



**SINGIRAN NASJIATOEI 'AISIJAH:
ISLAMIC MOTIVATIONS AND EDUCATIONAL
POEM OF AISIYAH IN SURAKARTA**

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ABSTRACT

This paper discusses the singiran (song lyrics) published by Aisyiyah, Surakarta in 1932. Singiran is in the form of a pocket book and is divided into two main parts; song lyrics written for early childhood education (bustanul atfal) and a section aimed at women in general. This paper wants to further analyze how the narrative is represented by this singular. This narrative will be put in the context of the identity of Aisyiyah and Muhammadiyah in general in 1930, what is the distinguishing narrative offered by Aisyiyah in the city of Surakarta. The discussion on singiran narratives will also show the character of Aisyiyah (branch) which is different from the narrative of Aisyiyah Pusat (Yogyakarta), especially in terms of education through song lyrics motivation. Through this singular analysis, Aisyiyah's face that is displayed through education will show how fluid Aisyah Surakarta was at that time in accommodating local (Javanese) and global (Dutch) culture, so that this can be used as an ingredient. a reflection for early childhood education institutions under Aisyiyah in the present.

Key Words:

Aisyiyah, singiran, Nasji'atoel 'Aisjijah, syair, pendidikan

Javanese culture has become a marker of the formation of Muhammadiyah identity at the beginning of this organization. Burhani (2005, 2010) proposes five historical facts that strengthen the synergy of Muhammadiyah and Javanese culture. Two of them are related to the fact how the Muhammadiyah founders had direct contact with Javanese culture. Kiai Haji Ahmad Dahlan is still listed as a servant in the palace of Yogyakarta; he is also actively involved in Budi Utomo, an organization with one of the goals of advancing Javanese culture. These two facts were reinforced by the appeal to the Muhammadiyah congress participants in the city of Surakarta in 1929 to wear "oversized clothes". Javanese traditional clothing is one of the recommendations

for "oversized clothing". Javanese language is also used as a communication tool in the Muhammadiyah organization. This fact is reinforced by the use of Javanese characters in the publication of the first Muhammadiyah Voice (1915), and the use of Javanese (Latin script) in this periodical publication until 1922 (Saputro, 2012). To show that Muhammadiyah is friendly to Javanese tradition, Burhani proved that this organization during its initial formation did not reject the Grebeg Sekaten traditional ceremony, even though when seen in Soewara Moehammadijah (No. 11 of 1, 1921), chapter sekaten: moela loekanipun wonten sekaten, arguments Burhani is debatable.

Najib Burhani's thesis, to the best of my knowledge, is the pioneering and final thesis on the synergy of Muhammadiyah and cultural locality (Java). This can be understood, because during the formative years — to borrow Alfian's (1969) term — this synergy has only lasted for less than two decades since Muhammadiyah was founded. As the organization developed outside Java, Muhammadiyah began to have a "modernist" color, with an emphasis on the purification of religious doctrine. This period occurred after 1930 (Burhani 2006, 2010) or earlier after 1924 (Alfian 1969). The Latin script used and the rubric content published by Suara Muhammadiyah starting in 1922 can be used as evidence that the religious character of Muhammadiyah has changed earlier than what Burhani and Alfian mentioned. Publications in January and February of that year included two company donors from Bandung, West Java and Batavia (Jakarta). It did not rule out the possibility that before 1922, the Muhammadiyah organization had reached areas outside Yogyakarta, which had a non-Javanese cultural character.

This paper reopens the discussion on the synergy of Muhammadiyah and local identities. Unlike previous studies, this paper takes *Nasyiatul Aisyiyah* as a discussion locus. *Aisyiyah*, although an organization under Muhammadiyah, certainly keeps a unique narrative

that cannot be found in Muhammadiyah (Rof'ah, 2000; It, 2005; Syamsiatun, 2016). I took Singiran Nasyyiatul Aisyiyah, as the main material for analysis, with several considerations. Singiran is usually synonymous with traditional Muslims, such as Nahdlatul Ulama (NU). This pocket book Singiran was published in 1932, the period when Muhammadiyah entered the phase of Islamic purification. This singiran was published by Nasyyiatul Aisyiyah, Surakarta, so that it can be used as a representation of how Aisyiyah periphery presents a different narrative from the narrative of the central Aisyiyah (Yogyakarta). Through the analysis of the discourse contained in the lyrics and the language used in Singiran, this paper shows that Aisyiyah in the city of Surakarta accommodates culture originating not only from local elements, but also globally.

SINGIRAN

Singiran comes from the word singir. This word is simply verse. The tongue of the Javanese, which is difficult to pronounce the diphthong 'ain, changes it to ng. The suffix behind the word singir emphasizes an active, ongoing practice of "chanting". Singiran can be positioned as a noun, which means poetry either singular or plural (many verses). Another definition of this word refers to the tembang form when singing singir. In contrast to poetry, Javanese melody has a different pattern depending on the type of song, whether it includes Pocung, Megatruh, and so on. Several channels on Youtube, which broadcast certain community singers (tarekat) recordings, singiran refers more to spiritual motivational songs sung together orally. Its contents are in the form of praise to the Prophet and Rasul. Due to their verbal nature and based on collective memory, singles were rarely written down. Singiran Nasyyiatul Aisyiyah city of Surakarta finds its significance here, as a written document.

Singiran in Indonesia became known when a recording of Gus Dur (Abdurrahman Wahid) singing syi'ir tanpo waton was circulated. During the corona pandemic, several mosques affiliated with the Nahdlatul Ulama (NU) also chanted the lil khomsatun singiran, as a prayer effort to reject reinforcements for an illness. In Java, especially Central Java, singiran is also called praises, which are chanted by mosque congregants while waiting for the pause between the call to prayer and iqamat. Praise content emphasizes the dimensions of praise to the Prophet Muhammad. There are also some that contain reminders of death. Singiran here is more in the form of Javanese songs that are sung both individually and in groups. As a reminder of the afterlife or transmitters of Islamic teachings, singiran provides its own spiritual experience for both the singer and the listener.

The word singiran can be found in the couplets of Suluk Centhini, which was published for the first time in 1814. This fact emphasizes that singiran must have been practiced by the community long before that year. Some of the singular words that can be found in the Kamaja version of Centhini, accessed from literature.org, include:

*Dalunipun sasampuning dhahar kembul, lajeng terbangun, singiran,
emprak, ojrak, dipundhulengi para estri (jilid 12, pupuh 691-694)*

*Ing dalem tetembangan tuwin singiran swantenipun ulem, bening
angayut-anyut mila kathah sanget para wanita ... (jilid 05, pupuh
321-332)*

*Bibar isa sami wangsum ngebeki pandhapa, lajeng arame terbangun
kanthi singiran sarta emprak, wekasan kendhuri sapari-purnanipun
(jilid 07, pupuh 372-376)*

The pupuh describes the singiran sung at certain ceremonial events. His presence was accompanied by musical instruments such as flying. Singiran requires more than one person to perform. He also needs music to make it livelier. Implicitly, singiran can be found at events that are not only in religious activities, but also in non-religious activities.

Centhini Soeradipoera (1912-5) recorded the singiran as kewala yun circumcision singiran / dikir maulud pedahe / Amongraga amuwus / sumbih circumcision utami (vol. 1-2, pupuh 036-038). Singiran including utami circumcision, a religious behavior that takes precedence. Its position is comparable to dhikr. Because of its sacred nature, singiran is the area of the students. Pangandikanira rum / marang kyai guru kekalih / mengko padha singiran / pepakna santri / kang rahab denira ojrat (vols 5-6, pupuh 124-137). Babad Ranggawarsita (1931-3) shows that singiran contains a dimension of tenderness; when sung, singiran can make the listener feel tuned (comfortable). Manawi sampun aso sawatawis / wasp, kalaras kados singiran / rodat pitu, lajeng sami, mixed with peanuts (Volume 1).

Singiran Nasjiatul 'Aisyiyah, used for this writing, equates the singiran as a song, not a Javanese tembang, although in this Singiran, the lyrics of the song are mostly in Javanese. I still have trouble finding Aisyiyah's elders who can sing these songs, but we can be sure that the way to sing them is not like singing Javanese. The lyrics are short, rhymes a-a-a-a or a-b-a-b, sometimes they don't have rhymes in them. There are no note numbers so it is difficult to sing along as the existing musical rules. Singiran ingkang kapisan was published by Aisyiyah Surakarta. Not sure when this singular was published. However, on the front cover it says 1863-1932; does it show Aisyiah's age in Surakarta? Or has it been used that long? In one of the lyrics of this song, there is a description of "Woes sepoeloeh warsa" (ten years), so it is possible

that this pocket book was published around 1932, considering that Muhammadiyah in Surakarta was founded in 1922.

Singiran Nasjiatul 'Aisiyyah consists of three groups of songs. The first group of songs contains songs intended for early childhood. The second group of songs contains similar to the first group song. The difference is, the first one speaks Javanese, the second speaks Dutch. The third group of songs contains songs by Nasjiatul Aisiyyah. If the first and second song groups contained more educational poems, the third group contained more Islamic motivational messages for Muslim women.

Tabel 1.

Kelompok Lagu Singiran Nasjiatul 'Aisiyyah

Group of Songs	Song Title	Number of Verses
Bustanul Atfal (in Javanese)	Tembang tetakan	2
	Tembang sjahadat (trompet)	2
	Koermad moeloedan	3
	Tembang tanah woetah trah	2
	Goesti Allah koewoso	2
	Njoewoen dateng Romo	1
	Conferentie	4
	Tra la la	5
	Nglahiraken kabingahan	3
	Ngoedi ngilmoe	4
	Didikan Boestan	2
	Panembrono 10 tahoen	5
Kembaran 10 tahoenan	4	
Bustanul Atfal (in Dutch)	Tret tet tet	1 + 7
	We gan marcheeren	6
Nasyiatul Aisiyyah	Lagoe Nasjiatoel-Aisjijah Sri Karongron	7
	Tembang Nasjiah	4
	Gerakan istri	2
	Openbaar Nasjiah	2

	Lagoe Nasjiah	5
	Mangajoe bagjo	3
	Poespowarno	6

Singiran Nasjiatul 'Aisyiyah was indeed made to be a “pitotoer who comes poro lare-lare and saged bingahaken manahipoen poro Nasjiatoel-Aisjijah” (p. 3), as advice for children and can make Nasjiatul Aisyiyah's mothers happy. As a guideline, the poetry of Islamic education and motivation is felt in every song lyric in this pocket book. The poetry of education in Singiran is in the form of motivation and manners to seek knowledge and lessons on monotheism. Interestingly, this pocket book also records how Aisyiyah in the city of Surakarta conveyed a message of respect for Moeloedan. In addition, song lyrics were also written to welcome the Muhammadiyah regional conference in the city of Surakarta.

Ono ing kramean / ajo pro kontjo / podo dedolanan kanti si 'iran // (p. 6). These lyrics are part of adab's singles for knowledge. It implies motivation for Bustanul Athfal's children to play singiran. The dimension of religious recognition is shown in the lyrics of kodoe sing pratjojo / jen Allah moeng sadjoega / ora dowe kontjo / tan garwo tanpo poetro / ikoe wadjib siro, anjembah saben dino (p. 6). Tawhid as a manifestation of the interpretation of the letter al Ikhlas can be felt in the lyrics, and also in the lyrics as follows: Goesti Allah loewih kwoso / ora ono ingkang modo / ora ana sesembahan / kadjobo moeng sidji Toean (p.10). Respect for muludan is found in the following lyrics:

*Moerid-moerid Boestan, podo kembaran. Klambine kembaran,
koermad Moeloedan. La x5 lie. La x 7.*

*Ono ing Moeloedan,¹ ajo pro kontjo. Angeling-eling mring Nabi
Panoetan. La x 5 lie. La x 7*

*Doetaning pangeran, kang ngampil Qoer'an. Kito Oemmat Islam
wadajib ittibak. La x 5 lie. La x 7.*

Soeara Moehammadijah No. 5 Tahoen 15th (December 1933) contains a summary of the minutes of the Surakarta Muhammadiyah conference. In this Singiran, the conference was greeted with the lyrics:

*Botjah Boestan podo samekto/ ngadeg djedjer tan koetjiwo/
nganggo kembar toer pasodjo, soepojo seneng iboe romo
Perlo podo weh panembromo/ ono papan koempol samjo/
Conferentie Daerahnjo, Moehammadijah Soerakarta
Ngremboek betjiking pamoelangan/ kang nganggo dinasaran/
Agaming Pangeran/ Al Islam kang mengkoe kasampoernaan
Wasono akoe do memoedji/ wiloedjeng lan doemoegi/ kang
rereboegan sami/ paedah mring sa Indonesi//*

The early childhood education children in the lyrics are encouraged to participate in the success of the conference by singing songs. The conference was claimed to be a space to discuss the basis of Islam which is useful for Indonesia.

The second part of Singiran contains Dutch song lyrics. Song lyrics convey a marching manner. Jumping, dancing, hitting drums, squatting standing and movements like that. It is not yet known why Dutch lyrics are included in this pocket book. However, the accommodation of colonial language can be used as a precedent for

¹ Muludan, in the lyrics, is an affirmation of how Aisijyah still respects the tradition of commemorating the birthday of the Prophet Muhammad.

how Aisyiyah responds to global issues, in this case the use of Dutch can be interpreted as an accommodation of marching universal values. This interpretation is of course still tentative, because it must be connected with the context of Bustanul Athfal in the 1930s and the position of Nasyiatul Aisyiyah in the city of Surakarta, which incidentally is in the municipality. Examples of song lyrics about marching can be seen in the following lyrics:

*Wanneer we gaan marcheeren/ draagt een van ons de trom/
daar bij heft hij twee schokken/ en trommelt, rom bom bom,
rom bomb om bom. (Kita mulai berbaris/ seorang membawa
drum/ mengangkat dua pemukul/ dan sebuah drum)*

It is interesting to see how the Nasjiatoel Aisjijah song gives an impression of Islamic motivation for Aisyiyah's daughters. In this section, apart from Indonesian, Javanese is also used in song lyrics. Islamic motivation appears in the following lyrics:

*Poetri NA poetri NA/ marilah bersedar kamoe/ makloemlah akan
moesoehmoe/ jang soedah di hadapanmu/ marilah kita bersoroe/
Hiduplah Nasjiah//*

*Poetri NA poetri NA/ marilah bersatoe kamoe/ oentoek
mendjoendjoeng bangsamoe/ dengan mengikoet Islam kamoe/
marilah kita berseroe/ Soeboerlah Nasjiah//*

Apart from being called Putri NA (Nasyiatul Aisyiyah), sometimes the song lyrics mention the word Poetri Islam. On another lyric, the Wife's Movement (p. 28) is also written.

*Waba'doe wahai soedarakoe moeda istri.
marilah sama mengoendjoengken firman ilahi
agar slamet hidoep kita kemoedian hari.
dengan djalan masoek N.A gerakan istri.
jaitoe pergerakan jang benar dan soetji.*

The invitation to join Aisiyah is not only found in one song's lyrics. However, some song lyrics also echo invitations to join the movement, including invitations to take courses. Roekoen gawe ing Madrasah / neng Cursus Nasjiah / seopojo ngertos siasah / noentoen poro botjah / soepados acted on (p. 29).

There are also song lyrics that remind important moments. For example, there is a lyric that reminds us of ten years of Muhammadiyah, we are ready to do tjita / D this is the most important day / promise with real / to vereeniging. Moehammadijah in Solo was still as insignificant as taoen (page 30). At the end of this Singiran, the author of this pocket book closes with poespowarno, which means a variety of songs that resemble rhymes. Interestingly, these songs use the prefix flower (pages 34-36).

*Kembang2 kapas
Andjrak tan kena pinapas
Kapidereng samja
Koemandahing sedja
Sagoenging pra poetra
Nasjiah ing Sala*

*Kembang2 aren
Toemoeloeng loehoering laren
Sadangoene samja
Moehammadijah Sala*

Woes sapoeloeh warsa

Moegi troes soeboera

CONCLUSION

Through *singiran*, Surakarta's *Nasyiatul Aisyiyah* has proven the distinction of identity. The use of Javanese, Indonesian and Dutch, although these are used to convey the lyrics of different messages, has become a marker of a different identity from *Muhammadiyah* in the 1930s. Not only local elements, but colonial (global) was used as a medium to convey messages through songs. *Nasyiatul Aisyiyah*, Surakarta, has also shown how to take part in the preaching of *Muhammadiyah* through his own way, namely through *singiran*. Modifying the definition of *singiran*, which is known as the transformation of Javanese songs that are characteristic of traditional Islam, is proof that *Nasyiatul Aisyiyah* in the city of Surakarta is able to compile lyrics that are inherent in the social context at that time, whether it is in Javanese, Indonesian or Dutch. . Does this also happen in *Nasyiatul Aisyiyah* or other non-central *Muhammadiyah*? Further exploration is needed to see how the narrative offered by *Aisyiyah* is “fringe” in preaching. It is not impossible that the contextualization of *da'wah* will be found, as was done by *Aisyiyah* in Surakarta through *singiran*.

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