Controversies of Javanese Style Murattal among Nahdlatul Ulama Figures

Moch. Wasil¹, Imam Muhsin²
¹,² Universitas Islam Negeri Sunan Kalijaga, Indonesia
22201022004@student.uin-suka.ac.id

Abstract
This study aims to compare perspectives on Javanese-style murottal among Nahdlatul Ulama (NU) figures. NU, with its strong cultural roots, tends to adopt the Javanese style in its engagement with the Quran, viewing it as an infrastructure that can be integrated with local values. However, NU figures have differing perspectives on the phenomenon of combining the Javanese style with Quranic recitation. This study involves content analysis and literature review, as well as the examination of lectures on social media to understand their approach to the Quran in the Javanese cultural context. The results of this study can provide a more comprehensive understanding of the characteristics of Islamic thought in Indonesia, particularly in addressing the Javanese-style murottal from the perspective of NU figures. Thus, this study aims to offer deeper insights into the diversity of Islamic understanding within the Javanese cultural context in Indonesia.

Keywords: langgam jawa; al-quran; murattal; Nahdlatul Ulama
Introduction

As the holy book of Muslims, the al-Qur’an was revealed by Allah sawt through the Prophet Muhammad saw with remarkable uniqueness and advantages. Historically, the al-Qur’an was used by the Prophet to challenge and confront the Quraish people, who were experts in creating poetry and rhymes.1 Therefore, besides having an unmatched beautiful structure, the recitation of the al-Qur’an also follows established standards, such as tartil or tilawab.

Muslims have innovated in beautifying the recitation of the al-Qur’an with melodic methods, as seen in musabqah al-Qur’an competitions. The melodies of the al-Qur’an have been standardized in several agreed-upon recitations by ulama of the Qur’an and are traditionally used in al-Qur’an recitations: 1) Langgam Bayyati, 2) Langgam Hijaz, 3) Langgam Shaba, 4) Langgam Rast, 5) Langgam fiharkah, 6) Langgam Sika, and 7) Langgam Nabawand.2 However, in Indonesia, some recite it with the murottal Javanese langgam method.

The murottal Qur’an aligned with Javanese langgam represents a unique form of experiencing the al-Qur’an, where the recitation of holy verses is delivered with a strong Javanese musical style. In this context, the author will compare two different approaches to the murottal Qur’an using Javanese langgam, focusing on the perspectives of NU (Nabdatul Ulama) figures who either prohibit or permit it.

NU is an ideological stream in Islam that adopts a traditional and moderately traditional approach to interpreting and practicing Islamic teachings.3 In the context of murottal using Javanese langgam, both perspectives present unique and interesting ideologies. NU, often representing moderate and traditional Islam in Indonesia, tends to incorporate Javanese cultural elements into religious teachings.

The murottal Qur’an in the Javanese style according to NU often features the recitation of holy verses blended with the soft and melodious Javanese culture. This reflects the harmonious spirit between Islam and Javanese culture upheld by NU. On the other hand, some NU figures have different views regarding this Javanese langgam phenomenon. They emphasize the absolute nature of the al-Qur’an recitation without incorporating local cultural elements. Thus, there is controversy among NU figures regarding their perspectives on the recitation of the al-Qur’an with Javanese langgam.

Previous studies on the Javanese langgam murottal have been conducted by Yaser Arafat,4 who introduced the Javanese langgam murottal, and by Hanum and Mursyid,5 who reviewed the views of Indonesian ulama on this matter. These articles explain the controversies and pro-contra perspectives among Indonesian ulama regarding the recitation of the al-Qur’an using Javanese langgam. The difference in this study focuses on NU figures, an organization with a moderate-traditional ideology that often incorporates culture, yet some of its figures deny this alignment. Therefore, the author is interested in examining the controversy among NU figures regarding their views on the Javanese langgam murottal.

In this study, the author further investigates the differing perspectives among NU figures regarding murottal. How do these NU figures’ pro-contra views address this issue? By
understanding these differences, the author can appreciate the diversity in religious ideological expression among NU figures and see how Islam can adapt to local cultures while maintaining its fundamental values.

From the above elaboration, the core discussion of this research focuses on comparing the views of NU figures on the melodization of the *al-Qur'an* using Javanese *langgam*. Many ulama from the *Salaf* to the *Khalaf* have discussed the phenomenon of *al-Qur'an* recitation with *nagham* or Javanese *langgam*. This is due to the ongoing contradictions among figures regarding the use of contemporary *langgam* variations in the recitation of the *al-Qur'an*. The primary focus of this article is to discuss the history and development of *nagham* *Qur'an*, the views of NU figures on the Javanese *langgam murottal*, and the controversy of Javanese *langgam murottal* among NU figures.

The methodology in this study employs qualitative research utilizing content analysis and library research methods. Data collection methods involve examining speeches and lectures of *Nabdatul Ulama* (NU) figures on social media platforms, such as YouTube and the NU Online website. Additionally, the researcher also uses secondary sources, including books, articles, and interviews.

The concept employed in this research is comparison. The concept of comparison is essential for this study to fundamentally describe and seek answers regarding causality by analyzing the phenomena causing its occurrence. This concept is used to compare two or more different elements. In this study, it is used to compare the thoughts of NU figures on the *murottal* Javanese *langgam* as expressed on social media.

The theory utilized in this research is the theory of mass communication. This theory discusses how messages are conveyed through mass media, how these messages are received by the audience, and how they are studied and analyzed. In this study, social media can be considered as mass media used to disseminate and introduce the *murottal* Javanese *langgam* as well as the opinions and views of NU figures regarding this matter.

**Result and Discussion**

*The History of Nagham al-Qur'an*

According to Ibn Mandzhur al-Anshari, there are two opinions about how the *langgam* or melodies in the *Qur'an*, known as *nagham* (rhythm), were recited, as mentioned in his work, *Lisan al-'Arab*. The first opinion suggests that this rhythm originated from the lamentations of slaves captured by Muslims after battles against infidel armies. The second opinion posits that the rhythm originated from the ancestral songs of the Arab people, which were then adapted for reciting the *Qur'an*.

To this day, there is no definitive explanation of who modified this rhythm into the recitation style of the *Qur'an*, resulting in different perceptions of the history of *Qur'anic* melodies. The first perception concerns the origins of these melodies, while the second concerns who first promoted these rhythms within the *Qur'an*. Since the time of the Prophet Muhammad (saw) and his companions, the art of vocal performance has played a distinct role, even in religious practices. For instance, the Prophet Muhammad (saw) appointed Bilal bin Rabbah as the caller to prayer (*mu’adhin*) partly because

---

of his strong, high, and melodious voice. During the time of the Prophet Muhammad (saw) and his companions, the recitation of the Qur'an with rhythm was already being encouraged, and the Prophet himself recommended it. In the era of the tabi’in (the generation following the companions), many qari (Qur'an reciters) possessed beautiful and captivating voices, although not many of their names are documented in history. After the death of the Prophet Muhammad (saw), society began to pay more attention to the vocal rhythm in Qur'anic recitation, particularly under the rule of Caliph Uthman bin Affan. At that time, the harmonious blending of voice and musical instruments started to be studied. This led to a shift in perspective among the people of Hijaz, who initially rejected music but eventually accepted it within the norms of aesthetics. The influence of Islam also required Muslims to align their perspectives and actions under the commands of Allah (swt), leading to a uniform practice in the vocal art of Qur'anic recitation across the Muslim world. During that period, the use of qira’at (different readings of the Qur'an) had three versions. The people of Sham (Syria) used the qira’at of Ubay bin Ka’ab, the inhabitants of Kufah used the qira’at of Abdullah bin Mas’ud, and other communities followed the qira’at of Abu Musa al-Ash’ari.

Over time, the vocal rhythms that initially comprised poetry about life and love evolved to include poetry praising the Prophet (saw), eventually being incorporated into the melodious recitation of the Qur’an. This evolution created unique feelings and expressions corresponding to the aesthetic arising from the qari who recited it. The vocal rhythm in Qur'anic recitation originated from the acculturation of pre-Islamic Arab customs, which continued to be used consistently through the ages. The coherent development of vocal art across Arab regions indicates a transformation and modification of the art while striving to maintain its authenticity. The vocal rhythm of the Qur'an emerged from the Arab community's enthusiasm for art, which evolved rapidly with the incorporation of Islamic teachings. Poetry and songs that initially depicted life stories transformed into poetry of praise and blessings, ultimately placing the tradition of Qur'anic vocal rhythm at the top tier of cultural practices in early Islam. Egypt became the central hub for the development of this vocal art in Qur'anic recitation, known for its emotional depth, while also serving as a filter distinguishing between music and Qur'anic rhythm. Initially, the rhythms suitable for Qur'anic recitation were standardized into several accepted modes. The rhythms approved by Qur'anic scholars and commonly used in recitation include seven main langgam: 1) Langgam Bayyati, 2) Langgam Hijaz, 3) Langgam Shaba, 4) Langgam Rast, 5) Langgam Jibarkah, 6) Langgam Sika, and 7) Langgam Nabawand. Consequently, differing views among scholars, especially those within Nahdlatul Ulama (NU) in Indonesia, arise regarding the suitability of incorporating Javanese langgam into Qur'anic recitation, despite its intention to spread and introduce Javanese culture. The vocal rhythm of the Qur'an in Indonesia developed through two periods: Mecca and Egypt. Despite its evolution, the nagham rhythm in Qur'anic recitation has a distinct character compared to general recitation, such as the emergence of Javanese langgam, which is characteristic of the Javanese ethnic group. This has led to divergent views among NU scholars.

---

11 Hanum and Mursyid, “Melagukan Al-Quran Dengan Langgam Jawa: Studi Terhadap Pandangan Ulama Indonesia.”
13 Hanum and Mursyid, “Melagukan Al-Quran Dengan Langgam Jawa: Studi Terhadap Pandangan Ulama Indonesia.”
Thus, the implementation of vocal rhythm as an aesthetic element in Qur'anic recitation has existed in the Arab world since the advent of Islam. However, there remains ambiguity in tracing its origins and the transformation process of *nagham* within the Qur'an, leading to various forms of *langgam* recitations practiced today.

**Qurro' Sab'ah**

Qura'at refers to the recitation of the Qur'an attributed to the seven *imams* of qura'at: 1) Nafi' al-Madany, 2) Ibn Kathir, 3) Abu Amr al-Basri, 4) Ibn ‘Amir al-Yashuby, 5) Asim al-Kufi, 6) Hamzah al-Kufi, 7) Al-Kisa'iy al-Kufi. The criteria for establishing these *imams* include: 1) strong memory, 2) trustworthiness, 3) piety, 4) extensive knowledge, 5) long tenure in teaching qura'at, 6) renowned leadership, 7) justice and reliability, and 8) conformity of their recitation with the *mushaf* sent by Uthman bin Affan to all Islamic regions.

**Nafi’ al-Madany**

Nafi' bin Abd al-Rahman bin Abu Nu’aim Abu Ruaim al-Laitsy al-Madany (689-785 AD) was a pious and trustworthy individual from Asfahan and a qura'at imam in Madinah. He studied qura'at from the *tabi’in* in Madinah, including Abu Ja’far al-Qari, Yazid bin Ruman, Muslim bin Jundub, among others. He taught qura'at for over 70 years and was appointed the head qurra’i in Madinah. His students, such as Ismail bin Ja’far, Isa bin Wardan, and Sulaiman bin Muslim, were widespread in various Arab cities. In Egypt, his students included Musa bin Thariq, Abu Qurrah al-Yamany, Abdullah bin Wahab, among many others.

**Ibn Kathir**

Abdullah bin Kathir bin al-Muthalib al-Dary al-Makky (665-737 AD) was of Persian descent and a *tabi’in* who met several of the Prophet’s companions. He learned qura'at from Abdullah bin as-Saib, a companion of the Prophet, and became a qura'at imam in Mecca. His students, such as ‘Uyainah, Abdullah al-Qisth, and Ismail bin Muslim, were prominent across Arab regions.

**Abu Amr al-Basri**

Zaban bin al-A’la bin ‘Ammar al-Maziny al-Tamimy al-Bashri (689-770 AD) was originally from Mecca. He studied qura’at in Mecca, Madinah, Kufah, and Basrah under scholars such as Anas bin Malik and Hasan bin Abi Hasan al-Basri. He had numerous students and his qura’at method was popular among the people of Sham after they transitioned from the qura’at of Ibn ‘Amir.

**Ibn ‘Amir al-Yashuby**

Abu ‘Imran Abdullah bin Amir bin Yazid bin Tamim bin Rabiah bin Amir al-Yashuby (656-736 AD) was a *tabi’in*. He studied qura’at from Abu al-Darda’, Muawiyah bin Abi Sufyan, al-Mughirah bin Abi Shihab, and others. According to some reports, he recited the entire Qur’an in the presence of Caliph Uthman bin Affan. He was the qura'at imam for the people of Sham, whose method and implications were widely adopted there.

**Asim al-Kufi**

Asim bin Bahdalah Abu an-Najud al-Asady al-Kufi (700-745 AD) was a *tabi’in* who learned qura’at from Anas bin Malik, Zar bin Hubaisy, and others. His students included Aban bin Taghlub, Hasan bin Shalih, and Hafash bin Sulaiman, among others. Asim al-Kufi was a qura’at expert known for his eloquence and melodious voice.

---


Hamzah al-Kufi

Hamzah bin Habib bin Ammarah (699–772 AD) was a tabi’in who learned qira’at from Sulaiman al-A’masy, Hamran bin A’yun, Ja’far bin Muhammad ash-Shadiq, and others. His students included Ibrahim bin Adham, Ibrahim bin Isahaq bin Rasyid, and Salim bin Manshur. He became the qira’at imam in Kufah after Imam Asim.

Al-Kisaiy al-Kufi


Javanese Langgam

Langgam is the intonation or way of reading conveyed through the beauty of vocal melody, variation, and improvisation that aligns with the meaning contained in the verses being read. The Javanese langgam is one type of melody or intonation that specifically uses Javanese tones. The Javanese langgam was born as a result of the interaction of the Javanese people with their space and time. This is similar to the Bayyati, Shaba, Hijaz, Nahawand, Tikka, Jiharka, and Jiharka melodies, which are the result of the interaction of the Arab people’s tones with the desert environment and the poetic culture of the Arab nation.

However, the emergence of the Javanese melody used as langgam in reciting the Qur’an has sparked polemics and controversy. Differences in perspective have arisen among the figures of Nahdatul Ulama (NU), who have their own views and reasons regarding whether it is permissible to chant the Qur’an with the Javanese langgam without compromising its sanctity.

Tembang Macapat

One type of Javanese song is the tembang sekar macapat. This Javanese spiritual vocal melody is the source of the creation of the distinctive Javanese langgam. During the introduction of Islam in Java, Wali Songo used tembang macapat as a medium to mobilize the Javanese people to easily accept the da’wah they conveyed. The verses contained in sekar macapat often tell elements found in the Qur’an. Macapat itself consists of three syllables: mata (eye), suca (vision, seeing, or sight), and makrifat (complete surrender to God). The eye that has seen with makrifat is meant by "macapat".

Metrum Sekar Macapat

Metrum is the name for the eleven songs in Sekar Macapat, created by Wali Songo. Each metrum has a meaning related to the physical and spiritual life of humans. The literal meaning of each metrum is not the actual meaning; rather, it is an inner meaning. These eleven songs are named:

1. Sinom
2. Pangkur
3. Asmaradhana
4. Kinanthi

17 Arafat, “BERTAARUF DENGAN TILAWAH LANGGAM JAWA.”
The Javanese langgam as a cultural inevitability for the Javanese people has become an integral part of their lives. As a tradition that has been ingrained in Javanese culture, the Javanese langgam reflects the identity and cultural richness that continues to be preserved and maintained.

**Perspectives of NU Figures on Javanese Langgam Murottal**

**Perspectives of NU Figures Who Oppose**

In this discussion, figures from Nahdlatul Ulama (NU) hold differing opinions regarding the recitation of the Qur'an with Javanese langgam. Gus Baha opines that the Javanese langgam is unsuitable for Qur'anic recitation. He feels that the Javanese langgam lacks the appropriateness and firmness compared to Middle Eastern langgam, such as that of Imam Abdurrahman as-Sudais, which is seen as well-suited to the meaning of the verses and the nature of the Qur'an itself. He compares this to a person communicating with Allah SWT with a rhythm that is not harmonious and lacks assertiveness.  

Similarly, Gus Qoyum agrees with Gus Baha, asserting that the Qur'an is highly inappropriate when recited with Javanese langgam. He quotes Imam Suyuthi in his book al-Itqon fi Ulum al-Qur'an, "Read the Qur'an with the melodies of the Arabs and the voices of the Arabs. Beware of reading the Qur'an in the manner of the book of those in the church and do not follow their melodies." According to him, the tajwid comes from the Arabs, the voice is Arab, and the Qur'an is in Arabic. He also emphasizes that Javanese songs are often used by dissolute people, mainly by singers, making it unsuitable for Qur'anic recitation.  

Ustaz Abdus Shomad, in his sermon, explains that using Javanese langgam in reciting the Qur'an would disrupt the reading rules, tajwid, and the articulation of letters. He concurs with the qiraat experts to use the melodies agreed upon by Qurra' Sab'ah.  

Ustaz Tengku Zulkarnain also harshly criticizes the recitation of the Qur'an with Javanese langgam. He quotes from Q.S. Yusuf: 2, "Indeed, We have sent it down as an Arabic Qur'an that you might understand." In his sermon, the former Deputy Secretary-General of MUI equates the unsuitability of Javanese langgam in Qur'anic recitation to speaking English with a Madurese accent or Batak with a Javanese accent, which he sees as confusing and inappropriate.  

International qari Muammar Zainal Asyikin also voices his stance on the phenomenon of Javanese langgam murottal. He insists that in Qur'anic recitation, one should beautify their

---

21 Sekolah Akhirat, Baca Qur'an Langgam Jawa Gus Baba Bahasa Indonesia (Youtube, n.d.), https://youtu.be/EhVHX5OcmRY?si=OYsUgYzjzFzdW_AL.  
reading using Arab melodies. While other langgams can be used, they are not harmonious in terms of dzuq and seem incoherent with the meaning of the Qur’an.\(^\text{25}\)

Buya Yahya also asserts in his sermon that the Qur’an, being in Arabic, must adhere to Arabic rules. He prohibits the use of Javanese langgam in reciting the Qur’an because he feels it tends to be played with. He adds that Javanese langgam does not align with the lahns agreed upon by Qur’anic experts.\(^\text{26}\)

Gus Najih offers a firm response, citing from the book Fayyidul Khobir by Sayyid Alwi al-Maliki that it is impermissible to combine the Qur’an with Javanese rhythm. He believes that Javanese langgam is associated with gamelan, making it unsuitable for Qur’anic recitation and contrary to the consensus of scholars on agreed lahns.\(^\text{27}\)

In addressing the prohibition voiced by these NU figures, it is crucial to note that the Qur’an we read today is a cultural element because it has become lafazh, not just kalam anymore. It is apparent that these figures who prohibit the practice do so based on the Hadith of Prophet Muhammad SAW: "اقْرَءُوا الْقُرْآنَ بِلُحُونِ الْعَرَبِ" "Read the Qur’an with the melodies of the Arabs." The continuation of this Hadith also contains a prohibition against imitating the melodies of Jews and Christians. They reinforce this by noting that Javanese langgam is often used in sinful activities. However, it is noteworthy that most of the qiraah imams are not from Arab regions but from Persia.

**Perspectives of NU Figures Who Permit**

KH. Ahmad Zahro, in his sermon, expresses that reciting the Qur’an with Javanese langgam is not prohibited in fiqh, but ethically it is inappropriate. He emphasizes that if ethics are exceeded, it is akin to trampling on the Qur’an. He issues a fatwa from IPIM Number 14, stating that there is no issue in reciting the Qur’an with local melodies as long as the sanctity of the Qur’an is maintained. He also notes that not all Qur’anic melodies originate from Arab traditions, and using Javanese langgam is permissible as long as it is not overused.\(^\text{28}\)

KH. Hamidin Lumaris al-Hafiz mentions that ulama have differing views on using Javanese langgam. The Nurul Huda Islamic Boarding School caretaker explains that those who do not permit it argue that this vocal art is not part of the established types of qiraat. On the other hand, those who permit it argue that as long as it does not distort the meaning, it is acceptable. It is permissible as long as it does not damage the absolute laws within the Qur’an or reduce its interpretative rules.\(^\text{29}\)

Jamil Fuady offers a neutral opinion, stating that, in principle, reciting the Qur’an with Javanese langgam is permissible, provided that the tajwid rules are followed and there is no element of insult. However, ulama are still divided, with some prohibiting and others allowing it. Both sides have valid arguments. However, if the use of Javanese langgam alters the letters or disregards tajwid rules, all ulama agree it is haram. The head of the Taman Pendidikan al-Qur’an (TPQ) in Surabaya and a member of the Lembaga Bahtsul Masail (LBM) PCNU Surabaya leans more towards prohibiting it because:\(^\text{30}\)

---


1. The prohibiting view is more cautious.
2. The Qur’an was revealed in Arabic; thus, its recitation should follow Arabic rules, specifically *tajwid* and *qiraat* rules, and none of the *qurra’* use Javanese *langgam*.
3. Allowing Javanese *langgam* may lead to people assuming the Qur’an can be recited with any melody, potentially including dangdut, DJ, rock, etc., thus undermining its sacredness.
4. In *fiqh*, when faced with conflicting opinions, the Sunnah is to err on the side of caution.

During a *Maiyah* event with cultural figures Cak Nun and Suijwo Tejo, KH. Ahmad Muzammil argued against Ustaz Tengku Zulkarnaen’s statement about the absurdity of the Qur’an being recited with Javanese *langgam*, labeling the Hadith he used as weak. The former Chairman of Lembaga Bahtsul Masail NU Yogyakarta stresses that the Qur’an was revealed according to the tongue of its people, and the followers of Prophet Muhammad are not only Arabs. He quotes from *al-Hawi al-Kabir* by Imam Mawardi, "Reciting the Qur’an melodiously is permitted," and Imam Shafi’i also allows it as long as it does not distort the meaning of the Qur’an. He further adds from a theological perspective that the absolute speech of Allah is "bila harfin wa la shoutin,” without letters and without sound. Cak Nun adds that Muzammil, being Madurese, should maintain his dialect.

KH. Ihya’ Ulumuddin also supports this view, stating that it is perfectly acceptable to recite the Qur’an with any *langgam*. The former Katib Syuriah PWNU Lampung emphasizes that it is permissible to recite the Qur’an with Javanese, Sundanese, or even Chinese *langgam* as long as it does not alter the beauty and majesty of the Qur’an. He adds that Islam is a *rahmatan lil alamin* religion, and if a Muslim cannot recite the Qur’an with an Arab melody, they may use their local melody.

The perspectives of the NU figures who permit the use of Javanese *langgam* indirectly define the true essence of Indonesian Islam. They do not emphasize adopting Arab Islam as the standard. They believe in adapting to the cultural context of the Javanese people, who may not all be able to recite the Qur’an with an Arab dialect. This cultural aspect influences how they internalize the Qur’an with a Javanese dialect that is easier for them to grasp. This is the basis for the NU figures allowing the use of Javanese *langgam* in Qur’anic recitation.

Meanwhile, Prof. Dr. Quraish Shihab explains his reasoning for permitting the use of Javanese *langgam* in Qur’anic recitation. He analogizes whether it would be wrong for Iranian *qari* to present a different style from the Saudi style, even if it meets the criteria of correct Qur’anic recitation rules. The author of the *al-Misbah* interpretation also refers to the Hadith of Prophet Muhammad SAW, which encourages his followers to recite the Qur’an melodiously according to its rules. Thus, if Javanese *langgam* meets the criteria outlined by Quraish Shihab, it is permissible. Further, as long as it adheres to the Qur’anic rules and does not violate them, reciting the Qur’an with Javanese *langgam* is acceptable.

---

Comparative Views of Nahdlatul Ulama Figures on Javanese-style Qur'anic Recitation

Javanese-style murottal represents a unique art form in reciting Qur'anic verses using Javanese language styles. Within the Nahdlatul Ulama (NU) tradition, Javanese-style murottal is often interpreted as an expression of love for local culture integrated with Islamic teachings. NU figures who frequently showcase Javanese-style murottal, such as KH. Ma'ruf Amin, view it as an effective means to communicate Islamic messages to the Javanese community. NU’s version of Javanese-style murottal is often accompanied by narrations and explanations in Javanese, aimed at providing a profound understanding of the meanings of Qur'anic verses.

From the aforementioned discussion, the NU figures mentioned have their own perspectives and viewpoints regarding the phenomenon of Javanese-style murottal. Thus, the controversy and differing views among NU figures regarding Javanese-style murottal arise due to several factors. NU figures who permit the use of Javanese-style murottal argue that any style is permissible as long as it does not detract from or distort the rules of *tajwid*, *makhluk*, and other concrete aspects contained within the Qur'an.

On the other hand, NU figures who oppose the recitation of Javanese-style murottal present their own arguments. They believe that the use of Javanese-style murottal can distort meanings, create incongruities when combined with Qur'anic recitation, and potentially undermine the Qur'an as a normative and sacred text for Muslims. It is noted that the majority of Javanese-style usage is often associated and combined with elements not in line with Islamic culture, such as traditional Javanese music (*sinden*), and modern genres like *dangdut*, among others.

However, upon deeper examination of the pros and cons, both sides present theological and cultural arguments deeply rooted in their perspectives. Viewed within a cultural context, Javanese-style murottal represents an integration of local cultural elements with religious teachings, aiming to facilitate widespread Islamic preaching through *qiraah* media. From a theological standpoint, the Qur'an as the holy book of Islam holds its own sanctity, and there may be a lack of harmony in using Javanese-style murottal compared to the established *qiraahus sab'ah* recitation styles. Therefore, NU as an organization with a moderate-traditional ideology should ideally permit the use of Javanese-style murottal in reciting Qur'anic verses, as long as it does not alter the established arbitraries of Qur'anic scholars. Considering that the Qur'an we currently read is a creation because it has been in the form of *la'fazh* and is a human cultural modification that is created from ideas, creations, and creations.

Conclusion

*Nagham* or rhythm found in Qur'anic recitation represents readings that have been agreed upon by the seven Qur'anic reciters with styles such as *Bayyati*, *Hijaz*, *Shaba*, *Rast*, *Jibarkah*, *Sika*, and *Nahawand*. Despite this, the integration of Javanese culture with religion has been extensive since the time of the *Walisongo*, hence contemporary innovations in Islamic preaching through Javanese-style murottal methods. Various controversies arise with this phenomenon, particularly among the figures of the Nahdlatul Ulama (NU) organization known for their moderate-traditionalist stance. Those who permit or oppose it have diverse opinions. Therefore, the analysis of NU figures endorsing Javanese-style recitation in the Qur'an process is aimed at deeper integration of culture and religion regarding its compatibility with local cultural norms. Conversely, the opposing NU figures’ fatwas on prohibiting these two elements represent their caution in harmonizing Javanese rhythmic culture with Qur'anic recitation. It is undeniable that this sacred scripture of Islam is very sensitive if it is combined with local cultures.
Reference


Tapi jIg7H.