

## SYI'IR TANPO WATON RECONSTRUCTION OF LOCAL CULTURE IN THE CONTEXT OF TASAWUF

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### **Abstrak**

Syi'iran is a form of local Javanese tradition or tradition which is converted into Islamic teachings. The chanting voices of the santri reading and singing poetry and other syi'ir became the menu in the morning, afternoon, evening and night in various pesantren. Several subjects in pesantren, especially language and literature in pesantren, contribute to the existence of the image of Islam today and tomorrow. It is a "soft thread" that determines "the motifs and patterns of Islamic weaving" which are full of nuances of beauty and wisdom. Syi'iran has become a mandatory menu to support their learning in pesantren. In the learning process, the students are not too far from the Arabic syi'ir, they must learn and understand the santri as the basic foundation in the grammatical study of Arabic, which is full of literary values that echoes to the corners of the pesantren.

The *Syi'ir Tanpo Waton* research on the reconstruction of local Islamic culture in the context of Sufism is a research that uses field research methods with qualitative descriptive research types, by applying research concepts that are in accordance with conditions in the field. Qualitative research method, Creswell quoted by JR Raco defines it as an approach or search to explore and understand a central phenomenon. Qualitative methods treat participants as subjects and not objects. This is where the participants find themselves as valuable, because the information is very useful. This research method provides a very large space for participants. The pesantren community as mothers who give birth may think that a child born named syi'ir written in Javanese is too small to be appreciated, especially when compared to the literary treasures of books written in Arabic by priests of madhhab and great scholars from Arabia. . This could be due to ignorance or negligence of the pesantren community in appreciating its literary tradition because it is more concerned with the scientific tradition. The meanings contained in the text of syi'ir tanpo waton provide a lot of understanding and influence on the personal life of humans or society. This syi'ir describes the principle of human interaction, namely, "hablu mina Allah

and *hablu minan nas*", namely the relationship between humans and God and the relationship between humans and humans. This could be due to ignorance or negligence of the pesantren community in appreciating its literary tradition because it is more concerned with the scientific tradition. The meanings contained in the text of *syi'ir tanpo waton* provide a lot of understanding and influence on the personal life of humans or society. This *syi'ir* describes the principle of human interaction, namely, "*hablu mina Allah and hablu minan nas*", namely the relationship between humans and God and the relationship between humans and humans. This could be due to ignorance or negligence of the pesantren community in appreciating its literary tradition because it is more concerned with the scientific tradition. The meanings contained in the text of *syi'ir tanpo waton* provide a lot of understanding and influence on the personal life of humans or society. This *syi'ir* describes the principle of human interaction, namely, "*hablu mina Allah and hablu minan nas*", namely the relationship between humans and God and the relationship between humans and humans.

The preservation of *syi'iran* culture is the original derivative culture of the pesantren. In this case, the preservation of *syi'iran* in the pesantren is carried out in a recitation program which then asks the congregation to memorize it. The next stage, the *kiai* will explain in detail the purposes contained in the *singiran*, with the hope that the congregation will know and be able to practice it in their lives. To always remember the *singiran* and can be heard by many people, it is advisable to chant the *singiran* at the time between the call to prayer and *iqamah* in the mosque. In addition, it can also avoid conversing or playing in the mosque while waiting for the imam to perform congregational prayers.

**Keywords:** *Syi'ir Tanpo Waton, Reconstruction of Local Culture, Sufism*

## A. Introduction

*Syi'ir* is an emotional expression expressed by the poet in the form of poetry. The poet wants to use his poetry to say something to the fans. Poets see or experience several things in people's daily lives. Therefore, every poet contains a theme that will be put forward or emphasized, which of course depends on several factors, including the philosophy of life, environment, religion, work, and the poet's education. In addition, every poem must also contain meaning, although the poet may be good at using figurative language in his work.<sup>1</sup>

According to Henry quoting Stephen Spender, the effort to write a collection of poetry is a mental activity that can make the poet completely forget his body at that time. Stephen once again believes that the poet's faith is primarily a belief in his own truth, coupled with a love for the work. Therefore, in a simple way of expression, it can be said that the stronger the poet's belief, both in essence, method, content and form, the stronger the foundation underlying his works.<sup>2</sup>

*Syi'ir*, as a literary treasure that develops and develops in the Santri community and its existence in the literature of the archipelago, is not to mention

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<sup>1</sup> Henry Guntur Tarigan, *Basic Principles of Literature*, (Bandung: Angkasa, 1984), p. 10

<sup>2</sup> Ibid, p. 55

considered a "born child" by his own mother, even more extreme as a "stepchild". It's also unrecognizable. Its existence is the same according to the terminology of *daguuhu* (m) *kaadamih* (m) *pesantren*. The isolation of this literary genre is caused by at least three main aspects, namely his biological mother (i.e. the peasant community), his stepmother (i.e. the world of Indonesian literature), and his adoptive mother (i.e. a writer). observers and literary experts).<sup>3</sup>

The *pesantren* community as mothers who give birth may think that a child born named *syi'ir* written in Javanese is too small to be appreciated, especially when compared to the literary treasures of books written in Arabic by priests of *madhhab* and great scholars from Arabia. . This could be due to ignorance or negligence of the *pesantren* community in appreciating its literary tradition because it is more concerned with the scientific tradition. The Javanese literary community as a "stepmother" has also never recognized this literary tradition because she paid too much attention to Javanese literature which is considered noble because it was written by court poets and poets who were educated in the smooth (standard) Javanese language.

Even more "cruel" is the treatment of observers and literary experts. Most of them are indifferent and turn to the *pesantren* literary genre, especially the *syi'ir* subgenre, because it does not attract their attention, and they don't even want to "gludge". Despite the unfavorable treatment of the literary community towards him, *syi'ir* continued to grow and develop among the *santri* community. This is measured by the increasing population and making *syi'ir* as a medium of *da'wah* in Java. Although the population is quite large and the role is quite large, the presence of *syi'ir* in the Javanese literary treasures is still far from the attention of literary experts.

Within the framework of subjective and objective reality with imagination, as well as its relation to the religiosity of a literary work, especially *syi'ir*, it can be said that religious literature does not stand alone. Religious literary works that are often accused of being far from social reality and also not caring about human health are not based on subjective reality *un sich*, nor are they objective reality, and not just the imagination of the writers because literary works that depart only from subjective reality only point to the sky, a direct relationship with his god. While those who depart from objective reality are said to be literature with a social context, it is the imagination of the writer who is in charge of the birth of a work. So all three play a role in producing a work of religious literature.<sup>4</sup>

Thus it can be said that *syi'ir* is the result of the poet's creative process through empirical exploration or elements of aesthetic experience, elements of beauty and analysis of observational elements. The three elements that complement poetry are part of the poet's task. Poets not only interpret personal

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<sup>3</sup> Moh. Muzakka Mussaif, Position and Function of Singir as Coastal Javanese Literature Study of NUSA Sociology and Genre, Vol. 13 No. November 4 2018, p 556

<sup>4</sup> W. Prasetyawan, *Reality and Imagination in Religious Literary Works in Indonesian Literary Mosaic, Literary Dimensions from Various Perspectives*, (Bandung: Nuansa, 2005), p. 47

self-anxiety but also social anxiety,<sup>5</sup> because the poet returns ideas that are built through the text to give meaning to people's lives. The meaning of life recorded by the poet through his contact with social reality, religiosity, historical context or personal views. Like history and social books, syi'ir written with mature experience and thought will mark an unavoidable phase in people's lives. Thus, the view of syi'ir and poetic philosophical thought becomes a paradigm that incises its involvement in the majority of ideas that exist as facts. With syi'ir, a person's poetry will have a wider meaning in front of society.<sup>6</sup>

In religious literature, especially in syi'ir, symbols are often used to express a feeling. The symbol can be born because of imagination. So in the end it forms its own reality. Imaginative reality, because literary works cannot be separated from subjective and objective reality with imagination. So reality in literary works is the result of imagination that is processed and re-created by writers. Religious literary works must have a transcendent dimension and a social dimension. Therefore, it is not correct to say that religious literature does not touch human social reality. In this way, subjective and objective reality and imagination are closely related in building literary works.<sup>7</sup>

Literature is a product of society in the field of culture. Now literature is a witness to a culture that continues to be developed. The presence of literature in the midst of technological developments is a big challenge, where literature must be able to provide inspiration for real life. Literature must be able to provide a straight path for humanity.<sup>8</sup> In addition, literature can also provide a way for humans to obtain the concept of life because literature provides and offers valuable works that do not contain the slightest meaning of truth. If literary works are connected with religion, then the religious values of literature feel breathable because they are born from real concepts. Not only that, literature can be more meaningful because it can solve the problems faced in a boring life. Why not, literature as a work besides being a reading that gives pleasure, it also creates philosophical expressions for the mysteries of this life.<sup>9</sup>

Syi'iran is a form of local Javanese tradition or tradition which is converted into Islamic teachings. The chanting voices of the santri reading and singing poetry and other syi'ir became the menu in the morning, afternoon, evening and night in various pesantren. Several subjects in pesantren, especially language and literature in pesantren, contribute to the existence of the image of Islam today and tomorrow. It is a "soft thread" that determines "the motifs and patterns of Islamic weaving" which are full of nuances of beauty and wisdom. Syi'iran has become a mandatory menu to support their learning in pesantren. In

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<sup>5</sup> Ahmad Syubbanuddin Alwy, *Creative Process and Concept of Poetry in Kinayati Djojuroto and Trully Wungouw Mozaik of Indonesian Literature, Dimensions of Literature from Various Perspectives*, (Bandung,: Nuansa 2005), p.77

<sup>6</sup> Ahmad Syubbanuddin Alwy, *Creative Process ....*, OpCit p.82.

<sup>7</sup> Ibid, p. 49.

<sup>8</sup> Syahrudin YS, *Literature, Imagination and Religious Empiricism in Indonesian Literary Mosaic, Dimensions of Literature from Various Perspectives*, (Bandung: Nuansa 2005), p. 50

<sup>9</sup> Ibid p. 50-51.

the learning process, the students are not too far from the Arabic syi'ir, they must learn and understand the santri as the basic foundation in the grammatical study of Arabic, which is full of literary values that echoes to the corners of the pesantren.

The tradition of art and literature as a culture in the boarding school environment is no longer taboo, it is a legacy of the pious salafunas. At the time of Wali Songo, for example, literary and artistic works had a significant role as a means of preaching for the realization of Izzul Islam wal Muslims. Until now, this is still maintained by artists, writers, culturalists who have a pesantren background. Efforts to touch the Javanese people so that they are avoided from religious violence that is vented by radicals and/or terrorists can be done by providing a true understanding of religion, which always sows the seeds of love for others and the universe (rahmatan lil alamin) by utilizing syi'ir as a source as well as as a propaganda medium. As a source of da'wah, we can use singir texts that teach politeness, piety, and correct religious understanding. As a medium, we can use singir songs combined with shalawat to touch and instill the notion of religious deradicalization very gently. If the radicals instill their understanding doctrinally and firmly, then to fight or neutralize the teaching with gentleness and politeness.

Until now, *Syi'ir Tanpo Waton* still resonates among the santri community and has even been recorded in their memory because on various occasions it was sung together. For intellectuals, aristocrats, business people, factory workers, and others have documented, listened to, and understood the singir's message through cellular phones, notebooks, MP3, MP4, Ipod, Ipad, and others. It seems that this picture is indeed quite an exaggeration. However, in fact it did happen. At least the author had time to observe in various places in Sidoarjo, Semarang, Demak, Kendal, Batang, and Pekalongan, and even Lampung. To get accurate results, separate research is needed.

Lyrics *Syi'ir Tanpo Waton* is quite easily accepted by the public because it is built by strong sound elements, namely the use of prominent assonance, alliteration, and rhyme so that it is very melodious when sung. Likewise, the choice of simple and straightforward words and the use of the smooth ngoko Javanese language make this singir mandate easy to digest. By utilizing the rhythm of the song of the Prophet's shalawat, the singir hum is able to "pierce" the recesses of the hearts of readers and listeners so that they become soft, tawadhu', love harmony.

From the description of the background, the following problems can be formulated:

1. How to Reconstruct Islamic Boarding School Local Culture?
2. How is Syi'ir in the Context of Sufism?

## B. Research Method

The *Syi'ir Tanpo Waton* research on the reconstruction of local Islamic culture in the context of Sufism is a research that uses field research methods with qualitative descriptive research types, by applying research concepts that are in accordance with conditions in the field. Qualitative research method,

Creswell quoted by JR Raco defines it as an approach or search to explore and understand a central phenomenon. Qualitative methods treat participants as subjects and not objects. This is where the participants find themselves valuable, because the information is very useful. This research method provides a very large space for participants.<sup>10</sup>

The research approach uses natural search because it emphasizes the importance of understanding the natural situation of participants, their environment and place. The situation is really based on what is real and in accordance with the facts. So, the environment, experience and factual circumstances are the starting point of the research, not the assumptions, presumptions or concepts of the researcher. That means the researcher enters and explores the social, political, economic, cultural situation prevailing in that place at that time. Researchers will not manipulate and manipulate existing symptoms and situations. The main purpose of this naturalistic inquiry is to find new meaning and understanding of the phenomenon under study. Guba calls it discovery-oriented research, which is research that is oriented towards discovery and new understanding.

Data collection techniques are the most strategic step in research, because the main purpose of research is to obtain data. Without knowing the data collection techniques, the researcher will not get data that meets the data standards set. Therefore, the researchers in this study used several steps and used various sources to assist the data collection process, including interviews, observations and documents.

### 1. Interview

An interview is a conversation between two or more people whose questions are asked by the researcher to the subject or group of subjects to be answered.<sup>11</sup> Interviews were divided into three, namely: structured interviews, semi-structured interviews and unstructured interviews, in this study attempted to use these three types of interviews. This is done by considering the situation and conditions of the interview as well as the need for information that can develop over time. Interviews were conducted with the caretakers of the ahlu shofa wal wafa Islamic boarding school, boarding school administrators, and students. The expected data from the interview include *Syi'ir Tanpo Waton* reconstruction of local Islamic culture in the context of Sufism.

### 2. Observation

Observation is a data collection technique that is carried out by systematically observing and recording the symptoms being investigated. Observation is also observation using the sense of sight which means not asking

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<sup>10</sup>JR Raco, *Qualitative Research Methods, Types, Characteristics and Advantages*, (Jakarta: Gramedia 2010) p 7. Creswell, J. *Educational Research. Planning, implementing, and evaluating quantitative and qualitative research trans.* (Pearson: Prentice Hall 2008). p 402

<sup>11</sup> Sudarwan Danim, *Becoming a Qualitative Researcher*, (Bandung: Pustaka Setia 2002), p 130

questions.<sup>12</sup> According to Rohadi, the observation method is a method used to observe something, someone, an environment, or situation sharply in detail, and record it accurately in several ways. The observation method in art research is carried out to obtain data about works of art in a situation and situation that is relevant to the research problem. Observation techniques consist of three types, namely participant observation, direct and covert observation, and unstructured observation<sup>13</sup>. In this study, only participatory observation and direct and disguised observations were used, the reason being that it was rare for researchers to observe research subjects without being involved in the activities of the people who were the target of their research. Participatory observation techniques are used to complete and test the results of interviews given by informants which may not describe all kinds of situations that the researcher wants. This technique is carried out by involving themselves in the daily activities carried out by the research subjects. The use of this method is very important to do in order to provide objective results from a qualitative research. With this technique, researchers can see and feel directly the atmosphere and condition of the research subjects.

### 3. Documentation

Documents are records of events that have passed. Documents can be in the form of writing, pictures or monumental works of a person. Document studies are complementary to observations or interviews in qualitative research. Research results from observations will be more credible/trustworthy if they are supported by life history, at work, in society and autobiography. Research results will also be more credible if they are supported by photographs or existing academic and artistic writings. In this study, documentation is needed to complete the data obtained through observation and interviews, the documents needed include official documents such as data and texts about *Syi'ir Tanpo Waton* reconstruction of local Islamic culture in the context of Sufism.

### 4. Data analysis

Data analysis in this study using qualitative content analysis enabled researchers to understand the text of suluk syiir tanpo waton through grouping words that have the same meaning into categories, which in turn will build a conceptual model or system. The qualitative content analysis that the writer uses in this research is semiotic analysis. According to Krippendorff semiotics is the science of signs. The term is taken from the Greek word Semeion which means "sign". Signs are everywhere, can be in the form of words, images, sounds, literary structures, film structures, musical structures and so on. Semiotics is also a science that examines cultural phenomena by understanding the meaning of signs of life. Semiotics is often used as an approach in text analysis, both verbal

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<sup>12</sup> Irawan Suhartono, *Social Research Methods* (Bandung: Rosdakarya Youth, 2000), p. 69

<sup>13</sup> Sugiyono, OpCit p.226

and non-verbal.<sup>14</sup> Tracing its history, semiotics developed from two main characters: Charles Sanders Peirce representing the American tradition and Ferdinand de Saussure representing the European tradition. The term semiotics itself was introduced by Peirce, while Saussure named his thoughts with the term semiology.

An important breakthrough in semiotics is the use of linguistics as a model to be applied to other phenomena outside of language. In a sense, a meaning is produced from concepts in the mind of a meaning-giver through language. Representation is a relationship between concepts and language that allows the reader to point to the real world of an object, reality, or to the imaginary world of fictitious objects, people or events.<sup>15</sup>

In this research *Syi'ir Tanpo Waton*, the construction of local Islamic culture in the context of Sufism, the writer tries to see each text in its own context. Because the *Syi'ir Tanpo Waton* text can not only be seen from its individuality, the text is always in an open network which is an infinity of language and is structured continuously. The *Syi'ir Tanpo Waton* text has dialogued with reality, creating a change in meaning that is transformed from linguistic meaning in Arabic and Javanese to a new meaning, thus the text has reconstructed and transformed the cultural system in which it was previously formed.

### C. Research Results and Discussion

#### 1. Construction of the Local Culture of the Islamic Boarding School

##### a. Character Unit

KH Mohammad Nizam As-Shofa was born in Sidoarjo on October 23, 1973. He is the third son of eight children. KH Mohammad Nizam As-Shofa is the son of KH Ahmad Saiful Huda and Nyai Hj. Siti Maryam, and is the granddaughter of the late mursyid teacher of the congregation, KH Sahlan Talib, krian, Sidoarjo. KH Mohammad Nizam As-Shofa lives in the Hamlet of Distance RT.03 RW.01 Simoketawang, Wonoayu, Sidoarjo. Gus Nizam, which is the greeting of KH Mohammad Nizam As-Shofa, is the caretaker of the Ahlus Shafa Wal Wafa Islamic Boarding School in Sidoarjo. Gus Nizam has a wife named Nyai Zuhdiyah Ainiyah whom he has married since 2002. From this marriage Gus Nizam is blessed with three daughters and two sons, namely: Sofia Aqila As-Shofa, Aliyah Zahwa As-Shofa, Mohammad Ali Wafa As-Shofa (deceased), Wafia Izzah Aqila As-Shofa,<sup>16</sup>

As the grandson of a mursyid tarekat teacher, the pesantren culture has become the background in Gus Nizam's life. Since childhood he was familiar with the world of boarding schools, after completing his education at MI Bahrul

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<sup>14</sup> Krippendorff, Klaus, *Content Analysis: An Introduction to Its Methodology*, trans. *Content Analysis: an introduction to its Methodology*, (SAGE Publications, 1991) p. 34-37

<sup>15</sup> Arif Budiono, Interpretation of the Qur'an through the Semiotics and Anthropology approach (Muhammad Arkoun's Thought Study), *Miyah* Vol. XI No. 02 August 2015 p. 281-306

<sup>16</sup> Nizam As-Shofa, Muhammad Interview, Sidoarjo, 27 April 2020



Ulum Krian he stayed at the Darul Falah Islamic Boarding School under the care of Kyai Iskandar Umar Abdul Latif. Gus Nizam continued his education at MTs Negeri in Krian while still living in a cottage. After graduating from Tsanawiyah he moved to Lirboyo Kediri, but only a year and a half after that he migrated to Aceh and two years later returned. While in Aceh he did not go to school. After returning from overseas, Gus Nizam stayed again in Bekasi while continuing his education at MA El-Nurul El-Kassysyaf Tambun, Bekasi and immediately entered the second grade of Aliyah, after a year he moved up to the third grade in the afternoon.

At the boarding school, when he was in third grade, he was allowed to attend college. At that time, Gus Nizam majored in literature at the Faculty of Adab at the Sholahuddin Al-Ayyubi Tambun Institute, Bekasi, West Java, until the seventh semester. In 1995 Gus Nizam quit because he received a scholarship from PBNU to continue his studies at Al-Azhar University in Cairo, Egypt. In Cairo Gus Nizam studied at the Arabic Language Department. In the past, every year PBNU always provided scholarships to send two to three people to continue their education in Cairo, Egypt. In addition to his formal education, Gus Nizam is also actively involved in non-formal education there, such as frequently attending kholwat and studies of tarekat sheikhs.

After returning from Egypt Gus Nizam developed the teachings of the tarekat in Tegal Tanggol Wonoayu in 2002, and at that time immediately opened the study of Al Hikmah and Jami'ul Usul Fil Auliya' which is commonly called the "Rebo Agung" study. The first time I opened a tarekat study, I got a lot of negative responses. All local clerics and clerics strongly opposed. It was even considered heretical and infidel because it was considered to have different beliefs from the local community. That is one of the reasons behind the creation of *Syi'ir Tanpo Waton*.

#### **b. Islamic Boarding School**

The tradition of togetherness and diversity is the tradition of the pesantren and at the same time becomes the identity of the pesantren. The Ahlus-Shofa Wal-Wafa Islamic Boarding School was founded by KH. Mohammad Nizam As-Shofa to be exact on the month of the Prophet's Birthday in 2002. He is the third son of eight children. This Islamic boarding school was originally established from a routine recitation held every Wednesday, initially only seven people attended this study, and even then most of his own relatives. However, over time and the kiai's example, his activities grew after many of the people were interested in studying religious knowledge, especially regarding the order of the heart. The former land that was donated to him was approximately 8x20 m<sup>2</sup>.

Initially this cottage building was only made of simple bamboo baskets, but even though this hut was only made of bamboo, this simple hut, but the worshipers who took part in this recitation, more and more people came to attend the recitation which was held every Wednesday. This study was formed on the basis of his concern for people who still do not understand the study of the science of the order of the heart (sufism). So do not be surprised if the congregation continues to grow significantly. And forced to move locations,

because the location of the lodge is not enough to accommodate about 900 worshippers.

Then KH. Mohammad Nizam As-Shofa bought a field fenced with bamboo plants in the Simoketawang Wonoayu area of Sidoarjo measuring 8400 m<sup>2</sup>, built a secretariat office, hall, second floor santri building, TPQ building, Madrasah Diniyah building, and toilets (bathing, washing, latrine). outside the building all 1910 m<sup>2</sup>. So he rebuilt his hut in Simoketawang area in 2009.<sup>17</sup>

In this cottage KH. Mohammad Nizam As-Shofa built a hut like Al-Azhar University in Cairo. Although this cottage is not all free of charge, but the minimum cost is as low as possible. In accordance with the name of the lodge, namely Ahlus-Shofa Wal-Wafa which means people who are clean in heart and keep their promises to Allah SWT.

The *Ahlu Shofa Wal-Wafa* Islamic Boarding School also has an Orphanage for Orphans and Dhu'afa which is engaged in sponsoring orphans and poor people. Also the Islamic Spiritual Institute which fosters and guides the students and various groups, both based on students (once at Islamic boarding schools) as well as those based on street children and thugs. One by one they were invited back to the way of Allah.

The *Ahlu Shofa Wal-Wafa* Islamic Boarding School was founded with a struggle, increasingly establishing itself as an Islamic Boarding School that is oriented as a modern religious education institution and aims to teach humans to bring humans as close as possible to Allah SWT, so that one can see Allah with their eyes. his heart.

### c. **Kiai Santri**

Santri of the *Ahlu Shofa Wal-Wafa* Islamic Boarding School come from various groups, both based on mukim students and those based on street children and thugs, Gus Nizam likes to embrace many groups outside activities, especially thugs and homeless people, all naughty children are made friends, approached and without them knowing actually Gus Nizam is an ustadz. Gus Nizam joined them little by little they were embraced, not only that and also across religions as well. This makes Gus Nizam has mukim students and bats students, mukim students come from various regions in East Java and Central Java, while bat students come from terminal thugs who were invited by Gus Nizam so they want to repent and want to learn the Koran at the Ahlu Shofa Wal-Wafa Islamic boarding school The first student activity is in the form of a lecture that involves students to give their thoughts and convey it to other students. This santri activity is carried out once a week on Sunday morning after the morning congregational prayer.

The second santri activity is istighosah, which is a routine activity that is carried out every Wednesday night Thursday which is attended by mukim students and bats students who are carried out to remembrance to Allah after the remembrance of the students conduct Sufism studies which are led directly by Mohammad Nizam As-Shofa then pray and continue with singing the song Syiir Tanpo Waton.

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<sup>17</sup> Nizam As-Shofa, Muhammad Interview, Sidoarjo, 27 April 2020

The third student activity is an activity in the form of reading the Koran. This student activity is carried out once a week on Fridays with these activities students can read the Al-Quran correctly and well, then on Friday night special tahajjud prayers are held together led by the caretaker of the cottage.

Furthermore, the monthly activity carried out by the lodge is that once a month the Islamic Boarding School provides donations for orphans and the poor, which are attended by underprivileged residents and the poor.

While the annual agenda carried out by the *Ahlus-Shofa Wal-Wafa* Islamic boarding school is the khor prayer activity which is carried out every night of nisfu sya'ban which is followed by various circles of society and those who attend the khor prayer are required to wear all-white clothes.

In the kiai-santri relationship, the kiai has given a lot of advice or advice to the santri so that they can live happily, both in this world and in the hereafter. Therefore, many of them always ask for a prayer of blessing, salvation by kissing the hand of a kiai. They assume that everything the kiai says is karomah and barakat. In the meantime, they still ask that they are still considered as students.

Gus Nizam always tries to develop his students in moral qul karimah development such as TPQ activities, Madrasah Diniyah, yellow book recitations which are followed by mukim students and bat students, these students can participate in Islamic boarding school activities more clearly and intensely.<sup>18</sup>

#### d. Javanese language

Students who live in the *Ahlus Shofa Wal-Wafa* Islamic boarding school environment in social interactions use Javanese when they are familiar with their friends. The use of the Javanese language in the *Ahlus Shofa Wal-Wafa* Islamic boarding school has a function to show identity. Although in the pesantren environment it is forbidden to use regional languages in daily communication, the background of the students who mostly come from Javanese ethnicity, the use of Javanese in daily activities is still often used to communicate between students. In fact, the use of Javanese is not only for students who come from Javanese ethnicity, but students who come from non-Javanese also use Javanese in communicating because they are influenced by their friends.

Life in the pesantren community is interconnected with one another. The Javanese language has at least three speech levels, namely: ngoko, madya, and krama. Ngoko can be used when the speaker communicates with an equal or lower social status partner.<sup>19</sup> Intermediate is used when the speaker communicates with the speech partner who is equal but for some reason needs to be respected. Krama is used when the speaker communicates with the speech partner who has a higher social status. For example: the Javanese ngoko language is used by students who are familiar and have lived in the *Ahlus Shofa Wal-Wafa* Islamic Boarding School environment. Nowadays, most of the students of the *Ahlus Shofa Wal-Wafa* Islamic Boarding School use the Javanese ngoko

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<sup>18</sup> The author's observations at the Ahlus Shofa Wal-Wafa Islamic Boarding School, Sidoarjo, 27 April 2020

<sup>19</sup> Sasangka, Sry Satriya Tjatur Vishnu. *Upload Javanese Language* (Jakarta: Paramalingua Foundation. 2009) p 34

language in communicating. In addition, to express a sense of familiarity, words from regional or foreign languages can be used.

## 2. Reconstruction of the Local Culture of Islamic Boarding Schools

Some people believe that it was KH. Abdur Rahman Wahid or better known as Gus Dur. This is due to the similarity of sound between Gus Nizam and Gus Dur, moreover the content in the poem is the same as what Gus Dur fought for during his life, so people believe that Syi'ir Without Waton was indeed written by Gus Dur. In addition, the recording of Syi'ir Without Waton which is widely spread on YouTube with a voice similar to Gus Dur adds to the public's belief that Syiir Without Waton is indeed the result of his writing.

Another opinion states that the author of *Syi'ir Tanpo Waton* is KH. Mohammad Nizam As-Shofa, Lc alias Gus Nizam. He is the caretaker of the Ahlus Shafa wal Wafa Islamic boarding school in Sioketawang, Wonoayu, Sidoarjo. A search conducted by Damar Kasaenan (2011) published on his personal blog site is in line with this opinion. This poem has been circulating in cyberspace since November 2011 and it is the community of Gus Dur's idols and admirers called Gusdurian. All video clips have the same voice sung by one person, and it is believed that the voice is Gus Dur's voice, but after playing it several times it sounds like Gus Dur's voice when he was young. If indeed it was Gus Dur's voice when he was young, why didn't it boom long ago when he was still alive?<sup>20</sup>

After finding Gus Nizam, he stated that it was true that *Syi'ir Tanpo Waton* was his creation in 2004. This was also confirmed by the members of the *Ahlu Shafa wal Wafa* Islamic boarding school who had attended Gus Nizam's recitations. From there it is clear that Syi'ir Without Waton is the creation of Gus Nizam.

When asked why this syi'ir was popular as Gus Dur's work, Gus Nizam explained that this syi'ir had indeed been sung in front of Gus Dur (when he was still alive) and also hoped that this syi'ir would be preserved. "Only after that came the tape of *Syi'ir Tanpo Waton* with a picture of Gus Dur and this syi'ir immediately skyrocketed, especially after Gus Dur died," said Gus Nizam, who has a voice similar to Gus Dur. As the creator, Gus Nizam is grateful if the syi'iran through contemplation, this lengthy arrangement is accepted by the community and its contents are practiced. The development of *Syi'ir Tanpo Waton* cannot be separated from the role of the chairman of the PCNU of Malang, namely KH. Marzuqi Mustamar. One day after giving a recitation at the Jami 'Masjid Malang, he obliges his Jama'ah to recite it and after this it has grown to this day. Radio Yasmara Kembang Kuning Surabaya disseminated it through radio broadcasts. That is what makes the people of East Java become familiar with the syiiran and at this time Syi'ir Tnapo Wathon can be accessed on the YouTube channel of *Syi'ir Tanpo Waton* Gus Nizam as well as his Sufism study activities on the Gus Nizam study channel.<sup>21</sup>

<sup>20</sup> Nizam As-Shofa, Muhammad Interview, Sidoarjo, 27 April 2020

<sup>21</sup> Nizam As-Shofa, Muhammad Interview, Sidoarjo, 27 April 2020

### 3. Syi'ir in the Context of Sufism

To understand *Syi'ir Tanpo Waton*, lovers of Sufism should have the courage to plunge themselves into a very deep sea of tariqah, or learn the science of the nature of ma'rifat. *Syi'ir Tanpo Waton* is one of the media that brings some practices from the teachings of Sunni Sufism. Or in other words, the 'color' of Sufism in *Syi'ir Tanpo Waton* is Sunni Sufism. Because in terms of the history of its writing, *Syi'ir Tanpo Waton* was written by a mursyid who wanted to guide the students of his tarekat, so that the poem was used as a reminder in living their daily lives. And the terms Mursyid and Pupils themselves refer to the categorization of levels and practices in amali tasawuf, where amali tasawuf is one of the ways sunni tasawuf (religious mysticism) works. In addition, in *Syi'ir Tanpo Waton* there is no categorization of philosophical Sufism such as Wahdatul Wujud, Hulul, and Ittihad in each stanza.

*Syi'ir Tanpo Waton* There are at least 10 Sufism concepts. These concepts are Taubah, Wara' and Zuhud, Faqr' and abar, Tawakkal and Rida, Syukur, Muraqabah, and the concept of Dhikr al-Maut. In addition, in *Syi'ir Tanpo Waton* there is also an explanation of the recommendation to practice al-Maqamat al-Arba'ah (fourth level), namely al-Syari'ah (shari'ah), al-Thariqah (tarekat), al-Haqiqah (the essence) and al Ma'rifah (ma'rifat). As well as a concept of social morality, as an implication of the teachings of Sufism it contains.<sup>22</sup> *Syi'ir Tanpo Waton* itself has a cultural aspect that is deeply rooted in history. Therefore, preserving poems such as Syair Tanpo Waton in the form of practicing and carrying out the moral messages they contain is a must for every Muslim. So that the 'ray' of light is not extinguished in a generation.

To map the source of this Sufism, the author agrees with al-Taftazani who supports the study of Louis Massignon, a French orientalist. Massignon concludes that there are four sources of Sufism: first and foremost, the Qur'an; second, Islamic sciences such as Hadith, Fiqh, Nahwu, and others; third, the terminology of the first generation of kalam scholars; fourth, the scientific language that was formed in the East until the early six centuries AD was from other languages such as Greek and Persian which became the language of science.<sup>23</sup> With regard to Sufism originating from the Qur'an and as-Sunnah, we need to revisit the basic concepts of the Islamic spirit which are mapped out through the "Hadith of Jibril" about Islam, faith, and Ihsan. Prophet Muhammad SAW defines Islam as "Witnessing that there is no god but Allah and that Muhammad is the Messenger of Allah, establishing prayer, paying zakat, fasting Ramadan, and performing the pilgrimage." The Prophet SAW also stated that faith is "Believing in Allah, the angels, the books, the apostles, the Day of Judgment, and the destiny of Allah (both good and bad)." The Prophet SAW also emphasized that Ihsan is "Worship Allah as if you see Him. However, if you do not see Him, indeed He sees you." This position of ihsan is often forgotten by Islamic jurists and Islamic theologians.

<sup>22</sup> Isa A. *The essence of Sufism*, (Bandung: Hidayah Library 2008) p. 87

<sup>23</sup> Al-Ataftazani, Abu al-Wafa' al-Ghanimi. *Sufis from Age to Age*. trans. Ahmad Rofi' 'Ottoman. (Bandung: Library Publisher 1997) p 33

These three things are the three basic domains of Islamic religiosity, the implications of which are similar to the hadith of the Prophet SAW: "Faith is to justify with the heart, make a vow with the tongue, and practice it with the limbs." The domain of correct activity becomes the study of Islamic jurists, the domain of correct thought becomes the study of theologians, while the domain of correct vision becomes a special study of the Sufis. In this case one cannot see "everything" as it really is with the eyes and mind, but with the heart, as the hadith of the Prophet SAW: "O Allah, show us things as they really are. Sufism's view of reality is also sourced from the Qur'an and hadith, but this view has been adapted from generation to generation by Sufi teachers to their students. Such a view is able to make people understand their situation in relation to God. "There is no god but Allah" (laailaha illallaah), giving a clear boundary between Allah and everything besides Him, namely the universe. Overall the shahada means "there is no essence except Allah", and that all that we call reality in our experience is actually only secondary and does not stand alone.

Meanwhile, Sufism as the science of the Sufis, the understanding that grew and developed later was also a lot, even each Sufi has its own meaning according to his knowledge and appreciation of Sufism. Some examples are as follows. From a scientific perspective, citing the views of Abu al-Wafa' al-Ghanimi al-Taftazani professor of Islamic Philosophy and Sufism at Cairo University, and chairman of the Egyptian Sufi Association, Sufism in Islam goes through various phases and conditions. In every phase and condition that it passes through, there are various meanings, each of which only covers some aspects. Even so, there is one principle of Sufism that has never been disputed, namely Sufism is a morality based on Islam. Quoting al-Kattani, al-Tafzani concludes that "Sufism is moral."<sup>24</sup>

#### D. Conclusion

- 1) The writer of *Syi'ir Tanpo Waton* is KH. Mohammad Nizam As-Shofa, Lc alias Gus Nizam. He is the caretaker of the *Ahlus Shafa wal Wafa* Islamic boarding school in Sioketawang, Wonoayu, Sidoarjo. A search conducted by Damar Kasaenan (2011) published on his personal blog site is in line with this opinion. This poem has been circulating in cyberspace since November 2011 and it is the community of Gus Dur's idols and admirers called Gusdurian. All video clips have the same voice sung by one person, and it is believed that the voice is Gus Dur's voice, but after playing it several times it sounds like Gus Dur's voice when he was young. If indeed it was Gus Dur's voice when he was young, why didn't it boom long ago when he was still alive? Search after search carried out finally found a bright spot. After meeting Gus Nizam, he stated that it was true that *Syi'ir Tanpo Waton* was his creation in 2004. This was also confirmed by the members of the *Ahlus Shafa wal Wafa* Islamic boarding school who had attended Gus Nizam's recitation. From there it is clear that *Syi'ir Tanpo Waton* is the creation of Gus Nizam.

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<sup>24</sup> Al-Ataftazani, Abu al-Wafa' al-Ghanimi *Sufi from Age to Age*. Trans. Ahmad Rofi' 'Ottoman. (Bandung: Pustaka Publisher 1997) p 10.

- 2) Judging from the history of its writing, *Syi'ir Tanpo Waton* was written by a mursyid who wanted to guide the students of his tarekat, so that the poem was used as a reminder in living their daily lives. And the terms Mursyid and Pupils themselves refer to the categorization of levels and practices in amali tasawuf, where amali tasawuf is one of the ways sunni tasawuf (religious mysticism) works. In addition, in *Syi'ir Tanpo Waton* there is no categorization of philosophical Sufism such as Wahdatul Wujud, Hulul, and Ittihad in each stanza. *Syi'ir Tanpo Waton* himself has at least 10 Sufism concepts. These concepts are Taubah, Wara' and Zuhud, Faqr' and abar, Tawakkal and Rida, Syukur, Muraqabah, and the concept of Dhikr al-Maut. Other than that, In *Syi'ir Tanpo Waton* there is also an explanation of the recommendation to practice al-Maqamat al-Arba'ah (fourth level), namely al-Syari'ah (shari'ah), al-Thariqah (tarekat), al-Haqiqah (nature) and al Ma'rifat (ma'rifat). As well as a concept of social morality, as an implication of the teachings of Sufism it contains.

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