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JURNAL BUDAYA ISLAM

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**THWWL ALTARIQAT AL TIJANIAT FI ALMAEAHID
ALHADITHAT EIND RAY BITAR'IIL BIRGHAR**

*Iwan Kuswandi, Tobroni, Akhsanul In'am, Khozin,
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المناجاة في الأدب العربي النيجيري (دراسة أسلوبية لمناجاة زكريا إدريس أبو حسين)

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THE LEVELS OF JOY IN MUSLIMS' CELEBRATIONS: A COMPARISON BETWEEN EID AND WEDDINGS

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Abstract

The current study intended to analyze the levels of joy in religious festivals. It involved 387 Pakistani Muslims, including men (n=143) and women (n=282). Data was collected through a specifically developed questionnaire in Urdu. The findings revealed that Pakistani Muslims enjoy their festivals at a very low degree. The levels of joy in Eid-ul-Fitr and Eid-ul-Adha remain significantly lower than the levels of joy in weddings. The level of joy for Pakistanis during different festivals could not exceed 31 percent. The findings further revealed that, instead of being joyous, a small minority of respondents felt sadness and tiredness while celebrating different festivals. Men had significantly higher levels of joy on Eid-Ul-Fitr and Eid-Ul-Adha as compared to women. Women had significantly higher levels of joy at close relatives' weddings than men. Unmarried had significantly higher levels of joy at friends' wedding as compared to married.

Kajian kali ini bertujuan untuk menganalisis tingkat keceriaan pada hari raya keagamaan. Ini melibatkan 387 Muslim Pakistan termasuk pria (n=143) dan wanita (n=282). Data dikumpulkan melalui kuesioner yang dikembangkan secara khusus dalam bahasa Urdu. Temuan mengungkapkan bahwa Muslim Pakistan menikmati festival mereka pada tingkat yang sangat rendah dan tingkat kegembiraan di Idul Fitri dan Idul Adha tetap jauh lebih rendah

daripada tingkat kegembiraan dalam pernikahan. Tingkat kegembiraan orang Pakistan selama festival yang berbeda tidak bisa melebihi 31 persen. Temuan lebih lanjut mengungkapkan bahwa, alih-alih gembira, sebagian kecil responden merasakan kesedihan dan kelelahan saat merayakan festival yang berbeda. Pria memiliki tingkat kegembiraan yang jauh lebih tinggi pada Idul Fitri dan Idul Adha dibandingkan dengan wanita. Wanita memiliki tingkat kegembiraan yang jauh lebih tinggi pada pernikahan kerabat dekat dibandingkan dengan pria. Belum menikah memiliki tingkat kegembiraan yang jauh lebih tinggi pada pernikahan teman dibandingkan dengan menikah.

Keywords: Joy; festivals; celebration; Eid; wedding

Introduction

The word festival is originated from feast or fiesta, which means celebration (Skoultzos, 2014) that includes cheerfulness, joy, happiness, and excitement (Murgiyanto, 2017). The arrangement of festivals is rooted back in ancient times. The first recorded festival roots back to 534 BC in Athens. This festival was to please the God of wine, feast, and dance (Quinn, 2005). Festivals in ancient times were also celebrated to enjoy the victory over enemies (Levickaite, 2011).

Festivals are traditional symbols that are celebrated on specific dates (Priporas et al., 2018; Revilla Hernandez et al., 2016) for a shorter period (Carlsen et al., 2010; Saleh & Ryan, 1993) and help in increasing social values (Derrett, 2002) and marketing the community (Christou, 2015; Rizzi & Dioli, 2010). The main objectives behind festivals are to celebrate religious occasions and social events, to provide entertainment (Violanti et al., 2006), to display culture (Korec et al., 2012), and to invite tourists to improve the socioeconomic growth (Prayag et al., 2013). Festivals are distinctive from routine life, as they offer unusual activities that evoke special feelings and emotions (Cudny, 2014; Davies, 2015). Enjoyment is the most integral part of a festival (Gibson et al., 2011). Festivals are regarded as significant events (Stevens & Shin, 2014) and are positively associated with the unity within a community (Magpantay et al., 2014). Festivals are also based on one's religious beliefs (Cudny & Rouba, 2011; Osnes, 2011; Roemer, 2007), arts and music (Brennan-Horley et al., 2007), food (Chris Gibson & Kong, 2005; Hall & Fincham, 2013; McCann, 2002), the start of a new month or a new year (Ngernyuang & Ying Wu, 2020; Niko & Atem, 2019), spring and flowers (Magana, 2016; Hamouda, 2016; L, 2016).

Festivals contribute positively to one's emotional health (Keyes et al., 2002), happiness (Biaett, 2017; Gursoy et al., 2004; Kavetsos & Szymanski, 2010; Liang et al., 2008; Park & Jung, 2014; Porsche & Maennig, 2011), fulfillment of psychological needs (Mingo & Montecolle, 2014; Newman et al., 2014), personal satisfaction (Eriksson et al., 2016; Gursoy et al., 2010), quality of life (Armbrecht & Andersson, 2020; Jepson & Stadler, 2017; Smith & Diekmann, 2017; Yoo et al., 2015), and wellbeing (Ballantyne et al., 2014; Chang et al., 2019; Huizinga, 1955; Lengieza et al., 2019). Festivals create social harmony (Krumboltz et al., 2013; Tynsong, 2019). The prime objective of festivals is to attain joy. Joy is a basic human emotion. Like other emotions, the experience of joy must involve a person to feel, perceive, and respond to joy. The components of joy include harmony and unity with oneself and others; a sense of vitality, energy, potency, and aliveness; transcendence; and freedom (Meadows, 2013). Joy is among the positive emotions (Fredrickson, 2001). It is mostly exhibited to express gratitude, fun, excitement, and pleasure (Richardson et al., 2016). Experiencing joy is ethically and theologically permissible (Johnson, 2020). Experiencing joy helps in motivating a person for future performance (Shiota et al., 2011). The role of joy in religious festivals represents the feelings of being blessed and appraised by God. Theologically, joy is considered a spiritual fruit from God (Moltmann et al., 2017). The believers associate the element of hope (Miceli & Castelfranchi, 2010) with reward from God with joy.

Pakistan is the sixth largest population in the world. Most of its inhabitants are Muslims who celebrate two major religious festivals a year. Eid-ul-Fitr is celebrated for three days after completing fasts in the holy month of Ramadan. The primary purpose of this event is to celebrate the religious and spiritual accomplishments which were achieved during the holy month of Ramadan. Eid-ul-Adha is celebrated after Muslims from all around the world perform pilgrimage in Mekkah. This event is associated with scarifying an animal in the name of Allah. Muslims slotter different animals and distribute their meat among relatives and the poor. Weddings are also considered a religious obligation among Muslims. The wedding festival also includes religion-based activities such as performing Nikah (signing the marriage contract) and giving Walima (giving food in the name of Allah). The earlier literature did not reflect any study that measured the levels of celebration, joy, and happiness of Muslims during different festivals. Therefore, the current study intended to assess and compare the levels of joy for different occasions, i.e., Eid-Ul-Fitr, Eid-Ul-Adha, close relative's wedding, extended relative's wedding, and friend's

wedding. The study assumed that the levels of joy for religious festivals would be lower as compared to the levels of joy for weddings.

Method

Participants

The study involved 385 conveniently selected participants, including 143 men and 242 women from Islamabad, Pakistan. 313 of them were married, and 72 were unmarried. The age of the participants ranged between 18 to 70 years. All the participants were Muslims and educated enough to respond to the study's questionnaire, which was in the Urdu language.

The Instrument

A specific questionnaire in the Urdu language was developed for the study. It asked the respondents about their feelings on the occasions of Eid-Ul-Fitr, Eid-Ul-Adha, close relative's wedding, extended relative's wedding, and friend's wedding. The feelings included sad, tired, as usual, slightly joyful, moderately joyful, and extremely joyful. The respondents were asked to select any feelings described above against each festival. The questionnaire also required some demographic information from the participants, i.e., gender, age, education, marital status, and religion.

Procedure

The researchers approached the study participants individually while visiting different educational institutions and public offices. The participants were informed about the purpose of the study, and their consent to participate in the study was appropriately taken. Furthermore, they were assured of the confidentiality of the data and were thanked for their participation.

Analysis

The data gathered was recorded in the Statistical Package for Social Sciences. Frequencies for each festival were obtained and converted to percentages to obtain the levels of joy for each understudied category of respondents. T-test was used to measure the differences in the levels of joy based on gender, age, and marital status.

Findings

The findings revealed that Pakistani Muslims did not feel adequate joy while celebrating different festivals. The level of joy for all the understudied festivals was 27.16% among the respondents, 27.39% in men, 26.93% in women, 27.26% in unmarried, 26.39% in married, 27.14% in youngsters, and 16% in adults (table 1). The level of joy for Eid-Ul-Fitr was 30.66% among the respondents, 31.70% in men, 29.61% in women, 30.46% in unmarried, 30.09% in married, 30.33% in youngsters, and 14.67% in adults (table 1). The level of joy for Eid-Ul-Adha was 28.07% among the respondents, 29.84% in men, 26.31% in women, 27.48% in unmarried, 28.24% in married, 27.53% in youngsters, and 9.67% in adults (table 1). The level of joy for a close relative’s wedding was 29.18% among the respondents, 27.51% in men, 30.85% in women, 29.50% in unmarried, 30.09% in married, 29.33% in youngsters, and 11.33% in adults (table 1). The level of joy for extended relatives’ weddings was 19.80% among the respondents, 19.35% in men, 20.25% in women, 20.02% in unmarried, 19.44% in married, 19.62% in youngsters, and 15.67% in adults (table 2). The level of joy for a friend’s wedding was 30.32% among the respondents, 30.07% in men, 30.58% in women, 30.67% in unmarried, 29.17% in married, 30.43% in youngsters, and 83.67% in adults (table 1).

Table 1. Categorical percentages of joy for different festivals

Events	Total	Gender		Marital Status		Age	
		Males	Females	Single	Married	Youngsters	Adults
All Festivals	27.16	27.39	26.93	27.26	26.39	27.14	16.00
Eid-ul-Fitr	30.66	31.70	29.61	30.46	30.09	30.33	14.67
Eid-ul-Adha	28.07	29.84	26.31	27.48	28.24	27.53	9.67
Close Relative’s Wedding	29.18	27.51	30.85	29.50	30.09	29.33	11.33
Extended Relative’s Wedding	19.80	19.35	20.25	20.02	19.44	19.62	15.67
Friend’s Wedding	30.32	30.07	30.58	30.67	29.17	30.43	83.67

Source: Author, 2021

The findings further revealed that, instead of being joyous, a small minority of the respondents (3 to 4.5%) felt sadness and tiredness while celebrating different festivals (table 2).

Table 2. Categorical percentages for the understudied feelings for different festivals

Events	Total	Gender		Marital Status		Age	
		Males	Females	Single	Married	Youngsters	Adults
All Festivals							
Sad	3	3	3	3	4	3	2
Tired	4.5	4	5	4	4	4	4
As usual	11.5	11	12	11	13	11	14
Slightly joyous	22	22	22	22	21	22	22
Moderately joyous	14.5	15	14	15	14	15	11
Extremely joyous	45	45	45	45	44	44	47
Eid-ul-Fitr							
Sad	1.5	1	2	1	3	2	0
Tired	2	1	3	2	3	2	2
As usual	4.5	3	6	5	4	5	6
Slightly joyous	21	18	24	23	18	22	19
Moderately joyous	15	18	12	14	18	16	8
Extremely joyous	55.5	59	52	55	54	53	65
Eid-ul-Adha							
Sad	2	1	3	2	3	2	4
Tired	8	6	10	9	8	9	8
As usual	5.5	3	8	7	4	7	4
Slightly joyous	19	15	23	21	15	20	17
Moderately joyous	25.5	25	26	27	22	27	17
Extremely joyous	39.5	49	30	35	47	35	50
Close Relative's Wedding							
Sad	3.5	6	1	3	3	3	0
Tired	2.5	3	2	3	1	3	0
As usual	6	8	4	6	6	6	6
Slightly joyous	14.5	17	12	13	18	14	15
Moderately joyous	14.5	13	16	15	15	15	13
Extremely joyous	58	52	64	60	57	59	65
Extended Relative's Wedding							
Sad	3.5	3	4	4	3	5	0
Tired	9	9	9	10	6	9	10

As usual	27.5	29	26	26	33	28	25
Slightly joyous	40	41	39	39	44	38	50
Moderately joyous	13	12	14	14	7	14	6
Extremely joyous	6.5	5	8	7	7	6	10
Friend's Wedding							
Sad	5	5	5	4	8	5	2
Tired	1	1	1	1	1	1	2
As usual	3	4	2	3	3	3	6
Slightly joyous	4.5	7	2	2	13	3	13
Moderately joyous	9	13	5	6	13	6	15
Extremely joyous	78	71	85	83	63	82	62

Source: Author, 2021

The study also analyzed the possibly significant differences in the levels of joy while comparing the respondents by gender, marital status, and age. Men had significantly higher levels of joy on Eid-Ul-Fitr (table 3; $M=5.28$ vs 4.99 ; $p=0.011$; Cohen's $d=0.242$) and Eid-Ul-Adha (table 3; $M=5.04$ vs 4.48 ; $p=0.000$; Cohen's $d=0.413$) as compared to women. Women had significantly higher levels of joy on close relatives' weddings as compared to men (table 3; $M=5.28$ vs. 4.99 ; $p=0.011$; Cohen's $d=0.384$).

Table 3. Gender-based differences in the levels of joy

Variable	Men ($n=143$)		Women ($n=242$)		$t(383)$	p	Cohen's d
	M	SD	M	SD			
All Festivals	28.685	3.810	28.450	3.648	0.670	.503	0.064
Eid-ul-Fitr	5.287	1.004	4.996	1.256	2.539	.011	0.242
Eid-ul-Adha	5.049	1.212	4.483	1.413	4.336	.000	0.413
Close Relative's Wedding	4.860	1.495	5.322	1.101	4.040	.000	0.384
Extended Relative's Wedding	3.636	1.078	3.727	1.172	0.829	.407	0.079
Friend's Wedding	5.336	1.300	5.550	1.241	1.792	.074	0.171

Source: Author, 2021

Youngsters and adults did not differ in the levels of joy for different festivals.

Table 4. Age-based differences in the levels of joy

Variable	Youngsters (n=333)		Adults (n=52)		t(383)	p	Cohen's d
	M	SD	M	SD			
All Festivals	28.480	3.703	28.675	3.559	0.435	0.663	0.053
Eid-ul-Fitr	5.035	1.216	5.260	1.140	1.533	0.126	0.186
Eid-ul-Adha	4.580	1.372	4.844	1.496	1.564	0.118	0.190
Close Relative's Wedding	5.195	1.247	5.377	0.960	1.231	0.219	0.150
Extended Relative's Wedding	3.687	1.166	3.844	1.040	1.120	0.263	0.136
Friend's Wedding	5.533	1.267	5.273	1.166	1.703	0.089	0.207

Source: Author, 2021

Unmarried had significantly higher levels of joy on friends wedding as compared to married (table 5; $M=5.57$ vs. 5.15 ; $p=0.336$; Cohen's $d=0.242$).

Table 5. Marital status-based differences in the levels of joy

Variable	Unmarried (n=313)		Married (n=72)		t(383)	p	Cohen's d
	M	SD	M	SD			
All Festivals	28.567	3.652	28.209	3.832	0.925	0.356	0.097
Eid-ul-Fitr	5.070	1.191	5.027	1.295	0.334	0.739	0.036
Eid-ul-Adha	4.563	1.383	4.845	1.402	1.941	0.053	0.203
Close Relative's Wedding	5.230	1.224	5.155	1.182	0.592	0.554	0.062
Extended Relative's Wedding	3.700	1.172	3.736	1.055	0.299	0.765	0.031
Friend's Wedding	5.574	1.191	5.155	1.485	3.206	0.001	0.336

Source: Author, 2021

Most importantly, the understudied respondents revealed significantly lower levels of joy at religious festivals (Eid-ul-Fitr and Eid-ul-Adha) compared to the weddings of relatives and friends (table 6; $M=9.67$ vs. 14.42 ; $p=0.000$; Cohen's $d=1.370$).

Table 6. Differences in the levels of joy between Eids and weddings

	Eids		Weddings		t(384)	p	Cohen's d
	M	SD	M	SD			
Joy	9.674	2.272	14.424	2.546	34.301	0.00	1.370

Source: Author, 2021

Discussion

Joy is a compulsory element in celebrating any kind of festival (Gibson et al., 2011; Murgiyanto, 2017). It was a common perception and a constant observation of the researchers that Pakistani Muslims did not seem to be much joyous and happy on their religious festivals. The current study was initiated to validate the same observation. The findings confirmed the researchers' observation, and it was revealed that Pakistanis' levels of joy on different festivals and celebrations were quite lower than expected or desired. The study revealed that the level of joy for Pakistanis during different festivals could not exceed 31%. It means that they enjoy their festivals at a very low level. As there was no earlier study available in the country that could have analyzed joy or related feelings for different festivals, it was difficult to explain the reasons for Pakistanis' insufficient levels of joy in their festivals. However, several factors in this regard may contribute to the reduction of joy on different celebrations.

Noticeably, the overall psychosocial wellbeing of Pakistanis is also not up to the mark. They do face several psychosocial stressors in their day-to-day routine (Husain et al., 2016), suffer from several mental problems (Husain, 2018), lack proper information on mental health (Husain & Faize, 2020), and avoid psychotherapeutic consultation (Husain, 2020). An earlier study revealed that medical doctors and nurses in Pakistan, who are supposed to enhance the health of their countrymen, had alarming levels of depression, anxiety, and stress themselves, compared with other professions (Hassan & Husain, 2020). Pakistani teachers in higher education, who are supposed to motivate the students and groom their personalities, have also reflected alarming levels of stress, anxiety, and depression (Husain, et al. 2016). Joy is surely a product of adequate mental health. People with adequate levels of psychosocial wellness and positive thinking are more capable of enjoying their lives and celebrating the occasions meant to be celebrated. As exhibited in the current study, the unsatisfactory levels of joy reflect poor mental health and a lack of positive thinking among Pakistanis. Joy is also dependent on other psychosocial factors, e.g., socioeconomic status, political environment, and the situation of security in the country. Joy in shared festivals reflects the nation's unity affected by religious and political sectarianism.

The most important finding of the current study was a statistically significant difference in the levels of joy associated with religious festivals (Eid-ul-Fitr & Eid-ul-Adha) and weddings of relatives and friends. The understudied Muslims revealed significantly lower levels of joy for the religious festivals than

the weddings. The earlier literature does not reflect any relevant study that could have measured Muslims' same aspects. Religiosity has been positively correlated with happiness in the followers of different religions such as Islam (Abdel-Khalek, 2006, 2007, 2014; Abdel-Khalek & Lester, 2009; Abdel-Khalek & Naceur, 2007; Hafeez & Rafique, 2013; Jesarati et al., 2013; Parveen et al., 2014; Suhail & Chaudhry, 2004), Christianity (Francis and Lester 1997; Levin and Chatters 1998; French and Joseph 1999), Judaism (Francis et al., 2004), Buddhism (Jung, 2014; Liu et al., 2012), and Hinduism (Gupta & Chadha, 2014; Maheshwari & Singh, 2009). However, the current study depicts that the joy taken from religious festivals is far lesser than the joy taken out of participating in weddings. It also reflects the intensity of the association with religious traditions and rituals among Muslims. As weddings involve activities other than religious ones, people are more inclined to enjoy weddings more than Eid's festivals. Weddings involve music, lavish food, mixed-gender gatherings, etc. Therefore, people get more excited about celebrating weddings as compared to the festivals of Eid. The literature is also silent on exploring the levels of joy and happiness caused by participating in weddings. The current study is unique and invites future researchers to explore the area further in other Muslim cultures.

Conclusion

The current study was the first-ever of its nature. It highlighted the differences in the levels of joy between celebrating different festivals by Muslims. It concluded that the Muslims enjoyed festivals that involved more religious activities and rituals to lesser degrees than the festivals that involved entertainment other than the religious rituals. As reflected in all the festivals, the poor levels of joy were further associated with the poor levels of mental health.

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THE IMPLICATION OF LOCAL WISDOM IN TAFSIR AL-AZHAR ON MODERATE ISLAMIC THOUGHT BY HAMKA

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Abstract

The interpretation of the Quran as a source of Islamic teachings specifies the character of Islamic thought. The contextual interpretation that acknowledges various socio-cultural realities will generate moderate Islamic thought. This article aims to analyze the relationship between Tafsir al-Azhar by Hamka and Indonesian local wisdom. Tafsir al-Azhar has adopted Indonesian local wisdom as a source of interpretation. The data are derived from the book, Tafsir al-Azhar by Hamka. It describes the forms of local wisdom employed by Hamka as a source of interpretation and maps the implications for moderate Islamic thought in Indonesia. The result of the study shows that the local wisdoms of the archipelago used as a source of interpretation in Tafsir al-Azhar are local community beliefs, community wisdom in dealing with opponents, and community practices on childrens education. These local wisdoms are the manifestation of the interpreters positive attitude, respecting the noble values of the local community. Respect on the values of local community wisdom is an important finding regarding the contextuality of Quran interpretation. The values resulted from the Quran interpretation are not coercive but are transferred to society through dialogue, so they reach harmony and peace. Future researches

can examine the readers response or reception towards Tafsir al-Azhar so that its function to build moderate society can be comprehensively traced.

Tafsir al-Quran sebagai sumber ajaran Islam menentukan karakter pemikiran Islam. Tafsir al-Qur`an yang kontekstual yang memahami realitas sosial budaya yang beragam akan melahirkan pemikiran Islam yang moderat. Artikel ini bertujuan menganalisis hubungan tafsir al-Azhar karya Hamka dengan kearifan lokal Indonesia. Tafsir al-Azhar telah menggunakan kearifan lokal masyarakat nusantara sebagai sumber penafsiran. Data penelitian bersumber dari tafsir al-Azhar karya Hamka. Tujuan penelitian untuk memaparkan bentuk bentuk kearifan lokal yang digunakan Hamka sebagai sumber penafsiran dan memetakan implikasinya kepada pemikiran Islam moderat di Indonesia. Hasil penelitian menunjukkan bahwa kearifan lokal nusantara yang digunakan sumber penafsiran dalam tafsir al-Azhar meliputi keyakinan masyarakat lokal, kearifan masyarakat menghadapi lawan dan tradisi pendidikan anak. Bentuk-bentuk kearifan lokal tersebut merupakan wujud dari sikap mufassir yang menghargai nilai-nilai luhur masyarakat lokal. Sikap menghargai nilai kearifan masyarakat lokal menjadi temuan penting mengenai kontekstualitas tafsir al-Qur`an. Nilai-nilai yang dihasilkan tafsir al-Qur`an tidak bersifat memaksa tetapi ditransformasikan di masyarakat dengan dialog sehingga tetap terjaga harmoni dan kedamaian. Penelitian ini menyarankan perlunya penelitian resepsi pembaca terhadap tafsir al-Azhar sehingga diketahui secara lebih komprehensi pengaruh moderasi tafsir al-Azhar di masyarakat.

Keywords: Contextual interpretation; local wisdom; moderate Islam; tafsir al-Azhar

Introduction

The interpretation of the Quran which employs Indonesian local wisdom as a source of interpretation corresponds with the moderate thought of the interpreters. The Indonesian interpreters have been involved in Quran interpretation since the 18th century (Feener, 2014). Their works of the Quran interpretation tend to interpret the verses of the Quran by maintaining the noble values of the local community, prioritizing the values of harmony, tolerance, and pluralism. The interpretation models which put more emphasis on the value of harmony within the social changes are the representation of Indonesian Islamic thought. Indonesian tafsir books offer a dynamic perspective and maintain harmony regarding the process of *dawah* (the act of spreading Islamic thought) towards *khaira ummah* (the best society) (Mukaffa, 2017). The

Quran interpretation and Indonesian local wisdom are the reflection of the moderate character of Indonesian Islamic thought.

Many studies on the moderate character of the Indonesian Islamic practice have been carried out by experts with various approaches and perspectives. A normative approach examining moderate values in the Quran and hadith is conducted by Badruzaman (2019). Other researches explore the moderate characteristics of Indonesian Islam by looking at the dialectic of Islam with local values (Prasojo, Elmansyah, and Masri, 2019; Al-Fairusy, Abdullah and Zainuddin, 2020; Lon and Widyawati, 2019). Besides, Hasyim (2019) studies on the moderate Islamic thought in Fatwa Majelis Ulama Indonesia (a formal ruling or interpretation on a point of Islamic law by The Council of Indonesian Ulama). Some researches expose the characteristics of moderate Islam in religious organizations growing in Indonesia, which are Muhammadiyah (Nashir et al., 2019; Yusuf; Mahfud and Burhani, 2018), Nahdlatul Ulama (Harisudin, 2017; Arifianto, 2017), and comparison between NU and Muhammadiyah (Zarkasyi, 2019). Also, a few studies explore the discussions about moderate Islam in mass media (Salik, 2019; Akmaliah, 2020) and the way government policies promote the character of Indonesian Islam (Rizky et al., 2016).

Of all the aforementioned studies, none discusses the relationship between the moderate character of Indonesian Quranic interpretation and local wisdom. Local wisdom has been adopted as a source of interpretation of the Quran in Indonesia. One of the Indonesian interpretations that uses local wisdom values as the sources of interpretation is Tafsir al-Azhar by Hamka. Hamka is a unique figure because he is rationalist and modernist, yet has strong traditional roots. His grandfather is a murshid (teacher) of thariqah Qadiriyyah. Hamkas moderate thoughts in Tafsir al-Azhar which are sourced from local wisdom are compelling. Therefore, two points will be the focus of the current paper, the forms of local wisdom used as the source of interpretation in Tafsir al-Azhar and the implications of the interpretation towards Indonesian community thought and attitude.

This article is based on the contention that the interpretation of the Quran as the fundamental principle of Islamic teachings and thought determines the face of moderate Islam, which is tolerant of the local tradition diversity. The presence of Islam and dawah process along the archipelago do not harm local traditions (Setiyawan, 2012). Islamic dawah is carried out in a wise approach (*bi al-hikmah*) based on tolerance, respect, open, and upholding brotherhood

(Muslih *et al.*, 2021). The interpretation of the Quran that understands the diversity of local traditions can be a reference for moderate Islamic thought.

Method

This paper is a literature study that examines one of the Indonesian tafsir, Tafsir al-Azhar by Hamka. Hamka is a modern Indonesian interpreter with a social approach (*Adab al Ijtimai*), which is strongly tied with local cultural values. The research data are adopted from Tafsir al-Azhar by Hamka on the Quran interpretation which uses local values as an interpretation source. The collected data were analyzed by using exploratory critical method, a critic which maps the local wisdom into categories and exploratory to examine the implications of local wisdoms used as a source of interpretation into the model of moderate Islamic thought in Indonesia.

Finding and Discussion

Indonesian Tafsir

Researchers have studied Indonesian tafsir from various perspectives, such as Federspil, a Dutch researcher who studies the development of Indonesian tafsir after the independence period. According to him, from the beginning of the 20th century until the early 1960s, activities of Quran interpretation were marked by separate Quran translation and interpretation. This period is classified as the first generation, followed by the second generation in the mid-1960s as improvement of the first-generation work. The feature of the second-generation work is that it is provided with several notes, footnotes, word-per-word translation, and sometimes it is followed by a simple index. Then, the third generation of interpretation followed, which began to appear in the 1970s, as a complete tafsir. Interpreters in this generation provided extensive comments on the text along with its translation. The works that are representative enough to represent the second generation of tafsir, are *al-Furqan* by Ahmad Hassan, *Tafsir al-Quran* by Hamidy, and *Tafsir al-Qur`an al-Karim* by Mahmud Yunus. Meanwhile, *Tafsir al-Bayan* by al-Siddieqy, *Tafsir al-Quran al-Karim* by Halim Hasan, and *Tafsir al-Azhar* by Hamka represent the third generation of tafsir.

Researchers discuss Indonesian commentary works for various purposes, mainly to examine the interpretation methods that have been used to project the construction of contextual interpretation methods (Saputro, 2011). Another

research on Indonesian tafsir focuses on the dialectic of the Quran and local culture by Mustaqim (2017). His study discusses the fundamental structure of Mbah Salih Darats thought in his book of tafsir with an epistemological theoretical framework. The book is the only tafsir in Javanese with Isyari Sufi interpretation style. The epistemology of Tafsir Fayḍ al-Raḥmān reflects the epistemology of 'irfāni (illumination) with Sufi Isyari interpretation style. The prominent finding of Mustaqim's research is that the use of Arabic-Pegon script in his commentary reflects the affirmation of Javanese cultural identity that Javanese interpretation has the same authority as tafsir in Arabic language.

Local Wisdom

Local wisdom is a form of knowledge, belief, understanding or perception along with customs or ethics that guide human behavior in ecological and systemic life (Pesurnay, 2018). The definition states two things, local wisdom saves meaning as values rooted in a community culture, and it is also related to the behavior of community members. Community behavior stretches within the boundaries of norms, etiquette, and laws that are bound to a particular locality. It is a very important process, which then becomes a philosophical reference and guide to peoples lives. In contrast to the two experts above, Widiana and Wikantiyoso (2018) emphasize that local wisdom needs to be viewed as a lofty value, not only seeing right or wrong but more importantly the goodness. Local wisdom is a good habit of a society in their lives. The three ideas above have similarities in seeing local wisdom, which is the noble values of community culture.

Local wisdom is manifested into customs, habits, language, and social systems. One of the local wisdoms in the form of customs is a parenting model supporting the stimulation of child development. West Sumatra, highly popular with the culture of Minangkabau, holds a local wisdom regarding childrens education. The Minangkabau community highly upholds the customs that lead to the God known as "*adat basandi sarak, sarak basandi kitaullah*". It makes a strong society with religious values. The values are instilled within children since childhood. They retain a well-known pattern for stimulating children for generations called *manjujai*. *Manjujai* is one of the ways for mothers in Minangkabau to convey good values to their children. It is an activity to invite children to talk, advise, and stimulate them through the desired expectations (We & Fauziah, 2020).

The people of South Tapanuli also adhere a philosophy and local wisdoms that contain cultural and religious values for childrens character education. One of the principles they hold tightly is known as 3H; *hamoraon* (character and wealth), *hagabeon* (successful offspring) and *hasangapon* (leading and honorable). The community keep the 3H values firmly, where parents are tireless, even sacrificing everything they have so that children are prosperous and honored (Dalimunthe & Lubis, 2019).

Moderate Islam

Moderate Islam is Islam in the middle, no tendency to the left and right. Moderate means fair, true, and middle. The term “moderation” implies an unexcessive position, not too soft. and not too rigid, so middle position is acceptable with reason (Salik, 2019). Moderate Islam is also called Islam wasathiyah (middle), which refers to Islam based on the Quran and Sunnah. The teachings are transfered gently and peacefully so that Islam spreads loves and affection to all human beings in the universe (*Rahmatan lil ‘alamin*) (Almu`tasim, 2019). The concept of wasathiyah comes from the Quranic term, *at-tawassuth*, mentioned in surah al-Baqarah [2;143], “And so, We have made you (Muslims), a just and chosen people that you may become the witnesses for the (deeds) of mankind and that the Messenger (Muhammad) may be the witnesses of you (deeds)” (Abdurrohman, 2018).

The tradition of Indonesian Muslims as *ummatan wasathan* (middle ummah) has been formed through a long history. The tradition begins with a peaceful Islamization process involving a lot of accommodation and acculturation with local culture. It adopts a socio-cultural-religious approach through assimilation and syncretization of local customs and traditions that have been adhered for a long time. Gradually, the revival mullah, the saints, incorporated Islamic teachings into Javanese culture so that the pre-Islamic culture slowly turned into Islamic culture. It took tenacity and a long time to carry out such dawah, yet it was peaceful. In the modern world, the socio-cultural approach to religion is also known as the development model from within. They absorbed the elements of local culture and traditions but still adhered to Islamic principles (Salik, 2019; Muslih et al., 2021). Changes occurred within society because of their awareness without any coercion or intimidation. The spread of Islamic teachings did not cause a wave of conflict among them.

One of the main differences among Indonesian Muslims is the consistency in their choice of *wasathiyah* Islamic paradigm. With *wasathiyah* paradigm

and praxis, Indonesian Muslims can avoid blazing religious, ethnic, and sociopolitical sectarianism. For this reason, Indonesian Muslims who have different tendencies to understand and practice Islam in terms of *furuiyah* (branches) avoid conflicts that can never end. With *wasathiyah* distinction, the mainstream of Indonesian Muslims can be inclusive, accommodating, and tolerant to other religions. Without consistency in Islam *wasathiyah*, with the demographic reality of Muslims as the absolute majority of the population in this country, it is difficult to imagine that an Indonesian nation-state can be realized (Azra, 2016).

The local wisdom used by Hamka as a source of interpretation

Hamka interpreted the Quran by using the local wisdom of the archipelago as a source of interpretation. This section of the article will describe the forms of local wisdom employed by Hamka as a source of interpretation and the implications for the moderate Islamic model in Indonesia

Local community belief

Hamka uses the belief of local communities as a part of his interpretation reference in tafsir, verse 75 al-Anām [6]. It tells about Abraham seeking the truth about who really deserves to be worshiped as God. It mentions the term *malakūt* which means kingdom. Hamka presents several narrations, including from Ikrimah that the word *malakūt* comes from the Nabthi language, a tribe that inhabited the land of ancient Iraq, the origin of which descended the Prophet Abraham. According to historians, Nabthi is from the remnant of the Amalik, and Amalik is from ancient Arabia as well. According to Qatadah, *malakūt* includes the sun, moon, stars, mountains, trees, and the ocean. Therefore, the commentator said, after Abraham saw it all with the eyes of the eye and the eye of the heart, he saw that behind all that was real, be it the sun, the moon, the stars, or the ocean and land. He saw clearly a commandment of the Greatest and the Supreme Being (Hamka, 2003, Volume 3).

The interpretation of the next verse, verse 76, also begins with a general explanation, that when it gets dark, the stars will shine. That night, by Gods will, Abraham had deliberately turned his attention to the sky. Among the thousands of stars that started to shine because the day had come to a night, he focused his attention on a star (Hamka, 2003, Volume 3). Hamka then explained the next part of the verse that after Abraham saw the big star which was commonly worshiped by some people, he asked, “Is this my God?”, or “is

this what I should believe as God?”. According to some interpreters, this part of the verse is not a question, but rather a sentence to search for arguments and to establish a position. Abraham was still a child at that time. None of his people answered yet because the beauty of the night with its starlight was enchanting. The earth rotated, the stars gradually disappeared (Hamka, 2003, Volume 3).

After explaining parts of the verses from verse 75 of al-Anām [6], Hamka strengthened his argument with anthropological data on Indonesian culture, the beliefs of ancient people. In the ancient Malays, for example, there is also a belief that Batanghari River, which flows from the upstream of Central Sumatra, through Jambi to the ocean, is God because it grants life (Hamka, 2003, Volume 3).

Hamka continued the discussion at the end of verse 78, that no matter how the sunlight covers nature and regulates life, it must be ghurb too. Hence, when the sun went down, Abraham said, “*O my people, I am liberating myself from what you associate with.*” After the sun was no longer there, Abraham only met what actually existed (Hamka, 2003, Volume 3). Hamka further strengthened his argument by explaining the condition of people of the prophet Abraham based on ancient anthropological data, that Kaldan people, the people of the prophet Abraham, had a trinity belief about three Gods, which were the stars, the moon, the sun, and the air (Hamka, 2003, Volume 3).

Verse 79, according to Hamka, explains that Abrahams journey was based on his own mind because the contemplation and thought had brought Abraham to a definite belief, as explained at the end of verse 75. He had come to the belief because his born eyes were only tools for the inner eye. After the eyes that are born, see the changing reality, surely the eyes of the heart will see the unity of everything in one absolute power. That is God (Hamka, 2003, Volume 3).

Hamka continued his explanation regarding the relationship of verse 79 with the previous verses with the approach of Sufism and philosophy. Hamka cited Sufism experts who interpreted verses containing the story of Abraham, reaching the ultimate truth, such as Nizhamuddin Hasan bin Muhammad al-Naisaburi, al-Alusi, and Imam al-Ghazali (Hamka, 2003, The 3rd edition).

Education

The use of local tradition as a source of reference is also explained in the tafsir of al-Shaffat [37]: 99-133. The verses are included into those that tell the

full history of Abraham. Hamka divides the verses into two history episodes of Abraham titled “The History of Abraham I and II”. The moment when Abraham saw himself slaughter his son, Ishmael, is written in “The History of Abraham II” which explains verse 99-113.

In the interpretation of verse 100, Hamka begins with a general explanation that Abraham prayed to Allah to be blessed with a good offspring. According to Hamka, Abraham hoped that Allah would give him offspring because he had been married for a long time, yet he did not have a child. He waited for the child for years yet in vain. It turned out finally that his wife, Sarah, was barren. With the approval and recommendation of his wife, he got married again to Hajar, Sarah's lady-in-waiting, hoping to have children. At the age of 86 years, his prayer was granted. Hajar gave birth to a son named Ishmael. The story was told in the next verse (Hamka, 2003).

Verse 101 tells that Allah pleased Abraham with a very patient child. Hamka explains the background of Abraham that the coming of the son was a great pleasure. According to Hamka, you can imagine how great Abraham was in dealing with life. After wandering for decades, leaving their hometown, migrating, and getting old, they were granted happiness by God to have a son (Hamka, 2003).

The beginning of verse 102 describes about the the moment when Ishmael could have already walked with his father, meaning that Abraham was between the ages of 10-15. This age is highlighted by the verse, according to Hamka, it aimed to show how much love Abraham had for Ishmael. During a child's age of 1-15, a father must be very proud if he can walk with his child. Hamka provides an example by referring to his own experience. He tells what he experienced with his father as a child.

“Pada tahun 1918, saat usia saya baru 10 tahun, saya berjalan kaki dari Padang Panjang menurun Silaing Tinggi, melalui stasiun kecil dalam hutan anai di Kampung Tengah, berjalan kaki lagi terus baru sampai di air mancur dan terus di Kadang Empat. Dari sana baru naik kereta api kembali ke Padang Panjang. Terasa benar sayang ayah di waktu itu.”

“In 1918, when I was only 10 years old, I walked from Padang Panjang down to Silaing Tinggi, through a small station in the Anai forest in Kampung Tengah, walked again until I reached the fountain and continued to Kadang Empat. From there, we took the train back to Padang Panjang. I Felt I really loved my father at that time”.

Hamka also shared his experience with his own son when he was married. *“Waktu itu adalah waktu perjuangan melawan penjajah Belanda, tepatnya tahun 1948. Zaki yang berusia 15 tahun dan Rusydi berusia 13 tahun, saya bawa kedua*

anak saya itu menyusuri hutan dan belukar mengelilingi nagari-nagari di Sumatera Barat memperteguh semangat kaum Muslimin buat bertahan jangan sampai jiwa takluk kepada penjajah” (Hamka, 2003).“

“It was the time of the struggle against the Dutch colonialists, precisely in 1948. Zaki was 15 years old, and Rusydi was 13 years old then. I took my two children along the forest and thickets around the villages in West Sumatra, strengthening the spirit of the Muslims to survive, not to submit their soul to the colonizers” (Hamka, 2003)”

Hamka's two experiences narrated above confirm the meaning of the verse which shows how much love Abraham had for his son.

The Strategies for Dealing with Opponents during the Struggle

The next local tradition that Hamka uses is derived from the history of the colonial era. It is used to explain the interpretation of the verses 20-28 of al-Qashash [28] which tell the story of Moses after the incident when Moses accidentally killed one of the Egyptians. Hamka provides the title of this verse group “*Membuang Diri ke Madyan (Throwing Self to Madyan)*”. The death of a young man from the Qubthi tribe, who was the tribe of Pharaoh, involving Moses as a suspect, had spread widely along the city. This is evidenced by verse 20 which tells that a man came from the end of the city in a hurry to Moses, bringing the news that the high officials of the state were discussing about him and were about to kill him. Moses was considered brave enough to kill somebody from Qubthi, the closest family of the palace, from Pharaoh's own people.

Moses was considered to have shown an attitude, which was defending Bani Israel even though he had been raised, cared for, and educated by the palace. During the negotiations, the court officials decided that before the danger spread, Moses should be killed immediately to prevent the growth and spread of Bani Israel movement against the Qubthi or the kings. The decision from the palace was heard by a man who apparently had compassion and sympathy for Moses. Immediately, the man looked for Moses before he was punished. The man was in a hurry because he wanted to get to Moses first and wanted him to be away from Egypt before being caught and killed. The man advised Moses to go out of Egypt immediately (Hamka, 2003, The 7th edition, 5316).

Based on this advice, the beginning of verse 21 tells that Moses immediately went out of the city of Egypt in a state of fear while peeking out. According to Hamka, the fear of the Prophet Moses in the verse does not mean cowardice,

yet it was the fear of being caught which resulted in the failure of the larger mission. To explain the attitude of Musa who immediately fled Egypt, Hamka told contemporary stories, which was the struggle of the Indonesian people against the Dutch colonialists.

“Perjuangan waktu itu bukan semata-mata untuk berkelahi dan untuk menunjukkan kegagahan dan berani mati. Tentara Republik Indonesia ketika telah diserang Belanda besar-besaran dengan persenjataan sangat lengkap. Tentara RI memilih mundur dan masuk ke hutan. Hal itu karena apabila nekat menghadapi Belanda dengan senjata seadanya, maka akan tentara Indonesia akan musnah, dan kalau musnah, berhentilah perjuangan waktu itu. Hamka kemudian juga mengibaratkan Musa yang lari keluar dari Mesir, seperti tentara Islam yang pergi ke Mu` tah yang bilangannya hanya 3.000 orang berhadapan dengan tentara Romawi yang hampir 100.000” (Hamka, 2003, Jilid 7, 5317).

“The struggle at that time was not only to fight and to show bravery and dare to die. The army of the Republic of Indonesia, when attacked by the Dutch on a large scale with very complete weapons, chose to retreat and enter the forest. It was because if they were determined to face the Dutch with improvised weapons, the Indonesian armies would be destroyed, and if they were destroyed, the struggle would stop at that time. Hamka then compared Moses who ran out of Egypt with the Muslim army who went to Mu` tah, the number of whom was only 3,000 people, facing the Roman army of almost 100,000” (Hamka, 2003, the 7th edition, 5317).

Verse 22 shows that during the escape, Moses could determine the direction of the journey, namely to the north, to a land called Madyan. The state of Madyan was located to the south of the land of Sham and to the north of Hejaz. Hamka then describes Moses experience during the journey where he met the desert life and the oppressed Bani Israel, which was in contrast with the palace life he had experienced (Hamka, 2003, The 7th edition, 5318).

The Interpretation Implications on Moderate Attitude

Hamka adopts local wisdoms to strengthen the interpretation of the verses in the Quran. The local wisdoms include the practices of the Indonesian ancient beliefs, such as the people who worship the Batanghari river, which flows from the upper reaches of Central Sumatra, as they perceive it sacred. The story of ancient religious beliefs in Indonesia is presented to explain the story of Ibrahim seeing the beliefs of the people, such as worshipping the sun, moon, and stars. The second local wisdom is the value of chivalry and wisdom in dealing with the opponents upon war and haters in peaceful situations. The wise attitude is the supporting idea to explain the story of Moses who was advised to run away immediately to avoid the death penalty that Pharaoh

would impose on him because he had accidentally killed a resident of the Pharaohs tribe. The third wisdom is the tradition in childrens education to explain the story of Ibrahim and Ismail who has grown into a lovely son who pleases his parents. Allah tested him with a command to slaughter his son.

Researches on the interpretation of the Quran with local wisdoms as the source of reference show a dialectical model of Islam and society that respects the diversity of local traditions. An interpretation that respects local traditions will create a sense of respect for differences (Darlis, 2017; Rozi, 2019). Respect for differences is a moderate Islamic attitude (Salik, 2019). As Ibrahim's attitude is dialogical, to deal with people who have different traditions regarding the belief in sacred objects or places contrary to Islamic aqidah, a dialogue needs to be held, no coercion. The values of the Islamic Aqeedah are introduced into the unique "local world" in the process of dawah slowly. Over time, along with the development of reason and intelligence of religious adherents, the symptoms of worship in the sacred objects and places will be left along with awareness from within the adherents community (Setiyawan, 2012).

The values of chivalry and wisdom in dealing with enemies, haters, and community groups who do not accept the teachings of Islam also show the process of dawah without any coercion. Dawah must follow a natural social and cultural process. Dawah that emphasizes the transformation of values will maintain a friendly, harmonious, peaceful, and respectful atmosphere (Ihsani et al., 2021). Dawah also agrees with a culturally humanist educational process, instilling values in a fun interactive way (Dalimunthe & Lubis, 2019; We & Fauziah, 2020).

The values of the Indonesian wisdom as a source of interpretation reflect the exposure to the use of a contextual interpretation approach. Hamka, who was influenced by the reformation ideas of M. Abduh and Rasyid Ridho from Egypt, applied *Adab al Ijtimai* (sociology of literature) approach, interpreting the Quran by considering the sociocultural conditions of the people surrounding the interpreter. The meaning of the verses of the Quran provide solutions and enlightenment to the problems of contemporary society (Sirry, 2016).

The contextual interpretation can turn the meaning of the Quran like it was currently revealed to answer various problems of society. The results that show the use of a contextual interpretation approach are made possible because the Quran interpretation is not only academically objective but also participatory reflective (Rahmawati, 2016). It is not enough for the interpreter to only have methodological and scientific competence to reveal the content

of the meanings of the Quran. Quran interpreters require the ability to be involved in social issues. The process of interpreting the Quran has shifted from an academic tradition, which tends to be textual so that the meaning of the Quran is in the ivory tower, to the transformative process towards a change to the values of a civilized society.

Based on the results of the research that prove Indonesian tafsir works respect local wisdom, Indonesia requires a moderate dawah that prioritizes multicultural approaches. Therefore, wisdom is needed in the process of dawah so that the interaction between the preachers as the actor of dawah and the community is effective with a sense of mutual respect. Mutual respect will foster mutual learning that cultural assimilation occurs in multicultural dawah. People can accept Islamic values without being forced (Muslih et al., 2021; Ihsani et al., 2021)

Conclusion

Indonesian local wisdom which becomes the source of the Quran interpretation shows respect for the diverse traditions of the community. The truth constructed through the interpretation of the Quran is not rigidly delivered with coercion to society who have been developed with their beliefs and traditions. This study indicates that the interpretation of the Quran also considers how good values are transferred to society. The process of introducing Islamic values or dawah towards society prioritizes moderate and multicultural attitudes so that change occurs with awareness within the community. The changes occur peacefully without conflict due to mutual respect and enrichment between Islamic and local values.

The concept of moderate Islam used in this study allows to find a space for explanation that the interpretation of the Quran that employs local wisdom as a source of interpretation can be a model of moderate Islamic relations. Quran interpretation is not only an academic process to reveal the meaning of the Quran but also a participatory process for the transformation of today's society. The interpretation perspective as an enlightener of a moderate society will be realized because it is relevant to the problems of the current society. The change process happens peacefully without excessive conflict as Islamic and local values promote mutual respect and take-and-give.

This study is limited to the perspective of an interpreter, Hamka in his tafsir work, *Tafsir al-Azhar*. Readers reception is necessary to see the implications of interpretation in the social transformation. Integrating the perspectives

of interpreters and readers will generate a comprehensive understanding of contextual interpretations. Therefore, it recommends further research on the reception of the Indonesian people towards local values that have been used by Hamka in the interpretation of the Quran. The advanced study approach on the social reception will result in a comprehensive problem solving.

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JAVANESE BELIEF IN THE CEREMONY OF BERSIH DESA WITH WAYANG KULIT PLAY

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Abstract

Humans, nature, culture, and creators have an inseparable relationship. In Javanese culture, gratitude is realized through cultural events, such as Bersih Desa (village clean-ups ceremony). A puppet play of Sri Mulih is performed as an expression of gratitude. This research is a qualitative descriptive study with three stages: data reduction, data presentation, and conclusion drawing. The data source is a video of Wayang Purwa play of Sri Mulih. First, the data are reduced and analyzed by discussing the problem. Finally, the data are assessed by using triangulation techniques to obtain data validity. This study found that the religious value within the play is related to the ceremony of Bersih Desa in the Purworejo district. The finding provides a picture of the acculturation of local culture and Islamic teachings because wayang plays are adapted according to the Javanese culture.

Manusia, alam, budaya, dan pencipta memiliki hubungan yang tidak bisa dipisahkan. Dalam budaya masyarakat Jawa, rasa syukur diwujudkan dengan acara-acara kebudayaan seperti halnya bersih desa. Lakon wayang kulit Sri Mulih yang dipentaskan sebagai perwujudan rasa syukur masyarakat Jawa. Tujuan penelitian ini adalah untuk mendeskripsikan keyakinan religi masyarakat hubungannya dengan kepercayaan bersih desa menggunakan sarana pertunjukan

wayang kulit purwa dengan lakon Sri Mulih. Penelitian ini adalah penelitian deskriptif kualitatif dengan tiga tahapan penelitian, yaitu reduksi data, sajian data, dan penarikan simpulan. Sumber data dalam penelitian ini adalah video pertunjukan wayang purwa lakon Sri Mulih. Data-data dalam sumber data utama direduksi dan dianalisis dengan pembahasan masalah. Terakhir data-data yang diperoleh diuji dengan menggunakan teknik triangulasi untuk mendapat suatu derajat validitas data. Hasil dalam penelitian ini, ditemukan nilai religius dalam lakon tersebut terkait prosesi bersih desa di kabupaten Purworejo. Hasil ini memberikan gambaran akulturasi budaya lokal dan ajaran Islam karena lakon wayang telah diadaptasi sesuai dengan kultur busaya masyarakat Jawa.

Keywords: *Religious Value; Sri Mulih Play; Bersih Desa; Javanese*

Introduction

Humans, nature, culture, religion, and the creator are closely connected. Religion and culture significantly influence the pattern of human life, so these components are interrelated and inseparable (Wijayanti & Sulaksono, 2019; van Deursen & van Dijk, 2019). Humans, nature, and the creator hold a dynamic relationship that is always connected and sustainable (Pandin, 2020). The relationship is integrated into cultural traditions that seek to build local wisdom (Eko & Putranto, 2019).

Local wisdom is a local cultural wealth home to traditions, arts, regional specialties, beliefs, and philosophical values as a guideline believed to accommodate the policies and virtues of personal and community life (Hidayat et al., 2018). Competence, role, function, and philosophy of local wisdom can be presented through performing arts as media for delivering local values aesthetically and culturally accepted by the community (Indrayuda, 2017). The respective artists present local values, messages, and beliefs in performing arts (Goodlander, 2018).

Performing art refers to traditional art performed lively as the aesthetic value of the people's soul (Appelqvist, 2011; Pristiati, 2018). Performing art becomes a medium for conveying messages to the community implicitly through the storyline and the characters. Wayang Kulit is perceived as one of the cultural performing art products of the nation's ancestral heritage. It is highly appreciated as it can combine the arts of literature, painting, music, sculpture, and semiotics (Wardani & Widiyastuti, 2013), so it becomes a highly aesthetic work.

Puppet is an artwork made of carved leather, and when exposed to light, a shadow will appear on the screen (Subiyantoro et al., 2020). The shadow is played by a master called Dalang (Jandra et al., 2016; Suhardjono, 2016). Wayang kulit was initially used by Sunan to educate people to know God and guide their morality (Waston, 2018). Today, Wayang Kulit has a broader function for entertainment, education, character building, ethics, behavior, and religious activities (Dahlan, 2012; Rahmawanto & Rahyono, 2019). The use of performing arts as a medium of da'wah has been practiced since the period of Sunan. It has been massively popular to spread Islamic teachings in Java (Saddhono & Lestari, 2019).

In terms of axiology, Wayang Kulit performance can be viewed from the aesthetic value and its description in life, including beliefs and moral ethics. Within the shadow puppet show with Sri Mulih's play, we find the religious value related to the ceremony of Bersih Desa in Purworejo district. Sri Mulih's play is included in the Ruwatan play, Sudamala play, Murwakala play, and others. However, what makes Sri Mulih play interesting is that it describes the actual conditions of people's life, between leaders and people. In contrast, other plays tend to be more palace-centric without involving people's figures. In this play, the people are considered essential. Wayang Kulit with the play of Sri Mulih is also known as the Sri Sadhana or Mbok Sri Boyong play.

The three names are coherent as a whole. The play is set in Mahabharata story with acculturation of Javanese culture and Islamic religious values. It is told that Ngamarta, a country, experienced pandemis. A lot of people were sick, and it brought into the unstable economy. In some plays, people call it *pageblug mayangkara*, in which many people suffer sick, prolonged droughts, expensive food and clothing, crime increases, and so on. Puntadewa, the country leader, together with his brothers, Werkudara, Janaka, Nakula and Sadewa, were concerned about this situation. They thought about various solutions, but they turned in vain. Then, Kresna argued that *pageblug* occurred because Dwi Sri and Sadhana were no longer in Ngamarta. The people of Ngamarta had lost their life goals. Many of them committed forbidden acts, such as gambling, not worshiping, and forgetting their God. At the same time, Raden Praba Kusuma came, who was the son of Janaka and Dewi Supraba. Raden Praba Kusuma promised to bring Dewi Sri and Sadhana back to Ngamarta as a form of his devotion to his father Janaka.

As the story climax, Raden Praba Kusuma managed to find Dewi Sri. Dewi Sri was being chased by Prabu Ataswara, who wanted to bring her to

his country. Dewi Sri did not want to go along with Prabu Ataswara because he was arrogant, unwise, and arbitrary. Then, Raden Praba Kusuma and King Ataswara fell into fight. In the end, under the request of Raden Praba Kuusuma and the help of Begawan Gembung Unsirah, Dewi Sri was willing to return to Ngamarta, and in the end Ngamarta became *gemah ripah, loh jinawi*, cheap in clothing, abundant in food and prosperous.

How is the relationship between the community beliefs in Purworejo and the values promoted in Sri Mulih's play regarding Bersih Desa ceremony? This research explores it through field studies and philosophical religious approaches. It aims to find out the religious beliefs of the Javanese people through Bersih Desa tradition ceremony with the performance of Wayang Kulit Purwa. This indigenous Indonesian cultural product contains Islamic religious values. These values are conveyed implicitly within the art performance, encouraging Javanese to think, reason, and act based on the right teachings.

Method

This study employed a qualitative descriptive research method. It described society's belief in Piruruh Purworejo village towards the tradition of ruwatan with Wayang Purwa performance, especially Sri Mulih play. Besides, it interpreted the belief with their lifestyles and other social phenomena. The research was conducted from September to October 2020 in the village of Pituruh, Purworejo. The data were adopted from a video of Sri Mulih's play documented directly by the researchers. They were then reduced as needed. After the reduction, they were analyzed by using content analysis techniques. Afterwards, the data that has been analyzed were validated by conducting a literature study and also interviews with the puppeteer of Sri Mulih, Ki Sunarpo Guna Prayitno. The informants were also the local village community so that the flow of the story can be adapted to the village. Ki Sunarpo Guna Prayitna is precisely the right informant because he has always been involved in the previous studies. Thus, the interpretation of the analysis by the researchers could be declared valid.

Finding and Discussion

Puppet is a shadow or reflection of human nature. It is inseparable from the role of Sunan Kalijaga, one of the most influencing scholars for the spread of Islam in Java. Not only a preacher, he is also an artist and humanist that

the immersing process of Islamic values in Javanese society happens naturally through assimilation and acculturation (Purwadi, 2003).

Regarding Islam and Javanese culture, there rose a popular term called “*penjawaan masyarakat Jawa*” (leading Javanese to be more Java) with Islamic values in the era of Sunan Kalijaga. The process of da’wah with acculturation of Javanese culture and Islamic values was very successful as it successfully brought peace with Javanese culture and the previous religions. Therefore, the society reached spiritual harmony and good norms.

The acculturation pattern in Java upholds the values of *tepa slira* and *andhap asor* (Suseno 2003). It eventually generated harmonious values between Islam and Javanese culture. One of the acculturation products is *Wayang Purwa*. The story of *Wayang Purwa* was initially adapted from the story of *Mahabharata* and *Ramayana* from India. In Java, the plays were made according to Javanese and Islamic values. For example, there included the plays of *Bhima Suci*, *Semar Mbangun Kayangan*, *Sri Mulih*, and so on, which could not be found in the original story. This research focuses *Sri Mulih* play.

Religious value within the Play of Sri Mulih

Spiritual values are immensely brought into the play of *Sri Mulih*. In the event of *Bersih Desa* located in *Purworejo*, the local community employed *wayang* as a means of reflection and self-improvement depicted in each scene/ lined by *Wayang Purwa* with *Sri Mulih*’s play. More detail description is provided as follows:

The Scene of Jejer 1 Negara Ngamarta

Character: *Puntadewa*, *Werkudara*, *Janaka*, *Nakula Sadewa*, *Baladewa*, and *Kresna*

The gist of the story: *Puntadewa* and his brothers were worried as *Dewi Sri* and *Sadhana* left *Ngamarta* country without any message. Then, *Kresna* advised them to do introspection. The two goddesses were likely uncomfortable to live in *Ngamarta*. *Balarama* told a country called *Pudak Sitegal*, led by a giant nation’s king but very wise. The state was very prosperous that the two goddesses could have gone there.

As a leader, *Puntadewa* had done his job to prosper his people. However, when *Dewi Sri* and *Sadhana* suddenly left the country, *Kresna* commanded him to do introspection with his attitude as the following words by the puppeteer:

Kresna: Kathahing para kawula, boten ngemungaken golonganipun para brahmana, para Pandhita, ewa semanten bok bilih para kulawarga Ngamarta wonten ingkang remenipun keplek kecek lan sapanunggalanipun menika ugi kalebet golonganipun kawula ing Ngamarta ingkang sedaya menika wau kedah rinangkul padha dene tresnane yayi Punta. Sampun ngantos mban cindhe mban siladan. Sinaosa benten suku agami, lan benten kulitipun, sampun ngantos wada winada. Nanging sageda dados bhineka tunggal ika tah hana dharma mangrwa.

(A lot of people do not see it from the Brahmins (high), the pious. Therefore, somebody who likes gambling, playing dice, and is in the lower class even if they are a part of the Ngamarta family. However, in Ngamarta, everything must be embraced. Don't discriminate others. Even though they have different ethnic groups, religions, and skin colors, never let them be ridiculed. Be *Bhinneka Tunggal Ika tah hana dharma mangrwa.*)

The above words contain Islamic values, that a leader should be fair and not to discriminate particular group. God said, "O David, We have made you a caliph (leader or ruler) on earth, so decide (over a case) among humans fairly, and do not follow your lust" [QS 38: 26]. In another verse, it is stated, "... when you decide a law among people, you should do it fairly...", [QS 4: 58].

The Scene of Paseban Jawi

Character: Puntadewa, Patih Nila Taksaka, Werkudra, Baladewa Kresna
 The gist of the story: Werkudara fought against Patik Nila Taksaka who was rude to Puntadewa, saying he wanted to bring his sister's wife, Dewi Drupadi. After getting an order and blessing from Puntadewa Raja, his brother, Sabda pandhita Ratu Werkudara immediately chased Nila Taksaka to the town square for a fight.

In the data above, there is a sentence of Pandita Ratu which means that the words spoken by the leader must be obeyed and implemented. It is in line with the concept of Islamic, *habluminannas*, the relationship among humans, in this context, between leaders and their subordinates, leaders and society. There must be an element of trust, loyalty, and integrity to create harmony and order. As reflected in the following quote:

"Wau ta, sabet byar kat nalika wau, paripurna pangandikanipun prabu puntadewa nglenggahi tembung sabda pendhita ratu, sabda pangucap, pandhita temen, ratu

wus ngarani. Jleg saking palenggahan dhenta arsa kondur angedaton tinon saking mandrawa, kanthi sesanti mug i tansah manggiha kamulyan.”

(Right after speaking, Prabu Putadewa mentioned “Sabda Pandita Ratu”. Sabda means speech, Pandhita means earnest, Ratu means command. Immediately, from his seat back to kedaton, seen from a distance. With that motto, always find glory.)

The Scene of Praba Kusuma

Character: Praba Kusuma, Dewi Sri, Janaka, Begawan Gembung Tanpa Sirah, Prabu Ataswara, Kresna

The gist of the story: Raden Praba Kusuma wanted to serve his father, Arjuna. He was willing to bring the goddess of prosperity, Dewi Sri, back to Ngamarta on the orders of Prabu Kresna. During his search, he met Prabu Ataswara who also wanted to bring Dewi Sri back to his country. However, because Praba Kusuma was the son of Janaka and Dewi Supraba, Dewi Sri chose to go with Raden Praba Kusuma. Prabu Ataswara was then cursed to be a plant pest. Begawan Gembung Tanpa Sirah, the father of King Ataswara and also the father-in-law of Praba Kusuma, felt ashamed for the behavior of Prabu Ataswara. Therefore, he did not want to heed his advice as a parent.

From the scene, we can find Islamic values within, *birrul walidain* or filial piety to parents. To be respectful to parents is higher than going to war. There are two comparisons presented in the story with Praba Kusuma and Prabu Ataswara and their respective consequences. Praba Kusuma with the intention of *mikul dhuwur* (filial to) his parents succeeded in bringing Dewi Sri back to Ngamarta. However, Prabu Ataswara who was stubborn and fought against his parents turned into a pest. The personification of pests in this case is something annoying, destructive, and unwelcome.

The relationship between religious values and Javanese Belief in the Ceremony of Bersih Desa

Religious values have been described previously with the object of leaders, the relationship between humans and other humans, and between children and parents. The three are closely related to the causal relationship, *sapa sing nandur bakale ngundhuh, sapa sing temen bakal tinemu* (whoever sows seeds will reap, whoever is serious will succeed”. The interconnection of the Islamic values is the secondary essence of Bersih Desa activities by displaying

Wayang Purwa with Sri Mulih's play. However, the researchers find out that the religious values within Sri Mulih's play is gratitude. The following are the parts of interconnectivity created as the result of Islamic value acculturation with Javanese culture.

Feeling Gratitude to Allah

Dewi Sri as the goddess of farmer symbolizes the prosperity of an area. She must have left Ngalengka for a reason. The play told about it implicitly from her expression as follows:

Dewi Sri Luhwati: *Ngger yen mangkono aku tak manggon ing Ngamarta. Titikane mengko yen bumine gandaning arum, kawulane guyup rukun, ana sakjroning katentreman msthi aku bakal ana ing kono ya, ngger. Nanging sumurupa lamun bumine jengkar, akeh dredah, akeh pasulayan, akeh para kawula ingkang minger kiblata, lirwa nggone manembah marang panguwasaning Gusti, ngiwakake kabudayane dhewe mengko ora suwe aku bakal oncat maneh saka Ngamarta."*

Dewi Sri Luhwati: Son, I will then live in Ngamarta. The sign will be, if the land smells good, the people are in harmony, and I will always be there in peace. But, please know that if later the land is barren, many problems, many crimes, many people have no guidelines, forget how to worship God, they ignore their own culture, I will soon leave Ngamarta again.



Figure 1 Dewi Sri Luhwati (research documentation)

The above expression implicitly explains that Dewi Sri Luhwati left the Ngamarta because the people had been disgracefully behaved. Many crimes happened, and the most fatal one was leaving God, forgetting worship, and

ungrateful. They forgot that prosperity was came from Him, who created life, Allah SWT.

The people of Pituruh village, Purworejo, held a ceremony of Bersih Desa with Wayang Purwa play to express gratitude for everything they have obtained so far, especially from the rural agricultural sector. The gratitude was presented as the manifestation of earth alms by giving the harvests to one another. By gratitude, humans have established a good relationship with their God, or the concept of *habluminallah* in the word of Surah Al Luqman [12] which means: “And indeed, We have given wisdom to Luqman, namely: “Be grateful to Allah. And whoever is grateful (to Allah), indeed he is grateful for himself; and whoever is ungrateful, verily Allah is Rich and Praiseworthy.”

Good Relation with Human Beings (*Habluminannas*)

Islam has explained that human beings must help and give one another as a form of gratitude. Allah said in Surah Al-maidah [2]: “And help one another unto righteousness and pious duty. Don’t help one another unto sin and transgression, but keep your duty to Allah. Allah is severe in punishment. (Q.S Al-Maidah: 2). In the culture of the Javanese community, they already have wiseword that *unen-unen pager mangkok luwih becik tinimbang pager tembok* (if good neighbors help each other, unity, harmony, conformity and solidity are created in social life).

Wayang Kulit performance becomes a means for the village community to gather in a particular place to watch the performance together. From this matter, Wali (the early Islamic spreader in Java), especially Sunan Kalijaga, still maintain the characteristics of Javanese who like to gather to exchange ideas, thus the relationship between humans with other humans (*habluminannas*) can always be well maintained, live in harmony with mutual respect. If the relationship between creatures is good, the impact of their relationship with God will also be good. When they watch the performance, they will immediately accept the true mission of Sri Mulih’s play. The mind is more open or in Javanese term *ngolah rasa*.

Reflection of Human Behavior

Puppet shows are a reflection of human behavior. There should be social problems among society. Even, as individuals, humans have experienced conflict with themselves. The puppet show with Sri Mulih’s play describes the story of human life, some of which are good and some are not. Humans are

expected to be able to distinguish between good and bad. Puppet is a mirror for the audience. It can be seen from the conflicts presented during the show. For example, from a failed war scene, we learn that human sometimes has to fight hard against lust. If they succeed, the reward is happiness symbolized by a scene because it is an amusing entertainment.

Referring to the essence of Bersih Desa, the meaning is to get rid of badness within an individual. In Sri Mulih's play, it is narrated that Dewi Sri left Ngamarta because many people held no guidelines for life and forgot to worship their God. It is a genuine reflection of life that once society loses their religious knowledge guidelines, they will never be prosperous, which might begin with the increase in food and clothing, the increase in crime rate, and so on. Javanese culture upholds harmony in life between humans, humans and nature, and humans and their God, so if a thing happens improperly, the social system, nature, and religiosity will be disturbed.

Gunungan Wayang Purwa as the Depiction of Universe

Wayang Purwa performances cannot be separated from ubarampe, the equipment in the show, both the main and the supporting tools. In this study, the researcher will explain the symbolic meaning of gunungan in Wayang Purwa performance. Gunungan, or also called kayon, is derived from the Arabic "Khayu" which means life. It has a vital role in the show. It can be used as a scene transfer, setting support, and a marker of pathet, namely pathet nem, pathet sanga and pathet manyura. The shape of the mountains is also very numerous. There are gunungan sekaten, gunungan gapuran, gunungan blumbangan, gunungan hakikat, and many types of gunungan which can be created by the puppeteer as a supporter of the performance. Each of these mountains has a meaning. The following shows a picture of gunungan gapuran.



Figure 2 The Picture of Gunungan Gapuran
(Source: Budaya-Indonesia.org)

Figure 2 is an example of *gunungan gapuran*. It is commonly used in Wayang Purwa performances, both Gagrak Yogyakarta and Surakarta. The difference between the two Gagrak might be found only in some components of the image.

Gunungan gapuran has main pictures: a house, snake, deer, rooster, monkey, bull, tiger, bird, giant head, two giants/*kala*, and a lotus flower in a vessel. Each painting in the *gunungan gauran* has the specific meaning. The omah or house, symbolizes a peaceful life and a beautiful palace. It is mentioned that *Baiti Jannati*, my house is my heaven. Wherever people go, there must be a comfortable place to go home, namely a house. No matter how good the world is, a house with its contents is a happy place. The 'twin giants', depicted entirely with swords/maces and shields, symbolize the existence of dark and light realms, the natural world, and the unseen world. It is undeniable that they exist. Snakes/dragon, buffalo, bull, monkeys, tigers, partridge, and birds symbolize human lust. Human lust is divided into four, namely *amarah*, *sufiah*, *aluamah* and *mutmainah*. The lust of *amarah* or evil is symbolized by the tiger. The lust of *sufiah* or flow is symbolized with monkeys. The buffalo symbolizes the lust of *aluamah* or regret, and the lust of *mutmainah* or wise is symbolized by the painting of birds. Many people call it the bird of garuda.

The image of *Ilu-ilu Banaspati* as a symbol that in this world there is always danger lurking. Humans must always be watchful, *sak beja-bejane wong kang lali isih beja wong sing eling lan waspada* 'lucky are those who forget, those are luckier who remember and are always alerted. The image of the ocean, symbolizes human characters as vast as the ocean, is also mentioned in the *hasta brata laku hambeging samudra*. A leader must have a broad heart and mind to accommodate and realize people's aspirations imposed on him. The four-branched tree of life (*pohon hayat*), means that humans have a lot of lusts derived from one of the urge mentioned above, *amarah*, *sufiah*, *aluamah* and *mutmainah*. The lotus flower in a vessel, this symbol cannot be separated from the acculturation of Islamic culture with that of the previous belief, which is Hinduism. The lotus flower symbolizes the balance between water, earth, fire, and wind that must be maintained for the continuity of life in the universe. The shape of *gunungan* also resembles a mountain. In Javanese symbolism, the mountain embodies *manunggaling kawula lan gusti*, carrying out religious orders to sharpen the purpose of life, namely Allah.

Javanese were still influenced by animism and dynamism in the early days of the spread of Islam by Wali in Java, especially the era of Sunan Kalijaga

who acculturated and assimilated Islamic values in Javanese culture in bringing harmony. Therefore, the cultural and Islamic values could go hand in hand with their respective characters without causing significant problems. Even today, the performances of these cultural products are still in great demand.

Ruwatan through the Ceremony of Bersih Desa by Puppet

Ruwatan is a traditional ceremony to eliminate badness or “*sengkala*” within individuals or groups of people. The people of Pituruh village believe that through the daily life, they make mistakes, either intentional or unintentional. Therefore, they think that there should be much sin within accumulated so that it is necessary to carry out a cleansing procession or what is known as ruwatan. On the other hand, people who are still influenced by the beliefs of animism and dynamism, which are the teachings of the ancestors of the Javanese think that bad things or *sengkala* come from evil spirits or evil forces beyond their capabilities.

In the story of Wayang Purwa, there is the term *ruwatan*. It means cleaning from all impurities. There are three concepts of ruwatan in Javanese society, especially in puppet, namely *ruwatan sudamala*, *ruwatan sukerta*, and *ruwatan makukuhan*. *Ruwatan sudamala* tells the story of Sadewa care for Bathari Durga back to her original form, namely Dewi Uma. Furthermore, *Ruwatan sukerta* treats children who are not proper or *sukerta*, the children are told to be eaten by Bathara Kala. So, it must be done so that the child is protected from catastrophe. *Ruwatan makukuhan* is usually related to Bersih Desa, which include Sri Mulih’s play. It was told that the country of Amarta lost fertility because it was lived by the Goddess of Fertility, namely Dewi Sri, so that Amarta’s earth became entangled and nothing could be planted. People were undernourished. Crime happened everywhere. Finally, after Dewi Sri returned to Amarta, the country turned to be fertile, safe, peaceful, prosperous for its people.

With the belief mentioned above, the community needs a means to rid themselves of those bad things. One of them is media puppet, which is personified as a human being. The play used is Sri Mulih, known for Dewi Sri in Javanese, the goddess of fertility. This figure is also known as the incarnation of Dewi Uma. Another opinion also says that Dewi Sri symbolizes a mother and her partner Sadana, which symbolizes clothing or apparel. This cosmology is what the Javanese people believe as the principle of balance. If one of the principles of balance is lost, a treatment is needed to restore the balance. The

symbolization of the value of balance embraced by the Javanese through Dewi Sri and Sadana is inseparable from the concept of *memayu hayuningrat*, which maintains a balance of truth, beauty, and the goodness of nature (cosmic) both micro and macro. So, if there found a cause of loss of balance inside a human being, it will affect the balance of the environment.

The concept of *memayu hayuningrat* cannot be separated from the concept of *memayu hayuning bawono* (maintaining the balance of the earth) and *memayu hayuning raga* (of the body). They are illustrated in Sri Mulih's play with the personification of the characters in it, a leaders and people. To maintain the balance of the universe symbolized by the presence of Dewi Sri and Sadana, a leader, in this case the king of Amerta, namely Puntadewa, needs to reflect on some of his policies. A leader, have you been oriented to the interests and welfare of the people? Likewise, whether the people are in an orderly manner in carrying out the policies set by the royal government in the play? If there is an imbalance between the leader and the people, the symbol of balance will disappear. It stops the situation of *gemah ripah loh jinawi tata tentrem kerta raharja* (orderly, peaceful, prosperous, and sufficient in everything) and becomes an uncomfortable situation. There will be many criminal acts, a crisis of people's trust in the government, and in the end many people become victims.

The personification of Dewi Sri and Sadana as a symbol of balance is also depicted as the goddess of fertility or the goddess of rice. Rice is one of the staple foods for the Javanese people. It is an essential thing in the life of the Javanese people. To harvest rice, people certainly have to take a long process, from seeding, planting, fertilizing, caring, until the harvest. In achieving an essential life balance, Javanese require a process that is not easy, one of which is controlling the lust of *amarah*, *sufiah*, and *aluamah*, so that the lust of *mutmainah* (goodness) will appear. The lust of *amarah*, *sufiah*, and *aluamah* exists inside humans if the levels are excessive. Then, there is a need for *ruwatan* to remove the negative things in humans to achieve a balance of life in the universe.

The tradition of *ruwatan* through Bersih Desa ceremony with Wayang Purwa in Pituruh village is still carried out for a day and night. Wayang Purwa is the event's culmination after previously holding the earth's salvation and cooperation in preparing the event. Apart from its function as *ruwatan*, Bersih Desa ceremony can also be a means of socializing and helping each other, which is now fading. With this event, the relationship between humans and

their God is well maintained, and a good relationship of humans with other humans and with the natural surroundings also increases.

Conclusion

The ceremony of Bersih Desa in the village of Pituruh Purworejo is a manifestation of Javanese culture by acculturation of Javanese culture and Islamic values. The ceremony is conducted in a series of activities. The peak of the event is a puppet show with Sri Mulih's play. The play represents prosperity lost from a country because human relationship with their behavior, nature, and God is imbalance. Prosperity will recur if they can maintain a good relationship with Allah (*habluminallah*) and other humans (*habluminannas*). The religious values depicted in Sri Mulih's play manifest human gratitude for the prosperity that God has given. It is what underlies how humans maintain harmonious relationships with other humans and with God. Based on this research, Bersih Desa which is believed as a local wisdom needs to be maintained and developed. Further research may focus on the values of *ruwatan* tradition as the product of Javanese culture acculturation with Islamic values, or other research related to local wisdom among Javanese society.

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THE DIALECTICS OF RELIGIOUS AND CULTURAL LIBERALISM IN THE TRANSCULTURAL ERA

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Abstract

Trans culture is a cross-cultural condition which can develop or survive within the life of a community. Religion and culture as the pillars for unity in the cross-cultural era can potentially develop into liberalism. This study aims to reveal the process of religious and cultural liberalism along with the solutions. It uses a qualitative-analysis method with hermeneutic approach based on the thoughts of the figures of Nahdlatul Ulama (NU) in East Java. To collect the data, the researchers conduct in-depth interviews and data analysis of the works and news on religious and cultural liberalism. The study discovers the dialectic model of religious liberalism by making human rights the main source of law, which is called theological-capitalism. Besides, it finds cultural liberalism in the form of an identity crisis, which is called enculturation-liberalism. To overcome the religious liberalism, we can use clarification techniques and logical-systematic thinking. Meanwhile, the solution to deal with cultural liberalism is through cultural realism and socio-cultural learning.

Transkultural adalah kondisi lintas kebudayaan yang dapat berkembang atau bertahan di kehidupan masyarakat. Agama dan budaya sebagai pilar persatuan yang dalam era lintas kebudayaan berpotensi berkembang pada paham liberal. Tujuan penelitian ini mengungkap proses liberalisme agama dan budaya yang disertai solusi dalam menangkalnya. Metode penelitian yang digunakan adalah kualitatif-analisis dengan pendekatan hermeneutik berdasarkan pemikiran tokoh Ulama' NU Jawa Timur. Dalam menggali data, dilakukan wawancara mendalam serta analisis data dokumentatif karya dan berita liberalisme agama dan budaya. Hasil penelitian ditemukan model dialektika liberalisme agama dengan menjadikan Hak Asasi Manusia sebagai sumber hukum utama disebut teologis-kapitalistik, sedangkan dialektika liberalisme budaya dalam bentuk krisis identitas disebut enkulturasi-liberalistik. Solusi dalam menanggulangi liberalisme agama dengan menggunakan teknik klarifikasi dan berfikir logis-sistematis. Sedangkan solusi menghadapi liberalisme budaya melalui realisme culture dan socio-culture learning.

Keywords: *Dialectics; liberalism; religion; culture; trans culture*

Introduction

The dynamics of life requires humans to move otherwise they remain stagnant. Choosing to move and make a change means to meet the demand that requires to follow the rhythm of the current social and cultural development. Choosing to be stagnant means not to go with the flow and to counteract the dynamics of cross-cultural development called transculture. However, it is necessary to review the stagnant options to keep up with the current global developments because after all we will realize that globalization and cultural change are inevitable in life (Alam, 2014). The strength of cultural identity lies in cultural interaction, not cultural isolation (Sahlins, 1994).

The intensity of cultural interaction in global life tests the identity of human life and the environment by influencing each other (Suneki, 2012). It is similar to the dialectical concept of Hegel's philosophy of thought about theses-antitheses-syntheses related to acceptance, resistance, and compromise against global influences (Schnitker & Emmons, 2013). According to Durkheim (1973), social change must occur in people's lives. However, they should strive to compromise the moral values of society with social change considering morality as their fundamental identity. In essence, humans hold a high moral power, yet the social life leads to the relaxation of traditional and cultural values. Therefore, modern society means moral inconsistency (Ritzer et al., 2001).

Dramatically, societies all over the world transform along with globalization. Their cultural identity depend on the flow of globalization (Rizescu et al., 2017). Globalization has a massive effect on social change that can move a person or group of people or even a country. The reason is because globalization can affect human life in various aspects of life (Rizescu et al., 2017). One of the factors of globalization is the progress of science and technology (Yusuf, 2017). Besides, it can make it easier for foreign cultures to assimilate within the country. However, not all foreign cultures have a negative impact on a country. They can pose a positive impact if the society can survive with the basic foundation of life.

Culture lexically means habits (Hermawan et al., 2020). It is the identity that characterizes a nation. Therefore, a civilized nation will maintain, respect, and preserve the culture. The actions are taken to stem cross-cultural influences that come into this country freely. Basically, it is not easy to maintain, preserve, and determine the conception of Indonesian cultural criteria (Ruslan, 2015). *Bhinneka Tunggal Ika* as the nation's motto and *Pancasila* as the ideology are not enough to discuss Indonesian culture. *Pancasila* as the country's socio-political force strengthens the nation's understanding in treating local wisdom and responding to non-local wisdom (Hakim et al., 2012).

Culture and globalization are inseparable because both have a relationship in human social life (Alam, 2014). In addition, the unstoppable flow of globalization culture is opposed and even rejected because it has been deeply rooted in the mindset of the social community. The biggest challenge is the formation of a consumptive society in terms of both style and lifestyle. Therefore, what we can do is taking advantage of the globalization with people's mindsets to influence it (Yusuf, 2017).

It is a matter of pride for a country to maintain a culture, especially Indonesia, which is ethnically and culturally diverse. However, the diversity, on the other hand, invites big challenges (Indriyani, 2017). The challenge lies in the nation's capability to maintain local culture, so it remains upright and sustainable because a lot of developing countries are hegemonized by developed countries, especially in the aspect of culture that may lead to the identity loss. This is an era called *trans culture*, a challenge with the ability to struggle intrapersonally against cultural conflicts (Shahzad et al., 2021).

According to Shahzad et al. (2021), it is necessary to practice self-criticism and tolerate differences through developing interpersonal and psychological skills as well as collaborating with patients' families and peers. Furthermore, Lin

et al. (2017), noted that to measure transcultural self-efficacy, comprehensive resources that can evaluate cultural awareness, sensitivity, knowledge and skills are required. Meanwhile, heterogeneity can be accurately accepted, and students adapt as a form of cultural care in the transcultural era (Vázquez-Sánchez et al., 2021).

For Indonesia, with majority Muslim population, identity in the globalization era becomes a problem which is getting stronger and stronger (Mujahidin, 2015). The portrait of changes in the social life of the Muslim community is motivated by the transcultural era in a global context considered biased about western culture. Many examples can be witnessed together, such as the weakening of Islamic identity which is so called, liberalism (Muridan, 2018), the identity crisis leading to radicalism, and even the more concrete one, terrorism, with the stigma of Islam as an anti-globalization religion (Sahasrad, 2018).

The examples above show that the challenges of the transcultural era is getting more acute for liberalization and radicalization motives. The motives are made in various ways, mainly through culture. Therefore, it is necessary to find a strategy in facing the challenges of the globalization era in which a culture can traverse freely within the framework of *Bhineka Tunggal Ika*. This strategy aims to stem covert efforts that influence the nations to experience a decantation of identity or culture.

Method

The researchers adopt a descriptive-analytical qualitative research approach (Bakri, 2013) with a hermeneutic case study based on the thoughts of NU scholars in East Java regarding the dialectic of religion and culture in the transcultural era for the Indonesian people. The data are collected through in-depth interviews with NU leaders in East Java. It is also done through written documentation based on the writings of moderate Muslim scholars.

Results and Discussion

Historiography and Philosophy of Religious Liberalism in the Transcultural Era

Western hegemony towards developing countries is still running massively (Ruslan, 2015). A lot of countries suffer hegemony, especially the developing ones, leading to the idea of ignorance to the states and religious norms. This behavior reflects the nation's identity loss, which is manifested in the loss

of character and the spirit of nationalism (Suneki, 2012). Meanwhile, our nation has been characterized as a friendly, open, tolerant, moderate, and peaceful country.

Maintaining identity is an obligation of every nation. The challenge comes during the era in which all cultures can traverse across countries. Pancasila as a consensus (a mutual agreement among groups) should be a force for social unity (Mujahidin, 2015). Various challenges that arise can be muffled by double loyalty between social units. The transcultural era has a relationship with the concept of western hegemony, including triggering the emergence of liberalism. The liberal ideology that emerged with the principle of freedom is very relevant to the transcultural era (Saifuddin, 2016), where every human being is free to express his innovation and creativity to either influence or benefit from others. This is something that needs to be watched out, especially when the concept of liberalism is associated with religion (Khozin, interviewer, 2018). The dilemma of Islamic liberalization in particular has become a trend of national issues since 2001 to date. The issues that have been studied by the researchers are still very interesting. The issue of liberalism does not only have an impact on the behavior or activities of religious practice but also the behavior of the cultured nation and state.

The concepts of Liberalism and Islam are two words that cannot be combined. Liberalism is an understanding of freedom in various aspects, both thoughts and actions which lead to the expectation of human rights (Khozin, interview, 2018). Meanwhile, Islam is a religion of mercy (compassion) for all humans on this earth, especially those who believe (Rasyid, 2016). Islam and liberalism are always in conflict because the orientation of the movement is freedom of expression on the basis of one's own will (Hadziq, 2018). Meanwhile, Islam concerns on the values of unity, humanity, and social justice. Therefore, it is necessary to examine the nature of liberalism and its characteristics so that we do not fall into the wrong path.

In addition, the concepts of liberalism and inclusivism also have different meanings although they have some similarities at the level of implementation. Liberalism promotes freedom while inclusivism teaches openness. The similarity lies in the fact that they both pay attention to human rights. However, in practice liberalism tends to prioritize personal ego over the interests of the majority of people or the interests of a rule. Meanwhile, inclusivism prioritizes human values about unity and integrity by making the rules at the top level while human rights lie below it (Khozin, interview, 2018).

The majority fail to understand the opinions of traditional scholars about religion and tenet, which aim to unite by confirming that every religion teaches about goodness. Believing that every religion has the value of goodness is a form of inclusivism, so there is no need to argue and blame one another, which may result in the collapse of the diversity concept. Islam teaches a religion of grace with the principle of openness (inclusiveness) inherent in diversity (Kuncoro, 2019).

While justifying every creed of all religions is a form of liberalism, to understand more deeply it is important for students, lecturers, teachers, researchers, community leaders, and scientists to concern on it more deeply.

The Phenomenon of Cultural Liberalism in the Transcultural Era within the Context of Bhinika Tunggal Ika

The fact that foreign culture can easily influence society highly affects the development of the nation's culture, especially Indonesia (Ruslan, 2015). The current cultural flows cannot be separated from globalization. The impact is the waning of the preservation of the nation's cultural values due to the rapid flow of technology and information. More specifically, the development of telecommunications and transportation along with the technological advances which leads to the lack of the society interest in preserving their own culture. For example, there are aspects of language, clothing, and food which continuously experience drastic changes among society.

In the use of language, there happens a strong shift, especially among the younger generation. The shift is influenced by foreign powers which destroy the indigenous traditions and languages. A concrete example of the tradition of the Indonesian nation, the era of 90s, people tightly hold manners (*unggah-ungguh*) upon their daily communication, primarily to the older generation. However, in contrast to the current conditions, since the 20th century, there has been a shift in language manners among the younger generation (Sudarmawan, 2005). The ethics and unwritten norms among society are also ignored.

The concrete example of the problem of using language is the Indonesian people who no longer respect Indonesian and regional languages even though they the assets of the nation's culture. The problem of using Indonesian, for example, is that it no longer uses standard language or good language. In fact, the authenticity of Indonesian as a mother tongue should be maintained. The occurrence of changes in words in Indonesian has become common because

for the younger generation, the changes are considered slang. One example of the mention of the words *me* and *you* is replaced with *gue* (I) and *lu* (you).

In addition, the problem faced by the Indonesian in the context of language is the inability of students to use their mother tongue. Some students in Jakarta International School find difficulty speaking Indonesian. Based on data from the Head of the Association of Indonesian Language Teachers and Activists for Foreign Speakers (APPBIPA), who is also the dean of the Faculty of Languages and Arts, Universitas Negeri Jakarta, 70% of Indonesian students are unable or difficult to speak Indonesian. It happens because the students are accustomed to communicating in English as the first language at school (Suro, 2018). It is very ironic, considering that Indonesian Bahasa is a mother tongue. And, it happens to the majority of international schools in Indonesia.

Furthermore, it is getting worse in the context of regional language. Very few students can speak their local language, such as Krama Inggil in Javanese, whereas it teaches the younger generation to respect those who are older. In addition, this local language is a cultural heritage whose value is incalculable. The inability of the nation, especially the younger generation, to use the local language is influenced by the entry of foreign cultures (English, Arabic, Mandarin, etc.) which is not followed by strengthening the values of local wisdom.

The need for strengthening local languages functions as an anticipation its loss, replaced by foreign languages. The statistics of the Central Bureau mentions that there are 71 regional languages whose vitality has been mapped, revealing 11 regional languages are extinct, 19 languages are threatened with extinction, and 2 regional languages are in critical. In addition, the Head of the Indonesian Language Agency emphasized that Indonesia is a country that has the second most regional languages in the world after Papua New Guinea (Saputra, 2018). This potential should be utilized by caring for and preserving it. The development is through various cultural events and festivals that can attract the attention of foreign tourists to participate in studying Bahasa.

The ability of the Indonesian people to use regional languages aims to show the identity of the country in which there is a polite and civilized nation. But the younger generations ignore it. Therefore, they are one of the causes of the loss of regional languages because they are reluctant to learn and use them. This problem must be the main concern of teachers and parents because parents who deal with children every day and have the obligation to

teach children their mother tongue (Indonesian and regional languages) since the early childhood.

Secondly, in the clothing aspect, that a lot of citizens follow the western and middle eastern trends in fashion (Hidayah, 2021). Indonesians can easily imitate the identity of other countries. A concrete example is in small towns and big cities that use bikini clothes, which are typical of America, or Korean hair styles or Saudi Arabian veils. This phenomenon actually undermines the identity of the nation as a civilized nation accustomed to upholding the value of politeness in fashion.

The impact of the use or selection of clothing has an effect on human morals and behavior because the clothes reflect the identity. The association begins by imitating a western culture, one of which is dressing in a bikini with a mini skirt, which attracts the attention of the men to do violence. In general, the problem of minimal and tight clothing to show off the curves of the body usually happens to the youth in the big cities. They are inspired by Indonesian magazines and films adopted from abroad. In addition, the rapid flow of information and open technology has contributed to changes in the dressing and socializing styles of Indonesian youth. The influence of western culture that affects the dressing style of Indonesian teenagers is successful because they are well received by the Indonesian. However, it leads to the decline of the morality of the nations who are supposed to be nationalist and religious.

The Indonesia Police Watch (IPW), reported that in 2017, 178 babies has been born and dumped on the street. 79 of them are in captivity, 10 fetuses are not yet born but forced to be born or aborted and then thrown along the street. The rest are found alive. This number increases by 90 cases compared to the previous year. Based on the number of cases, 27 cases occur in Jakarta, 24 cases in East Java, and 23 cases in West Java (Yamin, 2018).

The above issue needs a serious concern, considering that Java is known for the island with a lot of scholars and students. It is obviously a challenge for religious leaders and parents to raise public awareness on the detrimental culture to avoid. Some of the trends that lead to the emergence of violence are wearing bikini or mini-skirts, Korean style, and Middle Eastern clothing. Therefore, teenagers need to learn from the small things which might trigger sexual desire. The way to do this is not to follow the flow of foreign cultures that pass through the country. Choosing clothes that show the identity of the Indonesian, such as the national batik, is the best way to anticipate the above

issue. Using batik can invite the aura of personal authority of teenagers in addition to participating in Indonesian cultural campaign.

The third is in the food aspect. We are faced with typical western cuisines that try to enter and dominate the country's market share. In addition, the interest of the younger generation for these foods is very high. Today's young generation aged 15-34 years prefer fast food over the traditional one (a survey by the Health Education Authority, 2002). In addition, data based on a Mastercard survey conducted in 2015 titled Consumer Purchasing Priorities, 80% of Indonesians choose cuisine at fast food outlets, 61% choose hawker centers or food courts, 22% choose to eat at middle-class restaurants or cafes, and 1% choose to eat at low-class restaurants or cafes (Arista, 2016). Therefore, the presence of various models and concepts of foreign food has an impact on the loss of traditional specialties.

This problem is a common concern, especially as a nation that loves national identity. The impact of the above problems also affects the economic conditions of the Indonesian. We all should know that many Indonesian have gone out of business in the traditional food and beverage. In fact, Indonesia is known as an agrarian country, one of the world's largest agricultural producers. The spirit of food sovereignty and independence, which is continuously inflamed by the minister of agriculture that targets Indonesia in 2045 as the world's food barn (Hulwa, 2018). This target should be supported by the participation of the community who are producers of the culinary business by participating in campaigning for traditional cuisine. In addition, it also needs the support of the Indonesian people who become consumers by continuously consuming traditional dishes. However, for those of the upper middle class who are trying to serve traditional cuisine, they have to deal with modern-western cuisine which is starting to be in great demand by the majority of modern society.

Meanwhile, for small and medium-sized communities, a tight competition occurs in traditional markets. There is very little public interest in consuming traditional dishes of the lower and middle class. People should return to consuming foods, such as *tiwul*, *getuk*, *lemet*, *lanting*, *cemplon* and so on. All of these foods use cassava as the basic ingredient. And, the reason why should cassava be the main priority as a product of the country's food sovereignty is that Indonesia is the third world's largest cassava producing countries in 2012 (Tempo.co, 2011).

Therefore, based on the very complex transcultural problem, this country requires a concrete solution to find a way out of the shackles of foreign culture.

The complexity of the problems will lead the country to the glory. One of the forms of the state glory is the transformation into a developed country. In addition, developed countries have the ability to incorporate their values and culture into foreign countries. Thus, the cultural identity of the country can spread massively in various parts of the world, especially developing countries which have always been the market share of developed countries.

Strategies to Deal with Religious Liberalism in the Transcultural Era

Islamic liberalism has become a polemic that disturbs the peace of coexistence in the country. Liberalism needs to be watched out and warned. Once nobody cares about it, everyone will play with religion according to their will under human rights (Khozin, interview, 2018). It is certainly very fatal if associated with religion because religion basically guides the path of human life, not humans who guide the flow of religion. If it happens, humans will dictate the journey of religion so that everyone who performs worship is based on their own interpretation, belief, and will. The opinion of other people who are more knowledgeable or more famous is not a consideration in making legal decisions.

Therefore, liberal understanding needs to be vigilant so as not to create a conflict that disturbs the harmonization of the life of the nation and state. Moderate Islam is actually a solution to the practice of Indonesian Islamic religion. Its relevance to Pancasila ideology is beyond doubt. However, the solution to stem the development of Indonesian Islamic liberalism other than the moderate thinking model is a clarification technique as the data obtained by the researchers.

The stages of clarification techniques based on the results of interviews include: providing insight into positive religious thoughts, conducting discussions by introducing the advantages and disadvantages of positive material that he has learned, and mapping the best values to be used as permanent knowledge based on his steadfastness. Clarification technique is an alternative solution to straighten someone's understanding that is contradictory. The clarification technique is a method used to help someone in deciding the value to choose (Muhaimin, 2004). Basically, for those who think liberally, one of the causes is the inability to choose or decide religious teachings that are *kaffah* based on *Ahlussunnah Wal Jama'ah*.

In the view of the researchers, religious liberalism views religious issues as personal problems that a person cannot regulate the way and direction of

his/her religion even though the religion is the same. If this is the case, inter-religious conflict will emerge as a new problem that will abort the support of fellow religions. The impact is that people who need the help of brothers and sisters in the faith cannot be protected. The stages of using clarification techniques in Muhamim's opinion (2002) include: 1) introducing good values and examples and students being directly involved, 2) telling the advantages and disadvantages of the values he has taught through discussion and question and answer to make a choice that he thinks the best, 3) classifying the best values based on their best choices for personal consumption in life (Muhaimin, 2004).

In addition to the clarification technique, the second solution is logical, rational and systematic thinking technique strengthened by evaluating the form of thinking as stated by KH. Agus Muhammad Zaki Hadziq that liberalism is not a threatening ideology, but we need to be alerted to the thoughts that are contrary to the ideology of Pancasila because Pancasila does not teach us to think liberally. Indeed, ideological deviations cannot be cured simply by socialization activities and seminars. However, it takes precise steps to solve it. One example is the technique of logical, rational, and systematic thinking, yet the process goes through 4 stages, 1) those who are liberal show contradictory values of their liberal thinking (in essence it brings up values that are contrary to their thinking), 2) inviting a dialogue in small groups with a companion, 3) is invited to dialogue in large groups, 4) reflection process. Essentially, it provides them the opportunity to voice their arguments based on the dilemma of liberalism to improve their ideas through *muhasabah* (Hadziq, interview, 2018).

This solution corresponds with the moral reasoning technique in one of Muhamim's theories about affective learning techniques in PAI, where there are stages that must be carried out, including: 1) presenting contradictory moral problems and observing them, 2) creating small groups to discuss the results of observations, 3) creating large group discussions to communicate the results of small group discussions followed by a clarification process and creating alternative solutions and consequences, 4) organizing the value of the chosen alternative (Muhaimin, 2004).

The two kinds of solutions are recommended in dealing with the development of liberal Islamic thought. They are related to the act of *amar ma'ruf* as contained in Islamic teachings that every Muslim has an obligation to invite good deeds. If there found a Muslim who deviates from his/her teachings, other Muslims are obliged to straighten him/her out.

Solutions to Face Cultural Liberalism in the Transcultural Era in the Context of Diversity

Transcultural issues should be used as opportunities, not challenges because this era is ideal to explore the identity and culture of a country. Every country wishes to promote their culture so they are recognized as a pilot nation. This potential can attract foreigners to come and visit the country. To preserve the culture and avoid global challenges, a solution is required, which can be through cultural realism and socio-cultural learning.

Cultural realism is an effort to display a culture in life naturally. This effort can preserve the nation's culture sustainably while introducing national identity to foreigners. This method can strengthen the basic foundation of the nation to always preserve culture without being influenced by foreign cultures. In addition, it can raise people's awareness on the importance of the local culture. This view concerns the customary law among society that regulates human life, concerning the aspects of ethics, manners, and customs.

In its historical development, cultural realism has bound a person to a lifestyle to shackle a view of life among individual or groups. Every action is based on their thought. The mind has the potential for higher-order thinking and distinguishes it from other creatures. Humans as perfect beings who are different from other creatures, are equipped with reason and lust to determine the orientation of their lives. Humans have the authority to direct their life processes. It is through the provision of reason that humans have the ability to understand their nature, understand the meaning of life and the meaning of their existence among nature and other living things.

Therefore, human can determine a meaningful pattern of life without being influenced by other patterns including other cultures. Cultural realism aims to display Indonesian culture in various aspects of life without any influence of western culture. A concrete example of applying the local language in life is displaying batik and sarongs as a national identity. The use of batik clothes and sarongs educates the younger generation to become polite and authoritative individuals. With this habit, they are protected from mini clothes that can invite other's desire.

Besides, socio-cultural learning is another recommend effort to do. The learning process can be in the classroom or outside the classroom with various fun activities. Tylor argues that there are three dimensions that have similarities and are related, including: humans, society and culture (Tilaar, 2002). Therefore, the education and learning process carried out by humans

cannot be separated from the dimensions of culture and a community. Culture supports the realization of community identity while the community as the executor of the formation of a culture that has been formed by humans or social groups of society. Culture is an important dimension in achieving the learning objectives.

Socio-cultural learning is one of the four principles of learning (Triyanto, 2011). It emphasizes the process of social and cultural interaction with other people. It seeks to fuse cultural values among social groups. The goal is that the community is affected and bound by the existing culture. This learning also teaches a person to be a human being who cares and empathizes with others. The reason is that culture can unite the differences among society. It can strengthen the love for the national identity of the nation and state.

Conclusion

The plurality of religions and cultures is the identity of the Indonesian nation. Adaptation to global challenges through the transcultural era must be made. The study discovers the dialectic model of religious liberalism by making human rights the main source of law, which is called theological-capitalism. Besides, it finds cultural liberalism in the form of an identity crisis, which is called enculturation-liberalism. To overcome the religious liberalism, we can use clarification techniques and logical-systematic thinking. Meanwhile, the solution to deal with cultural liberalism is through cultural realism and socio-cultural learning.

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KALINDAQDAQ TRADITION OF MANDAR COMMUNITY IN WEST SULAWESI: ISLAMIC EDUCATION STUDY BASED ON LOCAL WISDOM

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Abstract

Kalindaqdaq is a literary work of Mandar community which is considered as an old poetry and one of the actualizations of religion and local wisdom harmonization. Several studies on Kalindaqdaq have been conducted but none explores from ethno-pedagogical perspective. This study is aimed at supporting the importance of local wisdom in Islamic education because the education process cannot be separated from the expression of culture and customary orders proven to be capable of educating humans. This study employs a qualitative method with ethno pedagogical approach. The data are collected through a library research by identifying, selecting, and reviewing research outputs relevant to the topic and literary works about Kalindaqdaq. The analysis is conducted by finding out the integration or interconnection relationships of the local wisdom with education. The findings reveal that Kalindaqdaq functions as a means of religious education, morals, traditional socialization media, communication tools for traditional narratives and entertainment. Kalindaqdaq as a cultural product contains Islamic educational values, such as monotheism, worship, morals, social

and heroism. The implication of this study derives from the findings. The findings imply that *kalindaqdaq* is important under an ethnopedagogical perspective, applicable in the educational process. This study is the evidence of Islam and local wisdom harmonization, which highly supports the development of Islamic education as an integral part of education in Indonesia.

Kalindaqdaq merupakan karya sastra masyarakat Mandar yang tergolong sebagai puisi lama dan dianggap sebagai salah satu aktualisasi harmonisasi agama dan kearifan lokal. Beberapa penelitian tentang *Kalindaqdaq* telah dilakukan tetapi belum ada yang mengeksplorasi harmonisasi pendidikan Islam dan kearifan lokal dengan perspektif etnopedagogis. Penelitian ini menggunakan metode kualitatif dengan pendekatan etnopedagogis. Signifikansi kajian ini adalah untuk menegaskan bahwa keberadaan kearifan lokal dalam pendidikan Islam menjadi penting karena proses pendidikan tidak lepas dari ekspresi budaya dan tatanan adat yang dapat mendidik manusia. Pengumpulan data dilakukan melalui studi pustaka dengan mengidentifikasi, memilih, dan mengkaji literature ilmiah yang relevan dengan topik penelitian dan karya sastra tentang *Kalindaqdaq*. Analisis dilakukan untuk mengetahui keterpaduan atau keterkaitan kearifan lokal dengan pendidikan. Temuan mengungkapkan bahwa *Kalindaqdaq* memiliki fungsi sebagai sarana pendidikan agama, moral, media sosialisasi tradisional, alat komunikasi untuk narasi tradisional dan hiburan. *Kalindaqdaq* sebagai produk budaya mengandung nilai-nilai pendidikan Islam seperti tauhid, ibadah, akhlak, sosial dan kepahlawanan. Implikasi dari penelitian ini berasal dari temuan. Temuan ini menyiratkan bahwa *kalindaqdaq* penting dari perspektif etnopedagogis, yaitu penggunaan kearifan lokal dalam proses pendidikan. Kajian ini merupakan bukti harmonisasi dan adat Islam serta mendukung pengembangan pendidikan Islam sebagai bagian integral dari pendidikan di Indonesia.

Keywords: *Kalindaqdaq*; Mandar custom; Islamic education; Local wisdom

Introduction

A study on *Kalindaqdaq* under ethnopedagogical perspective is highly crucial. The use of local wisdom in Islamic education is strongly recommended because the education process cannot be separated from the expression of culture and customary orders capable of educating human beings. Local wisdom is also a part of the socio-capital and cultural wealth of the region holding up the resilience of the nation. Ethno-pedagogical studies on harmony and integration of educational and religious values with local wisdom are crucial

because ethno-pedagogy views local wisdom as a source of innovation and skills that can be empowered for community welfare.

Indonesians are plural and multicultural with various tribes, languages, and religions. Hundreds of thousands of ethnic groups become important socio-capitals and foundations for customs so that Indonesia becomes a culturally rich country. Each ethnic group has their own traditions and customs, one of the hardly ever explored traditions is the work of oral literature in modern and old literature. For example, in Java, we have *Macapat*, which is Javanese literature in the form of poetry which is heavily influenced by Islamic teachings (Mulyono, 2007; Sahlan and Mulyono, 2012). Sundanese also have *rumpaka*, a Sundanese Traditional song in Cianjur which can shape the local community character (Adawiah and Munsir, 2019; Ningsih and Hotimah, 2018). Malay in Riau, Bengkulu, even to Sambas West Kalimantan have a tradition of speech which is often called *pantun*. *Pantun* contains the values of religious education, morals, relationships to God, parents, and fellow human beings even to the nature (Hasbullah, 2014; Wiguna, et.al., 2017; Ritawati, 2018). Acehese hold oral traditions containing advice and admonitions known as *hadih maja* (Irfan, et. al., 2019; Fakhri dan Faizin, 2017). In addition, Banjar have *ungkapan* (expressions), that contain educational values (Bahdiah, 2014). Gorontalo possess *tuja'i*, *hudali* and *hudaya* with highly influential educational values, for example, gratitude and sincerity, ethical, creative, obedience or loyalty, and decency (Lamusu, 2020; Djakaria, 2017). And, Mandar in West Sulawesi, uphold literary works in the form of old poems called *Kalindaqdaq*. *Kalindaqdaq* originally comes from the word *kali* (stuffing) and *daqdaq* (chest). *Kalindadaq* means the contents of the chest associated with the heart. The contents of the heart are extracted to be conveyed to the community (Nurhayati, 2013). *Kalindaqdaq* teaches the values of religious education, morality, and the meaning of life for the people of Mandar. Therefore, it becomes the most widely used literary works in religious rituals to date.

The literary works from various ethnic groups in Indonesia above are important cultural wealth of the Indonesian nation. It is a valuable social capital and cultural asset for the foundation of the development of the nation's character because local literary works do not only complement cultural customs and rituals but also provide educational values applicable for the development of the nation in the future (Didipu, 2012). Therefore, Sibarani (2012) and Samad (2015) affirms that local wisdom has an important role in the education and character building of the nation's generation.

The current study explores two main focuses, the role of *Kalindaqdaq* in Mandar culture and the Islamic educational values implied in *Kalindaqdaq*. Therefore, it discusses about the tradition of *Kalindaqdaq* under the perspective of Islamic education and local wisdom by using ethno-pedagogical theory.

Islam and Adaq in Mandar

Islam entered Mandar, West Sulawesi, in two stages. First, it happened in the 14th century through Muslim traders. They introduced Islam to the local community. The second stage occurred in the 16th-18th century, which was only through a contact between Islamic preachers and society. In the first stage, trading became a medium of spreading Islam, but this method was less effective because the main purpose of the Muslim traders was economic stability, not spreading the religion of Islam. However, the advantages of Muslim traders showed respect for tradition and respect for the king, which finally received the king's sympathy that the kingdom also provided protection and facilities to them (Kawu, 2011; Mukhlis and Usman, 2020). According to *Lontaraq* Balanipa (*lontaraq* is an ancient manuscript in Mandar, Bugis, and Makassar language), the entry of Islam in Mandar was pioneered by Sheikh Abdurrahim Kamaluddin, who was also known as *Tosalamaq* in Binuang.

Islamic dialectics and customs in the social system and cultural structure of Mandar community bring about harmonization. This can be seen from the phrase; "*adaq makkesaraq, saraq makkeadaq, naiya saraq adaq nala gassing, naiya adaq saraq nala suro, matei adaq muaq andiang saraq, matei tio saraq muaq andiang adaq*" [The custom is integrated in shari'a, the shari'a merges in the custom, the shari'a is the custom made a force, while the shari'a custom is made a demand, the custom will die if there is no shari'a, as well as the shari'a will die if there is no custom] (Idham, 2013).

Slowly, Islam is easily accepted as a religion by Mandar community in the majority. According to Ismail (2012), Islam is easily accepted by Mandar because of three factors: first, Islamic teachings are seen as the value of truth; second, Mandar people have religious seeds, namely aspects of belief and ritual practice; third, Islam has similar teachings to the old beliefs adhered to, such as believing in the unseen and the ghosts.

Mandar society is socio-religiously similar to the majority of Indonesian Muslims. They adhere to *ahlu Sunnah wal jama'ah* in aqidah and Shafi'i sect in fiqh practice. While in Sufism, many of them follow Imam al-Ghazali while in the order, they belong to mu'tabarrah called Qadiriyyah, Naqshabandiyah, and

Khalwatiyah. An adherent of Sufism is Qadiriyyah who links his *sanad* (a list of authorities who have transmitted a hadith) to the great cleric (ulama), Abdul Qadir Jailani born in Tabariztan (d. 1166 BC). Tarekat Qadiriyyah is taught by *Annangguru* Muhammad Shaleh (d. 1977 BC), a student who directly receives a *sanad* from Syekh Alwi al-Maliky al-Husaini (d. 1971 BC) upon learning in Makkah (Mukhlis, 2020).

The Life Philosophy of Mandar

Mandar society must know the essence of *passemadaran*, which is the top value in the philosophy of “*mesa ponge’pallangga*” (aspect of divinity), *Da’dua tassisara’* (legal and democratic aspects), *tallu tammalaesang* (economic, justice, and unity aspects). Related to the criteria of a noble human being (*tau piya*) in the philosophy of life, Mandar was not determined by his blood and descendants but by the nature and behavior (*sipa’ anna’ gau*). This is affirmed by Puang Dipojjosang, the second (II) I Pasu tau Tajibarani, who declares in front of Tomepayung, one of the Maraqliya Balanipa, “*I Ita’ to Mandar cera’ mappammula sipa’ mappaccappurang di sesena tau piya tonganan* [we are the people of Mandar state that blood criteria only at the beginning and it is the character that determines in the end for people who have virtue].

The most important is the application of cultural value in the expression “*Loa mappa’bati’ di ada’* (words are reflected in the custom), *ada’ mappa’bati’ di kedo* (custom is reflected in the deed), *Kedo mappa’bati’ di gau’* (actions are reflected in the behavior), *Gau’ mappa’bati’ di tau* (behavior reflected to others), *Tau mappa’bati’ di siri’* (human beings reflected in the *siri’*), *Siri’ mappa’ batik di lokko’* (*siri’* reflected in dignity and deep self-esteem) (Idham, 2007: 118), *ta’ to Mandar cera’ mappammula sipa’ mappaccappurang di sesena tau piya tonganan* (we are Mandar, the criteria for blood is only in the beginning and it is the nature that determines in the end for people who have virtue). Also, the practice of the following expressions, *Loa mappa’bati’ di adaq* (word are reflected in customs), *Adaq mappa’bati’ di kedo* (customs is reflected in actions), *Kedo mappa’bati’ di gau’* (action are reflected in behavior), *Gau’ mappa’bati’ di tau* (behavior is reflected in others), *Tau mappa’bati’ di siri’* (*humans are reflected in iri’*) *Siri’ mappa’ batik di lokko’* (*siri* is reflected in deep dignity and self-respect) (Idham, 2007: 117-118).

Darmawan Mas’ud, a Mandar historian and culturalist, explained that *siri’* and *lokko’* in Mandar social and cultural system which means “shame” is the most important part of people’s lives. If *lokko’* and *siri’* missed from someone,

he is similar to an animal, and if there is still *lokko*' and *siri*' within a person, he is a real human being (Mas'ud, 2015). For Mandar, religion, customs, sharia, honesty and shame (*siri*') are the philosophy of life. Religion becomes the foundation of belief, harmony of customs and sharia in social order, honest behavior and shame as a trait attached to every Mandar. Even, the term *siri*' (shame) is also known in the term of Bugis and Makassar, symbolizing the philosophy and character of people of Sulawesi in general.

The core of the life philosophy of Mandar can be fundamentally understood as socio-cultural values used by the supporting community as a pattern or patron in daily activities. The normative value is still attached to Mandar society whose implementation becomes the soul or spirit in deciding mindset and stimulating actions in society. In the tradition and culture of Mandar, Bugis, and Makassar, these values encourage work ethic, character, personality over the existence of ethics. This indigenous culture is still maintained, and it becomes the central point of Mandar, Bugis, and Makassar, which essentially reaches all aspects of human life (Amri, 2017).

Mandra (2001) explains that in the cultural context, the community customs are always imbued by the religion embraced in the community. This is evident from the whole philosophy of life in Mandar, both written in *lontaraq* and developed in the community. Correspondingly, related to the philosophy of life, Mandar are known as fishing communities along the coastline of the Makassar Strait, so they also have a strong maritime cosmology (Sunarti, 2017: 33; Nurkholis, 2018). According to Alimuddin (2013), the Mandar tradition is popular for its boats *Sandeq*, the fastest outrigger boat in the archipelago ever sailed to the United States. It is like the Bugis people who are famous for *Pinisi* boats, a traditional boat capable of sailing all the way to Vancouver, Canada, and Australia.

Wander or *sumobal* in Mandar language, means to leave home in search of a more decent life. In Bugis language, it is called *masommpe*'. According to Perlas, (1996), Hamid, (2004) and Patji (2009), the tradition of odyssey has become a part of the lives of Mandar, Buginese, and Makassar who do diaspora and migration to various regions in Indonesia and abroad. Therefore, it is easy to find such ethnic communities around coastal areas in Malaysia, Singapore, Riau, Bangka, Pontianak, Seribu Islands (Jakarta), Karimun Jawa, Kangean, Bali, Alor, and in the islands of East and North Kalimantan.

Method

This study employs qualitative method with ethno pedagogical approach. It explores the harmonization of local tradition and Islamic education. The data were collected through a library research by identifying, selecting, and reviewing books, journal articles, and other research outputs relevant to the research topic. The analysis was conducted by finding out the integration or interconnection relationships of the local wisdom, *Kalindaqdaq*, with Islamic education.

The application of paradigm and integration dialogue in Islamic sciences is prominent to discuss considering that the practice of religious education constantly applies conflict and independent paradigms. These paradigms have a great influence in the formation of religious viewpoints, both socially and culturally. The relationship between Islamic sciences in one side and with natural, social, and cultural sciences on the other side requires a pattern of integrated or interconnection relationships and dialogues. Islamic studies require a multi-disciplinary approach, both interdisciplinary and transdisciplinary. Scientific linearity that restricts the field of science narrowly and mono-disciplines will lead to unrelated religious understanding and irrelevant religious interpretation to the context of the study. A new model of religious thought that encourages independent dialogue and discussion on subjective, objective, and intersubjective aspects of science and religion will create a new model of religion in the multicultural era (Abdullah, 2012).

One of the efforts that can be made to apply integrative paradigms and interconnections in Islamic education is an ethno-pedagogical approach. Ethno-pedagogy views that local knowledge or wisdom is a source of innovation and skills that can be empowered for the welfare of the community. That way, teachers and students will build a quality education that can produce high-quality resources, who are expert, skilled, creative, productive, positively behaved, and who love the culture, homeland, and country (Syasmita, 2019).

Discussion

Kalindaqdaq includes folk poetry (oral folklore) bound by certain conditions (fix phrase). This folk poem is a predetermined literature form, usually consisting of several series of sentences (Dananjaya, 1991). *Kalindaqdaq* is a mixed expression (*pau-pau*) from Malay culture which contains a rhythm structured from Malay culture, which is also similar to poetry to resemble it through either diffusion, acculturation, or assimilation (Harisa, 2021).

From a historical perspective, there found no clear record of when *Kalindaqdaq* is created and who made it? However, like other oral traditions in various ethnicities in the archipelago, *Kalindaqdaq* continues to be used and preserved by Mandar people until now. Nevertheless, a manuscript *Lontaraq Pattapingang* mentions that it is a kind of unknown-author local literature. Furthermore, nowadays people are free to create, copy, or modify it in Mandar language (Yasil and Darwis, 2017).

In Arabic, *daqdaq* is derived from the word *qaldan* which means spinning. This word is associated with spinning a thread, and spinning it requires prudence. That's how *kalindandaq* requires prudence. In addition to the word *qaldan*, there is the word *qallidun* which means warehouse. This word is attributed to storage. If it is connected with *Kalindaqdaq*, it refers to the storage of various sciences and policies. Also, there is the word *qalaa'id* which means necklace. Necklaces are women's jewelry. If associated with *Kalindaqdaq*, it has beautiful words and beautiful meanings. However, the content of *Kalindaqdaq* can also be innuendo and ridicule (Nurhayati, 2013).

The kinds of *Kalindaqdaq* are: *Kalindaqdaq masaalah* (Religion), *Kalindaqdaq tomawuweng* (parents), *Kalindaqdaq naqimuane* (Youth), *Kalindaqdaq naqibaine* (girl), *Kalindaqdaq nanaeqe* (children), *Kalindaqdaq pepatudhu* (advice), *Kalindaqdaq pangino* (humor), *Kalindaqdaq paella* (satire), *Kalindaqdaq sipomengeq* (romanticism), *Kalindaqdaq sipakaingaq* (social criticism), *Kalindaqdaq macca* (obscenity) (Idham, 2013: 209-210). *Kalindaqdaq* functions as a means of education about morality, ethics and religion, media dissemination of custom information, complementary traditional ceremonies, traditional communication tools, and entertainment. Nevertheless, it is recognized that *kalindaqdaq* is one of the most widely used types of literary works by Mandar people in religious events, traditional rituals, and cultural processions (Idham, 2013). Recently *kalindaqdaq* is delivered in traditional events, such as *totamma mangaji*, *sayyang pattu'du*, and today many use it as lyrics Mandar song.

Meanwhile, *totamma mangaji* is a customary ritual when a child who has finished reciting the quran. The tradition of *sayyang pattu'du'* is one of the rituals usually combined with *totamma mangaji*. *Sayyang pattu'du'* which literally means a dancing horse, performed by a child who finishes the recital. He is brought on parade around the village on horseback. The time of its implementation is usually in the month of the prophet Muhammad's birthday or on August 17, Indonesia's Independence Day. At this time, the customary

rituals of *Kalindaqdaq* temples are performed by the *parrawana*. Some people accompany horses dancing while beating tambourines.

The form of *Kalindaqdaq* is almost the same as the Malay pantun, which also has four arrays. Generally, the first array contains eight syllables; the second array has seven syllables; the third array has five; and the fourth one has seven syllables. However, it is believed that *Kalindaqdaq* is a Mandar tradition that contains education, which can increase religious beliefs, meanings of life, good behavior. Thus, it can raise cultural resilience, peace and unity and a sense of nationality (Harisa, 2021). According to Idham (2007), Nurhayati (2013, 2016), and Darmawati and Sahabuddin (2019), *Kalindadaq* contains educational values that can be described as follows:

1. *Tawhid Education*

Tawhid is the essence of Islamic teachings. Upon Islamic learning, everything will start from the discussion of tawhid, for example, faith in Allah, the prophet and the book, the judgment day, the good and bad destiny. *Kalindaqdaq* contains the values of tawhid to Allah Almighty, that we usually find in Islamic teachings or parents' advice to the children (Hakim, 2012). The teachings of tawhid explain about Allah as God to worship, the Prophet Muhammad (PBUH) as His Messenger to believe and follow. God as the purpose of life, intangible, omnipotent, loving and compassionate. The following is one of the examples of *Kalindadaq* with those teachings:

Pennassai sahadaqmu

Mesa Allah Taala

Nabi Muhammaq

Suro to matappa-Na.

[Make your confession of faith clear

The Only One God Almighty

Prophet Muhammad

His trusted Messenger.]

The sentences in *Kalindaqdaq* above explain the teachings of tawhid, by the Mandar people called *Kalindaqdaq masaallah*. It overviews that the existence of *Kalindaqdaq* actively provides understandings to the people of Mandar about the importance of beliefs to uphold and obligations to fulfill as Muslims considering the people of Mandar are loyal in general (Darmawati and Sahabuddin, 2019). According to Hakim (2012), some examples of

Kalindaqdaq *masaalah* containing tawhid education in the teachings of *Imam Lapeo* are as follow;

Ia lamba uitai

Lamba ugulilingngi

Imakke nyawa

Iqdai makke tau

[That I'm going to find
Go, I'll go around
Is the All-Beneficent Substance
He is intangible man]

Allah Taala sisanna

Andiang daqduanna

Puang Kuasa

lino annaq aheraq

[Only the One God
The One and Only
Almighty God
The world and the hereafter]

Allah Ta'ala nisomba

Andiang daqduanna

Nabi Muhammad Suro nibole-bole

[God who worshipped
The one and only
Muhammad, His beloved Messenger]

Allah Taalapaulle

Lino lambiq aheraq

Puang paqdappang

[Almighty God
From the world to the afterlife
The Forgiving Lord]
The Most Merciful God

The above *Kalindaqdaq* is sourced from the teachings of *Annangguru Muhammad Thahir* (w. 1952), entitled *Tosalamaq Imam Lapeo*, Campalagian, Polewali Distric, Mandar. He was a well-known and famous cleric during the disciple of Sheikh Hasan bin Alwi Jamalullail, a cleric of Yemeni descent, born in Lasem, Rembang, Central Java. Syekh Hasan later settled in Pambusuang, Polewali Mandar, spread the Islamic religion there, and become a teacher

of Imam Lapeo (Zuhriah, 2013). This *Kalindaqdaq* is used by a scholar or teacher who teaches tawhid to his students, and also by parents who instill the values of tawhid to their children that Allah is the one and only God, and the Prophet Muhammad is His trusted messenger.

2. *Worship Education*

The command to worship is the second major element, after a person holds tawhid. The command of worship can be seen in the pillars of Islam and the most important thing is prayer. Therefore, in educating children, parents usually use *Kalindaqdaq*. In general, parents do not directly reprimand or advise their children so that they will be more touched by *Kalindaqdaq* (Nurhayati, 2013: 85). The following stanzas explains how *Kalindaqdaq* teaches about worship:

Sahadaq anna sambayang
Sakkaq anna puasa
Maqhaji toqo
Rokonna asallangan
Ajappui tongan-tongan
Rokonna asallangan
Pepattomoqo di kittaqa sara assa
 Syahadat and prayer
 Zakat and fasting also hajj
 Pillars of Islam
 Understand the truth
 Pillars of Islam
 Then look
 In the book of lawful sharia

According to Idham (2013: 211), the stanzas above are included in *Kalindaqdaq masaalah* which explains the problem of worship. *Kalindaqdaq masaalah* contains the pillars of Islam, which are shahadat, prayer, fasting, zakat and hajj. But the stronger emphasis on worship is prayer, as mentioned in the following *Kalindaqdaq*:

Sambayang ditiaq tu-uq
Namaka di pesulo
Kedo macoa
Namaka di pekasor
 Prayer is the best

Made a torch in the dark
 Noble work
 Suitable provisions for mattresses
Tandi soppoi sambayang
Tandi teweq-i jeqne
Iyamo tiaq Maṣarri di ṣogau
 No prayers will be carried
 Will not be allowed wudhu
 That is why it is hard to do

Kalindaqdaq above warn children or someone that the prayer is not heavy. The five-time prayer instruction was received by the Prophet Muhammad to perform as a provision in the hereafter. If they still do not care about the advice of the parents to pray, the parents will continue the *kalindaqdaq* above. Usually, children listen to the dark grave. A child will listen to the *kalindaqdaq* above and they usually perform the prayer immediately. *Kalindaqdaq* is highly effective to warn five-time prayers. It is the education of worship that a parent does to his children.

3. Moral Education

Morality or *akhlak* for Mandar society is the most essential element. In Mandar, *akhlak* is called *gau' atau sipaq*, which is closely related to the word *siri'* and *lokko'* (shame). It can be seen in *Kalindaqdaq* below:

Padiangi pakaiangyang siri'mu
Mannassa iya tu'u siri',
sipaq mappasillaengan tau anna olo-olo
Olo-olo mau saicco' siri'na tandiang,
 Make sure that you have high self-esteem,
 For it is self-esteem that distinguishes between humans and animals
 Animals have no shame,
 Therefore, one who has no shame, like an animal
Ingarani pasang to mendiolota
Damelo nisanga, dao losong
Anna dao pa'itai akkeimangan
 Remember the ancestral message: don't be arrogant
 Do not lie and do not pursue positions
Pakatunai alawemu lao di annanggurummu,
dibatanadi tumbur apiangan

You should respect your teacher
 because it is the source of goodness
Da pendai di mesa boyang
mua' sangga towaine diaya
da to'o pole palli'ai pallolor
 do not let a man enter the house,
 if only a woman within,
 don't be visiting past *pallolor* (living room boundary with family
 room)

The several stanzas of *Kalindaqdaq* above reveals about *siri'* (shame), *sipaq* (behavior), which is the essence of the morality of Mandar people. When it comes to religious teachings, shame is the most important part of religion. Prophet Muhammad said, "shame on some of the Faith" (Bukhari and Muslim). The applications of *siri'* in *Kalindaqdaq* is that Mandar will be ashamed if they are showing arrogant, lying, pursuing positions, disrespecting teachers, and behaving despicably on women.

4. Heroism Education

Mandar, like other areas, also participated in fighting for independence against colonialism. Therefore, in the history of the massacre, 40,000 people in the Galung Lombok, an event was carried out by Westerling (Netherlands) in Polewali Mandar Regency. It raised the spirit of heroism and patriotism from various circles, from either the common people or Maraqdia and his descendants. *Kalindaqdaq* that reveals heroism is known as *Kalindaqdaq Pettomuaneang*. According to Adawiah and Srimusdikawati (2019), if viewed from the contextualization of the text, *kalindaqdaq* indicates three characters a leader should have; sincerity, consistency, and assertiveness. The actualization process involves several contexts. The sentence *bannang pute* (white thread), *lango-lango* (dye), derived from the context of weaving silk sarongs, then drawn into a new context of patriotism to describe the character of a patriotic leader.

Inditia tommuane
Bannang pute sarana
Meloq dicinggaq
Meloq dilango-lango.
 Here comes the knighthood
 Problems like white thread
 Willing to be dyed

Given a pink color.

The *Kalindaqdaq* above communicates the knighthood of a Mandar man likened to a white thread willing to be dyed in pink (blood). Here is the *kalindaqdaq* that explains about a knight who does not back down in facing the problems.

Minangi kaccang tunggara

Minangni disombalang

Dotai ruppu

Dadi lele tuali.

The stronger southeasterly winds

The more developed the screen

Better ruined

Instead of receding back.

Dotai tau simateang mie'

Na membera di olona lita'

Dadi nanaparenta tedong pute to kaper

It is better to die to the ground

Rather than to be ruled by the white buffalo (Dutch) the heathen

Mua' diang nawaccowa manggeser nagarata

Dotami tau sipettobangan ceraq,

Asyanggi nagarata siola paqbanua,

Mua na disurung dituyuq para tappaq

If anyone is going to interfere with our country

Better die bathed in blood,

Love our country with all the people

Although it will make us die to the ground

The heroism in leadership is perceived similar to the process of weaving the scabbard. Not only prudence, a good leader must be creative. The process of contextualization and actualization in *kalindaqdaq* poetry concludes that Mandar tribe has high progress and cognitive abilities in language, literature, and logic (Adawiah and Srimusdikawati, 2019).

Mandar societies, both male and female, have a heroic nature. It is no wonder that Mandar has a female fighter, Andi Depu (1907-1985) who holds the title of great Mother. Andi Depu is a *Maraqdiya* (King) 52nd, he succeeded his father Andi Baso who died earlier (Mandra, 2015). Andi Depu was a female fighter who fought against the Dutch despite *badik* (traditional rail weapons) and weapons affixed to her neck and still waving the Red and

White flag in Tinambung when the Japanese entered the land of Mandar. Because of her struggle, she was awarded a National hero in 2018 during the time of President Joko Widodo and awarded the Bintang Maha Putra award by President Sukarno.

According to Hamid (2016), the heroic nature and patriotism of Mandar must be paid dearly to defend Indonesia's independence by killing tens of thousands of lives (Galung Lombok event). In February 1947, Mandar who carried out the fight were accused of being murderers, robbers and extremists who were later killed without legal process by the Dutch. In this context, there is a dialectic between nationalism, religion, and culture that is at least implemented in *Kalindaqdaq Pettomuaneang* (patriotism).

5. Social Education

One of the attributes and characters that stand out in the ethnic groups in the archipelago is the existence of strong social ties and solidarity. Social bonds are reflected not only in ritual traditions but also in oral and literary traditions or manuscripts. Mandar also have a philosophy of life that contains a symbol of strong social ties in *Kalindaqdaq*. For example;

Diang sara disiolai

rio disiolai

anna' da tau sipattau laengan

There's a problem we're having together,

joy is also shared,

so that we avoid the attitude of division

mua' melo'o naelo'i tau

pecoai turang paummu,

agu anna kedo

if you want to be liked by people,

fix your words

your attitude and behavior

tau biasa manttinro barang-barang

anna iya tau malaqbiq

ma'itai atonanganan

Ordinary humans are the ones chasing treasures

while the noble man

is seeking the truth

The phrases in *Kalindaqdaq* above mentions the word *sara*, *rio* dan *disolai*. *Sara* means a question or problem, *rio* means joy, and *disolai* means to be borne and enjoyed together. It means that, in society, the problems and favors must be enjoyed together. If the social life can run, the community will bring about strong solidarity. In addition, there is a word *turang paummu*, *agu anna kedo*, which refers to your speech and your attitude and behavior, and *ma'itai atonanganan* find out the truth. Speech, attitude, behavior and consistence with the truth is a foundation that can strengthen social ties and solidarity within society. It is in line with the words of the prophet (s). God does not look to your looks and your possessions, but He sees your hearts and deeds. (NB. Muslim). Charitable deeds or noble behaviors are reflected in one's speech, attitude, behavior from the heart that tends to goodness and truth.

The tradition of *Kalindaqdaq*, which is a part of local wisdom in Mandar society, contains educational values, such as tawhid, worship, morality, heroism, and social education. Local wisdom in Islamic education has an important meaning because the educational process cannot be separated from cultural repression and customary patterns proven to be effective in educating people.

Kalindaqdaq which is a part of cultural wealth can support cultural resilience. Cultural resilience strongly strengthens the resilience of the nation, which is a key prerequisite in today's world competition. *Kalindaqdaq* is also a proof of harmonization of Islam and customs, and it can support the development of Islamic education as an integral part of education in Indonesia. Therefore, the preservation of *kalindaqdaq* is prominent so that the values of Islamic education based on local wisdom can remain and be well applied in the community.

Conclusion

Mandar in the western part of Sulawesi holds customs heavily influenced by Islam. The scholars who came to teach Islam could provide a harmonious understanding between religion and customs so that the popular principle is "*adaq makkesaraq, saraq makkeadaq*", which means that the custom is integrated in sharia, sharia fused in custom. It influences the life philosophy of Mandar, which is the firmness of religion, harmonization between customs and sharia, one word with deeds and having shame (*siri'* and *lokko'*). Religion becomes the foundation of belief, harmony of customs, and sharia in social patterns, honest behavior, and shame as a trait inherent to every Mandar. One of the actualizations of the harmonization of religion and customs is *Kalindaqdaq*.

The results reveal that *Kalindaqdaq* is a local cultural expression of Mandar which functions as a means of education about morality, ethics, and religion; dissemination media of custom information; complementary traditional ceremonies, traditional communication tools and entertainment facilities. Furthermore, *Kalindaqdaq* contains educational values, such as tawhid, worship, morality, heroism, and social education integrated and in harmony with Islamic education.

Kalindaqdaq is important in the ethno-pedagogical perspective, namely the use of local wisdom in the educational process. *Kalindaqdaq* is also a proof of harmonization of Islam and customs and can support the development of Islamic education as an integral part of education in Indonesia. Therefore, the preservation of *Kalindaqdaq* is highly recommended so that the values of Islamic education based on local wisdom can remain and be well-applied in the community.

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THE DYNAMICS OF WAYANG GOLEK IN PANDEMIC AND GLOBALIZATION: TRADITIONAL ART SUSTAINABILITY

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Abstract

This research aims to explore the dynamics of wayang golek art and to highlight its sustainability in the future. Modernity, the acceleration of technological devices and globalization wave in the last two decades, transfers great pressure on traditional arts and culture. Wayang Golek, a performing art originally from West Java, has recently received a fairly strong wave of resistance due to changes in the social culture which is mainly leading to modernity. By using a qualitative approach, data collection techniques were carried out by interviewing two main players as the puppeteers of Wayang Golek. The data analysis uses the theory of Miles and Hubberman, and the theoretical review of Islamic studies. The results of the study show that 1) Wayang Golek has unique characteristics, where the talent needed tends to go through the “inheritance” tradition, 2) Wayang Golek can be a bridge for internalizing religious and humanist values for the community through unique stories based on custom, 3) the restriction of Wayang Golek performance due to the Covid-19 pandemic leads the puppeteers to be more creative to survive, such as creating videos and uploading them in YouTube and other social media, and 4) the preservation of this art depends on the serious attention of all parties, from the government, regional officials, and the community.

Studi penelitian ini bertujuan untuk mengeksplorasi dinamika kesenian wayang golek, serta menyoroti keberlangsungan 'hidup' seni tradisional wayang golek dimasa yang akan datang. Era modernitas, akselerasi perangkat teknologi dan gelombang arus globalisasi dalam dua dekade terakhir, memberikan tekanan hebat pada wilayah seni dan budaya tradisional. Wayang Golek sebuah seni pertunjukkan yang berasal dari Jawa Barat akhir-akhir ini mengalami gelombang resistensi cukup kuat imbas dari perubahan kultur sosial masyarakat yang bergerak kearah modernitas. Dengan menggunakan pendekatan kualitatif, teknik pengumpulan data dilakukan dengan wawancara terhadap dua pemain utama sebagai "Dalang" Wayang Golek, observasi dan dokumentasi. Adapun analisis data menggunakan teori Miles dan Hubberman, dan kajian teoritis Islamic studies. Hasil penelitian menunjukkan bahwa 1) Seni Wayang Golek memiliki karakteristik unik, dimana bakat yang dibutuhkan cenderung melalui tradisi "warisan", 2) Wayang Golek dapat menjadi jembatan internalisasi nilai-nilai religius dan humanis bagi masyarakat melalui cerita-cerita unik berbasis adat, 3) dilarangnya pagelaran Wayang Golek akibat pandemi Covid-19 membuat para dalang lebih kreatif untuk bertahan, seperti membuat video dan menunggahnya ke YouTube dan media sosial yang lain, dan 4) Kelestarian kesenian ini bergantung terhadap perhatian serius semua pihak baik dari pemerintah, pejabat daerah, maupun masyarakat.

Keywords: *Traditional Arts; Wayang Golek; Covid-19 Pandemic*

Introduction

The Corona Virus (COVID-19) outbreak, which shocked public at the end of 2019 in Wuhan, China (Nishiura et al., 2020). It affected the whole concerning sectors of life, from education, tourism, culture, entertainment, and even the shopping center. In addition, according to UNESCO, there have been at least 1.5 billion more students affected by the Covid-19 pandemic. School and university suspense have triggered anxiety, leading to a complex educational problem among practitioners (de Jonge et al., 2020; Ellis et al., 2020; Kalloo et al., 2020; Kidd & Murray, 2020; Varea & González-Calvo, 2020; Wang & DeLaquil, 2020). Besides, the Covid-19 pandemic has generated negative impact on a number of cultural practitioners due to the lack of income after the release of the government policy to close and restrict any shows and entertainment to anticipate the spread of the virus.

In addition, national and international scientists project a great transformation in the joints of human life in the last two decades due to

the penetration of globalization on a global scale (Al-Rawashdeh, 2014; Law & Ho, 2009; Utsumi, 2006). In a sociological study, Elbrow et al. (1994) highlighted the impact of globalization bringing into the fragmentation of cultural concepts that imply for the structuring of new forms and types of community. This research obviously further emphasizes the mindset, political policy, economy, education system, and culture of modern society as a result of globalization (London, 2010; Mah, 2002; Thompson, 2019). Besides, at the same time, cultural arts receive another hit from the outbreak of the Covid-19 pandemic in the last three years (Albarello et al., 2020; Zhang et al., 2020).

One of the traditional arts deemed to be potentially destroyed is Wayang Golek, which was once popular among Sundanese, West Java. It begins to be shifted by contemporary modern art (Rianta & Masturoh, 2013). The modern arts deemed to suit the interest of millennials are modern dances, pop arts, theater and dramatic arts, and others. Some experts denoted that that modern dance rose up in the 20th century which was mostly transmitted by great dancers from Western countries to the United States. It is quite often that the modern dances we usually watch on TV adorn programs accompanied by music. Modern pop dances are characterized into several popular styles: 1) Blood-Elf Dance, 2) Break Dance, 3) Robot Dance, 4) Moonwalk Dance, and 5) Shuffle Dance. Some styles are sometimes modified and developed from the traditional to the modern by not only experts but also students at schools to enliven the art performances. The presence of several modern applications, such as TikTok has even contributed to increasing the public's interest in exposing their creativity in the modern art.

Rosyadi argued that the art of Wayang Golek has begun to shift in the current era even though the show still adopt the classic stories of Mahabrata and Rayamana (Rosyadi, 2009). In general, this art performance is often contested in big cities, such as Cirebon, Garut, Bandung, Ciamis, Tasikmalaya, and other cities in West Java. Wayang Golek has gone through a very long journey with indefinite origin. This art is closely related to the characteristics of folk entertainment. The writers perceive that the popularity of Wayang Golek cannot be separated from the role of Sunan Kudus in the 16th century, in which he made seventy pieces of Wayang Purwo with Menak stories followed by Gamelan Salendro. Then, in the early 1840, it began to appear in the public sphere with new figures, such as Ramayana and Mahabrata whose characters are often known as Wayang Golek Purwa. Sutarno, one of the art observers, stated that Wayang Golek art was initiated by Dalem Karang Anyar (Wiranata

Koesoemah III). He and Ki Darman, a leather craftsman from Tegal, initiated the manufacture of Wayang art from wood. The main source of this art is believed by local people to come from Mahabharata and Ramayana stories. At the end of the 19th century, the art of Wayang Golek had a good role in forming a positive character for the community (Rianta & Masturoh, 2013), where the process of internalizing wise values was instilled in this performance. Currently, several areas in West Java, especially Sundanese, still maintain this art, so it is not lost for globalization.

It is necessary for Puppet show to preserve. According to Priyanto (2020), Wayang Golek show is full of elements of drama, sound, literature, music, motion, and fine arts, which means that it has a variety of arts which contribute greatly to society in terms of knowledge, insight, culture, and local economy (Cohen, 2007; Nalan, 2016; Priyanto, 2020; Setiawan, 2019; Subiyantoro, 2017). Furthermore, he urged that the art of Wayang Golek seems to have helped boost regional economic income, for example in Saung Angklung Udjo (SAU) due to the large number of tourists, both domestic and foreign, who are interested in watching this traditional art (Priyanto, 2020). Indeed, in the tourism industry, to attract people to visit an area, a person must do innovative and creative ways, one of which is promoting the traditional arts of the local community. If Wayang Golek art cannot compete with modern arts, it is possible that this art will only leave the history in the future (Rosyadi, 2009). Currently, the practitioners of Wayang Golek art seem to innovate a little where they do not only rely on the income from performances but they also participate in creating souvenir items that can be sold to tourists.

This study seeks to explore the dynamics of the development of traditional Wayang Golek art culture with a bottom-up mode. It is initially represented by *Dalang* (puppeteer) who plays an important role for the preservation of this culture. It discusses the sustainability of traditional arts in the future in general and the dynamics of Wayang Golek in particular.

Researches related to Wayang Golek have been widely studied by local and international researchers, yet they mostly focus on describing its performances and linking them to the tourism aspects (Dewi, 2018; Hasanah, 2019; Lis, 2014; Nalan, 2016; Poplawska, 2004; Widjajanto, 2009; Widyastutieningrum, 2018). This study seeks to strengthen the findings related to the position of Wayang Golek in the context of culture and tourism. Our emphasis is on the preservation of traditional cultures in the future as a result of the recent cultural shift among modern society. It could serve as a fundamental basis

for cultural practitioners to take appropriate and innovative policies so that local cultures do not obsolete in the future.

Method

This study employed a qualitative descriptive approach. The data were collected through structured interviews, observation, and documentation on two puppeteers of Wayang Golek. They had been involved in the world of Wayang Golek for a long time. The instrument of the interview contained ten questions. The interview results and collected data were then analyzed by using the theory of Miles and Huberman (1994) with four-stage framework; data reduction, data presentation, data display, and conclusion drawing/verification. The flow of data analysis can be seen in the image below:

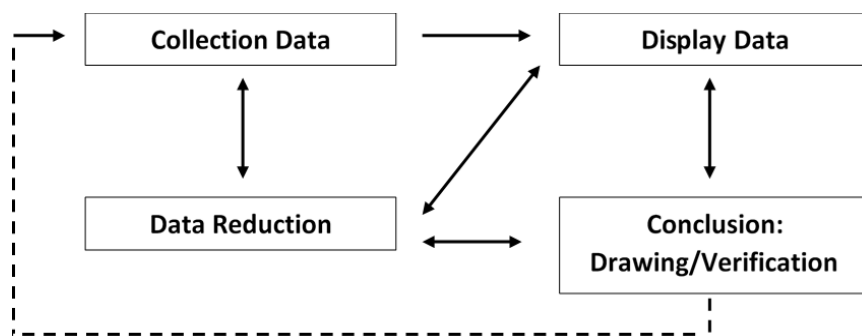


Figure 1. Miles and Huberman's Interactive Data Analysis Model.

Result and Discussion

The Dynamics of the “Legacy” of the Wayang Golek Art Tradition

The inherited tradition that we mean in the art of Wayang Golek is the presence of hereditary talents, usually within large families involved in certain fields. In its journey, the concept of heredity or what we termed inheritance does not only apply in the art of Wayang Golek but it happens to other arts. According to Chandra (2018), one of the national cultural observers, the tradition of inheritance in art is common, which can be seen from the family system of the Palembang Darussalam sultanate. However, in his late observations, this art tradition has been slightly abandoned by its lovers, which is perceived to be caused by the ignorance of the old aristocrats for this art due to the palace's lifestyle which tends to be bourgeois and the emergence of new elites with more modern ideas. Culturalists have at least detected a legacy

system attached to certain artistic traditions from generation to generation (Wibowo, 2020). Some cultural traditions may still exist today, but not a few local traditional arts have gone out of business due to a cultural shift among today's society who are more inclined to enjoy modern art performances.

The inheritance system also applies to the case studies we found in Wayang Golek. Although there is no guarantee that the hereditary system of traditional heritage will always exist, at least most cultural practitioners experience it. One of puppeteers stated that his talents were apparently inherited by his father. His father also inherited the skills from the previous generations, and so on: "My family happens to have descendants in this art. My biological father is also a puppeteer, and he is also descended from his brother, Abah Sunarya"

The similarity of hereditary system traditions between the art of Wayang Golek and other arts is further strengthened by several discoveries by intellectuals, one of which is Al Fazri (2019). They stated that the cultural heritage of Cirebon Ancestors, the art of Brai, is a traditional art of a type of prayer which is very popular around Cirebon and Indramayu, West Java, and has become a cultural heritage from generation to generation from their ancestors. Furthermore, the preservation of this culture is perceived to be very necessary because a culture can be a bridge for the internalization of spiritual values immersed in the *sholawatan* lyrics into society to be closer to God and religion. Besides, Wayang Golek does not only present an artistic spectacle but also has a moral message that can be a role model for one's life, which is to have a strong, tough, and noble personality (Rianta & Masturoh, 2013).

The inheritance system in cultural traditions stimulated the interest of scholars to explore further. One of the theories developed is the theory of heredity, which states that there is genetic transmission from parents to their offspring (Meilinda, 2017). Furthermore, this theory asserts that inherited organisms will maintain their shape from one generation to the next. These organisms are miniatures of adult organisms, and they have been formed long before. This theory may assume that the skill possessed by the informant will inevitably be maintained and exist until the next generation. However, the theory reserves pros and cons in the discourse of debate among scientists. Criticism and support in a theory is actually normal, depending on how we react to it.

In the perspective of Islamic studies, if we look at some classic books, we also find inherited traditions among the messengers, where the Prophet

Muhammad in several hadiths did hint at the existence of a “good lineage inheritance system”. Rawwas, one of the contemporary Muslim scholars in his work mentions that the concept of skill or inheritance happened in the life of the Prophet Muhammad. It could be that his ideal characteristics, such as compassion, forbearance, courage, honesty, social spirit, and others were also passed down from his ancestors, Abdullah bin Abdul Muttalib to Prophet Ibrahim (Rawwas, 1988). In the shirah literature of the Prophets, historians see an element of the tradition of “genetic inheritance” in the prophetic path. Therefore, it is no wonder if the Prophets have an unbroken lineage from the upstream to the downstream (Al-Umuri, 1994; As-Shalabi, 2008; Ghadhban, 1992).

Internalization of Character Education Values in the Art of Wayang Golek

The art of Wayang Golek is one of the efforts to instill the internalization of character education values into the community. Character education is an essential goal in the education system in Indonesia. Therefore, any efforts that can help the realization of a religious and characterized society must be maintained and optimized. Education practitioners are currently working together to find the best formula for how to build character education through various efforts (Ainiyah, 2013; Hartini et al., 2016; Lizawati & Uli, 2018). In the art of Wayang Golek, a puppeteer actually instills good character values into the audience. Character education can be instilled through Wayang Golek performances by imitating the good characters (Rianta & Masturoh, 2013). Some of the positive characters are strong, tough, and noble personality and sensitive to society.

Apart from being a means of internalizing good character values, Wayang Golek art can also be used as a bridge for *da'wah* (spreading Islamic values) to the community:

“The puppeteer has three main functions or commonly called trikaradarma in terms of padalangan (entertainer, interpreter, tinker). The entertainer, it is clear that the function of the wayang golek performance is to entertain through the storytelling and the puppet play. The panerangan interpreter, which is related to communication. The existence of the delivery of information that can be conveyed either from the government to the community or vice versa from the community to the government. In this case, a puppeteer can also be a media for preaching through wayang golek intermediaries. to convey teachings believed to be true. Long before Islam entered, the mastermind was a person who conveyed sacred teachings.”

Walisongo in Wayang performance emphasized the urgency of the theology of *shahadah*, a person's statement about the belief that there is no God but Allah and that Muhammad is the messenger of Allah. This belief encouraged people towards happiness in the world and in the hereafter. This is a statement of a Muslim to live by firmly adhering to the principles of Islamic teachings to achieve success in the world and the hereafter. The internalization of religious values in certain cultures in a historical perspective has been exemplified by the Walisongo in building a religious community civilization. According to Suparjo (2008), in fostering a religious community, at least there are several strategies applied by Walisongo: 1) mosque architecture as a representation of an egalitarian social order, 2) puppet as a means of building theology and social construction, and 3) Islamic art with local cultural nuances. Puppet is apparently also used by Walisongo in social construction. In their performances, they inserted standard stories that contained the substance of social vision, such as the government system, relations with neighbours, patterns of individual and family life (Suparjo, 2008). For this purpose, Walisongo even released new figures that did not exist in the original Mahabharata or Ramayana stories. The most widely known figures are clowns which means wise mentors to the Pandavas. Walisongo introduced many Islamic teachings (aqidah, sharia, and morals) through story plots built on the behaviour of the clowns.

The dakwah of Walisongo through local culture should be appreciated and developed. Dakwah in Islamic teachings has a crucial role in educating and directing people to always follow the instructions of religious teachings (Al-Baidhawi, 1987; Az-Zuhaili, 1997). In the author's analysis, in preaching, we must follow the procedures exemplified by the Prophet, including aligning the communication style of the preacher with the listeners intellectuality (Rawwas, 1988). In certain areas, the art of Wayang Golek can be a means to deliver the teachings so that they are closer to Allah SWT, as what Walisongo did. The characters of Wayang Golek clowns adequately represent Walisongo's aspirations about the personality of a Muslim with all kinds of positions. A Muslim must have a strong personality, behave wisely, rely on God, socialize well, have high social awareness, eradicate evil, and so on. In principle, a Muslim must be able to build good relationships with fellow humans, God, and nature.

The internalization of character values through Wayang Golek must be carried out according to the dakwah by the Prophet Muhammad so that the results are optimal. According to Sheikh Yusuf Khatir As-Suri in his book,

Asalib al-Rasul fi al-Dakwah wa al-Tarbiyah, there are eight commendable characters to possess, which are compassion, patience, intelligent, humble, gentle, forgiving, with integrity, and adopting tarbiyyah (Al-Suri, 1991). The involvement of da'wah in Wayang Golek performance was acknowledged by the puppeteer. According to him, the ideal puppeteer should function as a tinker, interpreter, and entertainer. In the perspective of informants who work as puppeteers, there is a great responsibility to always provide teaching and convey Islamic religious teachings to the public because, for them, it is the obligation of every individual to invite people to the goodness according to the principles of Islamic teachings.

In the context of globalization and the Covid-19 pandemic, the efforts to internalize character values continue even though they are carried out in different ways, such as through social media. The government policies to control the spread of the virus by temporarily closing cultural activities obviously changed the model of Wayang Golek performances from Live to Online. They developed a new innovation by creating Wayang Golek video contents and distributing them via YouTube and other social media.

Preventive Efforts in Preserving the Art of Wayang Golek in the Modern Era and the Covid-19 Pandemic

Since the spread of the Covid-19 virus in Indonesia, the government implemented restrictions on community activities to control the spread of the virus. President Joko Widodo took the Large-Scale Social Restriction (PSBB), which regulated more strict, disciplined, and effective physical distance restrictions. According to the government regulation no 21 of 2020, regional restrictions due to an outbreak must be determined by the Ministry of Health. The policy impacted on the closure of access to arts and culture in most parts of Indonesia, which hit the economy of traditional art activists, including those of Wayang Golek whereas Wayang Golek and other traditional arts had a great contribution to the country in terms of economy, education, and religion (Foley, 2015; Prilosadoso, 2019; Setiawan, 2019; Subiyantoro, 2020; Wardani, 2017). Furthermore, Wayang is believed by Sedana to eliminate the trauma and fear of both local and international communities after the occurrence of terrorism in Bali (Sedana, 2005).

Furthermore, other traditional arts also experience formidable challenges in maintaining their existence. Although many factors have caused the setback of traditional arts in the dimension of modernity, there are at least some

crucial problems to resolve immediately for sustainability, which are 1) negative perception of society towards the art, that it goes against the teachings of Islam, 2) during the pandemic, crowd restriction policy also affected the closure of Wayang Golek art show. If the restriction remains too long, the traditional art industry could fail into bankrupt, 3) the characteristics of modern society who are more inclined to like modern performances., 4) the fact that the art practitioners have limited competence in digital literacy, and 5) the lack of support from the government.

To maintain the sustainability of traditional arts, serious efforts must be made jointly from practitioners, the government, and the community. The efforts may include three points: *First*, optimization of the traditional art, Wayang Golek, performance so that it meets the interest of the audience, which can be through innovation in packaging. In addition to presenting live performance, the artists should start developing Wayang Golek content converted into videos that can be shared on social media, such as YouTube. *Second*, government can help in marketing and campaign optimization by publishing Wayang Golek to not only the local community but also the international community. In addition, the government is expected to open collaborations with other relevant agencies which can open up opportunities to increase the number of requests for traditional arts. *Third*, community can be more open in viewing Wayang Golek. The public is required to be sensitive to this art. Keeping the art sustainable will make Indonesia a country with various cultures. Maintaining identity in the dimension of modernity will actually be an advantage. Like a business, the concept of «unique», different from the others, can be a strength. It is only a matter of how that power can be promoted to the global community.

Conclusion

Currently, traditional arts in Indonesia experience formidable challenges due to the current globalization and the penetration of the accelerated technological developments. It also changes the mindset and culture of society. This change certainly leads to the lower public interest in traditional arts, which are deemed to be “out of date” and potentially replaced by modern arts. The art of Wayang Golek is similar to the other cultural arts, where the traditions inherited from generation to generation are still embedded. Furthermore, it deserves to be preserved for its large contribution in humanizing society to become more religious. The internalization of character values is made

inside the performance. Some of the good characters instilled are strong, wise, religious, humanist, and social. Globalization and the Covid-19 pandemic bring about a major impact on the preservation of Wayang Golek art. Therefore, serious efforts must be made to maintain its sustainability, including integral cooperation between government, community, and the artists.

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ISLAMIC RELIGIOUS VALUES IN SAPTA TIRTA PABLENGAN FOLKLORE

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Abstract

“Sapta Tirta Pablengan” folklore which is originated from Karanganyar Regency, Central Java, is one of Javanese identities with a lot of local values and wisdom. This study aims to describe and explain Islamic religious values behind “*Sapta Tirta Pablengan*” folklore. It is a descriptive qualitative research with content analysis method. The data were collected through literature study, structured and in-depth interviews, and field observations. The data analysis employed independent techniques and flow analysis techniques. The results of the study show that the Islamic religious values of *Sapta Tirta Pablengan* folklore could be grouped into three dimensions along with their respective indicators. The first is faith dimension with indicators: (1) believing in Allah, (2) believing in His destiny, (3) surrendering to Him, (4) sincere, and (5) practicing worship. The second is experience dimension with indicators: (1) helpful, (2) honest, (3) forgiving, and (4) hard work. The third category is natural dimension with the indicator of managing and conserving nature. Therefore, “*Sapta Tirta Pablengan*” folklore can be recommended a learning material at schools because it contains Islamic religious character education.

Cerita rakyat “*Sapta Tirta Pablengan*” yang berasal dari Kabupaten Karanganyar, Jawa Tengah, merupakan salah satu jati diri masyarakat Jawa yang sarat akan nilai-nilai dan kearifan lokal. Penelitian ini bertujuan untuk

mendeskripsikan dan menjelaskan nilai religius Islam yang terkandung dalam cerita rakyat “*Sapta Tirta Pablengan*.” Jenis penelitian ini adalah deskriptif kualitatif dengan metode analisis isi. Metode pengumpulan data dengan studi pustaka, wawancara terstruktur dan mendalam, serta observasi lapangan. Teknik analisis data menggunakan teknik mandiri dan teknik analisis mengalir. Hasil kajian menunjukkan mengandung nilai religius Islam dikelompokkan menjadi tiga dimensi beserta indikator yang menyertai. Pertama, dimensi keyakinan dengan indikator: (1) percaya adanya Allah, (2) percaya pada takdir Allah, (3) pasrah pada Allah, (4) ikhlas, dan (5) menjalankan ibadah. Kedua, dimensi pengalaman dengan indikator: (1) suka menolong, (2) jujur, (3) pemaaf, dan (4) kerja keras. Ketiga, dimensi alam dengan indikator mengelola dan melestarikan kekayaan alam. Dengan demikian, cerita rakyat “*Sapta Tirta Pablengan*” bisa direkomendasikan sebagai materi pembelajaran sastra di sekolah karena sarat dengan pendidikan karakter religius.

Keywords: *folklore; “Sapta Tirta Pablengan”; Islamic Religious Values; Religious Dimensions*

Introduction

Indonesia is an archipelagic country with diverse ethnic groups and cultures. The existing cultural diversity symbolizes the identity of a nation because culture embraces values and local wisdom. One of the cultures of the Indonesian is oral literature (Sujiono, 2019). Oral literature is closely related to the history of the nation under the socio-cultural, moral, religious, and even political aspects. It as a wealth belonging to the people with uniqueness and values that can be passed down from generation to generation. Folklore is a collective cultural element often transmitted to the next generation conveyed orally or through gesture (Sibarani, 2013). Similarly, Iminisa et al. (2016) wrote folklore as a cultural tradition among a group of communities that transmits from generation to generation.

One of the oral literatures is folklore. It is a wealth of cultural repertoire that circulates by mouth without any authorship. It is completely different from printed work with the identified author (Khan, 2018). Taylor (in Singh, 2019) defined folklore as a material handed down by tradition either by word of mouth or by custom. According to Endraswara (2013), it is an oral folklore genre delivered from generation to generation. It symbolically reflects personal expectations (Das, 2014).

One of the oral literatures that has been developing among Karanganyar community is the folklore or legend of *Sapta Tirta Pablengan*. According to the cultural figures in Karanganyar, there are two versions of characters in *Sapta Tirta Pablengan* folklore growing among the community. The earlier version is developed with the characters of Ajisaka and Naga Linglung while the later one is called Raden Mas Said (Mangkunegara I). The difference in character versions happens naturally because folklore is an oral story spread by word of mouth, similar to the two versions of the Legend of Rawa Pening associated with the characters of Baru Klinting and Jaka Bandung (Sumiyardana, 2018).

Sapta Tirta Pablengan folklore was documented in 2010 by Maryanto & Raharjanti titled *Cerita Rakyat dari Karanganyar, Jawa Tengah (A Folklore from Karanganyar, Central Java)* published by PT Grasindo, Jakarta. This book is introduced by Mrs. Rina Iriani Sri Ratnaningsih, the former Regent at that time. This book contains a collection of nine folklores from Karanganyar. One of the subtitles is *Asal Mula Sapta Tirta Pablengan* telling the protagonist Ajisaka and Naga Linglung while the folklore with the protagonist Raden Mas Said has never been written. After the interviews, literature reviews, document analysis, and direct observation, the author transliterated *Sapta Tirta Pablengan* folklore with the version of Raden Mas Said as the protagonist. The documentation of *Sapta Tirta Pablengan* folklore is expected to be helpful for the community to acknowledge the folklore and transmit it to the younger generation that it is well preserved as a cultural heritage with noble values.

Shortly, it is told that the seven springs in *Sapta Tirta Pablengan* were formed after Naga Linglung wanted to come to the surface. The trace of Naga Linglung body then created seven holes, which were the sources of the seven springs. Naga Linglung was the son of Ajisaka. He was very devoted to his parents. It was evidenced by Ajisaka who carried out his father's orders to fight the giant white crocodile in the South Sea, the incarnation of Dewata Cengkar. Devotion to parents is one of the implementations of religious values. Ajisaka is a religious figure who has righteous thoughts, holds fast to religion and truth, and does not sway in life (Sari et al., 2018).

Another version growing among the community is the *Sapta Tirta Pablengan* folklore associated with the struggle of Raden Mas Said (Mangkunegara I). Raden Mas Said's long struggle for sixteen years cannot be separated from his religious experience. It is told that he meditated on Argotiloso hill and received instructions to dig seven holes under Argotiloso Hill which became the source of *Sapta Tirta's* springs. These seven sources were used to bathe him and his

troops before fighting the Dutch colonialists. During the struggle against the enemies, he could control himself by being grateful and contemplating the presence of God, and trying to find solutions (Hendro, 2017). Raden Mas Said is also a figure who lives independently and lives a life rooted like a man as a creature of God.

Sapta Tirta Pablengan is located in Pablengan, Matesih, Karanganyar, approximately 31 km from Surakarta. Surakarta is the civilization center of Mangkunegaran Palace. As in historical records, in 1755 Mataram in Surakarta was divided into two, the Kasunanan Palace and the Mangkunegaran Palace. Raden Mas Said fought against the Dutch colonialists to obtain his right as the testator of Surakarta Palace. The heroism and nationalism values were dominant in folklore with Raden Mas Said or well known as Sambernyowo Prince as the protagonist (Puspitasari, 2018; Haq, 2012).

Raden Mas Said fought against VOC to maintain the integrity of The Islamic Mataram. Raden Mas Said, as the protagonist in *Sapta Tirta Pablengan* folklore, embody a lot of values of religious education, morals, history, heroism, and nationalism (Suryadi, 2017; Puspitasari, 2018). It is known that the Islamic Mataram Sultanate founded in 17th century held an important role in the history of the Islamic kingdom in the archipelago. Until 1755 with the intervention of the VOC, the Islamic Mataram area in Surakarta was divided into two, which was the Surakarta Kasunanan Palace and the Mangkunegaran Palace. According to The Giyanti agreement, Raden Mas Said was recognized as a king in Mangkunegaran. As a king, he did a lot of Islamic *da'wah* through local cultural approaches, such as traditional dances, Wayang Orang, and copied the Qur'an in pegon Arabic (Yayasan Mangadeg Surakarta, 1988). This strategy was implemented as Hindu had entered and widely spread in the archipelago in the 13th century.

Religious values can be seen from human activities to God, to other humans, and to nature (Mangunwijaya in Maulidianto, 2021). Muhaimin (1991) noted that Islamic values based on their sources can be classified into two, God values and human values. God values are sourced from the Qur'an and hadith while human values develop according to the agreement derived from customs and natural facts. Religious values can be included in three dimensions along with the indicators, such as Allah, *tawakal*, *taqwa*, patience, and helpfulness (Glock & Stark, 1966; Zuriah, 2015; Rabbi & Jauhari, 2006). Javanese cultural products are closely related to religious values, such as in

Serat Wedhatama by K.G.P.A.A. Mangkunegara IV with five dimensions of religiosity (Putro et al., 2021).

Researches on Islamic religious values in Javanese cultures have widely been conducted, such as those in *tembang macapat*, manuscript, traditional ceremonies, Javanese idiom, and folklore (Saddhono, 2018; Wati, 2019; Kasnadi, 2018; Nursari, 2020; Saefudin, 2020). *Tembang macapat* teaches Islamic religious values to humans. The results of Islamic religious values in traditional ceremonies are written more detail as follows: faith, Islam, *taqwa*, *tawakal*, *aqidah*, worship, sincerity, gratitude, patience, honesty, and discipline. It is also strengthened by Islamic values in Javanese idioms, such as belief, prayer, surrender, and gratitude to Allah. The Islamic values are also found in Javanese folklore. The values found are the accompanying indicators of the religious dimension, but they have not been grouped into the religious dimension.

One of the local cultures that contains Islamic religious values is folklore. The values usually lie within the protagonists who believe in the existence of God and surrender to Him (Dewi 2012; Fatimah, 2017). Folklore has the characteristics of containing ideas, cultural traditions, and scientific values conveyed orally to the following generations. Folklore, myths, and traditions in Raden Mas Said's relic provide benefits in terms of spiritual, social, and cultural preservation or tradition, as well as economics (Aryanti, 2017). However, nowadays the younger generation tends not to know folklore especially the noble values within. The values within folklore, such as humanist and caring for the environment, must be transferred from the early age to the younger generation (Claudia et al., 2021). According to Rahiem (2020), folklore has the potential to be a promising platform for educating the younger generation and children about disaster prevention, preparedness, response, and recovery.

Folklore can be strengthening materials of character education for students. One of the informants who studied at an elementary school in 1950 told that his teacher often told him about folklore. It was told that birds could live again after drinking the *Air Hidup (The Living Water)* in *Sapta Tirta Pablengan*. Learning by a contextual approach using folklore from the surrounding area helps students know the local culture. Folklore can be used as a teaching material to introduce the cultural heritage to the younger generation. Thus, the local cultural heritage remains sustainable. However, nowadays teachers rarely use local folklore as the teaching material. They mostly depend on textbooks, so the students do not know local folklore.

Therefore, the author analyzes the Islamic religious values in *Sapta Tirta Pablengan* folklore to promote them to the public, especially the younger generation. The use of folklore as the learning materials can provide understanding about the values of character education to the students (Hastuti et al., 2021). The Islamic religious values within folklore could possibly be explored, studied, and preserved. It, thus, is expected that *Sapta Tirta Pablengan* folklore will always sustainable in the community and be interpreted as a literacy heritage with Islamic religious values, noble values, and local wisdom.

Method

The current research employed qualitative descriptions by transliterating *Sapta Tirta Pablengan* folklore. The first data collection technique is direct observation, recording, interviewing, and writing. The data analysis referred to the synthesis from Glock & Stark (1966) and Zuriah (2015) theory which grouped religious values into three dimensions with indicators.

The data were validated with data triangulation and method triangulation. The data triangulation was done by comparing information from one informant to the others. Method triangulation was made by comparing the data obtained through observation, interviews, and document analysis.

Finding & Discussion

The Overview of Sapta Tirta Pablengan Folklore

There are two versions of *Sapta Tirta Pablengan* folklore according to the protagonists, Ajisaka and Naga Linglung and Raden Mas Said (Mangkunegara I) as the protagonist. Folklore with the Ajisaka and Naga Linglung as the protagonists came up earlier. The two mythologies were developed as folklore in Karanganyar Regency and still related to the historical events. It is intended to leave a history for the next generation. Folklore is a product of human thought which is an important genre from a folklore that symbolically reflects human expectations (Das, 2014).

Table 1. Kinds of *Sapta Tirta Pablengan* Folklore Based on Protagonist

No.	Name of Protagonist	Code
1	Ajisaka and Naga Linglung	A
2	Raden Mas Said	R

Sapta Tirta Pablengan Folklore with Protagonist Ajisaka and Naga Linglung

Ajisaka became a king in Medang Kamulan after defeating Dewata Cengkar who liked to eat human flesh. Dewata Cengkar was successfully thrown into the middle of the fierce South Sea. However, Dewata Cengkar did not perish, he instead transformed into a fierce white giant crocodile. At the time when the South Sea surged with waves as high as a mountain, it was a sign that the white giant crocodile rampaged and asked for victims of the fishermen at Medang Kamulan.

Ajisaka meditated and wandered to get clues to perish Dewata Cengkar. When he arrived at a quiet hill, Ajisaka prayed for God's guidance. For days, Ajisaka united all heart and mind to ask God's help. In his wanderings, Ajisaka dripped the sweat which became descendant, namely Naga Linglung.

Naga Linglung was looking for Ajisaka to be recognized as a child. Ajisaka would recognize Naga Linglung as a child as long as he could kill Dewata Cengkar. Naga Linglung succeeded to kill Dewata Cengkar but badly injured that he was confused and could not find a way to go home. Naga Linglung infiltrated the ground and appeared to the surface. However, Naga Linglung actually appeared in the Pablengan area, not in Medang Kamulan. The place from which Naga Linglung came up became *Sapta Tirta Pablengan*.

Sapta Tirta Pablengan Folklore with Protagonist Raden Mas Said

The struggle of Raden Mas Said against his enemies to defend Mataram lasted for 16 years. In his long struggle, Raden Mas Said also experienced fatigue and exhaustion (body and soul). Raden mas Said calmed his body and soul by meditating at Argotiloso Hill. Raden Mas Said also made Argotiloso hill, a place to exchange ideas with his younger brothers, Ambiya and Sabar, in formulating a war strategy against the Dutch.

Raden Mas Said received revelation to take a magic heirloom, *Tunggul Naga* spear, that could make him disappear, with which he successfully defeated the Dutch. Finally, Raden Mas Said was appointed as a king with the title *Gusti Mangkunegara I*. After becoming a king, he felt less prestigious and then return to meditate. Raden Mas Said received revelation again to take *Tambur Sedbyo* heirloom and *Wesi Kuning* heirloom at Mengadeg, Matesih District.

Argotiloso Hill is a place for Raden Mas Said to meditate and to gain revelation. In this place, he can feel calm and peaceful so that he can cultivate his mind. He received revelation again to grout seven holes under Argotiloso

Hill which was later named Sapta Tirta, means seven waters. The names of seven water sources are *Air Bleng*, *Air Hangat*, *Air Kasekten*, *Air Hidup*, *Air Mati*, *Air Soda*, and *Air Urus-urus*.

Islamic Religious Values in Sapta Tirta Pablengan Folklore

This study used a synthesis theory of Islamic religious values from Glock & Stark (1966) and Zuriah (2015). Islamic religious values grouped into three dimensions and their indicators. The first is believing in Allah, the human relationship with Allah, with indicators of believing in Allah's destiny, surrendering to Allah, being sincere, and performing worship. The second is the experience dimension with indicators of helpfulness, forgiveness, honesty, and hard work. The third is natural dimension (human relations with nature) with the indicator of managing and preserving nature. These values need to be instilled in human beings, especially the younger generation to achieve better and peaceful life. The analysis was carried out by reading Sapta Tirta Pablengan folklore, analyzing Islamic religious values, and classifying Islamic religious values into three dimensions and their accompanying indicators.

Belief in Allah

Believing in God as Islamic religious value is reflected in Ajisaka who always prays to God to get guidance upon fighting against the Giant White Crocodile in the southern sea, the incarnation of Dewata Cengkar. Ajisaka also asked to God for the clues. In the end, Ajisaka arrived at a village which he believed as a clue from God. Believing in God dimension is also found in Raden Wijaya folklore from Trowulan, Mojokerto where Raden Wijaya always asked for guidance before establishing the Majapahit Kingdom (Sujiono, 2019). It can be seen in two version of Sapta Tirta Pablengan Folklore, as follows:

Akhirnya permohonannya yang sungguh-sungguh dikabulkan oleh Sang Pencipta. Samar-samar dia mendengar sebuah suara gaib. (A/28)

[Finally, his earnest request was granted by God. Disguised, he heard a mysterious voice.] (A/28)

Setelah beberapa hari berjalan dan tak lupa di sepanjang jalan terus memohon petunjuk dari Sang Pencipta, sampailah raja di sebuah desa. "Mungkin ini desa yang dimaksud dalam petunjuk gaib itu." Kata Raja Medang Kamulan itu di dalam hatinya. (A/29)

[After a few days walking and praying to God along the way, the king arrived in a village. "Perhaps this is the village as means in that magic clue." The King of Medang Kamulan said in his heart.] (A/29)

Dengan kata-kata yang melengking bergemuruh di atas punggung kuda masing-masing mereka berseru "Allahu Akbar" (hu, hi) biarlah mati dalam perang sabil, mereka maju bagaikan Harimau lapar menerkam musuh-musuhnya. (R/2)

[With shrill voices on the backs of their horses they exclaim "Allahu Akbar" (hu, hi) let die in a war of *sabil*, they advanced like hungry tigers to pounce on their prey.] (R/2)

Raden Mas Said and his soldiers fought against VOC as faith to God by saying *Allahu Akbar* (Allah is Great). He was a knight who was hard to beat, always asked for help, and only surrendered his life to Allah (Haq, 2012). The quote above implies Islamic religious values for faith dimension, which is believing in the existence of God. In Islam, the value of faith is not only taught to Allah but also to the Prophet Muhammad and the Qur'an as written in Surah An-Nisa: 136. There is faith to God further fueled the spirit to fight VOC even though their lives as guarantee. Moreover, it is as like *Sabil* war, the war by the people of Aceh in expelling the Dutch.

Belief in Allah destiny

Naga Linglung came from the droplets of Ajisaka's sweat. Naga Linglung was basically an unwanted child. Ajisaka was described as a respected and authoritative character but had a child with a shape a dragon. This incident means that even good people will get rewarded according what they have done. If they do indecent acts, they will get unpleasant replies (Sumiyardiana, 2018). It can be inferred from the quote below:

Sang Raja sangat gembira karena di dalam semadinya sudah mendapat petunjuk tentang kedatangan naga yang akan menjadi penolongnya itu. (A/33)

[The King was very happy because in his meditation received clue about arrival of the dragon who would be his helper.] (A/33)

Ajisaka believed that the power of Allah would come to help him and people of Medang Kamulan to fight the giant white crocodile. Naga Linglung was destined to defeat the giant white crocodile when he arrived at Medang Kamulan. One of religious education values in society is manifested in the belief in supernatural powers that will bless everything to done (Maryone, 2021). Belief in Allah destiny can also be seen from this quote:

Raden Mas Said mendapatkan wahyu sewaktu bertapa, yaitu mendengar bisikan gaib agar ia mengambil sebuah pusaka sakti yakni tombak Tunggul Naga yang dapat membutnya menghilang. Dengan menggunakan tombak tersebut, Raden Mas Said kembali mengadakan perlawanan terhadap Belanda. Kali ini Raden Mas Said dengan mudah mengalahkan tentara Belanda. Setelah mengalami kemenangan dan berhasil melumpukan Belanda, Raden Mas Said kemudian diangkat menjadi raja dengan gelar Gusti Mangkunegara I. (R/2)

[When Raden Mas Said had a meditation, he got a supernatural whisper as the divine revelation. The revelation commanded Raden Mas Said to take the *Tunggul Naga* heirloom spear as tool to fight the Dutch. This spear could make him disappear. He used the *Tunggul Naga* spear to fight against Dutch colonialists. Raden Mas Said then succeed in crippling the Dutch. Then, he was appointed as the king with the title *Gusti Mangkunegaran I.*] (R/2)

Folklore is full of miracles resembling myths, past time and sometimes contains religious material, but it does not have beliefs (Van Baal in Baiduri, 2020). Raden Mas Said believed in God's destiny that his struggle against the Dutch would result in victory even though the weapons used were just a spear. He still maintained their own weapons such as spears, *kris*, swords, and bows (Ricfklefs, 2021).

One of Islamic values is sourced from Al Qur'an and hadith. Belief of Allah's destiny as written in Al Qur'an Surah Ar-Ra'd:11 that Allah will not change people's condition until they change it their own. And if Allah wills evil for a people, no one can refuse it, and no protector except Allah. Ajisaka and Raden Mas Said practiced Islam by trying and praying for situation to be better.

Surrender to Allah

Surrender to Allah means *tawakal*, to surrender everything to Allah. *Tawakal* will make a person's heart and mind peaceful. There is no suspicion since recognizing that Allah is The All-Knowing and The All-Wise (Ad-Dumaiji, 2006). The value of surrender to Allah can be found in folklore with protagonist Ajisaka and Raden Mas Said as follows:

Berhari-hari Raja Medang Kamulan itu menyatukan segenap hari dan pikirannya untuk memohon pertolongan Sang Pencipta. (A/28)

[For days the King of Medang Kamulan united all his days and thoughts to ask for help to Allah.] (A/28)

Ajisaka tried for days until he came to the point of leaving everything to Allah and asking for clues to solving the problem, fighting the giant white crocodile. Surrender to Allah not only means resting the body but also the mind. When the body rests, it is balanced with the spiritual. At the time, human said restfully. *Tawakal* means letting go of body and heart with divinity, surrendering to *qada* and *qadar* of Allah, feeling sufficient, grateful, and patient (Sukardi & Sulistiyono, 2019).

The value of surrender to Allah or *tawakal* in folklore is used as a guide to the way of life (Hijiriah, 2017). Raden Mas Said left the palace and fought

the Dutch to realize the peaceful Mataram based on surrender to Allah. Raden Mas Said surrendered all life and death to Allah while fighting with his soldiers. Surrendering everything to Allah does not mean despair but a form of belief and hope that behind difficulties there must come ease and happiness (Haq, 2012). It is as reflected by the following quote:

Kelima adalah sumber air mati yang memiliki makna umur dan mati Raden Mas Said senantiasa dipasrahkan pada Tuhan Yang Maha Esa. (R/4)

[The fifth is *Air Mati* which has the meaning Raden Mas Said's age and death always surrender to Allah.] (R/4)

Raden Mas Said took a bath with *Air Mati* (Dead Water) at *Sapta Tirta Pablengan* and always prayed to Allah. The philosophical value of *Air Mati* is that life and death are always absolute in life. Humans must experience life and death. There must be death and eternal life after death. These two are reminders in life.

Javanese's spirituality introduces *mati sajroning urip* (the practice of dying), or "*mati dalam hidup*" (dying in life). It means that they will achieve happiness and life glory when the body is dead or returns to Allah. Javanese culture teaches "*Mulih mula nira, sangkan paraning dumadi*" (humans return to their origins and human life purpose) (Rahyono, 2015). They must be able to "*meper*" [control] or kill all bad traits, lust, and greed inside their body.

Sincerity or *Ikhlas*

Sincere refers to the human's purity doing something only for Allah. Ajisaka fought Dewata Cengkar without expecting anything but wanted a good job to save people at Medang Kamulan. Sincere means doing everything only for Allah, without expecting anything and without coercion (Nursari et al., 2020). It is written in the Quran, Surah Al-Insan: 8-9 which translates "(8) And they give the food they like to the poor, orphans, and captives, (9) (saying), 'Indeed, we give you food just pleasure blessing to Allah, we do not expect thanks from you. (9)". Sincere values can be seen as follows:

Dengan kesaktian Ajisaka, Raja Dewata Cengkar berhasil diceburkan ke tengah Laut Selatan yang ganas. (A/27)

[By Ajisaka's magic, King Dewata Cengkar was successfully thrown into the middle of the fierce South Sea. (A/27)]

Raden Mas Said experienced hard life problems since childhood. His father was slandered and exiled to Sri Lanka, and then his mother passed away. At the time, he was still 2 years old. Everything passed patiently and sincerely with his two brothers R.M. Ambia and R.M. Patience (Yayasan Mangadeg

Surakarta, 1988: 15). They were almost excluded from palace life and mostly played with the courtiers' children as quoted below:

Ketidakadilan dimulai ketika Pangeran Arya Mangkunagoro dibuang oleh Belanda ke Srilangka (Ceylon) karena difitnah oleh patih Danurejo. Dalam fitnah itu dikatakan bahwa Pangean Arya Mangkunagoro berziah dengan selir Pakubuwono II (Penerus Pakubuwana I yang wafat) yang bernama Mas Ayu Larasati. Pada awalnya P. A. Mangkunagoro dijatuhi hukuman mati, namun diubah menjadi hukuman buang. Pada waktu itu Raden Mas Said masih berumur 2 tahun. Begitu juga dengan ibu Raden Mas Said yang meninggal ketika melahirkan. (R/1)

[Injustice began when Prince Arya Mangkunagoro was exiled the Dutch to Sri Lanka (Ceylon) because slandered by the Danurejo governor. Said that Prince Arya Mangkunagoro was fornicate with married Pakubuwono II concubine (the successor of Pakubuwana I) named Mas Ayu Larasati. At first, P. A. Mangkunagoro was sentenced to death, but it was changed to banishment. At that time Raden Mas Said was 2 years old. Likewise, with Raden Mas Said's mother passed away at childbirth. (R/1)]

Urutan selanjutnya, empat adalah Raden Mas Said mandi di sumber air hidup yang bertujuan agar apa yang dicita-citakan selama hidupnya dapat tercapai. (R/3)

[In the next sequence, Raden Mas Said took a bath with "Air Hidup" with the aim to achieve what he aspires during his life. (R/3)]

Raden Mas Said with his soldiers did long struggle for 16 years fighting the Dutch, and he must have gone through many obstacles. In the end, all obstacles could be overcome with sincerity. One of the efforts by Raden Mas Said was taking a bath with "Air Hidup" at Sapta Tirta Pablengan with the aim achieved what he aspired during his life. Everything done with sincerity will get a good reward even more (Maulidianto, 2021). "Air Hidup" has means that humans are ready to live life when they can purify their body and mind. "Air Hidup" is always turbulent that illustrates that human life must have ups and downs, happiness, difficulty, all that life's problems from Allah that must be passed with sincerity.

Worship

Ajisaka's character is described as a person who diligently performs worship. As well as Raden Mas Said who treated physical and mental fatigue while fighting the Dutch by worshiping and meditating on Argotiloso Hill. The dimension of worship or ritual is related to someone carrying out their religious obligations (Glock & Stark in Ancok, 2011). The goal is the same, asking Allah for help while at the same time calming the soul and body. Recovery of mind and energy is highly prominent psychologically as a weapon to fight with the Dutch. It is as reflected in the following quote:

Ketika perjalanannya sampai di sebuah bukit yang sunyi, Ajisaka pun kemudian bertapa untuk memohon petunjuk sang pencipta. Berhari-hari Raja Medang Kamulan itu menyatukan segenap hati dan pikirannya untuk memohon pertolongan Sang Pencipta. (A/28)

[When his journey reached a deserted hill, Ajisaka meditated to ask for a clue to God. For days, the King of Medang Kamulan united all hearts and thoughts ask help from God. (A/28)]

Dalam perjuangan panjangnya Raden Mas Said juga pernah mengalami kekelahan, kelelahan (jiwa dan raga). Raden mas Said menenangkan jiwa dan raganya dengan bertapa di Bukit Argotiloso. (R / 2)

[In his long struggle, Raden Mas Said also experienced fatigue, exhaustion (body and soul). Raden mas Said calmed his body and soul by meditating on Argotiloso Hill. (R/2)]

Meditation or in Javanese terms, “*semedi*” is a worship carried out by Ajisaka and Raden Mas Said. Meditation is a form of traditional values in folklore (Sujiono, 2019). Haq (2012) uses the term “*tahanuts*” to describe Raden Mas Said that meditates and gets two heirlooms as sign to continue fight the Dutch. Thus, meditation or “*semedi*” contains not only religious value but also a traditional custom or acculturation from religious and cultural values. Islam presents assimilated in the middle of local culture and builds a harmonization between beliefs based on religion and belief of the mystical (Artawijaya in Rahmaniar, 2020).

Being Helpful

Helpful is one of the Islamic values written in the Quran Surah Al Maidah: 2, which means “and help you in goodness and *taqwa*, and do not help in sins and transgressions. And *taqwa* to Allah, really Allah torment is very hard”. Ajisaka helps the people of Medang Kamulan without long thinking though risking his life, like the village woman who gives drinking water because he sees Ajisaka very thirsty. Humans as social beings should help each other regardless of background, position, or social status because they are the same according to Allah (Juanda, 2019). Village female figures help without thinking about the social status of the people being helped, be it from the common people or the king. At that time, Ajisaka disguised himself as a commoner and the village woman kept helping Ajisaka. Both of these characters are described as helping for a sense of sincerity and selflessness as seen in the quote below:

Ajisaka menjadi raja di Medang Kamulan setelah berhasil menyingkirkan Raja Dewata Cengkar yang konon suka makan daging manusia. Dengan kesaktian Ajisaka, Raja

Dewata Cengkar berhasil diceburkan ke tengah Laut Selatan yang ganas. Namun, Raja Dewata Cengkar tidak binasa, dia justru menjelma jadi seekor buaya raksasa putih yang ganas. (A/27)

[Ajisaka became king in Medang Kamulan after defeating the King Dewata Cengkar that liked to eat human flesh. With Ajisaka's magic, King Dewata Cengkar was successfully thrown into the middle of the fierce South Sea. However, King Dewata Cengkar did not die, he instead transformed into a fierce white giant crocodile. (A/27)]

Perempuan desa yang baik hati itu segera mengambil segayung air ketika dilihatnya Ajisaka yang menyamar sebagai seorang pengembara itu tampak sangat kehausan. Keringat Ajisaka yang begitu banyak menetes dengan deras di atas tanah saat menunggu perempuan desa itu mengambil air. (A/29)

[The kind village woman immediately took a jug water when she saw Ajisaka disguised as a traveler looking very thirsty. Ajisaka's sweat dripped profusely on the ground while waiting the village woman take water.] (A/29)

Raden Mas Said moved to fight the Dutch for helping peoples who lived miserably because arbitrariness of the Dutch. Religious values can be seen in human relationships with other people by helping each other and helping those who have difficulties (Maulidianto, 2021). It can be inferred from the following quote:

Raja baru Pakubuwana II pun tidak berani bersikap tegas terhadap Belanda bahkan tidak memiliki pendirian yang tetap. Hal itu membuat para kerabat keraton melakukan perlawanan, salah satunya pihak Raden Mas Said (R/1)

[The new king Pakubuwana II don't dare assert to Dutch and do not have a strong stance. This made the relatives of the palace get fight, include Raden Mas Said (R/1)].

The Dutch were unjust in interfering with the internal of the kingdom, creating hostility among the relatives of the palace. Therefore, the folklore embedded the values of crimes, such as injustice, cunning, torture, and fraud (Juanda, 2019). This statement reinforced the theory that the characters in folklore are traditional, some of which are good and some are bad, and sometimes contains animal characters (Barone, 2011).

Honesty

The village woman answered honestly that Raden Ajisaka had left the village. In the Quran Surah Al-An'am: 152, Allah obliges to speak the truth, "*Wa izaa qultum fa'diluu walau kaana zaa qurbaa, wa bi'ahdillaahi aufuu, zaalikum washshookum bihi la'allakum tazakkaruun*" thah means "When you speak, speak the truth, even your relatives and fulfill Allah's promises. Thus, Allah commands you so you remember." The value of honesty inside folklore

is one of the characteristics inherent in humans and is the main key to doing something (Adriyanti, 2019). It is reflected by the following excerpt:

“Raja Medang Kamulan? Berarti Gusti Ajisaka?”

“Benar, Biyung. Ayahku sang Ajisaka,” lanjut anak naga itu lagi.

Mendengar semua keterangan anak naga ajaib itu, perempuan desa itu menjadi semakin terganggu. Dia sama sekali tidak menyangka seorang raja akan mengunjungi gubuknya. Sayang, raja hanya sebentar singgah di gubuknya.

“Sayang Baginda Ajisaka sudah pergi,” ujar perempuan desa itu tampak kecewa. (A/30)
[“The King Medang Kamulan? It means Ajisaka?”

“Right, Mother. My father is Ajisaka,” said Naga Linglung

Hear all descriptions from Naga Linglung, the village woman getting restless. He did not expect a king to visit his hut. Unfortunately, the king only briefly stopped at his hut.

“Unfortunately, Your Majesty Ajisaka has left,” said the village woman, looking disappointed. (A/30)]

Naga Linglung and the village woman were honest because they delivered the true information. Honest values are emphasized in folklore because all good deeds will bring goodness in the future (Fatimah, 2017). It is strengthened in H.R. Muslim no. 2607 “You should always be honest, honesty will obviously lead to goodness and goodness will lead to heaven...”. The honesty of the village women and Naga Linglung led to happiness because Naga Linglung could meet his father. In the end, Naga Linglung could defeat the giant white crocodile to bring tavern to the people of Medang Kamulan.

Forgiving

Ajisaka accidentally left his lineage, Naga Linglung, in a village. Naga Linglung forgave his father’s inadvertence. In folklore, forgiving one’s mistakes represented modesty (Afriyanti, 2018; Marsella, 2021). This story implied that Naga Linglung was forgiving, and he did not hold a grudge. He was even devoted to his father as shown below:

Naga itu sangat berterimakasih atas kesediaan Ajisaka mengakui dirinya sebagai putranya dan dia pun berjanji akan membunuh musuh kerajaan sebagai tanda baktinya. (A/34)

[Naga Linglung very grateful to Ajisaka’s willingness that admit himself as his son and he also promised to kill the kingdom’s enemies as sign of devotion.] (A/34)

The prophet of Muhammad taught peoples to forgive one another and create peace (H.R. Ibu Hibban). Even, the Qur’an Surah Ash-Shura: 40 and Al-Hujurat: 10 suggested that people who forgive and reconcile with each

other will get reward from Allah. Therefore, improve the relationship between humans and those the pious [bertaqwa].

Confidence

Naga Linglung was remarkably confident because he was brave to fight Dewata Cengkar in the sea. It is stated in the quote below:

"Buaya putih! Bersembunyi di mana kau? Ayo hadapi aku, putra Ajisaka!" seru sang naga sambil mengibas-baskan ekornya untuk membuat gelombang. (A/ 34)

[“White crocodile! Where are you hiding? Come to me, son of Ajisaka!” cried Naga Linglung while wagging the tail to make waves.] (A/34)

For his loyalty to Ajisaka and the people of Medang Kamulan, Naga Linglung threw himself into the sea without any soldiers. In Qur'an Surah Ali Imran: 139, Allah commanded people to have confidence and not be weak. In the Quran, Allah will level up the faith of those who have remarkable confidence. He commended people to strengthen their stance, not to feel afraid, sad, yet to be happy [Surah Fussilat: 30].

Preserving Nature

Raden Mas Said found a clue of spring and then called it Sapta Tirta Pablengan, which meant seven springs with different efficacy. Sapta Tirta was a natural wealth given by Allah, so it must be used and managed well. In the Qur'an Surah Ar Rum: 41-42, humans as caliphs on earth are responsible for managing and preserving the cosmos for humans' benefit. Keeping the communication between humans and nature is a form of religious attitude for Javanese. They usually called it “*jagad gedhe/alam*” [the great universe/nature] and “*jagad cilik/manusia*” [the little universe/humans] (Rahyono, 2015). One of the values related to the natural conservation behind the story is the fact that Raden Mas Said and his soldiers used “*Air Bleng*” as a symbol to unite their determination, mind, heart, and strong will to repel the Dutch colonialists as shown below:

Saat bertapa di Bukit Argotiloso, Raden Mas Said mendapat wisik untuk mandi dengan air Sapta Tirta. Makna sumber air Sapta Tirta Sebagai berikut: Air Bleng adalah air pertama yang dipakai oleh Raden Mas Said. Air Bleng bermakna ngeblengke (menyatukan) tekad, pikiran, hati dan keinginan untuk mengusir Belanda dari wilayah Mataram. Begitupun dengan para prajurit Raden Mas Said juga digembleng dan dimandikan dengan air Bleng untuk menempa diri. (R/3)

[While meditating at Argotiloso Hill, Raden Mas Said received a clue to take a bath with Sapta Tirta. The meaning of Sapta Tirta is as follows: “*Air Bleng*” [Bleng water] was the first water used Raden Mas Said. “*Air Bleng*” means

“ngeblengke” (unite) the determination, mind, heart, and desire to expel the Dutch from Mataram. Likewise, the soldiers of Raden Mas Said also trained and bathed with “Air Bleng” to forge themselves.] (R/3)

Tidak mengherankan jika kemudian sumber mata air ajaib tempat munculnya Naga Linglung itu kemudian dijadikan tempat keramat oleh raja-raja Mangkunegaran dan kemudian diberi nama sumber mata air Sapta Tirta Pablengan. (A/36)

[It is not surprising that later the magical spring where the Naga Linglung appeared was made a sacred place by the Mangkunegaran kings and called Sapta Tirta Pablengan spring.] (A/36)

Natural wealth from springs with seven different flavors was believed to come from the place where Naga Linglung appeared, and it was believed to be a magical source to preserve. Now, Sapta Tirta Pablengan becomes a natural tourism product which can be used as a lesson for future generations to understand the Javanese teachings of “*memayu hayuning Bawana*” [love nature and its contents]. The seven springs are believed to be originated from the Southern Ocean. These seven springs have different character, namely “*air hangat, kesaktian, hidup, mati, soda, and urus-urus.*” The place where these seven springs appeared was deemed to be a sacred place by the Mangkunegaran kings and named after Sapta Tirta Pablengan. Today, Sapta Tirta Pablengan becomes a tourism object that can be visited by public. Preserving water with local wisdom can be done by making it a religious tourism object (Siswadi, 2011).

Conclusion

Sapta Tirta Pablengan folklore has two versions according to the protagonist characters, Ajisaka and Naga Linglung, and Raden Mas Said. The Islamic religious values within can be divided into three dimensions with some indicators: (1) the dimension of belief (human relationship with God) with the indicators of belief in Allah, belief in Allah’s destiny, surrendering to Allah, sincerity, and worship; (2) the dimension of experience (human relations with themselves and others) with the indicators of being helpful, forgiving, honest, and hard-working; (3) the natural dimension (human relations with the natural environment) with the indicators of managing and conserving the nature. Islamic religious values can also be found in folklore in addition to *Macapat* and *Serat*. The Islamic religious values are also grouped into three dimensions with their respective indicators.

Islamic religious values are highly important to instill to the younger generation amid the moral decadence. The practical implications of Sapta Tirta Pablengan with a lot of Islamic religious values can be recommended as

a learning material for literature at schools. Thus, further research is expected to examine the relevance of *Sapta Tirta Pablengan* folklore as a learning material for the subject of literature at schools.

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SOCIAL DISTANCING POLICY AND RESPONSES BY INDONESIAN MUSLIM INTELLECTUALS

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Abstract

The Covid-19 pandemic has affected Muslim religious practices. Social distancing policy, which requires not to gather for any activities, are contradictory to the Muslim's religious ritual which promotes congregational worship. It accidentally becomes concerns of Muslim intellectuals. Therefore, they publish their thoughts in either national or international journals. This article focuses on the results of the intellectual thoughts published in national journals. It employs descriptive qualitative method through journal searches. There are sixteen related journals deemed to meet the requirements. The results of the study show that the social distancing policy is responded in pros and cons. Those who go with cons do not intend to refuse the government policies but to purely adhere to religious tenet because religion has long been believed while Covid-19 is perceived as a threat. In this sense, they are afraid of religion more than the Covid-19. Meanwhile, those who are pro are subject to not only government regulations but also religion. Therefore, the Covid-19 pandemic has brought about an adaptive attitude of Muslims to remain obedient to the government regulations by carrying out independent religious practices or through virtual spaces.

Pandemi Covid-19 telah berdampak pada praktik keagamaan umat Islam. Kebijakan Social Distancing yang menghendaki tidak berkumpul, bertentangan dengan ritual umat Islam yang mewajibkan ibadah berjemaah. Inilah menjadi

daya tarik kaum intelektual. Oleh karena itu, mereka mempublikasikan pemikirannya di berbagai jurnal baik internasional maupun nasional. Artikel ini berfokus pada hasil pemikiran intelektual yang dipublikasikan di jurnal nasional. Penelitian kualitatif deskriptif diperoleh melalui penelusuran jurnal, terdapat 16 jurnal bertema Islam yang dianggap memenuhi persyaratan. Hasil pemikiran kaum intelektual menunjukkan bahwa kebijakan sosial distancing direspons *pro* dan *kontra*. Golongan yang *kontra* dalam hal ini bukan menolak kebijakan pemerintah tetapi lebih pada menunjukkan ketaatan pada agama yang jauh sebelumnya diyakini, sedangkan Covid-19 adalah ancaman. Dalam posisi ini mereka lebih takut pada agama daripada Covid-19. Sedangkan yang *pro* tidak hanya tunduk pada peraturan pemerintah, tetapi juga tunduk pada agama. Dengan demikian, pandemi Covid-19 membawa sikap adaptif umat Islam untuk tetap patuh pada peraturan pemerintah dengan menjalankan praktik keagamaan secara mandiri atau melalui ruang virtual.

Keywords: *Intellectual's thoughts; social distancing policy; the Covid-19 pandemic; Islamic religious practices*

Introduction

Social distancing is a policy implemented by countries exposed to Covid-19 Indonesia. The policy was implemented in March 2020 which ended up with working at home policy or what is known as Work from Home (Herdiana, 2020). The policy aims to reduce direct contact with humans as the Covid-19 virus transmits through direct contact (Duan et al., 2020; Lingam & Suresh Sapkal, 2020; Izuka, 2020; Mishra & Majumdar, 2020), so that the social distancing policy which aims to reduce the transmission process becomes relevant (Djalante et al., 2020). In relation to the policy, closing public places such as mosques is the main effort of the government because mosques are considered a place for people to gather (Mishra & Majumdar, 2020; Yurianto & Yurianto, 2020). Besides, the policy also requires a ban on holding meetings, such as social gatherings, celebrations, or wedding receptions that violate protocols (Nurhayati & Halal, 2020). The government only allows the opening of traditional markets with a very limited time.

This phenomenon opens up the eyes of Indonesian's intellectuals because it accidentally happens (Ulhaq et al., 2020; Suyadi et al., 2020; Muhtada, 2020; Agustino, 2020; Efendi, 2021; Hidayati & Fahlevi, 2020; Yusuf & Dua, 2019; Kusumaningtyas, 2021; Arrobi & Nadzifah, 2020). Therefore, ideas related to social distancing and physical distancing are disseminated and

widely spread through journals so that they are accessible to the public. The articles published are used as references for not only scientific development but also policy making related to the social distancing policy.

Researches on social distancing policy have been widely published in national and international journals, which can be characterized into several categories: 1) articles that specifically study about the socio-religious practices of Muslims (Husni et al., 2020; Rizal, & Azis, 2020; Suyadi et al., 2020; Ulhaq et al., 2020). They place more emphasis on studies of responses and impacts as well as public perceptions related to the social distancing policy. 2) The relevance of social distancing policy to suppress the acceleration of Covid-19 transmission in the community (Quadri, 2020; Yezli & Khan, 2020; Tsao et al., 2021; Shaw et al., 2020; Oktari et al., 2020; Chirisa, 2020). They conclude that social distancing is a significant policy to suppress the high rate of spikes in transmission of Covid-19. 3) The impact of the social distancing policy on people's lives. They find that social distancing policy has brought a great impact on economy, psychology and gender (Quadri, 2020; Zhao et al., 2020; Babore et al., 2020; Rana et al., 2021; Zamberlan et al., 2021; Casale & Posel, 2021; Londoño et al., 2021; Raj et al., 2020; Leung et al., 2020).

A study on Indonesian intellectuals' perception as a whole have not been conducted. Accordingly, the current research complements the gap. It aims to find out the ideas that have been written by Indonesian intellectuals related to the social distancing policy since the implementation of the policy on March 3, 2020. Correspondingly, this research formulates the ideas of the intellectuals related to social distancing policy, the public responses on the social distancing policy, and the impact of the policy on the community.

The arguments built in this research are: firstly, intellectuals write about various ideas according to their respective perspectives. Secondly, the intellectuals' findings in Indonesia are disseminated through articles for references because they show the cases in different areas so that the public's response to the social distancing policy is also diverse. Thirdly, this study is important to enrich the repertoire of studies, especially from a sociological perspective.

Covid-19 and Social Distancing Policy

The Covid-19 pandemic is basically not a new thing, similar to the disaster happening in 1918 which has made various changes in society (Wan et al., 2020; Jiang et al., 2021). The outbreak is a deadly epidemic (Zhao

et al., 2020) as was the case in India, where the country has mobilized the entire political system to fight against the Covid-19 pandemic and achieved some initial successes, yet the situation is still showing a commotion in its handling (Zhao et al., 2020). This outbreak has had an impact on people's mental disorders (Duan et al., 2020; Babore et al., 2020; Zhao et al., 2020; Duan et al., 2020; Halaris, 2003). While in the religious field, there is also a change before Muslims congregated in mosques to pray, but in the era of the pandemic all activities carried out in mosques are prohibited, even the house which considered the holiest is also closed. Furthermore, umrah and hajj activities are also stopped because the kingdom of Saudi Arabia has closed the country for pilgrimage (Yezli & Khan, 2020). This impact has caused enormous trauma at the community level. Distrust of the disease always arises so that there is a frontal attitude or resistance to these conditions, such as keeping mosques open to carry out religious activities. In an effort to suppress the surge in Covid-19 transmission in Indonesia, the government has decided on a large-scale social restriction (PSBB) policy (Junaedi et al., 2021; Yunus & Rezki, 2020). In this policy, people are expected to limit their activities and maintain a distance or known as social distancing.

Social distancing is an act of limiting population interaction based on the spread of disease to reduce or slow down the spread of disease. It includes three elements, namely: the spread of a disease is the basis for social distancing; the limitation of human interaction which is practically shown by keeping the distance between residents or avoiding crowds; it is aimed at reducing or slowing down the spread of the disease (Kusumaningtyas, 2021).

With the spread of Covid-19 transmission, the social distancing policy has developed into physical distancing. World Health Organization (WHO) is an institution that states that both have the same meaning. They both maintain a distance, but not only socially but also physically. These two terms are an effort to reduce the acceleration of the transmission of Covid-19 both socially and physically. Meanwhile, Indonesia does not use the lockdown policy because it considers the various impacts of lockdown, especially at the economic level. Thus, the social distancing policy is perceived as the ideal way that the government takes to be applied all around the country, even if there are areas where the number of Covid-19 sufferers is not yet high. The policy remains in effect, and there is often a tightening of the policy, with assistance from the local government through the security forces to control community activities.

The Impact of Social Distancing Policy on Muslims

The social distancing policy implemented in Indonesia provides a great impact on Muslim community. Muslims, based on Islamic teachings, require crowds or congregations in carrying out social and religious activities (Muhtada, 2020). However, after the policy is enforced, all Muslims carry out their religious activities at home individually. This is a new phenomenon for families in Indonesia. The house is not only a place to live but it is a place to conduct religious activities.

This behavior was suddenly met so that some Muslims are not ready yet to worship at home. Moreover, those who are highly fanatic, often refuse by keeping mosques open and holding gatherings there (Kusumaningtyas, 2021; Aurachman, 2020; Muhaimin, 2020). Belief in Allah is much more appreciated than the coming of Covid-19. Even, Covid-19 is God's creation, so what should be feared is not the Covid-19, but rather the one who creates it, the God Almighty. This belief leads to resistance in many ways. They pray together in the mosques, even carry out learning activities as usual.

The Covid-19 policy also affects the prohibition to perform Umrah and Hajj as it is closed by the Saudi Arabian government. Pilgrims who were already in Saudi Arabia were repatriated as soon as possible by the Saudi Arabian government (Yezli & Khan, 2020). In addition, Hajj and Umrah activities cannot be carried out in recent years. It causes people's disappointment to the government. In this regard, several issues arise that the government is not alert in anticipating Covid-19 or the government is considered inconsistent in holding the society's money for hajj and umrah. The disappointment is expressed by Muslims throughout the archipelago so that some no longer trust the government.

Intellectual and Social Distancing Policy

The phenomenon of Covid-19 is a new disaster in Indonesia. The pandemic has devastated people's lives in terms of economic, political, and socio-cultural setbacks. Moreover, religion is in the spotlight which is the most impactful in this regard because when people find no way out for the problems they face, they will return to religion. Religion is a power internalized by the adherents. The policies made by the government successfully grab the attention of academics due to the form of Indonesian intellectual concern. Several policies made in Indonesia during the Covid-19 pandemic have been well documented by them. They are highly concerned with the phenomena

of this country. The policy has had a number of impacts on changes in social relations and religious practices (Ives & Kidwell, 2019; Singh, 2017; Muhaimin, 2020; Hidayati & Fahlevi, 2020).

Methods

Researches on social distancing policies and Muslim responses have been conducted by Indonesian intellectuals. Various perspectives are used to produce ideas that are worthy reading for wider community. The results of these thoughts are published in journals accessible to all intellectuals. Their thoughts become references for similar studies and basis for policy makers. The results of ideas published in the national journals indexed by Sinta 2, Sinta 3, and Sinta 4, as well as those not indexed accessible through the an Open Journal System (OJS) are the focus of this research.

It is a descriptive qualitative research, with data collection through observation with an ethnographic approach. The search for data starts from the publication of March 2020 until April 2021. There are 16 journal published articles used. In addition, the social distancing policy issued by the Indonesian government and the Indonesian Ulema Council Institution provided online are important for this article. Data analysis is carried out by collecting and mapping journal articles containing social distancing policies and categorizing them based on the month and year of publication.

Table 1. Relevant Papers Based on Journal Publication

No	Autor	Month/ year Publication	Journal	Article Type	Main Purpose
1	Nur Rohim Yunus, Annissa Rezki	March, 2020	SALAM: Jurnal Sosial & Budaya Syariah UIN Syarif Hidayatullah Jakarta	Article	Describe government process to take lockdown policy to anticipate the spread of Covid-19

2	Mohammad Zaki Arrobi, Amsa Nadzifah	June, 2020	Journal of Ma'arif Institute for Humanity	Article	Describe new religious authority, the celebrity cleric in the media mass and role MUI, NU, and Muhammadiyah scholars have the same view on health protocol of covid-19.
3	Abd Hannan Siti Azizah Husna Atiya	July, 2020	Dinamika: Academic Journal of Islamic Studies	Article	Describe the response Pesantren toward Covid-19
4	Subkhani Kusuma Dewi M. Johan Nasrul Huda	July, 2020	Dinamika: Academic Journal of Islamic Studies	Article	Describing the way to pray and remembrance of Muslims in the whole world to ward off the danger of Covid-19
5	M. Amin Abdullah	June, 2020	Journal of Ma'arif Institute for Humanity	Article	Dialogue between religion and science in viewing Covid-19
6	Anung Ahadi Pradana, Casman, Nur'aini	June, 2020	Journal of Kebijakan Kesehatan Indonesia: Jkki	Article	Identify the effect of social distancing on vulnerable groups.

7	Dadang Darmwan, Miharja, Roro Sri Rejeki Waluyojati, Erni Isnaeniah	August, 2020	Religious: Journal of Studi Agama-Agama dan Lintas Budaya	Article	Describe the anger of the Muslims who were against the social policy restraint.
8	Leo Agustino	August, 2020	Journal of Bardoneo Adminstrasi	Article	Analyze the policy social distancing
9	Al Asy'ari	November, 2020	Journal of Ilmiah Sosiologi Agama Prodi Sosiologi Agama UIN SU Medan	Article	Look for da'wah model during social distancing policy
10	M. Yusuf	December, 2020	Journal of Nuansa	Article	Identity the meaning of Prophet Muhammad is migration related to facing pandemics.
11	Try Bunga Firma	December, 2020	Al-Adyan: Journal of Religious Studies	Article	Describe the Muslims religious practices in the new normal era
12	Napsiah dan Marfuah	December, 2020	Journal of Fikriah	Article	Describe the role of technology as media for Muslims in Halal bi halal event.

13	Diajeng Laily Hidayati, Reza Fahlevi	December, 2020	Journal of Lentera	Article	Describe the da'wah on Covid-19 via social media
14	Jujun Junaedi, Mukhlis Aliyudin, Dede Sutisna, Prita Priantini NC	December, 2021	Journal of Al-Tadabbur: Jurnal Kajian Sosial, Peradaban dan Agama	Article	Bridgeing between fatwa of Nahdatul Ulama (NU) about omission of Friday prayer and congregation replaced the midday prayer at home avoid conflict
15	AD Kusumaningtyas	January, 2021	Journal of Muttaqien	Article	Describe the form of communication from Islam Organization: NU, Muhammadiyah and MUI related to Covid-19
16	Hasse Jubba	April, 2021	Religious: Journal of Studi Agama-Agama dan Lintas Budaya	Article	Decipher changes of the religiosity of muslim and christian in performing worship during social distancing policy

Source: Data processed by the researchers

Results and Discussion

Social Distancing Policy and Islamic Religious Activities

The Covid-19 disaster originated from Wuhan was declared a world disaster because all countries have been affected, and it has successfully devastated the lives of people around the world. Indonesia is the 4th most populous country in the world. This virus began to enter Indonesia in the early February, 2020. Soon after the terrible news, the Indonesian government carried out strict supervision to anticipate the spike in transmission of the virus by implementing the Social Distancing Policy (Indriya, 2020). Social distancing aims to anticipate the spike in Covid-19 transmission by limiting direct contact and avoiding crowds (Yunus & Rezki, 2020). This policy is enforced throughout the archipelago, especially for the open public places, such as traditional markets, malls, and also sports venues.

The Indonesian government has implemented several regulations to anticipate the increase in the number of people exposed to COVID-19. The regulation has been socialized to the public through television, local-national newspapers, radio, and social media so that people are not complacent with the existing conditions. Djalante et al., (2020) summarize several government regulations during the Covid-19 pandemic in Indonesia as the following table.

Table 2. The List of Rules Enforced from February to March 2020

Date	Issuing agency	Title of regulation	Reference
February 4, 2020	Ministry of Health	Declaration of Novel infection of Corona virus as Disease that Can Cause Plague and its Response Measures	The decision of MoH No: HK.01.07/MENKES/104/20 20
February 28, 2020	BNPB (National disaster management agency)	Declaration of Special Emergency Situation of COVID-19 Epidemic Disaster in Indonesia	The decision of Head of BNPB 9A/2020
March 13, 2020	President of Indonesia	Presidential Decree (Keppres) 9/2020)	Presidential Decree (Keppres) 9/2020)
March 14, 2020	Ministry of Finance	Distribution of Special Grant Allocation for Infrastructure in Health Sector and Grants for Health Operation for COVID-19 response	The decision of MoF 6/KM.7/2020

March 16, 2020	Assembly Indonesia Cleric	Mosque Closing Appeal	MUI Fatwa 14/2020
March 16, 2020	Ministry of Health	A network of COVID-19 Laboratories	The decision of MoH HK. 01.07/ MENKES/182/2020
March 16, 2020	Ministry of Finance	Distribution and the Use of Shared Income Grant, Fiscal Allocation, General Allocation Grant, Special Allocation Grant and Regional Incentives for 2020 Fiscal Response to COVID-19	MOF Regulation No: 19/PMK.07/2020
March 20, 2020	National Police (POLRI)	Prohibition of Mass Gathering of Group Activity both in Public and Local Environments	Kapolri Mandate No. MAK/2/III/2020
Maret 20, 2020	President of Indonesia	Revision of Keppres on Task Force for Rapid Response to COVID-19	President Instruction (Keppres) 9/2020)
Maret 20, 2020	President of Indonesia	Refocusing of Activities, Fiscal Allocation, and Procurement of Goods and Services for the Acceleration of COVID-19 Response	President Instruction (Inpres 4/2020)
March 20, 2020	Ministry of Finance	Tax incentives for Compulsory Tax Holders Affected by COVID- 19	Mof Regulation No: 23/PMK.03/2020
Maret 20, 2020	Ministry of Communication and Information	Acceleration of Socialization of COVID-19 Prevention at Provincial and District/ City Levels	Circulated Letter SE 2/2020
March 24, 2020	Village, Regional Disadvantage and Transmigration Minister	Village Response for COVID-19 and Cash for Work in Villages	Circulated Letter SE 8/2020

March 31, 2020	President of Indonesia	National Budgeting Policy and the Stability of Budgeting System for COVID-19 Pandemic Disaster and/or Managing Threats for National Economy and/or the Stability Budgeting System	Government Regulation in Lieu of Law No 1/2020
March 31, 2020	President of Indonesia	National Budgeting Policy and the Stability of Budgeting System for COVID-19 Pandemic Disaster and/or Managing Threats for National Economy and/or the Stability Budgeting System	Government Regulation in Lieu of Law No 1/2020
March 31, 2020	President of Indonesia	National Budgeting Policy and the Stability of Budgeting System for COVID-19 Pandemic Disaster and/or Managing Threats for National Economy and/or the Stability Budgeting System	Government Regulation in Lieu of Law No 1/2020
March 31, 2020	President of Indonesia	Declaration of Community Health Emergency Situation for COVID-19	President Decree No 11/2020
March 31, 2020	President of Indonesia	Big Scale Social Restriction for Accelerating COVID-19 Eradication	Government Regulation No 21/2020
July 3, 2021	Ministry of Internal Affairs	Implementation of Java-Bali Emergency Community Activity (PPKM) Restriction	Introduction of Ministry of Internal Affairs No. 15/2021

August 3, 2021	Ministry of Internal Affairs	Implementation of Java-Bali Emergency Community Activity Restriction (PPKM). 4 Level for Java-Bali	Introduction of Ministry of Internal Affairs 27 N0. 27/2021
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Source: compiled from Djalante et al., 2020

The social distancing policy implemented in Indonesia brings up considerable tension among religious believers, especially Muslim. Islam suggests some religious practices to conduct together in particular places, such as mosques while the policy requires the distanced and independent worship (Darmawan, Miharja, Waluyajati, & Isnaeniah, 2020). Islam requires congregational activities to perform while the rules suggest the other way around, and it is newly socialized. This is a problem for Muslims because it involves religion. Religion is used as a source of knowledge and obedience. When people find no way to solve their problems, they usually return to their God (Jubba, 2021).

The omission of congregational prayers raises pros and cons among society (Quadri, 2020). The pros believe that the transmission of Covid-19 will occur through crowding. Meanwhile, the cons think that the transmission of Covid-19 will not occur in the holy places, such as mosques because the congregations are clean. Covid-19 appears due to human activity, and it is unstoppable. Human knowledge is very limited to solve this problem. Thus, religion becomes an important pillar in human life.

Some religious leaders, such as Qurais Sihab, obey the government's policy and they think it is the right way to avoid the transmission of Covid-19 as the Prophet used to do. There was heavy rain back then, and the roads were muddy, so prayers were carried out in the people's respective homes. At that time, the reason was not on the safety of their soul but on mental health. Correspondingly, the pandemic was closely related to the safety of the soul, so Muslims need to obey the rules to pray at home.

The Muslims who go against the policy by conducting social and religious activities require congregational or gathering activities are a vulnerable group for Covid-19 transmission. Although revealed by Pradana & Casman (2020) that the vulnerable group refers to the elderly with comorbidities, such as high blood pressure, heart disease, diabetes mellitus, and short breath. However, these vulnerable groups are considered potential for the crowd because their

consciousness has a stronger belief that there is another power uncontrollable by humans, the power from the omniscient owner of life.

Disaster is a part of national life. His presence seems unavoidable, yet it can only be anticipated and minimized. Even so, disasters will never be destroyed because every natural disaster no longer occurs. Disaster has become the history of human life. As in the case of Indonesia, disasters come one after another, both natural disasters, human disasters, technological disasters and currently disease disasters.

In the midst of the global pandemic due to the spread of Covid-19, religion plays a significant role as a positive-constructive force that participates in mitigating the outbreak and as a reactive force that helps spread the virus (Muhtada, 2020). As a positive force, religion in its manifestations plays a role in preventing the spread of epidemics among religious communities. They have a power to exercise in instructing followers through fatwas that Muslims carry out worship and religious rituals at home or through virtual spaces. Likewise, the priest and cleric has the power to instruct the congregation to eliminate congregational prayers and Friday prayers in mosques and to replace them with congregational prayers at home, even *tarawih* prayers and activities during the month of Ramadan.

On the other hand, religion can also be a reactive and counterproductive force that contributes to spreading this epidemic through religious rituals involving crowds. This phenomenon has occurred in various countries. In South Korea, the largest center of transmission occurred through the Christian congregation in Shincheonji church, half of the victims infected with the corona virus from the congregation of this church. While in Malaysia, the annual Tablighi Jamaat which was attended by thousands of people from various countries became the center of the spread of this virus in Malaysia, even to Singapore and Indonesia (Jubba, 2021).

Social Change, Religion, and Social Distancing Policy

Jubba (2021) reveals that the Social Distancing Policy is responded to by Muslims as a form of obedience to the government and an effort to anticipate the transmission of Covid-19. Therefore, Muslims carry out communal worship at home and in confined spaces. In this article, Jubba (2021) is not only limited to Muslims but also Christians. The two religious adherents choose to reduce the practice of communal worship to conform to government policies to reduce the number of Covid-19 transmissions. For Muslims, the

annual ritual of welcoming Eid al-Fitr by going home, “*mudik*”, meeting with families, has become an annual ritual. But in the era of the pandemic, the ritual is prohibited. Similarly, the Christmas ritual is carried out in the church. The church members greet and smile one another. However, this is not the case in the era of the Covid-19 pandemic. The ritual has changed. In addition to no communal rituals, the congregation also uses masks as a form of submission to health protocols, thus preventing them from greeting or smiling with fellow church members. In such conditions, it is perceived by Christians as the loneliest ritual.

During the Covid-19 pandemic, the behavior of Muslims has also changed (Krimaroca & Nasution, 2021). Since using a mask, there is no longer a smile or greeting, but rather a response to the delivery to show the intimacy that is carried out by fellow congregants. Therefore, the atmosphere is quiet and social relations are not as close as before.

The commemoration of annual ritual practices, especially *halal bihalal* (forgiving one another) activities carried out by Muslims every year, has been replaced by meetings through virtual spaces which are very limited by space and time. Napsiah & Sanityastuti (2020) found that this situation does not replace the closeness of brotherhood but virtual space can replace the moral messages of *halal bi halal* activity. Even so, this situation becomes relevant because Muslims are adaptive with the situation. According to Abdullah (2020), Muslims actually do not deny that there will be changes after the Covid-19, proven by the obedience of Muslims to close mosques.

Social distancing policies that close mosques and reduce socio-economic and cultural activities of the community must be troubling the community, and religion has the potential to provide spiritual comfort. Therefore Hidayati and Fahlevi (2020) reveals that scholars play an important role in delivering da’wah in the era of the Covid-19 pandemic. Through the video Quraish Shihab, KH. Ahmad Muwafiq, and AA Gym, da’wah carried out through social media is considered the most effective to avoid crowds. From the analysis of the content of the three preachers, three responses were made, conveying information about Covid-19, the importance of maintaining health, cleanliness, obedience to obey government rules and always getting closer to Allah SWT. This approach is called the cognitive approach. This approach is the most fundamental approach taken by Muslims. Thus, it is hoped that Muslims can carry it out without coercion but awareness from within. The affective approach is also used by preachers to convey information about Covid-19.

Religious appeals require that you always think positively and don't panic about the situation. In addition, the behavioral approach can generate comfort through online recitations and foster solidarity among others, especially for patients affected by Covid-19.

Conclusion

The social distancing policy, which aims to reduce the number of Covid-19 transmission, attracts scholars' attention in Indonesia. The ideas of these intellectuals have been disseminated through scientific publications to narrate their impacts on society, especially Muslims. They come with diverse ideas, some of which support the government initiative and some oppose it. The counter action is not in the form of rejection against the policies but expression of religious compliance. Meanwhile, the pro attitude is in the form of adherence to religious practices without any coercion because Muslims are adaptive to the conditions during the Covid-19.

This research provides comprehensive knowledge on the thoughts of scientists from various perspectives. The thoughts are disseminated in the Covid-19 era, especially for Muslims, so they no longer perceive that the changes in behavior solely aims to support the government regulations in anticipation to the spike in Covid-19 sufferers. Therefore, Muslims need to be aware that religious practices sometimes need to be adjusted with particular condition, especially in times of disaster.

The current research is still limited to the publications by Muslim writers only. Further studies may examine those from other religions because most religions suggest ritual practices in congregation. Moreover, they can broaden the scope into the international publications.

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المناجاة في الأدب العربي النيجيري
(دراسة أسلوبية لمناجاة زكريا إدريس أوبو حسين)
AL-MUNAJAT FI AL-ADAB AL-‘ARABIY
AN-NIJIRIY (DIRASAH USLUBIYAH
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المخلص

هذا البحث يرصد دراسة مناجيات البروفيسور زكريا إدريس أوبو حسين، دراسة أسلوبية، للوقوف على قدرة الكاتب في رسم المشاهد المختلفة في حالات النفس الإنسانية، والكشف عن مستويات المناجيات النصية، والتقديم لدلالات ما خلف النص بوصفه نصاً أدبياً خاضعاً للقراءة والتأويل. وقد تناولت الدراسة كتب مناجاته في مستوياتها الصوتية والتركيبية والدلالية محاولة لإجراء الدراسة الأسلوبية عند كل مستوى، فقد أورد البروفيسور الاستعارات والتشبيهات والكنائيات بشكل تفاعلي مع الجو الملائم لكل مناجاة، وأهمية هذا البحث تظهر في قلة أمثاله في المكتبات التي تستقري مثل هذه النصوص الإسلامية الشريفة، والتي تستحق لفت النظر. وتم تقسيم الدراسة إلى أربعة مباحث، سبقهم ملخص، ومقدمة، وفي الخاتمة تم تسجيل أهم النتائج فضلا عن المصادر والمراجع، والله المستعان.

Abstract

Professor Zakariyau Idrees Oboh Oseni, is one of the prominent figures of Arabic and Islamic literature in Nigeria, working with University of Ilorin in Nigeria as an exemplary teacher, a writer and even a Critical critic. His poetic talent, literary ability, linguistic wealth, knowledge of the Noble Qur'an and the Prophet's Sunnah, made him succeed in the Art of Munajat, and succeed as a sincere scholar who raises the nation a high-level education. This Research aims to study the Munajat (Monologues) of Professor Zakariyau Idrees Oboh Oseni as a stylistic study, to determine the writers ability to draw different scenes in cases of the human soul, to reveal the levels of textual Monologues, and to present the implications of what is behind the text as a literary text subject to reading and interpretation. The Study dealt with his Monologue books in their phonetic, structural and semantic levels, an attempt to conduct a stylistic study at each level. This approach includes a set of principles and procedures that aid the study of the text as a scientific study, through method analysis. The research is divided into three sections, preceded by a summary, followed by a conclusion.

Keywords: Oseni; Kankawi; Munajat; Stylistic; Nigeria.

المقدمة:

لا شك أن أدب المناجاة لونٌ من ألوان الأدب الصوفي، وشكلٌ من أشكال الخطاب الدعائي ذات اتجاه واحد من أنا (الإنسان) إلى أنت (الله).
للأدباء النيجيريين باع طويل في هذا اللون من الأدب شعرا ونثرا منذ القرن التاسع عشر الميلادي، ذلك أن علماءنا الذين تعمقوا في العلوم العربية والدينية بدأوا يفكرون في تأليف أمثال الكتب التي وصلتهم من الشرق العربي؛ راغبين في ذلك تسهيل العلوم والفنون لطلبة المعارف وعشاق العربية، فكان أدب المناجات من جميع جانيه، الشعر والنثر من الفنون التي طرقتها وغاصوا فيها فمن الشواهد الدالة لمثل هذا اللون في أدبنا العربي النيجيري تقديمنا المتواضع لشخصية زكريا إدريس أوبو حسين، الذي هو شيخ الأئمة لبلاد أوتشي نيجيريا، ووزير إمارتها، فشأنه أجل من أن يختفي، لكونه علماً من أعلام الأدب العربي والإسلامي في نيجيريا، ومدرساً مثالياً، وأديباً مفلحاً، بل ناقدًا بصيراً. وكان أكثر العلماء الأكاديميين تأليفاً، وألف كتباً تزيد على المائة. وهذا البحث الذي يحمل عنوان: المناجاة في الأدب العربي النيجيري: دراسة أسلوبية لمناجاة زكريا إدريس أوبو حسين همم تستنهض همم الباحثين في نيجيريا لسد الثغور.

ولقد اعتمدت مادة هذا البحث في المقام الأول على هذا الموضوع وإن كانت في رصد العلاقة بين المصادر الأدبية القديمة والحديثة مثل كتاب حركة اللغة العربية وآدابها في نيجيريا لشيخو أحمد سعيد غلادنتشي» وكتاب «الثقافة الإسلامية في نيجيريا لعلي أبوبكر» ومن المقالات العلمية الحديثة في هذا الموضوع مقالة منشورة عام ٢٠٢٠م في الكتاب التكريمي: سادن اللغة العربية في نيجيريا بعنوان: صيغ الصلاة النبوية في الأدب العربي النيجيري: (تأليف) زكريا حسين أنموذجا، إلا أن هذه البحوث تختلف عن مجال هذه البحث فنطاق البحث يظهر ذلك من كونه مرتكزا على مناخات زكريا إدريس أبو حسين شعرها ونثرها. وفي ثنايا البحث أذكر (الإمام- الوزير- البروفيسور) وأريد بها زكريا إدريس أبو حسين. سدد الله خطانا.

المبحث الأول: ترجمة حياة زكريا إدريس أبو حسين

هو الشيخ الإمام الخطيب الوزير الأستاذ الدكتور زكريا إدريس -أبو حسين، شهد نور الحياة بمدينة أوتشي، محافظة أيتشكو، ولاية أيدو، نيجيريا في يوم الأربعاء ١٠/ربيع الأول/ ١٣٧٠هـ الموافق ٢٠/١٢/١٩٥٠ من العام الميلادي. حصل على الشهادة الابتدائية الحكومية عام ١٩٦٣م، وعلى الثانوية الحكومية ١٩٦٦م، والإعدادية في الدراسات العربية والإسلامية عام ١٩٦٩م، قبل انخراطه بجامعة إبادن حيث حاز شهادة المدرّس في الدراسات العربية والإسلامية عام ١٩٧١م قبل حصوله على كشف درجات (غ س ي) عام ١٩٧٣م من جامعة لندن، وذلك أيضا لـ(وييك) في العام نفسه، قبل مواصلته للدراسات الجامعية بجامعة إبادن وحصل على بكالوريوس في اللغة العربية والأدب عام ١٩٧٧م، والماجستير في الدراسات العربية والإسلامية عام ١٩٨٠م، والدكتوراه في اللغة العربية والأدب عام ١٩٨٤م (والتخصص الدقيق هو تاريخ الأدب العربي والنقد الشعري لصدر الإسلام والعصر الأموي).

وظيفته

لم يعرف البروفيسور زكريا -أبو حسين سوى مهنة تدريس اللغة العربية في حياته، ظل يباشرها منذ عنفوان شبابه في المؤسسات العلمية المختلفة، ومنها المدرسة الأدبية للدراسات العربية بمدينة أوو بين شهر يناير وأغسطس ١٩٧٠م، ومدرسة إغيبو الابتدائية بـ(إبينفي) قرب مدينة أوتشي بين ١٩٧١-١٩٧٤م، وفي جامعة أحمد بلو، كنو، أثناء خدمة الوطن بين عام ١٩٧٧-١٩٧٨م، قبل انخراطه بهيئة التدريس بجامعة إلورن،

إلورن نيجيريا، بالتاريخ ٢٩ سبتمبر ١٩٧٨ م حيث ارتقى إلى درجة الأستاذية في غرة أكتوبر ١٩٩٥ م. وقد كان أستاذا زائرا بكل من جامعة أوندو بمدينة أدو أَيْكْتِ، وجامعة ولاية لجوس، وجامعة الحكمة، إلورن.

مؤلفاته:

يعدّ البروفيسور زكريا حسين كاتباً أديباً خصيباً، بما أثرى به المكتبات العربية من المؤلفات العربية القيمة، وما نُشر له من المقالات الأكاديمية المحكمة، وله ما يربو على مائة منشور بالعربية والإنجليزية، ومن مؤلفاته على سبيل الذكر لا الحصر ما يلي:

١. «العميد المبجل» ١٩٩٤ م.
 ٢. «قصص خط الاستواء» ١٩٩٩ م.
 ٣. «أبواق الذهب»، ١٩٩٢ م.
 ٤. «المأدبة الأدبية لطلاب اللغة العربية في إفريقيا الغربية» ٢٠٠٠ م.
 ٥. «التاجر وصاحب المطعم»، ٢٠٠٥ م.
 ٦. «الطبقة العليا»، ٢٠٠٦ م.
 ٧. «مفتاح قراءة القرآن الكريم»، ٢٠٠٧ م.
 ٨. «مناجاة الله الأحد بسورة الصمد»، ٢٠٠٩ م.
 ٩. «دعاء ختم القرآن»، ١٩٩٩ م.
 ١٠. الصلوات الطيبة، ٢٠٠٠ م.
- ومن مقالاته المنشورة ما يلي:
١. «الدراسة العربية العليا ونشر الكتب العربية في ديار نيجيريا»، إسلامباد، ١٩٩٢ م.
 ٢. «النضار في ماهية المسرحية العربية وأهلها في نيجيريا في الماضي والحاضر»، مجلة زليخاء أبيولا، أبيكوتا، ١٩٩٦ م.
 ٣. «تقويم الباقية من فرائد الأدب في أمثال العرب»، المشرق، بيروت، ١٩٩٥ م.
 ٤. «تسهيل الدرب بمفتاح نقد الأدب»، نتائس، ٢٠٠٣ م.
 ٥. «من مظاهر اللغة العربية والأدبية في نيجيريا»، ٢٠١٠ م، في الكتاب التكريمي للمرحوم بروفيسور نائبي سويد (١٩٣٧-١٩٩٨ م).
 ٦. «الدعوة الإسلامية ووسائل الإعلام الحديثة في الألفية الثالثة الميلادية في نيجيريا: تحديات وحلول»، في أسبوع الشيخ آدم الثقافي الثناوي، أغيجي، نيجيريا، ٢٠٠١ م. في أسبوع الشيخ آدم الثقافي الثناوي، أغيجي، نيجيريا، ٢٠٠١ م.

٧. ”دور أساتذة اللغة العربية في الإفادة بالتقنية الحديثة في تطوير اللغة العربية وأدبها في الجامعات النيجيرية ونشرها“، مجلة الكنوز، جامعة إبراهيم بدمصي بباغدا، ٢٠١٤م.

المؤتمرات:

شارك البروفيسور زكريا حسين عديدا في المؤتمرات العلمية الثقافية داخل الوطن وخارجه، وألقى فيها المقالات العلمية المفيدة، إضافة إلى أنه عقد بدوره بعض المؤتمرات عند إدارته لمركز الدراسات الإلورية بجامعة إلورن بين ١ أغسطس ٢٠١٤-٣١ يوليو ٢٠١٧م، ومن المؤتمرات التي حضرها:

١. المؤتمر السادس للجمعية الوطنية لمدرسي الدراسات العربية والإسلامية في نيجيريا (نتائس)، جامعة صكتو نيجيريا، ١٩٧٩م.
٢. المؤتمر الدولي للقرن الخامس عشرة للهجرة، بجامعة إلورن، ١٩٨٠م.
٣. المؤتمر السابع لجمعية (نتائس)، بمدرسة الدراسات العربية، كنو، ١٩٨١م.
٤. مؤتمر الأدب الإفريقي الدولي السابع، عقده قسم الإنجليزية، جامعة إبادن، ١٩٨٢م.
٥. ورشة العمل في العلوم والدين، سن جوس، كلفونيا، الولايات المتحدة الأمريكية، ٢٠٠٢م.
٦. المحاضرة الرمضانية الملكية للعام ١٤٢٧هـ، مغرب، ٢٠٠٦م.
٧. المؤتمر الدولي الأول، عقدته جامعة كيب كوست، غانا، بكيب كوست، غانا، بالشراكة مع جامعة إلورن ٢٠٠٩م.
٨. المؤتمر الدولي الثاني عشرة، المركز الرئيس لرابطة العالم الإسلامي بمكة، المملكة العربية السعودية، ٢٠١١م.
٩. اجتماع العالم الأول على الإسلامية والوحدة المعارف الإنسانية، الجامعة الإسلامية الدولية، مليزيا، ٢٠١٣م.
١٠. المؤتمر السنوي للمجتمع الأمريكي لدراسة المجتمعات الإسلامية “بين التقليدية والإسلام في مجتمع الشرق الشرقي النيجيري: مسلمو أيتشكو نموذجاً”، جامعة جوجيا رغبنتس، أوغسط غا، الولايات المتحدة الأمريكية، ٢٠١٤م.

التشريفات:

قد لقيت مجهودات البروفيسور زكريا إدريس -أبو حسين في خدمة العلم والإنسانية قبولا حسنا لدى المجتمعات المختلفة، إثر ذلك بالتشريفات الأكاديمية والاجتماعية نذكر منها ما يلي:

١. المنحة الدراسية للدكتوراه بجامعة إبادن، من جامعة إلورن، بين ١٩٨١-١٩٨٤ م.
٢. جائزة "الرصافي"، من قبل حكومة العراق لأحسن طالب في الامتحان النهائي في الليسانس في الدراسات العربية والإسلامية، جامعة إبادن، نوفمبر ١٩٧٧ م.
٣. عضو مشرف، المجلس الشورى للمركز الدولي للسيرة، كمبرج، إنجلترا، ٢٠٠١ م إلى اليوم.
٤. عضو مشرف، هيئة البحث للمرشدين، المعهد الأمريكي للسيرة، الولايات المتحدة الأمريكية، منذ ٢٠٠٢ إلى اليوم.
٥. جائزة الزمالة في الدراسات العربية في نيجيريا، من قبل جمعية مدرسي الدراسات العربية والإسلامية في نيجيريا (نتائس)، ٣١ ديسمبر ٢٠٠٣ م.
٦. جائزة العضو التأسيسي من قبل قسم اللغة العربية، جامعة إلورن، أكتوبر ٢٠١٨ م.
٧. جائزة الزمالة للغة العربية وآدابها في نيجيريا (أسلن)، من قبل الجمعية الأكاديمية للغة العربية وآدابها في نيجيريا (نتائس)، ٣١ ديسمبر ٢٠٠٣ م.

الرحلات الأكاديمية:

١. غانا، ١٩٨٨، و١٩٩٩، و٢٠٠٠، و٢٠٠١، و٢٠٠٣، و٢٠٠٤، و٢٠٠٥، و٢٠٠٩ م.
٢. المملكة العربية السعودية، ١٩٩٥، و٢٠١١، و٢٠١٢، و٢٠١٣، و٢٠١٤، و٢٠١٥ م.
٣. الأمم المتحدة وأمريكا، ٢٠٠١ و٢٠١٤ م.
٤. المغرب، ٢٠٠٦ م.
٥. ماليزيا، ٢٠١١ و٢٠١٣ م.
٦. جنوب إفريقيا، ٢٠١١ م.
٧. سنغال، ٢٠١٥ م.

التولية:

- كون المترجم له أكاديميا مثاليا دؤوبا لم يمنعه من النشاطات الاجتماعية والدينية، والتي أكسبته تقديرا اجتماعيا دينيا مسترعى الانتباه نذكر منها:
١. وزير إمارة أوتشي الإسلامية ٢٠٠٢ م.
 ٢. رئيس مجلس علماء مدينة أوتشي وأكبر أئمتها منذ ٢٤ أغسطس ٢٠٠٧ م إلى اليوم.
 ٣. رئيس لجنة توثيق تاريخ مدينة أوتشي منذ أكتوبر ٢٠٠٨ إلى اليوم.
 ٤. عضو معيّن بلجنة الشورى لعلماء الإسلام تحت المجلس العالي النيجيري للشؤون الإسلامية، تحت الرئيس العام للمجلس سلطان صكتو بين ٢٠٠٩-٢٠١٤ م.
 ٥. عضو لجنة العلماء تحت المجلس الوطني للحج (للوغظ والإرشاد للحجاج ودعاء لبلاد نيجيريا أثناء الحج) بين ٢٠١١-٢٠١٥ م. (أحمد، ٢٠٢٠).
- اتضح لنا من خلال جمع وتصنيف أعمال الوزير حسين الأكاديمية أنّ له ما لا يقلّ عن مائة وعشرين ١٢٠ عمل، منها خمسة وأربعون كتابا مطبوعا وخمسة وخمسون مقالة علمية وثلاثة منها مراجعة الكتب. وبينما كان عدد المؤتمرات والسمينارات والإلقاءات العلمية التي حضرها وقدم فيها مقالات علمية يبلغ أربع وأربعون.
- يمكن تصنيف هذه الأعمال إلى خمسة أصناف: العربية، الأدبية، الإسلامية، الإنجليزية وثقافة أفيمي Afemai. وكل هذه الأعمال لها آثارها في تطوير العلم والإنسانية بصورة عامة. وأما الجانب الذي يخصنا في هذا المقام هو جانب ابتكاراته العلمية والأدبية وسبق الآخرين في الكتابة أو التأليف عنها أو تفرّد فيه.
١. المسرحية العربية: إذا جاز لنا أن نقول لولا سيف الدولة ما عرف المتنبي كذلك نقول لولا الوزير حسين ما عرفت نيجيريا المسرحية. لأنه أول من كتب كتابا في المسرحية العربية (حسين، ١٩٩٤).
- في منطقة إفريقيا الواقعة في جنوب الصحراء الكبرى ١٩٩٤ م بعنوان العميد المجلّ، وله كتابين آخرين في المسرحية وهما «التاجر وصاحب المطعم» و«الطبقة العليا». وتمتاز مسرحياته بأنها تهتم بالقضايا الاجتماعية وتتحلّى بالطابع المحلي النيجيري. وقد تبعه في هذا الطريق الكتاب المسرحيون حيث وجد ما لا يقل عن عشرين كتابا مسرحيا في نيجيريا نثرا وشعرا.

٢. البحث عن قضايا المسرحية: وكذلك يعزى إليه - بلا خلاف أوليته في تناول البحث العلمي عن المسرحية العربية في نيجيريا؛ وذلك حين كتب مقالة علمية في مجلة زليخة أبيولا للدراسات الإنسانية ١٩٩٦ م بعنوان «النظر في ماهية المسرحية العربية وأهلها في نيجيريا في الماضي والحاضر» (حسين، ٢٠١٠: ٣٥-٥٧). وفيها ناقش مكانة المسرحية في نيجيريا وتحدياتها. وكما أنه تنبه إلى مسيرتها في المستقبل القريب والبعيد. وقد نتج عن تلك الفكرة مقالات وبحوث كثيرة في المستويات الجامعية في نيجيريا وخارجها.
٣. منهج النقد الأدبي الحديث ومما يدل على عبقريته اختراعه منهجا خاصا لدراسة العمل الأدبي. وهو المنهج المبني على استعمال الأدوات الاستفهامية مثل ما. لماذا، أين، متى، وكيف وغيرها (حسين، ٢٠٠٠: ٢٢٢). وهو اختراع حديث، اختلف عن المناهج النقدية المعروفة في الدراسة الأدبية العربية على حسب ما تناولها أمثال سيد قطب، وعبد السلام هارون، وطه حسين، والعقاد وغيرهم. وبكل أسف أن هذا المنهج الجديد لم يكن مشهورا لدى النقاد النيجيريين، وليس السبب في عدم فاعليته؛ بل لأنه لم يكن معروفا مخفيا في المجلة وفي الكتاب المدرسي في الأدب العربي لطلاب المدارس الثانوية. وشأن هذا المنهج كشأن المناهج أو النظريات الجديدة فإنها لا تعرف عند حدوثها إلا بعد فترة قريبة أو بعيدة.
٤. تحديد العصور الأدبية النيجيرية: ومن أكبر انجازاته الفكرية تحديده العصور الأدبية العربية النيجيرية بطريقة متميزة تختلف التي سبقه إليها النقاد مثل الدكتور علي أبو بكر والدكتور سعيد غلادنثي والشيخ آدم عبد الله الألوري. بينما بنى هؤلاء النقاد نظرية تحديد العصور الأدبية النيجيرية على الفترات السياسية وتقلباتها وأحداثها، فإن الوزير حسين بنى فكرته على حسب التطور المنطقي البشري حيث بدأ بعصر الاستهلال، وعصر الاسترشاد وعصر الاستقرار وعصر الاستعمار وعصر الاستقلال وعصر الازدهار. (حسين، ٢٠٠٠)، وقد أثار تقسيمه ضجة كثيرة وعكف النقاد والدارسون يحللونه تحليلا نقديا أو مقارنته بمختلف البحوث العلمية. وفي مقدمتهم الأستاذ الدكتور حمزة عبد الرحيم (عبد الرحيم، ٢٠١٢: ١٠١-١٠٢)، وما زالت المناقشة حوله متواصلة إلى اليوم.
٥. تطوير فنّ الخاطرة: نشأ فنّ الخاطرة في عصر الدول والممالك وخاصة عند العلامة الشيخ جار الله الزمخشري حين ألف كتابه «أطباق الذهب» وهو فنّ

به مشاعر الناس باستعمال الألفاظ والجمل القصيرة التي تحمل التجربة الشعورية بالطريقة الموحية. وقد تبعه أحمد شوقي في ذلك ثم الوزير حسين حين ألف خاطرته بعنوان "أبواق الذهب" ١٩٩٢م (حسين، ١٩٩٩م) والشيخ الدكتور عبد الباري أديتنجي قد قلده في ذلك المنوال. والغريب في هذا، هو أن الوزير لم يكن عربياً ولم يعيش أو يتعلم في المجتمع العربي ولكنه استطاع أن يتبارى بالعرب وتفوق عليهم ولا يتأتى ذلك إلا لمن كان يتمتع بالعقلية الفائقة والتبحر في الثقافة العربية واستطاع أن يخضعها لخدمة مجتمعه المحلي.

٦. تطوير فنّ الأصوصة العربية: إن الأصوصة نوع من أنواع الفنّ القصصي ولها أهميتها ومكانتها وتاريخ قديم في تطوير عقلية البشر وترويجها وثقيفها. بما أنّ فنّ القصة جاء متأخرة في المسرح الأدبي العربي، فإنّ الوزير حسين أول من كتب ونشر مجموعة الأصوصة العربية ليس في نيجيريا فحسب حتى في غرب إفريقيا. تضمن كتاب "قصص خط الاستواء" ١٩٩٩م، قصصاً مخترعة من قريحة الوزير حسين وخياله وقصصاً أخرى من ثقافة أفماً الأيدويّة (وسط جنوب نيجيريا). وكلّها ممثلة بالأفكار النيّرة الموجهة إلى تثقيف الأمة وتحلي بالأخلاق الفاضلة. فإنّ هذه القصص تختلف عن القصص المترجمة من اللغات المحلية أو اللغة الإنجليزية وله الفضل في ترسيخ قدم القصة العربية في نيجيريا. وقد تبعه في هذا الأثر كتب القصص العربية في نيجيريا اليوم، ولا يقلّ عددها عن ثلاثين كتاباً.

٧. العناية بتسهيل قراءة القرآن: اهتمّ الوزير حسين بقضية تعليم القرآن الكريم وتسهيل قراءته وذلك لما رأى المتاعب والمشقات التي يمرّ بها الأولاد المسلمون عند تعلّم مبادئ قراءة القرآن الكريم من المدارس التقليدية، واستعمال كتب تعليم القرآن الكريم التي تحتاج إلى المراجعة الدقيقة. استطاع كتابه "مفتاح قراءة القرآن الكريم" (حسين، ٢٠٠٧)، أن يحلّ معظم التحديات التي يواجهها متعلمو القرآن الكريم باستخدامه الطريقة البسيطة المسلسلة المنسجم مع التطور العقلي والنفسي والروحي. إن القيام بذلك النوع من العمل يحتاج إلى التجربة الواسعة والعقلية الفائقة وروح تحمّل المسؤولية والعبرة بطرق تعليم قراءة القرآن الكريم. فإنّ الوزير حسين يمتلك كل هذه المؤهلات والموصفات وهيئاته للقيام بذلك العمل الجديّ. وبالحقّ فإنّ الكتاب - مع جودته وحسن

ترتيبه وتفاديه للأخطاء الواردة من الكتب الأخرى – لم يكن في متناول أيدي الناس بل إنه يحتاج إلى نشره وتوزيعه، وتطبيقه بطريقة عملية

المبحث الثاني: مفاهيم تأسيسية لأدب المناجات

فكلمة المناجاة مشتقة من فعل ناجى / ينجي مناجاة ونجاء، ففاعله ناجي والمفعول مناجى، وهي الدعاء والتحدث مع الله، جاء في لسان العرب لابن منظور، أن المناجاة بمعنى التسارر، فيقال ناجى الرجل مناجاة ونجاء أي ساره، وانتجى القوم انتجاء، وتناجوا مناجاة بمعنى تساروا، وفلان نجى فلان أي ينجيه دون من سواه. والمناجى هو المخاطب للإنسان والمحدث له دون غيره (ابن منظور، ٢٠٠٣).

وقد ورد الفعل «ناجى» والصيغ المشتقة منه في مواضع كثيرة من القرآن الكريم منها: قوله تعالى من سورة المجادلة: ﴿أَلَمْ تَرَ أَنَّ اللَّهَ يَعْلَمُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مَا يَكُونُ مِنْ نَجْوَى ثَلَاثَةٍ إِلَّا هُوَ رَابِعُهُمْ وَلَا خَمْسَةٍ إِلَّا هُوَ سَادِسُهُمْ وَلَا آدْنَىٰ مِنْ ذَلِكَ وَلَا أَكْثَرَ إِلَّا هُوَ مَعَهُمْ أَيْنَ مَا كَانُوا﴾ المجادلة: ٧، وقوله تعالى: ﴿أَلَمْ تَرَ إِلَى الَّذِينَ نَهَوْنَا عَنِ النَّجْوَىٰ ثُمَّ يَعُودُونَ لِمَا نَهَوْنَا عَنْهُ وَيَنْجَوْنَ بِالْإِنَّمِ وَالْعُدُونِ وَمَعْصِيَتِ الرَّسُولِ وَإِذَا جَاءُوكَ حِيَّوْكَ بِمَا لَمْ يُحِبَّكَ بِهِ اللَّهُ وَيَقُولُونَ فِي أَنْفُسِهِمْ لَوْلَا يُعَذِّبُنَا اللَّهُ بِمَا نَقُولُ حَسْبُهُمْ جَهَنَّمُ يَصَلُونَهَا فِئْسَ الْمَصِيرُ﴾ المجادلة: ٨، وقوله: ﴿إِنَّمَا النَّجْوَىٰ مِنَ الشَّيْطَانِ لِيَحْزُنَ الَّذِينَ ءَامَنُوا وَلَيْسَ بِضَارِّهِمْ شَيْئًا إِلَّا بِإِذْنِ اللَّهِ وَعَلَى اللَّهِ فَلْيَتَوَكَّلِ الْمُؤْمِنُونَ﴾ المجادلة: ١٠، وقوله: ﴿يَتَأْتِيهَا الَّذِينَ ءَامَنُوا إِذَا نَجَّيْتُمُ الرَّسُولَ فَقَدِمُوا بَيْنَ يَدَيْ نَجْوَىٰكُمْ صَدَقَةٌ ذَٰلِكَ خَيْرٌ لَّكُمْ وَأَطْهَرُ﴾ المجادلة: ١٢، وهكذا جاءت المادة في قوله تعالى من سورة يوسف: ﴿فَلَمَّا أَسْتَيْسُوا مِنْهُ خَلَصُوا نَجِيًّا قَالَ كَبِيرُهُمْ أَلَمْ تَعْلَمُوا أَنَّ أَبَاكُمْ قَدْ أَخَذَ عَلَيْكُمْ مَوْثِقًا مِنَ اللَّهِ وَمَنْ قَبْلُ مَا فَرَّطْتُمْ فِي يُوسُفَ فَلَنْ أَبْرَحَ الْأَرْضَ حَتَّىٰ يَأْذَنَ لِي أَبِي أَوْ يَحْكُمَ اللَّهُ لِي وَهُوَ خَيْرُ الْحَاكِمِينَ﴾ يوسف: ٨٠، وأيضا في قوله تعالى: ﴿وَنَدَيْتُهُ مِنْ جَانِبِ الطُّورِ الْأَيْمَنِ وَفَرَّقْتُهُ نَجِيًّا﴾ مريم: ٥٢

وفي الآيات السابقة من سورة المجادلة وردت كلمة المناجاة والنجوى والتناجى بمعنى واحد، وتعني الكلام سرا. وأما النجى في سورة يوسف، فيعني أن إخوة يوسف عليه السلام، لما امتنع عليهم رد أخيهم انفرادوا نجيا، يتناجون فيما بينهم. والنجى في سورة مريم يعني أن موسى قصد النار فكلمه الله تعالى وناداه وقربه فناجاه.

والأحاديث النبوية حافلة الشواهد على ذلك، مثل قول النبي ﷺ: «إِنَّ الْمُؤْمِنَ إِذَا كَانَ فِي الصَّلَاةِ، فَإِنَّمَا يُنَاجِي رَبَّهُ، فَلَا يَبْزُقَنَّ بَيْنَ يَدَيْهِ، وَلَا عَنْ يَمِينِهِ، وَلَكِنْ عَنْ يَسَارِهِ، أَوْ تَحْتَ قَدَمِهِ» (البخاري، ١٤٢٢ هـ)، وفي الحديث دلالة على أهمية الصلاة ومكانتها وقوله: «إِذَا كَانُوا ثَلَاثَةً، فَلَا يَتَنَاجَى اثْنَانِ دُونَ الثَّلَاثِ» (البخاري، ١٤٢٢ هـ، ومسلم، د.ت). كما في حديث النهي عن الكلام سرا بين اثنين دون ثالث معهما لما فيه من إيذاء له.

فخلاصة القول، أن المعاني المستفادة من المناجاة بحسب السياقات الواردة في القرآن الكريم والأحاديث النبوية الشريفة هي التسارر والانفراد والانعزال وما يتبع ذلك من خلوة وهمس ونحوهما، وهي معان تسهم بلا شك في إضاءة الدلالة الاصطلاحية لهذا اللون الأدبي الصوفي.

والمعاجم الصوفية قديمها وحديثها لم تشر إلى ماهية "المناجاة" أو مفهومها مع شيوعها، وكونها لونا من أنواع النثر الصوفي. وكثيرا ما يأتي معناها اللغوي في كتب التصوف المتخصصة مقرونا بالصلاة والأذكار، يقول الطوسي: إنها "مخاطبة الأسرار عند صفاء الأذكار للملك الجبار" (الطوسي، ١٩٦٠)، وأما عند القشيري فقد ذكر أنها "مسامرة بين الحبيبين لا يسمعهما ثالث" (القشيري، ١٩٦٩).

وعند المحدثين من الكتاب نجد تعريفاً هاماً مؤطراً لمفهوم المناجاة، يقول محمد عبد المنعم الخفاجي: "إنها لونٌ من ألوان آداب الصوفية، أنشؤوه في مناجاة الله عز وجل والحديث إليه والاستغراق في خطابه، وهو أدب بليغ، ولون طريف من ألوان النثر، وقد أتى المتصوفة فيه بكل معنى جديد بديع" (خفاجي، د.ت)، وهذا التعريف قريب إلى رأي عبد الحكيم حسان حيث يقول: بأن فن المناجاة من ابتكار المتصوفة" وهو لون أدبي لم يشاركهم فيه غيرهم من طوائف المتأديبين والشعراء" (حسان، ٢٠٠٣). ولذا كان معظم الدارسين يراجعون نشأة أدب المناجاة إلى المتصوفة مثل: الجيوشي وغيره، حيث اعتبروها فناً صوفياً خالصاً، لم يطرقه غير المتصوفة ولم ينتهجه سواهم، فهم فرسان حلبتها وآباء عذريتها (الجيوشي، د.ت).

والمناجاة - من هذا المنطلق - هي خطاب صوفي استغراقي، يقوم على مبدأ الحوار في شكلية المونولوجي والديالوجي بين المناجي والذات الإلهية، وقد ينفتح على فضاءات أخرى تستدعيها طبيعة المناجاة نفسه، وفي هذا الخطاب ينقل المناجي رغبته في الاتصال والقرب بلغة شفافة هامة في ظل أجواء روحانية خالصة تتأرجح بين حالي الهيبة والأنس. وهذا

النوع من الأدب قسمان: الأول الشعر وثانيه هو النثر، فشخصية المناجي الأدبية تظهر في الشعر أكثر من النثر.

ونماذج تأصيلية للمناجاة؛ لإثبات أصالة هذا الخطاب النثري وأثره العميق في الحياة الأدبية والروحية. وخير النماذج لأدب المناجاة هي تلكم الأدعية والمناجيات القرآنية على لسان الأنبياء، مثل قوله تعالى: ﴿ رَبَّنَا لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا رَبَّنَا وَلَا تَحْمِلْ عَلَيْنَا إَصْرًا كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا رَبَّنَا وَلَا تُحَمِّلْنَا مَا لَا طَاقَةَ لَنَا بِهِ ۗ وَاعْفُ عَنَّا وَاعْفِرْ لَنَا وَارْحَمْنَا أَنْتَ مَوْلَانَا فَانصُرْنَا عَلَى الْقَوْمِ الْكَافِرِينَ ﴾ (البقرة: ٢٨٦). ولعل من أول المناجاة عند النبي ﷺ هو ما ناجى به الرسول ربه (سبحانه وتعالى) وهو بالطائف، عندما هاجمه سفهاء بني ثقيف قائلاً: «اللَّهُمَّ أَشْكُو إِلَيْكَ ضَعْفَ قُوَّتِي، وَقِلَّةَ حِيلَتِي، وَهَوَانِي عَلَى النَّاسِ، يَا أَرْحَمَ الرَّاحِمِينَ أَنْتَ أَرْحَمَ الرَّاحِمِينَ، إِلَى مَنْ تَكَلَّمْتُ إِلَى بَعِيدٍ يَحْمِينِي، أَمْ إِلَى عَدُوِّ مَلَكَتَهُ أَمْرِي؟ إِنْ لَمْ تَكُنْ غَضَبَانَ عَلَيَّ فَلَا أَبَالِي، غَيْرَ أَنْ عَافَيْتَكَ أَوْسَعُ لِي، أَعُوذُ بِنُورِ وَجْهِكَ الَّذِي أَشْرَقَتْ لَهُ الظُّلُمَاتُ، وَصَلَحَ عَلَيْهِ أَمْرُ الدُّنْيَا وَالْآخِرَةِ، أَنْ يَنْزِلَ بِي غَضَبُكَ، أَوْ يَحِلَّ عَلَيَّ سَخَطُكَ، لَكَ الْعُتْبَى حَتَّى تَرْضَى، وَلَا قُوَّةَ إِلَّا بِكَ» (ابن كثير، ١٤١٩ هـ). أما فيما يخص مناجيات الصحابة فنذكر مناجاة سيدنا أبي بكر عندما أرسل الجيوش إلى الشام: «اللهم إنك خلقتنا ولم تكن شيئاً، ثم بعثت علينا رسولا رحمة منك لنا، وفضلاً منك علينا، وهديتنا وكنا ضلالاً، وحببت إلينا الإيمان وكنا كفاراً، وكثرتنا وكنا قليلاً...» (محفوظ، ١٩٩١ م).

ومن أعلام أدب المناجاة من الزهاد الحسن البصري (ت ١١٠ هـ)، مالك بن دينار (ت ١٣١ هـ)، جعفر الصادق (ت ١٤٨ هـ)، إبراهيم بن أدهم (ت ١٦١ هـ)، سفيان الثوري (ت ١٦١ هـ)، ومن رواد هذا الفن من العارفين، الحارث بن أسد المحاسبي (ت ٢٤٣ هـ)، ذو النون المصري (ت ٢٤٥ هـ)، السري السقطي (ت ٢٦١ هـ)، البسطامي (ت ٢٦١ هـ)، التستري (ت ٢٧٣ هـ)، محمد الخراز (ت ٢٧٧ هـ) وغيرهم.

ومما درج عليه العلماء الصوفيون هو مناجاتهم ربهم ويرجعون إليه رجوعاً تاماً، ويعتمدون عليه كل الاعتماد، ويتضرعون إليه ويعترفون له بذنوبهم وقصورهم لعلمهم ويقينهم أنه لا مضر ولا نافع ولا معز ولا مدل إلا هو، وكذلك يستغفرونه على آثامهم وأخطائهم، كما يسألونه حوائجهم الدنيوية والأخروية. ومن الملحوظ أن العلماء يناجون ربهم بأسمائه الحسنی؛ (جاوندو، ٢٠١٢ م)، ولعل الدافع إلى هذا هو قوله تعالى: ﴿ وَلِلَّهِ الْأَسْمَاءُ الْحُسْنَىٰ فَادْعُوهُ بِهَا ۖ وَذَرُوا الَّذِينَ يُلْحِدُونَ فِي أَسْمَائِهِ سَيُجْزَوْنَ مَا كَانُوا يَعْمَلُونَ ﴾ (١٨٠)

الأعراف: ١٨٠

وفي شعر المناجاة ونثرها صيغة الخطاب من الشاعر أو الناثر لربه سبحانه وتعالى، أو من المحب لمحبوبه. وفي أغلبه عنصر العاطفة، ويدور حول معاني الشكر والاستغفار والدعاء والابتهال والتضرع وغير ذلك، مما يكون بين العبد وربّه، (كبر، ٢٠٠٤م)، وهناك عدد غفير من قصائد نظمت في المناجاة من قبَلِ أعلام التصوف وبرعوا فيها. ومن الشعراء البارزين في شعر المناجاة الشاعر الصوفي ابن عربي حيث يناجي مولاه الجليل في قصيدته منها ما يلي:

أيا خيرَ مصحوبٍ ويا خيرَ صاحبٍ * عليك اتكالي في جميع مطالبني
 أيا خيرَ مصحوبٍ ويا خيرَ صاحبٍ * عليك اتكالي في جميع مطالبني
 وكن عند ظنّي لا تخيبيه إنّه * من أكرم مطلوبٍ وأفقر طالبٍ
 لقدُ ترجمَ الإيمانُ عنكم بأنكم * ضمنتُم لأمثالي جميع المطالب
 (سيد الأهل: ١٩٧٠)

يبدو في هذه الأبيات أن الشاعر يناجي ربه في الحالين التي يقبل فيها العبد عليه أو يقبل هو على عبده، فيجعل فيهما اتكاله على الله في جميع مطالبه. ومن المشهورين في مناجاة ربهم في أورداهم وأحزابهم من العلماء المحققين الشيخ محيي الدين بن عربي الحاتمي الأندلسي له حزب يسمى الدرّ الأعلى، منها كما يلي:

”اللهم يا حيّ يا قيّوم، بك تحصنت احمني بحماية كفاية وقاية حقيقة برهان حرز أمان باسم الله، وأدخلني يا أول يا آخر بمكنون غيب سر دائرة كنز ما شاء الله لا قوة إلا الله، واسبل عليّ يا حلّيم يا ستار كنف ستر حجاب صيانة نجاة واعتصموا بحبل الله، وابن يا محيط يا قادر عليّ سور أمان إحاطة مجد سرادق عزّ عظمة ذلك خير ذلك من آيات الله، وأعدني يا رقيب يا مجيب واحرسني في نفسي وديني وأهلي ومالي والدي وولدي بكلاء إعادة إغاثة وليس بضارهم شيئاً إلا بإذن الله، وقني يا مانع يا نافع بأسمائك وآياتك وكلماتك شر الشيطان والسلطان والإنسان، فإن ظالم أو جبار بغى عليّ أخذته غاشية من عذاب الله، ونجني يا مذل يا منتقم من عبيدك الظالمين الباغين عليّ وأعوانهم، فإن هم لي أحد بسوء خذله الله وختم عليّ سمعه وقلبه وجعل عليّ بصره غشاوة فمن يهديه من بعد الله، واكفني يا قابض يا قهار خديعة مكرهم واردهم عني مذمومين مدحورين بتخسير تغيير تدمير، فما كان له من فئة ينصرونه من دون الله.“ (القلدري، د.ت).

المبحث الثالث: أدب المناجاة في الأدب العربي النيجيري

أدب المناجاة لونٌ من ألوان الآداب الصوفية، وشكلٌ من أشكال الخطاب الدعائي ذات اتجاه واحد من أنا (الإنسان) إلى أنت (الله)، بل هو سطور أدبية يعبر بها الشخصية في عمل أدبي عما يدور بداخلها من أفكار ومشاعر، بطريقة غير مترابطة أحياناً، ويخاطب فيها الكاتب شخصاً غائباً. والحديث عن هذا اللون في الأدب العربي النيجيري خطابٌ مفتوحٌ، حيث استطاع الأدب العربي النيجيري أن يخطف الأضواء في أدب المناجاة الذي شارك فيه كبار العلماء الأدباء قديماً وحديثاً، وقد شطت بهم النوى في هذا المجال منذ القرن التاسع عشر الميلادي، حيث كانوا يضعون متتليات دعائية- شعراً ونثراً- تعبر عن معان دينية وأخلاقية؛ للتعبير عن حالة تبلغ الحاجة إلى الله. وهو وقتئذ يهدف إلى غاية واحدة، وهي الدين (غلادنتي، ١٩٩٣م). ومن الصعب تحديد الدواعي والدوافع التي دفعت الأديب النيجيري منذ القرن التاسع عشر الميلادي، إلى قول الشعر والنثر في أدب المناجاة لكثرتها وتشعبها. فمن أقوى العوامل، العامل الديني الذي يدفع المرء المسلم إلى التضرع والابتهاال والدعاء إلى الله، ومنها العامل الاجتماعي، فالهموم النفسية والمشاكل الاجتماعية التي تنتاب الإنسان من حين لآخر، قد لا تحل مآزقها ولا تفرج كربها إلا بالالتجاء إلى المناجاة (الدعاء).

وقد عقد غلادنتي فصلاً مستقلاً، سمّاه «شعر الدعوات والتوسلات» وهو في الحقيقة أدب المناجاة الذي يعد ضرباً من المخاطبة التي يفضي فيها المخاطب إلى الله، فيبوح فيها بسرّه إليه جل شأنه بقلب صاف، مستحضراً عظمة المحبوب وسلطانه. وقد ظهرت عظمة العلماء المسلمين في نيجيريا في أدب المناجاة، حيث نظم بعضهم ديواناً كاملاً في هذا الموضوع، كما فعل الوزير الجنيد في منظوماته الرائعة، ولتأخذ على سبيل المثال هذه الأبيات من الديوان، يقول:

يا ربنا أنت المعين * أعن عبيدك يا معين
 أنت القوي فقوني * في كل موقف يا متين
 واجبر لكسري واحمني * يا خالقي مما يشين
 أنت المعز لمن يشاء * فأعزني بك أستعين
 يا رب أيديني بروح * قدوس والفتح المبين
 احفظ عبيدك أهله * وأدخلهم في حصنك الحصين
 شكو إلى الله خالقي * من سوء جور الظالمين

(غلاذنتي، نفس المرجع)

ومن أفضل ما قيل في هذا الفن أيضاً شعر مريم بنت الشيخ عثمان الفودي مستنصرة

على الأعداء:

نحمد الله ربنا * قامع الكفر والظلم

طول الله عمرنا * في رجاء مع النعم

نصر الله جندنا * حيث كانوا على العجم

بشفيع الوري الهدى * أحمد سيد الأمم

وبآل وصحبه * وبمن فيهم انتظم (غلاذنتي، نفس المرجع)

ومن الذين انطلق لسانهم وسالت أقلامهم في هذا الفن الشيخ عثمان الفودي وأخوه

الشيخ عبد الله والشيخ الناصر الكبرى الذي كان يبرز في مناقباته التصنع الفلسفي مثل

(أبو) العلاء المعري (أبو بكر، ١٩٩٢)،

وهو يقول:

ابننا رب بناء محكما * إننا يا رب أصل في البنا

نحن حرف فاحكمنا ما شئت من * فتحنا أو كسرنا أو ضمنا

فتحك اللهم نرجو وإذا * جدت بالكسر فهذا جبرنا

وإذا جدت بضم بعده * فلك الشكر حببنا ضمنا

وإذا سكتتنا من بعدنا * فكما سكتتنا حركتنا

نحن حرف يفعل المولى بنا * ما يشا من رفعنا أو خفضنا (كبر، ١٩٩٧م)

ومنهم أيضاً الشيخ آدم عبد الله الإلوري، وهو في ديوانه كان يبث شكواه ويناجي

ربه قائلاً:

يا من يراني ولا أراه * وهو يجيب المضطرين

يا خالقي الأرض والسماء * يا رازق الطير والجنين

يا واهب العمر بالحياة * يا قابض الروح بالمنون

يا خالقي يا رازقي * اختارني في العالمين

كم من بلايا كم من خزايا * كم من رزايا كم ما يهين

يا حقيق لنا حسن ظنا * كما فعلت للسابقين (ثوبان، ٢٠١٠م).

ومن شعر المناجاة المشهور في نيجيريا ما أشار إليه بودوفو في مقاله المنشورة في

مجلة الأقلام، ونسبه إلى الشيخ آدم عبد الله الإلوري، مطلعته:

يا كريم هب لي * مع جفاء جهلي
 كم رجاك مثلي * لم تخب رجاه (بودوفو، ٢٠١٢).
 ويوجد مثل ذلك عند الشيخ أحمد التجاني أويليحي الشكوي، حيث يقول:
 يا من له العرش والكرسي يا فرد * الواحد الأحد المحمود يا صمد
 هب لي علوما وحكما والغنى ومنى * مالا وفضلا وأهلا من له الرفد
 (كمال الدين، ٢٠١٠)

هذا، فالكتابة في هذا المجال بالنثر العربي الفصيح، لا يضرب بها عرض الحائط لوجود السواد الأعظم من الكتّاب الذين ألفوا كتباً ضخمة، يتمثل في حب الذات الإلهية وفي الأدعية والأوراد، أمثال الشيخ يوسف عبد الله اللوكوجي الذي ألف كتباً كثيرة منها تبر الذهب الخالص، مفتاح الخيرات الدنيوية والأخروية، حقائق مباركة مثمرة، والشيخ أبوبكر صلاح الدين أبرغدوما الإلوري له مؤلفات كثيرة في المناجيات، منها: مفتاح المغلاق لأبواب الصندوق وغيره والشيخ سليمان بن عبد الرشيد أديبايو الزمري وهو من أصحاب العمائم الكبيرة الزمريين، وله كتاب يحمل عنوان «مناجات رب العالمين للراغبين والراهبين» والبروفيسور زكريا إدريس أوبو حسين الذي هو محور بحثنا في هذا الصدد إضافة إلى مؤلفات عديدة أخرى في الأعمال الإبداعية الأدبية، والكتب المدرسية، والخطب المنبرية، مع ما يتمتع بها من الحنكة الأكاديمية، وكم من كتب ومخطوطات ظلت قابضة اليوم على تلف الأوراق وتمزيق بعضها شر تمزيق بأيدي الردى من الحرائق والأرضات (أغاكا، ١٩٩٦).. فممن أروع نماذج الخطاب النثري لأدب المناجاة في نيجيريا مناجاة البروفيسور زكريا إدريس أوبو حسين:

«ونسألك، يا من لا إله إلا هو، أن تهب لنا جميع الخيرات الكامنة في الحروف القرآنية. وارزقنا إيماناً وأمناً وإجابة، وبهاء وبركة وبصارة، وتوفيقاً وتقى وتوبة، وثواباً وثقة وثروة، وجداً وجمالاً وجاهاً، وحلماً وحباً وحكمة، وخصباً وخشوعاً وخبرة، ودليلاً ودرجة ودولة، وذكاءً وذخراً وذكراً، ورجاءاً ورحمة ورزقة، وزهداً وزكاة وزعامة، وستراً وسداداً وسعادة، وشكراً وشماء وشهرة، وصبراً وصواباً وصدائة، وضيءاً وضلعة وضمامة، وطاعة وطهارة وطراوة، وظفراً وظلاً وظرافة، وعفواً وعلماً وعافية، وغنى وغنيمة وغبطة، وفلاحاً وفيضة، وقرباً وقدرة وقناعة، وكنزاً وكمالاً وكوثراً، ولطفاً ولباً ولينة، ومتاعاً ومغفرة ومودة، ونوراً ونصراً ونجاة، وهمة وهداية وهيمنة، ووسعة وولاية ووصلة، ويسراً ويمناً ويقظة، يا من

بيده ملكوت كل شيء يا ذا الجلال والإكرام» (حسين، ١٩٩٢). والرزق عند المؤلف موزع بين الحروف الأبجدية حيث جعل ثلاث كلمات متشابهة في البداية بين جميع الفواصل.

المبحث الرابع: دراسة أسلوبية لمناجات زكريا إدريس أبو حسين

تعتبر مناجيات البروفيسور زكريا إدريس أبو حسين من أعلى ما ورثه الأدب العربي النيجيري، وأجمله مضموناً وأسلوباً، وأبعده في النفس أثراً، وأعمقه استكانة وتضرعاً للخالق العظيم. هو أدب الصدق مع النفس، والعفوية في التعبير، أدب تصفو فيه النفس، وتنبجس قوافيه من حنايا الصدور، وتنطلق مقطعاته وقصائده تخطر في ثوب من رقيق الشعور، يعبر فيه عن أشواقه، ويزيح به شيئاً من ركام الزيف عن فطرته، يمتح من معين القلب، فيتدفق على الألسنة يلهج بذكر الله، أو يهفو إلى عفو الله. ولا شك أن مؤلفات الوزير تمثل قمة النبوغ في هذا الفن، الذي يعد من الفنون الأساسية في بناء الإنسان المسلم وتكوين شخصيته، على أساس رباني، وإنما يربطها بالآخرة ربطاً محكماً لا تنفك عنه، تماماً مثلما ترتبط القنطرة بالطريق، وترتبط الغاية بالوسيلة. وقد جادت قريحة الإمام بمؤلفات في هذا الفن الجميل، رحب بها العلماء والأدباء، منها: الدعاء بالأسماء الحسنى (١٩٩٣م)، واستفتاح الفتح بسورة الفاتحة (١٩٩٤م)، دعاء ختم القرآن المجيد (١٩٩٩م)، وتعميم البركات بصفوة الصلوات (٢٠٠٠م)، والصلوات الطيبات (٢٠٠٠م)، والصلوات الأتسوغويات (٢٠٠٠م)، فيوضات الأنوار في الصلاة على النبي المختار (٢٠٠٠م)، بدائع الأدعية الحريرية (٢٠٠١م)، والنفحات الفائضة من فوائد سورة الفاتحة (٢٠٠٢م)، إبادة الفيضات بخلاصة دلائل الخيرات (٢٠٠٤م)، وإفادة الناسين في خصائص سورة يس (٢٠٠٤م)، و مناجات الله الأحد في سورة الصمد (٢٠٠٤م)، والابتهاال إلى الله الحي بآيات الكرسي (٢٠٠٤م). وإضافة إلى ذلك، له قصيدة طويلة شعرية ممتعة في أدب المناجيات بعنوان «الدعاء المنظوم بأسماء الله الحسنى» تنشأ من التقاط منبهات خارجية وداخلية، صهرها في مركب متكامل (الثقافي: ٢٠٠٣). فمصادر إلهامه في هذه المبادرة الأدبية، القرآن الكريم والأحاديث النبوية وأقوال الصالحين السابقين، مع الإبداع الفني في التعبير على المستوى الرفيع ينم على البراعة والعبقرية في آلية البناء على صعيدي الشكل والمضمون (حسين، المرجع السابق).

هذا، فإن الدراسة الأسلوبية من إحدى المناهج الحديثة التي تعتمد على كشف مواطن الإبداع الفني واللغوي للنص، فمصطلحتها تتجاوز مصطلح الأسلوب، وإن كان مجالها يظل في دائرته، وهي في الوقت ذاته تفتح لها مجالات أرحب وأوسع، فمنها الدراسة اللغوية التي

تولد تأثيرات جمالية ودراسة الركائز التي يعتمد عليها هذا التأثير الجمالي (عيد: ١٩٩٣). وتتمظهر مبادئ التحليل الأسلوبي لمناجيات زكريا إدريس أوبو حسين في المستويات الآتية:

أولاً: المستوى الصوتي

يهدف البحث هنا إلى استقراء المظاهر الصوتية المتشكلة من المظاهر الإيقاعية التي تتميز بها مناجات زكريا حسين. والإيقاع حركات متساوية الأدوار لها عودات متوالية (ابن سيد، د.ت). وفي بعض المهارات إثراء للإيقاع تمنعه من أن يتحول إلى قالب ثابت، ومنها استعمال القوافي الداخلية ووجود مقاطع من الشعرية واستعمال أسلوب المناجاة، (الزبيدي، ٢٠٠٠). والإيقاع الموسيقي تركيزاً لخواص القول البليغ في منتهى طاقته التعبيرية التي تمثل قمة هرم القول الأدبي الذي يتحقق له النوع على وفق قسطه من المحاكاة والوزن كميًا ونوعيًا (جمعي، ٢٠٠٢). وقد كان أكثره من البحر الطويل في شعر زكريا حسين بالموسيقى الرنين المقفى بالراء، توحى أجراسها نوعاً من الإحكام في استعمال الأصوات في محلها المناسب. وفي حرف الراء جمال فني يمكن إدراكه عند تلاوة القرآن، ومثلاً تجد أن سورة الكوثر في القرآن الكريم لم تخل آية من حرف الراء، لعل السبب يعود إلى جمالها الفني في الإيقاع الموسيقي، يقول الله المولى: ﴿ إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ ۝۱ فَصَلِّ لِرَبِّكَ ۝۲ وَأَخْرِجْ ۝۳ إِنَّكَ شَانِئُكَ هُوَ الْأَبْتَرُ ۝۴ ﴾ الكوثر: ١ - ٣

فوقع اختيار الشاعر على حرف الراء في التقفية، وهو يقول:

شرعت بإسم الله ربي وخالقي * وأحمده دوماً أياً متخيراً
سألتك يا رحمن عفواً ونعمة * وأمناً وخيراً يا رحيم مقدر
وبا مالك قدوس انصر عبيدكا * أياً مؤمناً أنت السلام المدبر
مهيمن يا عزيز حسن عواقبي * وقو عبيداً فاتراً متقدر
حليم صبور فامح لي كل آفة * عظيم غفور يا شكور موقر

(الثقافي، المرجع السابق)

ومن ذلك إيقاع التكرار الذي يعد مظهراً من أهم المكونات الأساسية للأسلوب السجادي، وهو عامل مؤثر في تقديم المعنى، ولم يلحظ التكرار في نص المناجاة بالشكل الذي يجعل منه ظاهرة بحد ذاتها (طارق: ٢٠٠٦). بيد أنه لوحظ تكرار حرف « يا » و « أيا » في قصيدته، وقل أن تجد بيتاً إلا ويقترن بحرف النداء الذي هو حمل المخاطب على الالتفات والوسيلة التي تُستخدم في إثارة انتباه شخص ما. وقد نادى الشاعر ربّه سبحانه وتعالى في هذه المناجاة بما ينادى به البعيد والقريب من حروف النداء، وتفيدنا الدراسة

الأسلوبية الإحصائية للقصيدة بأنه ورد فيها استعمال حرف «أيا» المستخدم لنداء البعيد ستة عشر مرة، و«يا» المستعمل لنداء القريب والبعيد في سبعة وأربعين موضعاً. وقد استعملها الشاعر «أيا» التي ينادي به البعيد في نداء القريب (الله) الأقرب إلى العبد من حبل الوريد، وذلك لغرض بلاغي وهو (تنزيل القريب منزلة البعيد) لإبراز عظمة الله وعلو منزلته، وجهله وغفلته أمام ربه المنادى، والشاعر من بديته أن أكثر في استعمال حرف النداء «يا»، وذلك لإظهار قربه وحضور قلبه للأنس مع الله في البعد والقرب. وإنما تتعد مشاهد خلق فضاء حوارى واسع بعدة مرات التكرار لما تحققه لفظة (يا، وأيا) بواسطة وظيفتها الندائية من رسم مشهد حوارى قائم بين طرفين.

ومن إيقاعات نص مناجاة البروفيسور إيقاع السجع: وهو اتفاق الفواصل في الحرف الأخير، على أن يكون سالماً من التكلف والتعسف والاستكراه (العسكري، ١٩٥٢). ويتجلى هذا الإيقاع في مناجاة زكريا حسين حيث يقول في بعض كتب مناجاته: «اللهم يا حي يا قيوم، يا خالق الأتراب ومحب الأحباب، ومنبت الأعشاب ومسبب الأسباب ومزيل الأوصاب، صل وبارك وترحم دوماً على عبدك ورسولك محمد فاتح خير الأبواب وقطب الأقطاب، وهادي جل الأوشاب، وسيد أولى الألباب، وعلى آله والأصحاب، وجميع أفاضل الأعقاب، يا رب العالمين» (حسين، ٢٠٠٠)، إذ تكرر حرف الباء في جميع فقرات النص وفواصله، مما يتيح للمعاني أن تخترق الأسماع والأفهام على وقع موسيقاه المؤثرة، والباء حرف صامت وقفي مجهور (حمزة، ١٩٩٨م)، وتوظيفه يبدع ترنيمة تملأ أثير النص بأجراس يرجع صدق رنينها صلاة محببة من العبد إلى مولى خير الخلق كلهم. فكونه حرفاً صامتاً قضية متناغمة مع صورة المصلي على النبي الذي بهرته الصلاة فلا يستطيع الدفاع عن نفسه لما عرف من حب النبي محمد ﷺ، مما يجعله من أحسن السجع، لأن كثرة السجع تفسد النص وتذهب برونقه.

ثانياً: المستوى التركيبي

لا يزال المستوى التركيبي مرتبة متكاملة وفق التصور الخاص لصلة المعنى باللفظ، أو للطاقت التخليية التي تتعلق بكل طرف (جمعي، المرجع السابق)، ولا بد من قوانين تنظم ذلك التفاعل الحاصل في كنه النص، لينتظم السياق وتكشف عن تحولاته استنباطاً لعناصر القوة فيه. والمعروف من كلام العرب أنه خبر وإنشاء، والخبر يحتمل الصدق والكذب لذاته، ويتمثل صدقه في مطابقة حكمه للواقع، وأما الإنشاء فلا يحتمل شيئاً من ذلك (القزويني، ٢٠٦٠م)، ولكل منهما أساليبه التي تنتظم في معناها أو تخرج عن ذلك

لأغراض بلاغية. يقول البروفيسور عند مناجاته: ” اللهم لك الحمد على ما تأخذ وتعطي، وعلى ما تعافي وتبتي، حمداً يكون أَرْضَى الحمد لك، وأحب الحمد لك، وأحب الحمد إليك، وأفضل الحمد عندك، حمداً يملأ ما خلقت ويبلغ ما أردت، حمداً لا يحجب عنك، ولا يقصر دونك، حمداً لا ينقطع عدده ولا يفنى مدده“ (حسين، ٢٠٠٢م)، وفي قوله أسلوب خبري تلوح عليه آثار الإنشاء في الفقرة الأخيرة؛ إذ يستعمل المناجي الفعل المضارع وهو في حال المناجاة ليدل على شدة تحققه بمطالبه وتعلقه المستمرين لتبيان الحاجة الملحة والفقير إلى الله. وما من عبد يناجي إلا ويعلم أن الأخذ والعطاء والعافية والبلاء والحمد قضاءً من المهيمن يجريه على عبادته كما يشاء والتركيب بهذه العبارة يشير إلى سعي ملحوظ في استنهاض الحمد. وفي المناجاة يقيض للنص معاني الثناء، والشكر والصلاة على النبي من محور خبري على المستوى التركيبي.

وقد جاءت كثرة النعوت على المنعوت بسياق طبيعة، إذ وردت الصفة للموصوف أكثر من موضع في مناجاة البروفيسور، وقد وظفها المناجي في بيان حقيقة حبه للرسول الأعظم ﷺ. فيقول مثلاً في إحدى نجواه: «اللهم بلغ صلاتنا وسلامنا إلى صفيك ونجيك محمد المؤيد المجد المحب المطيب المهذب المقرب المقدس المخصص المصدق المحقق المقدم المعظم المكرم المفضل المبجل المكمل المؤهل المؤخر المطهر الموقر المعزز المنور المشفع المرفع المختار المبارك الملهم المرسل المعز المعلى المعان المصفى المجاب المطاع المدثر المزل المؤمل المبشر الموحد المصحح العلم المبلغ المسوغ المجدد المزهذ المنبه المطعم المغوث المشيد المتصدق المتخير المتعطف المتوكل المتوسط المقتصد المهتدي المرتقي المتواضع المعطاء المقسط المجاهد المبكر المعافي المرشد المهيمن يا من لا إله إلا هو، يا ذا الجلال والإكرام» (حسين: ٢٠٠٠). والإنشاء الطلبي هو ما يهمننا في هذا البحث، فكتب المناجاة عند البروفيسور تأتي بنماذج حية لهذه الظاهرة، منها: أن أسلوب الأمر في المناجاة دالٌّ على الدعاء، يقول في بعض أبيات شعره:

ويا رب ارزقنا بخير كثيرها * فصل وبارك للنبي الميسر

ويا حق حققني وقرب ودلني * إلى كل خيرات الوكيل المقدر

(الثقافي، المرجع السابق)

وقوله: «(وارزقنا)^(٤٩) و(صل) و(بارك)^(٥٠)، إذ ترسم التراكيب بؤراً دلالية، وتشكل التغير من الباطل إلى الحق (حققني)، ومن البعد إلى القرب (قرب)، ومن الشر إلى الخير (دلني) وأيضاً من الفقر إلى الرزق (وارزقنا)، ويتجه المرسل في الحالات بالنداء إلى المولى.

وقد تميز نصوص المناجاة لدى زكرياء حسين بقلة الأفعال مقارنة بالأسماء دلالة على قلة العمل الصالح الذي يسهم في الوصول إلى المطالب.

ثالثاً: المستوى الدلالي

ويُعنى بتحليل المعاني المباشرة وغير المباشرة، والصور المتصلة بالأنظمة الخارجية من حدود اللغة (عزام: ٢٠٠٣م)، إذ إن كل نص يستمد تماسكه الدلالي من وجود بنية عميقة تعمل في آن كبنية دلالية كبرى يمكن عدها «قيمة» النص (الجزائري، ١٩٩٩م). ويمكن تحليل أنماط عدة من الدلالة في كتب المناجاة لدى زكرياء حسين تجتمع لإظهار بؤرة النص وبنيته العميقة.

والدلالة التناسية واحدة من هذه الأنماط التي تمثل إرهابات تفاعلية، وتنشأ في حيز التكوين الفني للعمل الأدبي، الذي ينمو على ركائز النصوص سبقته، وغايتها إنتاج نصوص ذات رؤى متعددة خاضعة للتأويل والتحليل، وهو يكشف عن آليات التناس التي اشتغل بها النص عند الإنتاج (الشويبي، ٢٠٠١م). ويرصد في المناجاة نظام تناسي مع القرآن الكريم، وقول البروفيسور عند صلواته على النبي: «اللهم صل وسلم وبارك وترحم على عبدك الكريم محمد الذي فتحت له فتحاً مبيناً، وغفرت له ما تقدم من ذنبه وما تأخر، وأتممت عليه نعمتك، وهديته صراطاً مستقيماً، ونصرته نصراً عزيزاً تعتز به أمته في الدنيا والآخرة» (حسين، ٢٠٠٠م)، فيه ترابط دلالي مع قوله تعالى: ﴿إِنَّا فَتَحْنَا لَكَ فَتْحًا مُّبِينًا ۝١ لِيَغْفِرَ لَكَ اللَّهُ مَا تَقَدَّمَ مِنْ ذَنْبِكَ وَمَا تَأَخَّرَ وَيُتِمَّ نِعْمَتَهُ عَلَيْكَ وَيَهْدِيكَ صِرَاطًا مُسْتَقِيمًا ۝٢ وَيَبْصُرَكَ اللَّهُ نَصْرًا عَزِيزًا ۝٣﴾ الفتح: ١ - ٣، إنه صلاة النصر والفتح التي لا يعقبها إلا الأجر العظيم، فحدث التناس في بؤرة المناجاة، ورسالتها الصلاة على النبي الفاتح المنصور، وكأنه عمد إلى هذا التناس لتوضيح حجته وبيانه فيما يطلب من الله، والمناجاة ترسم تلك الصلاة على النبي بوصفها باباً للأمان في الدنيا والآخرة. يقف التناس مع الآيات القرآنية لجذب الأسماع، وضمن الإجابة من الله-تعالى- فالكتاب الكريم بما تضمن من ذكر فتوحاته التي وهبها لخير رسله ﷺ.

ويرسم النص دلالة ذات أبعاد استعارية توضح فضاء المناجيات ولغتها، والاستعارة ركن بلاغي متألق بالانزياحات المنتجة للشعرية، وهي «صورة منعزلة تعتمد علاقة المشابهة بين مختلفين تربطهما علاقات متعددة» (فضل، ١٩٩٨م)، وتمثل في بعدها الفني قدرة عالية في الأداء وتعطي للنص الموظف لها هيمنة على غيره من النصوص، وقد جاء تكرارها في مناجات البروفيسور، وتراه يقول في إحدى صلواته على النبي: اللهم صل وسلم وبارك

على عبدك... الذي أخدمت به نار الكفر والشرك (حسين، المرجع السابق)، فقد جعل للكفر والشرك ناراً، وهي ليست بنار حقيقية، إنما هي استعارة تصريحية لدلالة على ضلال الكفر وظلمة الشرك.

وتضيء الدلالة الكنائية في أجواء كتب مناجات البروفيسور، فتشد الأنظار إلى مظاهرها التخيلية، بما تحشد من صور تثري للسياق، والكنائية: «أن يريد المتكلم إثبات معنى من المعاني، فلا يذكر باللفظ الموضوع له في اللغة، ولكن يجيء إلى معنى هو تاليه وردفه في الوجود فيوميء به إليه، ويجعله دليلاً عليه» (الجرجاني، ٢٠٠٤)، يقول البروفيسور عند صلاته على النبي: «اللهم صل... صاحب الوحي المفلوظ» (حسين، المرجع السابق)، كناية عن القرآن الكريم، وفي كتاب آخر يقول: «اللهم يا نور الأنوار» (حسين، المرجع السابق) ذكر المصدر وأراد به اسماً يعني يا منور الأنوار وهو الله سبحانه وتعالى. وأمثلة ذلك كثيرة في كتب المناجاة لدى البروفيسور زكريا إدريس أبو حسين.

خاتمة

بناءً على مجمل الدراسة لكتب المناجاة لدى زكريا إدريس أبو حسين فإنه يمكن القول بأن:

- زكريا إدريس أبو حسين كان من المكثرين في تأليف كتب المناجاة في نيجيريا،
- وذكر الصلاة على النبي ﷺ هو أكثر مناجاته،
- والمستوى الصوتي في المناجاة متناعم مع الجو العام لكتبه، فاستعمال بعض الأصوات في مناجاته تحكي حالة انفتاح القلب وصفائه للصلاة المحمدية، ومفعماً بالهدوء والسكينة الحاكية عن الاطمئنان واليقين لحب خير خلق الله،
- ونصوص كتبه في المناجاة متميزة بقلّة الأفعال مقارنة بالأسماء، وظف بذلك للإشارة إلى قلة العمل الصالح،
- وتوظيفه للنظام التناسي مع الآيات القرآنية إنهاض بوصفه حجة لجذب الأسماع والإفهام، وضمان الإجابة من الله - جلّ وعلا - لأن القرآن حمل مفاتيح القرب وإجابة الدعاء،
- والدراسة الأسلوبية لمناجاته كشفت عن قدرة المنشئ العالية في هذا الفن من القول؛ فقد استطاع نقل المتلقي إلى أجواء مناجاته روحياً، وتمكن من إمتاعه فنياً، بل استطاع مزج الأمرين معا بما تمتع به من قوة العاطفة وصدق الإحساس

لخلق مشهد حي يعيشه المتلقي في أجواء المناجاة التي يرددها. وهذا الأمر - لا ريب - يحكي عن قدرته العالية في ألوان مختلفة من الأداء القولي.

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تحول الطريقة التيجانية في المعاهد الحديثة عند رأي بيتر البيرغر

TAHAWWUL ATH-THARIQAH AT-TIJANIYYAH

FI AL-MAAHID AL-HADITSAH INDA

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المخلص

ركز الباحث إلى أن يبحث شأن الطريقة التيجانية من شكل التخارج الذي قام به الشيخ جوهرى والشيخ تيجانى والشيخ أحمد فوزي لكونهم ممارسين للطريقة التيجانية في معهد الأمين الإسلامى برندوان، وجميعهم قادة المعهد ورؤساء الأمور في فتراتهم الخاصة. يستخدم هذا البحث دراسة ظاهرية، مع طرق جمع البيانات للرصد والمقابلات والتوثيق، ويتم تحليل نتائج البحث باستخدام نظرية بناء الواقع الاجتماعى لبيتر إل بيرغر. وأخيراً حصل الاستنتاج على أن البناء الذي قام به المشايخ الثلاثة المقدمة في المعهد مشير إلى نفس الأهداف أي تخريج الطلاب المتفوقين في الدين من استيعاب القيم والشخصيات النبيلة، مثل التوبة، والصدق، والصبر، والتقوى، والاستقامة، والامتنان، والورع، والزهد، والتواضع، من خلال التدريس المستمر للكتب الصوفية، وتقديم الحياة المثالية لطلابهم دائماً. بالنسبة إلى أن الشيوخ الثلاثة لديهم أشكال ولهجات مختلفة. حيثما قاد الشيخ جوهرى بشكل فردي، بينما من فترة الشيخ تيجانى إلى الشيخ أحمد فوزي تم تشكيل مجلس الرياسة،

والذي نفذ الإدارة الحديثة والقيادة الجماعية. أشرك الشيخ جوهرى الطلاب في الطريقة التيجانية، باختلاف ما لم يحث عليه الاثنان الآخران الطلاب على اتباع الطريقة التيجانية.

Abstract

This study constructs the form of externalization performed by Kiai Djauhari, Kiai Tidjani, and Kiai Ahmad Fauzi as practitioners of the Tijaniyah Order at the Al-Amien Prenduan Islamic Boarding School, all of which are leaders and caregivers based on their respective periods. Moreover, while this is phenomenological-based research, its data collection methods appear to consist of observation, interviews, and documentation. Furthermore, the research findings are analyzed through the theory of Social Reality Construction of Peter L Berger. In accordance with the conclusion, it revealed that the construction carried out by the three Kiais at the Islamic Boarding School possesses the same meaning, namely to produce mutafaqquh fiddin students by internalizing noble values and characters such as repentance, honesty, patience, god-fearing piety (taqwa), steadfastness (istiqamah), gratitude, abstinence (wara'), asceticism (zuhud'), sincerity and humility by continuously teaching the books of Sufism as well as providing an exemplary life for their students. However, the three of them have different forms and accentuations. While Kiai Djauhari seemed to lead individually, either Kiai Tidjani or Kiai Ahmad Fauzi appeared to lead by forming a Riasah Council which implemented modern management and collegial leadership in their respective periods. In addition, while Kiai Djauhari involved students in practicing the Tijaniyah Order, it seemed that the other two did not encourage students to do so.

Keywords: Tijaniyah Order; and Modern Islamic Boarding School.

المقدمة

قد بدأ تاريخ تطور الطريقة التيجانية والتي بدأ أحدها في قرية برندوان سومنب مادورا بجاوى الشرقية خاصة، والتي تم إحضارها إلى مادورا من قبل الشيخ جوهرى بعد دراسته من مكة المكرمة بالملكة العربية السعودية. بينما نشر الشيخ جوهرى الطريقة التيجانية بادئ ذي بدء في قرية برندوان إذ لم يقاومها عدد قليل من الناس والزعماء الدينيين فيها. وتلك ما يمكن أيضا العثور على تناقضات مماثلة وتجربتها من قبل ممارسي الطريقة التيجانية في بلدان أخرى، كما وقع الحال مثله في نيجيريا وكذلك في جمهورية تركيا. (دولار، ٢٠١٢ وسولانغرابو، ٢٠١٨) فضلا عن أوائل انتشارها بإندونيسيا خاصة في منطقة جربون بجاوة الغربية (هداية وغوملار، ٢٠١٦، ٢٠١٦ وفجفير، ١٩٨٧) بالنظر

إلى السبب بدأ الشيخ جوهرى في انتشار الطريقة التيجانية من خلال عائلته وأقاربه، ثم انتشر إلى الطلاب في المعهد الذي كان يعتني به. حتى تطور انتشارها إلى المجتمع المحيط بها وتكييفها تدريجياً مع ثقافة الناس في برندوان وقتاً بعد وقت (أرسى إت أل، ٢٠١٦) ومن بين أتباعها هو ابنه الشيخ تيجاني.

وكان الشيخ تيجاني ابن الشيخ جوهرى خطيب، وهو أحد الممارسين للطريقة تيجانية بدء جلوسه في الصف السادس من كلية المعلمين الإسلامية بالمعهد الحديثي دار السلام غونتور بونوروغو. حتى يصير مقداً لها بعام ١٩٦٧ هجرية حين درس في المرحلة الجامعية بالجامعة الإسلامية بالمدينة المنورة، بالملكة العربية السعودية، من خلال التنصيب الكتابي من قبل الشيخ جوهرى خطيب. (جوهرى، ٢٠٠٧) علاوة على ذلك، ترك الشيخ تيجاني وسام التيجانية لابنه الأكبر، الشيخ أحمد فوزي، الذي يشغل الآن رئيساً في منصب الرئيس بمعهد الأمين الإسلامي برندوان.

والتزمت فترة الشيخ التيجاني وفترة الشيخ أحمد فوزي عن معهد الأمين الإسلامي بالحياد تحت شعار "الأمين قائم لمصلحة الجميع". كان هذا الحياد هو الذي غير تطبيق وتفعيل ممارسة الطريقة التيجانية في معهد الأمين الإسلامي برندوان بين فترة الشيخ جوهرى وفترات الشيخ تيجاني والشيخ أحمد فوزي. إن ظاهرة ممارسة الطريقة التيجانية التي حدثت في معهد الأمين الإسلامي مثيرة للاهتمام إذا تم دراستها من إحدى نظريات بيتر إل بيرغر. يتم إنشاء المؤسسات المجتمعية والمحافظة عليها أو تغييرها من وسائل العمل والتفاعل البشري. على الرغم من أن المؤسسات الاجتماعية والمجتمع تبدو واقعية من الناحية الموضوعية، إلا أنها في الواقع مبنية على تعريفات ذاتية من وسيطة العملية التفاعلية. يمكن أن تحدث الموضوعية الجديدة من التأكيدات المتكررة التي يقدمها الآخرون الذين لديهم نفس التعريف الذاتي. كما أن الإنسان خلق بمعنى رمزي عالمي على أعلى مستوى من العمومية، أي نظرة شاملة للحياة، والتي تضيف الشرعية على الأشكال الاجتماعية وتنظمها وتعطي معنى لمختلف المجالات في نواحي الحياة. باختصار المعنى، يقول بيرجر ولوكمان إن هناك جدلية بين الأفراد الذين يصنعون المجتمع ويخلق المجتمع للأفراد. تحدث هذه عملية المكاملة من خلال التخرج والتشكيل والاستيعاب (بوغين، ٢٠٠٨).

تعد عملية التخرج أمراً لا بد منه في الأنثروبولوجيا، وهو شيء يحدث باستمرار بحيث اعتاد في النظام الاجتماعي الذي يشار إليه عادة باسم التعود، وعادة ما يحتفظ دائماً بمعناه لكل فرد فيه، بحيث يتم قبوله بالنسبة له. من هذا التعود إن، ليست هناك

حاجة لإعادة تعريف ما تعنيه كل عادة. بعبارة أخرى، فإن عملية التعود قد سبقت المؤسسة نفسها، أو يمكن القول إنه لا يمكن فصل الإنسان عن التدفق المستمر لأنفسهم في العالم الذي يعيشون فيه. (برغير، ١٩٩١) انطلاقاً من هذا السبب، ركز الباحث إلى أن يبحث شكل التخارج الذي قام به الشيخ جوهري والشيخ تيجاني والشيخ أحمد فوزي كمارسين للطريقة التيجانية في المؤسسة التعليمية بمعهد الأمين الإسلامي بقيادة المشايخ الثلاثة في فترات كل منهم.

البيانات

تأسس معهد الأمين الإسلامي منذ بداية التاريخ على الطريقة التيجانية ذكراً إلى أن المؤسس الشيخ جوهري الذي يمارس الطريقة التيجانية. حيثما بدأ من قيادته جميع الأمور المتعلقة بالمعهد تخضع مباشرة لتوجيهات ومسؤولية المشايخ. يدخل في اختيار وممارسة الطرق التي يمارسها الطلاب. نظراً لأن الشيخ جوهري كان ممارساً ومقوماً للطريقة التيجانية، فإن جميع طلاب معهد الأمين الإسلامي في ذلك الوقت كانوا ممارسين للطريقة التيجانية، لم يقتصر منصب الشيخ جوهري على القائم بأعمال المعهد، ولكن اتخذ الطلاب منصب الشيخ جوهري كمعلم روعي لأنه كان زعيم الطريقة التيجانية.

بجانب ذلك، لم يزل الشيخ جوهري قاد في المعهد تيغال الإسلامي نموذجاً تقليدياً للقيادة. باختلاف ما استمر لاحقاً من فترة التطوير الأولى التي قاد فيها الشيخ تيجاني مع المشايخ الآخرين، ومن فترة التطوير الثانية التي قاد فيها الشيخ أحمد فوزي مع المشايخ الأخرى حيث تشكل معهد الأمين الإسلامي بإجراء تغييرات على إدارة السلطة وسلطة المشايخ كأعلى سلطة في هيئة تسمى مجلس الرياسة (مجلس القيادة)، لم تعد في يدي الشيخ نفسه. بالإضافة إلى ذلك، صح التعبير القائل بأن سلطة المشايخ تنتقل من جيل إلى جيل، بحيث تعتبر منطقة مجتمع المعهد «مملكة صغيرة» (ظافر، ١٩٨٥). بمعنى لا يتم توريث المشايخ فحسب، بل يمكن إنشاؤه من خلال العملية التعليمية الصحيحة أيضاً.

استندت فلسفة القوة القيادية التي اعتنقها بمعهد الأمين الإسلامي برندوان إلى آية من آيات القرآن الكريم، وهو كتاب مقدس يهدي جميع المؤمنين. وقد ورد في القرآن الكريم قصة تتعلق بما طلب النبي إبراهيم إلى الله أن يتولى ذريته من بعده. لكن الله أصبح «لا ينال عهدي الظالمين» (البقرة: ١٢٤). ومعنى الآية أن الله ما كان ليعطي نسل النبي إبراهيم القيادة لو كانوا قساة. على هذا الأساس، طورت عن معهد الأمين الإسلامي فلسفة

مفادها أن القادة غير مولود بل يتولد من خلال نظام التعليم. بالطبع بدأ هذا التغيير من خلال أفكار ومفاهيم إدارة المعهد التي صدرها الشيخ تيجاني. وكان مجلس الرياسة لمعهد الأمين الإسلامي هو انعكاس لسلوك القيادة الحديثة والإدارة كمؤسسة جماعية رسمية، سواء من حيث صنع القرار وإدارة الصراع وتطوير المعهد، كلها لا يقام بشكل فردي من قبل المشايخ كرئيس الرعاية وأصحاب المعاهد وقادتها (عتيق الله، ٢٠١٣). إن التغيير في نمط القيادة في معهد الأمين الإسلامي برندوان يشبه في الواقع نتائج بحث السيد رضوان ناصر، حيث شهدت المعهد الإسلامي جنبانج تحولا من النمط الكاريزمي إلى النمط التقليدي والعقلاني. حيث تجري الدراسة في معهد منبع المعارف الإسلامي دينانيار، ومعهد دار العلوم الإسلامي ريجوسو جومبانغ، ومعهد بحر العلوم الإسلامي تامباكبيراس، ومعهد السلفية الشافعية الإسلامي تيبيرينج جومبانغ. (ناصر، ٢٠٠٥).

إضافة إلى ذلك، فإن التغييرات الأخرى بين فترة إنشاء الشيخ جوهري وفترتي التطوير الأولى والثانية من قبل الشيخ تيجاني والشيخ أحمد فوزي، تكمن من حيادية بمعهد الأمين الإسلامي. بالنظر إلى أن الشيخ جوهري شارك بشكل كبير في السياسة العملية، لا سيما في حزب مشومي. باختلاف ما يكون خلال فترة الشيخ تيجاني والشيخ أحمد فوزي اختار عناصر المعهد موقفا محايدا، مع وضع شعار «الأمين قائم لمصلحة الجميع». ما هو أكثر إثارة للاهتمام هو أن هذا الشعار له تأثير أيضا على ممارسة الطريقة التيجانية التي يمارسها الشيخ تيجاني والشيخ أحمد فوزي.

فضل الشيخ جوهري في نشر الطريقة التيجانية الدعوات الشفوية لطلابه بكونه مقدما من الطريقة التيجانية. باختلاف الأمور ما اختارها الشيخ التيجاني الذي يفضل نهج التعويد على الذات، بينما يفضل الشيخ أحمد فوزي طريقة إيصال فضائل صلاة الفاتح خلال ترحيب المحاضرات أمام الطلاب. من بين الطرق الثلاثة، سيكون التأثير بالطبع مختلفا عن فترة الشيخ جوهري حيث كان العديد من الإخوة التيجانية الذين دخلوا أن عبروا إليه على الفور عن رغبتهم في دخول الطريقة التيجانية. لكن تأثير طريقة التعود وإيصال الفضائل من خلال المحاضرات لا يزال يتطلب تفكيراً للجمهور الذي يتلقى الحافز من الطريقتين، فلا يستغرب أن يقرر الطلاب الدخول في الطريقة التيجانية بعد تخرجهم من معهد الأمين الإسلامي برندوان.

بدأ الشيخ جوهري النضال من أجل الدعوة الإسلامية والتفاني في تعليم الأطفال من خلال إنشاء المجلس التيجاني الذي أصبح فيما بعد رائدا لتأسيس معهد الأمين الإسلامي برندوان. أصبح إنشاء المجلس تيجاني يوم تأسيس معهد التيجاني الإسلامي في ١٠ نوفمبر ١٩٥٢ م (الموافق بيوم الأبطال) أو التاسع من ذي الحجة ١٣٧١ م (ليكون بالضبط يوم عرفة). واعتاد ما يعمل المجلس التجاني على إحياء ذكرى العظمية والهلالية والوظيفة كل يوم الجمعة قبل صلاة العصر حتى وصول المغرب، الذي يقوده مباشرة الشيخ جوهري أو المرشد في مجلس التيجاني. بما فيه من تنفيذ أنشطة العبادات العملية كصلاة الجماعة خاصة. في الواقع، ليس من النادر أن يعمل المجلس التجاني أيضا كمكان لأنشطة التعلم والتعليم وغيرها من أنشطة الدعوة المجتمعية الأخرى.

بنى الشيخ التيجاني كمقدم الطريقة التيجانية زاوية في جوار منزله. الزاوية في عهد الأسرة العباسية هي المكان الذي يستخدم عادة لتدريس الطريقة الذي يقع في زاوية المسجد، وهو مكان غير رسمي. يقول البعض أن الزاوية هي مكان لمتعلمي الصوفية، وتستخدم أيضا كمكان لإحياء ذكرى العلقة. وأحيانا تكون الزاوية مكانا لمتعلمي العلوم الصوفية ونشر العلم وعزل نفسه عن العبادة كصلاة الجماعة وقراءة القرآن والذكر ونحو ذلك (أمير الدين، ٢٠١٧).

وليست الزاوية في منزل الشيخ تيجاني كمنشأ للطريقة التيجانية التي استعملها في الصباح والمساء فحسب بل إنما تستعمل أيضا لغرفة الدراسة التي يتم تدريسها من قبل الشيخ تيجاني والشيخ أحمد فوزي ولغرفة اجتماعات أسبوعية إما اجتماع سائر المديرين لمؤسسة الأمين المنعقد صباح كل ثلاثاء أو الاجتماع الأسبوعي لمديري معهد تحفيظ القرآن بمعهد الأمين الإسلامي برندوان.

من الأهمية بمكان، بجانب جعل الشيخ تيجاني الزاوية في منزله، بدأ أيضا في بناء مسجد الجامع الأمين برندوان أينما يعد المسجد مكانا يصلي فيه الطلاب جماعة فإنه فعال لمجلس تنفيذ العديد من الأنشطة التعليمية الأخرى أيضا بما فيها من تعلم اللغة العربية واللغة الإنجليزية وتعلم ممارسة العبادة الفعلية وغيرها. في كل مرة يأتي ضيوف من علماء الطريقة التيجانية مثل المغرب للبقاء على اتصال مع عوامل المعاهد الإسلامية وعادة ما يقومون بإلقاء المحاضرات والمواعظ الحسنة للطلاب في مسجد الجامع الأمين برندوان. حتى يصير وجود المسجد حقا مركزا للدعوة والأنشطة التعليمية بمعهد الأمين الإسلامي برندوان.

إذا أمعنا النظر إلى عناصر المعهد نجد أن المسجد لعنصر من عناصره المهمة، يعد المسجد عنصراً أساسياً يجب أن يمتلكه المعهد لأنه المكان الرئيسي المثالي لتثقيف الطلاب وتدريبهم العلوم الدينية، خاصة في تنفيذ إجراءات العبادة، وتعليم الكتب الإسلامية التراثية، والأنشطة الاجتماعية (نتى إت أل، ٢٠٠٣).

تغير معهد الأمين الإسلامي برندوان من شكل النموذج والأنظمة بعد وفاة الشيخ جوهري، حيث كان إجراء قوانينها ومبادئ دراستها تقليداً على معهد دار السلام الحديثي غونتور. في بداية التاريخ واجه العديد من التحديات والعقبات لا سيما فيما يتعلق بتقييم المجتمع المادوري الذي اعتبر معهد الأمين الإسلامي برندوان معهد المحمدية، بينما كانت غالبية المجتمع المادوري من النهضيين. حتى صمم الشيخ تيجاني على خطوة تحويلية بأن دعا العلماء المادوريين للاجتماع وبدأوا بقراءة التهليل والقيام بصلاة النبي صلى الله عليه وسلم والحوال أي ذكرى وفاة شخص. حتى اختفى تقييم معهد الأمين الإسلامي برندوان التابعة لمحمدية من تلقاء نفسها. وازدادت ثقة المجتمع وحماسه تجاه المعهد عالية جداً، واستدل على ذلك أن غالبية طلاب معهد الأمين الإسلامي برندوان هؤلاء المادوريون. ومن تاريخ حياة الشيخ تيجاني تم الوثوق به ليكون المنسق المركزي لهيئة اجتماع العلماء للمعاهد الإسلامية بمادورا (البصرة)، وهي منظمة تتظلل على المعاهد الإسلامية بمادورا. إن تقليد قراءة البرزنجي، وثقافة الديباجين، والحوال أي ذكرى وفاة شخص هي تقاليد تطورت بقوة لدى سكان النهضيين (نهضة العلماء) (فاضلي وسبحان، ٢٠٠٧). إن بدء الشيخ تيجاني كرئيس المعهد ومسؤول الأمر بالطبع يحتاج إلى التقدير والشهادة، ذكراً إلى أنه أدى اختراقه بدعوة المشايخ من مادورا إلى تغيير تقييم المعاهد له يؤثر تماماً. قدم الشيخ تيجاني بصفته شيخ موثوق به كرئيس المعهد له مساهمة كبيرة في تغيير تقييم الجمهور لمعهد الأمين الإسلامي برندوان. لذلك ليس من المبالغة أن يكون هناك افتراض بأن الشيخ هو العنصر الرئيسي للمعاهد الإسلامية.

انطلاقاً من نتائج البحث الذي أجراه ماستوهو، يمكن التعبير أن للمعهد ثلاثة عناصر رئيسية، وهي: أولاً: تتكون الجهات الفاعلة من المشايخ والأساتيد والطلاب والمديرين. ثانياً: تتكون تجهيزات الأجهزة من المساجد ومنازل المشايخ والمعهد والمباني المدرسية والأراضي وغيرها من وسائل الدعم، وثالثاً: تتكون مرافق البرمجيات من الأهداف والمناهج ومصادر التعلم والتعليم وغيرها (ماستوهو، ١٩٩٤).

لقد واجهت الطريقة التيجانية بكثير من المعارضات والمقاومات خلال فترة الشيخ جوهرى، حتى أخذ إحدى الخطوات الملموسة لحلها بأخذ العزلة في عدة أماكن أن قام بها مرشد الطريقة التيجانية الشيخ جمال الدين عبد الصمد ليسأل الله للإرشاد وإثبات صحة تعاليم الطريقة التيجانية، باختلاف الحال عن فترة الشيخ تيجاني التي أعطت المثالية في تقليد الاعتكاف في مسجد الجامع الأمين برندوان خلال شهر رمضان. أما الشيخ أحمد فوزي فقد أصبح في كثير من الأحيان إمام صلاة الجماعة في مسجد الجامع الأمين برندوان. بجانب ذلك كان المشايخ الثلاثة الشيخ جوهرى والشيخ تيجاني والشيخ أحمد فوزي مدرسي الكتب التراثية في فتراتهم الخاصة، قام الشيخ جوهرى بتدريس الكتب الأخلاقية، والشيخ تيجاني قام بتدريس كتب التفسير، والشيخ أحمد فوزي قام بتدريس كتب الأحاديث. إن العزلة والاعتكاف كلاهما لطريقتان متشابهتان بطريقة الدعوة الإسلامية التي قام بها الولي كالي جاغا في القرن الخامس عشر وقت انتشار الإسلام في جزيرة جاوة مع منهج الزهد الذي يقصد منه التقرب إلى الله تعالى، لكن ذلك عكس طريقة نشر الإسلام في القرن التاسع عشر وخاصة في استيعاب الصوفية في إندونيسيا، فقد استخدمت وسائل تعلم الكتب التراثية لتحويل القيم الإسلامية إلى الطلاب الذين يعمقون معرفتهم بالإسلام (برشادى، ٢٠٢٠). من ناحية أخرى، فإن جوهر الصوفية هو الوعي بوجود تواصل وحوار بين روح المخلوق وخالقه من خلال عزل النفس والتأمل (ناسوتيون، ٢٠١٤).

وأما الاجتهاد الذي اختاره الشيخ تيجاني والشيخ أحمد فوزي في حالة الطريقة التيجانية هو نموذج للصوفية التحويلية في بيئة المعاهد. ولا يعني عدم جعل الطلاب يمارسون الطريقة التيجانية كعدم غرسهم في الصوفية. مع أن كل محاضرات ومثالية قام بهما الشيخ تيجاني والشيخ أحمد فوزي تشير إلى قيمة الصوفية. أي لا يتبع الطلاب تقليد التيجانية على الرغم من أن التعليم الذي يمارس في المعهد يشتمل مواضعه على التصوف غالبا. إضافة إلى ذلك، فإن موقف الشيخ التيجاني والشيخ أحمد فوزي له علاقة متشابهة في عالم الصوفية بين الشيخ وطلابه للحصول هدف رئيسي على رضا الله سبحانه وتعالى. وبالعكس ما أصبحت حالة زراعة الصوفية في مصنع الاتصالات الخلوية التي تطبق نموذجا وظيفيا وتحوليا. إن استيعاب الصوفية لا ينضم رسميا إلى مجموعة تنظيمية بعينها، لذلك لا يوجد مرشد في منظمة مصنع الاتصالات الخلوية لكن فيها مجتمع من المتعلمين الذين يتمتعون بالطبع بمستوى جيد من الذكاء. في تدخل الصوفية في شركة مصنع الاتصالات الخلوية يتم التركيز بشكل أكبر على تقوية عقلية وسلوك موظفيها

التي تتم بشكل مستقل، على عكس منظمات الطريقة التيجانية التي تتطلب مرشدين في الصوفية. كان كل ذلك مدفوعاً من قبل قسم إدارة رأس المال الروحي. الأنشطة التي يتم تنفيذها تحويلية وموجهة لطبيعة الحياة والعمل، وهي رحلة روحية من الله إلى الله بمفهوم "لله، بالله، مع الله، على الله، الحمد لله" (طبراني، ٢٠١٨).

اشتركت الظاهرتان المذكورتان بعضها واختلفت قطاعات بعضها. تكاد تكون ظاهرة استيعاب الصوفية في فترتي الشيخ تيجاني والشيخ أحمد فوزي هي نفسها التي سار عليها مصنع الاتصالات الخلوتية، وكلاهما لم يختار الانتماء لبعض التنظيمات الطريقة. وحتى مع ذلك، تختلف المؤسساتان في دور المعلمين الروحيين فيهما، لأنه في مصنع الاتصالات الخلوتية لا توجد شخصيات محددة لتكون بمثابة القدوة يحتذى بها في الزراعة الروحية، أي النظام الذي ينفذ الاستيعاب الداخلي. بخلاف عنه ما يكون في معهد الأمين الإسلامي برندوان كانت شخصيات الشيخ تيجاني والشيخ أحمد فوزي قدوتين مقدمتين في منظمة الطريقة التيجانية.

وليس وجود الطريقة التيجانية شيئاً رسمياً في المعاهد منذ فترة قيادة الشيخ تيجاني، ولكن القيم الواردة في الطرق لا تزال مستوحاة في نظام المعاهد الذي أداره معهد الأمين الإسلامي برندوان، والذي يعتمد على نظام معهد دار السلام الحديثي غونتور بونوروجو. ما زال الشيخ في معهد الأمين الإسلامي برندوان يواصل استيعاب القيم النبيلة للطريقة التيجانية مثل التوبة، والصدق، والصبر، والتقوى، والاستقامة، والامتنان، والورع، والزهد، والإخلاص، والتواضع، ثم زرعت ونفذت بطرق مختلفة من الأنشطة والبرامج بمعهد الأمين الإسلامي برندوان.

وكان تعليم الطلاب وتدريبهم على التثقيف يتم في مجال مكافحة الفساد قصداً لتحقيق القيم الصادقة. وكانت الممارسة العملية في هذا المجال بإدارة الطلاب وحدات الأعمال الموجودة. وتذكيرهم في مختلف الأنشطة هو بأن جميع الأعمال سواء كانت عبادة أو دراسة أو ممارسة في المعهد كلها قاصدة إلى تحقيق قيمة الإخلاص لله تعالى. وهذا النوع من نموذج غرس القيمة الذي يصفه عبد الرحمن وحيد بأنه ثقافة فرعية في سياق المعهد هناك عملية تكوين القيم الموجودة في حياة المعهد المحتوية على جوانب من طريقة الحياة التي يتم تبنيها (نمط الحياة) وعلى رؤية للحياة والقيم التابعة (الأعراف). بمعنى فإن دور المشايخ في المعاهد يعتبر حاسماً في التعامل مع التغيير والتحويل، لأنه يتمتع بتوجه صوفي يوفر الانضباط الأخلاقي ومستوى عالٍ من التماسك (واحد، ٢٠١٠).

من ناحية أخرى، فإن ما حدث في معهد الأمين الإسلامي برندوان يرفض نتائج بحث هوريكوشي، بأن المشايخ هم ممثلون يلعبون دورا إبداعيا في عملية التغيير الاجتماعي. طبقا بأن دور المشايخ أكثر دورا خارجيا دون المساس بالاستمرارية والتغيير في التقليد السلفي الموجود في عالم المعاهد الأكثر داخليا (هوريكوشي، ١٩٨٧). وهذا الاعتراض مناسب بما حدث في تعليم معهد الأمين الإسلامي برندوان لفترات المشايخ الثلاثة، من الشيخ جوهرى تابعها الشيخ تيجاني والآن الشيخ أحمد فوزي، وهذه المشايخ الثلاثة يستمرون قائمين على نفس الخط الدائم لتخريج الطلاب المتفهمين في الدين، لذلك تغرس في نفس الطلاب القيم والشخصيات النبيلة كالإخلاص والصدق والصبر والتواضع وغير ذلك.

داوم المشايخ الثلاثة بتعبير طلابهم عن قيم الإخلاص شفها في مناسبات مختلفة. هذا أمر طبيعي بالتأكيد لأن المشايخ الثلاثة هم من ممارسي الطريقة المرتبطين ارتباطا وثيقا بقيم الصوفية. ورأى الإمام الغزالي أن الأولوية في عالم الصوفية هي الإخلاص. كان الغزالي يقبل أو يبرر تجاوزات بعض الصوفيين التي لم يقبلها الفقهاء، حيث قال في قصة صوفي عرف بالإنسان الصالح في مكان واحد كان خائفا من أن يكون في نفسه التكبر فدخل الحمام وسرق الثياب المترفة التي كان يرتديها ثم غادرها لابسا طارده الناس واعتقلوا وتعرضوا للضرب. بعد ذلك أصبح يعرف باسم "سارق الحمام". بهذا اللقب يشعر بالسعادة والهدوء (لا مزيد من الرياء) (القرضاوي، ١٩٩٧).

استمر المشايخ الثلاثة في تدريس كتب الصوفية لتحقيق التوازن بين تعلم الشريعة وغرس الصوفية، مثلها تأليف الإمام الغزالي من الكتاب إحياء علم الدين خاصة، وفي تدريس الكتاب التعليم المتعلم. فإن المشايخ الثلاثة في حياتهم التعليمية هم أكثر سيطرة في ممارسة الصوفية الأخلاقية كما هو الحال في المعهد بشكل عام. يتعرف الباحث في مجالات الصوفية والأخلاق والتربية على الإمام الغزالي من خلال مؤلفاته الموسوعية وهي إحياء علم الدين وكتب أخرى مثلها منهاج العابدين، بداية الهداية، ميزان العمل، معراج السالكين، أيها الولد وهلم جرا (القرضاوي، ١٩٩٧). يتم تدريس بعض الكتب المؤلفات أي بداية الهداية ومنهاج العابدين وإحياء علم الدين في عدة مؤسسات تعليمية في معهد الأمين الإسلامي برندوان.

وأصبح مقدمو الطريقة التيجانية الثلاثة كانوا حازمين في الأمور الدينية حيث كان الشيخ جوهرى حازما في مجال الممارسة الاجتماعية، مثل تحريم الاختلاط، وتجنب غش الميزان في التجارة، وذلك الحال مختلف عن الشيخ تيجاني والشيخ أحمد فوزي، وهما

حازمان في مسائل الفكر خاصة بمناهضة الليبرالية في الإسلام. وكذلك ما يتبعه الآخر من مشايخ معهد الأمين الإسلامي برندوان كما هو الشيخ أحمد فوزي (الرئيس الحالي لمعهد الأمين الإسلامي برندوان).

وكانت الشخصيات الثلاثة الشيخ جوهرى والشيخ تيجاني والشيخ أحمد فوزي هم مقدمو الطريقة التيجانية وجميعهم رؤساء المعهد بمعهد الأمين الإسلامي برندوان. ولا يمكن إنكاره أن التنشئة الاجتماعية تحدث دائما في سياق بنية اجتماعية معينة، لا يكفي بالأمر المحتوية عليها فحسب بل يكون في مستوى النجاح له ظروف اجتماعية هيكلية وعواقب اجتماعية هيكلية أيضا. بعبارة أخرى، يجب دائما تحفيز التحليل الاجتماعي الدقيق أو التحليل الاجتماعي النفسي لظواهر الاستيعاب من خلال فهم اجتماعي كلي لجوانبها الهيكلية (برغير ولقمان، ٢٠١٣).

وعلى إثر ذلك، فإن مقياس النجاح الذي قام به الشيخ جوهرى نجح في التنشئة الاجتماعية لأمر الطريقة التيجانية بين الناس في برندوان هو بما تدعمه قدرته كرئيس لمعهد تيجال الذي يعتني به. بالإضافة إلى ذلك، فإن نجاح الشيخ تيجاني والشيخ أحمد فوزي على الرغم من أنهم لم يجعلوا معهد الأمين الإسلامي برندوان ميدان الطريقة التيجانية ولكن القيم الأساسية للطريقة التيجانية مستوعبة بنجاح في نظام التعليم لمعهد الأمين الإسلامي برندوان، بحيث تصبح نقطة جذب لممارسي الطريقة التيجانية في مناطق مختلفة لإرسال أطفالهم إلى معهد الأمين الإسلامي برندوان.

تعتبر الهوية في حد ذاتها هي عنصر أساسي للواقع الذاتي كما هي مرتبطة بالمجتمع. تتكون الهوية من العمليات الاجتماعية بمجرد أن يكتسب شكلها بالحفاظ عليها أو تعديلها أو حتى إعادة تشكيلها من خلال العلاقات الاجتماعية. يتم تحديد العمليات الاجتماعية التي ينطوي عليها تكوين الهوية والحفاظ عليها من خلال الهياكل الاجتماعية. من ناحية أخرى، فإن الهويات الناتجة عن التفاعل بين الكائنات الحية والوعي الفردي والهياكل الاجتماعية تتفاعل مع البنية الاجتماعية المعينة، أو تحافظ عليها، أو تعدلها أو حتى تعيد تشكيلها. للمجتمع تاريخ وخلال هذا التاريخ تظهر هويات خاصة، ومع ذلك، فإن هذه التواريخ تم إنشاؤها بواسطة بشر بهويات معينة (برغار ولقمان، ٢٠١٣).

مهما كان الشيخ جوهرى اختلف عن الشيخ تيجاني والشيخ أحمد فوزي من حيث إشراك الطلاب في الطريقة التيجانية. حيث يحفز الشيخ جوهرى طلابه على أن ممارسة الطريقة التيجانية هي زائد لمواجهة الموت. وهو يختلف عن موقف الشيخ تيجاني والشيخ

أحمد فوزي كمارسي الطريقة التيجانية لم يحفزا الطلاب على ممارسة الطريقة التيجانية خوفا عليهم لن يستقيموا في تنفيذ التزاماتهم في الطريقة التيجانية حتى يؤدي إلى ما لا يعينهم. بذلك فإن هاتين الظاهرتين تبرران ما تم إنتاجه في دراسة غيرتز من أن المشايخ في المعاهد تعمل أحيانا كوسيط ثقافي أو ما يسمى بوسطاء ثقافيين، الذين يقومون بتصفية أو حتى نقل ما يعتبر مفيدا لطلابهم (غيرتز، ١٩٨٣). قام الشيخ جوهرى على الطريقة التي كان يمارسها، في حين فضل الشيخ تيجاني والشيخ أحمد فوزي تصفية الطريقتين حتى لا يمارسها الطلاب في معهد الأمين الإسلامي برندوان.

بهذه الطريقة في الواقع قد اتفق المشايخ الثلاثة على كلمة واحدة مستمرة في نفس المعنى أو الفهم الموضوعي للقيم النبيلة الموجودة في الطريقة التيجانية والتي يتم استيعابها بعد ذلك في التعليم بمعهد الأمين الإسلامي برندوان. واستمرارية المعنى المذكور مكشوفة النظر إلى أنهم قد نجحوا في نقل تقليد صلاة الفاتح وقراءات أخرى تستخدم للتذكر الروتيني بين الطلاب في جميع وحدات المؤسسات التعليمية بمعهد الأمين الإسلامي برندوان. إن مكانة الذكر نفسها هي وسيلة لذكر الله تعالى على الدوام، أو بعبارة أخرى، أن الذكر هو ذكر اسم الله على أساس إيمانه بأن حياته تحت إشراف الله تعالى (عتجة، ١٩٩٣). وفي الحال لكونهم مقدمي الطريقة تيجانية فإن لهم تراكمات مختلفة بالنظر إلى أن الشيخ جوهرى حث طلابه البالغين على دخول الطريقة التيجانية، رغم أن الشيخ تيجاني والشيخ أحمد فوزي لم يحثا الطلاب على الانضمام إلى الطريقة التيجانية فإن مقاصدهم في نفس المعنى، وهو تخريج الطلاب المتفوقين في الدين من غرس القيم النبيلة الموجودة في الطريقة التيجانية.

خاتمة

وحصل أخيرا على الاستنتاج بعد المناقشة أن بناء نموذج التخرج الذي تم تنفيذه من قبل الشيخ جوهرى والشيخ تيجاني والشيخ أحمد فوزي كمارسين للطريقة التيجانية في معهد الأمين الإسلامي برندوان والتي قادها المشايخ الثلاثة في فتراتهم الخاصة، ومقاصدهم في نفس المعنى على تخريج الطلاب المتفوقين في الدين، بما في ذلك من خلال الاستمرار في تنفيذ الأنشطة والبرامج المختلفة بمعهد الأمين الإسلامي برندوان، وهي التوبة، والصدق، والصبر، والتقوى، والاستقامة، والامتنان والورع والزهد والإخلاص والتواضع. يتم كل هذه بشكل مستمر من حيث تدريس الكتب الصوفية بالإضافة إلى أن الثلاثة قدوة لهم، فضلا عن سلوكهم الصوفي يكون مثاليا لجميع الطلاب لطلاب معهد الأمين الإسلامي برندوان.

وبجانب ذلك، فإن المشايخ الثلاثة اختلفت خطواتهم من حيث شكلها ولهجاتها. قام الشيخ جوهرى ببناء مجلس التجاني في منطقة معهد تيغال الإسلامي، وتمثل عهده من القيادة الفردية أو التقليدية بأن يدعو الطلاب شفها إلى أن يصبحوا أتباعا للطريقة التيجانية، وفي فترة الشيخ تيجاني صنع الزاوية في منطقة منزله لتطبيق الإدارة الحديثة ونفذ نموذج القيادة الجماعية من خلال مجلس الرياسة بمعهد الأمين الإسلامي وذلك استمرار الوقوع إلى زمان الشيخ أحمد فوزي، حيث أنهما يهتمان بشكل أكبر بتضمين قيم الطريقة التيجانية في التعليم الإسلامي الداخلي، وليس إشراك طلاب معهد الأمين الإسلامي رسميا للدخول إلى الطريقة التيجانية.

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- Figure Captions and Table Captions

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In Introduction, Authors should state the objectives of the work at the end of introduction section. Before the objective, Authors should provide an adequate background, and very short literature survey in order to record the existing solutions/method, to show which is the best of previous researches, to show the main limitation of the previous researches, to show what do you hope to achieve (to solve the limitation), and to show the scientific merit or novelties of the paper. Avoid a detailed literature survey or a summary of the results. The introduction should clearly state the purpose of the paper. It should include key references to appropriate work but should not be an historical or literature review.

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Arabic romanization should be written as follows:

TRANSLITERATION GUIDELINES

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	ى	y

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