

THE VERNACULARITY IN THE TAFSIRIYAH TRANSLATION OF *NADOMAN NURUL HIKMAH*

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Abstract

The vernacularity of the poetic translation of the *Qur'an Nadoman Nurul Hikmah* by Hidayat Suryalaga lies in its peculiarity in using the language and rules of Sundanese poetry of praise. This paper aims to explain the form of vernacularity in the translation of *Nadoman Nurul Hikmah*'s interpretation by H. R. Hidayat Suryalaga. This article uses descriptive methods and content analysis, thus concluding that the aspect of nadoman content or the meaning of the verses in *Nadoman Nurul Hikmah* is far more accurately called a translation of tafsiriyah al-Qur'an than it is called poetic interpretation of the Qur'an. H. R. Hidayat Suryalaga, in *Nadoman Nurul Hikmah*, does not at all refer to the Arabic translation or interpretation in each stanza. H. R. Hidayat Suryalaga did not use the verse editor as a source, but he tried to provide his interpretation. Meanwhile, in Nadoman, Nurul Hikmah does the loose and contextual translation. The contextualization of the verses of the Qur'an gives the impression to the readers (singers) of Nadoman that *Nadoman Nurul Hikmah* can be enjoyed by anyone who is by the spirit of the times.

Keywords: *Vernacularity, Nadoman, Tafsiriyah Translation, Praise*

Abstrak

Bentuk vernakularitas terjemahan puitis al-Qur'an *Nadoman Nurul Hikmah* karya Hidayat Suryalaga terletak pada kekhasannya menggunakan bahasa dan kaidah-kaidah *pupujian* puisi Sunda. Tulisan ini bertujuan menjelaskan bentuk vernakularitas pada terjemah *tafsiriyah Nadoman Nurul Hikmah* karya H. R. Hidayat Suryalaga. Artikel ini menggunakan metode deskriptif dan analisis isi, sehingga menemukan kesimpulan bahwa aspek konten (isi) nadoman atau

kandungan makna ayat dalam *Nadoman Nurul Hikmah* jauh lebih tepat disebut terjemah *tafsīriyah* al-Qur'an daripada disebut puitisasi tafsir al-Qur'an. H. R. Hidayat Suryalaga, dalam *Nadoman Nurul Hikmah* sama sekali tidak merujuk kepada terjemah atau tafsir yang berbahasa Arab dalam setiap baitnya. H. R. Hidayat Suryalaga tidak menjadikan redaksi ayat sebagai sumber, tetapi ia berusaha menuangkan interpretasinya sendiri. Sementara dalam *Nadoman Nurul Hikmah* melakukan penterjemahan secara longgar dan kontekstual. Kontekstualisasi ayat al-Qur'an tersebut memberikan kesan kepada para pembacanya (pelantun) *nadoman* bahwa *Nadoman Nurul Hikmah* bisa dinikmati oleh kalangan siapa saja yang sesuai dengan semangat zaman.

Kata Kunci: *Vernakularitas, Nadoman, Terjemah Tafsīriyah, Pupujian*

Introduction

The term vernacularity refers to the term used by Anthony H. Johns¹ to denote the localization of Islamic scholarship. It also can be interpreted as an effort to see the locality process in a work of interpretation or translation of the *Qur'ān*. Vernacularization, as quoted by Islah Gusmian, is a process of discussing Islam locally in various parts of the archipelago, as can be seen in the Arabic script (script) jawi and pegon, many loan words are originating from Arabic and literary works.²

Tafseer and translation of the *Qur'ān* in various parts of the archipelago have experienced developments, with the discovery of various kinds of interpretation books and translations in various languages such as; Malay, Sundanese, Javanese, Batak, and other local languages.³ Tafsir, written by the scholars of the archipelago in various languages at that time, aimed to meet the needs of libraries in his day. For example, *Tahrīf fī Qulūb al-Mu'minīn fī Tafsīr Sentences of Yasin's Letter* by Ahmad Sanusi; and the interpretation of the Holy Verse *Lenyepaneun* by Moh. E. Hasim, which was published in 1984, was written in Sundanese.⁴

According to Nurdin Zuhdi, the characteristics and peculiarities of Indonesian interpretation are books of interpretation written using the local Indonesian language, both from the regional language and the national language.⁵ West Java, for example, translation from the beginning became part of the vernacularization of Islamic

¹ Anthony H. Johns, "Qur'anic Exegesis in the Malaya World," Andrew Rippin (ed). *Approaches to the History of Interpretation of the Qur'an* (Oxford: Clarendon Press, 1988), 579.

² Islah Gusmian, "Bahasa Dan Aksara Dalam Penulisan Tafsir Al-Qur'an Di Indonesia Era Awal Abad 20 M," *Mutawatir: Jurnal Keilmuan Tafsir Hadis* 5, no. 2 (2015): 223–47

³ Islah Gusmian, "Bahasa & Aksara Tafsir Al-Quran Di Indonesia Dari Tradisi, Hierarki Hingga Kepentingan Pembaca," *Jurnal Tsaqafah* 6, no. 1 (2010): 1–25.

⁴ Gusmian, "Bahasa Dan Aksara Dalam Penulisan Tafsir Al-Qur'an Di Indonesia Era Awal Abad 20 M," 232.

⁵ Nurdin Zuhdi, *Pasaraya Tafsir Indonesia dari Kontestasi Metodologi hingga Kontekstualisasi*, (Bantul: Kaukaba Dipantara, 2014), 60.

teachings. Judging from the translation technique, the translators use various methods, such as translation in dangding poetry and praise or nadoman. One of them is Nadoman Nurul Hikmah. Aesthetic translation of the Qur'an which is presented by carrying Sundanese poetry in the form of praise.

Hidayat Suryalaga's Nadoman Nurul Hikmah has the spirit of grounding the Qur'an with the value of Sundanese Tatar local wisdom. Nadoman Nurul Hikmah is part of the wealth of the archipelago's translation treasures with a poetic translation style. Therefore, this study is essential and exciting to open further studies and research related to how Nusantara Ulama adapt and adopt Qur'anic values through local poetry so that the Qur'an comes alive in the community.

Studies on the interpretation of the archipelago have been carried out by many academics, observers, and reviewers in the commentary study community. This includes the study of the translation of the Qur'an in Sundanese. One of them is the writings of R. Hidayat Suryalaga himself who wrote about "Nur Hidayah, Saritilawah Sundanese Basa Al-Qur'an Winangun Pupuh 30 Juz, Book A",⁶ In addition, Benjamin G. Zimmer in his writings describes the complexity of attraction between Javanese languages and Sundanese vis-a-vis the Koran, ideology, and liberation from domination.⁷ Meanwhile, there are several writings by Jajang A Rohmana which explain the theme of the poetic translation of the Qur'an in Sundanese, including "Poetic Translation of the Qur'an in West Java Translation of the Qur'an in the Form of Sundanese Poetry Known as Guguritan",⁸ *Poetic Translation of the Qur'an: Dangding and Praise of the Qur'an in West Java*,⁹ "Metrical Verse as a Rule of Qur'anic Translation: Some Reflections on R.A.A. Wiranatakoesoema's *Soerat Al-Baqarah* (1888-1965)",¹⁰ "Sastra Islam Nusantara: Puisi Guguritan Sunda dalam Tradisi Keilmuan Islam di Jawa Barat,"¹¹ and "Sundanese Translations of the Qu'an in West Java: Characteristics and the Limits of Translation,"¹²

⁶ HR. Hidayat Suryalaga, *Nur Hidayah, Saritilawah Basa Sunda Al-Qur'an Winangun Pupuh 30 Juz, Buku A*, (Bandung: Yayasan Nur Hidayah, 2000).

⁷ Benjamin G Zimmer, "Al-'Arabiyah and Basa Sunda: Ideologies of Translation and Interpretation among the Muslims of West Java," *Studi Islamika* 7, no. 3 (2000): 31–65.

⁸ Jajang A. Rohmana, "Poetic Translation of the Qur'an in West Java Translation of the Qur'an in the Form of Sundanese Poetry Known as Guguritan," *Suhuf* 8, no. 2 (2015): 175–202, <https://doi.org/10.22548/shf.v8i2>.

⁹ Jajang A. Rohmana, *Terjemahan Puisi Al- Quran: Dangding Dan Pupujian Al- Quran Di Jawa Barat* (Jawa Barat: Layung, 2019).

¹⁰ Jajang A. Rohmana, "Metrical Verse: As a Rule of Quranic Translation: Some Reflections on R.A.A. Wiranatakoesoema's *Soerat Al-Baqarah* (1888-1965)," *Al-Jami'ah* 53, no. 2 (2015): 439–67, <https://doi.org/10.14421/ajis.2015.532.439-467>.

¹¹ Jajang A Rohmana, "Sastra Islam Nusantara : Puisi Guguritan Sunda Dalam Tradisi Sastra Islam Nusantara :," *Akademika* 21, no. 1 (2016): 1–18, https://www.researchgate.net/publication/340683983_Sastra_Islam_Nusantara_Puisi_Guguritan_Sunda_Dalam_Tradisi_Keilmuan_Islam_Di_Jawa_Barat/link/5c992cf299bf13079a1cafa/download.

¹² Jajang A Rohmana, "Sundanese Translations of the Qur'an in West Java: Characteristics and the Limits of Translation," *DINIKA : Academic Journal of Islamic Studies* 2, no. 2 (2017): 165–200, <https://doi.org/10.22515/dinika.v4i2.1713>.

Even though there have been many studies on the translation of the Qur'an in Sundanese, studies with the theme of vernacularity in Nadoman Nurul Hikmah's poetic translation of the Qur'an still need to be carried out as an effort to internalize the values of the Qur'an according to the spirit of place and time.

By using a descriptive method, this article aims to explain the form of vernacularity in the translation of Nadoman Nurul Hikmah's interpretation by HR Hidayat Suryalaga, where the researcher sees that the aspect of nadoman content or the meaning of the verse in Nadoman Nurul Hikmah is much more accurately called the translation of the Qur'an interpretation. Rather than being called a poetic interpretation of the Qur'an because, in each of his stanzas, HR Hidayat Suryalaga does not at all refer to the translation or interpretation in Arabic and does not use the verse editor as a source. While in the form of translation, it seems loose. This translation is reflected in the contextual style of interpretation which gives the impression to the readers (singers) of Nadoman that anyone can enjoy Nadoman Nurul Hikmah by the spirit of the times. Thus, this paper is expected to contribute to introducing local interpretations of the archipelago.

Biography of H. R. Hidayat Suryalaga

Abah Surya, as he is usually called, is a Sundanese writer and humanist. He finished the People's School (SR) in 1954. Then he continued his SGA and finished in 1961. He studied at FKIP until level III and graduated at the Unpad Faculty of Letters in 1986.

His career started as a SR/SD teacher from 1958-1966, a junior high school teacher from 1966-1978. From 1978-1980 he was a lecturer at the Unpad Faculty of Letters until 1998. And in 1992 he also started teaching at Unpas until 2001.

Apart from teaching, Mr. Hidayat also wrote several books related to Sundanese culture. In addition, Abah Surya also often writes drama scripts. There are thirty-six scripts and almost all of them are staged. In fact, he has also been a script actor several times with the Kiwari theater which was founded in the 1970s.

Abah Surya is also active in various social organizations, including; Editor of Kalawarta Kudjang (1966-1978), chairman of the Sunda Atikan Foundation (1996-1998), chairman of Daya Sunda (1994), LBSS administrator (2000-2005), founder/advisor of the Kiwari Sunda Theater (1975-2011), chairman of the Unpas Cultural Institute (1992-2000), Unpas Cultural Expert Staff (2000-2004), advisor to the Penca Daya Sunda hermitage, Daya Students Sunda (Damas), and a member of Bandoeng Tempoe Doeoe.

Nadoman Nurul Hikmah

Nadoman Nurul Hikmah The themes of the verses of the Koran Daras 30 written by Hidayat Suryalaga is a book published by the Nur Hidayah Foundation in Bandung in 2010. This 216 page thick book contains the composition of nadoman

based on the letter of the Koran daras juz 30 Hidayat compiled his work from chapters 1 to 30 for about 12 years (1997-2009). This work was composed by him after performing the pilgrimage in 1418 H/1997 AD, precisely after writing a work entitled, Nur Hidayah: Saritilawah Basa Sunda, Al-Qur'an 30 Juz Winangan Pupuh (1980).¹³

Nadoman Nurul Hikmah consists of 30 series per juz, of which are printed in the form of a pocket book. In 30 juz of the Qur'an there are about 5750 nadom poems. The average length is 300 series of praise themes. Hidayat attempted to translate the Qur'an into the form of praise by dividing it into several theme titles, one theme consisting of one verse or several verses. each theme has 5-10 stanzas of praise. The quartet pattern he chose refers to the provisions of 4 lines in each stanza and 8 syllables (engang).

Hidayat's work cannot be separated from the tradition of praise that he hears every day in mosques. In his speech, he admitted that his work was motivated more by his concern for the limitations of the lyrics of the praises sung in mosques which seemed monotonous. In addition, he witnessed many preachers who simply khatam the Qur'an and do not like to read translations or interpretations, so that understanding of the Qur'an is not deep. Therefore, Hidayat's efforts to compose praises and verses from the Qur'an are more or less related to these concerns. In addition, according to Hidayat Nadoman Nurul Hikmah, it contains the internalization (ngantebkeun) of the verses of the Qur'an so that Muslims from small children to adults know how to live in the world. Even compared to Saritilawah Nur Hidayah which was compiled in the form of pupuh, Nadoman Nurul Hikmah did not require special skills in developing it, so that his praises could be chanted freely. He also uses the more popular Sundanese and contextual material. For example, he incorporates illustrations into everyday life, to attract the interest of the younger generation as the successors of the Ummah.¹⁴

Judging from his limitations in Arabic, Hidayat uses an Indonesian translation of the Qur'an as his main source. He did not refer directly to the Arabic Qur'an. For example, he used the Qur'an and its translation published by the Ministry of Religion of the Republic of Indonesia in the 1990 edition and the printed edition of the Kingdom of Saudi Arabia in 1415 H. In addition, he used the book *asbāb al-nuzūl* by KH. Qamarudin Salih, Collection of Hadith Qudsi by M. Ali Usman et al., and Saritilawah Nur Hidayah by himself. Unfortunately, none of the works of interpretation of the Qur'an, both in Arabic and in Indonesian, are used as references.¹⁵

The form of vernacularity of the poetic translation of the Qur'an by Nadoman Nurul Hikmah

Nadoman Nurul Hikmah by H. R. Hidayat Suryalaga with the terms of Sundanese cultural symbols. Not only translating from the source language to the

¹³ R. Hidayat Suryalaga, *Nadoman Nurul Hikmah, Tema-tema Ayat Al-Qur'an Daras 30* (Bandung: Yayasan Nur Hidayah, 3003).

¹⁴ Suryalaga, 193.

¹⁵ Rohmana, *Terjemahan Puitis Al- Quran: Dangding Dan Pupujian Al- Quran Di Jawa Barat*, 147.

target language (Sundanese), Nadoman Nurul Hikmah is rich in cultural values and local wisdom. This adoption and adaptation process shows that diversity does not only exist in language and script, but also aims at the interests of the commentators towards Muslim citizens through an interpretive language that is suitable for the context of the local community.

In this study, the author focuses on Nadoman Nurul Hikmah daras 30 or juz 30. Nadoman Nurul Hikmah is a unique and unique translation of the Koran. The location of its peculiarity and uniqueness lies in the form of praise which is one of Sundanese poetry. This praise is what distinguishes Nadoman Nurul Hikmah's translation of the Qur'an from translations from other regions and shows Sundanese characteristics. There are 3 themes presented, namely, monotheism, stories, and muamalah. This categorization is important to reveal the vernacularity of every praise that comes from the verses of the Qur'an, especially the chapters of Juz 30.

The theme of monotheism: Qs. Al-Ikhlas/112: 1-4

No. 307. Gusti Alloh Anu Maha Esa (: 112/1)
(God Almighty)

قُلْ هُوَ اللَّهُ أَكَبَرُ

Original Text	Translation
<i>Bismillah awitanana, (8a)</i> <i>pupujian salajengna (8a)</i> <i>al-Ikhlas dimutola'ah, (8a)</i> <i>kalebet surat Makiyah. (8a)</i>	Bismillah let's start next compliment Al-Ikhlas studied including Makiyah letters
<i>Nadoman surat Al-Ikhlas, (8a)</i> <i>kaimanan ulah waswas, (8a)</i> <i>yēn Alloh Nu Maha Esa, (8a)</i> <i>Alloh Nu Maha Kawasa. (8a)</i>	Nadoman Surah Al-Ikhlas Faith don't worry that God Almighty Almighty God
<i>Mangga urang sasarengan, (8a)</i> <i>kedal ucap pangankenan, (8a)</i> <i>mung Alloh Nu Maha Esa, (8a)</i> <i>semaheun sugri makhlukna. (8a)</i>	Let's be together while confessing only Allah Almighty The worship of all creatures
<i>Teu aya deui ilahi, (8i)</i> <i>salintang Illahi Robbi, (8i)</i> <i>gusti Alloh Maha Suci, (8i)</i> <i>sinembah ingkang Sawiji. (8i)</i>	No more God other than Allah Robbi Lord God is holy The One Devotion
<i>Kanggo mu'min nu sajati, (8i)</i> <i>rukun iman nu kahiji, (8i)</i> <i>sahadat tawisna Islam, (8a)</i>	For true mu'min the first pillar of faith Sahadat is Islamic

kedah yakin kedah paham. (8a)¹⁶ Must be sure, must understand

The translation of the praises of the *Qur'ān* basically has the same rules as other types of praise that contain religious teachings or advice. The content of the translation of the holy verses of the *Qur'ān* is the difference. The author when compiling the translation of the praises of the *Qur'ān*, in addition to paying attention to the source language (Arabic), must also consider the rules of praise that form the pattern of his composition. The rules of praise must be related to its status as song lyrics. The type of song may vary according to the number of lines and syllables.

In the translation of the praise of QS. Al-Ikhlas, Hidayat Suryalaga refers to the rules of praise poetry using the provisions of 4 lines in each stanza (kwatren), 8 syllables per line, and the last vowel a-a-a-a in the first verse and only one stanza using the final vowel i-i-a-a.

Judging from the content of the verse, the translation of Hidayat Suryalaga's praise QS. Al-Ikhlas above, the author sees that these verses tend not to be bound by the source language editor. He is no longer a translation of the *Qur'ān*, but of course it leads to a tafsīriyah translation, not a literal one. The choice of interpretive translation is not only for the convenience of translators and writers, but also from the perspective of the internal structure of the language, interpretive translation is a necessity. The factor of the rules of poetry is one of the most basic causes forcing translators to use interpretive translations.

Therefore, the most realistic choice, the translator must use a tafsīriyah translation by means of which the meaning is captured first, then choose the words that are in accordance with their meaning, while adjusting to the complex rules of the poetry of praise. Here it can be understood that generally poetic translations of this kind end up making many changes, shifts, and adjustments, the results of which are different from the source language. In fact, in the end it tends to lead to the form of interpretation.

Notice how Hidayat uses many stanzas of praise to interpret one short verse from the QS. The Al-Ikhlas. For example, in the first verse, the author enters information on the type of QS. Al-Ikhlas is included in the Makiyah letter. Furthermore, the essence of the first verse of QS. Al-Ikhlas is about the oneness of God and then interpreted by including the first pillars of faith that must be sure and understand for true believers.¹⁷

308. **Sadaya Makhluk Gumantung Kana Iradah Alloh Swt. (112/2)**

(All creatures depend on Allah's Iradah).

اللَّهُ أَكْبَرُ

Original Text

Translation

¹⁶ Suryalaga, *Nadoman*, 201-202.

¹⁷ Suryalaga, 201.

<i>Nadoman nu salajengna, (8a)</i> <i>surat al-Ikhlas sumberna, (8a)</i> <i>dipi nu jadi ayatna, (8a)</i> <i>nyaēta ayat kadua. (8a)</i>	The Next Nadoman Surah Al-Ikhlas is the source as for the verse that is the second verse
<i>Mung Alloh Nu Maha Esa, (8a)</i> <i>nu nyiptakeun jagat raya. (8a)</i> <i>sadaya sugri makhlukna, (8a)</i> <i>mung gumantung ka Mantenna. (8a)</i>	Only Allah Almighty who created the universe all the creatures Just hang on to Him
<i>Mung ka Alloh urang muji, (8i)</i> <i>wiridan asma Illahi, (8i)</i> <i>ka Alloh urang neneda, (8a)</i> <i>mugi dijaga diraksa. (8a)</i>	Only to Allah do we praise Wirid Asma Allah to Allah we pray May it be protected
<i>Ka Alloh nu Maha Agung, (8u)</i> <i>urang nyuhunkeun papayung, (8u)</i> <i>sumalindung mung ka Gusti, (8i)</i> <i>ka Alloh Illhi Robbi. (8i)¹⁸</i>	To Allah the Greatest we ask for protection take refuge only in Allah To Allah Illahi Robbi

In the second verse, the author uses a more varied pattern, not only the final vowel a-a-a-a, but also uses the patterns of i-i-a-a, and u-u-i-i. This shows that the author is not too attached to very strict rules of praise and does not pursue the final vowel to be the same rhythm (murwakanti).

In this verse, Abah Surya is still discussing the oneness of God. Allah is the creator of the universe. Therefore, all of his creatures must depend on the Creator, ask for protection, and take refuge only in Allah, the Rabbi. That's how Abah Surya translates. In both the first and second verse, Abah Surya gives explanation (men-syarah) the lexical word with other stanzas as an explanation. For example in Allah al-ṣamad which means Allah is the dependent. He explained other than Allah a place to lean on, that Allah is also a place to ask for help. This illustrates that Abah Surya is not only fixated on lexical meanings, but also gives other meanings to strengthen the nature of God Almighty.

309. Alloh Anu Maha Esa (:112/3-4) (God Almighty)

لَمْ يَلِدْ وَلَمْ يُوْلَدْ كُفُوًا أَحَدٌ
وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ

Original Text

Surat Al-Ikhlas lajengkeun, (8eu)
ayat katilu dangukeun, (8eu)

Translation

Continue Surah Al-Ikhlas
The third verse listen

¹⁸Suryalaga, 202.

<i>nema ayat kaopatna, (8a)</i> <i>nyanggakeun nadomanana. (8a)</i>	continue the fourth verse please the nadom
<i>Mangga urang kedał lisan, (8a)</i> <i>kedal ucap pangangkenan, (8a)</i> <i>Alloh teu kagungan rama, (8a)</i> <i>sareng teu kagungan putra. (8a)</i>	Let's say confess God doesn't have a father and doesn't have children
<i>Alloh Anu Maha Suci, (8i)</i> <i>henteu aya nu nyasami, (8i)</i> <i>henteu aya nu nandingan, (8a)</i> <i>Alloh agung tan wangenan. (8a)</i>	Holy God nothing compares to nothing compares God is great and unchanging
<i>Aya riwayat ti Dohhaq, (8a)</i> <i>ku ulama geus kapendak, (8a)</i> <i>yēn nu kapir ngajurungan, (8a)</i> <i>Amin bin Tufail ngaran. (8a)</i>	There is a history from Dohaq by scholars have found that the disbelievers command Amin bin Tufail his name is
<i>Ngahaja nepangan Nabi, (8i)</i> <i>ngabibita rupi-rupi, (8i)</i> <i>bilih palay kabeungharan, (8a)</i> <i>atawa kakawasaan. (8a)</i>	Accidentally met the Prophet, incite all kinds if you want wealth or power
<i>Kangjeng Nabi ngawaleran, (8a)</i> <i>anjeunna ukur utusan, (8a)</i> <i>ngajak jalma sangkan iman, (8a)</i> <i>ka Alloh sujud miiman. (8a)</i>	The Prophet replied he's just a messenger invite people to faith to Allah prostrate believe
<i>Henteu palay harta banda, (8a)</i> <i>henteu palay kumawasa, (8a)</i> <i>manahna ihlas sumerah, (8a)</i> <i>ka Gusti alloh sumembah. (8a)</i>	Don't want possessions don't want power his heart sincerely surrenders To Allah worship
<i>Torojol nu kapir deui, (8i)</i> <i>ngahaja nepangan Nabi, (8i)</i> <i>cik ari Alloh Ta'ala, (8a)</i> <i>tina emas dijicunna?. (8a)</i>	Again the disbelievers come accidentally met the Prophet is Allah ta'ala made of gold?
<i>Nya lumungsur ieu ayat, (8a)</i> <i>kitu numutkeun riwayat, (8a)</i> <i>ieu ayat asal-usul, (8u)</i> <i>disebat asbāb al-nuzūl. (8u)</i>	Drop this verse so based on history, ieu verse of origin called asbāb al-nuzūl
<i>Aya hadis netelakeun, (8eu)</i> <i>yēn upami dibandingkeun, (8eu)</i> <i>Surat al-Ikhlas ajenna, (8a)</i> <i>sepertilu Qur'an mulya. (8a)</i>	there is a hadith explaining that when compared Surah al-Ikhlas itself One third of the noble <i>Qur'ān</i>

<i>Dina lebet Hadis Qudsi, (8i)</i>	In the Qudsi Hadith
<i>Ibnu Khuzaimah nampi, (8i)</i>	Ibn Khuzaimah accepted
<i>sumberna awit ti Anas, (8a)</i>	source from Anas
<i>kateranganana jelas. (8a)</i>	The explanation is clear
<i>Alloh kalintang benduna, (8a)</i>	God is so angry
<i>ka nu bohong itikadna, (8a)</i>	to people who lie in their intentions
<i>pajar Alloh 'mo tiasa, (8a)</i>	Assuming God can't
<i>ngahirupkeun deui jalma. (8a)</i>	Bringing humanity back to life
<i>Jeung ka jalma nu teu sopan, (8a)</i>	And impolite people
<i>pajar Alloh teh putraan, (8a)</i>	think that God has children
<i>nya dua hal ieu pisan, (8a)</i>	these two things
<i>lungsur la'nat ti Pangeran. (8a)</i>	cursed from Allah
<i>Mun keresa napakuran, (8a)</i>	If you want to reflect
<i>Al-Ikhlas teh dilenyepan, (8a)</i>	Al-Ikhlas to be contemplated
<i>eusina katauhidan, (8a)</i>	in monotheism
<i>sumber takwa kaimanan. (8a)</i> ¹⁹	source of piety of faith

Abah Surya in the third and fourth verses includes a number of elements of information sourced from asbāb al-nuzūl and hadith so that it is rich in important information in the translation. Using more varied patterns ranging from e-e-a-a, a-a-a-a, to i-i-a-a. In this verse, Abah Surya's interpretation is very clear by quoting a hadith narrated by Dohhaq in the verse "yen kapir ngajurungan, Amin bin Tufail ngaran. Ngahaja spanking the Prophet, took a couple of rupees." In other words, Abah Surya tries to give his interpretation by using the tafsīr bi al-riwāyah method in several verses of his translation of praise. The same thing can be found in the verse "Aya hadith netelakeun, yen upami compared to keun. Surah Al-Ikhlas Ajenna, like the *Qur'ān* Mulya".

From the translation of the praise of QS. Al-Ikhlas above, it can be seen that these verses tend not to be bound by the source language editor. He is no longer a translation of the *Qur'ān*, but tends to go beyond and enter the realm of poetic "tafsir" of the *Qur'ān*. Notice how Abah Surya uses many verses of praise to interpret a short verse from the QS. The Al-Ikhlas. The indicator of interpretation is also seen in the use of historical information from Dohhaq and Anas in the poetry of verses three and four above. This is strong evidence that Hidayat's praise is no longer a poetic translation, but tends to shift the interpretation of the verse into a form of praise or interpretation of translation.

The above characteristics appear in the use of several stanzas to interpret a short verse. Abah Surya seems to give a theological interpretation of the four verses of the QS. Al-Ikhlas. The stanzas show that he did not translate the source language editorial,

¹⁹Suryalaga, 202-203.

but gave an explanation of one verse based on his understanding. In other words, Hidayat Suryalaga seems to tend to be more lax in translating the source language.

Story Theme: Qs. Al-Lahab/111: 1-5

303. Leungeun Abi Lahab Dila'nat Anu Banget Pisan (111/1)
(May the hands of Abū Lahab be ruined, and ruined is he)

تَنَكِّثُ يَدَآءِي لَهَبٍ وَتَبَّ

Original Text	Translation
<i>Ngawitan ngaos bismillah, (8a)</i> <i>Surat Al-Lahab sarsilah,(8a)</i> <i>kalebet Surat Makiyah,(8a)</i> <i>Ayena dimutol'ah.(8a)</i>	At first read Bismillah, Surah Al-Lahab according to history including Makiyah letters Now reviewed
<i>Nadoman surat Al-Lahab,(8a)</i> <i>Seuneu nu nguntab-ngauntab,(8a)</i> <i>ayat anu kahiji,(8i)</i> <i>regepkeun masing taliti.(8i)</i>	Nadoman Surah Al-Lahab, blazing fire, first verse, pay close attention
<i>Leungeun Abi Lahab hina,(8a)</i> <i>dila'nat ku Nu Kawasa,(8a)</i> <i>sabab nya leungeuna pisan,(8a)</i> <i>anu nyieun karusakan.(8a)</i>	Abi Lahab's hands are despicable, cursed by the Almighty, because his hands do damage.
<i>Abu Lahab paman Nabi, (8i)</i> <i>tapi ka Nabi teh dengki,(8i)</i> <i>Islam arek diancurkeun,(8eu)</i> <i>reka perdaya teu eureun(8eu)</i>	Abu Lahab uncle of the Prophet, but to the envious Prophet, Islam is about to be destroyed endless deception.
<i>Nu mawi Kersa Illahi,(8i)</i> <i>kenging pangla'nat Gusti, (8i)</i> <i>sun katuhu jeung kenga, (8a)</i> <i>leungeun Abu Lahab nista. (8a)</i> ²⁰	By God's will, get the curse of God, right and left hand, Abu Lahab's hands were despicable

In the first verse, Abah Surya uses the quaternary pattern a-a-a-a, a-a-i-i, i-i-eu-eu, and i-i-a-a. Before entering the first verse, he explained that the QS. Al-Lahab includes Makiyah verses. Abah Surya, in the first verse, gives the meaning of al-Lahab with seuneu anu nguntab-ngauntab (flaming fire). He also informed that Abu Lahab was the uncle of the Prophet. As mentioned above, Abah Surya is not too attached to a rigid translation of the Koran. He prefers to include the information contained in asbāb

²⁰ Suryalaga, 198.

al-nuzūl in his nadom. The point of the first verse is found in the last stanza which explains that Abu Lahab's hands are despicable and contemptible.

304. Henteu Mangpaat Rajakayana Abi Lahab (111/2)

(His wealth will not avail him or that which he gained)

مَا أَغْنَىٰ عَنْهُ مَالُهُ وَمَا كَسَبَ

Original Text

Surat Al-Lahab lajengna, (8a)
dipi nu jadi ayatna, (8a)
nyaeta ayat kadua, (8a)
nyanggakeun ieu nadomna. (8a)

Abi Lahab jalma kaya, (8a)
harta kacida lobanna, (8a)
saudagar dagang kawentar, (8a)
kebonna manghektar-hektar. (8a)

Tapi sakabeh bandana, (8a)
hartana bandana teu guna, (8a)
rajakayana mubadir, (8i)
ukur papaes di lahir. (8i)

Digunakeun teu mangpaat, (8a)
malah dipake hianat, (8a)
nu matak jaga ahirna, (8a)
*Abi Lahab ka naraka. (8a)*²¹

Translation

Abi Lahab's next letter,
 as for the verse,
 namely the second verse,
 please this is nadom.

Abi Lahab the rich man,
 very rich,
 famous merchant
 The garden is acres

But all his wealth,
 worthless money,
 wasted wealth,
 Just a birth decoration.

Use is useless,
 even used treacherously,
 eat it later
 Abi Lahab is going to hell

The pattern in the second verse uses two patterns, a-a-a-a, and a-a-i-i. It has become a characteristic (landmark) of Nadoman Nurul Hikmah, before entering the main explanation of each verse, it is preceded by an opening stanza so that the reader or singer of Nadoman can be an effort to focus more first.

The phrase mā aghnā 'anhu māluhu wa mā kasab only implies that Abu Lahab is a rich person. However, in Abah Surya's nadom, he illustrates Abu Lahab's wealth by explaining that Abu Lahab was a well-known merchant and owned acres of gardens. In these verses, Abah Surya does not discuss Abu Lahab at all from the side of his family or descendants. This is understandable, Abah Surya only refers to the book *asbāb al-nuzūl* translated by Qomaruddin Salih which does not provide an explanation of the QS. Al-Lahab from the side of his family or descendants.²² This shows that Abah Surya was a creative translator, to illustrate an Abu Lahab who was very rich during his

²¹Suryalaga, 199.

²²Lihat al-Tabari yang mengartikan frasa *wa mā kasab* adalah anak-anaknya. Al-Tabari, *Jāmi' al-Bayān fi Ta'wīl Ay al-Qur'ān*. Terj Amir Hamzah. Jilid 26. Cet. I (Jakarta: Pustaka Azzam, 2009), 1006.

lifetime. Until he entered the essence of the verse that all his possessions were useless and could not help him from the torment of hell.

305. Abi Lahab Jeung Bojona Bakal Asup Naraka (111/3).

(Abi Lahab will [enter to] burn in a Fire of [blazing] flame).

سَيَصْلِي نَارًا ذَاتَ هَبٍ

Original Text

*Al-Lahab ayat katilu, (8u)
eusina moal kaliru, (8u)
sumberna ieu nadoman, (8a)
Mangga urang bandungan. (8a)*

*Abi Lahab jeung bojona, (8a)
jalma kapir geus tetala, (8a)
mindeng pisan nganiaya, (8a)
Jalma muslim dipergasa. (8a)
Abi Lahab jeung bojona, (8a)
jalma doraka kacida, (8a)
bakal asup ka naraka, (8a)
sarta langgeng disiksana. (8a)*

*Sabab keur waktu hidupna, (8a)
gawena rek perdaya, (8a)
Islam arek dipareman, (8a)
Nabi arek ditelasan. (8a)*

*Padahal Kangjeng Nabi teh, (8e)
kalebet alona keneh, (8e)
Abi Lahab jeung bojona, (8a)
nyarieun reka perdaya (8a)*

*Riwayat ti Ibnu Jarir, (8i)
nya kitu ti Ibnu Mundzir, (8i)
sumberna ti Ikrimah, (8a)
ayana ieu risalah (8a)*

*Ari bojo Abi Lahab, (8a)
kacida pisan biadab, (8a)
nyebarkeun cucuk di jalan, (8a)
nu Ku Nabi kalangkungan. (8a)*

*Atuh tangtos Kangjeng Nabi, (8i)
angkat kedah ati-ati, (8i)
margi cucuk rungseb pisan, (8a)*

Translation

Al-lahab third verse,
the content will not be wrong,
the source is nadoman,
let's take a look.

Abi Lahab and his wife,
clear disbeliever,
often abuse,
Muslims are oppressed.
Abi Lahab and his wife,
very sinner,
going to hell,
and eternally tormented.

For when his life
their work is deceiving,
Islam wants to be extinguished
The Prophet wanted to be killed.

Even though Kangjeng the Prophet,
including his uncle's son,
Abi Lahab and his wife,
trick.

History from Ibn Jarir,
as well as from Ibn Mundhir,
source from Ikrimah,
there is this treatise.

While the wife of Abi Lahab,
very cruel,
spread thorns on the road,
through which the Prophet passed.

Of course Kangjeng Nabi,
walk carefully,
because the thorns are so sharp,

*mun rabeut sok nyanyautan. (8a)*²³ If the wound hurts.

Verse by stanza of the third verse, Abah Surya wants to present the situation of Abu Lahab and his wife with a causal pattern. Abu Lahab and his wife will be punished by hell because during their lifetime they made a trick with the intention of dimming the teachings of Islam and killing the Prophet Muhammad.

He cites narrations from Ibn Jarir and Ibn Mundzir from Ikrimah. It was explained that Abu Lahab's wife was a very cruel person. His wife spread thorns on the streets that the Prophet Muhammad used to walk. Ibn Mundzir's narration, which is sourced from Ikrimah, refers to the book *Lubbāb al-Nuqūl fī Asbāb al-Nuzūl* by Jalāl al-Dīn al-Suyūṭī which was translated into Indonesian by Qomaruddin Shaleh assisted by A. A. Dahlan and M. D. Dahlan.²⁴ In this third verse we can see more varied patterns such as u-u-a-a, e-e-a-a, and i-i-a-a. The a-a-a-a pattern is still used in some stanzas.

306. Bojona Abi Lahab Tukang Nyebarkeun Pitnah (:111/4-5)

(And his wife [as well] - the carrier of firewood).

وَأَمْرَاتُهُ حَمَالَةُ الْحَطَبِ فِي جِيدِهَا حَبْلٌ مِّنْ مَّسَدٍ

Original Text

Translation

Al-Lahab nu salajengna, (8a)
nyanggakeun ieu nadomna, (8a)
ayat anu kaopatna, (8a)
teras ayat nu kalima. (8a)

The next Al-Lahab,
please this is nadoman,
fourth verse,
then the fifth verse.

Tukang mitenah geus puguh, (8u)
ibarat ngagandong suluh, (8u)
suluh garing na tonggongna, (8a)
ngiderna kamana-mana. (8a)

The slanderer is clear
like carrying wood
dry wood on his shoulders
around everywhere

Nyebarkeun fitnah jeung rumor, (8o)
ngomongna pinuh kokotor, (8o)
masarakat jadi ribut, (8u)
parasea durder gelut. (8u)

Spreading slander and rumors
talk full of dirt,
people are noisy,
fight fight.

Nu matak engke ahirna, (8a)
jalma tukang fitnah tea, (8a)
diduruk tututng awakna, (8a)
sarta langgeng di naraka. (8a)

Eat it in the end
slanderer,
his body burned,
and eternal in hell.

Beuheungna ge ditalian, (8a)

His neck is tied,

²³ Suryalaga, *Nadoman*, 199.

²⁴ Lihat Qomaruddin Shaleh et al., *Asbabun Nuzul: Latar Belakang Historis Turunnya Ayat-Ayat al-Qur'an* (Bandung: CV. Dipenogoro, 1999), 624.

<i>ku injuk nu pageuh pisan, (8a)</i> <i>disesered ka naraka, (8a)</i> <i>dikulub keur salilana. (8a)</i>	very hard, dragged to hell, simmered forever.
<i>Tah kitu geuning baraya, (8a)</i> <i>kalakuan anu nista, (8a)</i> <i>Abi Lahab jeung bojona, (8a)</i> <i>kitu geuning balukarna. (8a)</i>	That's it brother, despicable behavior, Abi Lahab and his wife, That's the result.
<i>Ieu jadi pieunteungeun, (8eu)</i> <i>lain pikeun picontoeun, (8eu)</i> <i>kalakuan abi Lahab, (8a)</i> <i>tanda jalma nu biadab. (8a)</i>	This is a mirror, not for example, Abi Lahab's behavior Sign of a savage.
<i>Urang ulah mirucaan, (8a)</i> <i>nyebarkeun beja pitnahan, (8a)</i> <i>tong resep nyebarkeun rumor, (8o)</i> <i>ngomong bohong eta kotor. (8o)</i>	We don't start spreading slanderous news, don't like to spread rumors lying is dirty.
<i>Lain pagawean halal, (8a)</i> <i>wiwirang batur diobral, (8a)</i> <i>engke bakal kaalaman, (8a)</i> <i>nembrak wiwirang sorangan. (8a)</i>	Not a lawful act other people's disgrace on sale, will experience later, open disgrace.
<i>Rengse surat Abi Lahab, (8a)</i> <i>mugia jadi musabab, (8a)</i> <i>pikeun ka urang ngelingan, (8a)</i> <i>yen hirup ulah kapiran. (8a)²⁵</i>	Completed Abi Lahab's letter, may be the reason, we realize, that life is not cheating

In the fourth and fifth verses, it is not revealed who the real name of Abu Lahab's wife is. However, Abah Surya in his speech stated the actions of Abu Lahab's wife. It is stated that Abu Lahab's wife labeled as *hammālat al-haṭab* is a slanderer, rumor, and provocative that is analogous to someone carrying firewood. Even in his nadom, Abah Surya makes an analogy of his firewood with dry firewood.

This was done by Abu Lahab's wife solely to dissuade people from the religion of Allah SWT, as well as to spread enmity among the people. As for the phrase *fī jīdiha hablun min masad* is a symbol, by Abah Surya it is interpreted lexically *beuheungna ge ditalian*, *ku injuk nu pageuh pisan* (the neck is tied, tied by a solid fiber).²⁶ As a consequence of his wife's actions, according to Abah Surya, Abu Lahab's wife was burned to the ground, her neck was tied by a fiber rope, dragged in the fire of hell, and simmered in hell forever.

²⁵Suryalaga, *Nadoman*, 200.

²⁶Quraish Shihab, *Tafsir al-Misbah: Pesan, Kesan, dan Keserasian al-Qur'an*, (Jakarta: Lentera Hati, 2007), 707.

In the last verse, Abah Surya invites the readers (singers) of his nadom to reflect on the story of Abu Lahab that the actions of Abu Lahab and his wife are a sign of barbaric humans. Not following his bad attitude is like spreading slander, provocation, blocking people from the path of Allah. He hopes QS. Al-Lahab is the reason that humans are aware and live not cheating.

Mu'amalah theme: Qs. Al-Ma'un/107: 1-7

294. Anu Kumaha Jelema Anu Ngagem Agama Bohong (:107/1-3)
(People Who Use Religion of Lies)

أَرَأَيْتَ اللَّهِ يُكَذِّبُ بِالْأَيْمَنِ ۝ ۝ فَذَلِكَ الَّذِي يَدْعُ عَلَىٰ طَعَامِ الْمِسْكِينِ ۝ ۝

Original Text

*Awitan ngaos bismillah, (8a)
al-Ma'un nu dibaladah (8a)
kalebet Surat Makiyah (8a)
ayena dimutola'ah(8a)*

*Dupi al-Ma'un hartosna (8a)
barang nu ageung gunana (8a)
dianggo anu maslahat (8a)
dianggo keur mayar zakat(8a)*

*Ieu nadoman sumberna (8a)
surat al-Ma'un awitna (8a)
ayat hiji, dua, tiliu (8u)
mangga bandungan sing husu (8u)*

*Eusina ieu nadoman, (8a)
maparinan keterangan, (8a)
sangkan urang jadi terang, (8a)
sadayana jadi gamblang. (8a)*

*Ari jelema cilaka, (8a)
eta teh aya tandana, (8a)
agama ukur cangkangna, (8a)
da henteu reujeung buktina. (8a)*

*Pajar geus ngagem agama, (8a)
tapi taya kanyaahna, (8a)
ka nu miskin nu malarat, (8a)
tara sidqoh mayar zakat. (8a)*

Translation

Start reading Bismillah
the learned al-Ma'un,
including Makiyah letters,
now reviewed.

As for al-Ma'un which means,
useful goods,
beneficial use,
used to pay zakat.

This is the source,
Surah al-Ma'un begins,
verses one, two, three,
please pay close attention.

This content is nadoman
give explanation
so that we can be bright
everything is so clear

wretched human
it has a sign
religion is just a package
There is no proof

He said he was practicing religion

but no love
to the poor
don't pay zakat

*Lamun aya nu musapir, (8i)
disentak bari diusir, (8i)
nu kitu teh jalma palsu, (8u)
agamana ngaku-ngaku. (8u)*

If there is a traveler
rebuked while being expelled
so fake
pretend religion

*Allah kalintang benduna, (8a)
ka nu ngaku beragama, (8a)
tapi ieu bari jeung prakna, (8a)
agama ukur cangkangna. (8a)*

God is so angry
to those who profess to be religious
but while practicing
religion is just a wrap

295. Ari Sholat Kudu Husu (:107/4-5)
(If you pray, you have to be solemn)

فَوَيْلٌ لِّلْمُصَلِّيْتِ الَّذِيْنَ هُمْ عَنْ صَلَاتِهِمْ سَاهُونَ

Original Text

*Surat al-Ma'un lajengna, (8a)
Ayat anu kaopatna, (8a)
Nema ayat nu kalima, (8a)
Nyangakeun nadomanana. (8a)*

Translation

Surah al-Ma'un next
the fourth verse
continue the fifth verse
welcome nadomnya

*Numutkeun asbab al-nuzul, (8u)
Lungsur ayat usal-usul, (8u)
Riwayat ti Ibn Munzdir, (8i)
Ibn Abbas nu milahir. (8i)*

According to asbab al-nuzul
down the verse of origin
narration from Ibn Mundzir
Ibn Abbas who issued

*Waktos jaman Kanjeng Nabi, (8i)
Aya munafik lalaki, (8i)
Osok ngahajakeun sholat, (8a)
Da loba jalma ngaliwat. (8a)*

The time of Kangjeng Nabi
there is a hypocrite man
love to pray
Because many people pass by

*Solatna dilila-lila, (8a)
Siga nu husu kacida, (8a)
Padahal hayang kapuji, (8i)
Da loba anu ningali. (8i)*

The prayer is delayed
like solemnly
even though I want to be praised
because many are watching

*Tapi lamun euweuh jalma, (8a)
sok tara jadi solatna, (8a)
munafik kitu adatna, (8a)
sholat dibarengan riya. (8a)*

but if not people
never be the prayer
such a hypocrite behavior
prayer accompanied by riya

Kalebet jalma cilaka, (8a)

including wretched people

<i>Lamun teu husu solatna, (8a)</i>	if you are not devoted to prayer
<i>Rurusuhan gagancangan, (8a)</i>	hurry hurry
<i>Henteu tartib babacaan. (8a)</i>	Not orderly reading
<i>Ari sholat anu husu, (8u)</i>	A solemn prayer
<i>Aya cirina geus tangtu, (8u)</i>	there are characteristics of course
<i>Nu kahiji rasa ajrih, (8i)</i>	the first is fear
<i>Isin ku Allah nu asih. (8i)</i>	Shame on the merciful God
<i>Rasa sieun dipiara, (8a)</i>	Fear is nurtured
<i>Sieun ku Alloh Ta'ala, (8a)</i>	afraid of Allah Ta'ala
<i>Sieun teu leres sholatna, (8a)</i>	afraid that the prayer is not correct
<i>Teu panceg dina hukumna. (8a)</i>	Inconsistent in the law
<i>Kadua masing rumasa, (8a)</i>	Both must feel
<i>Nampi kadeudeuh Mantenna, (8a)</i>	receive his love
<i>Dugi ka beueus socana, (8a)</i>	until her eyes glaze over
<i>Nyalangkrung cai socana. (8a)</i>	Flowing tears
<i>Nu katilu sabar pisan, (8a)</i>	The third is very patient
<i>Sholat henteu rurusuhan, (8a)</i>	prayer is not in a hurry
<i>Yakin ngedeuheus Pangeran, (8a)</i>	believe in praying to God
<i>Malah ditambah wiridan. (8a)</i>	Even added wiridan
<i>Nu kaopat ngiring da'wah, (8a)</i>	The fourth joins da'wah
<i>Nyebarkeun ayat risalah, (8a)</i>	spread the verse of the treatise
<i>Ngagungkeun asma Illahi, (8i)</i>	glorify God's name
<i>Syiar Islam nu pinuji. (8i)</i>	The commendable symbol of Islam.

296. Tutulung teh Kedah Bari Ikhlas (:107/6-7)
(If you help, you must be sincere)

الَّذِينَ هُمْ يُرَاءُونَ وَيَمْنَعُونَ الْمَاعُونَ

Original Text	Translation
<i>Dangukeun masing saregep, (8e)</i> <i>ayatna anu kagene, (8e)</i> <i>nema anu katujuhna, (8a)</i> <i>Surat al-Ma'un sumberna. (8a)</i>	Listen carefully, the sixth verse, continue the seventh verse, Surah al-Ma'un the source.
<i>Komo deui mun solatna, (8a)</i> <i>Ditambah rasa riya, (8a)</i> <i>Hayang kanyahoan batur, (8u)</i> <i>Hayang dipuji ku batur. (8u)</i>	Especially when it comes to prayer added joy, want others to know Want to be praised by others.
<i>Solat mah habluminn Alloh, (8o)</i>	Prayer is hablum min Allah

<i>Antawis mahluk jeung Alloh, (8o)</i>	between creatures and God,
<i>Kuduna ge iklas pisan, (8a)</i>	must be sincere
<i>Henteu aya pangarahan. (8a)</i>	no direction.
<i>Jeung jelema anu cilaka, (8a)</i>	And the wretched one,
<i>Ngan ukur ngurus dirina, (8a)</i>	only to take care of himself,
<i>Tara tutulung ka batur, (8u)</i>	never help others
<i>Najan ka nu jadi dulur. (8u)</i>	Even to your brother.
<i>Aya parentah nu jelas, (8a)</i>	There is a clear command,
<i>Kuduna hablum min al-nnas, (8a)</i>	should be hablum min al-nnas,
<i>Silih bantu sauyunan, (8a)</i>	help each other
<i>Sok komo jeung saiman. (8a)</i>	especially with faith.
<i>Lamun urang rek nulungan, (8a)</i>	If we will help,
<i>kudu iklas mamanahan, (8a)</i>	must be sincere
<i>tutulung bari lillahi, (8i)</i>	help while lillahi,
<i>eta diasih ku Gusti. (8i)</i>	it is loved by God.
<i>Tutulung sueuer rupina, (8a)</i>	Help many kinds,
<i>bisa rupa-rupa cara, (8a)</i>	can be various ways,
<i>nulungan maksud nu hade, (8e)</i>	help good cause,
<i>meunang pahala nu gede. (8e)</i>	get a great reward.
<i>Khoirun anfa uhu, (6u)</i>	Khairun anfa'uhu,
<i>paribasa baku, (6u)</i>	standard proverb,
<i>hirup urang aya guna, (8a)</i>	our life is useful
<i>pikeun jalma anu rea. (8a)</i>	for many people
<i>Palasipah urang Sunda, (8a)</i>	Sundanese philosophy,
<i>sami jeung muslim nu taqwa, (8a)</i>	the same as pious Muslims,
<i>naha urang aya guna, (8a)</i>	why are we useful
<i>keur jelema anu rea. (8a)</i>	for many.
<i>Kawajiban nu utama, (8a)</i>	main obligation,
<i>diri urang aya guna, (8a)</i>	we are useful,
<i>aya mangpaat maslahat, (8a)</i>	there are benefits,
<i>mangpaat keur masarakat. (8a)</i>	Benefits to society.
<i>tah kitu geuning baraya, (8a)</i>	So brother,
<i>urang teh kedah waspada, (8a)</i>	we must be vigilant
<i>amal ibadah sing iklas, (8a)</i>	worship must be sincere
<i>ulah riya ulah waswas. (8a)²⁷</i>	Don't worry, don't worry.

On Qs. Al-Ma'un, Abah Surya gave an interesting touch of interpretive translation. Not only citing *asbāb al-nuzūl*, he also seeks to harmonize local wisdom

²⁷Suryalaga, *Nadoman*, 188-190.

values with Qur'anic values. The most obvious stanza is found in verses 6-7. In this verse, the philosophy of the Sundanese is equated with a pious Muslim. This can be seen from the kquatren (verse) of Palasipah urang Sunda, sami jeung muslim nu taqwa, naha urang aya guna, keur jalma anu rea.

In the midst of Sundanese society, there is a sabilulungan philosophy which means penance, compassion, and care in Sundanese. While in Indonesian it means mutual cooperation, mutual help, shoulder to shoulder in one word. Dismissing self-serving and prioritizing a common goal. All play a role according to their abilities, whether in the form of material, knowledge or energy.²⁸

Through QS. Al-Ma'un, Abah Surya emphasizes the balance between hablun min Allah and hablun min al-annās; relationship between God and man. In the context of his relationship with Allah (hablun min Allah), Abah Surya reminded people to worship sincerely, selflessly, and not to be seen by people (riya). Meanwhile, in relation to human relations (hablun min al-annas), Abah Surya invites his readers or nadom singers to help each other, especially to brothers and sisters in the faith. The same meaning is also found in other interpretations of the archipelago such as in Tafsir-Al-Azhar written by Hamka.²⁹ Hamka in interpreting Surah Al-Ma'un also recommends that humans do worship sincerely without riya, only hoping for blessing from Allah. In addition, Hamka also encourages humans to help people in need and eliminate hatred towards fellow humans by using local words (Minang) such as using the word sejiran, fierce, encouraging, etc.

Although Abah Surya did not provide an explicit explanation of the philosophy of life of the sabilulungan, the author believes that this proverb which contains the value of local wisdom is Abah Surya's attempt—in Gusdur's term—to indigenize Islam.³⁰

In the indigenization of Islam, it is illustrated how Islam as a normative doctrine handed down from God integrates into the culture that comes from humans without losing their respective identities, so that there is no more purification of Islam or the process of equating it with the religious practices of the Muslim community in the Middle East.³¹

The essence of the indigenization of Islam is to make religion and culture no longer contradict each other, but a process of vernacularization of the Qur'an into the values of local wisdom of the Sundanese people so that they are more "close and live" together in the midst of everyday life. He not only explains the meaning behind the verse, but also integrates the concepts and values of his teachings into Sundanese

²⁸ Ira Indrawardana, "Kearifan lokal adat masyarakat Sunda dalam hubungan dengan lingkungan alam", *Komunitas: International Journal of Indonesian Society and Culture* 4, no. 1 (2012): 1-8. DOI: <https://doi.org/10.15294/komunitas.v4i1.2390>.

²⁹ HAMKA-Tafsir-Al-Azhar-Juz-30-pdf,153- 154

³⁰ Abdurrahman Wahid, *Pergulatan Negara, Agama, dan Kebudayaan*, (Jakarta: Desantara, 2001), 111.

³¹ Wahid, 111.

cultural thought. There is a touch of Islamic concepts and values that require dialogue and coordination with the perspective of wisdom

However, Abah Surya's work is not without its weaknesses. From the examples of these short chapters 30, the author found a very basic weakness in Nadoman Nurul Hikmah. Among the weaknesses contained in it is the lack of references to Arabic interpretations and interpretations of commentators from Indonesia. This can not be separated from his limited ability to speak Arabic because his educational background comes from the Unpad Faculty of Letters, Regional Language Department. In his speech, Abah Surya actually refers to the 1990 translation of the Ministry of Religion of the Republic of Indonesia. Likewise in the book of *asbāb al-nuzūl* and the hadith narrations he refers to his translated books.³²

When viewed from this background, Abah Surya is more accurately called a religious writer, compared to a translator or commentator of the *Qur'ān*. He himself admitted in Nadoman Nurul Hikmah's introduction that his work was not a translation, interpretation or *ta'wil* of the *Qur'ān*. He prefers that his work is called *saritilawah* (praise, Islamic poetry anu murwakanti, kватрен, gurindam or rhymes from nasyid sources).³³ Due to his passion and love for the *Qur'ān*, his limitations did not prevent him from remaining productive. So that Nadoman Nurul Hikmah should be a motivation for the *Qur'ān* activists or academics so that the *Qur'ān* and traditions remain sustainable and live best in the midst of our daily lives.

Conclusion

The vernacularity of the poetic translation of the *Qur'ān* Nadoman Nurul Hikmah by Hidayat Suryalaga lies in its peculiarity in using the language and rules of Sundanese poetry of praise. The composition of praise is generally bound by the rules of poetry in the form of the number of lines, the number of syllables in each line, and the similarity of the final vowel sound in each line. The number of lines in Nurul Hikmah's praise uses 4 lines like Arabic poetry. While the syllables generally use eight syllables.

As for the aspect of the content (content) of the nadoman or the content of the meaning of the verse, Nadoman Nurul Hikmah is far more accurately called a translation of *tafsiriyah al-Qur'an* rather than being called a poetic interpretation of the *Qur'ān*. This is because in each of his stanzas, Abah Surya does not at all refer to the Arabic translation or interpretation and does not use the verse as the source. Abah Surya seems to be trying to come up with his own interpretation. The loose translation tends to provide a lot of additional explanations for the redaction of sentences that do not match the source language. Even some translations are filled with interpretation.

³²Suryalaga, *Nadoman*, 213.

³³Suryalaga, vi.

For example, in some translations, he added additional interpretations quoted from the book *asbāb al-nuzūl* or hadith narrations in Indonesian.

The looseness of translation is also reflected in the contextual style of interpretation. The contextualization of the verses of the *Qur’ān* gives the impression to the readers (singers) of Nadoman that Nadoman Nurul Hikmah can be enjoyed by anyone who is in accordance with the spirit of the times.

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