

ESENSIA

Jurnal Ilmu-Ilmu Ushuluddin

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Tradition in Wedoroklurak Village, Candi,
Sidoarjo**

Umi Hanik, Ibnu Hajar Ansori

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***Nazm Jawen on 'Ilmu Al-Tajwīd and Qirā'āt A La Pesantren
(A Study on Tanwīr al-Qāri fī Kalām al-Bāri'
by KH M. Mundzir Nadzir)***

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Abstract

The history of Islamic intellectualism in Indonesia has now and then been strongly tied to the role of pesantren and kiai, both of which have always been deeply engaging to the agenda of disseminating Islamic teachings to the society. Their attempts including the use of certain model and styles in producing contributions to the agenda show the unique literary traditions of Nusantara ulama, on the one hand, and constitute a communicative way of delivering their academic thoughts. This article delves into Tanwīr al-Qāri fī Kalām al-Bāri', a book on tajwīd and qirā'āt by KH M Mundzir Nadzir. Closely reading the book, I find that it indeed explains important points of the two disciplines but does reveal social, moral, spiritual, and even theological stances of its author. The locality appears here and there in varying forms, including idioms, and thus attests the dynamic of pesantren's intellectualism in dealing with local context while introducing and keeping survive Islamic teachings in Indonesian context.

Keywords: *Nazm, Nazm Jawen, Pesantren Literature, Moral values, Locality*

Abstrak

Sejarah intelektualisme Islam di Indonesia tidak bisa dilepaskan dari peran pesantren dan para kiai yang selalu berjuang menyampaikan ilmu-ilmu Islam kepada masyarakat. Upaya para kiai menggunakan gaya atau model tertentu dalam menuliskan karya intelektualnya bukan saja memperlihatkan nuansa sastra khas pesantren yang indah, namun juga menjadi salah satu cara yang komunikatif dalam menyampaikan pesan-pesan ilmiahnya. Artikel ini akan mengkaji Kitab Tanwīr al-Qāri fī Kalām al-Bāri' KH M. Mundzir Nadzir, yang merupakan karya ulama pesantren tentang Ilmu Tajwid dan Qiraat. Artikel ini mengungkap nilai-nilai yang dibangun oleh penulis bersamaan dengan penjelasan mengenai pengetahuan ilmu tajwid dan qiraat. Dengan menganalisis isi buku, tulisan ini menemukan bahwa, sekalipun Tanwīr al-Qāri fī Kalām al-Bāri' karya KH M. Mundzir Nadzir memang membahas ilmi tajwid dan qira'at, namun pesan-pesan sosial, moral dan spiritual dengan jelas ditemukan di sana. Aspek lokal dalam karya yang menggunakan Nazm Jawen ini memperlihatkan intelektualisme Pesantren yang dinamis dalam rangka pengembangan keilmuan Islam.

Kata kunci: *Nazm, Nazm Jawen, Sastra Pesantren, Nilai Moral, Lokalitas*

Introduction

Intellectual works written by and circulating among Muslims and *pesantren* milieu in particular, generally speaking, take two forms: *nathar* (prose) and *nazm/shi'r* (poem/versification). The production of intellectual works had been the tradition of even early generations of Muslim. The use of *nazm* (poetic) in such works can be traced to *jāhiliyyah* (pre-Muhammad) era, in which manuscripts preserving the winning poets were hang in Ka'bah. However, as is the case for other Islamic disciplines, the institutionalization of *nazm* as a particular discipline came later, precisely after al-Khalīl b. Aḥmad establishes what so-called '*ilm 'arūd*' focusing on musical rhyme and bar.¹

In the history of Islamic intellectualism in Indonesia, the use of *nazm* constitutes an important part and has been well developed. Out of some 900 titles of *kitab kuning*² circulating among *pesantrens*, half of them are in the form of *nazm*. The very method is used by many *kiais* to explain many disciplines, particularly for students of beginner and mid level. In grammar, for example, *kiais* use books like '*Imriṭī* and '*Alfiyyah*, '*Aqīdatul 'Awām* in theology, '*Hidāyat al-Ṣibyān* and '*Tuḥfat al-Atfāl* in *tajwīd*, '*Sullam al-Munawraq* in logic, and '*al-Jawhar al-Maknūn* in *balāghah* (literature).

Learning those disciplines in that way eases the *santri* (*pesantren* students) to memorize and further comprehend the subject. For *pesantren* milieu, memorization of subjects is not a goal but rather a method that will help

comprehending the content. The importance of memorization seems clearer in a discussion system developed in *pesantren*, *baḥth al-masā'il* for instance, in which a direct citation of Arabic statement serves as a sound basis for an argument. Furthermore, Muslims consider the memorization of *nazm* easier than that of *nathar* (prose). Faizi regard this *pesantren's* identity.³

The *nazm* tradition is integrated in *pesantren* tradition, reflection in the familiar usage of *nazm* in most of intellectual works of *ulama*, either in Arabic, Indonesian, or local language (ex. Javanese). Some works of Indonesian *ulama* with regard to Quran are also written in *nazm*; *al-Maṣābiḥ al-Nūrāniyyah fī al-Aḥādīs al-Qur'āniyyah* and '*Muṣṭalāḥ al-Tajwīd fī al-Qur'ān al-Majīd* by KH Abdullah Umar (Semarang), '*Tanwīr al-Qāri fī Kalām al-Bāri'* by KH Muhammad Mundzir Nadzir, to name some. The first two are in Arabic and the latter is in Javanese.

This article deals with '*Tanwīr al-Qāri fī Kalām al-Bāri'*, a book on *tajwīd* and *qirā'āt* written in Javanese as *nazm* (poems). Its author even names it *Nazm Jawen*.⁴ It will reveal information about the intellectual legacy of *ulama* in Nusantara, particularly Java, and provide academic review on the works cited. It also asserts that Nusantara *ulama* has been producing intellectual works worth sufficient attention.

Muzakka and two other scholars have done research on this book from other aspects. In '*Hubungan Intertekstual Tanwiru 'l-qori dengan Tuḥfatu 'l-athfal*'⁵ Muzakka investigates the intertextual relation of '*Tanwīr al-Qāri'* written in Javanese and '*Tuḥfat al-Atfāl* written in Arabic.

¹ M. Faizi, "Silsilah Intelektualisme dan Sastra di Pesantren", p. 3 in <http://m-faizi.blogspot.com/2008/08/silsilah-intelektualisme-dan-sastra-di.html>, accessed 25 April 2015. Ahmad Baidowi, "Aspek Lokalitas Tafsir al-Iklil fī Ma'ani al-Tanzil karya KH Mishbah Mushthofa". *Jurnal Nun: Jurnal Studi Alquran dan Tafsir di Nusantara*, 1 (1): 34-35. Ahmad Baidowi, "Penazaman Hadis tentang Al-Qur'an: Kajian Kitab al-Masabih al-Nuraniyyah fī al-Aḥādīs al-Qur'āniyyah karya KH Abdullah Umar". *Jurnal Studi Ilmu-Ilmu Al-Qur'an dan Hadis*, Vol. 16, No. 2, 162.

² Affandi Mochtar, *Kitab Kuning dan Tradisi Akademik Pesantren*. Bekasi: Pustaka Isfahan, 2009, 58.

³ M. Faizi, "Silsilah Intelektualisme dan Sastra di Pesantren", p. 1.

⁴ Many *ulama* in Java use *Nazm Jawen* in teaching and preaching, and even writing poets for the people to "sing" while waiting for the *jamā'ah* (praying together in mosque or *muṣallā*, small mosque). Of the intellectual works written in the form of *Nazm Jawen* is *Kitab Erang-Erang Sekar Panjang* by Kiai Siraj Payaman Magelang.

⁵ Muzakka, "Hubungan Intertekstual Tanwiru 'l-qori dengan Tuḥfatu 'l-athfal". *Jurnal Nusa: Jurnal Ilmu Bahasa dan Sastra*, Vol. 13, No.2.

He argues that the structure of the former is a transformation of *Tuhfat al-Atfal*. His argument lies on the narrative and formal structure and the order of idea of both.

In other article, “*Tanwiru ‘l-qari’* sebagai Penyambut Teks Tajwid *Tuhfatu ‘l-athfal*: Analisis resepsi,”⁶ Muzakka analyzes the *nazm* of the book through the lens of genre, structural and reception theory. He then argues that the book belongs to New Javanese literature, yet showing aspects different from other works of this genre such as *tembang*, *parikan*, and *geguritan*, in terms of internal and external forms. Both forms determine the rhyme and bar of the poems. He further argues that *Tanwir al-Qāri’* is driven by the total number of syllable in a bar, rhyme and certain Arabo-Islamic features, all of which hence make the linguistic structure of the book more specific.

This article, however, sees other aspect of the book, that is, the content being delivered by Kiai Mundzir. His book does indeed explain *tajwīd* as a discipline. Yet the book does also reveal moral, spiritual, social, and even theological stances of its author, supplemented by local expressions in certain points considered relevant. The local aspects used in a book written in the form *Nazm Jawen* shows however the dynamic of Islamic, or more precisely, pesantren intellectualism in developing Islamic knowledge. Accordingly, I will here and there show the content of the book.

Quranic Studies in Nusantra

Studies of Quran in Nusantra have been there for centuries, precisely since Islam came to the area. The preacher taught Islam through its most important text that is the Quran. Initially, Quran was taught as a part of *ṣalāt* (pray) that one is obliged to recite in the ritual. It is thus logical that the history of Islam in Nusantra

⁶ Muzakka, “*Tanwiru ‘L-qari’* sebagai Penyambut Teks Tajwid *Tuhfatu ‘L-athfal* : Analisis Resepsi” Yogyakarta: Master Thesis, Literature Studies, UGM, 1999.

parallels to that of Quranic studies in the area. Aboebakar argues that it is as old as the period in which Muslims from Gudjarat, India, and other countries came to preach or trade. He further states that great names in the development of Islam in the area, nine saints for example, have great contribution in it.⁷

Quranic studies in Indonesia take many forms,⁸ of which are teaching the Quran and translating it to Bahasa and local languages such as Javanese, Sundanese, Bugisnese. *Tafsīr* is also written in many languages circulating in Nusantara.⁹ In addition to that, classical subjects like ‘*ilm tajwīd*, ‘*ulūm al-Qur’ān*, and ‘*ulūm al-tafsīr*, also enjoy scholars’ attention. Recently a sort of social studies to the Quran, by Anna M

⁷ Aboebakar, *Sedjarah Al-Qurān*. (Djakarta: Sinar Pudjanga, 1952), 280-281.

⁸ Some scholars have studies the variety of Quranic studies in Indonesia. Islah Gusmian wrote *Khazanah Tafsir Indonesia dari Hermeneutik hingga Ideologi* (Yogyakarta: LKiS, 2012), reviewing the dynamic of the history of *tafsīr* in Indonesia, continuing Anthony H. Johns’ research “Tafsir al-Qur’an di Dunia Indonesia Melayu, Sebuah Penelitian Awal.” Mahmud Yunus published *Sejarah Pendidikan Islam di Indonesia* (Jakarta: Hidakarya Agung, 1984) that pays more attention to the history of Quran teaching in Indonesia. Karel A Steenbrink take this research further in his *Pesantren Madrasah Sekolah, Pendidikan Islam dalam Kurun Modern* (Jakarta: LP3ES, 1994), as does H Aboebakar in his *Sedjarah al-Qur’an*. Helen N Boyle focuses in “Pengajian al-Qur’an” (circle for Quranic studies) in the social setting of Morocco and Nigeria in *Quranic Schools: Agents of Preservation and Change* (New York: Routledge, 2004). Other studies delving the locality of the subject appears as a trend recently; Saifuddin’s “Tradisi Penerjemahan al-Qur’an ke dalam Bahasa Jawa: Suatu Pendekatan Filologis” in (Suhuf: Jurnal Kajian al-Qur’an Vol. 6, No. 2, 2013) and Jajang Rohmana’s “Kajian al-Qur’an di Tatar Sunda: Sebuah Penelusuran Awal” in (Suhuf: Jurnal Kajian al-Qur’an, vol. 6, No. 2, 2013).

⁹ Islah Gusmian, *Khasanah Tafsir Indonesia dari Hermeneutik hingga Ideologi* (Yogyakarta: LKiS, 2012); Mahmud Yunus, *Sejarah Pendidikan Islam di Indonesia*. Jakarta: Hidakarya Agung, 1984; Karel A Steenbrink, *Pesantren Madrasah Sekolah, Pendidikan Islam dalam Kurun Modern*. Jakarta: LP3ES, 1994; Helen N Boyle, *Quranic Schools: Agents of Preservation and Change*. Newyork-London: RoutledgeFalmer, 2004; Saifuddin, “Tradisi Penerjemahan al-Qur’an ke dalam Bahasa Jawa: Suatu Pendekatan Filologis” in *Suhuf: Jurnal Kajian al-Qur’an*. Vol. 6 (2), 2013. Jajang A Rohmana, “Kajian al-Qur’an di Tatar Sunda: Sebuah Penelusuran Awal” in *Suhuf: Jurnal Kajian al-Qur’an*. 6 (2), 2013.

Gade and Anne K Rasmussen for instance, has been a trend and called 'living Quran'.¹⁰

One of the arguments appearing most of often is that there is a deep intense relation of Quranic studies and the kiais, including their pesantren and teaching institutions. As of the oldest Islamic institution in Indonesia, pesantren has significantly contributed to the development of Islamic studies, including Quranic studies, among Indonesian Muslims. Some pesantrens are focusing on Quran memorization (*tahfīz al-Qur'ān*) and its *tafsīr*. Besides, pesantren also produces intellectual works on the Quran. They are written either in Arabic or Javanese with Arabic script (called *pégon*).

Nazm as Pesantren's Product

Theoretically, *nazm* is a pesantren product, along with oral preaching and books in prose. These works cover wide range of discipline, from dogmatic-ritual to rational-spiritual.¹¹ Pesantren's literary treasure covers moral, jurisprudence (*fiqh*), theology (*tauḥīd*), mysticism (*tasawwuf*) and are referred in intellectual circle (*ḥalaqa*), ritual and sometimes become part of art performance. *Nazm* comprise great portion of the treasure. It is used in order to help the *santri* (pesantren student) memorize the materials and in turn understand them. Memorization is considered first step in learning process that the *santri* should comprehend before exploring the material further.¹²

¹⁰ Anna M Gade.. *Perfection Makes Practice: Learning, Emotion and the Recited Qur'an in Indonesia* (Honolulu: University of Hawai Press, 2004); Anne K Rasmussen, *Women, the Recited Qur'an and Islamic Music in Indonesia* (Berkeley-Los Angeles-London: University of California Press, 2010).

¹¹ Muhammad Abdullah, "Aspek Esoteris dalam Syiir Erang-Erang Sekar Panjang" in <https://www.google.co.id/search?dcr=0&source=hp&q=aspek+esoteris+dalam+syair+pesantren&oq=aspek+esoteris+dalam+syair+pesantren&gs>, accessed 23 September 2017.

¹² The process (in which memorization of poetry/*shi'ir* is the first step) is adopted by the society. The *nazms* are performed (often sang) after *azān* before the *imam* (leader) comes to lead *ṣalāt jamā'a* (pray together) in mass venue, be

Books written in *nazm* may be intended to be an independent book or a summary of a longer one written in prose. *Alālā* (Arabic, literary means remember!) belongs to the latter and is a summary of a book on learning ethic *Ta'līm al-Muta'allim*. In daily life and discussion, *santri* often refer to the *Ta'līm* but mention the *nazm* of *Alālā*, for they remember the poetry better than prose. This transformation process characterizes Islamic discipline.¹³

Brief Introduction of *Tanwīr al-Qāri fī Kalām al-Bāri'* and the Author

Kiai Mundzir Nadzir

Kiai Nadzir is the first son of Kiai Nadzir and Hannah from Kertosono. The couple has another four children; Danial, Dewi Rohilah, Asmaul Husna, and Ilham Nadzir. Kiai Nadzir was born in Sekaran, Rawa, Kertosono. Sheikh Mundzir, as people call him, travelled to cities center for Islamic education; Malang, Kediri, Yogyakarta, and other cities in Central Java. He married to Ummu Kulsum and has three sons; Hasan Karbala, Husein Qubailah, and Athoillah.

Kiai Nadzir's child nickname Munhamir, as mentioned in his books, including the one written in *nazm* genre, named *Tanwīr al-Qāri'*.¹⁴ The name is inspired by Q 54:11, *Fa fataḥnā abwāb al-samā'i bi mā'in munhamirr*. Besides, he often uses as his alias Munajat, an abbreviation of **Mundzir Nadzir min Jāwā Timur**. He produces many books, including *Fafirru ilā Allāh*, *Lubāb al-Ḥadīs*, *al-Nuḡṭah*, *Qarwā'id al-I'lāl*, *tanwīr al-Qāri'*. He also writes a *muṣḥaf* but yet finished it until he passed away. His tomb is behind Masjid al-Huda in Ketami, Kediri, East Java.

it mosque or the smaller one called *muṣallā*. Mothers also often sing the *nazms* for their babies.

¹³ M. Faizi, "Silsilah Intelektualisme dan Sastra di Pesantren", p. 2.

¹⁴ Muhammad Mundzir. Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri'* (Surabaya: Maktabah Ahmad Nabhan, nd.), p. 32.

Tanwīr al-Qāri

The book is written in style of *baḥar rajaz*, as alluded by its full title “*Tembang Rajaz Tanwīr al-Qāri fī Kalām al-Bāri*’.” Kiai Mundzir explains his reason in choosing the title in a *shi’ir*:

*Iki syi’ir tajwid Kalamul Bari’ # Kang Jejuluk Nazm “Tanwirul Qari”*¹⁵

(This is *shi’ir tajwid* of *Kalām al-Bāri*’ (the sayings of The Creator), called *nazm Tanwīr al-Qāri*’)

He explains the *rajaz* part in the following *shi’ir*:¹⁶

Bismillah miwiti nganggit syi’ir tajwid # tembung Jawa tembang rajaz kang den anggit

(In God’s name I start writing the *shi’ir tajwid*, in Javanese language with *rajaz* style)

He reasserts the use of *rajaz* in a particular chapter on *idgām mutamāsilain ṣagīr*.¹⁷

Pengin weruh mocaha supaya jelas # Syi’ir ingsun (setligu) tembange rajaz

(If you want to know, read the *shi’ir* I write (setligu) in *rajaz*)

The main goal of writing this book is mentioned in the introduction and closing part. Kiai Mundzir writes as his introduction title “*Sinahu al-Qur’an al-Karim*” (Learning the Quran) and mentions:

Ngaji Qur’an kudu kanthi nganggo Tajwid # Lamun ora mongko wacan morat-marit.

(Reading the Quran must follow the rules of *tajwid*, otherwise the reading will be invalid)

He also writes in the closing part:

Ingkang hajat ambagusi wacan Qur’an # Niki syi’ir minongko kangge pahitan

¹⁵ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri*’, p. 32.

¹⁶ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri*’, p. 2.

¹⁷ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri*’, p. 11.

Kangge nggayuh indahe ilmu Qiraat # Ngilmu tajwid kang masyhur ngantos akhirat

(You who want to better your reading, this *shi’ir* is a good foundation, to reach the beauty of ‘*Ilmu Qirā’āt* and ‘*Ilm Tajwid*’ which are known even in hereafter)

The book contains 260 poetries under 50 chapters and 31 poetries in the closing part. They are written in Javanese yet have some citation of Quranic verses as examples. The verses are always put in the parenthesis. Besides, the book has a table containing the examples appearing throughout the books. Footnotes only contain further explanation on foreign words, citation of Quran and hadith, and other explanations need.

The book is important for, *first*, it uses *nazm* in Javanese understandable for and used daily by Javanese. *Second*, Kiai Mundzir often uses local discourse in the *nazm* and its explanation. *Third*, in the context of pesantren education, this model is used to ease the delivery of complex meaning. *Fourth*, the model is much more accepted by the community and easy to adapt as a short text to sing in various occasion, not necessarily religious. *Fifth*, it contains great number of Islamic teachings typical to classic Islamic education.

There is no note on when the writing of this book was started. It only mentions when it ends, Sunday Kliwon, 26 Muḥarram 1360 in Yogyakarta. The book is certified by Kiai Kholil Shalih Ploso, Nganjuk, Kediri.

The Content

Subjects

The book contains discussions on *tajwid* and *qirā’āt*. Its ordering of the chapters follows one commonly used in books on *tajwid*, starting from the rules on *nūn maskūnah* and *tanwīn*, *mīm maskūna*, *madd*, and so on. It differs from other books of its field only in giving more specific title. The themes are then explored in more specific

subtheme, such as *saktah*, *qalqalah*, *tafkhīm* and *tarqīq*, *layyinah*, *takbīr*, *inḥirāf*, *takrīr*, and *makhārij al-ḥurūf*. Generally speaking, the focus of the book is indeed *tajwīd*. However it cannot not to talk about 'ilm qirā'āt. An explanation on *idgām mutamāsilain kabīr* may help.¹⁸

Pengin ngerti siro kudu waran wegah # tlaten ngaji sinau Qiraah Sab'ah

Besok Bakal nampo Janji Saking Allah # Sira slamet sebab mekoleh ijazah

(If you want to know it, you must carefully learn qirā'āt sab'a [seven schools of Quran recitation], you will later gain God's promise and be safe after receiving the ijazah/permission)

Kiai Mundzir repeat his explanation about the importance of 'ilm qirā'āt.¹⁹

Khayal mabur sinare Ahli Qiraat # Mungguh Allah mencorong ngliputi jagad

Amadhangi ing jajahane angkoso # nrobos langit tutuk 'Arsy Allah mirso

(The light of Qirā'āt expert flies over the world, to Allah, shining the worldly heaven, passing through the sky, getting to God's throne [Arsy])

Prayer-related content

When explaining the rules of *tajwīd*, Kiai Mundzir often gives examples that are in accordance with the rhythmic ends (*qāfiya*) of the *shi'ir*.

Wa zālikum khairun lakum – barrun raḥīm # bocah cilik tinggal bapak iku yatim

Duh Pengeran mugiyu paring hidayah # Ingkang murni dateng sedoyo ummah

In the *shi'ir* just cited, the examples being explained are prayers in nature. It basically explains the rules about *idgām bi lā gunnah* (when *nūn maskūna* is followed by *lām* or *rā'*).

¹⁸ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri'*, p. 11

¹⁹ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri'*, p. 11

The examples are the following, respectively; *khairun lakum* and *barrun raḥīm*. Yet Kiai Mundzir states a prayer (second line) "O God, please give us guidance, that is pure for all mankind."

Moral content

Kiai Mundzir also puts moral teaching here and there in the book. He may intend to teach the ethic (*al-akhlāq al-karīmah*) to the *santri*. When he explains *ikhfā'* for example, he explains the importance of *silaturrahīm*.²⁰

Ikhfa iku hurufe ono limolas # kabeh kumpul ing ngisor unine jelas

(da za sa zin sa qa ku ta ja z se pa tu # da syi) kabeh den enggo nyambangi putu.

There are fifteen letters that have the rules of Ikhfa # the following phrase gather them all, clearly.

(da za sa zin sa qa ku ta ja z se pa tu da syi) all that we wear when visiting grandchildren.

The above *shi'ir* is quite interesting, particularly when compiling the letters into phrases, *da za sa zin sa qa ku ta ja z se pa tu da syi*. It forms some words nearly similar to Javanese words; *sa qa ku ta ja z se pa tu da syi* → *soko kutho jas sepatu dasi* (from the city, coat, shoes, and tie). The sentence following this phrase strengthens the local nuance in of the *shi'ir*, for to Javanese people, those clothes are often worn to visit family. It is noteworthy that the phrase changes the original sound of the letter in the case of *fa* then adjusts it to the Javanese way of pronouncing *pa* in saying *se pa tu* (shoes). *Tajwīd*, however, uses Arabic letters and phonetic units.

In forming a rhyme, Kiai Mundzir takes the sound of each letter into account. He chooses to put *sepatu* as the end of part 1, to make a rhyme with *putu* in part 2. Furthermore, he does not necessarily mean visiting grandchildren specifically. He rather intends to emphasize

²⁰ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fī Kalām al-Bāri'*, p. 7.

silaturrahim in general, although in Javanese context visiting grandchildren is more exciting for grandparents. His explaining Islamic brother- and sisterhood (*ukhuwwah*) among mankind is another good example. This explanation is mentioned in a chapter on *idgām* of *dāl*, *zāl*, *tā'* *ta'nīs maskūna* and *lām* in *balḍ an qul*.²¹

(wa iz hammat tāifatani minkum) # (hal la) wa (qul la) (bal la) (in aradtum)

(qul rabbihkum) (bal rafa'ahu) sakbanjure # (idz zhalamu) sing guyup karo dulure

Dhemen tukar padu mundhak dadi tiwas # getun mburi eling nyang dongeng lawas

Qabil habil si Qabil ojo ditiru # Bumi bundhas manuk gagak dadi guru

(wa iz hammat tāifatāni minkum) # (hal lā) wa (qul lā) (bal lā) (in aradtum)

(qul rabbihkum) (bal rafa'ahu) sakbanjure # (iz zalamū) have a good relation with your brothers and sisters

Fighting is just bringing you regret someday, just remember an old story

Qabil dan Habil. Qabil. Don't follow him, destroying the world's order, taking raven as his teacher.

The *shi'ir* explains the importance of *ukhuwwah* by recounting the story of Habil and Qabil, sons of Adam. Kiai Mundzir thus warns the mankind not to harm and fight one another, for it will destroy people and the community itself.

Theological content

Kiai Mundzir also puts theological content into his *shi'ir*.²²

²¹ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fi Kalām al-Bāri'*, p. 7.

²² Muhammad Mundzir Nadzir, *Tanwīr al-Qāri fi Kalām al-Bāri'*, p. 7.

Lan lafaz "Min ṣalṣālin ka al-fakhhāri # Bangsane jin dumadi saka nari

And lafaz "Min ṣalṣālin ka al-fakhhāri # A jin is made from "nāri (fire)"

The *naẓm*, on the one hand, explains the rule of *ikhfā'*, when "*ṣalṣālin*" meets *kāf* in "*ka al-fakhhār*", and on the other side, explains a theological point about the creation of *jin* from fire. However, in order to make a rhyme, he chooses the Arabic word for fire instead of another translation, to adjust to *al-fakhhār* in the first part.

Historical content

This part appears in the explanation of *idgām mutamāsilain ṣagīr*. The point explains the ethic of serving guest. He starts with the definition of this *idgām* and continues with the ethical point.

Yen kang awal mati wajib den idhghamna # Maring huruf kapindho kang den adhepno

Kasi nunggal dadi siji tanpa gingsir # Aran Idghām mutamāsilain ṣaghīr

Kaya dene Iḍrib bi'aṣākal ḥajara # Ayat Kaping sewidak surat Baqara

(Allah perintah Musa kebat mukulake # Teken maring watu kontan ngetoake

Sumber banyu rolas penggalih qoum # Temen bungah weruh ing panggonan nginum)

Like idrib bi 'aṣāka al-ḥajara from Q 2:60.

The *shi'ir* gives an example of *idgām mutamāsilain ṣagīr*, that is when *bā'* *maskūna* in *idrib* meets *bā'* in *bi 'aṣāka*, in Q 2:60. The interesting part comes in the next *shi'ir*, that points out the *tafsīr* of the verse. The *tafsīr* pertains to the story of Moses and his wand.

(Allah perintah Musa kebat mukulake # Teken maring watu kontan ngetoake

Sumber banyu rolas penggalih qoum # Temen bungah weruh ing panggonan nginum)

Allah ordered Moses to strike the rock with his staff, then gushed forth therefrom twelve springs that the people wanted. They glory in those springs.

The shi'ir contains theological information about Moses. This is to be linked to the teaching of the prophet and al-khulafā' al-arba'ah, to gain salvation in the Judgement Day.

Eling maring rupo lan dzat mu'jizat # Kabeh umat ojo kasi podho larat

Bejane wong jaman akhir gelem mamah # tindak rasul lan khulafaul arba'ah

Eling-eling tanggamu gunung bendoro # Bumi kandel besok ing kiyamat kubro

Gunung kabur koyo kapuk tendhang barat # Jagat horek medhang miring anut kodrat

Langit agung pecah mlaku molak-malik # Lindhu sangat bumi geneng mosak-masik

Lintang-lintang podho rontok koyo pentil # bolo syetan podho bingung keno bandhil

(Look at the form and essence of God's miracle (mu'jizat), so that no one would suffer

Blessedness are those who in the last times (zaman akhīr) follow the guidance of the Prophet PBUH and al-khulafā' al-arba'ah

Remember, your neighbor is a great mountain and thick earth. In the end of the day,

The mountains fly over like carded wool and the earth is shaken as it was fated to be

Heaven is broken, and earthquake destroys everything. Stars fall down, satan gets in a great confusion)

Local Aspects in *Tanwīr al-Qāri'*

The appearance of local phrases, expressions, and situations in *Tanwīr al-Qāri'*, shows its author's great effort to communicate his ideas to the readers. Yet at the same time,

it will somewhat disturb ones who are not familiar with that locality. Probably to anticipate that disturbance Kiai Mundzir sometimes gives footnotes explaining the meaning intended. A use of *germo* in chapter "Sinahu al-Qur'an al-Karim" may show the case.²³

Ngaji Qur'an jare ngamal kang utomo # Tapi malah dadi balak dadi germo

(Reading the Quran is of best deed (a'māl), but under certain conditions it will rather be a disaster or germo)

The word *germo* in the shi'ir does not mean 'a boss of prostitutes' as it commonly does. It rather means²⁴

Germo hiyo iku tukang gropyok beburon (manuk) ing ngalas. Ing kene dimaknani laknat, tegese moco Quran kang ora nanggo tajwid iku ora dadi ngamal kang utomo, nanging malah dadi laknat.

Germo is a person whose activity is catching wild bird nesting in fields (sawah). In this shi'ir, the word means "laknat", in that those who read Quran without following the rules of tajwid at all, would rather make that reading a disaster to him/her.

It is noteworthy that the explanation on the importance of *tajwid* during Quran recitation does use local expression, that is *germo* that means *laknat* (curse). Reading the Quran that will basically give reward for the one doing it, would be a *laknat* if that someone does not follow the rule at all. This probably is adoption of a tradition reported by Imām al-Gazālī in his *Ihyā' 'Ulūm al-Dīn* "rubba qāri' wa al-qur'ān yal'anuhu (many readers of the Quran that the Quran itself curse them).

Another locality appears in the following shi'ir:²⁵

²³ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri' fi Kalām al-Bāri'*, p. 4.

²⁴ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri' fi Kalām al-Bāri'*, p. 7.

²⁵ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri' fi Kalām al-Bāri'*, p. 3.

Bola-bali den faham ambal-ambalan # datan weruh opo isine buntelan

Repeatedly try to understand # what it is that packed

The word *datan* is rarely used in daily Javanese that Kiai Mundzir thinks he need to explain that in a footnote, saying “*datan podho karo supoyo*” (*datan means so that*). By ‘something packed’ he means the book *Tanwīr al-Qāri’* itself.

We can find plenty of examples like *dak* (no), *ji* (abbreviation of *deriji* meaning finger), and so on, that are used to simplify the expression, for the space in *naẓm* is not that wide.

Not only words, Kiai Mundzir also uses local expressions in his book.²⁶

Pethuk becik nemu bungah lakonana # iku dadi sejane wongkang lelana.

Do the Pethuk becik nemu bungah, for it is the goal of a traveler

The phrase, as explained by Kiai Mundzir, means “whatever you find right and accord your heart (*sarujune ati*) is the one that God will accept”. Another local expression appears in subchapter “*idgām of dāl*”.

Tuding perintah thi’ tunggul patenono # deriji manis menging jempolan mbenerna.

On the *shi’ir* he explains

“*ji tunggul*” is the forefinger whose duty is to give an order to “*jenthikan*” (little finger) to kill “*ji tunggul*” middle finger, but the ring finger prevents it, saying “no, my dear, no my dear, our elders *malati* (may make us accursed)” Jempolan (thumb) affirms it, saying “yes, it is right”²⁷

That is a local wisdom long living within Javanese tradition. When a member of the community tries to make others do harm, other

²⁶ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri’ fi Kalām al-Bāri’*, p. 3.

²⁷ Muhammad Mundzir Nadzir, *Tanwīr al-Qāri’ fi Kalām al-Bāri’*, p. 13.

members should warn and prevent. This is packed in “philosophy of fingers” as explained above.

Kiai Mundzir also uses words and sentences that need to be explained, for its literary translation may mislead the audience. An explanation in subchapter “*madd ‘āriḍ*” may show this.

Den arani mad ‘āriḍ coba lagokno # (iyyāka nasta’in) nun patenono

Lan “kāfirūn” koyo ing Surah Saba’ # Nune Kafir cegaten jojohen tombak

If the reader only focuses on the last part “*kafir cegaten jojohen tombak*” (stop a *kāfir* [non-Muslim] and stab him/her with lance), they will see Kiai Mundzir as an extremist that affirms killing in the name of religion. Fortunately he adds in the footnote that “*cegaten*” means take a break (*waqaf*) and “*jojohen tombak*” means make it *maskūnah*. In other words, he is explaining *mad ‘āriḍ* in the word “*kāfirūn*”.

Problems

The book sometimes has a difficult explanation, especially for those who start learning *tajwīd*. It does not comply fully with the character of *tajwīd* to provide great number of practical examples. I will only show two of them.

First, in “*Huruf mutamāsilain kang ora kena idgām*”, he writes:

Yen kang awal “yu” mati bakdane “syakal” # Kang mantesi “yu” (iku) kang dadi mitsal

Tur ngadhepno maring huruf kang nunggali # ing huruf “yu” idgham cemplungna kali

Kaya lafadz “fiyaumin” kana “Qālū # wallāhi” Inhhaum humor rijālu

The santri in the beginner level in learning *tajwīd* will find it difficult to understand those *shi’irs*. However, the above *shi’ir* requires the student to learn it under the guidance of a

teacher.

Second, in a subchapter "*al-istiṭālah*", Kiai Mundzir explains a *makhraj* that is difficult to understand, unless the student is well informed with subtle information of *tajwīd*.

Istiṭālah yakni mulur kaya karet # pedhot dhel makhraje ḍād unine jepret

Natab maring bam sangka pinggire lisan # ngibarat cangkem ko dene plembungan

Mulur mlembung ora kuwat nahan howo # njoblos dhel makhraje dhad koyo digawo

Muni ḍād ahli tajwid ngaku tan kombi # ora ono fasih koyo kanjeng Nabi

These *shi'ir* needs some longer explanations, especially in pronouncing *ḍād*, which is known as the most difficult letter to pronounce. It requires an intensive practice and training.

Conclusion

The *Tanwīr al-Qāri' fī Kalām al-Bāri'* by Kiai M Mundzir Nadzir is a product of pesantren in the discipline of *tajwīd* and *qirā'āt*. Although the book explains mostly about the discipline, it also teaches social, moral, spiritual, and theological points in many parts. Local words and expressions are integral and important part of the book that effectively helps the reader. However, some parts of the book are difficult to understand. However, Kiai Mundzir has succeeded in providing an ordinary work on *tajwīd*. Its writing in the poetic style (*nazm*) is another extraordinary part, for composing a *shi'ir* in beautiful rhyme is not an easy work. Only those blessed with bounty of talent will be able to produce such intellectual work.

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1. Fahrudin Faiz, "Sufisme-Persia Dan Pengaruhnya Terhadap Ekspresi Budaya Islam Nusantara," *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 17, no. 1 (1 April 2016): 1–15, <https://doi.org/10.14421/esensia.v17i1.1274>.
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