Religious Moderation in *KPSAR*: A Van Dijk's Critical Discourse Analysis

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Abstract

Purpose
This research aimed to analyze the concept of religious moderation in KPSAR using Van Dijk's Critical Discourse Analysis approach and religious moderation.

Method
This research used a qualitative case study method, relying on document analysis as the main data source. Data were collected from the original text of KPSAR that was written in Jawi (Malay Arabic) script, then analyzed by focusing on text structure, social context, and cognitive process.

Results/findings
KPSAR reflected the values of religious moderation through emphasis on the concept of tawhid, the obligatory attributes of Allah and Rasulullah, as well as systematic faith teachings. It presented an inclusive theological understanding, integrating local traditions and Islamic principles to avoid extremism. It also revealed that the text structure of the book is systematic, starting from the opening, main content, to the conclusion that highlights the value of social harmony and respect for diversity.

Conclusion
KPSAR not only functioned as a theological guide but also as an educational tool that strengthened religious moderation that was relevant in the socio-religious context of pluralistic societies.

Keywords
Critical Discourse Analysis, KPSAR, Religious Moderation, Teun A. Van Dijk.

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Abstrak

Tujuan
Penelitian ini bertujuan untuk menganalisis konsep moderasi beragama dalam KPSAR dengan pendekatan analisis wacana kritis Van Dijk dan moderasi beragama.

Metode
Penelitian ini dilakukan dengan metode kualitatif studi kasus, mengandalkan analisis dokumen sebagai sumber data utama. Data dikumpulkan dari teks asli KPSAR yang ditulis dalam aksara Jawi (Arab Melayu), kemudian dianalisis dengan memerhatikan struktur teks, konteks sosial, dan proses kognitif.

Hasil/Temuan
Hasil penelitian menunjukkan bahwa KPSAR mencerminkan nilai-nilai moderasi beragama melalui penekanan pada konsep tauhid, sifat-sifat wajib Allah dan Rasul-Nya, serta ajaran keimanan yang sistematis. Kitab ini menyajikan pemahaman teologis yang inklusif, mengintegrasikan tradisi lokal dan prinsip-prinsip Islam untuk menghindari ekstremisme.

Kesimpulan
KPSAR tidak hanya berfungsi sebagai panduan teologi, tetapi juga sebagai alat pendidikan yang memperkuat moderasi beragama, relevan dalam konteks sosial-keagamaan masyarakat majemuk.

Kata Kunci
Analisis Wacana Kritis, KPSAR, Moderasi Beragama, Teun A. Van Dijk.

الملخص

الهدف
تهدف هذه الدراسة إلى تحليل مفهوم الاعتدال الديني في كتاب معرفة صفات الله ورسوله باستخدام منهج تحليل الخطاب النقدي عند فان ديك والاعتدال الديني.

الطريقة
تم إجراء هذا البحث باستخدام منهج دراسة الحالة النوعية، بالاعتماد على تحليل الوثائق كمصدر رئيسي للبيانات. تم جمع البيانات من النص الأصلي لكتاب معرفة طبيعة الله ورسوله المكتوب بالخط الجاوي (العربية الملايوية)، ثم تم تحليلها مع الاهتمام ببنية النص والسياق الاجتماعي والعمليات المعرفية.

النتائج
وتشير نتائج الدراسة إلى أن كتاب معرفة صفات الله ورسوله يعكس قيم الاعتدال الديني من خلال التأكيد على مفهوم التوحيد، والصفات الواجبة لله ورسوله، والتعاليم المنهجية للإيمان. يقدم هذا الكتاب فهمًا لاهوتيًا شاملًا، يدمج التقاليد المحلية والمبادئ الإسلامية لتجنب التطرف. يكشف التحليل باستخدام إطار تحليل الخطاب النقدي لفان ديك أن بنية نص هذا الكتاب منهجية، بدءًا من الافتتاحية، المحتوى الرئيسي، إلى الخاتمة التي تؤكد على قيم الانسجام الاجتماعي واحترام التنوع.

الخلاصة
إن كتاب معرفة صفات الله ورسوله لا يعمل كمرشد عقائدي فحسب، بل يعمل أيضا كأداة تعليمية تعزز الاعتدال الديني، وهو أمر مهم في السياق الاجتماعي والديني للمجتمع التعددي. وتؤكد هذه النتيجة على أهمية فهم التعاليم الدينية بشكل متوازن للحفاظ على الانسجام الاجتماعي والروحي.

الكلمات الرئيسية
كتاب معرفة صفات الله ورسوله، تحليل نقدي للخطاب، بقلم تيون أ. فان ديك، الاعتدال الديني

INTRODUCTION

One element in the study of language is discourse, which occupies the highest position in a hierarchy of language units, surpassing other elements such as paragraphs, sentences, clauses, phrases, words, morphemes, and phonemes. Discourse can be understood as a series of sentences formed from the arrangement of words spoken or written by someone, which has a certain meaning or meaning in it (Panggabean, 2019). Critical discourse analysis is a discipline that examines the use of language by focusing on its context. Context plays an important role in connecting language with the linguistic aspects to be analyzed, including certain practices related to power. This analysis also involves perspectives from other disciplines to understand the purpose and practice of language in its use (Eriyanto, 2001). In discourse analysis, there are three perspectives related to language. First, language is a means of connecting humans with objects outside themselves. Therefore, discourse analysis is used to describe the rules of sentences, language, and its understanding. Second, language is positioned as the main element in discourse interaction and its relationship in social life. Here, discourse analysis aims to reveal certain intentions and meanings. Third, language functions as a representation that plays an important role in shaping the subject, discourse themes, and strategies contained (Eriyanto, 2006). Critical discourse analysis, as explained earlier, is a process to reveal the description of discourse that is written or spoken, which contains the meaning of language in the texts, speeches, sentences, or images that can be critically analyzed.

In the archipelago's ancient manuscript treasury, there is a language intellectual heritage that reflects the values of Islamic wisdom and thought that developed in various regions of Indonesia. Religious books have an important role in shaping the worldview, values, and mindset of religious communities (Jalil, 2021). One of the important heritage books that should be studied is *KPSAR (KPSAR)*. This book became the object of research because of its potential to represent religious and social values that apply to the context of religious moderation. Religious moderation is a concept that emphasizes the balance between religious beliefs and respect for diversity (Redaksi, 2023). Religious moderation is an important pillar for maintaining social harmony in a pluralistic society (Djihadah, 2022). Literary works, including religious books, have the potential to contribute to or oppose the values of religious moderation through the discourse built in them. This is because of the sociological nature of literature that reflects the author's social psychology, which is then expressed in the text. The literature produced becomes an object of appreciation for readers or audiences, so that it can build ideologies, influence mindsets, and shape social dynamics in society (Afryansyah, 2022).

Van Dijk's approach to critical discourse theory or Critical Discourse Analysis (CDA) is one of the relevant analytical frameworks for understanding the dynamics of discourse in religious texts. This theory provides a tool to explore how *KPSAR* reflects, reinforces, or even opposes power, ideology, and certain social values. Teun A. Van Dijk emphasizes the importance of analysis on three main dimensions, text structure, social context, and cognitive processes involving producers and recipients of texts (Prihartono & Suharyo, 2022). By using this theory, the analysis of *KPSAR* can reveal how the discourse in the book represents theological concepts and religious moderation values. The process of critical discourse analysis is carried out by focusing on various elements, such as action, context, history, power, and ideology (Fajri, 2021). The focus of the research is to understand how *KPSAR* represents theological concepts and values of religious moderation, as well as its implications for the formation of religious discourse in society. Thus, this research is expected to contribute to the understanding of the role of religious texts in promoting religious moderation and social harmony.

METHOD

This research was conducted using a qualitative approach with a case study method, which aims to understand and explore the context of a problem (Assyakurrohim, Ikhram,

Sirodj, & Afgani, 2023). Qualitative approaches usually involve various data sources, such as journals, manuscripts, books, or articles, which are used as empirical study materials (Fadli, 2021). The data collection process in this study used the document analysis method. The first stage is to collect data or documents from primary sources, including journals, books, as well as analysis of *KPSAR*. After the data was collected, the researcher triangulated the source to compare and validate the data obtained.

In the triangulation process, data from observations were compared with information from articles and other documents relevant to this research. This step aims to ensure that the data and information collected are under the focus and objectives of the research (Sugiyono, 2020). After the data was collected, the researcher analyzed it using an interpretative method based on Van Dijk's Critical Discourse Analysis framework, which includes three main dimensions. First, text structure analysis includes identifying the main theme (macro), text organization (superstructure), and linguistic elements such as word choice and language style (micro). Second, social cognition analysis examines how text producers and recipients interpret discourses related to religious moderation. Third, social context analysis examines the relationship between the text and the social reality, power, and ideology behind it. Through this framework, the research systematically identifies linguistic and thematic patterns that represent the value of religious moderation, while critically interpreting how the text of the book reinforces or challenges certain ideologies in the socio-religious context. With this framework, this study aims to provide a more detailed description of religious moderation in *KPSAR* and analysis of Van Dijk's critical discourse.

FINDING AND DISCUSSION

Van Dijk's Critical Discourse Analysis

Thematic (Macro Structure)

According to Teun A. Van Dijk, the thematic element in a discourse is a macrostructure that reflects the core or main idea of the text. This theme describes the overall content or main topic that is referred to in the discourse. The clarity of a text can be measured through the presentation of its topic (Van Dijk, 1997). *KPSAR* is themed on the knowledge of the attributes of Allah and the Rasulullah, with the focus on Islamic theological concepts such as the obligatory, impossible, and *jaiz* attributes for Allah and Rasulullah or the explanation of the attributes of Allah and Rasulullah in Islam and their realtionship to the concept of *tawhid*. This main theme serves as the unifying core of the text, which includes Al-Qur'an verses and theological arguments to explain the attributes of Allah (such as *wujud, qidam, baqa',* etc.) and the obligatory, impossible, and *jaiz* of the Rasulullah. The core idea that can be taken away is the oneness of Allah and His perfect attributes that distinguish Him from creatures. This is in line with Solihin's research (2023) which found that the central themes in the Journey of Religion podcast also revolve around universal values such as the oneness of God and respect for diversity, although delivered through a modern dialog format.

> "*Bahwasanya wajib atas qayyūm Islam laki dan Islam perempuan yang akil balig akan mengetahui sifat yang wajib dan sifat yang mustahil dan sifat yang jaiz akan Subhānahu wa ta'ālā ... setengah daripada sifat yang wajib akan Allah ... dua puluh sifat yaitu wujud, qidām, baqa', ...*" (Anonim, 1900)

The sentence contains the main theme of recognizing the attributes of Allah, which is the cornerstone of Islamic theology. This quote emphasizes the importance of understanding the obligatory, impossible, and *jaiz* attributes as the core of religious teaching in *KPSAR*. This reflects the macro structure thematic of the belief in oneness in Islam.

> *"Wahdāniyah artinya Esa Allah dan Esa sifat-Nya dan Esa perbuatan-Nya ... re-cana daripada menafikan susun dan berbilang zat-Nya ..."* (Anonim, 1900)

The text explains the concept of *wahdaniyah*, which emphasizes the oneness of Allah in all aspects, both His attributes, substances, and actions. This concept is the core of the macrostructure, which is *tawhid* that connects all the texts in *KPSAR*.

> *"Ketahui olehmu hai thālib bahwasanya yang wajib kepada Rasulullah Shallallahu 'alaihi wasallam itu tiga perkara pertama sidik artinya benar, kedua amanat 'kepercayaan', ... satu perkara yaitu 'Aradlu Basyariyah artinya perangai tubuh manusia seperti makan dan minum ..."* (Anonim, 1900)

Differently the sentence contains a theme that shows the obligatory and human attributes of Rasulullah, reflecting the macro structure of *KPSAR,* which emphasizes the superiority of the Prophet's attributes in explaining his duty as the bearer of the message.

> *"Maka adalah kalimat itu terbahagi kepada empat bahagian. Pertama lafaz lā ... kedua lafaz ilaha ... ketiga lafaz illa ... keempat lafaz Allah ..."* (Anonim, 1900)

The sentence presents *tawhid* as the core of faith, which is the theme of *KPSAR*. This refers to the macrostructure that emphasizes the oneness of Allah as the foundation of faith in Islam. In Van Dijk's approach, thematic is a macrostructure that reflects the main idea of the text. The study identifies the main theme of *KPSAR*, the concept of *tawhid* and the attributes of Allah and Rasulullah. This is in line with Van Dijk's approach, where the grouping of text content on its main theme reflects the core of the discourse (Syukur & Sumarlam, 2021). This structure is in line with the research of Mustofa et al. (2023) which shows that religious texts often use systematic patterns to facilitate audience understanding, both in classical books and modern sermons. It can be seen in the emphasis on the obligatory, impossible, and *jaiz* attributes of Allah in the book, which reflects the affirmation of the main idea, the oneness of Allah. Quotes such as "*Wahdāniyah artinya Esa Allah...*" become the foundation that focuses the discourse on the thematic core, in line with thematic analysis in Van Dijk's model.

KPSAR uses a thematic structure that highlights *tawhid* as the central theme, similar to the research conducted by Syukur and Sumarlam which shows that the theme of health protocols is the core of public service advertisement discourse. The theme of *tawhid* as the macrostructure of this book is in line with Zain and Mutaqin's research (2022) which found that the Ministry of Religious Affairs' *tafsir* makes Islamic moderation a central theme to counter extremism. In addition, this is also in line with the research of Muttaqin & Khiyaroh (2023) who found that the ideology of *tafsir* prioritizes the perspective of moderation as accommodation of social and religious differences. This theme will adjust the audience to the purpose of forming the desired value or behavior, such as the importance of faith in the book and awareness of health protocols in advertisements.

Schematic (Superstructure)

Van Dijk explains that superstructure or schematic describes the pattern or basic framework from a discourse text (Van Dijk, 1997). Schematics is used as a strategy to highlight certain elements that the speaker wants to highlight, while disguising the parts that are less wanted to convey. Structurally, the content of the edited text on *KPSAR* is divided into several systematic parts: 1) opening with an emphasis on knowing the attributes of Allah, 2) the main content contains details Allah's obligatory attributes (such as *wujud, qidam* and their impossible opposites, as well as the categories of the Prophet's attributes (*sidik, amanah, tablig*), and 3) it concludes with a summary of the sentence of *tawhid* and its implications in faith.

This structure is like the discourse pattern in the Journey of Religion podcast studied by Solihin (2023), where host Onad systematically opens the dialog with questions about the concept of divinity, then directs the conversation to the values of moderation, and closes with a conclusion that invites continuity in life. This structure is also in line with the thematic *tafsir* presentation model in tafsiralquran.id, which follows Al-Farmawi's steps to facilitate audience understanding (Muttaqin & Khiyaroh, 2023).

> "*I'lam ketahui olehmu hai thālib bahwasanya wajib atas qayyūm islam laki dan islam perempuan yang akil balig akan mengetahui sifat yang wajib dan sifat yang mustahil dan sifat yang jaiz akan Subhānahu wa ta'ālā.*" (Anonim, 1900)

The sentence acts as an opening that emphasizes the importance of understanding Allah's obligatory, impossible, and jaiz attributes. In accordance with Van Dijk's schematic, this opening sets the main context to build a cognitive foundation for the reader about urgency and obligation in knowing the divine attributes.

> "*Adapun sifat yang dua puluh itu terbahagi adapun bahagian yang pertama sifat nafsiyah dan kedua sifat salbiyah dan ketiga sifat ma'āni dan keempat sifat ma'nawi.*" (Anonim, 1900)

It is about the obligatory attributes of Allah and divides them into the categories of *nafsiyah, salbiyah, ma'āni,* and *ma'nawi.* This structure shows an attempt to organize theological concepts under the concept of superstructure, which is the main content, which functions to convey the core idea.

> "*Adapun sifat yang dua puluh ini termasuk semuanya kepada kalimat lā ilaha illalLāh. Maka adalah kalimat itu terbahagi kepada empat bahagian. Pertama lafaz lā dan kedua lafaz ilaha dan ketiga lafaz illa dan keempat lafaz Allah.*" (Anonim, 1900)

The sentences contain an in-depth description of the concept of *tawhid* is, characterized by the phrase *lā ilaha illallāh*. By mentioning the parts of the *lafaz*, the schematic underlines the systematic framework that links Allah's attributes with the meaning of Tawhid in a structured manner.

> "*Maka nyatalah daripada yang dinafikan itu bahwa yang sekalian dinafikan itu ma'dum yang mustahil wujudnya. Adapun yang diisbatkan daripada hakikat Tuhan yaitu yang ketunggalan yang iman itu yaitu zat Tuhan kita jalla wa 'azza yang wajib adanya yang menjadikan segala alam.*" (Anonim, 1900)

The quote above concludes the discussion by emphasizing that Allah is the only God, and this is directly related to our faith. This closure helps the reader understand how our faith is affected by the concepts explained earlier.

> "*Ketahui olehmu hai thālib bahwasanya yang wajib kepada Rasulullah Shallallahu 'alaihi wasallam itu tiga perkara: pertama sidik artinya benar, kedua amanat 'kepercayaan', dan ketiga tablig artinya menyampaikan.*" (Anonim, 1900)

The sentence describes the obligatory attributes of Rasul as an important part that completes the understanding of Tawhid. This helps explain the Prophet's exalted position and his role in the faith. The quotes discussed above in *KPSAR* show the use of the arrangement pattern as described by Van Dijk. Each section, from the opening, main content, to the closing, is organized to help readers understand the attributes of Allah and Rasulullah in a gradual manner, especially in relations to faith and the concept of *Tawhid*.

In *KPSAR, tawhid* is the central theme that is conveyed through a systematic framework. The opening section emphasizes the importance of understanding Allah's attributes. The main body details His attributes, such as *nafsiyah*, *salbiyah*, *ma'ani*, and *ma'nawi*, while the concluding section summarizes the concept of *tawhid* and its implications for faith. This arrangement helps readers understand theological values gradually and deeply. This is in line with research conducted by Herman, Muarifin, and Sardjono, where there is a gradual structure to affect the audience and convey the message (Herman, Muarifin, & Sardjono, 2023). The superstructure on the theme of *tawhid* is emphasized through religious textual narratives, while in advertisements, social messages are conveyed through emotionally rich audiovisuals and modern language styles.

Semantics

Semantics, according to Van Dijk, is the analysis of the meaning contained in the text (Van Dijk, 1997). This includes various elements, such as context, details of information, purpose, and assumptions. These elements highlight certain information that speakers consider important, while assumptions are used to reinforce the main message in the discourse. In semantics, the edited content of the text of *KPSAR* emphasizes meaning by providing background and details that support the argument, such as quotations of relevant verses of Al-Qur'an for each attribute of Allah. The information provided includes the setting of the text (the history of creation and the concept of divinity), the purpose (strengthening the reader's faith), and the presumption that the reader already has basic religious knowledge. *KPSAR* accentuates the meaning of focusing on the setting which contains the context of Islam and tawhid being the basic framework that clarifies the importance of understanding the attributes of Allah and Rasulullah. In addition, the edited text of *KPSAR* provides in-dept explanations, including the definition of each attribute, supporting verses, and theological logic. For example, the attribute of qidam is explained with verse of Al-Qur'an "Huwal Awwalu wal Akhiru waz-Zhahiru wal-Bathinu."

> *"Qidām artinya sedia adanya zat Allah Ta'ālā maka lawannya mustahil padanya huduts artinya baharuh seperti firman Allah Ta'ālā di dalam qur'an huwal-awwalu wal-ākhiru wazh-zhāhiru wal-bāthin artinya Ia jua Tuhan yang pertama-tama dan Ia jua Tuhan yang kemudian dan Ia jua Tuhan yang nyata dan Ia jua Tuhan yang tersembunyi"* (Anonim, 1900)

The text reflects semantic analysis in explaining the meaning of Allah's *qidam* (eternal) attribute. The context, the verse "*huwal-awwalu wal-ākhiru*", is used to strengthen the argument about Allah's attribute as a substance that has no beginning. These present related theological elements to support the reader's understanding of Allah's eternal attribute. By semantics, the use of the verse provides a framework of meaning and clarifies the message that eternity belongs only to Allah.

> *"Wahdāniyah artinya Esa maka lawannya mustahil padanya inna la yakunu wahdan seperti firman Allah Ta'ālā di dalam qur'an qul huwal-Lāhu ahad, Allāhush-shamad, lam yalid wa lam yūlad, wa lam yakun lahū kufuwan ahad artinya katakan oleh-Mu ya Muhammad Allah Ta'ālā jua yang esa zat-Nya dan esa sifat-Nya dan esa af'al-Nya"* (Anonim, 1900)

The meaning of *wahdaniyah* emphasizes the oneness of Allah in substance, attributes, and actions. The quote above provides a deep semantic setting through a reference to the verse of Al-Qur'an is "*qul huwal-Lāhu ahad*". The use of this reference creates a context that underlining the concept of *tawhid*, a centerpiece in semantic discussions of Islamic theology. This verse implicity serves as a basic assumption that the reader understands the importance of tawhid in the Islamic faith.

> "*Qudrah artinya kuasa adanya zat Allah Taʿālā maka lawannya mustahil padanya ʿajzu artinya lemah seperti firman Allah Taʿālā di dalam qurʾan innal-Lāha ʿalā kulli syaiʾin qadīr artinya bahwasanya Allah Taʿālā juah Tuhan yang amat kuasa tiap-tiap sesuatu*" (Anonim, 1900)

It emphasizes the semantic concept of Allah's absolute ability or *qudrah*. The reference to verses from the Al-Qurʾan strengthens the argument through the religious setting, conveying that the attribute of Allah's power covers all aspects of existence. The text should reinforce the reader's faith Allah's power.

> "*Adapun kalimat lā ilaha illal-Lāh itu empat kalimahnya pertama lā itu kalimah nafi namanya artinya meniadakan dan kedua ilaha itu kalimah manafi namanya artinya yang ditiadakannya dan ketiga kalimah illa itu kalimah isbat namanya artinya menetapkan. Keempat Allah itu kalimah masbat artinya yang ditetapkan*" (Anonim, 1900)

The semantics in the quote above focus on the way the sentence of *tawhid* is formed and the meaning it contains. Explanations of parts of the sentence such as *nafi* or denial and *isbat* or establishment help the reader understand more about the concept of *tawhid* in religion. The assumption that the reader already understands the structure of *shahada* sentence provides a strong basis for understanding the meanings of religion more clearly.

The result is in line with research conducted by Ilham and Hasan in 2023, where the semantic approach is used to understand the maxims in the text that provide historical and theological contexts to strengthen meaning (Ilham & Hasan, 2023). For example, as in the specific meaning of Allah's attributes such as *qidam*, *wahdaniyah*, *qudrah*, and *ilmu*. This semantic approach is like the analysis of tafsiralquran.id, which combines religious texts with national contexts to strengthen the message of tolerance (Muttaqin & Khiyaroh, 2023). The semantic analysis here is very in-depth and focused on the understanding of tawhid and classical Islamic theology, and there is an assumption that the reader already has a religious foundation. This emphasis on the meaning of Allah's inclusive nature is in line with Solihin's (2023) findings in the Journey of Religion podcast, where Islamic, Christian and Buddhist religious figures also use theological understanding to reject absolute truth claims that trigger conflict. This semantic approach is also in line with the research of Ilham and Hasan (2023) who also used meaning analysis to strengthen theological messages and moderation values in religious texts.

Syntax

Van Dijk defines syntax as the analysis of how sentences are organized and arranged in a text (Van Dijk, 1997). A sentence structure and arrangement aims to support the delivery of the speaker's intentions and objectives. In syntax analysis, elements such as sentence form, cohesiveness, and pronoun usage become the focus. The sentences in the edited text of *KPSAR* are organized in long form with a classical structure and sometimes involve repetition. The element of coherence is seen in the way each part is interconnected, for example, *nafsiyah* to *maʿāni* and *maʿnawi* attributes. Pronouns such as "*Ia,*" "*Allah Taʿālā,*" are used for consistency of reference to God, to explain Allah's attributes definitively, such as "Qidām artinya sedia *adanya zat Allah*", the arrangement of sentences from one attribute to another so as to provide a logical flow such as obligatory to impossible attributes, and the pronoun "Ia" is used to refer to Allah with reverence.

> "*Wujūdu artinya ada Allah Taʿālā mustahil Ia tiada Allah Taʿālā maka wujud sifat {nafsiyah} namanya artinya diri zat boleh dikata wujud ituh zat maka dikata sifat lafaznya maka pada maknanya zat Ia tiadalah bertambah atas zat.*" (Anonim, 1900)

The sentence above explains the meaning of being or existence and emphasizes that Allah's essence cannot change or increase. Thus, creating consistency in His mention. The sentence flows in a logical manner, explaining Allah's "wujud" attribute and emphasizing that its opposite cannot exist. The repetition of the phrase "mustahil Ia tiada" strengthens the unity of the sentence and ensures the certainty that Allah exists, in accordance with Van Dijk's view of how sentences are organized and connected.

> *"Qidām artinya sedia Allah Taʿālā mustahil Ia baharu bermula hakikat padamu recana daripada menafikan adam yang mendahului bagi wujud Allah Taʿālā."* (Anonim, 1900)

The quote above uses negation and comparison to explain the attribute "qidām" or eternity. The sentence starts by giving a definition, then immediately asserts that it is impossible for Allah to be "baharu" or new. This flow of the sentence starts with a definition and continues with a negation helps to make the explanation clear and consistent.

> *"Wahdāniyah artinya Esa Allah dan Esa sifat-Nya dan Esa perbuatan-Nya mustahil berbilang zat-Nya dan sifat-Nya, perbuatan-Nya bermula hakikat wahdāniyah itu recana daripada menafikan susun dan berbilang zat-Nya dan sifat-Nya dan perbuatan-Nya."* (Anonim, 1900)

The concept of "*wahdāniyah*" (oneness) is explained here by affirming that Allah is One in His substance, attributes, and actions. The sentence structure uses the repetition of the word "*Esa*" to emphasize the main idea, while avoiding conflicting understandings. This repetition, along with the negation of any form of multiplicity in Allah's substance or attributes, ensures that the message conveyed can be understood clearly and logically, under a syntax structure to support the flow of thought, as Van Dijk's states.

In the quotes above, long sentences and the use of repetition and negation are part of the syntax that is important in ensuring the message is well understood. Each sentence is designed in such a way to support the coherence and logicality of the ideas conveyed, which is the main principle in syntax analysis, according to Van Dijk. These structures ensure the reader can follow the train of thought clearly and without confusion, which is important in theological texts such as this. This is in line with the research of Pakpahan et al. (2024) who found that religious texts often use complex syntactic structures to emphasize the main message. Although the format is different, the use of structured syntax to clarify the message is in line with tafsiralquran.id's strategy of simplifying the interpretation without losing the depth of meaning (Muttaqin & Khiyaroh, 2023). This is also in line with research conducted by Ilham and Hasan, in that Van Dijk's analysis also focuses on linguistic structures in other disciplines, such as social discipline (Ilham & Hasan, 2023). This research discusses how sentence structure helps readers understand the main idea. For example, the explanation of the concept of "*wahdāniyah*" in the quote uses repetition to reinforce the message.

Stylistics

According to Van Dijk (1977), stylistics refer to the choice of words used by the speakers to convey ideas or messages. This choice of words plays an important role in determining how the message will be received and understood by the audience. The word choice in the edited text of *KPSAR* is characterized by a classical with the use of Arabic for theological terms (e.g. *wājibal-wujūdu, qidām, baqaʾ*) and Malay translations, often alongside with the Arabic terms. This reflects an effort to maintain the authenticity of the theological texts while providing access to understanding for local readers. In addition, word choice in the texts is strongly influenced by religious and theological purposes,

such as words, such as *wājibal-wujūdu, mukhālafatu lil hawādisi, lā ilaha illal-Lāh*. It shows specific terms in Islamic theology, uses direct quotations from the Al-Qur'an to strengthen arguments, and the respectful classical language style reinforces the religious atmosphere.

> "*Wujūdu artinya ada Allah Ta'ālā mustahil Ia tiada Allah Ta'ālā*" (Anonim, 1900)

The quote above refers to the basic concept of theology, which states that the existence of Allah is obligatory and cannot be questioned. The use of the word *"wujūd"* (exist) in Arabic, followed by an explanation in Malay, shows a stylistic choice to maintain the authenticity of the theological term while providing understanding for local readers. This reflects how the text combines classical Arabic with Malay to be clearly understood while maintaining its religious power.

> "*Qidām artinya sedia Allah Ta'ālā mustahil Ia baharu*" (Anonim, 1900)

"Qidām" in the quote above refers to the eternal attribute of Allah, which is not bound by time or change. This word choice reflects the use of classical terms that have been preserved, with explanations in Malay to ensure a meaning that is more easily understood by non-Malay readers. This word choice shows an attempt to maintain theological accuracy while still accommodating local language needs.

> "*Lā ilaha illal-Lāh artinya tiada yang disembah dengan sebenar-benarnya hanya Allah*" (Anonim, 1900)

The quote above is a translation of the most fundamental sentence of *tawhid* in Islam. Using the phrase "*Lā ilaha illal-Lāh*" in Arabic and its explanation in Malay shows how the author combines Arabic as a sacred expression with an explanation that is more acceptable and understandable to local readers. This reflects a stylistic choice to maintain the authenticity of the religious text while ensuring that the message is widely acceptable to the local audience.

These five quotes show how the author combines classical and modern language styles by choosing Arabic terms that are rich in meaning while providing translations in Malay to ensure the theological message can be understood by wider readership. In the text of *KPSAR*, Kitab maintains a classical style with Arabic terms to emphasize the authority and sacred value of the teachings. This is in line with research conducted by Fadlan in 2024, where this study used theological terms as a tribute to religious scholarship, such as the use of straightforward and emotional language (Fadlan, 2024). The choice of this language style is in line with tafsiralquran.id which combines scientific authority such as quotations from the book of Al-Ibriz with accessible language (Muttaqin & Khiyaroh, 2023).

Rhetorical

Rhetorical studies involve analyzing visual elements, such as graphics and language styles such as metaphors (Van Dijk, 1997). These two elements are used to add appeal and support the delivery of the message in the text. *KPSAR* uses rhetorical elements such as Al-Qur'an verses to reinforce the argument, metaphors such as the "nur Nabi Muhammad" to provide spiritual visualization and graphical formats as systematic divisions of God's attributes to attract the reader's attention. Rhetorical elements are also used to reinforce the message through the sentence "*Allah adalah cahaya*" and other texts that use a grouping structure (the attributes of Allah and the Rasulullah are divided into clear categories), which makes it easier for readers to understand the contents of *KPSAR*.

> *"Bismillāhir rahmānir rahīm/ I'lam ketahui olehmu hai thālib bahwasanya wajib atas/ qayyūm islam laki dan islam perempuan yang akil balig/ akan mengetahui sifat yang wajib dan sifat yang mustahil dan/ sifat yang jaiz akan Subhānahu wa ta'ālā…"* (Anonim, 1900)

This quote begins with emphasizing the importance of knowledge about the attributes of Allah and Rasulullah, with the division of attributes into obligatory, impossible, and *jaiz*. This division shows the use of rhetorical elements as systematic structure that makes it easier for readers to understand theological concepts. This clear division strengthens the argument and helps convey the message in an organized way, under Van Dijk's rhetorical analysis of the use of structure to clarify ideas.

> *"Maka adalah hak Subhānahu wa ta'ālā sebelumpai lagi Ia menjadikan segala alam dia namakannya darinya upama perbendaharaan yang {tersembunyi} dengan firman -Nya kuntu kanzan makhfiyyan fa'ah-/ -babtu an u'rafa fakhalaqtul-khalqa lā u'rafu artinya telah adalah aku/ yakni ilmuku perbendaharaan yang {tersembunyi} maka kukasih bahwa/ dikenal akan daku maka kujadikan segala makhluk itu supaya …"* (Anonim, 1900)

The use of metaphor such as *"perbendaharaan yang tersembunyi"* to describe Allah's knowledge is a powerful rhetorical technique. This metaphor provides a visual image that enriches the reader's understanding of the abstract concept of God's knowledge. In this way, the text relies not only on logic but also on the reader's emotion, making the message more interesting and digestible.

> *"Dan adalah pertama-tama dijadikannya dahulu daripada segala makhluk/ yaitu nur Nabi kita Muhammad shallallahu 'alaihi wasallam dan adalah segala/ alam ini daripada nur Nabi kita Shallallahu 'alaihi wasallam jua karena/ ceritera daripada Jabir radliyal-Lahu anhu bahwasanya sekali ia berdatang/ sembah kepada Nabi Shallallahu 'alaihi wasallam daripada pertama-tama yang/ dijadikan Allah Ta'ālā."* (Anonim, 1900)

The metaphor of *"nur Nabi"* or Prophet's light describing Prophet Muhammad's foundational role in the universe's creation is an effective rhetorical strategy. Light as a metaphor symbolizes spiritual enlightenment and influence, which gives a strong visualization of Prophet Muhammad's place in Islamic cosmology. This is under rhetorical theory, where metaphors are used to reinforce the message by providing vivid images and touching the reader's emotion.

> *"Maka adalah makna lā ilaha illal-Lāh itu atas empat perkara pertama-tama lā wājibal-wujūdu illal-Lāh artinya lā ilaha itu tiada yang/ wajib adanya artinya nafi."* (Anonim, 1900)

The quote above shows the division of the concept of *"lā ilaha illal-Lāh"* into four aspects, each of which has an important meaning, by emphasizing that only Allah must exist. This systematic use of separation and clarification functions as a rhetorical technique to facilitate understanding and strengthen the argument, in line with the way Van Dijk explains how rhetoric organizes and divides information to support and clarify the message to be conveyed.

In the five quote above, the use of metaphors, clear structure, and organized divisions of theological concepts are rhetorical techniques that support the delivery of a strong message, which corresponds to van Dijk's rhetorical analysis of the use of language and visual elements to enhance the appeal and clarity of the message. Research on *KPSAR* uses rhetorical techniques by systematically dividing the attributes of God and reinforcing the

message with metaphors such as *"nur Nabi Muhammad."* This rhetorical strategy is in line with Darmawansah's research (2023) which shows that metaphors and direct quotes are effective for strengthening religious messages. This rhetorical strategy is similar to the use of story narratives in tafsiralquran.id to effectively convey tolerance messages (Muttaqin & Khiyaroh, 2023).

The use of the term *"perbendaharaan yang tersembunyi"* as a metaphor reinforces the spiritual meaning, in line with Van Dijk's method which emphasizes the importance of rhetoric in clarifying and reinforcing the message. This is in line with research conducted by Darmawansah in 2023 who also emphasized sentences and rhetorical elements such as the use of graphics and informative expressions to convey preaching message clearly and interestingly. The rhetorical strategies in this book, such as the use of the metaphor *"perbendaharaan yang tersembunyi,"* are like the way the Ministry of Religious Affairs' tafsirs use Qur'anic verses to reinforce arguments for moderation, as analyzed by Zain and Mutaqin (2022). This technique stimulates the reader and the target of preaching (ma'du). In *Kitab Pengetahuan*, the analysis also includes the author's mental awareness manifested in the division of the attributes of Allah and Rasulullah and the use of metaphors to visualize theological concepts. This is under Van Dijk's approach which sees that the meaning of the text is shaped by author's cognition and the social context (Darmawansah, 2023).

Religious Moderation

Based on the edited text from *KPSAR*, at the beginning of the text, there is an invitation to understand the attributes of Allah and Rasulullah as the basis of faith that every Muslim must know. The emphasis on the obligatory and impossible attributes of Allah and Rasulullah shows a systematic approach to building rational faith. This illustrates how deep understanding is integrated with local narratives, such as the use of traditional terms and procedures, to make this teaching acceptable to the community.

"Dan kalām artinya berkata zat Allah Ta'ālā maka lawannya/ mustahil padanya bukmun artinya bisu seperti firman Allah Ta'ālā/ di dalam qur'an wa kallama-Lāhu mūsā taklīmā artinya telah ber-/ -kata-kata Allah Ta'ālā akan Nabi Allah Musa dengan sempurna kata./ dan qādirun artinya yang kuasa zat Allah Ta'ālā maka lawannya/ mustahil padanya 'ājizun artinya lemah. dan murīdun artinya/ yang berkehendak zat Allah Ta'ālā ...

"Maka lawannya mustahil padanya 'umyun artinya yang butah. Dan/ mutakallimun artinya yang berkata zat Allah Ta'ālā maka lawannya mustahil/ padanya abkam artinya yang bisu. Adapun sifat yang dua puluh/ itu terbahagi adapun bahagian yang pertama sifat nafsiyah dan/ kedua sifat salbiyah dan ketiga sifat ma'āni dan keempat... (Anonim, 1900)

The quotes above explains Allah's attributes in Islamic theology and seeks to explain the attributes that He possesses as well as the opposites of these attributes. Overall, the text focuses on determining the positive attributes of Allah that are impossible to separate from Him, as well as affirming that there are no flaws or weaknesses in Him. The quote above emphasizes that Allah's attributes, such as speaking *(kalam),* power *(qādir),* will *(murīd)*, knowledge *('ālim)*, life *(hayy),* hearing *(samī'),* and seeing *(bashīr),* are all perfect attributes and cannot be separated from Him. The quotation above emphasizes that Allah cannot be imagined with weak or limited attributes, such as mute, blind, or dead. This reflects a clear understanding of Allah's attributes, which is essential for understanding religion in a moderate and balanced way, neither overstepping (takfir) nor trivializing His majesty.

In addition, the quote above divides Allah's attributes into several categories: *nafsiyah*

attributes (which form the basis of His existence), *salbiyah* attributes (which describe His perfection in terms of having no flaws), *ma'āni* attributes (attributes related to Allah's activities), and *ma'nawi* attributes (more abstract attributes, which related to His existence). This division provides a structured and moderate view to avoid excessive understandings of God's attributes. This moderate approach to understanding God is in line with Pastor Yerry Pattinasarany's dialogue in Solihin's research (2023), which emphasizes that non-violence and tolerance are part of the core teachings of all religions. In religious moderation, this text shows a balance in describing Allah's attributes. There is an attempt to maintain a middle position between over-personalizing Allah's attributes (such as assuming Allah can be understood in human ways) and completely denying the connection between Allah's attributes and human experiences.

By saying that His attributes have no opposites such as weakness or blindness, the text seeks to ensure that the understanding of God remains aligned with the correct understanding. This understanding serves to avoid an extreme views of God, by asserting that Allah does not have negative attributes that humans can perceive. This leads the readers to a moderate and non -extreme understanding, which avoids distorting the attributes of Allah. Moderation in religion, in this case, means maintaining a balance between respect for the attributes of God and an understanding that is not excessive or misleading.

> "*Pertama sifat istighna' sebelas yaitu diambil daripada sifat nafsiyah/ satu dan diambil daripada sifat salbiyah empat dan diambil/ daripada sifat ma'āni tiga dan diambil daripada sifat ma'nawi/ tiga yaitu wujud, qidām, baqa', mukhālafatu lil hawādisi, qiyāmuhu/ bi nafsihi, sama', bashar, kalam, samī'un, bashīrun, mutakallimun. ...*

> "*sifat yaitu diambil daripada sifat nafsiyah satu dan diambil/ daripada sifat salbiyah empat yaitu wujud, qidām, baqa', mukhā-/ -lafatu lil hawādisi, qiyāmuhu ta'ala bi nafsihi yaitu jalal namanya/ artinya sifat kebesaran Allah Ta'ālā dan lagi dua yang baharu-/ -san yaitu suci Allah Subhānahu wa ta'ālā daripada mengambil/ faedah daripada sekalian [hukumnya] dan perbuatan segala/ hambanya ...* (Anonim, 1900).

The sentence *"lā ilaha illal-Lāh"* in the edited quote above is the core of the teaching of tawhid in Islam, which affirms that only Allah has the right to be worshipped. This acknowledgement of Allah's holiness, glory, and power reflects a deep belief in His existence and attributes. Religious moderation in this context This can be seen in the way a person understands and internalizes belief in Allah that is neither excessive nor deficient. Explanations of Allah's attributes of *wujud, qidām, baqa', mukhālafatu lil hawādisi*, and others emphasize the essence of Allah that is unreachable by human shortcomings or limitations. This understanding encourages people to maintain balance in religion, avoid extremism, and focus on the oneness of God.

The *salbiyah* attributes mentioned, such as *mukhālafatu lil hawādisi* (rejection of any form of occurrence or change) and *qiyāmuhu bi nafsihi* (Allah's independent existence without depending on anything), show that Allah is perfect and not limited. In moderation, this could mean that an understanding of Allah's perfection and oneness should lead Muslims not to associate Allah with other things or follow worldly desires that could jeopardize faith. Recognition of the oneness of Allah can also create a moderate understanding that emphasizes the importance of maintaining a balance between the life of this world and the afterlife, between religion and social progress.

Some attributes of Allah mentioned are *jamal attributes*, such as *sama', bashar, kalam* (hearing, sight, and speech). These attributes indicate beauty and perfection in the communication between Allah and His people. In religious moderation, this can be interpreted as an encouragement to appreciate beauty in all aspects of life, both in relationships with God and fellow humans, as well as maintaining balanced and non-extreme communica-

tion. This depiction of God's beauty can also remind people to appreciate diversity in ways of religion and interacting with others, without having to impose one view or way of religion that is excessive.

> *"itu melainkan Allah jua. Maka perlahan [perlahan] lah engkau bermula agama itu/ dua bagi jua suatu iman kedua syarak artinya membicarakan dengan/ bicara yang haraj(?) dan adalah bagi segala akal itu beberapa hingga yang/ tiada dapat dilalui oleh akal akan dia dan yang lemah daripada kesuda-/ -han-kesudahan pendapat itu…*

> *"baginya akan menjadikan segala mumkin ialah yang wajib disembah/ dengan sebenar-benarnya hanya Allah dan ketiga lā mustahiqqun lil-'ibādi/ bihaqqin illal-Lāh. Artinya tiada yang mempunyai bagi ibadah dengan/ yang sebenar-benarnya melainkan Allah dan keempat lā mustagniyan 'an kulli/ mā siwāhu wa muftaqirran ilaihi ...* (Anonim, 1900)

The quotes above emphasizes the deep understanding of the oneness of Allah through the sentence of *tawhid, lā ilaha illal-Lāh*. Here, the sentence is understood not only as a statement of belief, but also as a denial of any form of "deity" other than Allah. This approach requires readers to understand religion philosophically, through the reflection of reason and metaphysical knowledge. Religious moderation encourages intellectual dialogue and inclusiveness. This approach allows a non-literal reading of religious texts, avoiding potentially extreme narrow understandings. Its use reflects respect for the human intellectual capacity to understand religion, which is important in preventing radical attitudes.

In the edited quote above, Allah is described as the only one worthy of worship and as the center of all things. Phrases such as *"lā mustahiqqun lil-' ibādi bihaqqin illal-Lāh"* and *"lā ilaha illal-Lāh"* emphasizes that worship and existential recognition are only directed to Allah. The affirmation of *tawhid* can lead people to an inclusive understanding, where all forms of differences are bridged through the oneness of Allah. Religious moderation seeks to focus on universal values such as justice, compassion and tolerance that stem from the recognition of the same God. By emphasizing devotion to Allah as the center, this text can serve as a critique of fanaticism toward other people, groups, or other entities. The concept of *faghābahul-ma'rifah* (the endof knowledge is wonder and limitation) suggests that while reason is important, knowledge of Allah has limits. There are dimensions of divinity that cannot be fully comprehended by the human intellect. Recognizing the limitations of reason is intellectual humility, which is essential for creating mutual respect between religious communties. This concept encourages a dialogical approach to religion, avoiding absolute truth claims that are often a source of conflict.

The phrase *"kuntu kanzan makhfiyyan"* highlights the mystical aspect that Allah created creatures to be known. This confirms that the purpose of human existence is to know Allah. This understanding teaches the values of harmony and a common goal, which is to know and get closer to Allah. In moderation, this can be translated as a spirit of building relationship between individuals as part of Allah's creation. The focus on knowing Allah reduces attention to outward differences such as race, ethnicity, or sect, which are at the core of moderation. There are also phrases that place Allah as the richest of all and the one on whom all creatures depend. This implies a harmonious relationship between creatures and the Creator, and between fellow creatures. Religious moderation emphasizes balance in vertical (human-God) and horizontal (human-human). The affirmation of Allah as the center of everything puts humans on an equal footing, reducing the potential for conflict based on differences.

> *"kepada tempat yang \jauh \ kepada siang hari kelihatan esok maka [na-/ -ik] saksi-lah engkau di sanalah api yakni apabila dilihat keadaan/ zat Allah itu dengan mata*

hati bahwasanya adalah zat Allah/ Ta'ālā itu dalil yang menunjukkan adanya alam ini dijadikan [dengan]/ dengan yakin maka apabila dilihat keadaan segala alam ini dengan mata kepala/ bahwasanya adalah sekalian alam itu dalil ... (Anonim, 1900)

The edited quote above from *KPSAR* teaches a Sufism (spiritual) and theology (kalam) approach that emphasizes the connection between the creator (Allah) and His creation (the universe). This understanding supports moderation in religion because it shows that knowing Allah is not only through revelation (*naqli* argument) but also through reason and observation (*aqli* argument). Religious moderation lies in the balance between naqli and aqli argument, not only relying on religious texts but also using reason to understand the signs of Allah's greatness. In the quote above, Allah's words such as *"laukāna fīhimā ālihatun illal-Lāhu lafasadatā"* emphasize Tawhid and the logic of God's oneness. This verse shows that Tawhid is the core of religion, which is the foundation of moderation in religion, keeping away extremism or theological deviations, such as polytheism.

The quote above mentions the importance of seeing with the eyes, both spiritually and rationally. This suggests a balance between spiritual and rational approaches in understanding the existence of Allah. Religious moderation often arises from an understanding that respects both these spiritual and rational aspects. This understanding helps avoid extremities, whether as pure spiritualism that ignores reason, or pure rationalism that ignore revelation.

"khalaqakum wa m<u>ā</u> ta'malūn artinya Allah Ta'ālā jua Tuhan menja-/ -dikan langit yang ketujuh dan bumi yang ketujuh dan Allah Ta'ālā jua/ Tuhan yang menjadikan kamu dan akan barang perbuatan kamu./ Adapun dalil aqli isbat itu wa ammā burhānu wujūduhu/ Ta'ālā fahudūsul-'ālam artinya tandanya ada Allah Ta'ālā itu baharu .... (Anonim, 1900)

The sentence *"khalaqakum wa mā ta'malūn"* emphasizes that Allah is the creator of everything, including humans and their actions. This statement shows a belief in Allah's absolute power over the universe, including humans as creatures who have the freedom to act. Religious moderation emphasizes faith that is not extreme. In this context, the understanding of Allah as Creator provides a spiritual basis for accepting the diversity of His creation, including differences of opinion or belief. Thus, the quote above supports a humble attitude towards various human phenomena, including social diversity. It also states that a sign of Allah's existence is *"hudūsul-'ālam"* (the newness of the universe), which indicates that everything in this world exists because it was created. In addition, the text also uses naqli arguments, namely verses of Al-Qur'an that affirm Allah's existence and power. The *aqli* argument shows that Islam does not reject the use of reason in understanding faith. This is important in religious moderation, as the use of reason helps prevent fanaticism that is not based on deep understanding.

The quote above underlines faith in Prophet Muhammad as Rasulullah, by quoting the verse of Al-Qur'an *"muhammadar rasūlullāhi wal-lazīna āmanū asyidda'u 'alal-kufāru"*. This verse shows the Prophet's leadership qualities in dealing with the infidels. The phrase *"asyiddā'u 'alal-kuffār"* (hard on the infidels) is often misunderstood as a justification for being extreme towards non-Muslims. However, in religious moderation, the historical context of this verse is significant. This harsh attitude is directed at those who are hostile to Islam, not as a general attitude towards all non-Muslims. Religious moderation teaches balance so that a Muslim can still practice religious teachings without neglecting human values. Religious moderation in this book is seen in how the Prophet Muhammad SAW upholds human values without distinguishing religious, ethnic, or racial backgrounds. This is in line with moderate attitude in religion, which is trying to achieve a balance between religious teaching and social peace (Bachtiar, 2021). Religious moderation in this context can be seen from the way *KPSAR* conveys the attributes of Allah without falling into extreme understanding.

The edited quote above from *KPSAR* is in line with research conducted by Zakki in 2021, where religious moderation is emphasized as a balanced attitude (*tawāzun*) that avoids extremism with the message that religious practice must be based on a balance between reason and revelation, spirituality, and rationality. In addition, Al-Muntakhabāt in Zakki's research emphasizes the importance of *tawhid* as the main foundation in maintaining social harmony and diversity. This understanding is in line with the values instilled in *KPSAR*, where the described attributes of Allah such as *sama'* (hearing), *bashar* (seeing), and kalam (speaking) show the spiritual aspects that connect Allah with His people without transgressing limits (Zakki, 2021).

This moderate understanding of Allah's attributes is in line with the Ministry of Religious Affairs' efforts in its interpretation of Islamic Moderation (2012) to counter the narrative of extremism, as suggested by Zain and Mutaqin (2022). This can be seen from the book's rejection of *takfir* and extreme understanding, just as the Ministry's interpretation rejects the formalization of radical Islam. The understanding of Allah as the Most Perfect encourages Muslims to understand God without exaggeration, while avoiding understandings that could lead to *takfir* (disbelieving others) or extremism in religion. This is in line with Zakki's research (2021) which emphasizes that religious moderation must be based on a balance between reason and revelation, and avoid extremism. This implies that religion should be understood with a balance between correct beliefs about God and mutual respect. In addition, religious moderation in *KPSAR* teaches people to see unity in *tawhid*, which can be the foundation for drawing closer to Allah and creating peace between people, despite different religions.

CONCLUSION

KPSAR is a theological text that not only serves as a guide to faith but also displays a systematic discourse strategy to promote religious moderation. Through Van Dijk's critical discourse analysis, this study reveals that *KPSAR* uses a thematic structure centered on the concept of *tawhid*, with a pedagogical superstructure divided into opening, main content, and closing to facilitate readers' understanding. Semantic strategies, such as the use of Qur'anic verses and classical theological terms (*wahdāniyah, qudrah*) provide a strong foundation for the message, while repetitive and interrelated syntax emphasizes the consistency of the teachings. Stylistically, the Arabic-Malay combination shows an attempt at inclusiveness, while metaphorical rhetoric such as the phrase *"perbendaharaan yang tersembunyi"* creates a spiritual visualization that is easily accepted by the local community.

The findings of this study show that the discourse strategies in KPSAR shape religious moderation through three main aspects. First, the avoidance of extremism is reflected in the emphasis on Allah's rational attributes (*wujud, qidām*) and the rejection of impossible attributes (*'ajz, jahil*), which prevents an anthropomorphic or reductive understanding of God. Second, the balance between reason and revelation is seen in integrating naqli (Qur'anic) and aqli (logical) arguments in explaining God, encouraging a non-literalist approach to religion while still adhering to the original text. Third, social inclusiveness is seen in the text's presentation through Jawi script and the adaptation of local terms, which bridges the Islamic tradition within the socio-cultural context of the archipelago.

However, this study also identified some limitations of the text. For example, although the book rejects theological extremism, there is no explicit critique of the practice of intolerance or violence in the name of religion. In addition, the reliance on the author's interpretation in categorizing the attributes of Allah has the potential to trigger certain biases. For future research, it is necessary to study more deeply how this text is practiced in certain communities, as well as to compare it with contemporaneous books to understand variations in moderation narratives. Overall, the contribution of this study lies in the multidimensional critical discourse analysis approach, which not only reveals what the text conveys but also how its linguistic and structural strategies shape a moderate understand-

ing of religion. The results expand the academic discussion on the role of classical texts in promoting harmony in the social environment in society, while opening up space for further research on the dynamics of religious texts and their relevance in the modern context.

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