THE VERNACULARITY IN THE TAFSĪRIYAH 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 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

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Kata Kunci: Vernakularitas, Nadoman, Terjemah Tafsīriyāh, 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

Tafsīr 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 Tafsīr, 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'mīnīn 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

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⁵ Nurdin Zuhdi, Pasaraya Tafsīr 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’ân in West Java: Characteristics and the Limits of Translation.”12

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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.


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’ān there are about 5750 nadom poems. The average length is 300 series of praise themes. Hidayat attempted to translate the Qur’ān 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’ān and do not like to read translations or interpretations, so that understanding of the Qur’ān is not deep. Therefore, Hidayat's efforts to compose praises and verses from the Qur’ān 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’ān 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’ān as his main source. He did not refer directly to the Arabic Qur’ān. For example, he used the Qur’ān 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’ān, 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

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14 Suryalaga, 193.
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)

<table>
<thead>
<tr>
<th>Original Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bismillah awitanana, (8a)</td>
<td>Bismillah let's start</td>
</tr>
<tr>
<td>pupujian salajengna (8a)</td>
<td>next compliment</td>
</tr>
<tr>
<td>al-Ikhlas dimutola'ah, (8a)</td>
<td>Al-Ikhlas studied</td>
</tr>
<tr>
<td>kalebet surat Makiyah, (8a)</td>
<td>including Makiyah letters</td>
</tr>
<tr>
<td>Nadoman surat Al-Ikhlas, (8a)</td>
<td>Nadoman Surah Al-Ikhlas</td>
</tr>
<tr>
<td>kaimanan ulah waswas, (8a)</td>
<td>Faith don't worry</td>
</tr>
<tr>
<td>yên Alloh Nu Maha Esa, (8a)</td>
<td>that God Almighty</td>
</tr>
<tr>
<td>Alloh Nu Maha Kawasa. (8a)</td>
<td>Almighty God</td>
</tr>
<tr>
<td>Mangga urang sasarengan, (8a)</td>
<td>Let's be together</td>
</tr>
<tr>
<td>kedal ucap pangankanen, (8a)</td>
<td>while confessing</td>
</tr>
<tr>
<td>mung Alloh Nu Maha Esa, (8a)</td>
<td>only Allah Almighty</td>
</tr>
<tr>
<td>sembaheun sugri makhlukna. (8a)</td>
<td>The worship of all creatures</td>
</tr>
<tr>
<td>Teu aya deui ilahi, (8i)</td>
<td>No more God</td>
</tr>
<tr>
<td>salintang Ilahi Robbi, (8i)</td>
<td>other than Allah Robbi</td>
</tr>
<tr>
<td>gusti Alloh Maha Suci, (8i)</td>
<td>Lord God is holy</td>
</tr>
<tr>
<td>sinembah ingkang Sawiji. (8i)</td>
<td>The One Devotion</td>
</tr>
<tr>
<td>Kanggo mu’min nu sajati, (8i)</td>
<td>For true mu'min</td>
</tr>
<tr>
<td>rukun iman nu kahiji, (8i)</td>
<td>the first pillar of faith</td>
</tr>
<tr>
<td>sahadat tawisna Islam, (8a)</td>
<td>Sahadat is Islamic</td>
</tr>
</tbody>
</table>
The translation of the praises of the Qur’an 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’an is the difference. The author when compiling the translation of the praises of the Qur’an, 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’an, but of course it leads to a tafsiriyah 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 tafsiriyah 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 Allah Swt. (112/2)
(All creatures depend on Allah's Iradah).

<table>
<thead>
<tr>
<th>Original Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>kedah yakin kedah paham. (8a)16</td>
<td>Must be sure, must understand</td>
</tr>
</tbody>
</table>

16 Suryalaga, Nadoman, 201-202.
17 Suryalaga, 201.
Nadoman nu salajengna, (8a)  
Surah Al-Ikhlas is the source  
dupi nu jadi ayatna, (8a)  
as for the verse  
nyaëta ayat kadua. (8a)  
that is the second verse

Mung Alloh Nu Maha Esa, (8a)  
Only Allah Almighty  
u nyiptakeun jagat raya.(8a)  
who created the universe  
saday sugri makhlukna, (8a)  
all the creatures  
mung gumantung ka Mantenna. (8a)  
Just hang on to Him

Mung ka Alloh urang mujĩ, (8i)  
Only to Allah do we praise  
wireidad asma Illahi, (8i)  
Wirid Asma Allah  
ka Alloh urang neneda, (8a)  
to Allah we pray  
mugi dijaga diraksa. (8a)  
May it be protected

Ka Alloh nu Maha Agung, (8u)  
To Allah the Greatest  
urang nyuhunkeun papayung, (8u)  
we ask for protection  
sunalindung mung ka Gusti, (8i)  
take refuge only in Allah  
ka Alloh Illhi Robbi. (8i)³⁸  
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)

Original Text  
Translation

Surat Al-Ikhlas lajengkeun, (8eu)  
The third verse listen  
ayat katilu dangukeun,(8eu)  
Continue Surah Al-Ikhlas

³⁸Suryalaga, 202.
continue the fourth verse
please the nadom

Let's say
confess

God doesn't have a father
and doesn't have children

Holy God
nothing compares to
nothing compares

God is great and unchanging

There is a history from Dohaq
by scholars have found
that the disbelievers command
Amin bin Tufail his name is

Accidentally met the Prophet,
icite all kinds
if you want wealth
or power

The Prophet replied
he's just a messenger
invite people to faith
to Allah prostrate believe

Don't want possessions
don't want power
his heart sincerely surrenders
To Allah worship

Again the disbelievers come
accidentally met the Prophet
is Allah ta'ala
made of gold?

there is a hadith explaining
that when compared
Surah al-Ikhlas itself
One third of the noble Qur'an
In the Qudsi Hadith

Ibn Khuzaimah accepted
source from Anas
The explanation is clear
God is so angry
to people who lie in their intentions
Assuming God can't
Bringing humanity back to life
And impolite people
think that God has children
these two things
cursed from Allah
If you want to reflect
Al-Ikhlas to be contemplated
in monotheism
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 tafsir 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,
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)

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

In the first verse, Abah Surya uses the quaternary pattern 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-nguntab (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

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20 Suryalaga, 198.
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 màluhu wa mà 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. This shows that Abah Surya was a creative translator, to illustrate an Abu Lahab who was very rich during his life.

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21Suryalaga, 199.
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).

<table>
<thead>
<tr>
<th>Original Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al-Lahab ayat katilu, (8u)</td>
<td>Al-lahab third verse,</td>
</tr>
<tr>
<td>eusina moal kaliru, (8u)</td>
<td>the content will not be wrong,</td>
</tr>
<tr>
<td>sumberna ieu nadoman, (8a)</td>
<td>the source is nadoman,</td>
</tr>
<tr>
<td>Mangga urang bandungan. (8a)</td>
<td>let's take a look.</td>
</tr>
<tr>
<td>Abi Lahab jeung bojona, (8a)</td>
<td>Abi Lahab and his wife,</td>
</tr>
<tr>
<td>jala kapir geus tetala, (8a)</td>
<td>clear disbeliever,</td>
</tr>
<tr>
<td>mindeng pisan nganiaya, (8a)</td>
<td>often abuse,</td>
</tr>
<tr>
<td>Jalma muslim dipergasa. (8a)</td>
<td>Muslims are oppressed.</td>
</tr>
<tr>
<td>Abi Lahab jeung bojona, (8a)</td>
<td>Abi Lahab and his wife,</td>
</tr>
<tr>
<td>jala doraka kacida, (8a)</td>
<td>very sinner,</td>
</tr>
<tr>
<td>bakal asup ka naraka, (8a)</td>
<td>going to hell,</td>
</tr>
<tr>
<td>sarta langgeng disiksana. (8a)</td>
<td>and eternally tormented.</td>
</tr>
<tr>
<td>Sabab keur waktu hidupna,(8a)</td>
<td>For when his life</td>
</tr>
<tr>
<td>gawena rek perdaya, (8a)</td>
<td>their work is deceiving,</td>
</tr>
<tr>
<td>Islam arek dipareman, (8a)</td>
<td>Islam wants to be extinguished,</td>
</tr>
<tr>
<td>Nabi arek ditelasan. (8a)</td>
<td>The Prophet wanted to be killed.</td>
</tr>
<tr>
<td>Padahal Kangjeng Nabi teh, (8e)</td>
<td>Even though Kangjeng the Prophet,</td>
</tr>
<tr>
<td>kalebet alona keneh, (8e)</td>
<td>including his uncle's son,</td>
</tr>
<tr>
<td>Abi Lahab jeung bojona, (8a)</td>
<td>Abi Lahab and his wife,</td>
</tr>
<tr>
<td>nyarieun reka perdaya (8a)</td>
<td>trick.</td>
</tr>
<tr>
<td>Riwayat ti Ibnu Jarir, (8i)</td>
<td>History from Ibn Jarir,</td>
</tr>
<tr>
<td>nya kitu ti Ibnu Mundzir, (8i)</td>
<td>as well as from Ibn Mundhir,</td>
</tr>
<tr>
<td>sumberna ti Ikrimah, (8a)</td>
<td>source from Ikrimah,</td>
</tr>
<tr>
<td>ayana ieu risalah (8a)</td>
<td>there is this treatise.</td>
</tr>
<tr>
<td>Ari bojo Abi Lahab, (8a)</td>
<td>While the wife of Abi Lahab,</td>
</tr>
<tr>
<td>kacida pisan biadab, (8a)</td>
<td>very cruel,</td>
</tr>
<tr>
<td>nyabarkeun cucuk di jalan, (8a)</td>
<td>spread thorns on the road,</td>
</tr>
<tr>
<td>nu Ku Nabi kalangkungan. (8a)</td>
<td>through which the Prophet passed.</td>
</tr>
<tr>
<td>Atuh tangtos Kangjeng Nabi, (8i)</td>
<td>Of course Kangjeng Nabi,</td>
</tr>
<tr>
<td>angkat kedah ati-ati, (8i)</td>
<td>walk carefully,</td>
</tr>
<tr>
<td>margi cucuk rungseb pisan, (8a)</td>
<td>because the thorns are so sharp,</td>
</tr>
</tbody>
</table>
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. 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).

Original Text | Translation
---|---
*Al-Lahab nu salajengna, (8a)* | The next Al-Lahab,
*nyanggakeun ieu nadomna, (8a)* | please this is nado man,
*ayat anu kaopatna, (8a)* | fourth verse,
*teras ayat nu kalima. (8a)* | then the fifth verse.
*Tukang mitenah geus puguh, (8u)* | The slanderer is clear
*ibarat ngagandong suluh, (8u)* | like carrying wood
*suluh garing na tonggongna, (8a)* | dry wood on his shoulders
*ngiderna kamana-manana. (8a)* | around everywhere
*Nyebarkeun fitnah jeung rumor, (8o)* | Spreading slander and rumors
*ngomongna pinuh kokotor, (8o)* | talk full of dirt,
*masarakat jadi ribut, (8u)* | people are noisy,
*parasea durder gelut. (8u)* | fight fight.
*Nu matak engke ahirna, (8a)* | Eat it in the end
*jalma tukang fitnah tea, (8a)* | slanderer,
*diduruk tututng awakna, (8a)* | his body burned,
*sart langgeng di naraka. (8a)* | 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. Dibogoro, 1999), 624.
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-ḥatāb 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 fi jādiha 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.

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25Suryalaga, Nadoman, 200.
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)

![Image of the page content]

Original Text | Translation
---|---
Awitan ngaos bismillah, (8a) | Start reading Bismillah
al-Ma’un nu dibaladah (8a) | the learned al-Ma'un,
kalebet Surat Makiyah (8a) | including Makiyah letters,
ayena dimutola’ah(8a) | now reviewed.

Dupi al-Ma’un hartosna (8a) | As for al-Ma'un which means,
barang nu ageung gunana (8a) | useful goods,
dianggo anu maslahat (8a) | beneficial use,
dianggo keur mayar zakat(8a) | used to pay zakat.

Ieu nadoman sumberna (8a) | This is the source,
surat al-Ma’un awitna (8a) | Surah al-Ma'un begins,
ayat hiji, dua, tilu (8u) | verses one, two, three,
mangga bandungan sing husu (8u) | please pay close attention.

Eusina ieu nadoman, (8a) | This content is nadoman
maparinan katerangan, (8a) | give explanation
sangkan urang jadi terang, (8a) | so that we can be bright
sadayana jadi gamblang. (8a) | everything is so clear

Ari jelema cilaka, (8a) | wretched human
eta teh aya tandana, (8a) | it has a sign
agama ukur cangkangna, (8a) | religion is just a package
da henteu reujeung buktina. (8a) | There is no proof

Pajar geus ngagem agama, (8a) | He said he was practicing religion
tapi taya kanyaahna, (8a) | but no love
ka nu miskin nu malarat, (8a) | to the poor
tara sidqoh mayar zakat. (8a) | don't pay zakat
Lamun aya nu musapir, (8i)  
disentak bari diusir, (8i)  
nu kitu teh jalma palsu, (8u)  
agama na ngaku-ngaku. (8u)

If there is a traveler
rebuffed 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)

<table>
<thead>
<tr>
<th>Original Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surat al-Ma’un lajengna, (8a)</td>
<td>Surah al-Ma’un next the fourth verse</td>
</tr>
<tr>
<td>Ayat anu kaopatna, (8a)</td>
<td>continue the fifth verse</td>
</tr>
<tr>
<td>Nema ayat nu kalima, (8a)</td>
<td>welcome nadomnya</td>
</tr>
<tr>
<td>Nyanggakeun nadomanana. (8a)</td>
<td></td>
</tr>
</tbody>
</table>

| Numutkeun asbab al-nuzul, (8u) | According to asbāb al-nuzūl down the verse of origin |
| Lungsur ayat usal-usul, (8u) | narration from Ibn Mundzir |
| Riwayat ti Ibn Munzdir, (8i) | Ibn Abbas who issued |
| Ibn Abbas nu milahir. (8i) | |

| Waktos jaman Kanjeng Nabi, (8i) | The time of Kangjeng Nabi |
| Aya munafik lalaki, (8i) | there is a hypocrite man |
| Osok ngahajakeun sholat, (8a) | love to pray |
| Da loba jalma ngaliwat. (8a) | Because many people pass by |

| Solatna dilila-lila, (8a) | The prayer is delayed |
| Siga nu husu kacida, (8a) | like solemnly |
| Padahal hayang kapuji, (8i) | even though I want to be praised |
| Da loba anu ningali. (8i) | because many are watching |

| Tapi lamun euweuh jalma, (8a) | but if not people |
| sok tara jadi solatna, (8a) | never be the prayer |
| munafik kitu adatna, (8a) | such a hypocrite behavior |
| sholat dibarengan riya. (8a) | prayer accompanied by riya |
| Kalebet jalma cilaka, (8a) | including wretched people |
Lamun teu husu solatna, (8a) if you are not devoted to prayer
Rurusuhan gagancangan, (8a) hurry hurry
Henteu tartib babacaan. (8a) Not orderly reading

Ari sholat anu husu, (8u) A solemn prayer
Aya cirina geus tangtu, (8u) there are characteristics of course
Nu kahiji rasa ajrih, (8i) the first is fear
Isin ku Allah nu asih. (8i) Shame on the merciful God

Rasa sieun dipiara, (8a) Fear is nurtured
Sieun ku Alloh Ta’ala, (8a) afraid of Allah Ta’ala
Sieun teu leres sholatna, (8a) afraid that the prayer is not correct
Teu panceg dina hukumna. (8a) Inconsistent in the law

Kadua masing rumasa, (8a) Both must feel
Nampi kadeudeuh Mantenna, (8a) receive his love
Dugi ka beueus socana, (8a) until her eyes glaze over
Nyalangkrung cai socana. (8a) Flowing tears

Nu katilu sabar pisan, (8a) The third is very patient
Sholat henteu rurusuhan, (8a) prayer is not in a hurry
Yakin ngedeuheus Pangeran, (8a) believe in praying to God
Malah ditambih wiridan. (8a) Even added wiridan

Nu kaopat ngiring da’wah, (8a) The fourth joins da'wah
Nyebarkeun ayat risalah, (8a) spread the verse of the treatise
Ngagungkeun asma Illahi, (8i) glorify God's name
Syiar Islam nu pinuji. (8i) The commendable symbol of Islam.

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

Original Text                  Translation

Dangukeun masing saregep,   Listen carefully,
(8e)                         the sixth verse,
ayatna anu kagenep,          continue the seventh verse,
(8e)                         Surah al-Ma'un the source.
nema anu katjuhnna,          Especially when it comes to prayer
(8a)                         added joy,
Surat al-Ma'an sumberna.     want others to know
(8a)                         Want to be praised by others.

Komo deui mun solatna,       Prayer is hablum min Allah
(8a)                         Surat al-Ma'un the source.
Ditambahan rasa riya,        Especially when it comes to prayer
(8a)                         added joy,
Hayang kanyahoan batur,      want others to know
(8u)                         Want to be praised by others.
Hayang dipuji ku batur.      Prayer is hablum min Allah
(8u)                         Surat al-Ma'un the source.
Antawis mahluk jeung Alloh, (8a) between creatures and God,
Kuduna ge iklas pisan, (8a) must be sincere
Henteu aya pangarahan. (8a) no direction.

Jeung jelema anu cilaka, (8a) And the wretched one,
Ngan ukur ngurus dirina, (8a) only to take care of himself,
Tara tutulung ka batur, (8u) never help others
Najan ka nu jadi dulur. (8u) Even to your brother.

Aya parentah nu jelas, (8a) There is a clear command,
Kuduna hablum min al-nnas, (8a) should be hablum min al-nnas,
Silih bantu sauyunan, (8a) help each other
Sok komo jeung saiman. (8a) especially with faith.

Lamun urang rek nulungan, (8a) If we will help,
kudu iklas mamanahan, (8a) must be sincere
tutulung bari lillahi, (8i) help while lillahi,
etta diasih ku Gusti. (8i) it is loved by God.

Tutulung sueuer rupina, (8a) Help many kinds,
bisa rupa-rupa cara, (8a) can be various ways,
nulungan maksud nu hade, (8e) help good cause,
meunang pahala nu gede. (8e) get a great reward.

Khairun anfa uhu, (6u) Sundanese philosophy,
paribasa baku, (6u) the same as pious Muslims,
hirup urang aya guna, (8a) why are we useful
pikeun jalma anu rea. (8a) for many people

Palasipah urang Sunda, (8a) For many.
sami jeung muslim nu taqwa, (8a) For many.
naha urang aya guna, (8a) Sundanese philosophy,
keur jelema anu rea. (8a) the same as pious Muslims,

Kawajiban nu utama, (8a) main obligation,
diri urang aya guna, (8a) we are useful,
aya mangpaat maslahat, (8a) there are benefits,
mangpaat keur masyarakat. (8a) Benefits to society.

tah kitu geuning baraya, (8a) So brother,
urang teh kedah waspada, (8a) we must be vigilant
amal ibadah sing iklas, (8a) worship must be sincere
ulah riya ulah waswas. (8a) 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
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 kwatren (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

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'an. He himself admitted in Nadoman Nurul Hikmah's introduction that his work was not a translation, interpretation or ta'wil of the Qur'an. He prefers that his work is called saritilawah (praise, Islamic poetry anu murwakanti, kwatren, gurindam or rhymes from nasyid sources).33 Due to his passion and love for the Qur'an, his limitations did not prevent him from remaining productive. So that Nadoman Nurul Hikmah should be a motivation for the Qur'an activists or academics so that the Qur'an and traditions remain sustainable and live best in the midst of our daily lives.

Conclusion

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. 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'an. 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.

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32 Suryalaga, Nadoman, 213.
33 Suryalaga, 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’an 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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