

Illumination of Hanjuang Flower Patterns in Mushaf Qur'an Sundawi

Agus Malik Ibrahim¹, Rahma Wahdiniwaty²

¹ Departement Magister Design Universitas Komputer Indonesia Bandung, Indonesia

² Departement Magister Management Universitas Komputer Indonesia Bandung, Indonesia

¹agus.75320001@mahasiswa.unikom.ac.id

²rahma@email.unikom.ac.id

Abstract. This research is motivated by the illumination of the Hanjuang floral motif in the Sundawi Qur'anic manuscript. Meanwhile, in general, manuscripts that are often circulated in good print from middle eastern Indonesia use illumination with a geometric Islamic pattern. The purpose of this study is to explain the Sundawi Qur'an as a whole related to the formulation of the Hanjuang floral motif illumination concept, an explanation of the Hanjuang floral motif illumination, and the relevance of the Hanjuang floral motif illumination to the Sundawi Qur'anic Mushaf. This study uses a qualitative method with an aesthetic approach that systematically describes the things that are the focus of the research. The data collection technique used in this research is library research and field research using the interview method with informants. The results of this study found that the formulation of the concept of illumination of the Hanjuang floral motif with the Sundawi Qur'anic Mushaf is one of the characteristics of West Java plants or flora and also as a means of introducing West Javanese ornaments in Sundawi Qur'anic manuscripts, this illumination will have an impact on the synergy between the decorative motifs and the writings on the Sundawi Qur'anic manuscripts verse and the Hanjuang motifs affect the reader's enthusiasm to continue reading the Qur'an.

1. Introduction

The art of illumination of the Qur'an is a term to describe a process to visually beautify or decorate the Qur'an. Cultural acculturation is one of the factors that cause the style and character of each Qur'anic manuscript to be different and have their characteristics without changing the content and content. One of the art forms of the illumination of the Qur'an can be found in the creation of the Sundawi Qur'anic manuscripts. In the book *Writing the Qur'an Sundawi Mushaf*, West Java states that "the creation of the art of the manuscript is a combination of beauty between Khattat (calligrapher) and Fannan al Zakhrofy (illuminator), which in the end can display a perfect and monumental manuscript art." [1]

Researchers searched for research similar to this research, this was done so that the position of this research was clear and did not violate the rules. Some of these previous studies include *Islamic Nuance in Decorative-Ornament Architecture Art in Nusantara* by Abdullah Yusof, who explained the art of architecture in the archipelago [2]. Then the journal was written by Mohammad Abdullah Almandrawy | Eman Sayed Badawy Ahmad on *Islamic Art and the Identity of the Architecture*

Fundamental Design [3]. The Art of the Qur'an in Java by A Gallop [4], Architectural Elements in Islamic Ornamentation: New Vision in Contemporary Islamic Art by Jeanan Shafiq [5], Analysis of Illuminated Manuscript of Qur'an at Ganjbakhsh Library Islamabad by Saima Syed [6], and The Quranic art of calligraphy and illumination by Martin Lings [7]. From several previous studies that have been mentioned, the difference with this study is generally different, because this study explains the beauty of the Hanjuang motif with spiritual values in the Sundawi Qur'anic Mushaf.

The Sundawi manuscript of the Qur'an is a work that has a spiritual spirit towards religion and culture. The Illuminated art of the Sundawi Qur'an manuscript displays documentation of ornaments that represent West Java. These ornaments show regional characteristics so that they become a character that has uniqueness and meaning if it is displayed in the form of decoration of the Qur'an. Apart from being a symbol of the development of spirituality, the creation of the Qur'anic manuscripts is also evidence of the development of Islam which has spread to almost all corners of the world. One of the heritage works is the Sundawi Qur'an, the work cannot be separated from the fact that Islam in West Java has historical milestones that are still firmly entrenched, both in the form of historical facts in the past, as well as evidence of its spread throughout the world. present time. Viewed from a socio-cultural perspective, the Sundawi Qur'an manuscript is an Islamic work that combines the revelation text with West Javanese culture as a harmonious and balanced blend of language and culture of the people of the West can be seen in figure 1 and 2.

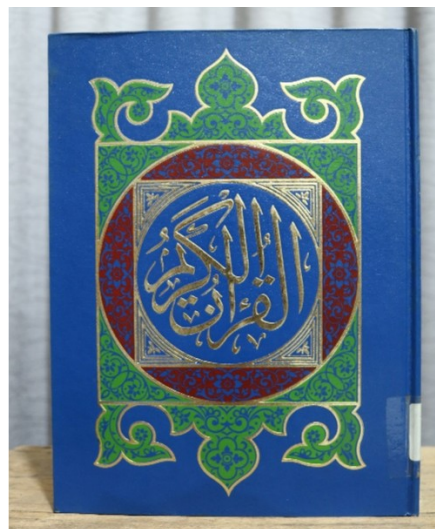


Figure 1. The front cover of the Qur'an Mushaf Sundawi

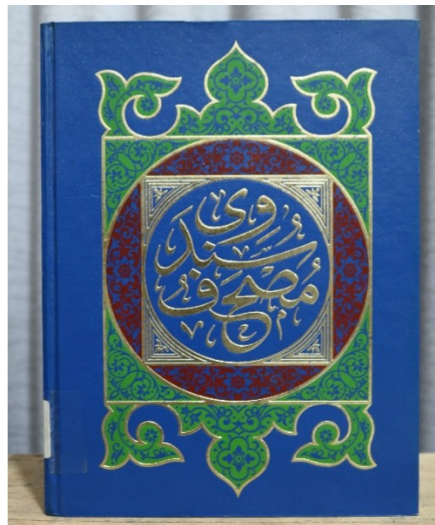


Figure 2. Back cover of the Qur'an Mushaf Sundawi

The Sundawi Qur'an Mushaf displays unique cultural acculturation. Sundawi is a term that refers to adjectives as a term for the characteristics of ethnic identity in West Java. The identity of West Java is displayed with objects that become icons or characteristics. One of them is a typical plant of West Java. Thus, the incorporation of the nature of West Java which is displayed through flora and other forms in the Sundawi Qur'anic Mushaf ornaments becomes something that has a strong character and high spiritual spirit for caring for culture and religion as something that cannot be separated. Islam will always accommodate and become a milestone in the passage of culture and works of art become more focused following the contents of the Qur'an. Thus, this has given birth to works that have goals, functions, and benefits that are in harmony with Islam.

2. Method

The approach in this study uses a qualitative analysis with an aesthetic method which is presented by describing the Sundawi Quran Mushaf both physically and the meanings stored and implied in the manuscript, then interpreted into a narrative. The purpose of qualitative research is to describe the object of research based on the researcher's point of view to obtain an overview of a thing or object according to the researcher's view.[8] Qualitative research is also related to the opinions/ideas, perceptions, or beliefs of the people who research cannot be measured by numbers.

The data source of this research is the Sundawi Qur'an which contains illuminations and motifs on the Sundawi Qur'an manuscript. In addition, the data source is also in the form of several sources who are considered experts in terms of illumination and motifs, namely the writer or the maker of the Sundawi Qur'anic manuscript. What is meant by the Sundawi Qur'anic manuscripts in this study are the texts of the Qur'anic manuscripts combined with West Javanese cultural ornaments in the form of illuminated Hanjuang floral motifs that are applied to the frame.

In this study, the authors used qualitative data in the form of written data sources and photographs. The author uses the type of written data, namely illumination data, motifs, materials related to the use of the Hanjuang motif in the Sundawi script. Sources of data used in this study include primary and secondary data sources. Source of primary data Mushaf Sundawi. Secondary data sources that the author uses include books and supporting journals that are relevant to the research

title. The technique used in data collection is a literature study. This literature study is a study of the thoughts of illumination experts as well as a study of literature related to research. The data that has been collected will be analyzed through a single process, categorization, interpretation, and drawing conclusions.

Based on a qualitative approach, this research uses a qualitative descriptive type. This research does not seek or explain relationships, does not test hypotheses or make predictions but aims to make descriptions that are systematic, factual, and accurate.[9] The methods and steps that will be carried out in this research include several parts:

a. Illumination of the Hanjuang motif as the object of research that is documented and observed, for example, the Hanjuang illumination motif can be seen in figure 3.

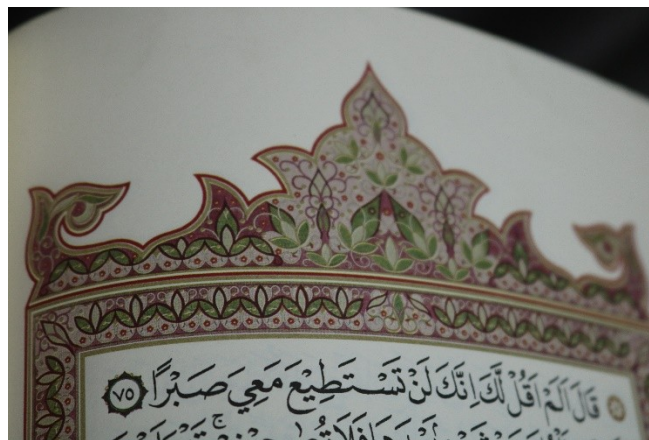


Figure 3. Hanjuang motif illumination

b. The data collected is then analyzed using a theoretical framework of the visual methodology, aspects of visual meanings through still images, by prioritizing how to describe or explain the visuals using the site of self, where researchers will analyze visually based on shapes and colors that are considered important so that they can create and represent something

3. Result and Discussion

3.1. The Qur'an Mushaf Sundawi

Before the Sundawi Qur'anic manuscripts were made, in Indonesia we were familiar with the works of Al-Qur'an manuscripts from Aceh, West Sumatra, and the North Coast of Java from Banten, Cirebon, as well as East Java and Madura. From Kalimantan, Ternate, and the areas where Islam was founded, handwritten manuscripts are sure to be found and decorated with illuminations.[10] The Sundawi Qur'an Mushaf is the Qur'an which was made in West Java by using ornamental forms taken from the characteristics and culture of the area. There are many sources of motifs in the Sundawi Qur'anic manuscripts.

The Sundawi Qur'an manuscript displays a unique cultural acculturation. Sundawi is a term that refers to an adjective as a term for the characteristics of ethnic identity in West Java. Sundanese people have several traits that are considered very attractive by many people, namely gentle, polite, helpful, friendly, and have no pretensions and avoids fights and fights, simple, not excessive, calm, quiet, shy, polite in socializing, and very religious.[11] In addition to its nature, the identity of West Java is displayed with objects that become icons or characteristics. One of them is a typical plant of West Java. Thus, the aesthetics of West Java's natural amalgamation that is displayed through the flora in the Sundawi Qur'anic Mushaf ornaments becomes something that has a strong character and high

spiritual spirit to treat culture and religion as something that cannot be separated. The application of the Hanjuang illumination motif can be seen in Figure 4.



Figure 4. Hanjuang motif illumination

3.2. Hanjuang

The Hanjuang plant is a plant that grows a lot in West Java. We can find Hanjuang plants in Sumedang, Pangandaran, Sukabumi and Bandung areas. The Hanjuang plants are commonly used by the community as ornamental plants such as room dividers or used as fences. Besides functioning as an ornamental plant, the people of West Java also believe that the Hanjuang plant is efficacious for health by making it a medicinal plant such as gingivitis, coughing up blood, and hemorrhoids. The people of West Java also believe that the Hanjuang plant can protect the community from harm.

The Hanjuang plant (*Cordyline fruticosa*) has leaves with a pinnate bone structure that resembles the arrangement of fish bones with the bone structure which has implications for other leaf components. We can find Hanjuang plants with various types of colors such as green, blue, and purple. The purple color found in the Hanjuang plant is the result of the photosynthesis process from the absorption of sunlight which is absorbed and then reflected.[12] The color and shape of the Hanjuang plant can be seen in Figure 5.



Figure 5. The Hanjuang plant color

3.3. Illumination

Illumination Art is a type of art for presentation through the golden liquid. It is said that it is an artistic way of covering manuscripts and making ornaments using shiny gold paint.[13] Illumination is a term used to visually decorate the Qur'an for the purpose of beauty. Illumination comes from the word to illuminate which means to give light. Illumination can also be interpreted as decoration around the text that serves to give a light effect around the text. Illumination in a manuscript has a very important

position because illumination becomes an aesthetic medium and an explanatory tool for the text contained in the manuscript. -each. In addition, the illumination will be a means to express the creative soul of the illuminator. In fact, illumination can be used as a determinant of when the manuscript was written or copied.

It can be explained that the illumination itself is an inseparable part of a manuscript which later became a tradition in the writing of the manuscript. Illumination is an ornament on the manuscript that aims to beautify the manuscript, the illumination on the manuscript can be related to the text or vice versa. The selection of gold, green, and purple colors used is a color combination that represents the illumination itself and the characteristics of the Hanjuang plant.

The illumination attached to the Sundawi Qur'an is divided into several parts, including:

1. Tiara (crown) or top

The crown decoration at the top of this Sundawi Qur'anic manuscript is taken from the shape of Momolo. Momolo is a decoration placed on the top of the mosque or the dome of the mosque. In this Sundawi Qur'anic text, the momolo form taken is the momolo form from the mosques of Banten and Cirebon. The Hanjuang motif applied at the top shows a high position which has a noble meaning or the majesty of the Creator, the form of the application of illumination can be seen in Figures 6 and 7.



Figure 6. Momolo / Mosque dome



Figure 7. Illumination of the Hanjuang motif on the Crown

2. The Frame

The frame contained in the Sundawi Qur'anic manuscript is a space that surrounds the verses of the Qur'an which are strung together with decorations from the Hanjuang plant part, namely the leaf. The shape of the illumination motif contained in the frame of the Sundawi Al-Qur'an manuscript is in the form of the tips of the leaves of the Hanjuang plant that point outward in the form of strands that do not break to form a fence or barrier, the application of the motif can be seen in Figure 8.

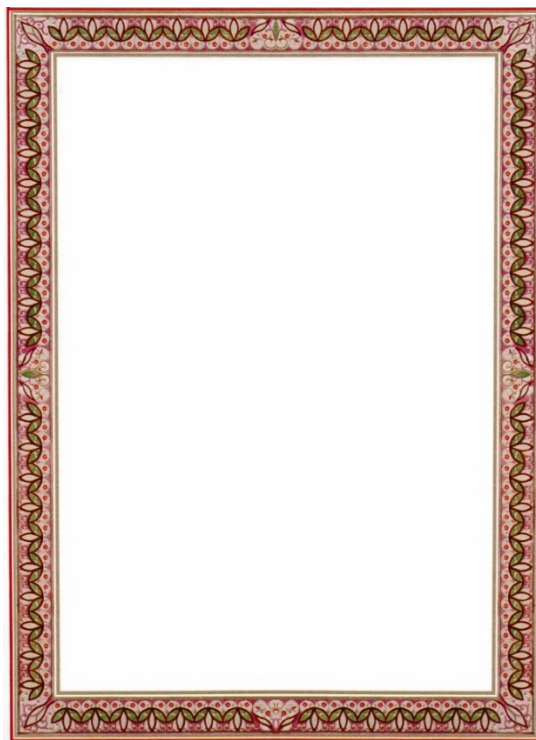


Figure 8. Hanjuang motif illumination on the frame

3. Reading Marks

The punctuation frame contained in the Sundawi Qur'anic manuscripts serves to clarify the punctuation marks themselves as well as to beautify the manuscripts as a whole. The illumination on punctuation can be seen in Figure 9.



Figure 9. Illumination on punctuation

3.4. The Impact of Mushaf Quran Sundawi

Based on the results of the research conducted, it can be seen that the Sundawi Qur'an Mushaf displays a unique cultural acculturation. Sundawi is a term that refers to an adjective as a term for the characteristics of ethnic identity in West Java. And Hanjuang is one of the characteristics of West Java plants. The impact of the emergence of the Sundawi Qur'anic Mushaf includes the spirit of religiosity in reading and glorifying the Sundawi Qur'an so that it has values that are closely related to religion and culture. Thus, the aesthetic blend of West Java's nature which is displayed

through the flora in the Sundawi Qur'anic Mushaf ornaments becomes something that has a strong character and high spiritual spirit to treat culture and religion as something that cannot be separated.

4. Conclusion

The shape of the stem and leaf motifs contained in the frame and crown of the manuscript is taken as one of the elements of the Hanjuang plant form. The Sundawi character, both community character and cultural characteristics applied in the text, is due to the Hanjuang plant motif which is applied to the frame and crown which is the basis of the Sundawi Qur'anic text which was chosen based on cultural factors to represent the identity of West Java.

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