

INTI SARI

Tesis ini meneliti tentang Seni baca Al-Qur'an langgam Jawa lantunan Yaser Arafat yang ditampilkan secara Nasional dalam peringatan Isra' Mi'raj Nabi Muhammad SAW di Istana Negara Republik Indonesia. Tujuan penelitian ini untuk menganalisis dan mendeskripsikan *cengkok* Jawa yang terbentuk dan resepsi dari para seniman (*qari'* dan *pesindhen*), tokoh dan ulama. Metode yang digunakan dalam penelitian ini, yaitu metode penelitian kualitatif melalui pendekatan musikologis dan pendekatan studi kasus. Pengumpulan data dilakukan dengan cara *desk-based research*, wawancara, dokumentasi dan studi pustaka. Analisis data dilakukan secara musikologis dan model *miles and huberman*.

Hasil penelitian yang diperoleh menunjukkan bahwa *cengkok* Jawa yang ditemukan dalam seni baca Al-Qur'an langgam Jawa berbentuk *luk* dan *cengkok*. Hal ini disesuaikan dengan bacaan Al-Qur'an, sehingga terbentuk sebagai hasil kreativitas Yaser Arafat. Meskipun demikian, *pesindhen* tetap mengapresiasinya. Dasar-dasar yang memunculkan akseptasi terhadap seni baca Al-Qur'an langgam Jawa, antara lain tidak adanya dalil yang memerintahkan untuk menggunakan *maqamat Al-Arabiyyah*, hadist yang mengatur penggunaan langgam Arab bersifat lemah, budaya *maqam* dari Iran dan interaksi yang harmonis antara Al-Qur'an dengan budaya Jawa. Dasar-dasar resistensi terhadap seni baca Al-Qur'an langgam Jawa, antara lain penggunaan *tembang macapat*, rujukan hadist yang mengatur pengiramaan Arab, merusak tajwid, berpedoman pada *maqamat Al-Arabiyyah*, dan memantik munculnya irama baru. Peluang perkembangannya telah dilakukan melalui upaya-upaya sederhana, seperti bacaan Al-Qur'an dengan langgam Jawa di masa lalu, memperkenalkan tilawah langgam Jawa oleh Yaser Arafat. Akan tetapi, hal tersebut perlu diupayakan kembali melalui pembiasaan memperdengarkan bacaan Qur'an langgam Jawa kepada masyarakat, pendekatan kepada pihak yang menangani MTQ dan menyampaikan pentingnya seni baca Al-Qur'an langgam Jawa sebagai usaha untuk meningkatkan tercapainya tujuan dari MTQ.

Kata Kunci: *cengkok*, seni baca Al-Qur'an, Yaser Arafat.

ABSTRACT

This thesis examines the art of reciting the Al-Qur'an in Javanese style by Yaser Arafat which was performed nationally in commemoration of the Isra' Mi'raj of the Prophet Muhammad SAW at the State Palace of the Republic of Indonesia. The purpose of this research is to analyze and describe the Javanese cengkok formed and the reception of the artists (reciters and pesindhen), figures and scholars. The method used in this research is qualitative research method through musicological approach and case study approach. Data collection was done by means of desk-based research, interviews, documentation and literature study. Data analysis was done musicologically and the miles and huberman model.

The results obtained show that the Javanese cengkok found in the art of reciting the Al-Qur'an in Javanese style is in the form of luk and cengkok. This is adapted to the recitation of the Qur'an, so that it is formed as a result of Yaser Arafat's creativity. Nevertheless, pesindhen still appreciated it. The reasons that led to the acceptance of the art of reciting the Al-Qur'an in Javanese style include the absence of evidence that commands the use of maqamat Al-Arabiyyah, hadiths that regulate the use of Arabic style are weak, maqam culture from Iran and harmonious interaction between the Al-Qur'an and Javanese culture. The grounds for resistance to the art of reciting the Al-Qur'an in Javanese style include the use of tembang macapat, reference to hadiths regulating Arabic recitation, tampering with tajweed, being guided by maqamat Al-Arabiyyah, and sparking the emergence of new rhythms. Opportunities for its development have been made through simple efforts, such as recitation of the Qur'an in Javanese style in the past, introducing Javanese style recitation by Yaser Arafat. However, it needs to be pursued again through the habituation of listening Javanese style Qur'anic recitation to the community, approaching those who handle MTQ and conveying the importance of Javanese style Qur'anic recitation as an effort to improve the achievement of the objectives of MTQ.

Keywords: cengkok, Qur'an recitation art, Yaser Arafat.