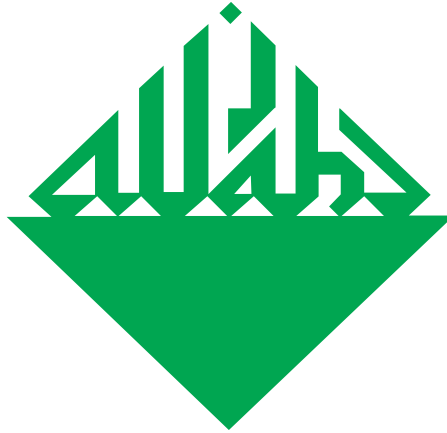


سعوديا اسلاميا

السنة الثانية والثلاثون، العدد ٢، ٢٠٢٥

مجلة إندونيسية للدراسات الإسلامية



ISLAM NUSANTARA IN SONG: TRANSITIVITY BENCHMARKING ON *QASIDAH NAHDLIYAH*

Darsita Suparno, Minatur Rokhim, Syifa Fauzia Chairul, & Idris Atih

MUHAMMADIYAH BUGIS-MAKASSAR: DISPERSAL OF MUSLIM ORGANIZATIONS IN AND FROM SOUTH SULAWESI, INDONESIA

Wahyuddin Halim & Andar Nubowo

GLOBAL NETWORKS AND RELIGIOUS DYNAMICS: READING THE *HIKAYAT RAJA PASAI* OF PRE-COLONIAL MALAY-ARCHIPELAGO

Jajat Burhanuddin

STUDIA ISLAMIKA

STUDIA ISLAMIKA

Indonesian Journal for Islamic Studies

Vol. 32, no. 2 2025

EDITOR-IN-CHIEF

Saiful Mujani

MANAGING EDITOR

Oman Fathurahman

EDITORS

Jamhari

Didin Syafruddin

Jajat Burhanudin

Fuad Jabali

Saiful Umam

Dadi Darmadi

Jajang Jabroni

Din Wuhid

Ismatu Ropi

Euis Nurlaelawati

Testriono

INTERNATIONAL EDITORIAL BOARD

M. Quraish Shihab (Syarif Hidayatullah State Islamic University of Jakarta, INDONESIA)

Martin van Bruinessen (Utrecht University, NETHERLANDS)

John R. Bowen (Washington University, USA)

M. Kamal Hasan (International Islamic University, MALAYSIA)

Virginia M. Hooker (Australian National University, AUSTRALIA)

Edwin P. Wieringa (Universität zu Köln, GERMANY)

Robert W. Hefner (Boston University, USA)

Rémy Madinier (Centre national de la recherche scientifique (CNRS), FRANCE)

R. Michael Feener (National University of Singapore, SINGAPORE)

Michael F. Laffan (Princeton University, USA)

Minako Sakai (The University of New South Wales, AUSTRALIA)

Annabel Teh Gallop (The British Library, UK)

Syaafaatun Almirzanah (Sunan Kalijaga State Islamic University of Yogyakarta, INDONESIA)

ASSISTANT TO THE EDITORS

Muhammad Nida' Fadlan

Abdullah Maulani

Ronald Adam

Savran Billahi

Firda Amalia

ENGLISH LANGUAGE ADVISOR

Benjamin J. Freeman

Daniel Peterson

Batool Moussa

ARABIC LANGUAGE ADVISOR

Yuli Yasin

COVER DESIGNER

S. Prinka

STUDIA ISLAMIKA (ISSN 0215-0492; E-ISSN: 2355-6145) is an international journal published by the Center for the Study of Islam and Society (PPIM) Syarif Hidayatullah State Islamic University of Jakarta, INDONESIA. It specializes in Indonesian Islamic studies in particular, and Southeast Asian Islamic studies in general, and is intended to communicate original researches and current issues on the subject. This journal warmly welcomes contributions from scholars of related disciplines. All submitted papers are subject to double-blind review process.

STUDIA ISLAMIKA has been accredited by The Ministry of Research, Technology, and Higher Education, Republic of Indonesia as an academic journal (Decree No. 32a/E/KPT/2017).

STUDIA ISLAMIKA has become a CrossRef Member since year 2014. Therefore, all articles published by STUDIA ISLAMIKA will have unique Digital Object Identifier (DOI) number.

STUDIA ISLAMIKA is indexed in Scopus since 30 May 2015.

Editorial Office:

STUDIA ISLAMIKA, Gedung Pusat Pengkajian
Islam dan Masyarakat (PPIM) UIN Jakarta,
Jl. Kertamukti No. 5, Pisangan Barat, Cirendeu,
Ciputat 15419, Jakarta, Indonesia.
Phone: (62-21) 7423543, 7499272, Fax: (62-21) 7408633;
E-mail: studia.islamika@uinjkt.ac.id
Website: <http://journal.uinjkt.ac.id/index.php/studia-islamika>

Annual subscription rates from outside Indonesia, institution:
US\$ 75,00 and the cost of a single copy is US\$ 25,00;
individual: US\$ 50,00 and the cost of a single copy is US\$
20,00. Rates do not include international postage and
handling.

Please make all payment through bank transfer to: **PPIM,
Bank Mandiri KCP Tangerang Graha Karnos, Indonesia,**
account No. **101-00-0514550-1 (USD),**
Swift Code: bmrindja



Harga berlangganan di Indonesia untuk satu tahun, lembaga:
Rp. 150.000,-, harga satu edisi Rp. 50.000,-; individu:
Rp. 100.000,-, harga satu edisi Rp. 40.000,-. Harga belum
termasuk ongkos kirim.

Pembayaran melalui **PPIM, Bank Mandiri KCP Tangerang
Graha Karnos, No. Rek: 128-00-0105080-3**

Table of Contents

Articles

- 181 *Ansori, Muhammad Iqbal Juliansyahzen, & Hijrian Angga Prihantoro*
Eco-Fatwas and the Challenges
for Local ‘Ulamā’ in Addressing
Environmental Issues in Indonesia:
Evidence from Riau Province
- 211 *Ronald A. Lukens-Bull & Al Makin*
Paradoxical Pluralism:
Training Militants for Tolerance
in an Indonesian Youth Movement
- 241 *Yudi Latif*
Building the Soul of the Indonesian Nation:
Mohammad Hatta on Religion,
the State Foundation, and Character Building
- 279 *Darsita Suparno, Minatur Rokhim,
Syifa Fauzia Chairul, & Idris Atih*
Islam Nusantara in Song:
Transitivity Benchmarking on *Qasidah Nahdliyah*

313 *Wahyuddin Halim & Andar Nubowo*
Muhammadiyah Bugis-Makassar:
Dispersal of Muslim Organizations
in and from South Sulawesi, Indonesia

347 *Jajat Burhanuddin*
Global Networks and Religious Dynamics:
Reading the *Hikayat Raja Pasai*
of Pre-Colonial Malay-Archipelago

Book Review

373 *Ronald Adam*
Islam dan Marxisme:
Pergolakan Wacana Pergerakan di Indonesia

Document

397 *Testriono, Ismatu Ropi, Aldi Nur Fadil Auliya, Dedy Ibmar,
Savran Billahi, & Tati Rohayati*
The Green Islam Movement in Indonesia:
Actors, Strategies, and Networks

Darsita Suparno, Minatur Rokhim,
Syifa Fauzia Chairul, & Idris Atih

Islam Nusantara in Song: Transitivity Benchmarking on *Qasidah Nahdliyah*

Abstract: *This study examines the representation of patriotic, social, economic, and political values in the lyrics of Qasidah Nahdliyah by KH Afifuddin Muhajir, and its role as a medium of cultural da'wah and the construction of the Islam Nusantara ideology. An interdisciplinary qualitative approach was employed, integrating Systemic Functional Linguistics theory (transitivity analysis) and Critical Discourse Analysis within the framework of national history and pesantren culture. Data in the form of song lyrics were analyzed textually. The findings reveal a dominance of material processes that represent Nahdlatul Ulama's active role in safeguarding Islamic creed, strengthening social solidarity, and responding to contemporary challenges. Religious symbolism in the text underscores NU's role as a spiritual guardian and protector of inclusive nationalism. This Qasidah is positioned as a religious expression and an ideological vehicle that supports moderate Islam and cultural nationalism while rejecting socio-political fragmentation. The study's limitation lies in the lack of analysis of multimodal aspects and audience reception. This research contributes to strengthening linguistic analysis of religious discourse in the context of Indonesian Islamic cultural artifacts.*

Keywords: *Qasidah Nahdliyah, Nahdlatul Ulama, Religious Representation, Political Values, Islam Nusantara, Transitivity.*

Abstrak: Penelitian ini mengkaji representasi nilai patriotik, sosial, ekonomi, dan politik dalam lirik Qasidah Nahdliyah karya KH Afifuddin Muhajir serta perannya sebagai media dakwah kultural dan konstruksi ideologi Islam Nusantara. Pendekatan kualitatif interdisipliner digunakan dengan memadukan teori Linguistik Sistemik Fungsional (analisis transitivitas) dan analisis wacana kritis dalam bingkai sejarah nasional dan budaya pesantren. Data berupa lirik lagu dianalisis secara tekstual. Hasil menunjukkan dominasi proses material yang merepresentasikan peran aktif NU dalam menjaga akidah, memperkuat solidaritas sosial, serta merespons tantangan zaman. Symbolisme religius dalam teks menegaskan peran NU sebagai pelindung spiritual dan penjaga nasionalisme inklusif. Qasidah ini diposisikan sebagai ekspresi religius dan sarana ideologis yang mendukung Islam moderat dan nasionalisme kultural, sekaligus menolak fragmentasi sosial-politik. Keterbatasan kajian ini terletak pada belum dianalisisnya dimensi multimodal dan resepsi audiens. Studi ini berkontribusi pada penguatan analisis linguistik terhadap wacana keagamaan dalam konteks artefak budaya Islam Indonesia.

Kata kunci: Qasidah Nahdliyah, Nahdlatul Ulama, Representasi Keagamaan, Nilai-nilai Politik, Islam Nusantara, Transitivitas.

ملخص: تتناول هذه الدراسة تمثيل القيم الوطنية والاجتماعية والاقتصادية والسياسية في كلمات قصيدة تهضيّة، وهي نوع من موسيقى الغامبوس من تأليف الشيخ أ. أفيف الدين المهاجر، ودورها كوسيلة للدعوة الثقافية وبناء أيديولوجيا «Islam Nusantara». اعتمدت الدراسة منهجا نوعيا متعدد التخصصات، جامعا بين نظرية اللسانيات الوظيفية النظامية (تحليل التعدي) والتحليل النقدي للخطاب ضمن إطار التاريخ الوطني وثقافة المعهد. وقد تم تحليل البيانات المتمثلة في كلمات الأغاني تحليلًا نصيًا. وأظهرت النتائج هيمنة العمليات المادية التي تُمثل دور نخبة العلماء الفاعل في الحفاظ على العقيدة، وتعزيز التضامن الاجتماعي، والاستجابة لتحديات العصر. كما تؤكد الرمزية الدينية في النص دور نخبة العلماء كراعٍ روحي وحامٍ للوطنية الشاملة. وتُعد هذه القصيدة تعبيرًا دينيًا ووسيلة أيديولوجية تدعم الإسلام المعتدل والوطنية الثقافية، وترفض في الوقت ذاته التفتت الاجتماعي والسياسي. وتكمن محدودية هذه الدراسة في عدم تناوّلها للأبعاد المتعددة الوسائط وتلقي الجمهور. وتسهم هذه الدراسة في تعزيز التحليل اللغوي للخطاب الديني في سياق الثقافة الإسلامية الإندونيسية.

الكلمات المفتاحية: قصيدة تهضيّة، نخبة العلماء، التمثيل الديني، القيم السياسية، إسلام نوسانتارا، التعدي (Transitivity).

In different parts of the world, religious songs, play a significant role in shaping collective identities and voicing socio-political values. In France, religious songs are sung during public festivals as a means of strengthening social cohesion, although the country adheres to the strict principles of *laïcité* secularism (Doyle 2017; Lizotte 2020). In the context of the Korean American diaspora, ecclesiastical hymns serve as a medium of binding ethnic identity and spirituality across generations (Cha 2016). Meanwhile, in South Africa, *Nkosi Sikelel' iAfrika* evolved from a religious song into a symbol of political resistance and was eventually integrated into the country's national anthem (Gabriela and Azeharie 2019). These facts show that religious music is not only a form of spiritual expression, but also contains social texts loaded with ideological meaning. In Indonesia, *Qasidah Nahdliyah* (henceforth "QN") by KH Afifuddin Muhajir, which was created to commemorate the centenary of the Nahdlatul Ulama (NU), is a tangible example. The lyrics of this song not only function as a medium of da'wah, but also as an ideological representation of NU's role in upholding Islamic values, Indonesian nationalism, and the heritage of pesantren (Islamic boarding schools) that are contextual and moderate.

Although religious songs play an important role in the archipelago's Islamic culture, linguistic research on them is relatively limited, especially research that uses interdisciplinary approaches. Previous studies tended to focus on formal text media such as political discourse, news, or textbooks (Isytiyaaqul, Farhan, and Dariono 2024, 11; Mandalia, Muhammad, and Huriyani 2022, 8). In fact, in the Indonesian context, *qasidah* refers to a genre of religious song that carries spiritual, moral, and social messages through poetic lyrics accompanied by music. This genre has evolved into various forms, including traditional *qasidah* performed in pesantren communities, as well as contemporary adaptations such as the popular group Nasida Ria, which blends traditional melodies with modern instruments to reach wider audiences. Within this diverse landscape, *Qasidah Nahdliyah* (QN) by KH Afifuddin Muhajir stands out as a unique example. It was composed to commemorate the centenary of Nahdlatul Ulama (NU) and embodies the organization's commitment to promoting Islamic values, Indonesian nationalism, and pesantren heritage in a moderate and contextualized way. Recognizing that religious songs in various global contexts function not only as spiritual expressions but also as vehicles for constructing identity and

ideological discourse, a more profound study of the *Qasidah Nahdliyah* is relevant. The synergy of these two approaches allows for an in-depth analysis of how the QN's lyrics construct the above-mentioned values by selecting specific process types (material, relational, mental, etc.), participants, and circumstances, in line with Halliday's (1994) transitivity framework. This analysis transcends mere lexical choices, enabling the researcher to reveal ideational meanings that shape NU's ideological orientation.

The findings reveal the dominance of material processes such as "guarding", "building", and "rejecting", which reflect NU's active orientation in maintaining faith, strengthening national unity, and facing global challenges. In addition, metaphors such as "NU is lightning in the dark" indicate a symbolic representation of NU's role as the bearer and nurturer of the enlightenment of the nation's spirituality (Halliday 1994; George Lakoff and Johnson 1981). This study has a number of methodological limitations. First, its analysis focuses only on the lyrical text and does not include multimodal aspects, such as the musical and visual elements present in *Qasidah Nahdliyah* performances (rather than *qasidah* in general) which contribute to the construction of their meaning performances, which contribute to the construction of their meaning (Kress and Van Leeuwen 2001). Second, no study has been conducted on audience reception, even though audience responses are several important aspects in assessing the acceptance and effectiveness of ideological messages. Thus, this paper studies the way QN constructs its representation of patriotic, social, economic, and political values linguistically through transitivity structures and discourse strategies. This study is expected to expand the resources of religious linguistics and enrich our understanding of the relationships between Indonesian Islamic language, ideology, and culture. In the Indonesian context, NU uses the power of religious songs to strengthen collective identity. 'Religious songs' are understood as the general term for songs related to religious issues, contain praise, and judge religious issues, and *qasidah* belong to this category of songs (Maulida 2024, 78). *Qasidah* is an art form that has been around for a long time and is known by the Indonesian people, both among *pesantren* students and the community in general, and contain moral messages sourced from Islamic teachings. It has existed since pre-Islamic times and they flourished during the time of the Prophet (Arfianto 2020, 8;

Zulkifle and Mohd Zakaria 2020, 45). In practice, they belong to the category of religious songs that use typical Middle Eastern rhythms and traditional instruments such as tambourines, with lyrics that contain praises to Allah and the Prophet Muhammad (Rohbiah 2015, 299).

By using elements such as praise to Allah and the Prophet Muhammad, Middle Eastern rhythms, and tambourine instruments, *qasidah* display a wealth of spiritual and cultural values rooted in the long history of Islamic performing art, while reflecting an expression of da'wah and the collective identity of the Muslim community. This local expression of religiosity through *qasidah* resonates with similar patterns found globally, where religious songs serve as powerful tools for constructing and sustaining collective identities of which also the state march in France, the Korean diaspora hymn in Ohio, to the *Naat* in the British Muslim community are examples. The French government supports the singing of religious hymns during public festivals such as the English song *Let's Bless Our Father*, serving as cultural diplomacy uniting Catholic heritage and national identity (Waligore 2023, 217), and maintaining social cohesion in the state, even though religion is placed in the private realm (Doyle 2017, 110; Lizotte 2020, 1–2). Sister Kim and Sister Park's hymn became a collective expression of the Korean diaspora in the US. The hymn was written in Korean and translated into English. The hymn blends Protestant church traditions and Korean ethnic identity, serving as a spiritual medium, community focus, and collective memory across generations in the context of immigration and the cultural dynamics of the majority of Korean Americans (Cha 2016, 3). Furthermore, the song *Nkosi Sikelel' iAfrika* became a symbol of resistance in the anti-apartheid movement (Magangane 2016, 34). It is now the national anthem and uses the five official languages in South Africa, namely Xhosa, Zulu, Sesotho, Afrikaans and English (Almarri et. al. 2021, 1). The function of the song goes beyond that of ritual music and has become a multilingual political tool that voices collective hope. Its integration into the post-apartheid national anthem marked the symbolic transformation of protest into South Africa's national identity (Gabriela and Azeharie 2019, 142). All this shows that music is an effective medium in instilling the value of togetherness and in building the solidarity of religious communities (Rosowsky 2018, 414).

By considering these three contexts of the use of religious songs, both globally and locally, it was found that songs with religious and

national themes function not only as means of spiritual expressions but also as important media in building and maintaining the collective identity of a community. This phenomenon is evident in various socio-political landscapes, from France (Dantan 2023, 4) to South Africa, where religious songs reinforce group solidarity during political struggles, social changes, and diasporic experiences (Chrispo 2004, 152–64). In the Indonesian context, this function is embodied in *Qasidah Nahdliyah* (QN), a form of religious song rooted in the Islamic traditions of Nahdlatul Ulama (NU). Here, QN serves as a distinctive religious expression, as well as a vehicle for preserving the archipelago's moderate Islamic traditions, fostering cultural resilience within Indonesia's multicultural society. The song has been uplifted to a symbol of organizational pride that contains ideological narratives, and educational, social, cultural, and political-economy values (Al Jawad et al. 2025, 940). Based on this context, the main research questions in this article are how patriotic, social, economic, and political values are represented linguistically in the lyrics of *Qasidah Nahdliyah*, especially in the song *Qasidah Nahdliyah 1 Century NU*, which is performed on the 100th anniversary of the founding of Nahdlatul Ulama. This song is a symbol of the ideological and historical narrative of Nahdlatul Ulama as a reflection of the ideological and historical values of Nahdlatul Ulama through the use of a distinctive linguistic structure, therefore the data in this song is used as the main point of the analysis of this study. While studies on hymns in countries such as France (Dantan 2023, 4) and South Africa (Chrispo 2004, 152–64) highlight their role in reinforcing collective identity, this article brings that transitivity analysis to the Indonesian context by analyzing *Qasidah Nahdliyah*, which serves similar functions of ideological and cultural expression within the Nahdlatul Ulama community. This study offers a novel contribution by applying Halliday's transitivity system to analyze how *Qasidah Nahdliyah* encodes ideological values, an approach that has rarely been applied to Indonesian religious songs in the context of Nahdlatul Ulama's cultural expressions.

Previous research has shown that through their lyrics, qasidah songs play a significant role in conveying the messages of da'wah to the community. These lyrics not only invite listeners to delve deeper into the teachings of Islam but also instill awareness of the importance of maintaining the noble values of the nation and love for the homeland

(Harif Yurman Syahfajri, Wisri, and M.Syakur 2024, 18–24). For example, the qasidah group Nasida Ria in its songs often raises the theme of peace and brotherhood (Isytiyaaqul, Farhan, and Dariono 2024, 1–14), that are relevant in building social harmony (Ananda et al. 2025, 1–7) di In the midst of a pluralistic society (Nurhuda and Farisi 2020, 130). However, it is undeniable that there are also some qasidah lyrics that convey messages that are not in accordance with Islamic and national values. For example, there are poems that contain rejection of state ideology, which can cause misunderstandings and have the potential to disrupt social harmony (Husein 2023, 124–26). Therefore, it is important for qasidah writers and singers to ensure that the message conveyed through their lyrics is in harmony with the teachings of Islam which *are rahmatan lil 'alamin*, the values of Indonesian nationality (Aisa, Azizah, and Shofiyani 2025, 14–18) dan partiotis Islam (Zara 2022, 308–10). In this context, NU as a religious organization plays an active role in strengthening Islamic identity and nationalism through cultural arts, including qasidah, as an effort to build Indonesian Islamic identity.

This study applies Systemic Functional Linguistics (SFL) to investigate particularly how clause structures convey central ideas. The concept of emblem is manifest in the linguistic elements of the qasidah lyrics, such as the names of heroes and key terms, which reflect social and ideological meanings. Although the qasidah was performed during NU's 100th anniversary celebration at Gelora Delta Sidoarjo Stadium, East Java, on February 7, 2023, a 24-hour non-stop event, this study analyzed the performance by watching the entire recording of the event on YouTube platform. The analysis was conducted at two levels: (1) the literal level, observing Indonesian language usage in the qasidah translations and examining how verbal elements interact in each translation; and (2) the interpretive level, analyzing the ideological meanings embedded in the Arabic texts translated into Indonesian. This study did not analyze multimodal elements (visual, audio, etc.) in detail, as that will be considered for future research.

***Qasidah* and Religious Musical Expression among Indonesian Muslim**

In the context of recent Indonesian Islam, *qasidah* and hymn are two forms of religious musical expression that reflect the ideological differences and da'wah strategies between the two major organizations,

namely Nahdlatul Ulama (NU) and Muhammadiyah. Although both aim to convey religious values, the approach used is very different, both in terms of form, content, and socio-cultural function. *Qasidah*, which is closely associated with the tradition of the NU Islamic boarding school, has its roots in Middle Eastern culture and developed as a religious art that combines Sufistic values, collective spirituality, and da’wah messages wrapped in metaphorical and historical lyrics. This song is usually performed in Arabic or a mixture of Arabic-Indonesian with the accompaniment of traditional musical instruments such as tambourine or gambus. *Qasidah* serves as a medium of cultural da’wah that strengthens the identity of Nahdliyyin and becomes part of religious practices in a broader social context, such as hauls, recitations, or commemorations of Islamic holidays (M. Ali Imron et al. 2025; Mandalia, Muhammad, and Huriyani 2022; Suparno et al. 2025)).

Muhammadiyah hymns display a modern, formal, and institutional character. Their lyrics are generally composed in standard Indonesian, with a strong patriotic tone, emphasizing rationality, simplicity, and the spirit of education. Hymn music tends to have a formal orchestral or choral feel to them, and are often performed in formal forums such as deliberations, inaugurations, and organizational ceremonies. They reflect Muhammadiyah’s ideology based on reformism, educational reform, and religious rationality (Isytiyaaqul, Farhan, and Dariono 2024; Zara 2022). Ideologically, *qasidah* contain a cultural-based *da’wah approach* that relies on religious symbolism and an emotional affiliation to history and scholarly figures. Meanwhile, the *hymn* emphasizes a structural and intellectual approach to da’wah, with aimed at the regeneration and the formation of organizational militancy. A comparison of *qasidah* and hymns is shown in Figure 2 below.

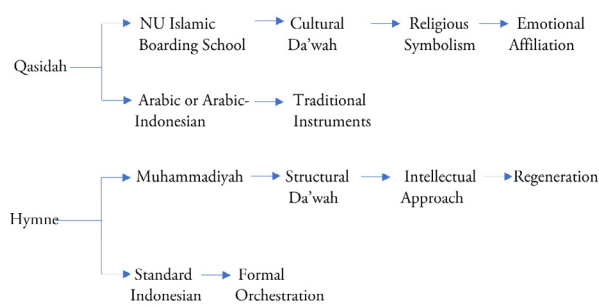


Figure 1. Comparison of Qasidah and Hymns in Indonesian Islam.

***Qasidah Nahdliyah* and Nahdlatul Ulama**

Qasidah Nahdliyah 1 Abad NU, an artistic song created by K.H. Afifuddin Muhajir (Ghazali 2021; Lutfi, Abdullah, and Suparno 2023), written in Arabic script and consists of twenty-six lines, with Indonesian translations (Naufa 2021, 1). The lyrics are written in Arabic containing prayers, Islamic religious and da'wah themes, depictions of historical events from a hundred years ago, as well as hope for the future (Astika 2023, 1). This song, written in the twenty-first century, reflects the journey and aspirations of NU over the past hundred years. In short, qasidah is a type of song that serves as a means to spread Islamic values and inspire Muslims to practice their religious teachings. One of the verses of the qasidah song Nahdatul Ulama, hereinafter abbreviated as NU. With NU, we awaken our determination; with that, we uphold the glory, Islam, and the homeland contains five important symbols, namely: 1) NU is a religious organization that represents Islam in Indonesia, upholding unity and commitment to the teachings of Islam (Munhanif and Ihsan 2023); 2) build determination, dedication, and commitment to achieve goals; 3) glory refers to the honor, integrity, noble values of the Indonesian (Zara 2022); 4) Islam is a belief of choice, religious teachings, and identity; 5) inhabit the territory called the homeland of the state of Indonesia (Ghazali 2021). In sum, the lines in the lyrics of the song reflect NU's commitment to preserve, protect Islamic values, Indonesian nationalism with determination and enthusiasm.

The *Qasidah Nahdliyah 1 Abad NU* consists of 30 clauses that are thematically organized, although the song does not explicitly divide these clauses into formal stanzas. In this study, the term clause is used consistently to refer to a unit of text within the qasidah that conveys a complete idea or message. Therefore, this article consistently uses the term clause to describe the structure of the qasidah text being analyzed. For the purposes of this analysis, each clause is treated as a thematic unit that conveys a specific ideological message. For example, clause 1 contains an invitation to awaken the spirit of protecting Islam and the homeland through Nahdlatul Ulama. Clauses 2 to 5 reveal the origins and spiritual inspiration of NU's founders using metaphors such as "lightning in the dark" and "the ark against slander." Clauses 6 to 9 highlight the symbolic roles of NU figures and spiritual experiences—rosaries, Qur'anic verses, and emotional tears—that connect the figures

of the ulama with divine values. Clauses 10 to 11 mention exemplary scholars and their contributions to the *jam'iyah*. Clauses 12 to 13 depict NU's ideological role in preserving the *Ahlussunnah wal Jama'ah* teachings and the integrity of the Republic of Indonesia. Finally, the concluding clause affirms that NU has reached its highest glory and is ready to face future challenges.

Qasidah in the Nahdlatul Ulama (NU) tradition not only functions as a religious art form, but also as an instrument of cultural da'wah that produces and reproduces Indonesia's Islamic identity (Mandalia, Muhammad, and Huriyani 2022, 4). Rooted in the pesantren environment, qasidah integrates Islamic values with local expressions, making it part of NU's cultural hegemony in framing Islam as a teaching that is in harmony with national values (M. Ali Imron et al. 2025). The presence of groups like Nasida Ria shows that qasidah not only survives as a traditional heritage, but also transforms into an adaptive da'wah tool, able to reach various segments of society through the medium of modern music. The song QN by KH. Afifuddin Muhajir at the commemoration of the 1st Century of NU strengthened this position, by carrying the message of monotheism, nationalism, and ulama as the core of the Islamic representation of the archipelago. In contrast to NU, Muhammadiyah expresses da'wah through music with a more formal and institutional approach (Zara 2022), such as the Muhammadiyah Hymn and the Muhammadiyah March. This difference is not just the choice of artistic form, but reflects two different da'wah ideologies: NU which is based on culture and collective spirituality, while Muhammadiyah emphasizes more rationality, education, and modernity (Isytiyaaqul, Farhan, and Dariono 2024, 178). Thus, qasidah is not only important as a cultural artifact, but also as an ideological text that reflects da'wah strategies and identity politics in contemporary Indonesian Islam.

This study focuses on *Qasidah Nahdliyah 1 Abad NU* because of its thematic relevance to the research objectives and its suitability for a linguistic analysis using Systemic Functional Linguistics (SFL). Thematically, the QN lyrics encompass various elements that align closely with the aims of this research, including: (1) patriotic values (such as protecting the Republic of Indonesia and rejecting disunity), (2) social values (highlighting the collective role of the ulama and mutual solidarity), (3) ideological and religious values (maintaining the *ahl sunnah wa al-jamā'ah*, faith and resisting deviation), and

(4) historical values and leadership (emphasizing respect for NU's founding figures and their spiritual genealogy). Methodologically, the QN is well-suited for an SFL-based transitivity analysis (Halliday and Matthiessen 2004), as its lyrics contain a range of process types. Material processes are exemplified by phrases like “awakens determination,” “to protect Islam,” and “to establish the *jam'iyah*.” Relational processes appear in metaphors such as “NU is lightning in the dark” and “the ulama is the ark,” while mental processes are evident in references to emotional tears and fulfilled hopes. The analysis of actors, goals, and circumstances within each verse clarifies the direction of action and reveals the underlying ideological meanings of the text. In summary, the significance of the QN lies in its role in representing NU's cultural heritage, ideology, and *da'wah*, as well as in its linguistic suitability for transitivity analysis to uncover the experiential and ideological meanings embedded in the lyrics.

QN is not only a religious work but also a cultural and ideological document with historical roots. Judging from the two languages the song uses, namely Arabic and Indonesian in a metaphorical style, it belongs to the *balaghah* tradition and the systematics of *pesantren qasidah*. Its use of such symbols as “lightning in the dark” and “the ark against slander” reveals a pattern of spiritual, political, and social elements assembled in a communicative and emotional format. Seen from its socio-ideological aspect (Fairclough 1995), QN serves as a tool of historical and ideological legitimacy that connects religious values with the construction of nationality (Syakir NF 2023). Thus, QN has become a kind of official NU narrative that unites spirituality, history of struggle, and national discourse in one song text. Scientifically, QS's historical context, poetic structure, and socio-ideological role reinforces the validity and rigor of this study because it provides an interdisciplinary dimension that can be analyzed linguistically, culturally, and theologically (Bahrudin M 2022). This *Qasidah* is not only a literary text, but also a cultural document that reflects the dynamic relationship between religion, *pesantren* culture, and Indonesian nationalism. Using the Systemic Functional Linguistics (SFL) approach, especially transitivity analysis, the ideological contribution of this *qasidah* can be mapped systematically, revealing the language patterns used to represent the NU people's actions, identities, and collective values (Figure 4).

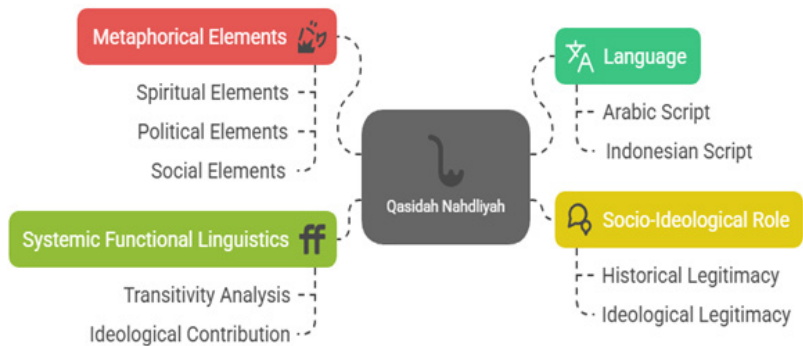


Figure 2. Historical context, poetic structure, and socio-ideological role.

The illustration above draws the historical context, poetic structure, and socio-ideological role of *Qasidah Nahdliyah 1 Abad NU*. This qasidah is written in Arabic using the Latin alphabet. In its Indonesian translation, the lyrics carry meanings that represent prayers, religious themes, Islamic da'wah, depictions of the historical journey of Nahdlatul Ulama over a century, and hopes for the future. This song, written in the 20th century, reflects the journey and aspirations of NU in upholding Islamic teachings in Indonesia. One of the verses reads: "With Nahdlatul Ulama, we awaken our determination; with it, we uphold glory, Islam, and the homeland." This verse contains five important symbols: (1) NU as a religious organization that upholds unity and commitment to Islamic teachings in Indonesia; (2) enthusiasm and determination to achieve shared goals; (3) glory representing the honor, integrity, and noble values of the Indonesian nation; (4) Islam as the religious teachings and identity of the Muslim community in Indonesia; and (5) the homeland as an expression of love for the Indonesian nation. The lines in this qasidah emphasize NU's commitment to preserving and practicing Islamic values and Indonesian nationalism with full enthusiasm and dedication.

In this context, *Qasidah NU* functions as a strategic da'wah that instills social piety, inclusive nationalism, and moderate Islam-based harmony. Recent studies identify two trends in qasidah. First, qasidah as entertainment, Sauri, Gunara, dan Cipta (2022, 4) showed the dominance of moral messages in the album they studied, in line with the findings (Brooks et al. 2020a, 679). Second, the emergence of qasidah

that conveys socio-political criticism, such as the issue of corruption and social inequality (Isytiyaaqul, Farhan, and Dariono 2024, 6). The analysis of these two trends proves that there is a strategy for broadcasting qasidah songs today by utilizing advances in information technology, social media, and other application channels to frame the perception of moral, social and political messages (Febrianti and Samsi 2023, 4; Mandalia, Muhammad, and Huriyani 2022, 3; Wulansari and Mazid 2024, 6). However, studies that specifically discuss the representation of patriotic values in qasidah lyrics, especially related to NU's *kiai* figures as national figures, are still very limited.

The depiction of the *kiai* as a religious as well as nationalist figure in the QN text plays an important role in shaping the collective awareness of the community about the relationship between Islam and nationality. This element needs a more in-depth study of the structure of the representation of patriotism and the leadership of the ulama as constructed in the lyrics of the qasidah, especially by using the approaches of critical discourse analysis (CDA), functional systemics, and transitivity systems. This study offers a number of important innovations. First, it analyzes the representation of patriotic, social, economic, political, and historical values in QN's lyrics by using the CDA approach to uncover their hidden ideological content. Second, through Transitivity Analysis in the framework of Systemic Functional Linguistics, the structure of QN's lyrical structure is revealed. Third, this study highlights the patriotic representation of NU *kiai* as religious and national figures.

The study also highlights the crucial role of KH Afifuddin Muhajir in Islamic scholarship, nationalism, and Islamic legal education in Indonesia (Ghazali 2021, 2–38). As an Islamic jurisprudence scholar and Naib Mudir of Ma'had Aly Salafiyah Syafi'iyah Sukorejo, he has significantly contributed to shaping Islamic scholarship by educating students and academics in deep and contextual Islamic legal thought. As a deputy leader of PBNU, he is actively involved in *Bahtsul Masail*, serving as a key reference in addressing religious and social issues through a moderate approach. His intellectual stance affirms the compatibility between Islam and Pancasila, advocating for a harmonious relationship between religion and nationalism, ensuring Muslims adhere to Islamic teachings while maintaining national unity. Furthermore, KH Afifuddin Muhajir actively counteracts extremist

ideologies by emphasizing a balanced understanding of tauhid and national allegiance, reinforcing social stability and national cohesion. As a prolific scholar, his works, including *Fath al-Mujib al-Qarib*, *Logika Fikih dan Ushul Fikih*, *Fikih Tata Negara*, and *Fikih Anti Korupsi* (Ghazali 2021, 63), serve as key references on Islam and nationalism. Through his contributions in Islamic scholarship, nationalism, and pesantren education, KH Afifuddin Muhajir remains a central figure in promoting moderate Islam and maintaining harmony between religion and the state in Indonesia.

***Qasidah Nahdliyah* in Transitivity and Critical Discourse Analysis**

This section analyzes QN's lyrics using the transitivity framework in Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA) to uncover its da'wah message's symbolic meaning, emotional effects, and socio-cultural context. At the beginning of the song, the following clause is found: *بِنَهْضَةِ الْعُلَمَاءِ أَحْضُ عَزَائِمَنَا* 'With Nahdlatul Ulama, we raise our resolve.' Its transitivity shows a material process with a collective actor and an abstract target of 'determination', representing the collective spirit of struggle. The clause *تَرْعَى بِهَا الْمَجْدَ وَالْإِسْلَامَ وَالْوَطَنَ* means 'Through it, we protect the glory, Islam, and the homeland'. It reinforces the mental and relational processes that imply the ideological relationship between Islam and nationality, and the NU organization as its main actor. The next twelve clauses contain ideological declarations that reflect NU's vision and mission, such as the strengthening of dignity, religious values, and nationalism, which can be identified as a hegemonic discourse strategy within the CDA framework. These clauses not only serve as emotional expressions but also as slogans and representations of the collective discourse that affirms NU's role as protector of Islam and the Republic of Indonesia.

The third part, which is the closing section of the song', contains the linguistic unit *لَقَدْ بَلَغْتَ سَنَامَ الْبَعْرِ فِي مِائَةِ* which means 'Indeed, Nahdlatul Ulama has reached the peak of success in a hundred years.' The sentence contains several key points that describe the NU's achievements and aspirations. The following is an explanation of the meaning of NU's achievements over the span of 100 years during which it has involved significant contributions to society through da'wah, reaching the pinnacle of its success within the time span of one century. Overall, the lyrics of the third part of the song

express pride in NU's achievements over the past hundred years and call on the Indonesian people to rise together to face the challenges of the times with the spirit and determination demonstrated by NU. Since it contains messages of advice, wisdom, and teachings, the *kiai's* messages to the Indonesian people are delivered in the form of commands, invitations, and prohibitions. Based on this fact it is important to start the analysis with a transitivity analysis to reveal the representation of the songwriter's thoughts as a scholar, religious teacher, alim ulama, and artist. The songwriter reveals his thoughts, views, and experiences with the use of process verbs as shown in the table below.

Table 1. Transitivity Processes in the Lyrics of the Qasidah Nahdliyah.

Types of Process	Arabic Lyrics	English Translation by KH Afifuddin Muhajir	F	%
Material	تَرَعَى بِهَا الْمُجَدَّ وَالْإِسْلَامَ وَالْوَطَنَ	'Through Nahdlatul Ulama, we uphold the honor of Islam and the homeland'	13	43.3
Relational	كَأَنَّهَا الْبَرْقُ فِي الظُّلُمَاءِ حِينَ سَنَا	'Nahdlatul Ulama is like a lightning bolt in the darkness'	8	26.6
Mental	وَقَالَ أَسْعُدْ يَا جَبَّارُ مُؤْمِنًا	'And proclaim yā Jabbār with unwavering conviction'	1	3.0
Verbal	بِنَهْضَةِ الْعُلَمَاءِ أُنْضِ عَزَائِمَنَا	'With Nahdlatul Ulama, we ignite our determination'	4	13.3
Behavioral	وَقَدْ تلا آيَةً فِي هَاشِمٍ فَبَكَى	'Shaikh As'ad recited a verse of the Qur'an to Hadhratus Shaikh Hasyim, and Shaikh Hasyim wept'	3	10.0
Imperative	سَيِّئٌ يَا تَهْضَةُ الدُّنْيَا اتَهْضِي زَمَنَا	'O awakening of the world, rise to face the challenges of the times'	1	3.0
Existential	–	–	–	–
Total			30	100

Table 1 shows that process verbs indicating teachings and mandates consist of 30 clauses and are categorized into six processes: material, relational, mental, verbal, behavioral, and imperative processes. Among these, material process verbs are the most dominant, accounting for 43.3%, followed by relational processes (26.6%), verbal processes (13.3%), behavioral processes (10%), and mental and imperative processes each with 3%. Existential processes have not been found in the data. Halliday and Matthiessen (2004, 98) reveal that material process verbs are related to both intentional and unintentional physical actions and processes. In the lyrics of this song, the poet uses material processes with words such as *awaken, founded, placed through, teaching, spread, sent, expected by him/her, materialized, maintain, generate, preserve, walk on*. They can, for instance, be observed in the following example *بِنَهْضَةِ الْعُلَمَاءِ أَهْضُ عَزَائِمَنَا* which means ‘*with Nahdlatul Ulama, we awaken our resolve*.’ The word ‘awaken’ identifies as a marker of a material process. The transitivity approach can be presented as follows: The process is marked by the verb *awaken*. There are two participants: Participant 1 occupies the role of actor and is indicated by the use of the first-person plural pronoun ‘we’. Participant 2 occupies the role of the goal and is marked by the word ‘determination’, followed by the circumstance or adverbial phrase ‘with NU’.

In this example, the word *awaken* is identified as a material process verb because it describes a physical action performed by one participant towards another. In Indonesia, *NU* is widely recognized as the largest Islamic community organization. This common knowledge helps listeners to the qasidah to understand that the reference to *NU* in the lyrics pertains to the organization. From a cultural perspective, particularly in oral and written traditions, *NU* is often mentioned in *da’wah* (Islamic preaching), including sermons and written *da’wah* preserved in literature.

All the clauses with material processes can be observed in the following examples:

بِنَهْضَةِ الْعُلَمَاءِ أَهْضُ عَزَائِمَنَا

With Nahdlatul Ulama [circumstance: manner], *we* [actor] *raise* [material process] *our determination* [goal]. (Clause 1, Muhajir 2023).

هَاشِمٌ فَبَكَى: بُكَاءٌ مِّنْ سُرٍّ فِيمَا قَدْ رَجَاهُ دَنَا

Syaikh Hasyim [behave] *cried* [behavioral process]: *with joy because what he hoped* [phenomenon: mental process] *would be realized* [existential process] *soon* [circumstance: manner (time)]. (Clause 2, Muhajir 2023).

Data 1-2 indicate that the messages relate to the role and contribution of NU and related figures in spreading Islamic teachings, enhancing education, and upholding morality by using various material process verbs. The word 'awaken' in (1) refers to a material process and the possessive pronoun 'we' assigns to Indonesian Muslims the role of actors and initiators. Indonesian Muslims need to reignite their determination alongside NU for several important reasons related to NU's role and contribution in religious, social, and national life. These reasons include: a) NU upholds a moderate interpretation of Islam that serves as a blessing for all creation. In contemporary times, NU plays a crucial role in preventing radicalism and extremism; b) NU has an extensive network of educational institutions, ranging from madrasahs to universities, aimed at nurturing a generation that is knowledgeable and of noble character; c) NU is focused on fostering wise and broad-minded leadership for Indonesian Muslims in facing the multiple challenges of the times; d) NU is determined to upkeep national unity and realize the national aspirations.

Clause 2 describes the emotional and spiritual aspects of NU's struggle, the collective effort to protect Islam and the Indonesian homeland through the clause "Shaykh Hashim cries: the cry of a happy person because his hope will soon be realized." This clause combines behavioral (crying), mental (expecting), and existential (realization of hope) processes. Together, they imply that NU's struggle is not only rational and ideological, but also infused with affective and spiritual content. The use of various process types in these clauses enhances the *qasidah's* aesthetic value and functions as a representational strategy to portray NU as a religious movement that integrates spiritual, social, and national dimensions. Halliday and Matthiessen (2004, 98) state that mental processes involve non-physical activities. Mental process verbs are classified into four categories: (a) perceptive mentality, such as to see, to listen, feel, and smell; (b) cognitive mentality, such as to think, know, and evaluate; (c) emotive mentality, such as like, love, and hate; and (d) desiderative mentality, such as desire and hope. Research

data show that mental processes are found in clauses (8) and (9):

وَقَالَ أَسْعَدُ يَا جَبَّارُ مُؤْمِنًا

Say “*yā Jabbār*” with unwavering conviction [mental process]. (Clause 8, Muhajir 2023).

مِنْ شَيْخِنَا أَسْعَدٍ يَا بَهْجَةَ الْفُطَنَّا

Through Sheikh As’ad, the pride [mental process] of the scholars. (Clause 9, Muhajir 2023).

Clause (8) is an Arabic word مُؤْمِنًا, which means ‘belief’. The word belief in Indonesian falls into the category of cognitive mental processes. It represents a form of conviction, which is part of the thinking or knowing process involving an individual’s awareness and subjectivity. Thus, this process is classified as a mental process. The phrase ‘with unwavering conviction’ functions structurally as an *adverbial phrase*. In short, the word مُؤْمِنًا, explains the action. The action of the word قَالَ, which means ‘to express’ is done in the As’ad’s mental condition or attitude when he utters the exclamation يَا جَبَّارُ.

Relational processes indicate relationships between different entities and establish connections between actions, facts, and objects. There are two main subtypes of relational processes: attributive and identification. Each of them has three subcategories: intensive, possessive, and circumstantial (Halliday and Matthiessen 2004, 98). Intensive, possessive, and circumstantial relational processes describe how entities are connected, either through identity, possession, or circumstance, using various forms such as attributive and intensive. The findings of the study show that the words ‘is’ and ‘derive’ fall under relational process verbs. These data can be observed in the following examples.

كَأَنَّهَا الْبَرْقُ فِي الظُّلُمَاءِ حِينَ سَنَا

Nahdlatul Ulama [token] is [identifying] like lightning [attribute] in the darkness [circumstance]. (Clause 10, Muhajir 2023).

أَيُّ هَاشِمٍ أَشْعَرِي أَعْظَمَ بِهِ مِنَّنَا

That [identifier] is [relational process] Hasyim Asy'ari [token], whose presence [carrier] is [relational process] an extraordinary blessing! [attribute]. (Clause 11, Muhajir 2023).

Relational process verbs in clauses 10 and 11 are found in the word 'is,' which indicates a relational identification process. Its function is to define or rename the subject [token], namely *Nahdlatul Ulama*, *Hasyim Asya'ari*, *Syaikh Abdul Wahab Hasbullah*, and *Syaikh Bisri Syansuri*. Given that their clauses can be interchanged, these two data are categorized as relational identification processes. For example, the clause in clauses 10 and 11 can be rephrased as *in the midst of darkness, Nahdlatul Ulama becomes the light*. *Syaikh Abdul Wahab Hasbullah* is a revered NU spiritual leader while *Syaikh Bisri Syansuri* is an esteemed scholar and spiritual teacher within NU, known for his role as educator and spiritual guide who inspires and leads the NU community in religious and spiritual aspects. *Hasyim Asy'ari*, *Syaikh Abdul Wahab Hasbullah*, and *Syaikh Bisri Syansuri* are central figures who provided spiritual guidance, religious education, and leadership in the development of NU towards a strong and influential religious organization in Indonesia.

بُكَاءَ مَنْ سُرَّ فِيمَا قَدْ رَجَاهُ دَنَا

'Crying [behavioral process] tears of joy [attribute: emotional state] because [reason] what he hopes will soon come true [circumstance: motivating factor]'. (Clause 16, Muhajir 2023).

Clause 16 *'Crying tears of joy because what he hopes will soon come true.'* This language unit is identified as containing components of a sentence that indicate a behavioral process. The detailed analysis is as follows: the word *cry* indicates a behavior process and is the action performed by the participant in the sentence. The participant refers to 'the person who is crying'. The verbal phrase: *crying tears of joy* is identified as the attribute and is a statement that describes the person accompanying the action in an emotional state. This state involves feelings of happiness that result in tears. The use of the conjunction "because" is identified as indicating the reason that explains the behavior. What is hoped to be achieved soon is identified as the circumstance or condition that

serves as motivating factor. Clause 16 shows the condition or situation that motivates the action of “crying” and states the reason or hope that provides the emotional background for the action. The behavioral process analysis reveals that the crying behavior is influenced by the actor’s emotional state and the situation that motivates the action.

وَقَالَ أَسْعِدْ يَا قَهَّارُ مُرَجِّفًا

Shaikh As'ad [token: sayar] uttered [verbal process] yâ Qohhâr [verbiage] with trembling [circumstances]. (Clause 17, Muhajir 2023).

وَقَالَ أَسْعِدْ يَا جَبَّارُ مُؤَمِّنًا

Uttered [verbal process] yâ Jabbâr [verbiage] with unwavering conviction [circumstances]. (Clause 18, Muhajir 2023).

Clauses 17-18 identify the language unit “to read out” as its verbal process. The action of reading is a verbal activity, involving the delivery or recitation of something, in this case, a verse from the Qur’an. The act of reading is performed by the verbal actor or sayar, in this case, the UN ulama Syaikh As’ad. The person performing the verbal action is the one reciting the Quranic verse. The content conveyed or the verbiage refers to the Quranic verse. The verse contains the content, or the message Syaikh As’ad delivered to Hadhratus Syaikh Hasyim, who is identified as the receiver of the message. The recipient of the verbal action is the one listening to the recitation of the Quranic verse.

سِنِينَ يَا تَهْضَةُ الدُّنْيَا اتهْضِي زَمَنَا

O revival of the world [addressee], rise [imperative process] to face the challenges of the times [circumstances: purpose]. (Clause 20, Muhajir 2023).

Clause 20 contains an imperative process, urging the UN members to act in response to the challenges of the times, emphasizing patriotism. This linguistic unit highlights the urgency and importance of maintaining peace, stability, and loyalty to Indonesia. Analysis of the lyrics from clauses 1-20 of the QN reveals that it consistently uses language units with religious connotations and calming lyrics. The religious effects become apparent only when listened to attentively. For instance, in the QN, the lyrics are replete with figurative language and multiple interpretations that convey values such as patriotism, proper

social behavior, the economy, and political aspects. As a songwriter, KH Afifuddin Muhajir conveys ideas, states, moral values, and emotions through his lyrics. The melody and the music can transport listeners to a different dimension.

Patriotic Representation

The representation of patriotic values in Qasidah Nahdliyah is prominent in clause 21, which reads:

تَصُونُ وَحْدَةَ إِنْدُونِيسِيَا أَبَدًا # مِنْ افْتِرَاقٍ كَرُوحٍ صَانَتِ الْبَدَنَّا

Forever, Nahdlatul Ulama safeguards the Unitary State of the Republic of Indonesia from division, like the soul sustaining the body. (Clause 21, Muhajir 2023).

Clause 21 reflects the structure of the existential and relational process, the NU organization is positioned as a patriot, the protector of the integrity of the state. Through the ontological metaphor “like a spirit guarding the body,” NU is represented as a spiritual force that is not only symbolically present, but essential for the survival of the Republic of Indonesia. The analogy shows in what form the role of NU is constructed as a vital element in maintaining national cohesion, in line with its ideological and religious principles (Suparno et al. 2025, 55). Furthermore, this metaphor does not stand alone. It represents the construction of the discourse on religious nationalism carried out by NU, namely, nationalism that is sourced from Islamic values and directed to maintain diversity within the framework of the Republic of Indonesia. In this context, Pancasila is not seen as contrary to Islam, but rather positioned as the foundation of the state in line with the principle of *ahlussunnah wal jama’ah* (Azra 1970, 220).

Clause 21 also shows that the form of patriotism in qasidah is not only declarative, but articulated as a form of historical and ideological responsibility. The patriotism in question is not just symbolic pride, but is manifested in NU’s concrete contribution in maintaining the integrity of the nation, strengthening social harmony, and responding to global challenges such as disintegration and penetration of foreign cultures (Munhanif and Ihsan 2023, 530–33). Thus, this qasidah not only conveys a religious message, but also forms an ideological discourse that affirms NU as the guardian of the national spirit. The results of this analysis strengthen NU’s position as a religious actor

that combines the mission of da'wah (Afandi et al. 2023, 1–9) and the commitment to nationalism in one solid cultural construction.

Social Solidarity and Leadership Representation

The representation of social solidarity in Qasidah Nahdliyah is strongly seen in clauses 17, 18, and 19, which feature the names of scholars such as Shaykh Abdul Wahab Hasbullah and Shaykh Bisri Syansuri as unifying figures:

عَبْدُ الْوَهَّابِ لَنَا شَيْخٌ وَقُدُّوتُنَا # وَبَعْدَهُ شَيْخُنَا بِشَرِّ مُعَلِّمِينَ

‘Shaykh Abdul Wahab (Hasbullah) is our sheikh and role model, and after him is Shaykh Bisri (Syansuri), our teacher’. (Muhajir 2023).

Clauses 17, 18, and 19 contain a relational structure that places the clerics as symbols of moral authority and the unifier of the community. The use of terms such as sheikh, teacher, and exemplary shows that solidarity in the NU community is not only built on the basis of collective activity, but is also supported by the scientific and spiritual legitimacy of its leaders. Referring to the conceptual metaphorical theory of (G. Lakoff and Johnson 1981, 97), The phrase ‘our Shaykh and our role model’ are structural metaphors that describe the ulama as the axis of spiritual and social leadership. In this context, qasidah is not only a medium of praise, but also a vehicle for articulating solidarity based on shared values, historical example, and continuity of leadership. This representation affirms that NU builds social cohesion through religious ties personified in the figure of *kiai*, making it relevant in maintaining social harmony in the midst of global challenges and cultural diversity. The solidarity built through this qasidah is not only symbolic, but also strategic in maintaining community integration based on traditional Islamic values. Thus, the mention of the names of scholars in the qasidah is not only of historical value, but also a symbolic mechanism to build collective solidarity based on example, which is very crucial for NU in maintaining the integrity of the community in the midst of the threat of disintegration of values and globalization.

This translation above also indicates the recognition of the roles of Sheikh Abdul Wahab and Sheikh Bisri as leaders and role models. This recognition reflects the appreciation of their leadership in guiding and inspiring the Indonesian community. Leadership is demonstrated

through the acknowledgment of figures who provide direction and guidance to the Indonesian society. The lyrics in clauses 11 and 12 highlight transformative leadership by recognizing Sheikh Abdul Wahab Hasbullah and Sheikh Bisri Syansuri as spiritual role models who inspire societal development, social harmony, and cultural sustainability. This analysis aligns with the theory of charismatic leadership (Weber 1947, 358), explains figures who serve as role models (Muchtarom 2000, 25). These figures possess moral and spiritual authority, capable of driving the community toward change and greater progress (Fauzi, Aulia, and Asy 2024, 35). Critically, it can be revealed that datum 11 and 12 represent leadership rooted in religious values through the respect for Sheikh Abdul Wahab Hasbullah and Sheikh Bisri Syansuri as role models. The recognition of their leadership reflects the importance of inspirational and transformative leaders in providing direction, maintaining social harmony, and supporting the development of Indonesian society. These lyrics emphasize that leadership based on spirituality plays a key role in building social cohesion and facing the challenges of the times.

Economic Representation

Clause 25 indicates the encouragement to achieve economic well-being, though it is not explicitly mentioned in the sentence:

لَقَدْ بَلَغْتَ سَنَامَ الْعِزِّ فِي مِئَةِ # سِنِينَ يَا تَهْضَةُ الدُّنْيَا ائْتَهْضِي زَمَنًا

‘Indeed, Nahdlatul Ulama has reached the peak of glory in a hundred years, O world awakener, rise up to face the challenges of the times.’
(Muhajir 2023)

The phrase سَنَامَ الْعِزِّ means ‘the peak of glory’. It signifies the highest achievement in various aspects, including economic prosperity. In the NU’s historical context, glory encompasses not only spiritual and social aspects but also the economic independence of pesantren and the Nahdliyyin community, which contributes to the organization’s progress. The phrase ائْتَهْضِي زَمَنًا means ‘rise up to face the times.’ It emphasizes the spirit of renewal and readiness to tackle modern challenges, including those in the economic sphere. NU plays a role in promoting community-based economic empowerment, such as pesantren cooperatives, micro-enterprise development, and strengthening community-based economic systems. The phrase تَهْضَةُ الدُّنْيَا means ‘awakening of the world’ and can be linked to NU’s vision of establishing a more just

and equitable economic order. As a community-based organization, NU contributes not only to religious preaching and education but also to the economic empowerment of its followers, such as through the development of SMEs and the halal industry sector. Thus, although this verse does not explicitly mention economic aspects, the messages of glory, awakening, and readiness to face the times inherently carry economic meaning, closely related to NU's vision of self-reliance and the prosperity of the Muslim community.

Political Representation

Language unit in clause 22 is identified as containing a theme of political participation, though not explicitly mentioned. However, the understanding of the importance of political participation can be implied through several lines that emphasize contributions to society and the nation, as quoted below:

صَانَتْ عَقِيدَةَ أَهْلِ السُّنَّةِ الْكُرْمَا # مِنْ كُلِّ زَنْغٍ عَوِيٍّ يَبْعَثُ الْفِتَنَا

‘Nahdlatul Ulama preserves the noble beliefs of Ahl al-Sunnah from any deviations that cause division.’ (Muhajir 2023).

Relevant in discussions focusing on aspects of Islam. The role of preserving religious teachings can be interpreted as part of participation in shaping views and policies that affect society, including in a political context. Clause 22, through verb processes and transitivity analysis, reflects political participation and social responsibility in contributing to national integrity. The lyrics in clause 22 implicitly reflect five aspects of political representation through NU's role in safeguarding beliefs and preventing division. First, stability and social harmony are reflected in NU's efforts to protect society from potential conflicts rooted in deviations of belief, directly supporting the political stability of the nation. Second, NU has influence in shaping values and social policies through religious guidance, making it an important figure in the political process. Third, its role in maintaining belief shows NU's involvement in national governance by ensuring harmony and justice within society. Fourth, NU's social and national responsibility reflects its active participation in preserving the integrity of the country through a religious approach that impacts political stability. Fifth, the action of safeguarding beliefs can be seen as religious political activism, where

religious values serve as a foundation to protect society and strengthen the political foundation of the nation. This analysis is in line with the view of (Fairclough 1995, 70–83) whom sees language as a tool for representing ideology and (Berger 1967, 1–15) which highlights the role of religion in building social and political stability.

This clause is relevant in discussions of Islam's role in social and political life. The role of safeguarding religious teachings can be interpreted as a form of participation in shaping values and policies that influence society, including in the political sphere. Clause 22, through verb processes and transitivity analysis, reflects political participation and social responsibility in contributing to national integrity and religious moderation. The clause 22 implicitly represent five aspects of political representation through NU's role in upholding beliefs and preventing division. First, stability and social harmony are reflected in NU's efforts to protect society from potential conflicts rooted in deviations of belief, thereby supporting the political stability of the nation. Second, NU's influence in shaping values and social policies through religious guidance positions it as an important actor, in the political process. Third, its role in maintaining beliefs demonstrates NU's involvement in national governance by ensuring harmony and justice within society. Fourth, NU's social and national responsibility reflects its active participation in preserving the integrity of the country through a religious approach that promotes religious moderation (Subchi et al. 2022, 11), tolerance, and inclusivity, which strengthens the political foundation of the nation. Fifth, the action of safeguarding beliefs can be seen as religious political activism, where religious values serve as a foundation to protect society and strengthen national unity. This analysis is align with the view of (Fairclough 1995, 70–83) whom sees language as a tool for representing ideology and (Berger 1967, 1–15) which highlights the role of religion in building social and political stability.

Representation of Democracy and Justice

Clauses 23 and 24 are identified as containing language units that emphasize values of democracy and justice, even though these values are not explicitly mentioned. However, some lines can be interpreted as reflections of these values through contributions to the community and efforts to maintain unity. Here are the lines that can be interpreted in the context of democracy and justice values:

تَصُونُ وَحْدَةَ إِنْدُونِيسِيَا أَبَدًا # مِنْ افْتِرَاقٍ كَرُوحٍ صَانَتِ الْبَدَنَّا

‘Nahdlatul Ulama will forever safeguard the Unitary State of the Republic of Indonesia from division, just as the soul preserves the body.’ (Muhajir 2023).

It represents the values of democracy and justice through NU’s commitment to maintaining national unity, as illustrated in the phrase “just as the soul preserves the body.” Efforts to uphold the integrity of the Unitary State of the Republic of Indonesia (NKRI) reflect the importance of inclusivity in democracy, where all groups feel valued and accommodated. The value of justice is evident in the commitment to ensure that unity is not merely formal but also creates a fair space for all elements of society to contribute. This concept shows that true democracy requires social harmony fostered through distributive justice and the protection of the rights of all citizens. This analysis is relevant to the views of Munhanif and Ihsan (2023, 525–30), which emphasize that true democracy involves recognition of diversity and equal participation in social and political processes.

The linguistic patterns found in *Qasidah Nahdliyah*, as analyzed through the Systemic Functional Linguistics (SFL) framework using transitivity techniques, reveal two dominant process types: material and relational. These process types not only reflect representations of religious and national values but also serve a strategic function within the broader socio-political context of Indonesia. For example, the phrase *لَتَصُونُ وَحْدَةَ إِنْدُونِيسِيَا أَبَدًا* which means ‘forever Nahdlatul Ulama safeguards the Unitary State of the Republic of Indonesia’ signifies collective action, loyalty, and a defense of national identity and tradition. Such semantic structures illustrate NU’s efforts to frame Islam as a moderate force rooted in local culture. In this context, the qasidah acts as a counter-narrative medium against transnational ideologies that tend to be radical and anti-national. Strategically, the messages conveyed through qasidah internalize values of *rahmatan lil ‘alamin* (mercy to all creation), tolerance, and patriotism principles central to NU’s cultural agenda in responding to religious polarization and the influence of fundamentalism (Bush 2009, 102; Witro 2024, 14). Thus, the linguistic patterns found in qasidah function not merely as spiritual expression but as cultural instruments that reinforce NU’s position in promoting *Islam Nusantara* and an inclusive national narrative amid Indonesia’s contemporary socio-political tensions.

Conclusion

With integrating Systemic Functional Linguistics (SFL) with transitivity analysis and Critical Discourse Analysis (CDA), show that *Qasidah Nahdliyah* represents patriotic, social, economic, and political values by using distinct linguistic structures. The lyrics embody complex ideational meanings that extend beyond their poetic function. The dominance of material processes within the transitivity system reflects Nahdlatul Ulama's active engagement in upholding Islamic, educational, moral, and national values. Simultaneously, the use of symbolic language and metaphorical structures strengthens the representation of patriotism, social solidarity, and religious leadership. More than just a medium of da'wah, this qasidah demonstrates its tangible socio-religious impact on its audience, particularly within the Indonesian Muslim community. Moreover, with lyrics rich in spiritual, historical, and nationalistic values, the *Qasidah Nahdliyah* evokes emotional engagement and reinforces collective identity. It functions not only as a cultural medium that unites historical memory, the legacy of religious scholars, and communal aspirations within the Indonesian Muslim community, but also as a vehicle that contributes to the broader Indonesian context by strengthening national unity and social cohesion. Thus, it stands not merely as a linguistic artifact but also as a means of articulating ideology and consolidating community identity within the socio-cultural landscape of Indonesia as a whole.

This research could be further expanded by exploring multimodal aspects more extensively, considering that *Qasidah Nahdliyah* (QN) songs are conveyed not only through lyrics but also through musical and visual elements that contribute to meaning construction. Furthermore, a sociolinguistic and ethnographic communication approach could be applied to examine the real impact of these songs on the audience and the Nahdliyyin community. Thus, this study makes a significant contribution to understanding QN as a tool for da'wah, identity, and NU's struggle, while leaving room for further exploration regarding its influence in social and contemporary cultural practices.

This study has two key implications. First, it strengthens the QN's role in the construction of individual, community, and national identity by integrating patriotic, social, economic, and political elements fostering a sense of pride and collective responsibility. Second, the QN enhances social awareness and justice by emphasizing the

importance of acknowledging individual contributions, particularly those made by scholars, in advancing the community and maintaining social solidarity, which promotes social justice and collaboration for a harmonious society. For future research on the representation of values in qasidah lyrics, researchers could explore multimodality by studying how different multimodal elements, such as music videos, graphics, and infographics, interact with religious song lyrics to construct social and environmental messages. This could involve examining the integration of visual and auditory elements using social semiotics and multimodal approaches.

The results of the research presented in this article are still limited to one source of *Qasidah Nahdliyah* lyrics as the main object of study. These limitations can affect the level of representation of the findings, especially considering the complexity and diversity of qasidah expressions in the NU cultural landscape. Therefore, this study acknowledges that the generalization of findings is limited and contextual. As a follow-up, it is suggested that future research involve various qasidah lyrics from geographically, historically, and socially different NU communities. This approach will not only expand the scope of the data, but also allow for the triangulation of meaning and the tracing of more varied and in-depth patterns of ideological representation in the context of Indonesian Islamic religious expression.

To strengthen the validity and depth of the analysis, future studies could apply a triangulation strategy that includes four main aspects: data, methods, sources, and theory. Although data triangulation, such as comparing qasidah lyrics from different regions and time periods was not implemented in this study, future research could consider this approach. Methodological triangulation could involve combining transitivity analysis with conceptual metaphor analysis and studying audience reception through interviews and observations. Theoretical triangulation could enrich the critical reading by integrating sociolinguistic frameworks, particularly identity performative theory, collective narratives, and multimodality studies. Such strategies would enhance the generalizability of the present findings while deepening the understanding of how *Qasidah Nahdliyah* (QN) function as spaces for articulating ideologies, collective emotions, and identities in contemporary Indonesian Muslim communities.

Bibliography

- Afandi, M, A Afandie, Nur Hidayah, Imam Subchi, Roikhan Aziz, and Khoniq Afiah. 2023. "Women and Economic Empowerment: A Study of Muslimat NU Cooperative during the Coronavirus Outbreak in Pati Central Java." In *Proceedings of the 5th International Graduate Conference in Islam and Interdisciplinary Studies, IGCIIS 2022, 19-20 October 2022, Mataram, Lombok, Indonesia*, Mataram: EAI, 1–9. doi:10.4108/cai.19-10-2022.2329055.
- Aisa, Aufla, Fina Nur Azizah, and Amrini Shofiyani. 2025. "Analisis Linguistik Jenis-Jenis Isim Ma ' Rifat Dalam Lagu ' Rahmatun Lil ' Alamin ' Karya Maher Zain." *Al Lhajah: Jurnal Pendidikan Bahasa Arab dan Kajian Linguistik Arab* 8(1): 1–8. doi:https://doi.org/10.32764/alahjah.v8i1.
- Ali, Jihan Hassan. 2019. "Ecolinguistics and Systemic Functional Linguistics (SFL): Transitivity in ' Climate Change in Egypt' by Ali Masria." *Beni-Suef University International Journal of Humanities and Social Sciences* 1(1): 9–38. doi:10.21608/buijhs.2019.91308.
- Almarri, Mohamed A., Marc Haber, Reem A. Lootah, Pille Hallast, Saeed Al Turki, Hilary C. Martin, Yali Xue, and Chris Tyler-Smith. 2021. "The Genomic History of the Middle East." *Cell* 184(18): 4612-4625.e14.
- Ananda, Icha, Luthfiatin Nisa, Aizha Nabila Putri, Annisa Amanda, and Fadhilah Annisa Fitri. 2025. "Harmonisasi Gerakan Dakwah Pimpinan Cabang Muhammadiyah Sukajadi Kota Pekanbaru Dengan Kondisi Perubahan Nilai-Nilai Sosial Masyarakat Di Era Digital." *Jurnal Kajian Agama dan Dakwah* 12(3): 1–10. doi:doi.org/10.3783/tashdiqv2i9.2461.
- Arfianto, Bambang. 2020. "Marhaban As A Form Of Qasidah Music Continuity In The City Of Binjai, Northern Sumatra Province." *Talenta Conference Series: Local Wisdom, Social, and Arts (LWSA)* 3(4): 8–10.
- Astika, Alifia. 2023. "Lirik Qasidah Nahdliyah 1 Abad NU, Pengungkapan Sejarah dan Harapan 100 Tahun." : 1.
- Azra, Azyumardi. 1970. "NU: Islam Tradisional dan Modernitas di Indonesia." *Studia Islamika* 4(4): 217–40. doi:10.15408/sdi.v4i4.770.
- Bahrudin M. 2022. *Sejarah dan Kiprah Ulama NU Dalam Membumikan Moderasi Beraga Di Lampung*. 1st ed. ed. Is Susanto. Kota Malang: Literasi Nusantara.
- Berger, Peter L. 1967. *The Sacred Canopy Elements of a Sociological 'Theory of Religion*. New York: Doubleday & Company, Inc.
- Brooks, Melanie C., Jeffrey S. Brooks, Agus Mutohar, and Imam Taufiq. 2020a. "Principals as Socio-Religious Curators: Progressive and Conservative Approaches in Islamic Schools." *Journal of Educational Administration* 58(6): 677–95.
- Brooks, Melanie C., Jeffrey S. Brooks, Agus Mutohar, and Imam Taufiq. 2020b. "Principals as Socio-Religious Curators: Progressive and Conservative

- Approaches in Islamic Schools.” *Journal of Educational Administration* 58(6): 677–95. doi:10.1108/JEA-01-2020-0004.
- Bush, Robin. 2009. 2 Institute Of Southeast Asian Studies Publishing *Nahdlatul Ulama and the Struggle for Power within Islam and Politics in Indonesia*. 2nd ed. Singapore: Institute Of Southeast Asian Studies Publishing.
- Cha, Jee Weon. 2016. “Lack of Musicality? Explaining Anomalies in Some Senior Korean Christians’ Hymn Singing.” *Cogent Arts and Humanities* 3(1): 1–17. doi:10.1080/23311983.2016.1159805.
- Chrispo, Caleb Okumu. 2004. “Local Traditional, and Global Aspects of Contemporary African Music in South African Television.” In *Sounds of Change – Social and Political Features of Music in Africa*, ed. Stig-Magnus Thorsén Editorial. Kenya: Sida’s Information Centre, 152–64.
- Dantan, Emmanuelle. 2023. “Vulnerability of Female Voices in Trouveres’ French Songs of the Twelfth and Thirteenth Centuries: Myth or Reality? To Cite This Version : HAL Id : Hal-04237951.” In *4th Annual Graduate Conference of Oxford University’s Medieval & Modern Languages Gender*, 1–24.
- Van Dijk Teun A. 2006. “Ideology and Discourse Analysis.” *Journal of Political Ideologies* 11(2): 115–40. doi:10.1080/13569310600687908.
- Doyle, Ann Margaret. 2017. “Catholic Church and State Relations in French Education in the Nineteenth Century: The Struggle between Laïcité and Religion.” *International Studies in Catholic Education* 9(1): 108–22. doi:10.1080/19422539.2017.1286914.
- Eggins, Suzanne. 2004. *Continuum An Introduction to Systemic Functional Linguistics*. London: Continuum International Publishing Group.
- Fairclough, Norman. 1995. *Critical Discourse Analysis the Critical Study of Language*. First. London: Longman Publishing.
- Fairclough, Norman. 2003. Routledge Taylor & Francis Group *Textual Analysis for Social Research*. First. New York: Taylor and Farncis.
- Fauzi, Raihan, Wildani Aulia, and Hasyim Asy. 2024. “Analisi Kepemimpinan Karismatik Kepala Sekolah Menengah Pertama Labsschool Cinrendeu.” *Administrasi Kebijakan n dan Kepemimpinan Pendidikan* 5(1): 37–44. doi:https://doi.org/10.26858/jak2p.v5i1.48590.
- Febrianti, F, and Y S Samsi. 2023. “Exploring Moral Message in Narrative Text on Junior High School’s Textbook Entitle Think Globaly Act Locally through Transitivity Analysis.” *Innovative: Journal Of Social Science* 3(3): 1–10.
- Fiza, Muhammad Syakir Ni’amillah. 2023. “Puncak Resepsi Harlah 1 Abad NU Digelar 24 Jam, Tampilkan Ragam Kegiatan Spektakuler.” : 1–2.
- Gabriela, Michelle, and Suzy Azeharie. 2019. “Kajian Semiotika Lagu Kebangsaan Afrika Selatan Nkosi Sikelel ‘iAfrika.” *Koneksi* 3(1): 141–47.

- Ghazali, Abdul Moqsith. 2021. *K.H. Affuddim Muhajir Faqih-Ushuli Dari Timur*. I. Malang: PT Cita Intrans Selaras.
- Halliday, M. A. K. 1985. *Language as Social Semiotic The Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Halliday, M.A.K. 1994. *Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M.A.K, and C.M.I.M Mathiessen. 2014. *Halliday's Introduction to Functional Grammar*. 4th ed. New York: Routledge.
- Halliday, M.A.K., and C.M.I.M. Matthiessen. 2004. *An Introduction to Functional Grammar*. 3 rd.ed. Routledge: Hodder Arnold.
- Harif Yurman Syahfajri, Wisri, and M.Syakur. 2024. "Pesan Dakwah Dalam Qosidah Muktamar Ke-34 NU Karya Dr. (H.C.) KH. Afifuddin Muhajir." *Maddah : Jurnal Komunikasi dan Konseling Islam* 6(1): 14–28. doi:10.35316/maddah.v6i1.4551.
- Husein, Muhammad Agil. 2023. Dakwah dan Transformasi Sosial: Pembelajaran dari Berbagai Daerah *Dakwah Partisipatoris Sebagai Sarana Meluruskan Binary Thinking Pada Fanatisme Dengan Menggunakan Media Sosial*. ed. Hanita Ayu. Yogyakarta: Samudra Biru.
- Isytiyaaqul, Mirza Al Haq, Ansharullah Ahmad Farhan, and Leo Dariono. 2024. "Eksplorasi Pesan Dakwah Pada Lirik Lagu Interval Karya Band The Flins Tone Exploring the Message of Da ' Wah in the Lyrics Interval by the The Flins Tone." *Dakwatuna: Jurnal Dakwah dan Komunikasi islam* 10(2): 1–14. doi:https://doi.org/10.54471/dakwatuna.v10i2.
- Al Jawad, Abidin, Indria Nur, Muhammad Rusdi Rasyid, and Abdul Rakhman Alhamid. 2025. "Pelantikan Muslimat NU Kota Sorong Dalam Konteks Pluralisme Agama Dan Budaya Di Papua Barat Daya." *Jurnal Penelitian Multidisiplin Bangsa* 1(8): 936–40. doi:10.59837/jpnmb.v1i8.182.
- Lakoff, G., and M. Johnson. 1981. *Metaphors We Live By*. Pdf. Chicago and London: The University of Chicago Press.
- Lakoff, George, and Mark Johnson. 1981. *Metaphore We Life By*. London: Chicago University Press.
- Lizotte, Christopher. 2020. "Laïcité as Assimilation, Laïcité as Negotiation: Political Geographies of Secularism in the French Public School." *Political Geography* 77(102121): 1–10. doi:10.1016/j.polgeo.2019.102121.
- Lutfi, Mukhammad, Abdullah Abdullah, and Darsita Suparno. 2023. "Satu Abad Nahdlatul Ulama dalam Sebuah Qasidah Karya KH. Afifuddin Muhajir (Analisis Semiotika Riffaterre)." *Diwan : Jurnal Bahasa dan Sastra Arab* 9(1): 38–56.

- M. Ali Imron, M. Fadhil Akbar, Nurul Fitria, and Agus Rifki Ridwan. 2025. "Korelasi Nahdlatul Ulama (NU) Dan Muhammadiyah." *Tabsyir: Jurnal Dakwah dan Sosial Humaniora* 6(1): 170–86. doi:10.59059/tabsyir.v6i1.1904.
- Magangane, Ludumo. 2016. *The National Anthem of South Africa*. Southport, United Kingdom: Partridge Afrika.
- Mandalia, Sekar Arum, Afif Muhammad, and Yeni Huriyani. 2022. "Nada Dan Dakwah: Analisis Diskursus Atas Lirik Lagu 'Perdamaian' Dari Nasida Ria Sebagai Komunikasi Dakwah Lewat Musik." *Kalijaga Journal of Communication* 4(1): 1–17. doi:10.14421/kjc.41.01.2022.
- Muchtarom, Zaini. 2000. "Konsep Max Weber Tentang Kepemimpinan Karismatik." *Refleksi Jurnal Kajian Agama dan Filsafat* II(3): 19–30.
- Muhajir, KH Affuddin. 2023. "Qasidah Nahdliyah Satu Abad NU." *TVNU Televisi Nahdlatul Ulama*: 1.
- Munhanif, Ali, and M. Bakir Ihsan. 2023. "Ideas, Politics, and The Making of Muslim Democracy: An Historical Trajectory in Indonesia." *Studia Islamika* 30(3): 525–60.
- Naufa, Ahmad. 2021. "Lirik Qashidah Mukhtamar NU Karya KH Affuddin Muhajir." *NU Online*. <https://nu.or.id/nasional/lirik-qashidah-mukhtamar-nu-karya-kh-affuddin-muhajir-IJPo8>. Accessed March 2024.
- Nurhuda, Muhammad, and Lukman Al Farisi. 2020. "Pesan Dakwah Dalam Lirik Lagu 'Kebaikan Tanpa Sekat.'" *Anida (Aktualisasi Nuansa Ilmu Dakwah)* 20(2): 125–46. doi:10.15575/anida.v20i2.10085.
- Rohbiah, Tatu Siti. 2015. "Musik Kasidah dan Perannya dalam Dakwah Nusantara." *Jurnal Bimas Islam* 8(2): 297–320.
- Rosowsky, Andrey. 2018. "Challenging the Discursive Positioning of Young British Muslims through the Multilingual Performance of Devotional Song and Poetry." *International Journal of Multilingualism* 15(4): 412–34. doi:10.1080/14790718.2017.1329309.
- Sauri, Sofyan, Sandie Gunara, and Febby Cipta. 2022. "Establishing the Identity of Insan Kamil Generation through Music Learning Activities in Pesantren." *Heliyon* 8(e09958): 1–7. doi:10.1016/j.heliyon.2022.e09958.
- Subchi, Imam, Zulkifli Zulkifli, Rena Latifa, and Sholikatus Sa'diyah. 2022. "Religious Moderation in Indonesian Muslims." *Religions* 13(5): 1–11.
- Suparno, Darsita, Ita Fitriana, Nadra Nadra, Fahmi Gunawan, and Saad Boulahnane. 2023. "Redefining Politeness: Power and Status in the Digital Age." *Cogent Arts and Humanities* 10(1): 1–10.
- Suparno, Darsita, Rizal Muhammad Rohman, Abdullah Maulani, Achmad Hifni, Karlina Helmanita, and Dirss Attih. 2025. "Penggunaan Metafora Konseptual Dalam Terjemahan Kitab Al-Hikam oleh D.A. Pakih Sati Karya Ibnu A'ṭaillah

Al-Sakandari." *Kalamuna: Jurnal Pendidikan Bahasa Arab dan Kebahasaaraban* 06(1): 43–61.

Syamsiyatun, Siti. 2022. "Redefining Manhood and Womanhood: Insights from the Oldest Indonesian Muslim Women Organization, 'Aisyiyah.'" *Studia Islamika* 29(3): 547–73. doi:10.36712/sdi.v29i3.23455.

Tamami, Muhammad Husni. 2023. "Lirik Qasidah Nahdliyah 1 Abad NU, Sejarah Dan Harapan 100 Tahun Nahdlatul Ulama." : 1–2.

Waligore, Joseph. 2023. "‘Let’s Bless Our Father, Let’s Adore God’: The Nature of God in the Prayers and Hymns to God of the French Revolutionary Deists." *International Journal of Philosophy and Theology* 84(3–4): 216–34.

Weber, Max. 1947. 4 *The Theory of Social and Economic Organization*. New York: The Falcon’s Wing Press. doi:10.12681/sas.741.

Witro, Doli. 2024. "Religious Moderation of Formal and Informal: Its Implementation and Relevance in Countering Radicalism in Indonesia Doli Witro Collapse of the al-Qaeda Organization — One of the Transnational Terrorist Continue Fighting for Their Ideals of Building an Is." *Fitrah* 10(1): 1–26.

Wulansari, Atsani, and Sukron Mazid. 2024. "Revealing the Ideology of Documentary Film Dirty Vote: Critical Discourse Analysis with Transitivity Perspective." *Metathesis Journal of English Language, Literature and Teaching* 8(1): 1–16. doi:https://doi.org/10.31002/metathesis.v8i1.

Zara, Muhammad Yuanda. 2022. "Islamic Patriotism in General Sudirman Comic Strips of Suara Muhammadiyah Magazine (1966-1967)." *Studia Islamika* 29(2): 305–32. doi:10.36712/sdi.v29i2.19588.

Zulkifle, Muhammad Syahmi, and Zarima Mohd Zakaria. 2020. "Analysis of Kinayah in Qasidah Burdah of Iman Al-Bushiri." *International Journal of Humanities, Philosophy and Language* 3(9): 46–51.

Darsita Suparno, *Faculty of Adab and Humanities Syarif Hidayatullah State Islamic University (UIN) of Jakarta, Indonesia*. Email: darsita.suparno@uinjkt.ac.id.

Minatur Rokhim, *Faculty of Adab and Humanities Syarif Hidayatullah State Islamic University (UIN) of Jakarta, Indonesia*. Email: minatur.rokhim@uinjkt.ac.id.

Syifa Fauzia Chairul, *Universitas Indonesia, Indonesia*. Email: syifafauzia71@ui.ac.id.

Idris Atih, *École Normale Supérieure, Mauritanie*. Email: idrissatih@yahoo.fr.

Guidelines

Submission of Articles

S*tudia Islamika*, published three times a year since 1994, is a bilingual (English and Arabic), peer-reviewed journal, and specializes in Indonesian Islamic studies in particular and Southeast Asian Islamic studies in general. The aim is to provide readers with a better understanding of Indonesia and Southeast Asia's Muslim history and present developments through the publication of articles, research reports, and book reviews.

The journal invites scholars and experts working in all disciplines in the humanities and social sciences pertaining to Islam or Muslim societies. Articles should be original, research-based, unpublished and not under review for possible publication in other journals. All submitted papers are subject to review of the editors, editorial board, and blind reviewers. Submissions that violate our guidelines on formatting or length will be rejected without review.

Articles should be written in American English between approximately 10.000-15.000 words including text, all tables and figures, notes, references, and appendices intended for publication. All submission must include 150 words abstract and 5 keywords. Quotations, passages, and words in local or foreign languages should

be translated into English. *Studia Islamika* accepts only electronic submissions. All manuscripts should be sent in Ms. Word to: <http://journal.uinjkt.ac.id/index.php/studia-islamika>.

All notes must appear in the text as citations. A citation usually requires only the last name of the author(s), year of publication, and (sometimes) page numbers. For example: (Hefner 2009a, 45; Geertz 1966, 114). Explanatory footnotes may be included but should not be used for simple citations. All works cited must appear in the reference list at the end of the article. In matter of bibliographical style, *Studia Islamika* follows the American Political Science Association (APSA) manual style, such as below:

1. Hefner, Robert. 2009a. "Introduction: The Political Cultures of Islamic Education in Southeast Asia," in *Making Modern Muslims: The Politics of Islamic Education in Southeast Asia*, ed. Robert Hefner, Honolulu: University of Hawai'i Press.
2. Booth, Anne. 1988. "Living Standards and the Distribution of Income in Colonial Indonesia: A Review of the Evidence." *Journal of Southeast Asian Studies* 19(2): 310–34.
3. Feener, Michael R., and Mark E. Cammack, eds. 2007. *Islamic Law in Contemporary Indonesia: Ideas and Institutions*. Cambridge: Islamic Legal Studies Program.
4. Wahid, Din. 2014. *Nurturing Salafi Manhaj: A Study of Salafi Pesantrens in Contemporary Indonesia*. PhD dissertation. Utrecht University.
5. Utriza, Ayang. 2008. "Mencari Model Kerukunan Antaragama." *Kompas*. March 19: 59.
6. Ms. *Undhang-Undhang Banten*, L.Or.5598, Leiden University.
7. Interview with K.H. Sahal Mahfudz, Kajen, Pati, June 11th, 2007.

Arabic romanization should be written as follows:

Letters: ' *b, t, th, j, ḥ, kh, d, dh, r, z, s, sh, ṣ, ḍ, ṭ, ẓ, ʿ, gh, f, q, l, m, n, h, w, y*. Short vowels: *a, i, u*. long vowels: *ā, ī, ū*. Diphthongs: *aw, ay*. *Tā marbūṭā*: *t*. Article: *al-*. For detail information on Arabic Romanization, please refer the transliteration system of the Library of Congress (LC) Guidelines.

ستوديا إسلاميكا (ISSN 0215-0492; E-ISSN: 2355-6145) مجلة علمية دولية محكمة تصدر عن مركز دراسات الإسلام والمجتمع (PPIM) بجامعة شريف هداية الله الإسلامية الحكومية بجاكرتا، تعنى بدراسة الإسلام في إندونيسيا خاصة وفي جنوب شرقي آسيا عامة. وتستهدف المجلة نشر البحوث العلمية الأصيلة والقضايا المعاصرة حول الموضوع، كما ترحب بإسهامات الباحثين أصحاب التخصصات ذات الصلة. وتخضع جميع الأبحاث المقدمة للمجلة للتحكيم من قبل لجنة مختصة.

تم اعتماد ستوديا إسلاميكا من قبل وزارة البحوث والتكنولوجيا والتعليم العالي بجمهورية إندونيسيا باعتبارها دورية علمية (رقم القرار: 32a/E/KPT/2017).

ستوديا إسلاميكا عضو في CrossRef (الإحالات الثابتة في الأدبيات الأكاديمية) منذ ٢٠١٤، وبالتالي فإن جميع المقالات التي نشرتها مرقمة حسب معرف الوثيقة الرقمية (DOI).

ستوديا إسلاميكا مجلة مفهرسة في سكوبس (Scopus) منذ ٣٠ مايو ٢٠١٥.

عنوان المراسلة:

Editorial Office:
STUDIA ISLAMIKA, Gedung Pusat Pengkajian
Islam dan Masyarakat (PPIM) UIN Jakarta,
Jl. Kertamukti No. 5, Pisangan Barat, Cirendeu,
Ciputat 15419, Jakarta, Indonesia.
Phone: (62-21) 7423543, 7499272, Fax: (62-21) 7408633;
E-mail: studia.islamika@uinjkt.ac.id
Website: <http://journal.uinjkt.ac.id/index.php/studia-islamika>

قيمة الاشتراك السنوي خارج إندونيسيا:
للمؤسسات: ٧٥ دولار أمريكي، ونسخة واحدة قيمتها ٢٥ دولار أمريكي.
للأفراد: ٥٠ دولار أمريكي، ونسخة واحدة قيمتها ٢٠ دولار أمريكي.
والقيمة لا تشمل نفقة الإرسال بالبريد الجوي.

رقم الحساب:

خارج إندونيسيا (دولار أمريكي):
PPIM, Bank Mandiri KCP Tangerang Graha Karnos, Indonesia
account No. 101-00-0514550-1 (USD).

داخل إندونيسيا (روبية):

PPIM, Bank Mandiri KCP Tangerang Graha Karnos, Indonesia
No Rek: 128-00-0105080-3 (Rp).

قيمة الاشتراك السنوي داخل إندونيسيا:
لسنة واحدة ١٥٠,٠٠٠ روبية (للمؤسسات) ونسخة واحدة قيمتها ٥٠,٠٠٠ روبية،
١٠٠,٠٠٠ روبية (للفرد) ونسخة واحدة قيمتها ٤٠,٠٠٠ روبية.
والقيمة لا تشمل على النفقة للإرسال بالبريد الجوي.



ستوديا إسلاميكا

مجلة إندونيسيا للدراسات الإسلامية
السنة الثانية والثلاثون، العدد ٢، ٢٠٢٥

رئيس التحرير:

سيف المزاني

مدير التحرير:

أومان فتح الرحمن

هيئة التحرير:

جهماري

ديدين شفرالدين

جاجات برهان الدين

فؤاد جبيلي

سيف الأمم

دادي دارمادي

جاجانج جهماري

دين واحد

ايويس نورليلاواتي

تيسرتونو

مجلس التحرير الدولي:

محمد قریش شهاب (جامعة شريف هداية الله الإسلامية الحكومية بجكرتا)

مارتين فان برونيسين (جامعة أترخة)

جوهن ر. بويوين (جامعة واشنطن، سانتو لويس)

محمد كمال حسن (الجامعة الإسلامية العالمية — ماليزيا)

فركتيا م. هوكير (جامعة أستراليا الحكومية كانبرا)

إيدوين ف. ويرنجا (جامعة كولونيا، ألمانيا)

روبيرت و. هيفنير (جامعة بوستون)

ريمي ماديير (المركز القومي للبحث العلمي بفرنسا)

ر. ميكائيل فينير (جامعة سينغافورا الحكومية)

ميكائيل ف. لفان (جامعة فرينشتون)

مينكو ساكاي (جامعة نيو ساوث ويلز)

انابيل تيه جالوب (المكتبة البريطانية)

شفاعة المرزاة (جامعة سونان كاليجاغا الإسلامية الحكومية)

مساعد هيئة التحرير:

محمد نداء فضلان

عبد الله مولاني

رونلد آدم

سفران بالله

فيرادا أماليا

مراجعة اللغة الإنجليزية:

بنيمين ج. فريمان

دانيل فتريون

موسى بتول

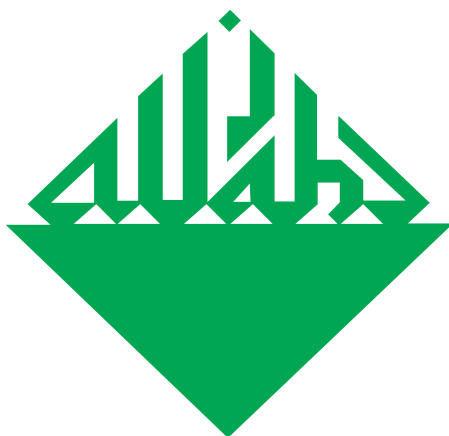
مراجعة اللغة العربية:

يولي ياسين

تصميم الغلاف:

س. برنكا

STUDIA ISLAMIKA



ECO-FATWAS AND THE CHALLENGES FOR LOCAL ‘*ULAMA*’
IN ADDRESSING ENVIRONMENTAL ISSUES IN INDONESIA:
EVIDENCE FROM RIAU PROVINCE

Ansori, Muhammad Iqbal Juliansyahzen, & Hijrian Angga Prihantoro

PARADOXICAL PLURALISM: TRAINING MILITANTS
FOR TOLERANCE IN AN INDONESIAN YOUTH MOVEMENT

Ronald A. Lukens-Bull & Al Makin

BUILDING THE SOUL OF THE INDONESIAN NATION:
MOHAMMAD HATTA ON RELIGION, THE STATE FOUNDATION,
AND CHARACTER BUILDING

Yudi Latif
