

Syiir Tanpo Waton and The Spirit of Indonesian Religious Moderation

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Abstract:

This research is aimed to dismantle and to reveal the religious moderation values from a local legacy of a Muslim cleric/kyai's reflective thought written in a Javanese-Arabic poem (syiir) "Tanpo Waton" authored by KH. Muhammad Nizam As-Shofa, a local kyai and a spiritual master of the Naqsyabandiyyah Kholidiyyah sufi order. What remains interesting in this syiir is that it has been inaugurated by the national figure of pluralism as well as the fourth president of Indonesia, KH. Abdurrahman Wahid (Gus Dur) through his popular melodious chanting. This is a qualitative-descriptive research. Data collection in this study uses documentation, with a content and discourse analysis technique through the lens of religious moderation concept as the currently Indonesian grand narrative campaign for religious harmony. The analysis then entails the production of data in which there are textual and contextual meaning implied within the syiir which emphasizes how important it is to stick with the values of religious moderation for building Indonesian harmony and strengthening national unity within diversity. The religious moderation narrative within the syiir indeed embeds the values of nationalism, tolerance, non-violence and local wisdom respect. Such values are among the pivotal elements to teach and disseminate towards Indonesian generations for the sake of Indonesian harmony.

Key Words: Local Wisdom, Syiir Tanpo Waton, Religious Moderation, Indonesian Religious Harmony

INTRODUCTION

The issue of religious moderation has invited many researchers to make this as the main object studied through several views which then published some important research findings. Agus Akhmadi (2019) presented and admitted Indonesia as multicultural country with such as diversity. This condition makes him believe about frequent tensions and conflict might be rise or even increase among cultural groups, which then will give impact to the harmony of human life. So in his research through literature study he agree that multicultural life requires multicultural understanding and awareness to respect diversity

and a willing to interact fairly which all of that can be done through religious moderation. So people can live hand in hand by respecting other cultures for the sake of the realization of harmony and peace (Akhmadi, 2019).

In the context of religious moderation implementation, Mohamad Fahri and Ahmad Zainuri (2019) studied a religious moderation in Indonesia to describe it. By using literature study, they believe the practice of radicalism in the name of religion can be eradicated through moderate Islamic education. It means by demonstrating these characters: *tawazun*, *I'tidal*, *tasamub*, *musawah*, *syura*, *ishlah*, *aulawiyah* and *tathawur wa ibtikar* (Mohamad Fahri dkk, 2019). The campaign of promoting religious moderation had been done massively through some media, in specific the social media. Fatmawati Anwar and Islamul Haq (2019) exposed the religious moderation campaign on social media in effort to spread the spirit to multicultural society. They used a qualitative descriptive by tracing the data on social media related to the focused object. In its result, they found that social media had an important role in conveying religious messages. They emphasized that this promotion needs to be developed in stemming the flow of religious discourse which lately tends to be exclusive. (F. Anwar, 2019).

Other media to spread and convey the religious messages is a *madrassa* as what was found by the exploration of Erwin Mahrus, Zaenuddin Hudi Prasajo and Busro (2020). They explored an old manuscript in Sambas which is written by the West Kalimantan religious leaders and priests in order to solve the social issues especially in the context of religious moderation which both individuals and groups claim one another as being the most proper ones. This research explored the meeting result of religious leaders and priests which is recorded in an Islamic manuscript. It is studied through philology approach which then concluded the messages wherein. The religious moderation education, inferred from the article, can be seen from the principles of *tajdid*, *tasyir* and *tasamub* taught in a *madrassa* as an outcome from promoting the message of religious moderation (Erwin Mahrus dkk, 2020). Likewise, overall the discourse of religious moderation tends to prevent the issue of radicalism and disharmony among the religious society which full of diverse as what is objected by Ahmad Iffan, Muhammad Ridho and Asrizal Saiin (2020) in their research. It is conducted by using juridical normative method presenting it in a description. The result of the study strengthen the conceptualization of moderation by deepening understanding of *siyasa* moderation, *fiqh* moderation and moderation of worship as the basis for moderation movements. (Ahmad Iffan dkk, 2020)

In the view of The Indonesian Ministry of Religious affairs, religious moderation can be understood as an attitude of not having the right extreme or left. The principle of religious moderation is to maintain a balance between reason and revelation (Kemenag, 2019, p. 19). Besides, the essence of religious moderation is having a fair character and balanced attitude. The main characteristics that a moderate person must have are wisdom, sincerity, and courage (Kemenag, 2019). Everyone who wants to be moderate must at least know to worship, have a deep and broad religious knowledge, and are able to integrate religious texts and the social context of society. As far as it is concerned the indicators of a moderate person is committed to the nation, anti-violent, tolerant, and accommodative to local culture (Kemenag, 2019). This research that examines *Syair Tanpo Waton* is qualitative-descriptive research, which is a study included in qualitative research. Like other qualitative approaches, the qualitative descriptive research approach is generally characterized by simultaneous data collection and analysis (Lambert, 2012, p. 255). Qualitative-descriptive research aims to provide symptoms, facts, or events systematically and accurately regarding

the characteristics of a particular population or area (Hardani, 2020, p. 54). Furthermore, in the data collection process, a qualitative descriptive study focuses on finding the nature of a studied particular event. This study collects some of the existing data through documentation. Collection techniques like this are done through collecting written legacy such as archives, books on theory, argument, and law (Widiastuti, n.d., p. 46). By using content and discourse analysis in its approach, this research is reviewed from the lens of the concept of religious moderation as an instrument of religious harmony echoed by the Indonesian Ministry of Religion.

DISCUSSION

Indonesian Literacy and The Urge of Local Legacy

Indonesia has a variety of local legacies that need to be preserved in line with the flow of globalization, which has increasingly eroded people's interest in preserving or even just recognizing it. At least the Directorate of Cultural Heritage and Diplomacy, Directorate General of Culture under the Ministry of Education and Culture (Kemendikbud) has classified the local legacies into two types, namely material cultural heritage and intangible cultural heritage (Kemendikbud, 2016). Drawing a focus on Intangible Cultural Heritage, this category has been characterized by the UNESCO Convention in 2003. Some of them are 1) Traditions and Oral Expressions including language, 2) Art Performance, 3) Community customs, rituals, and celebrations, 4) Knowledge and behavioral habits about nature and the universe and last 5) Traditional Craft Skills (Kemendikbud, 2016). One interesting convention is tradition and oral expression, which means a habit or an expression of an idea expressed orally. If we look at the traditions included in it, it is noted that several traditions are oral literature in the form of *syiir* chants.

In line with the decrease of Indonesian's interest in preserving local legacies, it also needs to be realized that Indonesia has acute problems that have not been resolved properly. This problem is the low reading interest of the Indonesian people which causes the emergence some problems such as poverty, social inequality, and including an extreme understanding of religion. Indonesia's literacy rate is still low. Of the 34 provinces, 9 provinces are included in the medium category, 24 provinces are in a low category, and 1 province is classified as very low (Purparisa, 2020). Even when compared to other countries, Indonesia is ranked 60th out of 61 countries in terms of literacy and reading (Sapulloh, 2019). The low interest in reading is at least due to several factors. First, some people consider reading as an academic obligation without making it a culture. Second, the learning model used is unattractive and monotonous. Third, the lack of reading material that has high-order thinking skills. Fourth, the facilities owned by each school have not been maximized. Fifth, the existing literacy programs have not shown significant results (Lilik dkk, n.d., pp. 26–29). Besides, what is no less sad is the level of Indonesia's digital literacy. Indonesian society is only limited to digital literacy consumers. In other words, people only consume information without filtering (Hakam, 2020). The ability to think critically in consuming digital literacy is very important for every user, in order to filter before consuming or spreading information.

The low level of Indonesian literacy means that people are often easily driven by outsiders who have interests to manipulate them. The impact arising from low reading interest, among others, lack of mastery of science, will be left behind in global competition, and will not have a competitive nature in life (Nurhaidah dkk, 2016, p. 6). Syarifudin Yunus

said the impact of low literacy made people unable to be disciplined, low productivity, low quality of education, increased unemployment, widespread poverty, high crime, and lack of integrity (Yunus, 2019).

What is no less terrible than the impact of low literacy is the emergence of radicalism, liberalism, and terrorism. Yenny Wahid said that 600 thousand of the 150,000 million adult population had even done radical actions (Zuraya, 2020). Even the BNPT states that 39% of students in 15 Indonesian provinces are exposed to radicalism (Aziz, 2018). According to Nadirsyah Hosen, there are 3 indicators of a person called radical; *First* people who are easy to claim others as infidel as they have different understanding (takfiri), *Second*, people who legalize the blood of others who has a different understanding by the name of jihad, *Third*, people who want to change the principles of the state (Moh Mizan Asrori, 2019). In his activities, efforts to ward off radicalism have also been carried out massively by Nadirsyah Hosen in his Twitter account such as arguing on the topic of the caliphate, clarifying with tweets and replies on Twitter, presenting data on the absence of a caliphate in Islamic teachings, providing argumentative explanations, and declaring the anti-caliphate movement in several of his writings (Lailatin Mubarokah dkk, 2019). (Lailatin Mubarokah dkk, 2019).

Another alternative used as an antidote to radicalism is the local legacy that Indonesia has had for a long time. Indonesia has a diversity of cultures and arts, which are the foundation for the sustainability of its society that must be preserved. Because by guarding it, you will recognize events in the past and become a lesson for the future. Even the local legacy that exists in Indonesia is not sufficient to just be preserved but to have its uniqueness, which becomes the identity of a nation (Kemendikbud, 2018).

This work has come to explore the element of religious moderation taught in the efforts to build Indonesian harmony within diversity through a media called local wisdom heritage. In specific, this work will elaborate the religious moderation ideas through description and interpretation of the *Syair Tanpo Waton* by KH. Muhammad Nizam As-Shofa. Through this finding, it will fill the gap in problems as a study that contributes to the discourse of religious moderation by presenting ideas that are carried through a local legacy.

***Syair* and Its Development in Indonesia**

Syair comes from the Arabic word, which means conscious feeling (Kemendikbud, 2014). However, when viewed in terms of form, *syair* will be more similar in kind to Malay *syair* because the pattern is almost same (Burhanudin, 2017, pp. 36–37). As a literary work, *syair*, as stated by Horatiusdulce et utile, quoted by Muhamad Burhanudin, is something entertaining and useful with the object aimed at *Syair*, namely for the community (Teeuw, 1983: 183)(Burhanudin, 2017).

Apart from preserving aesthetic values, *Syair* also keeps ideas from its author. Furthermore, it implies human values based on social phenomena (Burhanudin, 2017). Quoted from Muhamad Burhanudin, who stated *syair* as a classic poem, *syair* is a form of the author's imaginative experience physical, reality, and spiritual experiences (Burhanudin, 2017) which expressed through short, meaningful, and expressive words. *Syair* is often capturing a certain era, which then becomes a reflection of it (Burhanudin, 2017). So that several *syair* need to be studied to find out and reveal the information within it.

Syair can't be separated from the pesantren. Quoted from Nur Rohmad, an art performer from the pesantren from Jombang in a discussion entitled *Syair Karya Kyai dan*

Pesantren, Syiir in the pesantren is dynamic, which its development follows the needs of society (Nuraini Faiq, 2015). The existence of *syiiras* a form of local wisdom that develops in pesantren is a tradition that needs to be preserved to build a construction of humanist religious values of human civilization (Burhanudin, 2017).

Pesantren literary work in the form of *syiir* as it develops in its community is an aesthetic work that has a strong social function as a means of communication as well as the socialization of human and Islamic values. *Syiir* as a media is inseparable from its function as a learning tool in the pesantren namely in the fields of education, theology and Sufism. (Burhanudin, 2017).

Some example of *Syiir* in Indonesia such as *Salawat Dulang* from West Sumatra, a prayer reading accompanied by the chant of *dulang*- a kind of yellow metal disc with a diameter ranging from 35-40cm. This disc is then beaten with an appropriate beat following the rhythm of song they brought (Meigalia, 2019, pp. 182–183)-which covers the stories of the Prophet Muhammad's life, praise to the Prophet, and other things relating to the issue of Islam (Kemendikbud, 2015).

Besides, there is also *Syiir* Madura from East Java, which is a tradition of reading religious poetry with various songs and various content: such as stories about the closeness to Allah, human obedience to Allah, avoiding immorality, and others. This tradition is used as a medium for learning Islamic religious teaching from the most basic ones such as the pillars of faith to the most complex ones such as life after death (Kemendikbud, 2014).

Another example, a famous Kyai in Rembang, KH. Bisri Mustofa also had works named *Syiir Ngudi Susilo* and *Syiir Mitra Sejati*. These both *syiir* memuat pesan-pesan KH. Bisri Mustofa tentang akhlak, karakter, dan nasionalism (Isa, 2018, p. 222). *Syiir Ngudi Susilo* had a full title *Syiir Ngudi Susilo Saka Pitedah Kanthi Ternela*, which is done in 1954 (Isa, 2018). This *syiir* generally taught about morality that is usually objected for teaching the children or student in pesantren. However, this *syiir* also points toward the value of nationalism by mentioning the national heroes rather than the Islamic famous heroes when figuring out heroic character to the students or children. This *syiir* also taught the readers to respect others and having a good manner in line with a good knowledge (Isa, 2018).

Syiir Mitra sejati which had a full name *Syiir Mitra Sejati Nerangake Ing Bab Budi Pekerti* (Isa, 2018). This *syiir* taught the importance of the children loyalty to their parents in order to teach the way to respect people from childhood. It is also taught the way to be a good citizen in context of social humanities as respecting the nationalism by having good relation among others (Isa, 2018). Both these *syiir* are describing the will and the author care toward Indonesian generation to have a light of nationalism and strong character to be ready to take the responsibility (Isa, 2018).

This study elaborates that messages of religious moderation is indeed taught by kyai through *syi'ir*. Using *syi'ir* has become something that is commonly used by kyai in preaching Islamic teachings. In the contemporary era, for instance, HabibSyekh bin Abdul QodirAssegaf (HabibSyekh) has also been taking part in using chanting *sholawat* in his preaching (M. Z. Anwar, 2018). With this method, Habib Syekh can attract the interest of the wider community. The *SholawatAsnanjyyah* by KH Asnawi Kudus also became a national prayer that instilled nationalism in the community (Chamami, 2016).

Art has become a medium in Islamic preaching. This shows that kyai have used local traditions and adopted them so that people can sympathize without any resistance. The point of emphasis is preaching by a good method (Maharani, 2017). Presenting da'wah with art to millennials is something that needs to be encouraged, again considering the

recent degradation of morals. Millennial generations who become the nation's next relay have an important role so they can preserve the local legacy and not lose morale (Nursalikah, 2018). Uniquely, poetry on religious moderation was taught long before the government introduced the religious moderation program. This also reinforces, apart from using the arts and preaching Islam in a good way, that kyai has been profoundly understanding of instilling religious moderation to society.

Syair Tanpo Waton and The Author

One of the *syair* which exists in the pesantren is *SyairTanpoWaton*. This *syair* sounds familiar to Muslims after being popular with the name *Syair Gus Dur*. Its name is attributed to the fourth President of the Republic of Indonesia, Abdurrahman Wahid or Gus Dur. Many people think that he was the creator of this *syair*. In fact, this *syair* was created by KH. Muhammad Nizam As-Shofa, a local Muslim cleric/kyai and a spiritual master of the NaqsyabandiyahKholidiyyah Sufi order, the director of the AhlusShofawal-Wafa Islamic Boarding School, Wonoayu, Sidoarjo, East Java who is the grandson of KH. Sahlan, a kyai in the Kriyan area. It was said due to the similarity in voices between Gus Dur and Gus Nizam (Mulyono, 2020).

As a phenomenal *syair* which contains a lot of discussions seen textually from the lyrics, this *syair* has invited many researchers to make it the main object. Siti Maslahah researched by taking the main focus on *The Spiritual Meaning of Suluk*. This research discussed through the lens of Sufism. The researcher started from the problem of spiritual emptiness and shallow religious knowledge which is only implemented to the level of sharia. So this research revealed the classification of poetry based on Sufism's teachings called *Suluk* by presenting the types of *suluk* along with the urgency of *suluk* in mental peace in the modernization and spiritual crisis era (Maslahah, 2018, p. 115).

In line with the Sufism approach used previously, there was also a study conducted by Ahmad Buhori with a more global theme than before, namely *SyairTanpoWaton* in the view of Sufism. The researcher started from the *syairTanpoWaton*, which has a spiritual function to become medicine for anyone. In the results, it was stated that this *syair* is a medium that brings some experiences from Sunni Sufism as well as ten (10) concepts of Sufism, four (4) maqamat, and the concept of social morality (Buhori, 2016, p. vii).

Another researcher, Rizqi Miftakhudin Fauzi had also conducted a study, which focused on discussing the reasons behind making this *syair* and the interpretation of moral values as a method of preaching with the title *Nilai-Nilai Akhlak dalam Syair Tanpo Waton* (Fauzi, 2016, p. xv).

Talking about studies that have been done using the lens of Sufism and ethics, this is rightfully there because in every verse there are discourses related to human behavior towards himself, others, and God. As said by the author, that this *syair* is a collection of the Sufism recitation notes collected in 1987 (Manzila, 2013).

As the author of *Syair Tanpo Waton*, KH. Moh. Nizam As Shofa (Gus Nizam) was born on 23 October 1973 in Sidoarjo (Puramadani, 2017). He is the son of KH. Ahmad Syaiful Huda and Hj. Siti Maryam. Gus Nizam is also the grandson of KH. Sahlan, the Muslim cleric/Kyai of Kriyan (*Pencipta Syair Tanpo Waton Gus Dur, Dapat Hikmah Setelah Jadi Preman*, 2017). The residence is on Jl. Darmo no.1 Simoketawang Wonoayu Sidoarjo and becomes caretaker of the Darul Sofa wal Wafa Islamic Boarding School which was founded in 2009 (*Biografi KH. Muhammad Nizam Asshofa*, 2017).

He attended school at MI Bahrul Ulum Krian, then MTsN Krian, and stayed at the DarulFalah Islamic Boarding School, which was raised by Kyai Iskandar Umar Abdul Latif. Then he received education at the Lirboyo Islamic Boarding School for one year and migrated to Aceh. Finally, he continued his education at Pondok Pesantren El-Nur El-Kasyaf Tambun Bekasi. He continued his studies at STAI Salahuddin Al-Ayyubi, majoring in Arabic Literature. He received a scholarship to continue his studies in Cairo Egypt majored in Arabic (Maslahah, 2018). His phenomenal work is *syiirtanpowaton*, which consists of 14 stanzas created in 2004, long before Gus Dur died, on December 30, 2009 (*Biografi KH. Muhammad Nizam Asshofa*, 2017).

The reason he wrote *syiirtanpowaton* was that he was uneasy about the reality of today's society, which is exposed to radical understanding and is easy to blame others who have different opinions. The rise of violence in the name of religion has made Gus Nizam compose this *syiir* so that people can realize the importance of brotherhood and harmony. So that research on *syiirtanpowaton* becomes important to be studied further in the contemporary context (Maslahah, 2018).

The author said, this *Syiir* had previously been chanted in front of Gus Dur. He was interested and hoped that Muslims will preserve this *syiir* in the future (Manzila, 2013). His interest is caused by Gus Dur's personality who supports religious teaching to not be done emotionally, as like through literature (Fachrudin, 2016) Also, the religious teachings within it are in line with the spirit echoed by Gus Dur, namely the spirit to build a moderate Islam by following the principles of democratic political life and social justice (Arif, 2020, p. 73).

The Values of Religious Moderation within *Syiir Tanpo Waton*

Research on *syiir tanpo waton* has been widely studied by previous researchers seen from the review of suluk, morals, and Sufism. However, research in the review of religious moderation, as a part of the Indonesian government program, has not been conducted before by any researcher. I will discuss the sections of religious moderation following the indicators set by the Indonesian government namely national commitment, anti-violence, tolerance, and accommodation for local culture.

National Commitment

In this aspect, national commitment is determined to what extent a person or group accepts the Pancasila ideology and the 1945 Constitution and reflects it in their daily activities. From a religious perspective, carrying out the state's obligations is in line with carrying out religious obligations (Kemenag, 2019). In practicing religion and applying nationalism, the measure is seen from the actions. However, a paradox is often found where a person claims to have broad religious insight, but his actions do not reflect it (Amin, 2012, pp. 109–110).

One of the national commitments that can be applied in action is to maintain relationships between friends, neighbors, both of the same religion and of different religions. Religion has a function as a guide for humans, a way to achieve benefit, tranquility, peace and safety, and contains moderate teachings (Syamsuddin, 2019, p. 1). Therefore, the function of religion is in line with national commitment if the context is in a state. It's just that, in applying national commitments, Indonesia has various variants of how to apply it and teach it. One of them is using *sya'ir-sya'ir* as is done by KH. Bisri Mustofa, who instilled the spirit and national values in the book *Syiir Ngudi Susila* and *Syiir*

Mitra Sejati where this work succeeded in providing solutions, that must be applied by the current generation (Isa, 2018).

In Syiir Tanpo Waton some of the lyrics in the syiir reflect national commitment, especially in maintaining harmony between people. Syiir, namely;

*Kelawan konco dulur lan tonggo
Kang podo rukun ojo dursilo
Iku sunabe Rosul kang mulyo
Nabi Muhammad panutankito2x*

Meaning:

Towards friends, relatives and neighbors

Get along, don't fight

That is the tradition of the noble Prophet

Prophet Muhammad is our role model 2x

In the verse of *syiir* is written, "*kelawan konco dulur lan tonggo, kang podo rukun ojo dursilo*". It shows the sensitivity of the author in maintaining the integrity of the nation from its very local or small context. When viewed in the current context, national commitment is vital to be reinforced amid the swift currents of extreme ideology that occur in Indonesia. The most important element in maintaining the integrity of the nation is how we treat our closest people, friends, relatives, and neighbors with good treatment and avoid disputes.

Indonesia has a tradition of cooperation that has been preserved for hundreds of years ago. So that by reading the verse, it can strengthen again so that unity and integrity are always maintained. The emphasis on the importance of maintaining harmony is also shown in the verse, "*iku sunabe Rosul kang mulyo*", "*Nabi Muhammad panutanckito*". The author also emphasized that harmony is a tradition taught by the Prophet Muhammad. If someone who says that he follows the prophet's *sunnah* but does not maintain harmony instead creates noise and conflict, this *syiir* becomes a slap in the face of anyone who does not maintain harmony.

Referring to the prophet as the role model in this regard accordingly means that prophet was a model to follow for he exemplified to be committed to standing for defending nation from any threat. In the context of Arabian history in the era of the Prophet, he tried to unify Arabian clans and saved them from tribal frictions. The prophet was a religious figure as well as a nationalist one.

Anti-Violence

Generally, violence is carried out by a person or group with radicalism, which is understood as an ideology and wants to change the social and political system significantly and the name of religion. These perpetrators are often referred to as terrorists. Because in carrying out their actions, they take any means and terrorize targets who disagree with them (Kemenag, 2019).

Above, we have mentioned a little about the function of religion, namely to bring about safety, peace and benefit. Indonesia is a vast country and has a variety of diversity that allows conflicts to arise (Bakhrudin dkk, 2018, p. 1). Generally, violence arises from heated confrontation. Violence is an act of attack that has the potential to physically and psychologically damage individuals and groups (Pratama, 2020). In this context, anti-violence has the opposite meaning of avoiding or staying away from violence itself.

Seeing the increase in religious violence lately has made anti-violence an indicator of religious moderation. As many as 11 million Indonesians have a radical thoughts, this

action is caused by a lack of literacy, economic inequality, and social alienation (Wahid, 2019). If it is not resolved immediately, the harmony of Indonesian society will be threatened and will cause new problems. With anti-violence education based on religion that is oriented towards good morals, it is hoped that it can become a solution for Indonesia (Bakhrudin dkk, 2018).

Likewise, in the discussion of this paper, the deepest meaning in *syiir* to become a lesson for society is the attitude of non-violence, which has become the nature of every human being. With the existence of religion and embracing it, humans already want there to be no violence and feelings of loss of direction. In the *syiir* verse which reads:

"Kelawan muji maring pengeran,
kang paring robmat lan kenikmatan,
rino wengi ngetan poitungan "

Meaning:

By praising God
Who has given grace and pleasure,
(All) Night,(All) Day countless

Storing the meaning that Allah has the nature of love and compassion for all of his infinite creatures. By giving blessings throughout the day and night, it is fitting for humans to give praise and thanks to Allah even though any human action does not affect the existence of Allah. As an almighty substance, Allah does not expect anything from his creation, but rather that his creatures need it.

This attitude is certainly the guide for every human being who is reminded of this *syiir* verse. Humans have to spread compassion for all their creatures, both fellow humans, animals, and plants, even to the invisible goib creatures. An example of a figure that can be used as an example lately is how Habib Ali Jufri responded well to the insult to the Prophet Muhammad SAW without provoking the emotions of Muslims. His activity in campaigning against violence is visible on several of his Twitter accounts which can be accessed by millennial to serve as an example in spreading the message of peace.

Syiir tanpo waton is a local heritage that can be employed by people to campaign against violence. Even though it uses the Javanese language, with the popularity of *syiir*, it can be accessed on various platforms and translations so that anyone can understand the meaning. Furthermore, the popularity of this *syiir* also emerged after Gus Dur has sung it, and it was so intensively shared when he died. Although not Gus Dur's work, the message of peace and nonviolent acts in this *syiir* seems to be inherent in him being known as the father of Indonesian pluralism.

Tolerance

Tolerance is an important aspect of religious moderation. It became the unity of differences owned by Indonesia. By being composed of various ethnicities, cultures, religions, and languages, tolerance can stabilize between individuals and groups. Tolerance is an attitude of appreciating differences, both in faith, understanding, and not disturbing the other belief. Of course, someone who can adopt an attitude of tolerance must always have good prejudice against others (Kemenag, 2019).

In Islam, tolerance is known as *tasamub* which means an act of guidance and acceptance within certain limits. In a broad sense, tolerance does not only apply to fellow humans, but also for animals, the environment, and the universe. Tolerance does not mean fusing beliefs or exchanging beliefs with different religions. Tolerance here is more towards

social action that agrees with specific limits in an effort, namely between what is allowed and what is not done. So through being tolerance, we will know and be wise in carrying out social life without harming other parties (Abror, 2020, pp. 142–144).

The verse contains the following tolerance values:

Akebhkangapal Quran Hadise

Senengngafirkemarangliyane

Kafiredemeradigatekeke

Yen isibkotoratiakale2x

Meaning

Many (people) have memorized the Qur'an and its Hadith

Likes to disbelieve others

His disbelief went unnoticed

If you are still dirty heart and mind

This verse about tolerance becomes a verse that is relevant in recent contexts. Nadirsyah Hosen (Gus Nadir) said that people who like to disbelieve others are included in the *takfiri* (infidelization-easy to claim others as infidel) category. This behavior indicates that the people have a radical attitude that views themselves as holy people, while others are considered to be infidels.

Seen from this verse, the author emphasizes to the public that people who are simply accustomed to claiming others as *kafir* (infidel) are intrinsically filled with defilement no matter they are religiously knowledgeable (*alim*) and memorize the Qur'an and hadith. This phenomenon is very common in Indonesia, where people claim themselves to be *ustadz* (in Arabic the word means a teacher) only by having memorized the Qur'an and Hadith easily quote Quranic verse to legitimize their arguments for the infidelity of others. Ethically speaking the word “*kafir*” is contextually rude to be addressed to religious others. Yet, it should also be understood that such a word might be addressed to everyone, including Muslim, who covers themselves from the truth and deny being thankful to God.

Accommodating to Local Culture

Indonesian local wisdom has its uniqueness. Most of the spread of Islam in Indonesia uses local wisdom such as *wayang*, dance, poetry, songs, which can still be felt today. One of the highlights is the nationalism poem made by Balinese Ulama in the 20th century. This poem teaches nationalism while accommodating local culture by using the Malay language (Efri Arsyad dkk, 2020, p. 219)

Likewise, Syiir Tanpo Waton, explicitly, there is no finding of the local wisdom the authors use in their *syiir* songs. However, implicitly, we can find that the use of *syiir* in conveying the teachings of religion and nationality is clear evidence that the author cares about local culture, namely using poetry.

This method was also used by Walisongo when preaching in Java. So that currently the artistic heritage taught is still clearly illustrated and can be enjoyed by the millennial generation. This proves that local wisdom is one of the methods that can get the sympathy of the people who are generally not academics.

By looking at this *syiir*, it also shows the culture that has been carried out from generation to generation by the Indonesian.

"Ngawiti ingsun nglaras syi'iran"

Meaning

I started to chant this syiir

These words seem to show that when the kyai is about to start the recitation, he will sing *syiir* as the opening as well as the ending. KH Moh. Nizam recites this *syiir* every time before the recitation begins.

The value of religious moderation which is aimed at rebuilding Indonesian harmony is one of the focuses of the government in its program. *Syiir*, which implies the message of religious moderation, has become the country's wealth as a reference for promoting and campaigning it more massively. Besides, the religious moderation narratives will also strengthen the discourse of how Indonesia respects and upholds tolerance and diversity. Therefore, *syiir tanpo waton* becomes a light for the moderation of Indonesian religion while preserving local legacy to become one of the models for realizing the harmony of the country. Through the discourse of religious moderation, *syiir* can be seen as something to help understand a history on how knowledge, meanings, and values related to nationalism, tolerance, nonviolence and local wisdom accommodation are produced and disseminated within a particular context (Rahman, 2021).

CONCLUSION

To sum up, the poem of *syiir tanpo waton* takes part in promoting and campaigning the religious moderation narratives for countering the religious extremism/ radicalism narratives. As a part of local legacies, such a poem is meaningful to reveal since it is line with the spirit of the contemporary era in which people are challenged to deal with the issue of religious extremism, intolerance, racism, so on and so forth. There are points implied in the values of religious moderation: national commitment, anti-violence, tolerance, and local culture accommodation. The values of national commitment and tolerance are reflected in *syiir* diction, such as "*Seneng ngafirke marang liyane Kafire dewe ra digateke to Yen isih Kotor ati akale*" and "*Kelawan Konco dulur lan tonggo Kang podu rukun ojo dursilo*". The values of anti-violence and accommodation towards local culture are implicitly illustrated, among others: mentioning the nature of Allah who gives grace and enjoyment and conveying messages of religious moderation using *syiir*.

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