



## Visual Study Of Hanjuang Motif Illumination In The Qur'an Mushaf Sundawi

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### ABSTRACT

This research is motivated by the illumination of the Hanjuang motif on the Sundawi Mushaf Al-Qur'an. Meanwhile, in general, manuscripts that are often circulated in fine print from middle eastern Indonesia use illumination with Islamic geometric patterns. The purpose of this study is to explain the Sundawi Mushaf Al-Qur'an in its entirety related to the formulation of the concept of visualization of Hanjuang motif illumination, explanation of Hanjuang motif illumination, and its influence on Sufism. This study uses descriptive qualitative methods with visual creation approaches and Sufism that systematically describe the things that are the focus of the research. The data collection technique used in this research is library research and field research in the form of document analysis and personal communication with designers, humanists and Sufism experts. The results of this study found that the visualization of Hanjuang motif illumination with Al-Qur'an Mushaf Sundawi is part of plants that exist in West Java and also as a means of introducing West Javanese ornaments in the Sundawi Qur'an. This visual illumination will have an impact on the synergy between the Al-Qur'an Mushaf Sundawi, the Hanjuang motif as part of culture and Sufism. The results of this study refer to the analysis of objects that are concrete or tangible and abstract or conceptual objects that do not refer to objects but the meaning possessed by the illumination object.

Keywords: Illumination, Mushaf, Pattern, Hanjuang, Sufism

### INTRODUCTION

Islamic art cannot be separated from the values of Sufism (Sufism). Sayyed Hossein Nasr (as quoted by Iswahyudi, 2019; 3). Islamic art includes at least three things. The first reflects religious values, secular art does not exist. Second, it describes the polite spiritual qualities that are influenced by the values of Sufism. Third, there is a subtle complementarity between the



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mosque and the palace in terms of the protection, use and function of the various arts. And in making works of art the ability of an artist to find a problem as a challenge is the potential of a very creative artist (Maulina, 2012).

Manufacture or copying of manuscripts in Indonesia and seen from history is estimated to have existed since the 13th century (Lestari, 2016). Copying of mushafs was done traditionally or by handwriting method, then in the 18th century the method developed in a modern way, namely printing. Prints found in the 18th century or 1848 and 1854 were printed in Palembang. Furthermore, in the development of manuscript copying, it developed, which began using illumination decorations of geometric objects and flowers and leaves from the Middle East, changing to using illumination decorations from objects in Indonesia.

According to the history of the archipelago, the oldest printed Qur'anic manuscripts were extended to Palembang since the founding of the Islamic kingdom in Pasay. The oldest known lithograph belongs to Haji Muhammad Azari bin Kemas Haji Abdullah, completed on 21 Ramadhan 1264 H or 21 August 1848 AD. As far as is known, this is the mushaf, which is believed to be the oldest printed work in Southeast Asia. Artifacts previously known only existed in Abd Azim Amin's collection in Palembang, South Sumatra. Manuscript printing art began in the archipelago in the mid-19th century, when Muhammad Azari wrote and printed the first manuscript in the region in 1848. Based on available evidence, Muhammad Azhari also copied another manuscript which was completed in 1854. During this early printing period, there are several Indonesian writers who also work at the Singapore Mushaf printing press. Among the authors are Muhammad Hanafi bin Sulaiman al-Sumbawi and (possibly the same person, or brother) Haji Muhammad bin al-Marhum Sulaiman Sumbawi (Harun, 2016).

In the last decades of the 20th century, contemporary mushafs appeared in Indonesia that had beautiful design concepts, khat, and illumination arrangements, such as: Al-Qur'an Mushaf Istiqlal, written in 1991-1995; Al-Qur'an Mushaf Sundawi, written in 1995-1997; Mushaf at-Tin, written in 1997—1999; and Mushaf Jakarta, written in 1999-2000; and other beautiful manuscripts (Rodibillah et al, 2018).

The writing of the Al-Qur'an Mushaf Sundawi is one of the mushaf works made with motifs found in West Java. The art of illumination is not only for decoration, but there are spiritual values related to transcendence to God. President Soeharto. The substance or content of the speech is the mandate to harmonize development in the material and spiritual fields in order to welcome the Second National Awakening and the 2nd Phase Long-Term Development Program (PPJP II), where development in the material sector is represented by the N-250 aircraft and in the spiritual sector represented by the writing of the Al-Qur'an Mushaf Istiqlal. The speech was delivered on September 28, 1993, when the writing of the Istiqlal Mushaf Al-Qur'an was



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presented at Bina Graha Jakarta. Encouraged by the substance of President Soeharto's speech, the Governor of West Java, R. Nuriana initiated the production of the Sundawi Mushaf Al-Qur'an on August 14, 1995, to coincide with the commemoration of the Prophet Muhammad's Birthday.

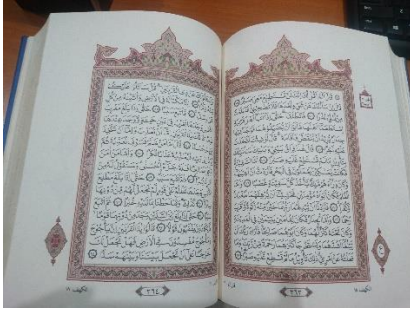


Figure 1. Al-Qur'an

## Mushaf Sundawi

The writing of the Sundawi Mushaf Al-Qur'an is a form of response or reflection of the concrete elaboration of the initiative of all the people of West Java to harmonize development in their region, especially in the spiritual field, in accordance with what was contained in President Soeharto's message. Apart from that, moreover, the tradition of copying or writing manuscripts has existed in the archipelago since the 13th century, so that the form of culture in the form of manuscript writing continued until the writing of the Sundawi Mushaf Al-Qur'an was carried out, as a symbol that can be used as a symbol for maintaining the Islamic religion and traditions. the writing of the Qur'an in the land of Pasundan, and is a sacred wish of the people of West Java in order to maintain and uphold the values of the majesty and sanctity of the Qur'an (Rodibillah et al, 2018).

The Sundawi Al-Qur'an Mushaf is also inseparable from a cultural approach, where Islam entered Indonesia initially through a combination of religious and cultural teachings. As explained in history, the oldest date indicating that there were Muslims entering and living in the West Java region was in the first half of the 14th century. Local historical sources recorded by Hageman (1866) state that the first Muslim to come to West Java was Haji Purwa in 1250 Java or 1337 AD. Haji Purwa is the son of the Lalean Horse. Haji Purwa converted to Islam when he was on a business trip to India. He was converted to Islam by an Arab merchant who happened to meet him in India. Haji Purwa tried to convert his younger brother who was in power in an inland kingdom in Tatar Sunda to Islam. However, the attempt failed. Finally Haji Purwa left Galuh to and then settled in Cirebon Girang (Mumuh, 2010).

The Illuminations of the Qur'an are part of the unique religious and intellectual heritage of the Islamic world. Illumination is one of the works of art that usually accompanies the art of



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calligraphy which aims to support the text or verses of the Qur'an. In the 6th century AD, the Qur'an at that time was written in the Kufa style with no punctuation marks (harakat) (TPP Al-Qur'an Mushaf Sundawi, 1997).

The arrival of Islam in West Java brought not only ideological teachings but also customs, art, language, writing and other cultural elements. The existence of Islamic culture caused a mixture of cultures, as it is known that before the arrival of Islamic culture in West Java, there was already a prehistoric culture and animist beliefs and dynamism developed. The existence of sara elements in the socio-cultural order of the people of West Java has led to cultural acculturation and has allowed syncretism to occur in society.

In addition, the existence of a new religious element, namely Islam, allows syncretism to occur in the socio-cultural life of the people of West Java. This is because before the arrival of Islam, people had embraced animism and dynamism which were hard to get rid of. However, society tries to align the newly entered beliefs with previous beliefs. As explained by Suhirman, syncretism is creating something new by combining certain elements or some components of the teachings of several beliefs to become an integral part of the new belief. This mix of beliefs can be traced through cultural forms that are artifactual and non-artifactual (Mansyur, 2016).

The Sundawi Mushaf Al-Qur'an is a Mushaf of the Al-Qur'an which is made using the form of illumination ornaments taken from the characteristics and culture of West Java. Overall, there are 20 illumination designs on the Sundawi Mushaf Al-Qur'an, consisting of 17 cultural areas and 3 special designs that adorn the Ummul Qur'an, Nisful Qur'an and Khotmul Qur'an pages. The Sundawi Mushaf Al-Qur'an has two types of design reference sources, the first comes from West Javanese Islamic motifs such as mamolo mosques, batik motifs carved from pulpits, mihrabs, and other artifacts that are neither anthropomorphic nor zoomorphic. The second type of motif originates from a number of specific West Javanese flora such as Gandaria, Hanjuang and Patrakomala. And among these flora, one of them has spiritual value and symbol for the people of West Java, namely Hanjuang.

This research will refer to the analysis of objects that are concrete or tangible and objects that are abstract or conceptual which can be interpreted in Sundanese and Sufism culture, namely first analyzing objects that are tangible or visually visible and secondly objects that are conceptual which do not refer to objects but meaning possessed by the object.

## METHOD

The research method used is descriptive qualitative method. This method is carried out by collecting information by determining objects and topics, observing, determining informants, interviews, data collection and data analysis related to Illumination on the Al-Qur'an Mushaf



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Sundawi. The approach used is multidisciplinary, namely using more than two disciplines, including the science of visual creation, cultural syncretism and Sufism.

Sources of supporting data in the study of the Visual Illumination of the Al-Qur'an Mushaf Sundawi study were taken from several sources, namely literature and interviews. Bibliographical sources include related journals and books. While interview sources to confirm data information relating to research.

Data analysis techniques In this study, the authors used three data collection techniques.

- 1) Data Reduction
- 2) Data presentation/display
- 3) Data Verification (Conclusions drowing/verifying)

Research data testing techniques are activities that have a function so that research results can be accounted for from all sides. Data validity test in qualitative research consists of internal validity (credibility), external validity (transferability), reliability (depenadability), and objectivity (confirmability) (Sugiyono, 2007).

## RESULT AND DISCUSSION

Hanjuang is one of the plants that grows a lot in the land area of Sunda, West Java. Apart from functioning as a protective plant and barrier in rice fields or fields, Hanjuang plants are also often planted as a barrier or fence in the yard. For the people of West Java, Hanjuang is a plant that is considered special, not only considered as an ornamental and medicinal plant, but also as a guardrail against various disturbances from supernatural powers and disease outbreaks (Sunarni, 2016).



Figure 2. Hanjuang plant

Something created by the Almighty Creator must have its benefits. As written in Surat Sad (38: 27) "And We did not create the heavens and the earth, and what is between them



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without wisdom". From this verse it can be expanded that everything on earth has its benefits, one of which is the Hanjuang plant (Fawzi, 2022).

Hanjuang which grows a lot in the Tatar Sunda region, especially West Java is very special. Not only as a cultural symbol, hanjuang is also a symbol of acculturation of culture and religion or monotheism. Like the hanjuang that is planted on a grave, the Sundanese people make it a sign that there is the grave of their relative, whereas according to some Muslims who believe it is an intermediary between the natural world and the natural spirit or barzah.

Hanjuang has a variety of colors, such as red, yellow and green. Judging from the type and color have their respective positions. Hanjuang red is often found and planted in yards of houses and fields as a barrier or fence. Green hanjuang is often used in ritual traditions such as weddings, quarterly, sevenmonthly and births.

According to Nasrullah (personal communication, 2022), said that there is a hadith quote that can be used as a reference, the hadith is "Remember, actually these two corpses are being tortured but not because they have committed a major sin. One of them was tortured because he used to make slander and another was tortured because he did not avoid splashing urine. Then his king took the palm fronds which were still wet and split them into two. After that he planted one of them in the first grave and the other one in the second grave, saying: May this frond can ease his torment while he is not yet dry." (History of Bukhari, no: 1378 and Muslim, no: 292). The Ulama equate the date palm fronds in the hadith above with all kinds of plants that are still wet, and this can be interpreted or all plants. The people of the archipelago, especially the Sundanese, use the Hanjuang as a substitute for date palm fronds.

In this part of the discussion, this research refers to the analysis of objects that are concrete or tangible and objects that are abstract or conceptual which are interpreted in Sundanese culture and Sufism. The first is to analyze tangible objects, namely those that can be seen, touched and received visually. Such as the shape of the Mushaf of the Al-Qur'an, the visual illumination found in the Mushaf of the Al-Qur'an, the shape of the Hanjuang plant and the shape of the mamolo which is found at the top of the mosque's dome.

The second is a conceptual object, that is, the object mentioned does not refer to the object but to the concept that the object has. For example, the mamolo which is above the mosque can be interpreted as its position not on the object but on its concept and the illumination of the hanjuang which forms a triangular pattern with its position in the top center can be interpreted by a conceptual understanding of Sufism.

The illumination of the hanjuang motif in the Sundawi Mushaf Al-Qur'an in its composition has several forms of objects composed. And the composition of the shape becomes the focus of the part being analyzed. The shape object selected from the illumination motif of





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the Al-Qur'an Mushaf Sundawi focuses on the shape of the hanjuang contained in the crown or tiara section, 3 object shapes are selected, the frame or frame section is selected 2 shape objects and the Letter name frame section is selected 1 shape object.

The visual illumination in the first form is its position in the top center of the Tiara in the illumination composition space. The shape of the motif is three hanjuang leaves that point vertically, plus the shape of tendrils. In the view of Sufism, the motive conveyed by Ramdan Fawzi can be analogous to faith, Islam and ihsan. Where human life is interconnected, namely faith about human belief in God, Islam about muamalah or relationships with fellow creatures, and ihsan about virtue or wisdom in living life. If the religion of Islam is likened to a tree, then faith is the root, Islam is the trunk, branches and branches, while ihsan is the fruit that fascinates everyone who sees it.



Figure 3. Visual illumination on the first form

Hadith about faith, Islam, and ihsan which comes from Abu Hurairah, he said, "Rasulullah SAW was sitting with his friends, then the angel Gabriel (in the form of a man) came and asked, what is faith? The Prophet replied: you believe to Allah, His angels, His books, His messengers, and the Day of Resurrection. Then he asked again, what is Islam? The Prophet replied: you worship Allah and do not associate Him with anything, you establish prayer, paying zakat, fasting in Ramadan and performing the pilgrimage. Then he asked again, what is ihsan? You worship Allah as if you see Him, and if you do not see Him Allah actually sees you," (Narrated by Bukhari).

Visual illumination in the second form is its position on the right and left in the illumination composition space. The form of vertical illumination is like a pillar that maintains balance because the position is right and left so that it is balanced. Because God created everything in pairs, as written in the Al-Qur'an Surat Az-Zariyat (51: 49), namely "And everything that We created in pairs so that you may remember the greatness of Allah", in this verse it is explained that everything something that on earth was created in pairs by Allah SWT.



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Figure 4. Visual illumination on the second form

The visual illumination in the triple shape is its position at the right end and left end of the illumination composition space. The form of the illumination motif consists of four lined leaves that form an inward arch, as the philosophy of plants or plants, the more full or towering, the more they will bow down. If it is related to the context of life, we can learn from this philosophy that the order of human life that has high positions, lots of wealth and abundant wealth is not a measure for someone to act arrogantly like the shape of the hanjuang leaf above.



Figure 5. Visual illumination on the third form

Allah SWT said, "And do not turn your face away from humans (because of pride) and do not walk on the earth arrogantly. Verily, Allah does not like those who are arrogant and proud of themselves (QS Luqman, 31: 18).

The visual illumination in the fourth and fifth forms is its position in the center of the frame illumination composition space. In Sufism, it is analogous as a sign that humans exist between two sides, be it the vertical or horizontal center which repeats itself like a life cycle process. Starting from the spirit then born - baby - child - teenager - adult - old - dies and returns to being a spirit.





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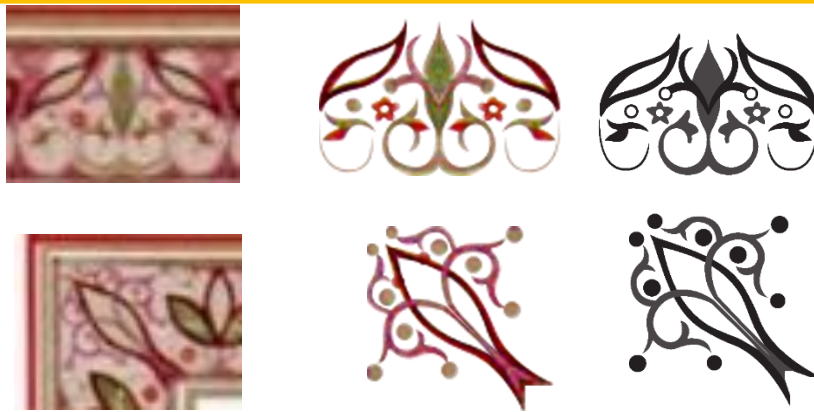


Figure 6. Illumination visuals on the fourth and fifth forms

This information is contained in the Qur'an Surah Shad verse 72 (creation of the spirit) "Then when I complete the incident and I blow into him My spirit (creation); then you should fall down prostrate to him ", Al-Qur'an Surah Al-Anbiya verse 35 (death) "Every soul will taste death. We will test you with bad and good as a (true) trial. And only to Us will you be returned."

Visual illumination in the sixth form is its position on the right and left in the space for the illumination of the letter's name frame. The form of illumination comes from the leaves of the hanjuang which face up and down. This form is analogous in the view of Sufism, hanjuang which faces upward is about the relationship with God, while hanjuang which points downward is the relationship between humans and other creatures (humans, animals and nature).



Figure 7. Visual illumination on the sixth form

The tendency to believe in God is human nature from the beginning, as explained in Surah Al-Rum verse 30, "Then set your face straight towards the religion of Allah; (stay on) the fitrah of Allah who has created human beings according to that fitrah. There is no change in the nature of Allah. (That is) the straight religion; but most people do not know." and Al-A'raf verse 172, "And



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(remember), when your Lord brought forth the offspring of the children of Adam from their sulbi and Allah took witness against their souls (while saying): "Am I not your Lord?" They replied: "Yes (You are our Lord), we are witnesses". (We do that) so that on the Day of Resurrection you will not say: "Indeed, we (the children of Adam) are the ones who are heedless of this (oneness of God)". This nature is owned by every human being that he was born with. In the middle is a flower with 8 petals, which is an analogy to the meaning of tasawuf maqamat, namely taubah, shabar, zuhud, tawakkal, mahabbah, ma'rifah, and ridla.

## CONCLUSION

The hanjuang illumination motif displays the connection between local cultural elements and religious values (Sufism). The visual illumination of Hanjuang on the Sundawi Al-Qur'an Mushaf and elements of culture and religious values (Sufism) cannot be separated from the meaning contained therein to become concrete or real elements which simultaneously also have their own meaning behind the choice of shape and color used. like the red color at the level of Sufism symbolizes the natural communication of the world and the hereafter.

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