



### MUH. SYARIEF SUKANDI'S *HARIRING WANGSITING GUSTI NU MAHA SUCI*: POETIC TRANSLATION OF THE QUR'ĀN AND THE REFORMIST MUSLIM AMBIVALENCE

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#### **Abstract**

This study focuses on the tradition of Sundanese literary among reformist Muslims. My study object is a Sundanese book of poetic translation of the Qur'ān in the form of metrical verse or *dangding* entitle *Hariring Wangsiting Gusti Nu Maha Suci* (A Hymn of God Revelation the Most Holy) using translation approach and critical discourse analysis. The book is written by Muh. Syarief Sukandi (1931-1997). He was known as a member of the Indonesian army, 'ulamā' and an activist of a reformist Islamic organization, the Islamic Union (Persatuan Islam or Persis). Sukandi's *Hariring* was published by Bina Insan Asy-Syarief Foundation in 2010. It contains 23 translations of the Qur'anic short surahs amount to 63 stanzas. He uses many types of *metrum* (*pupuh*). The study confirms that Sukandi's *Hariring* tends to be a translation of exegesis (*al-tarjamah al-tafsīriyyah*) limited by the *metrum* rules. However, Sukandi's *Hariring* shows the influence of Sundanese nature and his effort to strengthen Islamic ideology closer to pre-Islamic culture. It can be seen in the use of some Sundanese words of the pre-Islamic period. It is an ambivalence that, on the one hand, he uses local culture in his work. Still, on the other hand, he supports Persis's purification ideology, which refuses superstitions and heresy in local culture that contaminate the purity of Islam. It is a work of another side of reformist Muslim that does not keep the local culture's distance.

**Keywords:** the Qur'ān, translation, metrical verse, Sunda, reformist

## Abstrak

Kajian ini memfokuskan pada masalah tradisi sastra Sunda di kalangan Muslim reformis. Objeknya adalah terjemahan puitis Al-Qur'an berbentuk dangding berjudul *Hariring Wangsiting Gusti Nu Maha Suci* (Senandung Wahyu Tuhan Yang Maha Suci) karya Muh. Syarief Sukandi (1931-1997). Ia dikenal sebagai ulama tentara aktivis organisasi Islam reformis, Persatuan Islam (PERSIS). Buku ini diterbitkan oleh Yayasan Bina Insan Asy-Syarief tahun 2010. Isinya memuat 23 terjemahan dangding surat pendek Al-Qur'an berjumlah 63 bait. Puisi dangding-nya terdiri dari ragam metrum (pupuh). Melalui pendekatan teori terjemahan dan analisis wacana kritis, kajian ini menegaskan bahwa karya Sukandi tersebut cenderung pada terjemahan tafsiriyah. Hal ini disebabkan terjemahannya yang dibatasi oleh aturan metrum puisi dangding Sunda. Namun, dilihat dari analisis wacana kritis, selain menunjukkan kuatnya nuansa budaya Sunda, ia juga memperlihatkan upaya penguatan ideologi Islam yang berusaha dikontekstualisasikan dengan budaya Sunda, seperti terlihat pada penggunaan kosa kata Sunda pra-Islam. Ini menunjukkan sikap ambivalen Sukandi. Di satu sisi, ia menggunakan budaya lokal dalam karyanya ini, tetapi di sisi lain juga mendukung ideologi purifikatif PERSIS yang menolak takhayul, bidah dan khurafat yang bersumber dari tradisi lokal karena dianggap dapat mengotori kemurnian Islam. Sebuah karya yang menunjukkan sisi lain kalangan Muslim reformis yang tidak menjaga jarak dari seni dan budaya lokal.

**Kata Kunci:** Al-Qur'an, terjemahan, *dangding*, Sunda, reformis

## Introduction

There is an assumption that Sundanese literary tradition has only developed by traditionalist Muslims in the traditional Islamic school (*pesantren*). Some literary works such as poetic hymn of *nadoman* or *pupujian* (Javanese: *syi'iran*), for instance, are often sung at mosques and *pesantrens*, which are generally part of traditionalist Muslim circles of *Nahdlatul Ulama* (NU). Likewise, metrical verse (*dangding* or *guguritan*) is developed by Sundanese aristocrat (*ménak*) who learn Javanese tradition and traditionalist Islam culture.<sup>1</sup> Traditionalist Muslim was known as a Muslim group who practising local Islam mostly developed in *pesantren* tradition.<sup>2</sup>

<sup>1</sup> Ajip Rosidi, *Guguritan* (Bandung: PT. Kiblat Buku Utama, 2011), p. 14; Ajip Rosidi, *Wawacan* (Bandung: PT. Kiblat Buku Utama, 2011), p. 11.

<sup>2</sup> Usep Romli, "Pesantren sebagai Pusat Budaya Orang Sunda," in Cik Hasan Bisri (ed). *Pergumulan Islam dengan Kebudayaan Lokal di Tatar Sunda* (Bandung: Kaki Langit, 2005), p. 151; Yus Rusyana, *Bagaban Puisi Pujian Sunda* (Bandung: Proyek Penelitian Pantun dan Folklore Sunda, 1971), p. 1; On *pesantren* tradition, see Zamakhsyari Dhofier, "The Pesantren Tradition: A Study of the Role of the Kyai in the Maintenance of the Traditional Ideology of Islam in Java," *Ph.D. Thesis*, The Australian National University, 1980.

The reformist or modernist Islamic movement such as Muhammadiyah and Persatuan Islam (Persis), on the contrary, were not prominent in expressing Sundanese literature and even tend to make a distance from the local culture.<sup>3</sup> One of the reasons is based on their critical view of local culture, which are considered heresy and superstitions (*takhayul, bidah, churafat* or *abbreviated TBC*). *They believe that the local culture needs to be purified because it deviates from the purity of the Qur'an and ḥadīth.*<sup>4</sup> The tradition of poetic hymn (*pupujian*) at mosques and the use of *bedug* (large drum), for instance, are considered heretical because there is no textual argument on both *pupujian* and *bedug* in the Qur'an and ḥadīth.<sup>5</sup>

However, the assumption that the reformist Muslims tend to refuse the local culture is not entirely correct. They also use a cultural channel to express their religious and disseminate renewal ideas.<sup>6</sup> It can be seen in the literary works of both Muhammadiyah and Persis activists. Popular literary work of Muhammadiyah activist, Hamka's *Tenggelamnya Kapal van der Wijck* (1937), for instance, shows the expression of Malay literature which used to criticize Minangkabau customs.<sup>7</sup>

Other works can be found in the literary works of Persis activists that have not been widely known, such as *Sjair* (Poem), *Kitab Pepatah* (the Book of Aphorism) and *Tertawa* (Laugh) by A. Hassan (1887-1958), the primary teacher of Persis;<sup>8</sup> *Hidup Bahagia* (Live in Happy) by M. Natsir (1908-1993) and Nasroen AS; *Tahlil* (Death Ceremony) by E. Abdullah; *Tersesat* (Astray) by Tamar Djaja; *Sajak Kebahagiaan* (Poem of Happiness) by Suraedi; *Cahaya di atas Cahaya, Light over the Light* (1972) by Endang Saifuddin Anshary (1938-1996); *Pantomim Sunda* (Sundanese Pantomime) and *Hariring Wangsiting Gusti Nu Maha Suci* by

<sup>3</sup> Mark R. Woodward, "Textual Exegesis as Social Commentary: Religious, Social, and Political Meanings of Indonesian Translations of Arabic Ḥadīth Texts", *The Journal of Asian Studies*, 52 (3) 1993, p. 565.

<sup>4</sup> Howard M. Federspiel, *Islam and Ideology in the Emerging Indonesian State: The Persatuan Islam (PERSIS), 1923-1957* (Leiden-Boston-Koln: Brill, 2001), p. 73; Howard M. Federspiel, "Modernist Islam in Southeast Asia: A New Examination," *The Muslim World* 92 (2002), p. 380; Howard M. Federspiel, "Islamic Fundamentalism in Late-Colonial Indonesia: The Persatuan Islam Revisited," *Al-Jami'ah* 64 (XII) 1999, p. 44.

<sup>5</sup> Howard M. Federspiel, *Islam and Ideology*, p. 148.

<sup>6</sup> "Persis juga Memperhatikan Budaya Lokal," *Pikiran Rakyat*, Friday, September 17, 2010, p. 1.

<sup>7</sup> Khairudin Aljunied, *Hamka and Islam: Cosmopolitan Reform in the Malay World* (Ithaca and London: Cornell University Press, 2018), p. 12.

<sup>8</sup> Akh. Minhaji, "Ahmad Hassan and Islamic Legal Reform in Indonesia," *Ph.D. Dissertation*, (Montreal: McGill University, 1997), p. 382.

Muh. Syarief Sukandi; *Saha Nu Baris Melang (Who will be Afraid)* by Usman Sholehuddin and many others.<sup>9</sup>

One of literary works of Persis activists that has not been widely known is the poetic translation of Qur'ān in the form of Sundanese metrical verse (*dangding*) entitle *Hariring Wangsiting Gusti Nu Maha Suci, a hymn of God revelation the Most Holy (then would be abbreviated as Hariring)* by Muh. Syarief Sukandi (1931-1997).<sup>10</sup> He is known as a member of Indonesian army, 'ulamā,' lecture and activist of reformist Muslim organization, Islamic Union (Persatuan Islam or Persis). Sukandi's *Hariring* is only poetic translation of the Qur'ān in Sundanese which is known to have been written by Persis activist who is also a lecture at IAIN Sunan Gunung Djati Bandung.<sup>11</sup> His work is essential because the poetic translations of the Qur'ān in Sundanese are mostly written by traditionalist Muslims, such as R.A.A. Wiranatakoesoema (1888-1965), K.H. Ahmad Dimiyati or Mama Gedong (1910-1946), K.H. Sirajuddin Abbas (d. 1995), Enas Mabarti (1942-2014) and R. Hidayat Suryalaga (1941-2011). The poetic translation of traditionalist Muslims also usually sung at mosques.<sup>12</sup>

Therefore, this study confirms that the reformist Muslims also pay attention to the local culture through literary works as long as compatible with Islamic teachings. Sukandi shows an attention to the literary expression in his poetic translation work, *Hariring*. Sukandi's *Hariring* would be studied using the translation theory approach to analyze the relation between source language and target language and the implications of rules of metrical verses to his translation. I also use a critical discourse analysis approach to reveal the discourse practices that influenced Sukandi to produce his translation. The latter approach is vital to describe one of the language text's discourses concerning Sukandi's ideology.<sup>13</sup> Sukandi produced poetic translation, showing his effort to strengthen Islamic ideology closer to Sundanese culture. His translation tends to be ambivalence

<sup>9</sup> Muhamad Ridwan Nurrohman, "Tentang Kita dan Sastra: Refleksi Budaya di Lingkungan Persatuan Islam (Persis)," unpublished paper, October 21, 2016, p. 6.

<sup>10</sup> Muh. Syarief Sukandi, *Hariring Wangsiting Gusti Nu Maha Suci*, (Bandung: Yayasan Bina Insan As-Syarief, n.d).

<sup>11</sup> Aldy Istanzia Wiguna, "Ust. M. Syarief Sukandi: Hayat dan Perjuangannya," *Risalah*, No. 4 58 - July 2020: 76-78.

<sup>12</sup> Jajang A Rohmana, "Metrical Verse as a Rule of Qur'anic Translation: Some Reflections on R.A.A. Wiranatakoesoema's *Soerat Al-Baqarah* (1888-1965)," *Al-Jami'ah Journal of Islamic Studies*, Vol. 53, No. 2, 2015: 439-467; Endang Baihaqie, "Kitāb al-Tabayīn al-Ajlā wa al-Ahlā fi Tafsīr Sūrah al-A'lā Karya KH. R. Ahmad Dimiyati: Edisi Teks dan Kandungan Naskah," *Magister Thesis*, (Fakultas Sastra Universitas Padjadjaran, 2010).

<sup>13</sup> Norman Fairclough, *Critical Discourse Analysis: The Critical Study of Language*, (London: Longman Group Limited, 1995), p. 87; Eriyanto, *Analisis Wacana*, (Yogyakarta: LkiS, 2001), p. 13.

because it contradicts the Persis ideology's purification nature in which Sukandi built his scholarly career in this organization.

Many scholars studied Sundanese literary expression in the poetic translation of the Qur'an in Muslim reformist circles. Non-Muslims scholars generally discuss subtly translation of the Qur'an into non-Arabic language. They focus on whether Muslims and non-Muslims can translate the Qur'an.<sup>14</sup> Another scholars highlight poetic translation of the Qur'an into Malay-Indonesia and Sundanese. Rohmana, for instance, previously studied poetic translations of the Qur'an in Sundanese in the form of *dangding* and *pupujian* that developed among traditionalist Muslims.<sup>15</sup> Likewise, studies on the poetic translation of the Qur'an in Indonesian (bahasa Indonesia) mostly focused on the study of H.B. Jassin's *Al-Qur'an Bacaan Mulia* and his controversy.<sup>16</sup> There are also several studies regarding the poetic translation of the Qur'an in Acehese.<sup>17</sup> Several studies on the Persis movement history did not study Sukandi's position and his work, *Hariring*.<sup>18</sup> Therefore, this study is important to emphasize the arguments of Sundanese literary expression among Muslim reformists, which have been neglected so far. It is a phenomenon that is globally also found in the Christian reformism of Luther, who vernacular the Bible into German.<sup>19</sup> He aims to obtain the original meaning's authenticity by the language and literary style of the scripture. It is an effort that was also made by Sukandi, although it led to his ambivalence, which was not completely detached from the shadows of pre-Islamic Sundanese tradition.

<sup>14</sup> On non-Muslims translation of the Qur'an, see Hartmut Bozbin, "Translations of the Qur'an," in Jane Dammen McAuliffe, *Encyclopaedia of the Qur'an*, Vol. 3, Leiden-Boston-Koln: Brill, 2001, p. 340.

<sup>15</sup> Jajang A Rohmana, *Terjemahan Puitis Al-Qur'an di Jawa Barat*, (Garut: Layung, 2019); Jajang A Rohmana, "Terjemah Puitis Kitab Suci di Jawa Barat: Terjemah Al-Qur'an Berbentuk Puisi *Dangding* dan *Pupujian* Sunda, *Suhuf*, Vol. 8 No. 2 (2015): 175-202.

<sup>16</sup> Yusuf Rahman, "The controversy around H.B. Jassin: a study of his *al-Qur'anu'l-Karim Bacaan Mulia* and *al-Qur'an al-Karim* Berwajah Puisi," in Abdullah Saeed (ed.), *Approaches to the Qur'an in Contemporary Indonesia*, (New York: Oxford University Press, 2005): 85-105; Moh. Zuhri, *Terjemah Puitis Al-Qur'an, Kritik Ilmu Ma'ani terhadap Al-Qur'anul Karim Bacaan Mulia Karya H.B. Jassin*, (Yogyakarta: Lintang-PPs IAIN Walisongo, 2012).

<sup>17</sup> Bilmauidhah, "Puitisasi Terjemahan Quran: Studi Analisis Terjemahan Quran Bersajak Bahasa Aceh," *Indo-Islamika* 1 (1) 2011: 41-62.

<sup>18</sup> Deliar Noer, *Gerakan Moderen Islam di Indonesia 1900-1942*, (Jakarta: LP3ES, 1996); Howard M. Federspiel, *Islam and Ideology in the Emerging Indonesian State: The Persatuan Islam (PERSIS), 1923-1957* (2001); Dadan Wildan, *Sejarah Perjuang Persis 1923-1983*, (Bandung: Gema Syahida, 1995); Tiar Anwar Bachtiar dan Pepen Irpan Fauzan, *Sejarah Pemikiran dan Gerakan Politik PERSIS*, (Bandung: Persis Pers, 2019); Tiar Anwar Bachtiar, "Sikap Intelektual Persatuan Islam terhadap Kebijakan Politik Orde Baru," *Magister Thesis*, (Departemen Sejarah, FIPB Universitas Indonesia, 2008).

<sup>19</sup> Mark Terry, "The Contribution of Martin Luther's German Bible Translation," *Protestant Reformation Seminar Paper*, December 14, 2018, p. 3.

Therefore, my central thesis is that Muslim reformist activists sometimes tend to be ambivalent and inconsistent in carrying out Islamic teachings' purification on local culture. They are still confused in determining the boundaries of the local culture which to be purified. This is, as will be explained, at least seen in Sukandi's *Hariring*.

### Literary Tradition among Reformist Muslims in Indonesia

This section will highlight the literary tradition of reformist Muslims, especially Persis organization. I will focus on some writers of Persis activists.<sup>20</sup> It is essential to show that the literary tradition of reformist Muslims is not be lost at all. Sukandi is one of the critical writers from the reformist Muslim circles who published many Sundanese literary works.

The reformist Muslims have a significant role in the long journey of modern Indonesian literature. Muhammadiyah writers, for instance, throughout the previous millenium (1912-2012) had an important contribution to the development of cultural *da'wa* in Indonesian literature.<sup>21</sup> Indonesian Muslims know the name of popular writers, such as Hamka, Kuntowijoyo, Abdul Hadi W.M., Taufik Ismail, and Musthofa W. Hasyim. Hamka (1908-1981), for instance, was one of the most productive Indonesian writers on Islamic themes who also published several literary works, such as *Si Sabariah*, *Tenggelamnya Kapal van der Wijck* (Sinking the ship of van der Wijck) (1937), *Di Bawah Lindungan Ka'bah* (Under protection of Ka'ba) (1938), *Karena Fitnah* (Because of slander) (1938), *Tuan Direktur* (Mr. Director) (1939), *Merantau to Deli* (Leave home to Deli) (1940), *Dijemput Mamaknya* (Pick up by his Mom) (1939), and others. Although his works were criticized for showing psychological weakness, too moralistic and sentimental, Hamka's books were very well known and had a wide influence in Indonesia.<sup>22</sup>

However, if we compare to Muhammadiyah activists' works, the literary works of Persis activists are less well known. It may relate to the Persis movement's tendency that continually accentuate its puritanic character as the

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<sup>20</sup> Persis or Persatuan Islam (Islamic union) is the largest reformist organisation in West Java which founded by H. Zamzam, a merchant from West Sumatra, in 1923. A. Hassan was known as one of great teachers of Persis who wrote many works on Islam in the early twentieth century. On Persis, see Howard M. Federspiel, *Islam and Ideology in the Emerging Indonesian State: The Persatuan Islam (PERSIS) 1923-1957* (2001).

<sup>21</sup> M. Raihan Febriansyah et.al., *100 Tahun Muhammadiyah Menyinari Negeri*, (Yogyakarta: Majelis Pustaka dan Informasi Pimpinan Pusat Muhammadiyah, 2013), p. 18.

<sup>22</sup> A. Teeuw, *Modern Indonesian Literature*, (Springer-Science Business Media, B.V., 1967), p. 72; James R. Rush, *Adi Cerita Hamka: Visi Islam Sang Penulis Besar untuk Indonesia Modern*, (Jakarta: Gramedia Pustaka Utama, 2017).



opponents of local religious practices. The decline in the literacy of activists Persis itself and limited publication in Sundanese relate to most of Persis members are Sundanese people.<sup>23</sup> There is almost no longer cultural *da'wa* of Persis at the national and international levels since its founding for one millenium (1923-2023). Therefore, although some Persis activists have also written several Islamic art works and literature, they are not widely known.

Some Persis activists have also published literary works. A. Hassan, for instance, has published a literary book entitled *Sjair* (2 volumes), *Kitab Pepatah* (2 volumes), a collection of short stories entitled *Tertawa* (4 volumes) and a collection of his advice, *Hai Tjoetjoe-koe* (1948).<sup>24</sup> *Kitab Pepatah*, for instance, contains short quotes from *Pembela Islam* (Defender of Islam) magazine written by Persis activist who uses an initial M.S. In addition to published religious discussions, *Pembela Islam* also published a column of poetry and proverbs from reformist Muslim activists such as a proverb *Hendaklah kamoe djadi gembala 'ilmoe, tetapi djangan kamoe djadi penjampai 'ilmoe* (Let you be the shepherd of knowledge, but do not become the deliverer of knowledge).<sup>25</sup> Some scholars say that the writer who uses the initials M.S. refers to A. Hassan, although Federspiel rejects it because he has a different writing tone.<sup>26</sup>

In addition to the works of A. Hassan, there are also M. Natsir and Nasroen AS. who wrote a literary work of romance, *Hidup Bahagia* (Living Happiness). The book uses many pictures that tell the story of a child who, after a long journey to Singapore, no longer know Islam until he returned and was taught religion by his uncle.<sup>27</sup>

Other Persis activist who wrote literary work is Endang Saifuddin Anshary (1938-1996). He compiled the poetic translation of the Qur'an, *Cahaya di atas Cahaya* (1972). *Endang is an activist Islamic student association (Himpunan Mahasiswa Islam, HMI) and son of M. Isa Anshary, General Chair of Persis for 1948-1961. Endang compiled his poetic translation in Indonesian language consisting of seventeen verse themes such as Al-Fatihah, Sekiranya Luasan Samudera (If like wide of the sea) (Q.S. Al-Kahf/18: 109), Cahaya di atas Cahaya (Light over*

<sup>23</sup> Mohammad Iskandar, *Para Pengemban Amanah: Pergulatan Pemikiran Kiai dan Ulama di Jawa Barat, 1900-1950*, (Yogyakarta: Matabangsa, 2001), p. 170.

<sup>24</sup> Akh. Minhaji, "Ahmad Hassan and Islamic Legal Reform in Indonesia," *Ph.D. Dissertation*, (Montreal: McGill University, 1997), p. 382.

<sup>25</sup> A. Hassan, *Kitab Pepatah*, (Persatoean Islam Bandoeng, Druk "Persatoean" Bd., 1934), p. 2.

<sup>26</sup> Akh. Minhaji, "Ahmad Hassan...", p. 110; Howard M. Federspiel, *Islam and Ideology*, p. 95.

<sup>27</sup> M. Natsir dan Nasroen AS, *Hidup Bahagia*, (Vorkink van Hoeve Bandung, 1954).

the Light) (Q.S. Al-Nur / 24: 35), Para Abdi Rahman (Servans of The Merciful) (Q.S. Al-Furqan/25: 63-77), and others.<sup>28</sup>

However, if we compared to Indonesian language works, Persis activists mostly write Islamic literatures in Sundanese. E. Abdullah, the younger brother of E. Abdurrahman who was the General Chair of Persis for the period 1962-1983, wrote several Sundanese works of literature, including *Tahlil Tiluna Tujuhna Natusna* (Death ceremony at third, seventh and hundredth night) (1958) in the form of poetic hymn (pupujian) and a short story entitled *Carita Bu Idah* (Story of Mrs. Idah). E. Abdullah's *Tahlil* compiled 51 Sundanese hymnal poetry or pupujian which show his criticism of the tradition of death ceremonies among the Sundanese and traditionalist Muslims in West Java.<sup>29</sup>

Besides, there is also Maman Nurzaman Romli, who wrote a learning book of *Tauhid* (1990). The book was written in Sundanese poetry as a learning material for elementary students of Madrasah Ibtidaiyah of Persis. There is also Utsman Sholehuddin, a Persis activist who live in Gumuruh Bandung. He compiled a kind of story or hikayat in Sundanese, which was published in *Al-Qudwah* magazine. The hikayat is entitled *Carita (the story of) Kai Atam, Kai Sahamah jeung Kai Adma*.<sup>30</sup> Utsman also published a collection of short story *Saur Mama* (Kiai's words) and *Saha Nu Baris Melang* (Who will be afraid).

Recently, there are some efforts of Persis youth activists to collect works of Persis writers. They try to arise the religious, literary tradition of Persis through an institution Pesantren Sastra (PESAT). Several young people who are alumni of Pesantren Persis were also embraced to strengthen this effort. One of them is Abidah El Khalieqy (b. 1965), the author of the famous literary work in Indonesia, the novel of *Perempuan Berkalung Sorban* (Woman with a turban necklace) (2001).<sup>31</sup>

One of Persis writers who wrote several literary works is Sukandi. He is not famous writers of Sundanese literature in West Java. However, as will be explained, in contrast to other writers, Sukandi writes his literary works in Sundanese and adopted several aspects of pre-Islamic Sundanese culture into his literary works that had triggered reactions among another Persis activists.

<sup>28</sup> Endang Saifuddin Anshary, *Cahaya di atas Cahaya*, (Bandung: Paramartha Maju, 2007), p. 7.

<sup>29</sup> E. Abdullah, *Tahlil Tiluna Tujuhna Natusna*, no publisher, Bandung, January 15, 1958, p. 1-9.

<sup>30</sup> Muhamad Ridwan Nurrohman, "Tentang Kita dan Sastra," p. 6.

<sup>31</sup> Diah Ariani Arimbi, *Reading Contemporary Indonesian Muslim Women Writers: Representation, Identity and Religion of Muslim Women in Indonesian Fiction*, (Amsterdam: ICAS/Amsterdam University Press, 2009), p. 95-96.



Therefore, the next discussion will focus on the life and works of Sukandi as a modernist Muslim activist and writer of Sundanese literary works.

### **Muh. Syarief Sukandi and his works**

Muhammad Syarief Sukandi, commonly called Ustadz Andi, is known as a teacher, lecturer, 'ulamā', preacher, activist, writer, and translator of Islamic books. Sukandi was born in Bandung on April 7, 1931 although his extended family comes from Garut. His parents were Yaya Atmajaya and Engkik Rodiyah. He obtained his elementary education at Holland Inlands School (HIS) Bandung in 1942.<sup>32</sup>

Sukandi then studied at several traditional Islamic boarding schools (*pesantren*) in Priangan. He was taught by Ajengan Toto at Pesantren Cikuya, Cicalengka, until 1945. During the period of physical revolution, as a republican youth, he later joined the Army of Hizbullah Team I, Infantry Company I, Battalion Husin Sah, which was later merged became the Guntur Brigade in 1951. Sukandi then continued his education at Pesantren Persis Pajagalan Bandung that guided by K.H.E. Abdurrahman (1912-1983). He finished *Mu'allimīn* (high school level) in 1962. Sukandi was one of first students of Pesantren Persis Pajagalan along with other Persis figures, such as K.H. Latief Muchtar (1931-1997) and H. Yahya Wardi.

His activity in the period of physical revolution led him to become a member of the Indonesian Army (*Tentara Nasional Indonesia*, TNI) in Mental Development, Dam III at Kodam VI Siliwangi West Java as the First Lieutenant. Although being appointed as a member of the Indonesian army, his education continued to the baccalaureate level at the Siliwangi Islamic Institute (INISI) graduated in 1967 and continued to the undergraduate level (S-1) at the Faculty of Ushuluddin, Department of Da'wa at IAIN Sunan Gunung Djati Bandung in 1977. Sukandi then became a lecturer of Arabic at IAIN.

Sukandi's activities in Islamic teaching have been carried out since studying at *pesantren*. He was a teacher at *Tamhīdul Muballighīn* (Persis preacher's cadre class) with E. Abdurrahman, E. Abdullah and Sudibja. He became a permanent teacher at Pesantren Persis Pajagalan for Sundanese language lessons and a teacher at SPK RSS Dustira, a nursing education school owned by the Indonesian army in Cimahi. In addition, Sukandi is also active in several branches of Indonesian Ulama Council (*Majelis Ulama Indonesia*, MUI), namely MUI

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<sup>32</sup> On his short biography, see Muh. Syarief Sukandi, *Fiqih Ibadah Basa Sunda*, Bandung: Kiblat Buku Utama, 2001, p. 1.

Andir (1966-1967), MUI Bandung (1967-1968), and MUI Bandung Kulon (1968-1990).

Meanwhile, Sukandi's activities in Persis have been carried out after his study at *pesantren* was finished. He is involved in P.P. Pemuda Persis as Chair of Education Section in the fourth period led by Yahya Wardi (1956-1962). He also became Chair of Pemuda Persis in the period of Suraedi (1962-1967). During these activities, Sukandi also involved in opposing communism in the 1960s. He later became Chairman of the Persis Branch of Bandung. Sukandi then joined the Dewan Hisbah, an institution of religious fatwas in Persis where E. Abdurrahman served as General Chair in the 1980s. Sukandi is among the fourth generation of Persis with K.H. A. Latief Muchtar, K.H. A. Qodir Hassan, K.H. Utsman Sholehuddin, K.H. Akhyar Syuhada, and others.<sup>33</sup>

After Sukandi retired from the Indonesian army in 1987, he then established the Bina Insan As-Syarief Foundation on November 25, 1991 which was engaged in education, preaching and social affairs. It is a foundation that accommodates many orphans. Sukandi is also active in Islamic preaching in various areas in West Java. His lecture was very popular, because his Sundanese speech was rhythmic (*murwakanti*) so that many other Sundanese preachers imitated him. As a former member of the Indonesian army, Sukandi's position was very reliable, mostly when there were many proselytizing Persis teachings amid various restrictions during the New Order era.<sup>34</sup> Sukandi's Islamic preaching was also disseminated through many books, mainly in Sundanese.

Sukandi's great attention to Sundanese culture has made him often disagree with other Persis activists. He has been triggered controversy when he allowed Sundanese traditional marriage ceremonies. It was strictly prohibited by mostly Persis activists, such as A. Hassan and E. Abdurrahman. The ceremonies was mixed with pre-Islamic teachings so that it was considered to interfere with the purity of Islamic teachings. Sukandi believes that not all Sundanese customs are prohibited. There are Sundanese customs that can be accepted as long as compatible with Islam. He believes that traditional ceremonies are limited to the Sundanese custom without containing elements of pre-Islamic teachings. The tradition should be given the Islamic colour instead of eliminating it, such as installing yellow leaf in the marriage ceremony, *sungkeman*, *huap lingkung* and

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<sup>33</sup> Badri Khaeruman, *Persatuan Islam: Sejarah Pembaruan Pemikiran "Kembali Kepada al-Qur'an dan al-Sunnah"*, (Bandung: FAPPI & IRIS Press, 2010), p. 82.

<sup>34</sup> "Pamapag ti Pimpinan Pusat Persatuan Islam" in Muh. Syarief Sukandi, *Fiqih Ibadah Basa Sunda*, (Bandung: Kiblat Buku Utama, 2001), p. 5.

others.<sup>35</sup> Sukandi's opinion is not much different from traditionalist Muslims view point on Sundanese local customs and culture.

Sukandi died on Wednesday, July 31, 1997, leaving a wife, eleven children and dozens of grandchildren. His wife, Rd. Rokayah was the General Chairman of the Islamic Union Women (*Persatuan Islam Istri*, *Persistri*) in 2000-2005. His body was buried not far from his house at Holis street 28/81 Cibuntu, Bandung.

There are many Sukandi's books on Islam and Sundanese culture written in Sundanese. Following list is some of his books on Islam: *Tarjamah Bulughul Maram* (Translation of al-'Asqalānī's *Bulūgh al-Marām*) (T.B Al-Huda, 1410), *Fiqh Ibadah Basa Sunda* (Sundanese Islamic Jurisprudence on 'ibādah) (Kiblat Buku Utama, 2001), *Terjemah Jami'us Shaghīr* karya Imam as-Suyuti (translation of al-Suyūṭī's *Jāmi' al-Ṣaghīr*) (Al-Ma'arif, 1989), *Hadits Arba'in An-Nawawiyah dina Basa Sunda* (Sundanese translation of al-Nawāwī's *Hadith Arba'in*) (Al-Ma'arif, 1973), *Tatakrama Kasopanan dina Al-Qur'an* (Qur'anic etics and manners), *Hikmah Solat dina Kahirupan Manusa* (the Wisdom of Pray in Human Life), *Aqidah Islam* (Islamic Faith), *101 Hadits (Akhlaq)*, *Balebat Rasa* (Sense Rising), *Tuduh Rahayuning Rarabi* (A Guideline of Household Happiness), *Obor Tauhid* (Guide of *Tauhid*), *Obor Laki Rabi* (Guide of Household), *Kitabush Sholat* (the Book of Pray), *Kitabut Thaharah* (the Book of Cleanse in Islam), *Ibadah Romadon*, *Qunut*, *Salam jeung Sasalaman* (Islamic Greetings and Shake Hand), *Maca Qur'an*, *Ikhtilaf jeung Tafarruq*, *Elmu Tajwid*, *Belajar Huruf Arab 6 Jam*, *Mulasara Mayit*, *Bab Waris*, *Petunjuk Praktis Hajji Tamattu*, *Aweuhan ti Muzdalifah* as well as dozens of other articles published in magazine of *Risalah*, *Iber*, *Bina Da'wah* where he was also involved in the editor.

In addition, Sukandi also wrote many books about Sundanese literature and culture such as *Pangaweruh Atikan*, *Pangusap Rasa*, *Tembang jeung Kawih*, *Fantomim Sunda*, *Hariring Wangsiting Gusti Nu Maha Suci*, *Sempalan Padalangan* (compiled by Padalangan "Pamager Sari" Bandung led by RU Partasuanda), *Nu Geulis Jadi Werejit*, *Perlaya di Tegal Karbala* (Sundanese novel published continuously in Bandung Pos Daily). He is also known as the composer of Sundanese songs such as *Da'wah Kawih*, *Sifat Dua Puluh*, *Syukur Ni'mat*, *Panggeuing Batin*, *Jatining Hirup*, and a number of other songs popularized by one of the famous traditional women singer or *sinden*, *Cicik Cangkurileung*.<sup>36</sup>

<sup>35</sup> Interview with Aldy Istanzia Wiguna, Persis Youth activist in Ciparay, Bandung, 03/10/2020, 05.30 PM.

<sup>36</sup> Aldy Istanzia Wiguna, "Ust. M. Syarief Sukandi: Hayat dan Perjuangannya," *Risalah*, No. 4

## On the *Hariring Wangsiting Gusti Nu Maha Suci*

In this section, I will discuss the authorship of the book *Hariring*. This explanation is important to clarify the background of the preparation of the work and its characteristics. There is no many scholars who focused on Sukandi works. In addition to limited information, it is difficult to access the book *Hariring*, because it was published in a limited edition.

Sukandi's *Hariring* and his other works initially were stencil writings of the Sukandi family's collection that compiled around the 1980s and published by the Fatimah Rohmat Foundation. It can be seen from its writings that still uses the old spelling of Soewandi, such as the letter "y" which still uses "j". This work recently was then printed with perfected spelling by Sukandi's first child, Muh. Hilman Firdaus, and then published by Bina Insan Asy-Syarief Bandung Foundation.<sup>37</sup>

Several studies discuss the history of Persis and Sukandi's struggle that does not include the book *Hariring*. I got a copy of *Hariring* from my friend, Aldy Istanzia Wiguna (on 25/8/2020), from the Sukandi family in Bandung.

The book *Hariring* is printed in 36 pages in recently edition. Hilman gave an introduction stating that the copy of Sukandi's work was an amusement for the love of his wife, the love of his child for her parents (*panglipur ka gangdrung nu jadi indung ka pun bapa... kanyaah nu jadi anak nu diréka deui hasil cipta anggitanana*).<sup>38</sup>

The systematic order of the book begins with the name of surah, the illustrations in the form of calligraphic images or sketches of certain characters that are adjusted to the contents of the surah, the text of the surah in Arabic completely with the verse number, and the poetic translation along with the type of poetic meter. Following table is the name of the surahs, the types of poetic meter, and the number of stanzas of each poetically translated surah in the *Hariring*.

No	Surah	Type of poetic meter	Sum of stanza
1.	Al-Fatihah	Asmarandana	2
2.	Al-Ikhlâs	Kinanti	1

58 - July 2020: 76-78; Yusuf Badri, KH Muhammad Syarief Sukandi, "Kiai Tentara Yang Cinta Seni Sunda," *Akhbar Jam'iyah*, No. 13. V. July-August 2005.

<sup>37</sup> Interview with Aldy Istanzia Wiguna, Persis Youth activist in Ciparay, Bandung, 03/10/2020, 05.30 PM.

<sup>38</sup> Muh. Syarief Sukandi, *Hariring Wangsiting Gusti Nu Maha Suci*, p. iii.

3.	An-Nas	Kinanti	2
4.	Al-Falaq	Kinanti	2
5.	Al-Lahab	Wirangrong	2
6.	An-Nashr	Sinom	1
7.	Al-Kafirun	Pangkur	1
8.	Al-Kautsar	Asmarandana	1
9.	Al-Ma'un	Pucung	2
10.	Quresy	Maskumambang	2
11.	Al-Fiel	Asmarandana	2
12.	Al-Humazah	Sinom	2
13.	Al'Ashr	Kinanti	1
14.	At-Takatsur	Kinanti	3
15.	Al-Qoriah	Durma	3
16.	Al-Adiyaat	Pucung	6
17.	Al-Zalzalah	Pangkur	3
18.	Al-Bayyinah	Kinanti	10
19.	Al-Qodar	Asmarandana	2
20.	Al'Alaq	Sinom	6
21.	At-Tin	Kinanti	4
22.	Al-Insyirah	Asmarandana	2
23.	Ad-Dhuha	Sinom	2

Table 1: Surah, types of *pupuh*, and sum of stanza in the *Hariring*

Unfortunately, the book *Hariring* does not explain the references that Sukandi used when he translates the Qur'an into dangding. It is possible that Sukandi translated the Arabic Qur'an directly, humming it in his heart because he is known to be an expert in *tembang*, puppeteer and composing Sundanese song compositions besides mastering Arabic.

### **Dangding characteristics**

This section will explain the characteristics of Sundanese metrical verse or *dangding*. This explanation is a basis for the analysis of poetic translation of the Qur'an in the form of *dangding* as used by Sukandi in his book *Hariring*.

*Dangding* is a form of Sundanese literary work in the form of bounded poetry which is composed according to the metrical rules or *pupuh*. There are seventeen types of *pupuh*: *Kinanti*, *Sinom*, *Asmarandana*, *Dangdanggula*, *Balakbak*, *Durma*, *Gambuh*, *Gurisa*, *Jurudemung*, *Ladrang*, *Lambang*, *Magatru*, *Maskumambang*, *Mijil*, *Pangkur*, *Pucung*, and *Wirangrong*. Each type of *pupuh* is bounded by name, nature, number of lines (*padalisan*), number of *engang* or syllable on each line (*guru wilangan*), vowel at the end of each line (*guru lagu*) and cutting off the words (*pedotan*).<sup>39</sup>

Only *Kinanti*, *Sinom*, *Asmarandana*, *Dangdanggula* (KSAD) are the most frequently used in Sundanese poetic works. *Pupuh Kinanti*, for instance, consists of six lines and eight syllables in each line with a sequence of the end of vowel “u-i-a-i-a-i.” One of the examples can be found in *Pupuh Kinanti Budak Leutik Bisa Ngapung* (a little children who can fly) which are very popular metrical song in West Java:

1. *Bu-dak leu-tik bi-sa nga-pung* (8u)  
1 2 3 4 5 6 7 8
2. *ba-ba-ku nga-pung-na peu-ting* (8i)
3. *ngu-ri-ling ka-ka-la-ya-ngan* (8a)
4. *né-a-ngan nu a-mis a-mis* (8i)
5. *sa-ru-pa-ning bung-bu-ah-an* (8a)
6. *na-on wa-é nu ka-pang-gih* (8i)

Table 2: Metrical verse or *pupuh* rules of *Kinanti*

The metrical verse or *pupuh* of *Kinanti* shows the rules of bound poetry, which are arranged by paying attention to the number of lines (*padalisan*), the number of syllables on each line (*guru wilangan*), the vowels at the end of each line (*guru lagu*) and *pedotan*. Following table shows type of metrical verse that has different poetry rules:<sup>40</sup>

<sup>39</sup> Ma'mur Danasasmita, *Wacana Bahasa dan Sastra Sunda Lama*, (Bandung: STSI Press, 2001), p. 171-172.

<sup>40</sup> Ahmad Hadi dkk., *Peperenian, Kandaga, Unak-Anik, Tutungkusan jeung Rusiah Basa Sunda*, (Bandung: Geger Sunten, 2019), p. 256-62.



Metrical verse or Pupuh	Sum of the lines	Syllables and vowels	Nature of Pupuh
Kinanti	6	8u – 8i – 8a – 8i – 8a – 8i	thoughtfulness, hope and expectation
Sinom	9	8a – 8i – 8a – 8i – 7i – 8u – 7a – 8i – 12a	happy and excited
Asmarandana	7	8i – 8a – 8é/o – 8a – 7a – 8u – 8a	love each other
Dangdanggula	10	10i – 10a – 8é/o – 7u – 9i – 7a – 6u – 8a – 12i – 7a	happiness and majesty
Magatru	5	12u-8i-8u-8i-8o	Sad, disappointed, regret.
Mijil	6	10i-6o-10é-10i-6i-6u	Sad and hopeful.
Durma	7	12a-7i-6a-7a-8i-5a-7i	Enthusiastic, angry and encouraged.
Pangkur	7	8a-11i-8u-7a-12u-8a-8i	Annoyed or angry because of a heavy burden.
Maskumambang	4	12i-6a-8i-8a	thoughtfulness, sadness and heartache.
Pucung	4	12u-6a-8é/i-12a	Angry or irk.
Wirangrong	6	8i-8o-8u-8i-8a-8a	Self-shame.
Jurudemung	8	8a-8u-6i-8a-8u	Confused or having trouble to do.
Balakbak	3	12a-3é-12a-3é-12a-3é	Comedy or jokes.
Gambuh	5	7u-10u-12i-8u-8o	Sad, hurt, difficult.
Gurisa	8*	8a-8a-8a-8a-8a-8a-8a-8a	Daydreaming of something meaningless.
Lambang	6	8a-8a-8a-8a-8a-8a	Jokes.
Ladrang	4	10i-8a-8i-12a	Jokes, insinuations.

Table 3: Seventeen types of metrical verses and its rules.

There are not all of the seventeen types of metrum or *pupuh* used in a Sundanese literary work. The author will usually choose several types of meters that are compatible with the nature of the message.

There are several works of poetic translation of the Qur'an in the Sundanese *dangding* tradition. The poetic translation of the Qur'an in the form of *dangding* is presumably pioneered by R.A.A. Wiranatakoesoema (1888-1965), Regent of Bandung assisted by R.A.A. Soeriamihardja, Regent of Purwakarta.

He wrote the book *Soerat Al-Baqarah* (1949). This work was then followed by R. Hidayat Suryalaga (1941-2011), a Sundanese cultural observer, who wrote the book *Saritulawah Nur Hidayah, 30 Juz* (1980-1998). Wiranatakoesoema composed his translation using one type of metrical verse, namely *Kinanti*. He composed 111 metrical verses of *Surah Al-Baqarah* in the form of *Kinanti*.<sup>41</sup>

Meanwhile, *Nur Hidayah* consists of three large volumes with ten chapters for each volume. The metrical verse number is more than 6,000 verses, with an average of 200 verses for each chapter. Suryalaga uses four types of metrical verses, namely *Kinanti*, *Sinom*, *Asmarandana* and *Dangdanggula*.<sup>42</sup>

### Poetic Translations in the *Hariring*

This section will explain the characteristics of poetic translation of the Qur'an in the book *Hariring*. The explanation will focus on three main characteristics: the design and construction of the *dangding* as a container for translation of the Qur'an, exegesis translation or *tafsiriyah* and the character of Sundanese culture.

First, the poetic translation of the Qur'an in Sukandi's *Hariring* is the same as other types of *dangding* works. Its difference lies in the design of the poetry which is used as a container for Qur'anic translation. Sukandi's work is also based on the *dangding* and metrical form (*pupuh*), which emphasizes the beauty of language with metrical verse rules.

Besides, the metrical verse translation of the Qur'an in terms of the types and rules of the *dangding* refers to the lyrics of the Sundanese song. However, it has a difference when we look at the content of its message. However, it is a *dangding* that contains the message of God's word. Therefore, it emphasises the metrum rules and the content of its message as a translation of the Qur'an. It is not only an ordinary translation of the Qur'an, but also a poetry bound by the metrum rules and Sundanese traditional song or *tembang*.<sup>43</sup>

Therefore, Sukandi's *Hariring* as the work of *dangding* and Sundanese song pays attention to the metrum (*pupuh*) rules. This can be seen, for instance, in the rules of the number of lines in each stanza, the end of vowel at each line and

<sup>41</sup> R.A.A. Wiranatakoesoemah, *Soerat Al-Baqarah*, (Bandung: "Poesaka," n.d).

<sup>42</sup> "Pangjajap Yayasan Nur Hidayah" in R. Hidayat Suryalaga, *Nur Hidayah, Saritulawah Basa Sunda Al-Qur'an Winangun Pupuh 30 Juz, Buku A*, (Bandung: Yayasan Nur Hidayah, 2000), cet. ke-2.

<sup>43</sup> Iip Zulkifli Yahya, "Saritulawah Nur Hidayah, Karya Besar Miskin Apresiasi," *Pikiran Rakyat*, December 20, 2002.

the number of syllables for each line, although it is more flexible in the choice of *pupuh*, *pedotan*, and line combinations.<sup>44</sup>

No	Pupuh Kinanti	Syllable & end vowel	Translation
1-4	Geura prak geura micatur, yen Gusti Alloh ngan hiji, pamuntangan balaréa, henteu putraan geus pasti, sumawonna ibu rama, saurang taya nu sami. 1	8u 8i 8a 8i 8a 8i	Please tell, that God is only one, where everyone depends, He is not having children for sure, so is (not having) mom and dad, no one is the same.

Table 4: *dangding* translation of Q.S. Al-Ikhlâs

Sukandi's poetic translation of the Qur'an in the form of *dangding* indicates that his translation is based on strict metrical verse rules. Sukandi uses *pupuh Kinanti* which has a six-line rule in each stanza. Each line consists of eight syllables with the order of end of vowel u-i-a-i-a-i. The above translated Qur'anic verse is also basically the lyrics of Sundanese song. The beauty of the lyrics with the tone of the song can be felt when it is sung. Therefore, translating the Qur'an in the form of *dangding* is complicated and complex. The author pays attention to the accuracy of the meaning according to the verse in the source language and target language and must consider the *pupuh* rules. Also, poetic diction accuracy will significantly affect the lyrics and tone's beauty when used as a Sundanese song. It is different from non-poetic translation, which generally does not bound with strict *pupuh* rules.

Second, the characteristics of *dangding* translation of the Qur'an in the book *Hariring* do not reflect the order of the source language (Arabic Qur'an). The poetic translation tends to translate the meaning of the Qur'an or is usually called *exegesis translation* or *tafsiriyyah* not literal translation or *harfiyyah*. Sukandi firstly try to understand the meaning of the verse, then he put it in the form of *dangding*. He

<sup>44</sup> M.A. Salmun, *Kandaga Kasusastran Sunda*, (Bandung: Ganaco, 1958), p. 50; Yus Rusyana and Ami Raksanegara, *Puisi Guguritan Sunda*, (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Depdikbud, 1980), p. 1.

prioritizes the meaning perfectly with the consequence of a change in word order or sentence structure.<sup>45</sup>

Therefore, the *dangding* translation of the *Qur'ān*, which refers to the rules of *pupuh* has more potential for translation inconsistencies, mostly seen from the grammatical rules of the Arabic language and literature. It is not only possible that the meaning is incompatible with the Arabic structure of the verse, but also it may be a reduction because the meaning is not accommodated in the metrical verse.

Third, Sukandi's *dangding* translation of the *Qur'ān* use Sundanese vocabulary that shows the uniqueness of Sundanese and its nature. He, for instance, uses several Sundanese vocabulary that tend to be rough (*loma*), such as *manéh* (page 8), *andika* (10), *dinya* (10), *kula* (10), *aing* (31), *marab* (12), *na manéh*, *na mumul nyaho* (22) and others. He also uses Sundanese vocabulary that shows the nuances of Sundanese nature when interpret certain words in the source language, such as *siraru badis* as a translation of *al-farāsh al-mabthūth* in Q.S. Al-Qari>ah: 4 (page 19). He also uses *tepas korma* for the word *masad* in Q.S. Al-Lahab: 5 (page 7).

### **Errors and Inconsistencies**

In addition to the complexity characteristics of the *dangding* translation of the *Qur'ān*, unfortunately, there are also several errors and inconsistencies in Sukandi's *Hariring*. I do not know whether the error came originally from Sukandi's handwriting or the editor of *Hariring*. If we look at its error type, I believe it came from the editor who betrayed the author. This explanation shows that it is not easy to copy and edit a handwritten text into the new version.

The first is an error in the number of syllables in the stanza line that do not comply with the meter rules. It can be seen in the translation of the QS. Al-Fatihah [1]: 1-7 which uses the rule of *pupuh Asmarandana*:

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<sup>45</sup> Mannā' Khalil al-Qaṭṭān, *Mabāḥiṭh fī 'Ulūm al-Qur'ān*, (Beirut: Manthurat al-'Asr al-Ḥadīth, n.d.), p. 313.

No.	Pupuh Asmarandana		Translation
1-5	Sugrining puja jeung puji, Nya Allah anu kagungan, Nu murbéng alam sakabéh, Maha asih maha welas, Ngawales lampah manusa, Ka Gusti abdi sumujud, Sareng neda pitulungna.	8i 8a 8é/o 8a 7a 8u 8a	All worship and praise, only God has, who manages all nature, Most Gracious, Most Merciful, reward human deed, to God, I bow, and ask for help.
6-7	Tuduh rahayu ti Gusti, Ku abdi kasuhun pisan, Lacak jalma nu saroléh, Nu kénging kurnia ni'mat, Sanes lacak nu doraka, Lacakna jalma mantangul, Sanés lacak jalma sasab.2	8i 8a 8é/o 8a 7a 8u 8a	Safe instructions from God, I beg thou, the path of the righteous, who has bestow favors, not a sinful path, the way of the impenitent, not the path of the lost.

Table 5: *dangding* translation of Q.S. Al-Fatihah

The editor of *Hariring* did not realize that pupuh Asmarandana had a rule of seven syllables in the fifth line. In the two stanzas above, the fifth line is *ngawales lampah manusa* (first stanza) and *sanés lacak nu doraka* (second stanza). Both are eight syllables, not seven syllables according to the rules of pupuh Asmarandana. Both of stanzas in pupuh Asmarandana do not comfortable when it was sung. It is the editor who should be to ensure that the number of syllables in the fifth line conforms to the stanzas rules. We, for intance, can change the line becone wales lampah manusa (first stanza) and *sanés lacak doraka* (second stanza). This error indicates that the editor of *Hariring* does not understand the rules of pupuh or may not sing the Sundanese *dangding*.

The second is a technical copying error. It can be seen in several misspelled words, such as *sajaga* (page 15), supposed to be *sayaga* (ready), because *sajaga* is an old spelling; *muak logak* (18) should be *murak logak* (opening holes); *illahi* (20) which should be *ilahi* from Arabic *ilāhī* (my Lord); *leungeuna* (21) should be *leungeunna*, because the word *leungeun* (hand) is given the affix "na" (it); *téuing*

(23) should be *teuing*; *érawiati* (23) should be *ngawiati* (up in the air); *gera* (30) should be *geura* (soon); *tira* (30) should be *tina* (from); *pancuan* (31) should be *pacuan* (beware); *Gunung Sina* (32) should be *Gunung Sinai*; and *sholehma* (33) should be *soléhna* (piety).

Likewise in several places, editor of *Hariring* do not understand the proper way of writing Sundanese, so that many words are written incorrectly, such as inappropriate use of capital letters (*Nu sami* [3], should be *nu sami*), writing of passive verbs that separated (*di anut* [9] should be *dianut*, *ka turunanana* [11] should be *katurunanana*, *di palire* [12] should be *dipaliré*, *kunu* [15] should be *ku nu* and *tepika* [29] should be *tepi ka*). Another errors is when the editor does not use the symbol *é* (*téléng*) which makes it difficult for the Sundanese reader, such as the word *ebreh* (4) should be written as *ébréh* (clear).

In addition to technical errors, Sukandi's *Hariring* also shows inconsistencies of the words, such as the word *ni'mat* that sometimes written with *nimat* (page 25); *Allah* is sometimes written with *Allah* (2); *Kapir* is written with the letter "p", but the word *kufr* is written with "f" (25 and 32), as well as the word *musyrik* is written with "sy". In writing words that come from Arabic, there are rules to change the words "f and sy", because both "f and sy" are not known in Sundanese.

### **Bridging the *pupuh* rules**

One of the translator tasks is to effectively move messages in the source language into the target language amid literally translation.<sup>46</sup> The *dangding* translation of the *Qur'ān* has a complexity that cannot found in other translations. The *pupuh* rules in *dangding* translation become an obstacle and a challenge for translators to find ways to bridge between the meaning in the source language and the target language. Therefore, it is understandable that the authors generally use several compromises to bridge the source language, target language, and the *pupuh* rules > complexity in the *dangding* translation of the *Qur'ān*.

Sukandi made several compromises to bridge the *pupuh* rules in translating the *Qur'ān* in the form of *dangding*:

#### **1. Summarize or extending the meaning**

Sukandi as a translator made a compromise to bridge the source language, target language and metrical verse (*pupuh*) rules by arranging the length and

<sup>46</sup> Douglas Robinson, *Becoming A Translator: An Introduction to the Theory and Practice of Translation*, (London and New York, Routledge, 2002), p. 164; J.C. Catford, *A Linguistic Theory of Translation*, (London: Oxford University Press, 1978), p. 93.



shortness of sentences in a line. He tried to summarize the translation of a Qur'anic verse into one stanza according to the *pupuh* rule that he chose. In translating Q.S. Al-Qadar, for instance, Sukandi did not translate the sentence *wa mā adrāk mā lailatul qadr* in the source language. He complements the translation with the sentence *dina peuting anu rinéh, peuting Laélatulqodar* (on a quiet night, the night of lailatul qadar). He compromises by trying to summarize the translation without repeating the sentence to conform to the rule of *pupuh* Asmarandana.

إِنَّا أَنْزَلْنَاهُ فِي لَيْلَةِ الْقَدْرِ ﴿١﴾ وَمَا أَدْرَاكَ مَا لَيْلَةُ الْقَدْرِ ﴿٢﴾ لَيْلَةُ الْقَدْرِ خَيْرٌ مِّنْ أَلْفِ شَهْرٍ ﴿٣﴾ نَزَّلَ الْمَلَكُوتُ وَالرُّوحُ فِيهَا بِإِذْنِ رَبِّهِمْ مِّنْ كُلِّ أَمْرٍ ﴿٤﴾ سَلَّمَ هِيَ حَتَّىٰ مَطْلَعِ الْفَجْرِ ﴿٥﴾		
Pupuh Asmarandana		Translation
Kula téh anu sayakti,	8i	I truly,
Geus nurunkeun éta Quran,	8a	already revealed the Qur'an,
Dina peuting anu rinéh,	8é/o	on a quiet night,
Peuting Laélatulqodar,	8a	Lailatul qadar night,
Ari Laélatulqodar,	7a	thet Lailatul qadar,
Peuting anu leuwih alus,	8u	(is) a better night,
Tibatan sarébu bulan.	8a	than a thousand months.
Sabab dina éta peuting,	8i	Because in that night,
Turun para malaikat,	8a	descend the angels,
Malah malak Jibril ogé,	8é/o	even the angel Gabriel,
Kalawan widi Pangéran,	8a	with God's permission,
Ngemban dawuh nu Kawasa,	7a	bringing the word of the
Tawur salam Dirgahayu,	8u	Almighty,
Tepi ka balébat caang. 3	8a	regards happiness, until the morning light.

Table 6: *dangding* translation of Q.S. Al-Qadar

On the other hand, Sukandi translates Q.S. al-Fil, for instance, in extending the meaning of the verse to comply with the *pupuh* rules. He added several words and sentences to comply with the rules of *pupuh* Asmarandana.

أَلَمْ تَرَ كَيْفَ فَعَلَ رَبُّكَ بِأَصْحَابِ الْفِيلِ ﴿١﴾ أَلَمْ يَجْعَلْ كَيْدَهُمْ فِي تَضْلِيلٍ ﴿٢﴾ وَأَرْسَلَ عَلَيْهِمْ طَيْرًا أَبَابِيلَ ﴿٣﴾ تَرْمِيهِمْ بِحِجَارَةٍ مِّن سِجِّيلٍ ﴿٤﴾ فَجَعَلَهُمْ كَعَصْفٍ مَّأْكُولٍ ﴿٥﴾		
Pupuh Asmarandana		Translation
Na teu nyaho kapan Gusti,	8i	Don't you know that God,
Numpurkeun tentara gajah,	8a	crushed the elephant troops,
Ku Anjeunna dipepejét,	8é/o	destroyed by Him,
Kalangsu tentara gajah,	8a	the elephant troops are lost,
Kapahung tipu dayana,	7a	get lost in their trickeries,
Katalimbeng sina linglung,	8u	confusion to be dazed,
Kersa Nu Maha Kawasa.	8a	It is Will of the Almighty.
Manuk rabeng ing wiati,	8i	Birds are flying in the sky,
Diutus ku nu kawasa,	8a	sent by the Almighty,
Sina nalénggoran baé,	8é/o	in order to just throw,
Baladna tentara gajah,	8a	troop of elephants,
Ku batu ti naraka,	7a	with stones from hell,
Tumpur ancur lebur ajur,	8u	after being destroyed,
Lir daun dihakan hama. 4	8a	like leaves eaten by pests.

Table 7: *dangding* translation of Q.S. Al-Fil

The above translation shows that Sukandi adds some words or sentences that are not mentioned in the source language to comply with the rules of *pupuh Asmarandana*. *H*, for instance, uses several sentences in the first stanza, namely *Ku Anjeunna dipepejét, Kalangsu tentara gajah, Kapahung tipu dayana, Katalimbeng sina linglung, Kersa Nu Maha Kawasa*. Sukandi added this long sentence to translate the sentence *alam naj'al kaidahum fi taḍlīl*. The add sentence used by Sukandi is not mentioned in the source language. He uses the exegesis translation or *tafsiriyah* because *his translation is not following the source language>s order, even adding several sentences with more explanations. It shows that the rules of pupuh Asmarandana require the translator to extend his translation according to the pupuh rule.*

## 2. Variety of Sundanese words

In addition to shortening or expanding the translation editorial team, Sukandi also uses various Sundanese words to bridge the source language, target language and the *pupuh* rules. *The variety of words allows him to adjust to the pupuh rules freely.* Sundanese language has a rich variety of words according to speech

levels. It is different from Indonesian (bahasa Indonesia), which has no speech levels, so the choice of words tends to be limited.

One of examples is Sukandi's translation of Q.S. Al-Kafirun. He uses a variety of second-person words in Sundanese, such as *andika*, *manéh* and *dinya* (that mean "you") to comply with the rules of *pupuh* Pangkur. These words use various Sundanese language levels in compliance with the speaker's different status and object as a second person. *Manéh* and *dinya* are rough Sundanese words used for the unrespected second person (the infidels, *al-kāfirūn*). Meanwhile, *andika* is a polite word used for the respected second person (you, Muhammad). Therefore, the use of various Sundanese words is one of the translator's important efforts in bridging the source language, target language, and the *pupuh* rules.

Pupuh Pangkur		Translation
Geura jawab ku andika,	8a	Answer by you,
He kapirin kula hamo arék bakti,	11i	O unbeliever, I will not worship,
Ka nu ku manéh dipunjung,	8u	to what you adore,
Manéh gé moal boa,	7a	neither will you,
Mo sumembah ka nu ku kula	12u	want to worship what I adore,
dipunjung,	8a	your religion is for you,
Agama dinya keur dinya,	8i	my religion is for me.
Agama kami keur kami. 5		

Table 8: *dangding* translation of Q.S. Al-Kafirun

### 3. Bahasa Indonesia as a loan word

The translator uses loan words of Indonesian (bahasa Indonesia). Poetic translators commonly use this effort in bridging the source language, target language and the *pupuh* rules. It is used when the target language (Sundanese) has no more suitable words that can be compromised by the *pupuh* rules or the authors' limited knowledge of certain Sundanese words similar to the loan words. Therefore, the closest language is Indonesian, apart from loan Arabic words as the source language, because of Indonesian as the national language after the mother language (Sundanese).

Sukandi, for instance, use loan words of Indonesian in many places of his book *Hariring*. He uses the word *cakrawala* (page 5) than Sundanese word *alak*

*paul*; *lolos* (7) should be *leupas* in Sundanese; *datang* (8) should be *sumping*; *senang* (15) should be *bungah*; *waktu* (17) should be *wanci*; *mata* (18) should be *soca* or *paningal*; *dirgahayu* (29) should be *pangwilujeng*; *kaya* (30) should be *beunghar*; *badan* (34) should be *awak*; and others.

Sukandi also seems to have difficulty using the Sundanese word “*wanci*” when translating Q.S. Al-Ashr: 1, so he prefers to use the Indonesian words “*waktu*” to comply with the rules of *pupuh Kinanti*, which requires the vowel “u” in the end of first line. If the end of line was enforced by the word *wanci* which its end of vowel is “i”, it means breaking the rules of *pupuh Kinanti*. It is something that Sukandi could not possibly do. These rules of *pupuh Kinanti* are different with other kinds of *pupuh* such as *Pucung*, *Gambuh* and others that have their own rules.

وَالْعَصْرِ ﴿١﴾ إِنَّ الْإِنْسَانَ لَفِي خُسْرٍ ﴿٢﴾ إِلَّا الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ وَتَوَّصَوْا بِالْحَقِّ وَتَوَّصَوْا بِالصَّبْرِ ﴿٣﴾		
Pupuh Kinanti		Translation
Omat talingakeun waktu,	8u	Watch out for the time,
Sabab kabéh jalma rugi,	8i	for all human are lose,
Iwal jalma anu iman,	8a	except for those who believe,
Tur amal soléhna bukti,	8i	and proven righteous deeds,
Jeung nu silih wasiatan,	8a	and also make will each other,
Ku bener jeung tahan uji. 6	8i	with truth and patient.

Table 9: *dangding* translation of Q.S. Al-Ashr

### Pre-Islamic Sundanese Words and the Reformist Muslims Ambivalence

Another vital issue that revealed in Sukandi’s *Hariring* is his courage to use pre-Islamic Sundanese words, such as *wangsit* (divine inspiration), *tali paranti* (customs), *sambéang* (pray) and *demit* (invisible). Using the critical discourse analysis, this vocabulary shows an effort to strengthen Islamic ideology, which seeks to be closer to Sundanese culture through the translation of the Qur’ān. Fairclough calls the practice of ideological discourse outside the text, which influenced the author in producing the text. There are three dimensions of Fairclough’s critical discourse analysis: linguistically analysed text, discourse practice of production and consumption of text, and socio-cultural practice of outside text.<sup>47</sup> Sukandi’s use of pre-Islamic words in his work may indicate an influence of the socio-cultural practice of his activity

<sup>47</sup> Norman Fairclough, *Critical Discourse Analysis*, p. 87; Eriyanto, *Analisis Wacana*, p. 286.

as Sundanese writer in his work. It is the ambivalence and paradox of Sukandi that is contrary to Persis's teachings, which have a purification ideology because these words are considered to pollute the purity of Islamic teachings.

Interestingly, Sukandi uses his book title *Hariring Wangsiting Gusti Nu Maha Suci (A Hymn of God Revelation the Most Holy)*. *Wangsit* in several dictionaries has different meanings such as supernatural advice or message.<sup>48</sup> However, some interpret it with supernatural powers that bring evil.<sup>49</sup> Sukandi presumably meant *wangsit* as *God's advice or message in the form of revelation*. It is also seen when he translates Q.S. *Al-Bayyinah*: 1-3.

لَمْ يَكُنِ الَّذِينَ كَفَرُوا مِنْ أَهْلِ الْكِتَابِ وَالْمُشْرِكِينَ مُنْفِكِينَ حَتَّى تَأْتِيَهُمُ الْبَيِّنَةُ ۗ رَسُولٌ مِنَ اللَّهِ يَتْلُوا صُحُفًا مُطَهَّرَةً ۚ فِيهَا كُتُبٌ قَيِّمَةٌ ۚ		
Pupuh Kinanti		Translation
Lakuning jalma nu kufur,	8u	The behavior of the disbelievers,
Boh Yahudi boh Nasrani,	8i	Jews, Christians,
Ti golongan Ahli Kitab,	8a	from the People of the Book,
Kitu deui jalma musyrik,	8i	so are the polytheists,
Nu ninggalkeun agamana,	8a	who left his religion,
Nepikeun ka datang wangsit.	8i	until wangsit (al-bayyinah) came.
Wangsit ti nu Maha Agung,	8u	Wangsit of the Most High,
Keterangan anu pasti,	8i	definitely a description,
Nyaéta Utusan Allah,	8a	that is the messenger of Allah,
Nu maca lambaran suci,	8i	who reads the holy books,
Nu ngandung tulisan nyata,	8a	containing clear writing,
Kitab agama nu yakti. 7	8i	the real book of religion.

Table 10: *dangding* translation of Q.S. *Al-Bayyinah*

Sukandi translates the word *al-bayyinah* with *wangsit*. It is a peculiarity that shows Sukandi's ambivalence as a reformist Muslim activist. *Wangsit* is generally used in pre-Islamic Sundanese beliefs regarding supernatural messages or mandates. It comes from pre-Islamic religions such as Hinduism, Buddhism or animist religions. However, the word *wangsit* was used by Sukandi to refer to the evidence of revelation

<sup>48</sup> R. Satjadibrata, *Kamus Basa Sunda*, (Bandung: Kiblat, 2005), p. 418; Tim Penyusun, *Kamus Besar Bahasa Indonesia*, (Jakarta: Pusat Bahasa Departemen Pendidikan Nasional Jakarta, 2008), p. 1808.

<sup>49</sup> *Wangsit*, malignant, virulent; having supernatural power to do harm. Jonathan Rigg, *A Dictionary of the Sunda Language of Java*, *Kamus Sunda-Inggris*, (Bandung: Kiblat, 2009), p. 529.

concept in Islam. Whereas reformist Muslims such as Muhammadiyah and PERSIS generally affirm those pre-Islamic teachings such as superstition, Hinduism practices and traditions are contrary to Islam to be eliminated.<sup>50</sup>

The same thing can be found when Sukandi used the word *tali paranti*. He used the typical term of the Sundanese philosophy of life when translating Q.S. Quraish: 1-2.

لَا يَلْفِ قُرَشٍ إِلَّا فِيهِمْ رِحْلَةَ الشِّتَاءِ وَالصَّيْفِ ﴿١﴾		
Pupuh Maskumambang		Translation
Keur bangsa Qurésy mah geus tali paranti,	12i	It had become a tali paranti for the
Lunta ti nagara,	6a	Quraish people,
Keur halodo boh keur ngijih,	8i	traveling from the country,
Lunta dina saban mangsa.8	8a	when it's summer and rainy, travel at all times.

Table 11: *dangding* translation of Q.S. Quraishy

The original meaning of *tali paranti* is *tali* (something used to tie) and *paranti* (custom, habit).<sup>51</sup> It is a term that originally referred to the Sundanese philosophy of life described as a circle. It shows the end of the path of human life back to its origin. Therefore, *tali paranti* is a circular form where lower and upper ends meet again. It is not only a node at lower and upper ends that meet, but there are also many other nodes. The nodes are ceremonies that must be passed during the circle of life or life transition (rites 1-Jajang A Rohmana). However, the term *tali paranti* in Sukandi's *Hariring* has a new meaning when used to translate the word *ilāf* which means custom or habit. He incorporated the word *tali paranti* that commonly used in Sundanese culture into Arabic Quraish tradition. It is something strange and ambivalence when looking at Sukandi's position as a Persis activist. For reformist Muslims, *tali paranti* of the Sundanese is considered to adhere to superstition and heresy elements (*takhayul*, *bidah*, *churafat*/TBC). Therefore it is considered contrary to Islamic teachings.

Another pre-Islamic Sundanese word that Sukandi also uses is *sambéang* (pray). He uses the word when translating both Q.S. Al-Kautsar: 1-3 and Al-Ma'un: 4-7.

<sup>50</sup> Howard M. Federspiel, *Islam and Ideology*, p. 73.

<sup>51</sup> R. Satjadibrata, *Kamus Basa Sunda*, p. 377; Paranti, usual, customary. See, Jonathan Rigg, *A Dictionary of the Sunda Language of Java*, p. 354.



إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ ۝ فَصَلِّ لِرَبِّكَ وَأَحْسِرْ ۝ إِن شَاءَ رَبُّكَ هُوَ الْأَبْتَرُ ۝		
Pupuh Asmarandana		Translation
Kami mah anu sayakti,	8i	We who are truly,
Ka manéh téh geus bro broan,	8a	give you so much,
Méré sugrining nu hade,	8é/o	give everything good,
Geura prak salat sambéang,	8a	so do the pray,
Bari kurban kerna Allah,	7a	while sacrificing for God,
Jalma nu ka manéh giruk,	8u	people who insult you,
Pugur katurunanana. 9	8a	lost their lineages.
فَوَيْلٌ لِلْمُصَلِّينَ ۝ الَّذِينَ هُمْ عَنْ صَلَاتِهِمْ سَاهُونَ ۝ الَّذِينَ هُمْ يُرَاءُونَ ۝ وَيَمْنَعُونَ ۝ الْمَاعُونَ ۝		
Pupuh Pucung		Terjemahan (pen.)
Naraka Wél dicawiskeun	12u	Hell of wail is truly provided,
enggeus tangtu,	6a	for those who pray,
Keur nu sarambéang,	8e	who pray forgetfully,
Nu salatna haré-haré,	12a	wish praise and refuse to help
Pamrih puji jeung embung tutulung pisan. 10		

Table 12: *dangding* translation of Q.S. Al-Kautsar and Al-Ma'un

The reformist Muslims believe that the word *salat* cannot be regarded has the same meaning as *sambéang*. Sukandi's translation is strange because both words of *salat* and *sambéang* originate from two different religions. *Sambéang* comes from the pre-Islamic Sundanese tradition, which means prayer (*sembahyang*), worshipping *hyang*. *Hyang* is the name of God used in Buddhism or Brahmanism in ancient Javanese traditions.<sup>52</sup> Therefore, according to the reformist Muslims, the word *sambéang* cannot be used in Islamic tradition because it comes from the teachings of another religion. The word *sambéang* can contaminate the purity of Islamic teachings in the *Qur'an* and *hadith*. For this reason, it can be understandable that in other recent works, Sukandi no longer uses the word *sambéang* but uses *salat*.<sup>53</sup>

There is maybe another pre-Islamic Sundanese words that he used in other parts of his *Hariring*. Sukandi, for instance, translates the word *min al-jinnah wa al-nas* with *anu ebreh jeung nu demit* (those who are visible and invisible) Q.S.

<sup>52</sup> Hyang, it means Divinity—Godhead as used in the Buddhism or Brahmanism of ancient Java. See, Jonathan Rigg, *A Dictionary of the Sunda Language of Java*, p. 153.

<sup>53</sup> Muh. Syarief Sukandi, *Tarjamah Bulughul Maram Basa Sunda*, Bandung: Toko Buku Al-Huda, 1410 H/1989 M, p. 80; Muh. Syarief Sukandi, *Fiqh Ibadah Basa Sunda*, p. 21.

*Al-Nas*.<sup>54</sup> *Demit is invisible thing that close meaning with dedemit (ghost, jurig) in Sundanese.*<sup>55</sup> It is a word that unusual to used by Sundanese translators than the word genie (*al-jinn*).

That explanation shows that Sukandi's *dangding translation of the Qur'an looks unusual, strange and ambivalence. Sukandi, as a reformist Muslim who active in Persis organization, breaks over the Persis teachings. He refuses the purification doctrine adopted by reformist Muslims to purify pre-Islamic teachings that were considered incompatible with the teachings of the Qur'an and hadith. Sukandi broke this doctrine when he translated the Qur'an by using the words wangsit, tali paranti and sambéang.*

Therefore, Sukandi was different from other reformist Muslim figures in West Java who wrote Quranic translations and commentaries, such as E. Abdurrahman, Mhd. Romli, Moh. E. Hasim and Uu Suhendar. They seem carefully do not use pre-Islamic Sundanese teaching words. Suhendar, for intance, uses the word *anu tétéla, kabiasaan and shalat than wangsit, tali paranti and sambéang.*<sup>56</sup> Likewise with Hasim, a Muhammadiyah activist, who translated the word *al-bayyinah with bukti nu nyata (real evidence), nagtayungan (to protect) for word ilāf (customs) and only use the word salat, not sambéang.*<sup>57</sup>

It shows that although Sukandi was a reformist Muslim activist, he developed his own belief that Sundanese pre-Islamic teaching words were considered compatible with the Quranic translation as long as it was given an Islamic and remove its original theological meaning. There are Sundanese culture elements that can be adopted into Islamic teachings as long as no longer interpreted in its original meaning in pre-Islamic teachings. Therefore, all these words are no longer considered contrary to Islamic teachings.

Sukandi's view point is closer to the traditionalist Muslim activists. The latter argue that various pre-Islamic practices can be maintained as long as substantially given the Islamic meanings and have abandoned their original teachings from pre-Islamic period so that they do not deviate from Islamic teachings. It can be seen in the traditionalist Muslim tradition that practices death ceremonies (*slametan, tahlilan*), *exorcism ritual of earth and sea (nadran, ruat)*, traditional ceremonies in marriage and others.

<sup>54</sup> Muh. Syarief Sukandi, *Hariring Wangsiting Gusti Nu Maha Suci*, p. 4.

<sup>55</sup> R. Satjadibrata, *Kamus Basa Sunda*, p. 112.

<sup>56</sup> Uu Suhendar, *Tafsir Al-Razi, Kasaluyuan Surat, Ayat jeung Mufrodad, Juz 'Amma jeung Al-Fatihah (Basa Sunda)*, (Tasikmalaya: Pustaka Al-Razi, 2011), p. 168, 217 and 223.

<sup>57</sup> Moh. E. Hasim, *Ayat Suci Lenyepaneun, Juz 'Amma*, (Bandung: Pustaka, 1989), p. 254, 295 and 298.

Therefore, Sukandi's belief in using various pre-Islamic Sundanese words in his *Hariring* is another side of the Muslim reformist interpretation. He is fundamentally no different from traditionalist Muslims. Sukandi wants to avoid conflicts related to his existence in reformist Muslim organizations that deal with traditionalists through the discourse of the Sundanese socio-cultural structure that allows for integration.<sup>58</sup> It is an ambivalence of reformist Muslims who, on the one hand, try to purify elements of local culture that are considered deviant, but on the other hand, also adopt pre-Islamic teachings which have different meanings and connotations, even though later given the meaning of Islam.

In a broader context, this study shows that the local translation of the scripture is one of the reformists' ideas in tracing the original meaning of the scriptures' language and literary style by discussing localities. It is similar to Martin Luther did when discussing the Bible's vernacularization into German, which Protestant followers widely accepted.<sup>59</sup> Sukandi, who promotes Islamic reformism, uses the local discussion of the Qur'an into Sundanese to gain support from Sundanese readers and contextualize the literary translation of the Qur'an, which are expressed in the form of *dangding*. Even though this contextualization is sometimes not wholly removed from the shadow of the pre-Islamic Sundanese tradition.

### Concluding remarks

The description above shows that the poetic translation of the Qur'an in the form of *dangding* has different characteristics from other translations. The difference lies in the metrum (*pupuh*) as a medium for translation so that it tends to lead to exegesis translation (*tafsiriyyah*). The uniqueness characteristics of Sukandi's *Hariring* are also marked by the words of Sundanese nature and culture. Meanwhile, Sukandi made various compromise efforts to bridge the complexity of the relationship between the source language, target language, and the *pupuh* rules, such as summarizing and expanding the meaning of the Quranic verse using various Sundanese words and Indonesian loan words.

Sukandi courageously uses Sundanese words that show pre-Islamic Sundanese teachings, such as *wangsit*, *tali paranti*, and *sambéang*. These words ideologically are ambivalence. Sukandi as the Persis activist, tends to disapprove of the reformist Muslim doctrine, which generally avoids the use of Sundanese

<sup>58</sup> Achmad Fedyani Saifuddin, *Konflik dan Integrasi: Perbedaan Faham dalam Agama Islam*, (Jakarta: CV. Rajawali, 1982), p. 2.

<sup>59</sup> Mark Terry, "The Contribution," p. 3.

words in the pre-Islamic tradition. The words can contaminate the purity of the teachings of the Qur'an and ḥadīth. Sukandi's poetic translation of the Qur'an stands in contrast to other Muslim reformist translators and interpreters who avoid these words. Besides being inconsistent with his activities as a reformist Muslim, Sukandi's position becomes closer to traditionalist Muslims arguments who adopt local tradition. It is an ambivalence of reformist Muslims who try to approach local culture on the one hand, but on the other hand, try to maintain the purity of the teachings of the Qur'an and ḥadīth.

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### **Interview**

Aldy Istanzia Wiguna, Persis Youth activist in Ciparay, Bandung, 03/10/2020, 05.30 PM.