبر عنا قريب عن جملة، كل قريب لك عليك رقيب». لأن بينهما شبه

كمال الاتصال. إذا، الثانية جواب لسؤال يفهم من الأولى كأن سائلا للسؤال: فماذا يود كل قريب؟ فأجيب: يود أن تقبر عما قريب.

فبهذه الظواهر المعانية من فن الكلام الخبري والإنشائي والإيجاز والإطناب والتقديم والتأخير والقصر والوصل والفصل، بنى الزمخشري صورته الكلامية في نوابغ الكلم مقدما بها مآدبته البلاغية لتكون عدة لأولنا وآخرنا في ساحة الفن البلاغي المعاصر.

الخاتمة:

ومن المسلم به أن كتاب «نوابغ الكلم» كان من أروع الكتب الأدبية في الحكم، كثر عليه الشروح في تحليل الألفاظ الغريبة. أما مبلغ الجهد في هذا البحث فإنه يتمثل في الشرح البلاغي لمعاني الكتاب المذكور، لقلة مثله في المكتبات. وظهر لي من خلال دراستي الموجزة لهذا البحث ما يلي من نتائج:

١- ثبوت نسبة كتاب «نوابغ الكلم» إلى الشيخ الزمخشري،

٢- كثرة الشروح اللغوية للكتاب،

٣- قلة الشروح البلاغية للكتاب.

٤- ليس لعقيدته الاعتزالية أثر ظاهر في كتابه «نوابغ الكلم».

وعلى كل حال، فإن هذا البحث يساهم في بيان قيمة الكتاب البلاغية، خصوصاً تلك الملامح المعانية في الخطاب القولي البلاغي. وأخيراً، يوصي البحث جميع الباحثين بالإقدام على الدراسات البلاغية للكتاب من جميع الزوايا. الله أسأل أن يجعل هذا العمل خالصاً لوجهه الكريم.

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علم الدلالة في التراث اللغوي العربي النيجيري بين الأصالة والحداثة
'ILM AD-DALALAH FI AT-TURATS AL-LUGHAWI
AL-'ARABI AN-NIGERI BAINA AL-ASHALAH
WA AL-HADATSAH

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المخلص

علم الدلالة يهتم بدراسة معاني المفردات اللغوية، وله أهمية قصوى في مجال صناعة المعاجم اللغوية والترجمة والتعريب، ودراسة الصوتيات وبنية الكلمات واشتقاقاتها، وكل ما هو من شأنه عناية بأساليب تراكيب اللغة البشرية، ودراية ما تكنه ألفاظها من أسرار دلالية، لمواكبة مستجدات الحضارة الإنسانية. وعليه تتقصى هذه المقالة خطوات سلفنا من العلماء والدارسين وجهودهم المبذولة تجاه علم الدلالة في التراث العربي النيجيري، لمعرفة قيمة اللغوية فيما بين الأصالة والحداثة. وذلك تأكيداً للجيل الناشئ من أن علمائنا اللغويين في هذا الوطن قد خلفوا لنا تراثاً لغوياً عربياً نيجيرياً في علم الدلالة الأصيل.

Abstract

The significance of linguistics concerns with lexicography, translation and arabization, including the study of Phonology, the structure of words and its derivatives. All of them minds the methods of human language structures enhancing tangible pace of development in human civilization. This article explores the steps taken by our scholars and their efforts towards the Semantics of the Arab-Nigerian heritage, in order to discover its linguistic values between originality and modernity. This is an affirmation to the younger generation that the linguists

have left Arab-Arabic heritage in the original Semantics. This article tries to examine the presence of Semantics in the Arab-Nigerian heritage, between its old and modern concept through the efforts of Nigerian linguists in Semantics. It deals with the concept of significance in Arab heritage, and the presentation of Linguistics on the ancient Arabic and modern linguists, exploring the efforts of local scholars in the Semantics of Arab-Nigerian heritage.

Keywords: Arabic; Heritage; Modernism; Originality; Semantics

المقدمة

علم الدلالة من العلوم الحديثة يروجه علماء الغرب اللغويين منذ أواخر القرن التاسع عشر، ومع حلول أوائل القرن العشرين الميلاديين. وعلم الدلالة بشكله المعروف في الآونة الراهنة موجود لدى الدارسين اللغويين العرب القدامى في إطار الدراسات اللغوية القديمة، يمثلها علم صناعة المعاجم اللغوية والدراسات في متن اللغة وفقه اللغة. وما صنّفه أبو منصور الثعالبي في فقه اللغة وأسرار العربية، وأحمد بن فارس في كتابه الصحابي في فقه اللغة، وما تلا ذلك من المصنفات والدراسات في علوم اللغة، يعد ذلك كله جهود وبداية لتمهيد نشوء علم الدلالة في صورته الحالية.

نال علم الدلالة عناية الباحثين اللغويين في العصر الحديث، واستفاد اللغويون المحدثون العرب بما لدى علماء الغرب اللغويين من الدراسات الحديثة المستجدة في علم اللغة الحديث. وعلم الدلالة يندرج في مجال الدراسات اللغوية ضمن فروع علم اللغة الحديث. وإضافة إلى ما لدى العرب من التراث اللغوي العربي الأصيل الضخم لدى اللغويين القدامى، فأضاف الدارسون اللغويون المحدثون العرب من هذا التراث اللغوي العربي الهائل بما درسوا واستفادوا به من التراث اللغوي الغربي في علم الدلالة. فصنّفوا الكتب في علم الدلالة، وكثفوا البحوث فيه، فبرز على الصعيد الدلالي عدة مصنفات في علم الدلالة في العصر الحديث.

مفهوم علم الدلالة

الدلالة لغة: من «دل»، من مادة «دل» التي تدل على الإرشاد إلى الشيء والتعريف به. ومن ذلك دله على الطريق أرشده وسدده إليه (الزبيدي، ٤٩٧-٤٩٨). فالدلالة بفتح

الدال وكسرها من الفعل «دل»، أي أرشد، والجمع دلائل ودلالات، وقال ابن دريد: الدلالة بالفتح حِرْفَةُ الدَّالِّ. ودليل بَيْنَ الدَّلَالَةِ بالكسر لا غير (ابن منظور، ٢٠٠٢: ٤٠١) وتعريف علم الدلالة اصطلاحاً هو دراسة المعنى أو العلم الذي يدرس المعنى، أو ذلك الفرع من علم اللغة الذي يتناول نظرية المعنى، أو ذلك الفرع الذي يدرس الشروط الواجب توافرها حتى يكون قادراً على حمل المعنى (عمر، ١٩٨٢: ١١). علم الدلالة أو علم المعنى يبحث في معاني المفردات والتراكيب من الكلمات والجمل، وهو أحد فروع علم اللغة النظري. وهو موضوع متشعب حيث إن له جوانب فلسفية ونفسية ولغوية واجتماعية وصوتية متعددة (قدُّور، والخولي، ٢٠٠٠: ١٢٤) مصطلح علم الدلالة حديث النشأة والتكوين، فأول من وضع أسسه العالم الفرنسي اللغوي بريال في سنة ١٨٩٧، وقد أسماه السيمانتيك، كما أطلقت عليه عدة أسماء في اللغة الإنجليزية، أبرزها اليوم لفظة سيمانتيك Semantics .

والمصطلح مأخوذ من كلمة Sema اليونانية، وتعني علامة. ومن الملاحظ والمتصور أن تبدو الكلمة عربية الأصل والسمة، وهي سيماء من سمة، وتعني علامة أيضاً، بدلالة قول الله تعالى: ﴿سِيمَاهُمْ فِي وُجُوهِهِمْ مِنْ أَثَرِ السُّجُودِ﴾ [الفتح: ٢٩]. وكان الأولى أن يؤخذ هذا اللفظ من العربية بما أنه يدل على المعنى نفسه (خضير، ٢٠١٦: ١٢). أما في رواية بعض الدارسين اللغويين المحدثين فتُعيد نشأة علم الدلالة الحديث إلى أواخر القرن التاسع عشر. في مقالة نشرها ميشال بريال M. Briel عام ١٨٨٢ م. ثم تلى ذلك كتاب لدارمستيتير Darmesteter الذي تطرق فيه إلى مسائل دلالية متعددة، في كتابه حياة الألفاظ، أصدره عام ١٨٨٧ م. وفي عام ١٨٩٧ م. نشر بريال كتاباً آخر في علم الدلالة، وإليه يرجع الفضل في نشأة علم الدلالة ضمن إطار دراسة اللسانيات (قدُّور، ١٩٩٦: ٢٨٠).

أما في اللغة العربية فبعض الدارسين يسميه علم الدلالة، بفتح الدال أو كسرها، وآخرون يسمونه علم المعنى، محذرين من استخدام صيغة الجمع، لأن علم المعاني فرع من فروع البلاغة، ويطلق عليه بعضهم اسم السيمانتيك أخذاً من الكلمة الإنجليزية أو الفرنسية. في حين لا يرى بعض الباحثين اللغويين غضاضة في إطلاق علم المعاني بصيغة الجمع على علم الدلالة (الخولي، ٢٠٠٠: ١٢٤) الجمع هذا وقد تناول علماء الأصول من خلال دراساتهم حين يفهم منه كيفية دلالة الألفاظ على المعنى محصورة في عبارة النص، إشارة النص، ودلالة النص، واقتضاء النص، ووجه ضبطه أن الحكم المستفاد من النظم أن يكون ثابتاً بنفس النظم أو لا (عبد السلام، ٢٠١١: ١٧٩-٩٢).

علم الدلالة بين الأصالة والحداثة

فعلم الدلالة بين القديم والحديث يراد به ما خلفه علماء القديم من التراث اللغوي الدلالي، ودراسة هذا التراث القديم، وتقصي آثار هؤلاء القدامى من اللغويين والباحثين والوقوف على جهودهم المبذولة في الدراسات الدلالية، وبالتالي محاولة بلورتها أو انعكاسها على الدراسات الحديثة عن علم الدلالة لدى الدارسين اللغويين المحدثين. لم يكثر علماء الأصالة في دراسة اللفظ بالدقة الكافية التي يوليها علماء الحداثة العناية والاهتمام اليوم، فالدارسون القدامى يركزون ويكرسون جهودهم على الدراسات التاريخية والاشتقاقية، وهذا ما تدل عليه ما في طيات المعاجم اللغوية، غير أن ثمة من درس علم الدلالة وأعطاه حقه أكثر وهم علماء الفقه والأصول (خضير، ٢٠١٦: ١٣).

لكن أهل المنطق كذلك تحدثوا عن قضية الدلالة قديما، وحددوه بالدلالة اللفظية، كما استخدمه الأصوليون أيضا على هذا الطراز، وعلم الدلالة لدى المناطقة هو كون اللفظ بحيث متى أطلق أو تخيل فهم منه معنى للعلم بوضعه، فالدلالة اللفظية المقصود بها دلالة اللفظ على تمام معناه، وإما أن يساق ليدل على بعض معناه، وإما أن يساق ليدل على معنى خارجا عن معناه (خضير، ٢٠١٦: ١٢).

دخل علم الدلالة المنطق وأصول الفقه وفقه اللغة، ويصب اهتمامه في كل هذه المجالات، إلا أنه أصبح علما قائما بذاته في الدراسات الدلالية الحديثة، وإن بدت بوادره في مجهودات الإمام عبد القاهر الجرجاني لدى دراساته لظاهرة النظم. فالدلالة في عرف علماء الأصالة هي كون اللفظ متى أطلق أو تخيل فهم منه معناه للعلم بوضعه، وهي المنقسمة إلى المطابقة أو التضامن أو الالتزام (خضير، ٢٠١٦: ١٣).

إن العناية والاهتمام بالدلالة من أقدم اهتمامات الإنسان الفكرية. لقد تناول الفلاسفة اليونان عدة قضايا دلالية، منذ قديم الزمان في دراساتهم وبحوثهم ومناقشاتهم لموضوعات تعتبر من صميم علم الدلالة. وذلك يدل على أن الدراسة الدلالية قديمة الجذور قدم التفكير البشري، مواكبة لمستجدات تقدمه وارتقائه وتطوره. ولقد تحدث أرسطو على سبيل المثال عن الفرق الكامن بين الصوت والمعنى، وأشار إلى أن المعنى متطابق مع التصور الموجود في العقل المفكر. وزيل أرسطو بين ثلاثة أمور وهي الأشياء في العالم الخارجي والتصورات، المعاني، والأصوات الرموز أو الكلمات (عمر، ١٩٨٢: ١٧).

لقد طرح قدامى السوفسطائيين قبل سقراط مسائل دلالية متعددة. أبرزها ما يتصل بعلاقة اللفظ بمعناه. وانصب البحث حول نظريتين، بحيث ترى الأولى منهما أن

العلاقة بين اللفظ والمعنى علاقة طبيعية، على حين ترى الثانية أنها مواضعة وعرف بشري. وامتد هذا البحث من عهد السوفسطائيين وسقراط إلى أفلاطون الذي ذهب في محاوره قراطيلوس أو كراتيل إلى أن للألفاظ معنى لازماً يتصل بطبيعتها الذاتية. فالكلمات لديه تتطابق ومسمياتها، أي الأشياء التي تدل عليها (قدور، ١٩٩٦: ٢٨٢). وأرسطو يرى أن العلاقة بين اللفظ والمعنى اصطلاح ناجم عن اتفاق أو تراض بين الناس. وأسس أرسطو نظرية تقسيمه لأنواع الكلام على أسس دلالية. فالاسم كما يراه ذات دلالة مجردة من الزمن، على حين أن الفعل له دلالة على الحدث والزمن معاً، والحرف ليس له في نفسه معنى (قدور، ١٩٩٦: ٢٨٢).

وكان موضوع العلاقة بين اللفظ ومدلوله من أهم القضايا التي تناولها أفلاطون في محاورته مع علمه سقراط. فاتجه أفلاطون نحو العلاقة الطبيعية الذاتية، مدعياً أن تلك الصلة الطبيعية كانت واضحة سهلة التفسير والتحليل في بدء نشأتها، وبالتالي تطورت الألفاظ ولم يعد من اليسير أن نتبين بوضوح تلك الصلة، أو نجد لها وجهاً للتحليل والتفسير. في حين يترأس أرسطو زعامة فريق آخر ينادي بوجود الصلة بين اللفظ والدلالة، لكن تعدو كونها صلة اصطلاحية عرفية تواضع عليها البشر. وأوضح أرسطو آراءه في إحدى مقالاته بعنوان الشعر والخطابة، وذكر فيها عرفية أو اصطلاحية العلاقة بين اللفظ والمعنى (عمر، ١٩٨٢: ١٨).

تعرض الباحث المعاصر جورج موانان في كتابه تاريخ علم اللغة منذ نشأتها حتى القرن العشرين لكثير من المسائل الدلالية التي طرقتها جهود القدماء من الساميين والصينيين والهنود والرومان. ولم يكن الهنود أقل اهتماماً بمباحث الدلالة من اليونانيين أو غيرهم. فقد عالج الهنود منذ وقت مبكر كثيراً من المباحث التي ترتبط بفهم طبيعة المفردات والجمل، بل وليس من المغالاة في شيء إذا قيل إن الهنود ناقشوا معظم القضايا التي يعتبرها علم اللغة الحديث من مباحث علم الدلالة. فقد أشاروا إلى معظم الظواهر اللغوية التي لم ينفك يعترف بها علم اللغة الحديث، كدور السياق في توضيح المعنى، ووجود الترادف والمشارك اللفظي كظاهرة عامة في اللغات الإنسانية، إضافة إلى مهمة القياس والمجاز في التغيير الدلالي (عمر، ١٩٨٢: ١٩-٢٠). وبما أن تحديد المعنى المقصود صعب معرفته إلا عن طريق دلالة تداولية حين تشترك في نواح معينة مع العناصر اللغوية الأخرى (عبد السلام، ٢٠١٨: ٥).

لقد اهتمَّ العلماء المسلمون في الحضارة العربية بمجاميع من القضايا الدلالية نظراً وتطبيقاً، لأن جوانب الدرس الدلالي عند العرب القدامى أثرت بسعتها وعمقها في هذا العلم إثراء هائلاً. لقد فطن العرب إلى المجالات التي تعبر عنها كل مجموعة من الألفاظ، فأنشؤوا علاوة على ذلك رسائل دلالية متنوعة، ثم صنّفوا معاجم متخصصة في هذا الميدان. وكان لهم الباع الطويل في مسائل الترادف والأضداد والمشارك اللفظي ونحوها، فقد عنوا بها منذ بدؤوا بتدوين لغتهم ودرسها، ولهم رسائل وكتبا كثيرة في هذا الصدد.

كذلك طرق لغويو العرب قضايا دلالية مهمة كالعلاقة بين الدال والمدلول، والحقيقة والمجاز، والمهمل والمستعمل ونحو ذلك. وقد كان هناك جوانب أخرى عند العرب شهدت جهوداً دلالية واضحة، كالجانب الديني الذي يعود إليه الفضل في إثارة الكثير من المسائل والقضايا العلمية التي راح بعضها علوماً مستقلة، كمباحث الألفاظ الإسلامية. وهي طائفة من المفردات التي جاء بها الدين الإسلامي، أو غير دلالتها، مثلما نجد في التفسير غريب القرآن العدد الجم من مسائل الدلالة التي رفدت المعجمية العربية، وغذت الدراسات اللغوية مع تباين أطرافها (قدور، ١٩٩٦: ٢٨٣).

تنبه علماء المسلمين القدامى من العرب وغيرهم بما يدور حول محيط فلك الدراسات الدلالية. ولعل البحث في دلالات الألفاظ والمفردات من أبرز ما لفت انتباه اللغويين العرب القدامى وأثار مشاعرهم واهتمامهم. ومن الجهود والأعمال اللغوية المبكرة لدى العرب مباحث علم الدلالة، كتدوين معاني الغريب في القرآن الكريم، وغريب ألفاظ الحديث وعن مجاز القرآن، والتأليف في الوجوه والنظائر في القرآن. وكذلك صناعة المعاجم الموضوعية ومعاجم الألفاظ اللغوية. ويعد ضبط المصاحف بالشكل في حقيقته وظيفته دلالية، إذ إن تغيير الضبط يوحي إلى تغيير وظيفته المفردة، وبالتالي إلى تغيير الدلالة.

فجهود الدارسين اللغويين العرب المضنية التي غطت آفاق آثار الدراسات الدلالية في شذرات مبعثرة في الكتب اللغوية والبلاغية كلها تُنبئ ببزوغ ملامح علم الدلالة بشكله الحديث الراهن. فقد حاول ابن فارس ربط المعاني الجزئية للمادة بمعنى عام يجمعها في معجمه المقاييس اللغوية، وبذل الزمخشري قصارى جهده في التفرقة بين المعاني الحقيقية والمعاني المجازية، مما يصب هذا الجهد في المصلحة الدلالية. فابن جني في محاولته لربط تقليبات المادة الممكنة بمعنى واحد، قد يشكل إسهاماً ملحوظاً في الناحية الدلالية، فيقول: «وأما «ك ل م» فهذه أيضاً حالها. وذلك أنها حيث تقلبت فمعناها الدلالة على القوة والشدة.

والمستعمل منها أصول خمسة وهي: «ك ل م»، و «ك م ل»، و «ل ك م»، و «م ل ك»، وأهملت منه: «ل م ك» (ابن جني، وعثمان، ١٣).

ومن البحوث الدلالية بشكل غير مباشر في مؤلفات السابقين ما قام به أحمد ابن فارس في المقاييس والصاحبي في فقه اللغة، والخصائص لابن جني، وفقه اللغة وأسرار العربية للثعالبي، والمزهر في اللغة وأنواعها للسيوطي، والسعي الحثيث لعلماء الكلام والفلاسفة المسلمين والأصوليين وأصحاب المنطق في إثراء قضية دلالات الألفاظ. فقد عالج علماء الأصول أبوابا للدلالات في مؤلفاتهم، تناولت عدة موضوعات، كدلالة اللفظ ودلالة المنطوق ودلالة المفهوم، ثم تقسيم اللفظ بحسب الظهور والخفاء، والترادف والاشتراك، والعموم والخصوص، والتخصيص والتقييد أو المطلق والمقيد.

وأن الدراسات في الميدان البلاغي التي تمثلت في دراسة الحقيقة والمجاز وفي دراسة كثير من الأساليب البلاغية كالجناس والتورية والأمر والنهي والاستفهام، وفي نظرية النظم عند عبد القاهر الجرجاني وغيرها أغلبها تمس الجانب الدلالي. بيد أن هذا الاهتمام لدى السابقين بمباحث الدلالة لا يعني أن علم الدلالة قديم في نشأته قدم الدراسات اللغوية، بل إنما أثرت بعض مباحثه وبعض قضاياها وأفكاره ضمن إطار حل القضايا اللسانية. وقد ظهر علم الدلالة بشكل واضح على صعيد الدرس اللغوي جراء معالجة قضايا الدلالة بمفهومه العلمي ضمن إطار مناهج بحثه الخاصة، على أيدي لغويين متخصصين في الدرس اللساني، وإنما يعد ذلك ثمرة من ثمرات الدراسات اللغوية الحديثة. فإن الدارسين اللسانيين المحدثين قد سعوا إلى تحديد محاور الدرس الدلالي في نطاق اللسانيات، وتخليص علم الدلالة مما لا يمت لمجال اللغة بصلة. وأن أبرز المجالات التي طرقتها الدراسات الدلالية الحديثة تتضمن دراسة المعنى، والحقول الدلالية، والسياق، وأنواع المعنى وتحليله.

ومن ناحية أخرى يدرسون محور العلاقات الدلالية، ويتضمن الترادف والاشتراك والأضداد والفروق، وتدرُّج الدلالة ومساحتها، ويتضمن أصناف الألفاظ وحركية الثروة اللفظية والاقتراض اللغوي ونحو ذلك من مسائل عدة ضمن إطار علم الدلالة الحديثة. كما يتناول محور التغيُّر الدلالي، ما يشمل أسباب التغيُّر الداخلية والخارجية، وسبل التغير وأشكاله ومجالاته، إضافة إلى بحث المجاز والاستعارة مما له اتصال وثيق بالمعنى وتبدلاته والتطورات الدلالية (قُدُّور، ١٩٩٦: ٢٨٤).

وممن أسهم في علم الدلالة من الدارسين اللسانيين المحدثين العرب الدكتور إبراهيم أنيس في كتابه دلالة الألفاظ، تكلم فيه عن نشأة الكلام الإنساني وكيف ارتبطت الألفاظ

بمدلولاتها، ونوع هذا الارتباط. كما تحدث المؤلف عن أداة الدلالة وهي الألفاظ، ثم تدرج إلى تبيان أقسام الدلالة، وهي الدلالة الصوتية والصرفية والنحوية والمعجمية. وقد ناقش المؤلف آراء العلماء في العلاقة بين اللفظ ودلالته، من أنها علاقة طبيعية ضرورية، أم علاقة عرفية اصطلاحية، وعلى الرغم من أنه ينتمي إلى الطائفة الثانية إلا أنه قد اعترف بوجود مجموعة من الألفاظ في كل اللغات البشرية ترتبط ارتباطاً وثيقاً بمعانيها مثل الحفيف والقهقهة ونحوها (عمر، ١٩٨٢: ٢٩).

علم الدلالة في التراث العربي النيجيري

تأثر علماء نيجيريا بالدارسين اللغويين العرب القدماء في تناول القضايا الدلالية في ثانيا مؤلفاتهم في علوم القرآن والتفسير والأدب والبلاغة. متبعين خطوات العرب القدامى في حقول المفردات، من ترادف، وغرائب، ومعرب، ودخيل، واشترك، وتضاد. فالغريب القرآني هو الذروة الأعلى في الفصاحة يستأنس به أصحاب الخبرة الذاتية العالية الواسعة في دراية كلام الأعراب على سننها وسلاقة ألقانها اللغوية، ويهتمون به لأنه يحتضن الذوق السليم غير المعقد الناجم عن الوحشي، ولا ما اصطنعت الطوائف العلمية، بل صاغه القرآن وصقله وغذاه بمادة تحمل من الخاصة القوية، بحيث أثبت الغريب الاحتجاج بالشعر أصلاً لتبيين معاني مفردات القرآن الكريم (شعيب، ٢٠٠٩: ١٢٠).

وكان عبد الله ابن فودي من العلماء الذين عالجوا حقول المفردات الدلالية في منظومته مفتاح التفسير، بحيث تناول بالذكر بعض الظواهر اللغوية المثيرة للجدل في أوساط اللغويين قديماً وحديثاً، مثل الغريب والمعرب والمشارك اللفظي والترادف من الألفاظ التي يزعم بعضهم بوجودها في القرآن العظيم. فأنبرى عبد الله منوهاً بذلك حيث يقول:

منه الغريب جم في القرآن * مرجعه النقل كالألماني
 روم وفرس نبط السرياني * بربر قبض حبشي عبراني
 بأنه في الأصل أعجمي * وبعد تعريبهم عربي
 إذ صار من كلامهم صريحا * مستعملا في شعرهم فصيحاً
 وفيه الاشتراك كالإقراء * والند، والتواب مع وراء
 مولى، وويل، غي، أو مضارع * وعكسه ترادف فيه رع
 ضيق، وحر، رجز، عذاب * والرجس، بحريمه الصواب
 من ذا الذي يُظن ذا ترادف * الشح والبخل وضم فاعرف
 إلى الهبات البخل للعوار * ضنك والشح بحرص جار

والسنة الحول الشديد المجذب * والعام ما فيه الرخاء والخصب

(عبد الله بن فودي، مخطوطة، ٦٥-١١٣)

يذكر عبد الله بن فودي بأنه قد جاء في القرآن الكريم كثير من ألفاظ غريب القرآن، على النقل من السلف، وأن منه أيضا المعرب من الألفاظ، من اللغات الفارسية والنبطية والسريانية والقبطية والحبشية والعبرانية. ولكن ألفاظ هذه اللغات الواردة في القرآن قد تم تصقيها وتعريبها في العربية.

ومن الملاحظ أن بعض هذه الألفاظ التي اعتبرت أجنبية كانت شقيقات العربية من لغات سامية تنتمي إلى أرومة واحدة، وهي السريانية والعبرية، والنبطية، وعدّها جماعة من العلماء من الدخيل على العربية غير منتبهين أنها قد انحدرت كلها من أصل واحد، وربما أخذت الكلمة الواحدة السامية صوراً متعددة في هذه الأخوات (أنيس، ١٣١)

وذهب طائفة من اللغويين القدامى إلى أن هذه الحروف أصولها أعجمية أتت إلى العرب فأعربها أسنتها، فحولتها عن ألفاظ العجم إلى ألفاظها، فأصبحت عربية السمة، ثم نزل القرآن وقد احتفظت هذه الحروف بكلام العرب، فمن قال إنها عربية فهو صادق، ومن قال إنها عجمية فهو صادق (السيوطي، ٢٧٠). فباعتبار بعضهم، أنها عجمية باعتبار الأصل، عربية باعتبار الحال، كدرهم، وقرطاس، ومشكاة، ويم، وطور، وفردوس، وصراط، ونحوها.

ثم أشار عبد الله بن فودي إلى الاشتراك اللفظي والترادف في القرآن الكريم. أما المشترك فهو اللفظ الواحد الدال على معنيين مختلفين فأكثر دلالتها على السواء عند أهل اللغة نحو العم أخ الأب، والعم الجمع الكبير في قول الراجز:

يا عم بن مالك يا عماه * أفنيت عما وجبرت عمّا

فالعم الأول أراد به يا عماه، والعم الثاني أراد به أفنيت قوما وجبرت آخرين (السيوطي، ٤٠٢). وأما المترادف فاللفظ المتعدد الدال على شيء باعتبار واحد كالسيف والصارم فإنهما دالتان على شيء واحد (حسان، ٣١٦).

ومن هنا يتأكد القول بأن عبد الله بن فودي يؤمن بفكرة الاشتراك والترادف، لأن فحوى كلامه ينبىء بذلك في الأبيات السالفة، فإنه يرى الاشتراك في القرء بين الحيض والطهر، وبين التواب في دلالة التائب والذي يتوب عليه أي يقبل توبته وهو الله تعالى. والوراء في دلالة أمام أو خلف، ومولى في معنى العبد والسيد، وغير ذلك من الكلمات المشتركة اللفظية في العربية والقرآن الكريم. كما يرى الترادف في ألفاظ السنة والحول والعام، وبين البخل

والشح والظن ونحوها. بأنها على معنى واحد بَعْض الطرف عن الفروق الناجمة فيها حسب وجهة نظر الآخرين الذين لا يرون وجود هاتين الظاهرتين في اللغة العربية، مما يدل صراحة وجود ملامح الدراسات في علم الدلالة في تراثنا المحلي بين القديم والحديث. ومن هذا القبيل جهود علماء نيجيريا نحو تحقيق غاية إزالة العجمة والخفاء في دراسة المفردات أو بعبارة أخرى دراسة المعاجم. ومن المفهوم أن المعجم لم يكن نظاما من أنظمة اللغة، ومع ذلك فهو جزء من اللغة إذ لا يكون ذلك منسجما مع كونه ملحقا من اللغة (فاخر، ١٩٨٤: ٨-٩). فالمعجم في معناه البسيط، هو الكتاب الذي أزيلت العجمة فيه، وذهب الخفاء منه، وهو يشرح معاني الألفاظ ويبين أصلها وما اشتقت منه معتمدا في ذلك صاحبها على نظام معين في ترتيب المواد اللغوية بحيث يمكنه جمع اللغة بطريقة حاضرة. وهذه الطريقة قد تكون طريقة التقليبات كما رأينا في كتاب العين للخليل أو طريقة القافية كما في كتاب لسان العرب لابن منظور، أو طريقة الأبجدية كما في كتاب مقاييس اللغة لابن فارس، وعليه نسج الآخرون ومنهم المعاصرون.

هذا، وقد قام بدراسة المفردات الشيخ محمد الجامع الملقب بـ «تاج الأدب» المتوفي عام ١٩٢٤ في كتابه المنظوم والمشهور بين كبار العلماء في مدينة إلورن باسم «كتاب العَدِيدِ» وهو منظوم في معجم الكلمات، عن طريقة دراسة المفردات أو المترادفات. ومطلعه:

عدد أنشاد الأرب * الأدب المـؤدب

وبالرغم من شذوذ الكلمات الواردة في هذا الكتاب، ويوجد البعض منها في القرآن الكريم، فمثلا قوله:

عتلجتي بشجرتي * والعود عن عرجن بي

ذلك في قوله تعالى: ﴿كَأَلْعُرْجُونِ الْقَدِيرِ﴾ [يس: ٣٩] ومن المترادفات في الكتاب مثلا: العريد، والشراس، والشكس كلها بمعنى سوء الخلق. وكذلك رجرج وزلزل في معنى الإزعاج وهكذا.

وتجب الإشارة هنا أيضا إلى جهد إبراهيم سلمان أكي في ترجمة هذا الكتاب إلى اللغة اليورباوية خوفا من الكتمان، وضياح معانيه واختفائه بين العلماء على حد قوله. ومن الجهد المبذول نحو هذه الدراسة الدلالية، هو كتاب، ألفه بنيامن طاهر ما تلي من علماء مدينة إبادن، ولاية أويو بعنوان «قاموس الدالية»، وهو كتاب منظوم، اتخذ كاتبه طريقة الأبجدية في كتابته، بمطلعه:

بسم الذي أراد من كان زاهدا * بقرآنه في دهر كن أنت عابدا

إضافة إلى هذا الجهد، قام بنيامن أيضا بالتعليق على ثلاثة كتب أخرى وشرحها وهي كتاب العدد لتاج الأدب، مصباح الزمان لإسماعيل النبراس الأدبي وكشف العشان لسهيل بن محمد السنغلي (عبد السلام، ٢٠٠٣: ٢٥٨-٢٥٩).

ويعتبر العلامة الشيخ آدم عبد الله الإلوري بحق من أسهم في علم الدلالة لتتناوله طرفا من الظواهر الدلالية بدراسة لغوية حديثة، وتعقيب خاطف بشكل ملحوظ في كتاب «أسرار البلاغة وأساس الفصاحة» وكان عمله هذا مطابقا لأطر نظرية علم الدلالة في البحث اللغوي الحديث. لنستمع إلى الشيخ الإلوري وهو يُلمح إلى هذه الظاهرة اللغوية في الأبيات التالية فيقول:

ونسبة الألفاظ للمعاني * خمسة أقسام بلا نقصان
تواطؤ تشاكك تخالف * والاشترك حكمه الترادف
منها اشترك اللفظ والترادف * تطاؤ تشاكك تخالف

(الإلوري، ١٩٨٤: ٣٠-٤١).

والإلوري كسلفه عبد الله بن فودي كان يفتن لما يدور من النقاشات حول الدراسات اللغوية بما فيها ظاهرة الدلالة اللغوية حسب معطيات الدراسات الحديثة في علم الدلالة. ويشير هنا في الأبيات الثلاثة السابقة إلى تقسيم الألفاظ اللغوية من حيث تأدية المعاني إلى خمسة، أن تتواطأ الألفاظ بمعانيها أي صلتها بالدلالة أو أن تختلف بالمعاني أو تشترك معها، أو أن تترادف في أداء المعنى.

ولكن الشيخ آدم الإلوري لا يقصد في دراسته القضايا اللغوية الدلالية المعاصرة، كما يتداولها الدارسون اللغويون المحدثون في الآونة المتأخرة، والتي تتمثلها مسائل الاشتراك والتضاد والترادف والسياق اللغوي وغير ذلك، وإن كان على دراية بأن الدراسة اللغوية ليست في إطار الدراسة البلاغية، كما هي في القديم. والواقع أن منظومة عبد الله بن فودي وأرجوزة الإلوري تلقيان لنا الضوء الأخضر عما يتناوله المحدثون الآن من الظواهر الدلالية الحديثة. ويمكن القول بأن صنيعتهما في معالجة القضايا الدلالية بشكل غير مباشر أثناء الدراسات البلاغية والأدبية، أو في التفسير وعلوم القرآن يمثل جسرا رابطا بين التراث الدلالي العربي الأصيل والحديث. (إبراهيم، ٢٠١٨: ٢٩١)

الخاتمة

الدرس اللغوي في علم الدلالة درس حيوي متشعب الأطراف، باشره القدامى في زوايا الدراسات الفلسفية والأصولية واللغوية، وعبر علم الكلام والمنطق. وفي الدراسات

اللغوية الحديثة، قد تصدرت الدراسات في علم الدلالة مركز الصدارة لدى الغرب والعرب والمستعربة.

لقد تفقدت هذه المقالة أثر علم الدلالة في التراث العربي القديم والحديث. ووقفت على جهود العلماء في إثراء علم الدلالة من الباحثين قديما وحديثا. كما مرت المقالة بمفهوم علم الدلالة نشأة وتطورا، وقدمت الإيضاحات حول تأقلم العلماء القدماء بدلالات الألفاظ التي شكلت منعطفا خاصا في الدراسة الدلالية الحديثة.

وتقصت المقالة كذلك بعض النصوص اللغوية في التراث العربي المحلي لبلمرة قيمة هذه النصوص اللغوية من ناحية الدراسة الدلالة الحديثة. فوقفت على جهود الشيخين الجليلين الأستاذ العلامة عبد الله بن فودي والعلامة الشيخ آدم عبد الله الإلوري، في منظومتيهما ما يدل على أنهما لم يجهلا ما يدور من النقاشات والدرسات اللغوية لدى القدامى، بما في ذلك ما يدور من الحوارات اللغوية في علم الدلالة.

وإن كانت هذه الدراسة عندهما لا تشكل نمط الدراسات الدلالية المعاصرة، إلا أنها فتحت آفاقا واسعة عن الدراسات الدلالية الحديثة لدى الأجيال القادمة في ديار نيجيريا. لأن هذا الجهد الكبير أكد تضلع الأستاذين في العلوم اللغوية والأدبية والبلاغية والتاريخية والاجتماعية والعلوم النفسية، وجميع هذه العلوم وغيرها لها صلة وصل مع الدراسات اللغوية، ولا سيما علم اللغة الحديث الذي يندرج فيه الدراسة الدلالية الحديثة.

وعسى أن تكون هذه اللمحة اليسيرة النزرية عن علم الدلالة في تراثنا العربي القديم والحديث تشجع الباحثين الراغبين في توسيع الدراسة اللغوية والدلالية الحديثة في التراث اللغوي العربي النيجيري. ويرجو الباحث أن الأمل قد تحقق فيما قدمه عن علم الدلالة من صنيع علمائنا المحليين. وصلى الله على النبي الكريم وآله الطيبين الطاهرين وصحبه المنتجبين.

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**قضايا الإعجاز العلمي والتفسير العلمي للقرآن الكريم
(بين المجيزين والمانعين)**

**QADHAYA AL-I'JAZ AL-'ILMI WA AT-TAFSIR AL-'ILMI
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المخلص:

يحاول الباحث في هذا البحث عقد مقارنة علمية حول قضايا علمية تتعلق بكتاب الله تعالى متمثلة في إعجازه العلمي ومحاولة التفسير العلمي للآيات بين من يجيز الحديث والتفسير العلمي للآيات القرآنية والمعجزات المحتوية عليها. وأن إثباتها للبشرية هو نوع متقدم ومتطور من أساليب الدعوة إلى الله تعالى، وبيان حقيقة صحة نسبته لله تعالى. وبين من يرى أن هذا الاتجاه نوع من أنواع التهجم على رسالة القرآن الكريم ذات الطبيعة الخاصة بهداية البشر. وأن الحديث عن إعجاز القرآن الكريم وربطه بالنظريات والحقائق العلمية الحديثة هو تأويل فاسد للقرآن الكريم والحيد به عن أهدافه الأساسية التي نزل بها والمتمثلة في قوله تعالى: ﴿ إِنَّ هَذَا الْقُرْآنَ يَهْدِي لِلَّتِي هِيَ أَقْوَمُ ... ﴾ الآية الإسراء: ٩

Abstract

This research attempts to make scientific comparisons on scientific issues related to the book of God represented in his scientific miracle and to interpret scientific verses between those who permit the scientific interpretation and interpretation of Quranic verses and the miracles that contain them. Its proof of humanity is

a developed and advanced type of methods of calling to God, and to show the truth of his health to God Almighty. Among those who believe that this trend is a kind of attack on the message of the Holy Quran of the nature of human guidance. And that the talk about the miracle of the Holy Quran and linking it to theories and modern scientific facts is a corrupt interpretation of the Holy Quran and neutralize it from the basic goals that came down, which is the saying: (This Koran guides to which I do ... verse).

Keywords: miracles; interpretation; scientific research.

مقدمة:

الحمد لله الذي أنزل القرآن ختاماً لكتبه ورسالاته إلى البشر أجمعين، وأودع فيه من الأسرار ما لا ينقضي وما لا ينتهي إلى يوم القيامة، الحمد لله الذي جعل القرآن معجزة خالدة لآختم الأنبياء والرسل، معجزة عقلية ذهنية علمية، معجزة اكتملت فيها كافة جوانب الإعجاز: في اللغة، في البيان، في الإخبار بما فات، وما يجري وما هو آت، معجزة احتوت من الأمور العلمية والمسائل الكونية والقواعد السياسية والأسس والكلية الاقتصادية والتفصيلات الاجتماعية والحقوق الإنسانية والنظم البشرية ما لا يستطيع أي مخلوق أن يأتي بمثله على مر الزمان، وسيظل القرآن الكريم معجزة الإسلام الخالدة، وبرهانه الباقي، مذ نزل بين أناس فصحاء وعلى قوم بلغاء، ولطالما يتلى بين باحثين وعلماء.

المبحث الأول: تعريفات ومعان:

المطلب الأول: تعريف التفسير العلمي

لما كانت جملة التفسير العلمي مركب إضافي من كلمتين: (تفسير) و(علمي)؛ فيقتضي العمل بمنهج البحث العلمي تعريف كل مفردة من هذا المركب الإضافي، ومن ثم تعريف المركب الإضافي.

أولاً: تعريف التفسير لغة

فمما قيل في تعريف التفسير في اللغة؛ أنه يأتي بمعنى التوضيح والبيان؛ كما جاء في معجم مقاييس اللغة لابن فارس بقوله: «الفاء والسين والراء كلمة واحدة تدل على بيان شيء وإيضاحه (ابن فارس، ١٤٢٠هـ، ٤: ٥٠٤) وقيل: «هو مصدر فسر بتشديد السين، والفسر: الإبانة وكشف المغطى، والتفسير مثله، وهو كشف المراد عن اللفظ المشكل» (الفيروز

آبادي، ٢٠٠٥م، ٤١١ وابن منظور، ١٤١٤هـ، ٥: ٣٤٢١). ويراد منه الإيضاح والتبيين، وقد ورد بهذا المعنى في قوله تعالى: ﴿وَلَا يَأْتُونَكَ بِمَثَلٍ إِلَّا جِئْنَاكَ بِالْحَقِّ وَأَحْسَنَ تَفْسِيرًا﴾ (٣٣) الفرقان: ٣٣، أي أحسن بياناً وتفصيلاً (القرطبي، ١٩٦٤م، ١٣: ٢٩).

ثانياً: تعريف التفسير في الاصطلاح

قالوا في التعريف الاصطلاحي للتفسير بأنه: «علم يُعرف به فهم كتاب الله المنزل على نبيه محمد ﷺ، وبيان معانيه، واستخراج أحكامه وحكمه، واستمداد ذلك من علم اللغة والنحو، والتصريف، وعلم البيان، وأصول الفقه، والقراءات، ويحتاج لمعرفة أسباب النزول والناسخ والمنسوخ» (الزركشي، ١٩٥٧م، ١: ١٣).

ثالثاً: تعريف العلم في اللغة

وقد وصف التفسير هنا بأنه علمي نسبة إلى العلم. وعرف صاحب المصباح المنير العلم بقوله: «العلم: اليقين يقال علم يعلم إذا تيقن، وجاء بمعنى المعرفة أيضاً، كما جاءت بمعناه ضمن كل واحد معنى الآخر لاشتراكهما في كون كل واحد مسبوقاً بالجهل؛ لأن العلم وإن حصل عن كسب فذلك الكسب مسبوق بالجهل، وفي التنزيل: ﴿مِمَّا عَرَفُوا مِنْ الْحَقِّ﴾ المائدة: ٨٣، أي علموا. وقال تعالى: ﴿لَا نَعْلَمُونَهُمْ اللَّهُ يَعْلَمُهُمْ﴾ الأنفال: ٦٠؛ أي لا تعرفونهم الله يعرفهم، وقال زهير:

وأعلم علم اليوم والأمس قبله * ولكنني عن علم ما في غد عمي» (الفيومي، د.ت، ٤٢٧: ٢).

وعند الخليل بن أحمد: العلم هو نقيض الجهل، قال في كتابه العين: «علم: علم يعلم علماً، نقيض جهل» (الفراهيدي، د.ت، ١٥٢: ٢).

رابعاً: تعريف العلم اصطلاحاً

جاء تعريف العلم في تاج العروس بأنه: «الاعتقاد الجازم الثابت المطابق للواقع، أو هو صفة توجب تمييزاً لا يحتمل النقيض، أو هو حصول صورة الشيء في العقل، والأول أخص» (أبو الفيض، د.ت، ٣٣: ١٢٧).

وعرفه الجرجاني في كتابه التعريفات بقوله: العلم: هو الاعتقاد الجازم المطابق للواقع. وقال الحكماء: هو حصول صورة الشيء في العقل، والأول أخص من الثاني، وقيل: العلم هو إدراك الشيء على ما هو به، وقيل: زوال الخفاء من المعلوم، والجهل نقيضه، وقيل:

هو مستغن عن التعريف، وقيل: العلم: صفة راسخة تدرك بها الكليات والجزئيات، وقيل: العلم، وصول النفس إلى معنى الشيء، وقيل: عبارة عن إضافة مخصوصة بين العاقل والمعقول، وقيل: عبارة عن صفة ذات صفة (الجرجاني، ١٩٨٣م، ١٥٥، وأبو البقاء، د.ت، ٦١٠). وفي الموسوعة القرآنية المتخصصة: «والأصل في معنى العلم عند العرب هو الإدراك الصحيح لحقائق الأشياء» (الموسوعة القرآنية، ٢٠٠٢م، ٦٩٢).

ويُقصد بالعلم في هذا المقام: العلم التجريبي، وما يتعلق به من علوم الطبيعة الموجودة في الكون، مثل: الفيزياء، والكيمياء، وطبقات الأرض، وعلم الإحياء، وعلم البحار، وعلم الفلك، وغيرها.

خامساً: تعريف مصطلح التفسير العلمي

إن مصطلح التفسير العلمي للقرآن الكريم من المصطلحات الحديثة في الأوساط العلمية، وهو يشير إلى تأويل بعض الآيات القرآنية أو تفسيرها بما يتفق وبعض النظريات العلمية أو الاكتشافات الحديثة، ولذلك اختلفت جهات أنظار العلماء وأبناء المسلمين فيه. قالوا في تعريف التفسير العلمي: هو الكشف عن تفاصيل معاني الآية في ضوء ما ثبتت صحته من نظريات العلوم الكونية التجريبية.

وقال الذهبي في التفسير والمفسرون: «نريد بالتفسير العلمي: التفسير الذي يُحْكَم الاصطلاحات العلمية في عبارات القرآن، ويجتهد في استخراج مختلف العلوم والآراء الفلسفية منها» (الذهبي، د.ت، ٢:٣٤٩).

وجاء تعريفه في المقدمات الأساسية في علوم القرآن: «التفسير العلمي: والمراد به تفسير الآيات التي تتحدث عن الكون وخلق الإنسان ونحو ذلك، بما توصل إليه العلم الحديث من اكتشاف وإطلاع على حقائق لم يهتد إليها عموم الناس من قبل» (الجديع، ٢٠٠١م، د.ت، ٣٩٠).

وفي مدخل إلى تفسير القرآن وعلومه، قال: «يعد التفسير العلمي أحد فروع أو ألوان التفسير المعاصر. ويراد به: الاستناد إلى حقائق العلم التجريبي - ونظرياته - في شرح آيات الطبيعة والإنسان - آدم وبنه - والتي وردت في القرآن الكريم في سياقات شتى، ومواضع متعددة» (الجديع، ٢٠٠١م، د.ت، ٣٩٠).

وهذا فهد الرومي يعرف التفسير العلمي بقوله: «يراد بالتفسير العلمي: اجتهاد المفسر في كشف الصلة بين آيات القرآن الكريم ومكتشفات العلم التجريبي والربط بينهما

بوجه من الوجوه؛ وهذا تعريفه بما هو عليه، أما تعريفه بما ينبغي أن يكون عليه فهو: كشف الصلة بين النصوص القرآنية وحقائق العلم التجريبي“ (الرومي، ٢٠٠٣ م، ٢٩٠). والفرق بينهما أن في الأول خلطاً بين النظريات والحقائق بحيث نجد كثيراً من المفسرين يفسرون القرآن بهما من غير تحقيق، وما ينبغي أن يكون هو التمييز بين النظريات والحقائق والاقتصار على الثانية دون الأولى في تفسير القرآن الكريم.

المطلب الثاني: معاني الإعجاز العلمي

وبما أن جملة الإعجاز العلمي جملة مركبة من كلمتين: (إعجاز) و(علمي) فيقتضي المنهج العلمي تعريف كل مفردة من الجملة، ومن ثم تعريف الجملة كاملة.

أولاً: معنى الإعجاز لغتياً

جاء تعريف الإعجاز في كتاب العين بقوله: «عجز: أعجزني فلان إذا عجزت عن طلبه وإدراكه. والعجز نقيض الحزم. وعجز يعجز عجزاً فهو عاجز ضعيف. قال الأعشى: فذاك ولم يعجز من الموت ربه» (العين، مصدر سابق، ١: ٢١٥).

وقال ابن منظور: «العجز: نقيض الحزم؛ والعجز: الضعف، والمعجزة بفتح الجيم وكسرها: مفعلة من العجز: عدم القدرة، وفي الحديث: «كل شيء بقدر حتى العجز والكيس أو الكيس والعجز» (مسلم، د. ت، ٤: ٢٠٤٥)، وقيل أراد بالعجز: ترك ما يجب فعله بالتسوية)، فالإعجاز: هو جعل من يقع عليه أمر التحدي بالشيء عاجزاً عن الإتيان به، ونسبته إلى العجز، وإثباته له، فالإعجاز بالنسبة للمعجز هو الفوت والسبق، يقال أعجزني فلان أي: فاتني، وَمِنْهُ قَوْلُ الْأَعْشى:

فَذَاكَ وَلَمْ يُعْجِزْ مِنْ الْمَوْتِ رَبَّهُ * وَلَكِنْ أَتَاهُ الْمَوْتُ لَا يَتَأَبَّقُ

وبالنسبة للعاجز عدم القدرة على الطلب والإدراك (وقال الليث: أعجزني فلان إذا عجزت عن طلبه وإدراكه» (ابن منظور، ٥: ٣٧٠).

ثانياً: تعريف الإعجاز اصطلاحاً

في تعريفه للإعجاز يقول مناع القطان في كتابه: مباحث في علوم القرآن: «الإعجاز: إثبات العجز. والعجز في التعارف: اسم للقصور عن فعل الشيء. وهو ضد القدرة، وإذا ثبت الإعجاز ظهرت قدرة المعجز، والمراد بالإعجاز هنا: إظهار صدق النبي - صلى الله عليه وسلم- في دعوى الرسالة بإظهار عجز العرب عن معارضته في معجزته الخالدة -وهي

القرآن- وعجز الأجيال بعدهم، والمعجزة: أمر خارق للعادة مقرون بالتحدي سالم عن المعارضة» (القطان، ٢٠٠٠م، ٢٦٥).

وفي معجم اللغة العربية المعاصرة: «إعجاز القرآن: عدم القدرة على محاكاته وامتناع الإتيان بمثله» (عمر، ٢٠٠٨م، ٢: ١٤٥٩).

وذكر البوطي في معرض حديثه عن الإعجاز قوله: "أجمع عامّة الباحثين من علماء العربية والتشريع والفلسفة والفرق المختلفة أن القرآن معجز. فما معنى أنه معجز؟ لدينا في الجواب على هذا السؤال تعريفان للإعجاز، أحدهما هو المعتمد لدى جمهور العلماء والباحثين، والثاني تفرد به أبو إسحاق إبراهيم النظام (ت: ٢٣١) اللغوي والمعتزلي المعروف، ثم تبعه في ذلك بعض الناس من فرقته وجماعته.

فأما التعريف الأول، فهو أن القرآن قد سما في علوه إلى شأو بعيد بحيث تعجز القدرة البشرية عن الإتيان بمثله؛ سواء كان هذا العلو في بلاغته أو تشريعه أو مغيباته.

وأما التعريف الثاني فهو أن الله قد صرف قدرات عباده وسلب همّتهم وحبس ألسنتهم عن الإتيان بمثله. والفرق بين التعريفين، أن مصدر الإعجاز في التعريف الأول علو منزلة القرآن عن مستوى الطوق البشري، أما مصدره في التعريف الثاني فهو حبس القدرات وصرف الهمم عن معارضته وتقليده، أي فهو قد يكون، والحالة هذه، غير بعيد في منزلته البلاغية عن طاقة البشر، ولكن الله، تصديقا لنبيّه ولطفا به، صرف الناس عن تقليده ومحاكاته" (البوطي، د. ت، ١٢٥).

ويستحسن في هذا المقام- حيث يأتي فيه الرد على القائلين بالصرفة- الاستشهاد بالحديث الطيب لمالك بن نبي وهو يتحدث عن الإعجاز من خلال الآية القرآنية في قوله تعالى: ﴿وَلَوْ جَعَلْنَاهُ قُرْءَانًا عَجْمِيًّا لَقَالُوا لَوْلَا فُصِّلَتْ آيَاتُ الْكُرْآنِ لَعَرَفْنَاهُ﴾ (فصلت: ٤٤؛ حيث يقول: «ولا مانع إذن من أن نعيد النظر في معنى (الإعجاز) في ضوء منطوق الآية الكريمة. وحاصل هذا أننا إذا عدنا الأشياء في حدود الحدث المتكرر، أي في حدود الظاهرة، فالإعجاز هو:

١ - بالنسبة إلى شخص الرسول: الحجة التي يقدمها لخصومه ليعجزهم بها.

٢ - وهو بالنسبة إلى الدين: وسيلة من وسائل تبليغه.

وهذان المعنيان للإعجاز يضيفان على مفهومه صفات معينة:

أولاً: أن الإعجاز- بوصفه (حجة) لابد أن يكون في مستوى إدراك الجميع، وإلا فانت

فائدته، إذ لا قيمة منطقية لحجة تكون فوق إدراك الخصم، فهو ينكرها عن حسن نية أحياناً» (ابن نبي، د. ت، ٦٤).

ونطالع تعريف آخر للإعجاز في الاصطلاح في كتاب دراسات في علوم القرآن؛ الذي يقول: «هو عجز المخاطبين بالقرآن وقت نزوله ومن بعدهم إلى يوم القيامة عن الإتيان بمثل هذا القرآن مع تمكنهم من البيان وتملكهم لأسباب الفصاحة والبلاغة وتوفر الدواعي واستمرار البواعث» (الرومي - مرجع سابق، ٢٦٣).

ثالثاً: تعريف مصطلح الإعجاز العلمي

في تعريفها للإعجاز العلمي تقول الأمانة العامة لهيئة الإعجاز العلمي في كتاب الإعجاز العلمي تأصيلاً ومنهجاً: «الإعجاز العلمي هو إخبار القرآن الكريم أو السنة النبوية بحقيقة أثبتتها العلم التجريبي وثبت عدم إمكانية إدراكها بالوسائل البشرية في زمن الرسول ﷺ مما يظهر صدقه فيما أخبر به عن ربه سبحانه وتعالى» (الطيار، ١٤٣٣هـ، ١٦٨).

ويقول الأستاذ الدكتور زغلول النجار: «إن تعبير الإعجاز العلمي للقرآن الكريم يُقصد به سبق هذا الكتاب العزيز بالإشارة إلى عدد من حقائق الكون وظواهره التي لم تتمكن العلوم المكتسبة من الوصول إلى فهم شيء منها إلا بعد قرون متطاولة من تنزل القرآن الكريم...» (الموقع الرسمي للأستاذ الدكتور زغلول النجار على الشبكة العنكبوتية). ومن ضمن التوصيات الصادرة عن المؤتمر العالمي الأول للإعجاز العلمي في القرآن والسنة؛ نجد تعريف الإعجاز العلمي بالآتي: «أما الإعجاز العلمي فهو: يعني تأكيد الكشوف العلمية الحديثة الثابتة والمستقرة للحقائق الواردة في القرآن الكريم والسنة المطهرة بأدلة تفيد القطع واليقين باتفاق المتخصصين، وثبت عدم إمكانية إدراكها بالوسائل البشرية في زمن الرسول ﷺ» (انظر: المعجزة العلمية، ١٨:٣٣، «توصيات المؤتمر العالمي الأول للإعجاز العلمي في القرآن والسنة»، أبحاث المؤتمر العلمي الأول للإعجاز العلمي في القرآن والسنة، رابطة العالم الإسلامي، هيئة الإعجاز العلمي في القرآن والسنة).

ويعرف الدكتور الزندانى الإعجاز العلمي بقوله: «... فإن الإعجاز العلمي للقرآن الكريم أو السنة النبوية المطهرة هو إخبارهما بحقيقة كونية أثبتتها العلم التجريبي، وثبت عدم إمكانية إدراكها بالوسائل البشرية في زمن الرسول ﷺ مما يظهر صدقه فيما بلغ عن رب العزة سبحانه وتعالى» (الزندانى، العدد الأول صفر ١٤١٦هـ - يوليو ١٩٩٥م).

المطلب الثالث: التوافق والتباين بين التفسير العلمي والإعجاز العلمي

من خلال التعريف السابق لمعنى التفسير العلمي والإعجاز العلمي؛ نستمتع للزرقاني وهو يذكر الفرق بينهما فيقول: «إن التفسير العلمي كشف عن معاني الآية أو تفاصيلها،

أما الإعجاز العلمي فهو إخبار القرآن الكريم أو السنة النبوية بحقيقة علمية أثبتتها العلم أخيراً، وثبت عدم إمكانية إدراكها بالوسائل البشرية في زمن الرسول ﷺ» (الزرقاني، ١: ٢٦-٢٧).

وقريب مما ذكره الزرقاني في التفريق بين التفسير العلمي والإعجاز العلمي؛ جاء في موسوعة الإعجاز العلمي في القرآن والسنة: «والفرق بين التفسير العلمي والإعجاز العلمي، هو أن التفسير العلمي كشف عن معاني الآية أو الحديث، في ضوء ما ترجحت صحته من حقائق العلوم الكونية. أما الإعجاز العلمي فهو إخبار القرآن الكريم، أو السنة النبوية بحقيقة أثبتتها العلم التجريبي أخيراً، وثبت عدم إمكانية إدراكها بالوسائل البشرية، في زمن الرسول ﷺ» (موسوعة الإعجاز العلمي في القرآن والسنة، ١: ١٤).

وهذا الرأي ذهب إليه الدكتور عبد المجيد الزنداني عندما تحدث في التفريق بين التفسير العلمي والإعجاز العلمي.

وهذا الأستاذ الدكتور زغلول النجار يفرق بين التفسير العلمي والإعجاز العلمي، فيقول: "إن التفسير العلمي للقرآن الكريم يقصد به أن يوظف أهل كل جيل كل المعارف المتاحة لهم في حسن فهم دلالة القرآن الكريم؛ أما بالنسبة للإعجاز العلمي، فلا يجوز لنا أن نوظف فيه إلا الحقائق العلمية القاطعة، لأن الإعجاز نريد به أن نثبت للناس مسلمين وغير مسلمين أن هذا القرآن العظيم الذي نزل على نبي أمي في أمة أمية قبل ١٤٠٠ سنة يحتوي من حقائق هذا الكون على ما لم يستطع الإنسان أن يتوصل إلى معرفته إلا بعد جهود مضيئة وقبل عشرات السنين فقط" (مجلة العلميون، يونيو، ١٩٩٧، ٤٨).

ويناقد محمد جبريل هذا القول في كتابه عناية المسلمين بإبراز وجوه الإعجاز في القرآن الكريم؛ فيقول: "وإذا كنا سنوافق هذا العالم الجليل على قوله، فلا بد من تحوُّط نسوقه بين يدي هذه الموافقة، وهو: أن المفسر للقرآن على هذا النحو، بل وكل مفسر ينبغي أن يصوغ عبارته بطريقة تفهم بأن ما قاله إنما هو فهمه من الآيات، الذي استطاع أن يتوصل إليه بعد أخذه بأدوات التفسير التي تؤهله لذلك، فلا يقطع بأن ما فهمه من الآية هو مراد الله تعالى منها" (جبريل، د. ت، ٦١).

المبحث الثاني: موقف العلماء من قضية الإعجاز العلمي والتفسير العلمي

بعد ثورة المكتشفات العلمية في الغرب في جو معاد للدين منفلت منه، وما أوحى به هذه الحال إلى بعض أبناء المسلمين من أن دينهم هو سبب تخلفهم انتدب طائفة من العلماء لإبطال هذا الأمر المزيف، والتأكيد على أن الإسلام دين العلم ومن ذلك العلم التجريبي،

وفي سبيل إثبات ذلك تكلموا في التفسير العلمي للقرآن، وأن كثيراً من المكتشفات العلمية الحديثة مضمنة في الكتاب والسنة.

واعتبروا ذلك فتحاً جديداً يساهم في خدمة تفسير القرآن، ودليلاً من أدلة إعجاز القرآن الكريم يخدم نشر الدعوة الإسلامية. وقابلتهم طائفة أخرى ترى أن التفسير العلمي للقرآن الكريم غير صحيح في منهجه، وضار بالدعوة الإسلامية، وينحرف بالقرآن عن غايته ويندفع به إلى مجالات لا تحمد عقباها (يراجع: الذهبي، ٢: ٥٦٧، والآيات الكونية في ضوء العلم الحديث: ٣٧، وولد الشيخ، ضمن كتيب تأصيل الإعجاز العلمي في القرآن والسنة، أبحاث المؤتمر العلمي الأول للإعجاز العلمي في القرآن والسنة، رابطة العالم الإسلامي، هيئة الإعجاز العلمي في القرآن والسنة). وبناءً على ذلك اختلفوا في التفسير العلمي للآيات الكونية في القرآن والسنة على قولين: قول معارض للتفسير العلمي للقرآن الكريم، وفريق آخر يرى ألا مشاحة ولا غضاضة من التفسير العلمي.

والحقيقة المهمة التي يجب الإشارة إليها هنا أن الاختلاف بين الفريقين واقع في أمر التفسير العلمي للقرآن وليس الإعجاز العلمي، فالأول هو مثار البحث والمناقشة؛ وأما الثاني فقضية مسلمة لا نزاع فيها. وبهذا يتضح أن الجميع يقول بالإعجاز العلمي في القرآن لكن منهم من قال بجواز التفسير العلمي ومنهم من منعه. ذلكم أن المؤيدين للتفسير العلمي والمعارضين له أيضاً كلهم بلا استثناء يقرون ويعترفون أن القرآن الكريم لم ولن يصادم حقيقة علمية ثابتة.

وعن بدايات ظهور مصطلح الإعجاز العلمي ندرك أن العلماء اتفقوا على أن الإمام الغزالي المتوفى سنة ٥٠٥ هـ من أوائل المتكلمين في هذا النوع من التفسير، وعلى هذا فيكون ظهوره على وجه التقريب في أواخر القرن الخامس الهجري، واتفقوا أيضاً على أن الغزالي نفسه أكثر من استوفى بيان هذا القول إلى عهده، ومما لا شك فيه أن الغزالي لم يكن وحيداً في الميدان يجول ويصول فقد نزل معه أنصار ونازله خصوم وما زالت المعركة قائمة لم يهدأ لها بال ولم تقعد لها قائمة وانقسموا إلى فريقين أو ثلاثة: المؤيدون للتفسير العلمي - المعارضون - المعتدلون (انظر: الرومي، ٢٩١)، التفسير معالم حياته: الخولي، ٢٠، والذهبي، ٣: ١٤٠، والصباغ، ٢٠٣، والأهدل، ١٨٥، والمحتسب، ٢٤٧، وغيرهم).

المطلب الأول: موقف المعارضين لمبدأ التفسير العلمي

ومن المعارضون للتفسير العلمي: أبو حيان الأندلسي، والشاطبي، ومحمود شلتوت، وأمين الخولي، وسيد قطب وغيرهم (انظر: الرومي، ٢٩٣). ومن أدلتهم:

الدليل الأول: أن القرآن الكريم كتاب هداية، وأن الله لم ينزله ليكون كتاباً يتحدث فيه إلى الناس عن نظريات العلوم، ودقائق الفنون، وأنواع المعارف، وإنما القرآن في تناوله لتلك الحقائق العلمية يهدف إلى ما هو أعظم من ذلك بكثير، وهو هداية ودلالة الخلق للإيمان بالله - عز وجل - وعبادته وحده لا شريك له (انظر: الشاطبي، ٢: ١١٢، ١٢٧، الزرقاني، ٢: ٢٧٥)، قال تعالى: ﴿طَسَّ تِلْكَ آيَاتُ الْقُرْآنِ وَكِتَابٍ مُّبِينٍ ﴿١﴾ هُدًى وَبُشْرَىٰ لِلْمُؤْمِنِينَ ﴿٢﴾﴾ النمل: ١ - ٢

الدليل الثاني: أن القرآن في أعلى درجات البلاغة، فإذا قلنا بأن القرآن متضمن لكل العلوم، وألفاظه محتمة لهذه المعاني المستحدثة، للزم أن من أنزل عليهم القرآن يجهلون هذه المعاني (انظر: الآيات الكونية، ١٣١).

الدليل الثالث: «أن التفسير العلمي للقرآن والسنة يعرضهما للدوران مع مسائل العلوم في كل زمان ومكان، والعلوم لا تعرف الثبات ولا القرار ولا الرأي الآخر، وقد اعترف علماء المادة في هذا القرن: بأن العلوم المادية لا تعطى إلا علماً جزئياً عن الحقائق» (خان، د. ت، ٢٣)، بينما القرآن هو تلك الحقائق الإلهية العلوية، القارة، الثابتة، المنزلة من عند الله الذي وسع علمه كل شيء.

الدليل الرابع: قالوا في جوابهم عن الاستدلال بقوله تعالى: ﴿مَا فَرَطْنَا فِي الْكِتَابِ مِنْ شَيْءٍ﴾ الأنعام: ٣٨، أنه يشمل جميع العلوم: وأن المراد بالكتاب في الآية: اللوح المحفوظ، ولم يذكر المفسرون في معناها ما يقتضي تضمنه لجميع العلوم النقلية والعقلية (انظر: الطبري، ٧، ٢١٩، القرطبي، ٦: ٤٢٠، ابن كثير، ٢: ١٣٥).

الدليل الخامس: أن التفسير العلمي للقرآن يحمل أصحابه والمغرمين به على التأويل المتكلف، واللهث وراء الفروض والنظريات التي لا تثبت ولا تستقر، ثم يؤدي ذلك في الوقت القريب أو البعيد إلى صراع بين العلم والدين.

الدليل السادس: قالوا: أنه ينبغي الاستفادة من النظريات العلمية دون إقحامها على القرآن الكريم أو اعتبار أن القرآن مطالب بموافقتها كلما تغيرت من زمن إلى زمن ومن تفكير إلى تفكير (انظر: الزرقاني، ٢: ٢٧٥، والعقاد، د. ت، ١٠، وشلتوت، د. ت، ١٣ - ١٤).
الدليل السابع: «إن التفسير العلمي مدعاة إلى الزلل لدى أكثر الذين خاضوا فيه من المعاصرين؛ لأن عملية التوفيق تفترض غالباً محاولة للجمع بين موقفين يتوهم أنهما متعاديان ولا عداء، أو يظن أنهما متلاقيان ولا لقاء» (الصالح، ٢٩٠).

الدليل الثامن: «إن تناول القرآن بهذا المنهج يضطر المفسر إلى مجاوزة الحدود التي تحتملها ألفاظ النص القرآني لأنه يحس بالضرورة متابعة العلم في مجالاته المختلفة فيتعجل تلمس المطابقة بين القرآن والعلم تعجلاً غير مشروع» (الرومي، ٢٩٤).

الدليل التاسع: «إن ما يكشف من العلوم إنما هو نظريات وفروض قابلة دائماً للتغيير والتعديل، والتعديل، والنقض، والإضافة بل قابلة لأن تنقلب رأساً على عقب، ومن ثم فلا يصح أن نعلق الحقائق القرآنية النهائية بمثل تلك النظريات حتى لا نقف محرجين عند ثبوت بطلان تلك النظرية» (الرومي، ٢٩٤).

يقول الدكتور محمود شلتوت في تفسيره: وعلى هذا يمكن أن يقال: إن التفسير العلمي للقرآن مرفوض إذا اعتمد على النظريات العلمية التي لم تثبت ولم تستقر ولم تصل إلى درجة الحقيقة العلمية. ومرفوض إذا خرج بالقرآن عن لغته العربية. ومرفوض إذا صدر عن خلفية تعتمد العلم أصلاً وتجعل القرآن تبعاً. ومرفوض إذا خالف ما دل عليه القرآن في موضع آخر أو دلت عليه السنة الصحيحة (انظر: شلتوت، ١١: ١٤).

المطلب الثاني: موقف المجيزين للتفسير العلمي والإعجاز العلمي:

وممن اشتهر من المؤيدون للتفسير العلمي: الإمام الغزالي، الفخر الرازي، الزركشي، السيوطي، البيضاوي، نظام الدين النيسابوري، ومن المعاصرين الألوسي، وطنطاوي، الجوهري، والإسكندراني، والكواكبي، ومحمد فريد وجدي، والرافعي، والقاسمي وغيرهم. ومن أدلتهم:

الدليل الأول: الاستدلال بظاهر عموم بعض الآيات: كقوله تعالى: ﴿مَا فَطَرْنَا فِي السَّمَاءِ مِنْ شَيْءٍ إِلَّا كَمَا نَحْنُ نَفَعُهُ﴾ (الأنعام: ٣٨)، وهذه العلوم داخله في عموم الآية، وقوله سبحانه: ﴿وَنَزَّلْنَا عَلَيْكَ الْكِتَابَ تَيِّدًا لِكُلِّ شَيْءٍ وَهُدًى وَرَحْمَةً وَبُشْرَى لِلْمُسْلِمِينَ﴾ (٨٩) النحل: ٨٩، وقوله تعالى: ﴿أَفَلَمْ يَنْظُرُوا إِلَى السَّمَاءِ فَوْقَهُمْ كَيْفَ بَنَيْنَاهَا وَزَيَّنَّاهَا وَمَا هِيَ مِنْ فُجُورٍ﴾ (٦) ق: ٦، وقوله سبحانه: ﴿سَرُّهُمْ ءَايَاتِنَا فِي الْأَفَاقِ وَفِي أَنْفُسِهِمْ حَتَّىٰ يَتَّبِعَنَّهُمْ أَنَّهُ أَلْحَقٌ بِهِمْ يُكَفِّرُ بِهِ لِكُلِّ شَيْءٍ سَمِيذٌ﴾ (٥٣) فصلت: ٥٣، وغير ذلك من الآيات الداعية إلى التفكير والتدبر في خلق الله عز شأنه.

الدليل الثاني: الاستدلال بظاهر عموم بعض الأحاديث والآثار؛ كما جاء في الحديث الصحيح أن رَسُولَ اللَّهِ ﷺ عَنْ الْحُمْرِ، فَقَالَ: «مَا أَنْزَلَ عَلَيَّ فِيهَا شَيْءٌ إِلَّا هَذِهِ الْآيَةُ الْجَامِعَةُ الْفَائِدَةُ: ﴿فَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ خَيْرًا يَرَهُ﴾ (٧) وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ شَرًّا يَرَهُ. (الزلزلة: ٧ - ٨) (البخاري، ١٤٢٢ هـ، ٢٣١٧)، وقالوا: هذا نص يشهد أن كل ما

دخل تحت نص قرآني عام يعتبر قد نص عليه القرآن (وجدي، د. ت، ٣٦٩). (الفاذة: المنفردة في معناها، والفذ: الواحد، (لسان العرب، ٣: ٥٠٢)، وفاذة: شاذة. الزبيدي، ٩: ٤٥٢) **الدليل الثالث:** بعض الآثار الواردة عن السلف مثل قول عبد الله بن مسعود -رضي الله عنه-: «مَنْ أَرَادَ الْعِلْمَ فَلْيَتَوَرَّ الْقُرْآنَ، فَإِنَّ فِيهِ عِلْمَ الْأَوَّلِينَ وَالْآخِرِينَ» (الطبراني، د. ت، ٩: ١٣٦). قَالَ شَمْرٌ: تَثْوِيرُ الْقُرْآنِ قِرَاءَتُهُ وَمُقَاتَلَتُهُ الْعُلَمَاءِ بِهِ فِي تَفْسِيرِهِ وَمَعَانِيهِ، وَقِيلَ: لِيُنْقَرُ عَنْهُ وَيُفَكَّرَ فِي مَعَانِيهِ وَتَفْسِيرِهِ وَقِرَاءَتِهِ، (لسان العرب، ٤: ١١٠، وابن منظور، ٤: ١١٠) **الدليل الرابع:** أن القرآن هو حجة الله البالغة على عباده أجمعين، وهذه الحجة قائمة إلى يوم الدين، والإعجاز العلمي والتفسير العلمي في هذه الحجة يعجز الملحدون عن أن يجدوا فيه موضعاً للتشكيك لأنه دليل عقلي محسوس.

الدليل الخامس: وقالوا: إن الله سبحانه وتعالى ملأ كتابه من الاستدلال على العلم والقدرة والحكمة بأحوال السماوات والأرض، وتعاقب الليل والنهار، وكيفية أحوال الضياء والظلام، وأحوال الشمس والقمر والنجوم، وذكر هذه الأمور في أكثر السور وكررها وأعادها مرة بعد أخرى، فلو لم يكن البحث عنها والتأمل في أحوالهم جائزاً لما ملأ الله كتابه منها (انظر: الرازي، ١٤٢٠هـ، ٤: ١٢١).

الدليل السادس: قالوا: إن القرآن الكريم يحتوي على كثير من الآيات الكونية، ويتوقف على فهمها في ضوء الحقائق العلمية تيسير الدعوة إلى دين الله في هذا العصر، عصر العلم (انظر: خان، ٢٢٢).

الدليل السابع: «إن العلم الحديث قد يكون ضرورياً لفهم بعض المعاني القرآنية، وليس هناك ما يمنع من أن يكون فهم بعض الآيات فهماً دقيقاً متوقفاً على تقدم بعض العلوم، فتكون الحقيقة العلمية من قواعد الترجيح في التفسير إذا كان للآية أكثر من معنى فيتعين أن يؤخذ بالمعنى الذي تؤيده الحقائق العلمية» (الرومي، ٢٩٣).

الدليل الثامن: تحقق فوائد كثيرة ومنافع كبيرة من التفسير العلمي، منها: أ- إدراك وجوه جديدة للإعجاز في القرآن الكريم بإثبات التوافق بين حقائق القرآن الكريم وحقائق العلم.

ب- استمالة غير المسلمين إلى الإسلام وإقناعهم به ببيان إعجاز القرآن العلمي، وإقامة الحجة عليهم بذلك.

ج- امتلاء النفوس إيماناً بعظمة الله جل جلاله وعظيم سلطانه وقدرته بعد الوقوف على أسرار الكون التي كشفها القرآن» (الرومي، ١٩٨٦م، ٢: ٦٠٢).

المطلب الثالث: التوفيق بين موقف المعارضين والمجيزين

بعد أن وقفنا فيما مضى على أقوال أهل العلم وموقفهم من التفسير العلمي للقرآن الكريم وبالتأمل في القولين السابقين؛ يتضح لنا أن المجيزين للتفسير العلمي والقائلين به من أهل العلم لا يريدون شيئاً إلا أن يثبتوا للعالم أجمع أن القرآن من عند الله، وأن منزله هو خالق الكون الذي وسع علمه كل شيء، وقد ضمنه هذه الحقائق العلمية، وأنهم بقدر ما يفعلون من ذلك يضيفون إلى أمجاد القرآن أمجاداً، وإلى براهين صدقه شيئاً جديداً. أما المعارضين له فيقولون: إن المقررات العلمية تكون عرضة للتبديل والتغيير، وهم لا يريدون أن يربطوا القرآن وتفسيره بعجلة المتغير، وكفى القرآن شرفاً ومجداً أنه حث على العلم والبحث والنظر ولم يقف حجرة عثرة في سبيل التقدم العلمي والفكري (انظر: الزرقاني، ١: ٢٥، والعقاد، ١٩٦٢م).

وليعلم المسلمون أن كتاب الله غني في إثبات صدقه عن العلوم الطبيعية التجريبية، لما فيه من النور والهدى، والشرائع الكاملة، والفصاحة البالغة، وغيرها من أوجه الإعجاز التي عدها العلماء (انظر: الذهبي، ٢: ٤٩٣، والزرقاني، ٢: ٢٧٥ - ٢٧٦).

وليس باللازم أن كل حقيقة علمية أو كل معلومة علمية تجد لها في القرآن أصلاً؛ لأن القرآن لم يوضع لهذا. ومما يجب على كل مسلم أن يعتقد ويدين به؛ هو أن القرآن كلام الله والكون خلق الله، ولا يمكن أن يتعارض كلامه وخلقته، لذا يقول تعالى: ﴿الْأَلْهَ الْخَلْقِ وَالْأَمْرِ﴾ [الأعراف: ٥٤]. وبذلك يضمن المسلم سلامة دينه، ويقينه في كتاب ربه، ولا يحمل القرآن كل نظرية علمية حديثة ويقارنه بها.

ولذا فلا بد من هذه القاعدة الأصلية الراسخة وهي أنه: لا يكون في القرآن نص صريح يصادم حقيقة علمية ثابتة إلا إذا أخطأ الناس في فهم الآية القرآنية أو جهلوا الحقيقة العلمية؛ لأنه لا تعارض بين القرآن والعلم مطلقاً. وكل ما يقال فيه أنه مخالف للحقائق العلمية فإنه لا يعدو أن يكون أحد الاحتمالات التالية:

- ١- إما أن يكون الذي نسب إلى العلم لم يصل إلى مرحلة العلم المقطوع به، كالنظريات التي لم تتأكد بعد، أو التي لا سبيل إلى إثباتها بأدلة علمية يقينية.
- ٢- وإما أن يكون النص غير صحيح.
- ٣- وإما أن يكون الفهم الذي فهم منه النص فهم خاطئ، أو حمل عباراته على اصطلاحات لفظية حادثة (انظر: العرجاوي، د. ت، ١: ٢٠).

أما أن يكون النص قطعي الثبوت، وقطعي الدلالة، ثم يخالف الحقيقة والواقع فهذا غير موجود حتماً، وليس من الممكن أن يوجد قطعاً. ويستحسن في هذا المقام الاستشهاد بما جاء في كتاب عناية المسلمين بإبراز وجوه الإعجاز في القرآن الكريم بقوله: «على أننا نود أن ننبه هنا إلى أمرين على جانب كبير من الأهمية:

أولهما: أنه لن يكون هناك تعارض أو تناقض بأي حال، ولا من أي نوع بين أي نص قرآني صريح في دلالاته، وبين أي حقيقة علمية بلغت يقين المعاينة، والمشاهدة، ضرورة أن خالق الكون سبحانه هو منزل القرآن الكريم، ولن يكون تناقض أبداً بين قول الله تعالى وبين خلقه ﴿أَلَا يَعْلَمُ مَنْ خَلَقَ وَهُوَ اللَّطِيفُ الْخَبِيرُ﴾ (المالك: ١٤).

ثانيهما: أن القرآن الكريم في الأساس كتاب هداية، أنزله الله تعالى لإخراج الناس من الظلمات إلى النور: ﴿إِنَّ هَذَا الْقُرْآنَ يَهْدِي لِلَّتِي هِيَ أَقْوَمُ﴾ (الإسراء: ٩). ﴿كَتَبْنَا أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ بِإِذْنِ رَبِّهِمْ إِلَى صِرَاطٍ الْعَزِيزِ الْحَمِيدِ﴾ (إبراهيم: ١) (جبريل، ٦٢).

تلك هي مهمة القرآن الأصلية، وقد وضحت سبل الهداية فيه: في عقائده وتشريعاته، وكانت مظاهر القدرة في الآيات الكونية فيه-كما بيننا-وسيلة من وسائل الاحتجاج للحق الذي جاء به.

المبحث الثالث: قواعد وأسس وضوابط التفسير العلمي والإعجاز العلمي

إن للتفسير العلمي شروطاً وقيوداً قررهما العلماء ينبغي الالتزام بها فلا يكون تفسير القرآن مباحاً لكل من حصل علماً من العلوم وغابت عنه علوم أخرى لا بد منها للمفسر. وقد وضع المجيزون لهذا النوع من التفسير العلمي بعض الضوابط والحدود، - وإن كان بعضهم لم يلتزم بها-، منها:

المطلب الأول: شروط وقواعد أساسية

أول هذه الشروط ألا يفسر القرآن إلا باليقينيات العلمية، أو بالحقائق الثابتة التي ارتقت من درجة الفروض والنظريات العلمية إلى مقام اليقينيات أو الفعل الواقعي القائم، والذي لا يمكن أن يتطرق إليه التغيير والتبديل (انظر: بوكاي، ١٩٧٧ م). وهذا ما أكده الدكتور: زغلول النجار بقوله: «عدم الاعتماد على النظريات والفروض العلمية في (الإعجاز العلمي) مع إمكانية تغليب أحد النظريات أو الفروض العلمية في (التفسير العلمي)،

والارتقاء بها موافقتها في حالة لوجه تحتمله آية قرآنية أو حديث شريف، وذلك في قضية لم يتم اكتشافها بعد (مجلة القافلة، ٧:٤٣، ١٩٩٤، والنجار، ٤). ونطالع في هذا الاتجاه تعليق الشيخ الزنداني لتوضيح هذا الشرط بقوله: إذا وقع تعارض بين دلالة قطعية للنص وبين نظرية علمية، رفضت هذه النظرية، لأن النص وحي من الذي أحاط بكل شيء علماً، وأن هنالك نصوصاً من الوحي قطعية الدلالة، كما أن هنالك حقائق علمية كونية قطعية، وهنالك نصوص من الوحي ظنية الدلالة، كما أن هنالك نظريات في العلم ظنية في ثبوتها. وأنه لا يمكن أن يقع تعارض بين قطعي من الوحي وقطعي من العلم التجريبي، فإن وقع في الظاهر، فلا بد أن هنالك خلافاً في ثبوت قطعية أحدهما. وإذا وقع التعارض بين حقيقة علمية قطعية وبين حديث ظني في ثبوته أو آية ظنية في دلالتها فيؤول الظني ليتفق مع الحقيقة العلمية، وحيث لا يوجد مجال للتوفيق فيقدم القطعي (الإعجاز العلمي تأصيلاً ومنهجاً، الشيخ عبد المجيد الزنداني).

عدم الخوض في أمور غيبية مطلقاً كالذات الإلهية، والروح، والملائكة، والجن، وحياة البرزخ، وحساب القبر، وقيام الساعة، والبعث والحساب، والميزان والصراط، والجنة والنار وغيرها، والتسليم بالنصوص الواردة فيها تسليماً كاملاً، انطلاقاً من الإيمان الكامل بكتاب الله تَبَارَكَ وَتَعَالَى وسنة رسوله ﷺ يقيناً راسخاً بعجز الإنسان عن الوصول إلى مثل هذه الغيبات المطلقة.

الحرص على عدم الدخول في التفاصيل العلمية الدقيقة التي لا تخدم قضية الإعجاز العلمي للآية أو الآيات القرآنية الكريمة - مثل المعادلات الرياضية المعقدة، والرموز الكيميائية الدقيقة إلا في أضيق الحدود اللازمة لإثبات وجه الإعجاز أن يدل نص الكتاب أو السنة على الحقيقة العلمية بطريق من طرق الدلالة الشرعية، وألا يخالف أصلاً في الشرع، وأن لا يتذرع به لنصرة بدعة (انظر: ولد الشيخ، ٤٧١، الصوفي، ١: ٣٣).

البعد عن التأويل في بيان إعجاز القرآن.

«أن لا تذكر التفسيرات العلمية على أنها هي التفسير الذي لا يدل النص القرآني على سواه، بل تذكر لتوسيع المدلول، وللاستشهاد بها على وجه لا يؤثر بطلانها فيما بعد على قداصة النص القرآني؛ ذلك أن تفسير النص القرآني بنظرية قابلة للتغيير والإبطال يثير الشكوك حول الحقائق القرآنية في أذهان الناس كلما تعرضت نظرية للرد أو البطلان» (مسلم، ٢: ٥٨).

ألا تجعل حقائق القرآن موضع نظر، بل تجعل هي الأصل: فما وافقها قبل، وما عارضها رفض، وإلى هذا أشار الشيخ الزنداني بقوله: إن علم الله تعالى هو العلم الشامل المحيط الذي لا يعتريه خطأ ولا يشوبه نقص، وعلم الإنسان محدود، ومعرض للخطأ، ويقبل الازدياد (الزنداني).

المطلب الثاني: أسس وضوابط عامّة

أما أهم الأسس والضوابط العامة للتفسير العلمي فيمكن تلخيصها فيما يأتي: الالتزام بحدود ما تعطيه الألفاظ القرآنية في استعمالاتها العربية، وعدم تحميل الألفاظ فوق ما يمكن أن تحتل بحسب وضعها اللغوي، والاستعانة على التفسير بعلم النحو، والصرف، والبلاغة، وغيرها مما يدخل في علوم العربية وعلوم القرآن الكريم. فإذا لم أفهم من اللغة ما معنى نطفة، أو مضغة، أو علقة، أو عظام، أو كسوة العظام لحمًا، فلن أفهم ما هي دلالات الآية، فاللغة شرط أساسي لفهم دلالات الآيات.

جمع القراءات الصحيحة المتعلقة بالآية القرآنية إن وجدت، ولا بد عند تفسيرها من فهم التفسير المأثور عن المصطفى ﷺ والرجوع إلى أقوال المفسرين من الصحابة والتابعين وتابعيهم إلى الزمن الحاضر، بالإضافة إلى جمع النصوص القرآنية المتعلقة بالموضوع الواحد وردّها بعضها إلى بعض.

ألا تطغى تلك المباحث على المقصود الأول من القرآن وهو الهداية. أن تذكر تلك العلوم لأجل تعميق الشعور الديني لدى المسلم والدفاع عن العقيدة ضد أعدائها.

أن تذكر تلك الأبحاث على وجه يدفع المسلمين إلى النهضة العلمية (انظر في ذلك: ابن القيم، ١/١٦٨. الوعلان، ١٣٦. الرومي، ٢٩٧). ولد الشيخ، (١٠٢).

هذه بعض الأسس والضوابط، والتي بمراعاتها ينضبط البحث في هذا المجال، ويسلك فيه سبيل القصد دون قصور أو شطط، وإذا لم تراعى هذه الضوابط فقد يقع الإنسان في التكليف والقول على الله تعالى بغير علم وهو مما حرمه الله سبحانه، فقال: ﴿قُلْ إِنَّمَا حَرَّمَ رَبِّي الْفَوَاحِشَ مَا ظَهَرَ مِنْهَا وَمَا بَطَّنَ وَالْإِثْمَ وَالْبَغْيَ بِغَيْرِ الْحَقِّ وَأَنْ تُشْرِكُوا بِاللَّهِ مَا لَمْ يُنَزِّلْ بِهِ سُلْطَانًا وَأَنْ تَقُولُوا عَلَى اللَّهِ مَا لَا نَعْمُونَ ﴿٣٣﴾﴾ الأعراف: ٣٣.

الخاتمة والنائج:

الحمد لله الذي بنعمته تتم الصالحات، وصلى الله على نبينا محمد المبعوث بالهدى والبيّنات، وعلى آله وصحبه والتابعين، وبعد.

فالذي أدركه الباحث من خلال دراسته لقضايا التفسير العلمي للقرآن الكريم؛ أنّ مثل هذا النوع من الدراسات مما يُحتاج فيه إلى جهود كبيرة تعمل بصفة مشتركة ومقسّمة بين جمع من الباحثين ممن لديهم القدرة على دراسة مسائل منثورة لا يجمعها موضع واحد، وهو من العلوم المشتركة والمتعلّقة بسائر الفنون على اختلافها، وتنوّع اختصاصاتها، وقد واجه الباحث بسبب ذلك بعض الصعوبات التي لم تكن لتذلل لولا فضل الله ل، وقد توصلت من خلال دراسة قضايا الإعجاز العلمي والتفسير العلمي إلى النائج والتوصيات التالية:

النائج:

يعد التفسير العلمي أحد فروع أو ألوان التفسير المعاصر. ويراد به: الاستناد إلى حقائق العلم التجريبي ونظرياته.

الإعجاز العلمي يعني تأكيد الكشوف العلمية الحديثة الثابتة والمستقرة للحقائق الواردة في القرآن الكريم والسنة المطهرة بأدلة تفيد القطع واليقين باتفاق المتخصصين.

الفرق بين التفسير العلمي والإعجاز العلمي: إن التفسير العلمي كشف عن معاني الآية أو تفاصيلها، أما الإعجاز العلمي فهو إخبار القرآن الكريم أو السنة النبوية بحقيقة علمية أثبتتها العلم أخيراً، وثبت عدم إمكانية إدراكها بالوسائل البشرية في زمن الرسول ﷺ.

الحقيقة المهمة التي يجب الإشارة إليها هنا أن الاختلاف بين المجيزين والممانعين للتفسير العلمي والإعجاز العلمي واقع في أمر التفسير العلمي للقرآن وليس الإعجاز العلمي، فالأول هو مثار البحث والمناقشة؛ وأما الثاني ف قضية مسلمة لا نزاع فيها.

من أهم ضوابط التفسير العلمي أن لا يفسّر القرآن إلا باليقينيات العلمية، أو بالحقائق الثابتة التي ارتقت من درجة الفروض والنظريات العلمية إلى مقام اليقينيات أو الفعل الواقع القائم.

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