

Intertextuality in Nusantara Qur'anic Exegesis: A Study of Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān by KH. Ahmad Haris Shadaqah

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Abstract: This article analyzes the intertextual characteristics of *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān* by KH. Ahmad Haris Shadaqah, a prominent Nusantara scholar. The study examines how Shadaqah extensively integrates classical texts, such as *Hashiyah al-Şāwi 'ala al-Jalālayn*, *Marāh Labīd al-Nawāwi*, *Tafsīr Ibn Kathīr*, *Anwār al-Tanzīl Wa Asrār al-Ta'wīl*, and *Mafātīh al-Ghayb*, as well as *Matn al-Ĥikam* and *Syarḥ al-Ĥikam*, to produce a Javanese-language tafsir. Employing Julia Kristeva's theory of intertextuality, this qualitative study combines literature review and fieldwork to identify intertextual patterns, including transformation, modification, haplology, expansion, and existence. The findings reveal that Shadaqah's tafsir bridges classical Islamic thought and local cultural contexts, emphasizing the significance of local languages in the development of Qur'anic exegesis. This research highlights the adaptability of Islamic scholarly traditions in addressing contemporary and regional needs, contributing to the broader discourse on intertextuality and Qur'anic studies.

Keywords: *Intertextuality, KH. Ahmad Haris Shadaqah, Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān.*

Abstrak: Artikel ini menganalisis karakteristik intertekstual dari *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān* karya KH. Ahmad Haris Shadaqah, seorang cendekiawan Nusantara terkemuka. Penelitian ini menelaah bagaimana Shadaqah secara ekstensif mengintegrasikan teks-teks klasik seperti *Hashiyah al-Şāwi 'ala al-Jalālayn*, *Marāh Labīd al-Nawāwi*, *Tafsīr Ibn Kathīr*, *Anwār al-Tanzīl Wa Asrār al-Ta'wīl*, dan *Mafātīh al-Ghayb*, serta *Matn al-Ĥikam* dan *Syarḥ al-Ĥikam* dalam tafsir berbahasa Jawa. Dengan menggunakan teori intertekstualitas Julia Kristeva, penelitian kualitatif ini menggabungkan tinjauan pustaka dan penelitian lapangan untuk mengidentifikasi pola intertekstual, termasuk transformasi, modifikasi, haplologi, ekspansi, dan eksistensi. Temuan menunjukkan bahwa tafsir Shadaqah menjembatani pemikiran Islam klasik dan konteks budaya lokal, menegaskan pentingnya bahasa lokal dalam pengembangan tafsir Al-Qur'an. Penelitian ini menyoroti adaptabilitas tradisi keilmuan Islam dalam menjawab kebutuhan kontemporer dan regional, serta kontribusinya terhadap diskursus intertekstualitas dan studi Al-Qur'an secara global.

Kata Kunci: *Intertekstualitas, KH. Ahmad Haris Shadaqah, Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān.*

Introduction

Naṣr Ḥāmid Abu Zaid asserts that the development of Islamic civilization can be characterized as a "civilization of the text" (ḥaḍārat al-nāṣ), highlighting the Qur'an's pivotal role in addressing emerging societal challenges.¹ The existence and interpretation of the Qur'anic text have been fundamental to the advancement of Islamic scholarship. Historically, Muslims have relied on the Qur'an and its interpretations as foundational sources for scientific and intellectual endeavors. The Qur'an's openness to interpretation ensures that its meanings remain adaptable to contemporary contexts.² This practice of Qur'anic interpretation endures because the Qur'an is believed to carry universal messages that are relevant across all times and places.

The evolution of Qur'anic interpretation began in the Arabian Peninsula and gradually expanded to the Nusantara region. The tafsir works produced in the Nusantara reflect the richness of cultural diversity, continuously evolving in writing style, language, and methodology.³ Despite these developments, many Nusantara scholars' tafsir works remain deeply rooted in earlier traditions. While their contributions are substantial, they are often overlooked, particularly in the context of intertextuality. Nevertheless, the scholarly contributions of Nusantara mufassirs are equally profound and comparable to those of scholars from the Arabian Peninsula. As Azra explains, the growth of Islamic scholarship in the Nusantara is closely tied to the Middle East, particularly during the 17th and 18th centuries CE.⁴ One of the key elements of this connection is the spread of neo-Sufism—a socio-moral reform movement—that significantly influenced the region. This is exemplified in *Tarjumān al-Mustafīd* by Abdurrauf al-Sinkilī, which reflects religio-cultural sentiments rooted in both regions.⁵

¹ Naṣr Ḥāmid Abu Zaid, *Tekstualitas Al-Qur'an: Kritik Terhadap Ulumul Qur'an*, ed. Khoiron Nahdliyyin (Yogyakarta: LKiS, 2016), p. 1-2.

² Differences of opinion among scholars have emerged regarding whether Prophet Muhammad (peace be upon him) interpreted all the verses of the Qur'an. Some scholars believe that the Prophet provided explanations for the entire text, while others disagree. The latter argue that even though the Prophet offered clarifications, Muslims still need to engage in further interpretative efforts to comprehend the Qur'an fully. See Muḥammad Husein Dhahabī, *Al-Tafsīr Wa al-Mufasssirūn* (Kairo: Maktabah Wahbah, 2000), p. 1: 38-43; Muḥammad 'Umar Ḥājī, *Mawsū'at al-Tafsīr Qabla 'Ahd al-Tadwīn* (Damaskus: Dar al-Maktabi, 2007), p. 49-56.

³ Islah Gusmian, "Tafsir Al-Qur'an Di Indonesia: Sejarah Dan Dinamika," *Nun: Jurnal Studi Alquran Dan Tafsir Di Nusantara* 1, no. 1 (2015).

⁴ Azyumardi Azra, *Jaringan Ulama Timur Tengah Dan Kepulauan Nusantara Abad XVII & XVIII* (Jakarta: Prenada Media Group, 2013), p. 32.

⁵ Fadhli Lukman, "Telaah Historiografi Tafsir Indonesia," *Suhuf* 14, no. 1 (2021): 49–77, <https://jurnalsuhuf.kemenag.go.id/suhuf/article/view/616>.

The scholarly axis between the Nusantara and the Middle East continued to strengthen, particularly following the opening of the Suez Canal in the second half of the 19th century. This academic network shaped the identity of Islamic scholarship in the Nusantara, particularly in the field of Qur'anic exegesis (tafsir).⁶ Apart from Abdurrauf al-Sinkilī (d. 1693 CE), a graduate of Middle Eastern education, other prominent figures include Nawawi al-Bantani (d. 1897 CE), Soleh Darat al-Samarani (d. 1903 CE), Muhammad Adnan (d. 1969 CE), and Bisri Mustafa (d. 1977 CE). These scholars were among the Nusantara mufassirs who studied in the Middle East, particularly in the Hijaz region.⁷ Additionally, another intellectual axis linked Nusantara exegetes to Egypt, producing notable figures such as Haji Abdul Malik Karim Amrullah (HAMKA) (d. 1981 CE), Mahmud Yunus (d. 1982 CE), and M. Quraish Shihab.⁸ This academic connection not only enriched the development of Qur'anic exegesis in the Nusantara but also introduced new dimensions to its scholarly tradition through education and literary works. In more recent years, particularly since 2000, KH. Ahmad Haris Shadaqah authored a tafsir titled *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān*, written in Pegon script and the Javanese language. This thematic exegesis focuses solely on Surah Al-Fatihah and was first published in Semarang in 2006.⁹ Despite being classified as a contemporary tafsir based on its periodization, its presentation reflects a traditional style, utilizing the Javanese language and Pegon script entirely.¹⁰

Several studies related to intertextuality in Qur'anic studies and exegesis have been conducted, providing valuable insights into the field. For instance, Faila Sufatun Nisak's work, explores the characteristics of *Tafsir al-Iklil Fī Ma'ani al-Tanzīl* through

⁶ Martin Van Bruinessen, *Kitab Kuning, Pesantren, Dan Tarekat* (Yogyakarta: Gading Publishing, 2012), p. 13-14; Naser Dumairieh, *Intellectual Life in Hijāz Before Wahhabism* (Boston: Brill, 2022), p. 4-11.

⁷ Achmad Zainal Abidin and Thariqul Aziz, *Khazanah Tafsir Nusantara: Para Tokoh Dan Karya-Karyanya* (Yogyakarta: IRCISod, 2023).

⁸ Ahmad Avif Okjilshipia, "Tafsir Dalam Jejaring Intelektual Indonesia-Hijaz: Kajian Genealogi Al-Ibrīz Li Ma'rifati Tafsīr Al-Qur'ān Al-'Azīz Karya Bisri Mustofa," *Nun: Jurnal Studi Alquran Dan Tafsir Di Nusantara* 9, no. 1 (2023): 1–25, <https://jurnalnun.ariat.or.id/index.php/nun/article/view/429>.

⁹ Ahmad Haris Shadaqah, *Tafsīr Al-Itqān Fī Ma'ānī Ummi al-Qur'ān* (Semarang: Ma'had Tafsir Wa Sunnah Al-Itqon, 2006), p. 1.

¹⁰ Pegon is a form of Arabic script used to write the Javanese language in a distinctive style. This script has become an identity marker for the Javanese community, particularly within the pesantren (Islamic boarding school) circles. The Javanese pesantren community's approach to Islam often employs pegon script, both in direct literature and in translations. See Islah Gusmian, "Bahasa Dan Aksara Dalam Penulisan Tafsir Al-Qur'an Di Indonesia Era Awal Abad 20 M," *Mutawatir* 5, no. 02 (2015).

an intertextual approach.¹¹ Another relevant study focusing on KH. Ahmad Haris Shadaqah was conducted by M. Khairul Mustaghfirin and Abdul Aziz Monadhel that examines the Sufi elements developed by KH. Ahmad Haris Shadaqah in his works.¹² Additionally, regarding Javanese-language Qur'anic exegesis, Islah Gusmian's work highlights the significant development of Javanese-language Qur'anic interpretation within cultural, social, and political contexts during the late 19th and early 20th centuries. This study identifies three geosocial-cultural contexts from which Javanese-language tafsir emerged: pesantren and coastal communities, royal courts (*kraton*) and *kauman* (religious neighborhoods), and lay society alongside urban traditions. These studies underline the importance of intertextual analysis in understanding the contributions of Islamic scholars.¹³ However, the intertextual aspects of KH. Ahmad Haris Shadaqah's tafsir remain underexplored, necessitating a focused investigation.

By conducting an intertextual analysis of *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān*, this study aims to highlight the interconnectedness of Ahmad Haris Shadaqah's work with broader scholarly traditions. The analysis further illustrates how his interpretations engage in dialogue with other texts, enriching our understanding of his contributions to Qur'anic exegesis. In summary, although Nusantara tafsir has evolved significantly, a critical need remains for intertextual analyses to appreciate its depth and complexity fully. This study seeks to position KH. Ahmad Haris Shadaqah's work within the broader landscape of Nusantara Qur'anic scholarship, emphasizing its intertextual dimensions and contributions to the field.

This study employs a qualitative methodology that integrates both library research and fieldwork. The primary data source is KH. Ahmad Haris Shadaqah's *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān*, while secondary data includes scholarly literature, classical tafsir texts, and previous studies related to intertextuality. The library research component involves a thorough examination of *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān*, focusing on its structure, content, and references to classical works. Classical sources such as

¹¹ Faila Sufatun Nisak Ali, "Penafsiran QS. Al-Fatihah KH Mishbah Mustafa: Studi Intertekstualitas Dalam Kitab Al-Iklil Fi Ma'ani At-Tanzil," *Al Iman: Jurnal Keislaman Dan Kemasyarakatan* 3, no. 2 (2019): 150–79.

¹² M Khairul Mustaghfirin and Abdul Aziz Monadhel, "Juhūdu KH. Ahmad Haris Shodaqo Fī Nashri Al-Ahādīs Al-Sūfiyah Fī Indonesia," *Heritage of Nusantara: International Journal of Religious Literature and Heritage* 13, no. 1 (2024): 218–65.

¹³ Islah Gusmian, "Tafsir Al-Quran Bahasa Jawa Peneguhan Identitas, Ideologi, Dan Politik Perlawanan," *Suhuf* 9, no. 1 (2016): 141–68.

Mafātīḥ al-Ghayb, *Tafsīr al-Jalālayn*, and *Anwār al-Tanzīl Wa Asrār al-Ta'wīl* are compared with KH. Ahmad Haris Shadaqah's interpretations to identify intertextual patterns. Fieldwork comprises interviews with KH. Ahmad Haris Shadaqah (or his representatives) and other scholars familiar with his work to gain insights into his academic background, interpretive methods, and motivations for composing the tafsir. Data collection is complemented by documentation of written works, publications, and relevant archival materials. The analysis employs Julia Kristeva's intertextual theory, focusing on identifying textual relationships within *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān*. Patterns such as transformation, modification, expansion, haplology, and existence are examined to determine how KH. Ahmad Haris Shadaqah's tafsir dialogues with broader Islamic scholarship.

Discussion

Julia Kristeva's Theory of Intertextuality

Julia Kristeva's theory of intertextuality suggests that every text is influenced by other texts. This theory posits that authors draw from external elements—such as knowledge, social contexts, or previous works—when creating their texts.¹⁴ In the context of tafsir literature, a mufassir incorporates these influences into their interpretative process. A mufassir not only engages with textual sources but also reflects the social and cultural conditions of their environment.¹⁵ This interplay highlights the dynamic relationship between texts and contexts in shaping interpretations.

Intertextuality was initially referred to as "dialogism," a concept introduced by Mikhail Bakhtin. Dialogism views a text as a form of interaction between the written text and other texts, emphasizing the dialogical nature of meaning creation. Julia Kristeva later expanded on this idea and introduced the term "intertextuality," which encompasses the intricate connections between texts and the sociocultural environments in which they are situated. Kristeva argued that texts are mosaics of other texts, reflecting layers of meaning constructed through historical and cultural references.¹⁶

¹⁴ Julia Kristeva, *Desire In Language: A Semiotic Approach to Literature and Art* (Columbia University Press, 1977), p. 66.

¹⁵ Moch Arifin and Moh Asif, "Penafsiran Al-Qur'an KH. Ihsan Jampes: Studi Intertekstualitas Dalam Kitab Siraj al-Talibin," *Jurnal Al-Itqan* 1, no. 1 (2015): 1–25.

¹⁶ Mohd Sholeh Sheh Yusuff and Mohd Nizam Sahad, "Bacaan Intertekstual Teks Fadilat Dalam Tafsīr Nūr Al-Iḥsān," *Jurnal Usuluddīn* 37, no. 2 (2013): 33–56. Mikhail Bakhtin first introduced this dialogic theory in 1926 as an effort to analyze literary works and visual arts in Russia that were difficult to

Kristeva's intertextuality is grounded in three core assumptions: first, that a text is a productivity, reshaping and redistributing linguistic elements within a given social context; second, that the process of meaning formation involves both regulated signification (defined by social norms) and free significance (emerging through creative engagement with texts); and third, that the intertextual relationships within a text are formed through patterns such as transformation, modification, expansion, and reduction. As Kristeva explains, "The text is therefore a productivity, and this means: first, that its relationship to the language in which it is situated is redistributive (destructive-constructive), and second, that it is a permutation of texts. In the space of a given text, several utterances, taken from other texts, intersect and neutralize one another."¹⁷

Scholars such as Schmitz have further emphasized the significance of context in intertextual analysis. Language operates within a specific sociocultural framework, relying on external elements such as tone, intonation, and interaction with other texts to create meaning. Without these contextual references, a text would lack significance.¹⁸ This understanding is particularly relevant in the study of tafsir works, where the interaction between a mufassir's textual sources and their sociocultural environment shapes the interpretative outcomes.

Before applying intertextual analysis, Kristeva suggests identifying two textual dimensions: the genotext and the phenotext. The genotext represents the foundational layer or source texts that inform a given work, while the phenotext refers to the actualized text derived from these sources. These two dimensions interact in the process of interpretation, shaping the patterns of intertextuality present in a work. Kristeva identifies nine intertextual principles—transformation, modification, expansion, haplology, demythification, parallelism, conversion, existence, and defamiliarization—that may appear individually or simultaneously in a text.¹⁹ For instance, a transformation may

understand. Some of the literary works analyzed using Bakhtin's dialogic theory include *The Gambler*, *The Idiot*, and *The Brothers Karamazov* by Fyodor Dostoevsky. See Mohd Sholeh Sheh Yusuff, Yusuf Haji-Othman, and Wan Nazjmi Mohamed Fisol, "Investigating the Influence of Tafsir Works Using Parallel Method of Intertextuality Theory in Tafsir Nur Al-Ihsan by Umar, M. S.," *International Journal of Academic Research in Business and Social Sciences* 11, no. 11 (2021): 708–15.

¹⁷ Kristeva, *Desire In Language: A Semiotic Approach to Literature and Art*, p. 36.

¹⁸ T A Schmitz, *Modern Literary Theory and Ancient Texts an Introduction* (Victoria: Blackwell Publishing, 2007).

¹⁹ Kristeva, *Desire In Language: A Semiotic Approach to Literature and Art*, p. 125-131; Azkiya Khikmatiar, "Kisah Nabi Nuh Dalam Al-Qur'an (Pendekatan Intertekstual Julia Kristeva)," *Jurnal At-Tibyan: Jurnal Ilmu Alqur'an Dan Tafsir* 4, no. 2 (2019): 209–26.

involve adapting a source text to a new context, while expansion involves elaborating on existing ideas to include additional perspectives.

In the context of KH. Ahmad Haris Shadaqah's *Tafsīr al-Itqān fī Ma'ānī Umm al-Qur'ān*, these intertextual principles provide a framework for analyzing how his work engages with classical tafsir literature and broader Islamic scholarly traditions. Through patterns such as transformation and expansion, Shadaqah's tafsir demonstrates a dynamic dialogue with earlier texts, reshaping their meanings to address the needs of his contemporary audience. This process not only highlights the enduring relevance of classical Islamic scholarship but also underscores the creative agency of the mufassir in bridging the past and present through intertextual engagement.

An Overview of the *Tafsīr al-Itqān Fī Ma'ānī Umm al-Qur'ān* by KH. Ahmad Haris Shadaqah

Tafsīr al-Itqān Fī Ma'ānī Umm al-Qur'ān is one of the notable works of KH. Ahmad Haris Shadaqah, a scholar with a strong inclination toward Sufism. In addition to writing several Sufi-themed books, he authored this tafsir, which focuses exclusively on Surah Al-Fatihah. During an interview, Ahmad Haris Shadaqah stated:

*"This tafsir—Tafsīr al-Itqān Fī Ma'ānī Umm al-Qur'ān—is a thematic tafsir focusing exclusively on the interpretation of Surah Al-Fatihah."*²⁰

The composition of a tafsir is never detached from its author's intellectual background and the influences surrounding them, and this is also true for Ahmad Haris Shadaqah.

Reflecting on his upbringing, he explained:

*"Since childhood, I have been familiar with the foundational subjects taught in Islamic boarding schools, such as fiqh, sharaf, nahwu, and other Islamic sciences. I pursued this learning through the traditional pesantren system, which involved the gandul method of interpretation, the use of Arabic pegon script, and the sorogan style of learning, which I received directly from my father (KH. Shadaqah Hasan)."*²¹

The tafsir was completed after decades of dedication to Islamic education. Ahmad Haris Shadaqah shared the context behind the work's completion, saying:

"I began studying tafsir while I was at the pesantren. One of the memorable experiences for me was learning Tafsīr al-Bayḍawī with KH. Marzuqi Dahlan at Lirboyo. As for tafsir studies, here at the pesantren, my congregation and I have

²⁰ Ahmad Haris Shadaqah, "Interview" (Semarang, 2024).

²¹ Shadaqah.

been studying Tafsīr al-Ibriz by KH. Bisri Musthafa²² with the Majelis Ta'lim Ahad Pagi since 1988, which has continued for approximately 30 years."²³

Tafsīr al-Itqān Fī Ma'ānī Umm al-Qur'ān was written following the completion of the *Tafsīr al-Ibriz* study sessions in 2006. The date of completion is recorded in the work as 24 Rabi'ul Awal 1427 H, corresponding to April 22, 2006. It was first published by the *Lajnah Ta'lif Nasyr Ma'had Tafsir Wa Sunnah Al-Itqon* in Semarang.²⁴ The tafsir is entirely written in Javanese using Pegon script, reflecting the language preferences of its intended audience. Ahmad Haris Shadaqah elaborated:

"The choice of language was influenced by the fact that the majority of my study group's audience were Javanese. Additionally, the book used in our sessions, Tafsīr al-Ibriz, was also in Javanese. This motivated me to write this tafsir in Javanese Ngoko (an informal style), with the aim of making the explanations easily understood by the general public."

The title of the tafsir, *Tafsīr al-Itqān Fī Ma'ānī Umm al-Qur'ān*, was inspired by Jalāluddīn al-Suyūfī's renowned work *Al-Itqān Fī 'Ulūm al-Qur'ān*. Ahmad Haris Shadaqah explained his choice of title:

*"The title was inspired by a renowned work on Qur'anic sciences written by Jalāluddīn al-Suyūfī, namely Al-Itqān Fī 'Ulūm al-Qur'ān. The choice of this name is an act of tafa'ul (seeking blessings and inspiration) from a scholar whom I deeply admire. My admiration stems from al-Suyūfī's expertise in tafsir, Qur'anic exegesis, and his mastery of Qur'anic sciences."*²⁵

In composing his tafsir, Ahmad Haris Shadaqah employed specific terms to structure and organize his explanations, ensuring clarity and coherence for readers. One such term is *Tanbīh*, which he used to provide supplementary explanations that, while not directly related to the core interpretation, remained relevant to the broader discussion. Another term, *Cerito*, referred to narratives or stories, including those derived from *israiliyyat* traditions or accounts of earlier scholars, adding depth and context to his interpretations. Lastly, he utilized *Tatimmah* as a means to conclude discussions, serving as a closing statement for the topics under consideration. This deliberate and methodical use of

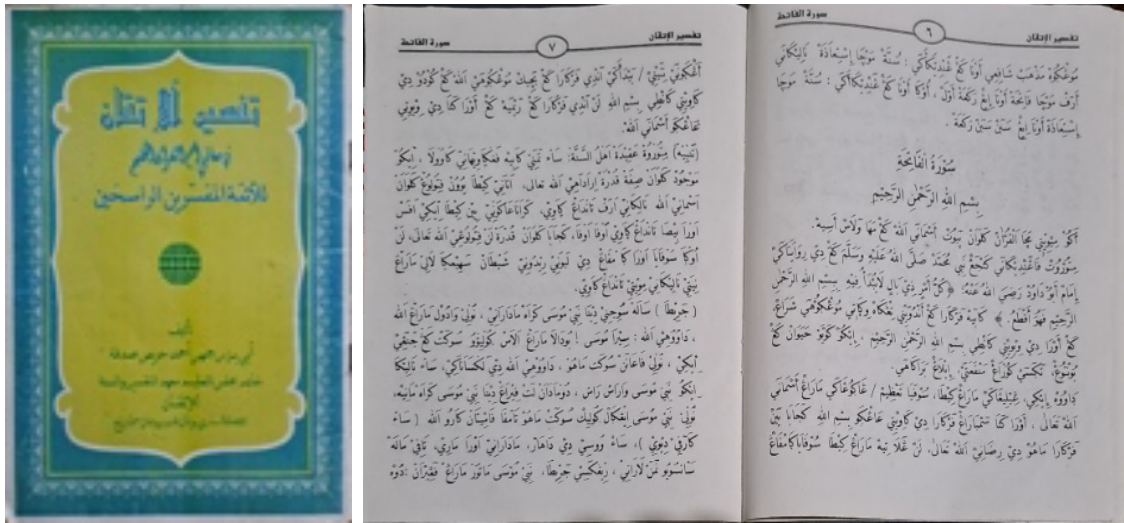
²² The biography of KH. Bisri Musthafa can be found in Achmad Zainal Huda, *Mutiara Pesantren: Perjalanan Khidmah KH Bisri Mustofa* (Yogyakarta: Pustaka Kita, 2005).

²³ Ahmad Haris Shadaqah, "Wawancara" (Semarang, August 2024).

²⁴ Ahmad Haris Shadaqah, *Tafsīr Al-Itqān Fī Ma'ānī Ummi al-Qur'ān* (Semarang: Ma'had Tafsir Wa Sunnah Al-Itqon, 2006), p. 1.

²⁵ Shadaqah, "Wawancara."

structured terms reflects his systematic approach to organizing the tafsir, making it more accessible and comprehensible for his audience.



Picture 1: *Tafsi'r al-Itqān Fī Ma'ānī Umm al-Qur'ān*

The Principles of Intertextuality

Transformation

The intertextual pattern of transformation is evident in *Tafsi'r al-Itqān fī Ma'ānī Umm al-Qur'ān*, particularly in Ahmad Haris Shadaqah's explanation regarding isti'ādah. The interpretation is as follows:

نصيحة كاغكو أواء كولن كونجو-كونجو كوابيه : كودو واسفودو ستي تي لن غاتي أتي شيطان ايكو وروه ماراغ منوغصا ناغيغ منوغصا أورا بيصا وروه جفكلرني شيطان. الله تعالى ووس غنديكا : ﴿ إِنَّهُ يَرَاكُمْ هُوَ وَقَبِيلُهُ مِنْ حَيْثُ لَا تَرَوْهُهُمْ ﴾. ساء تمني شيطان لن بالاني ايكوفدا وروه ماراغ سيرا كابييه سكراني سيرا كابييه أورا فدا وروه ماراغ شيطان لن ساء بالاني ماهو. مولا كودو تانساه يوون فاغر كصا ماراغ الله تعالى كخ ميرساني ماراغ فولاه تغكاهي شيطان ناغيغ شيطان أورا وروه ماراغ الله سوفايا كوداني شيطان اورا بباياني ماراغ دنيا لن أكاما كيطا. آمين.

*Nasihat kanggo awakku lan konco-koncoku kabeh: kudu waspodo setiti lan ngati-ati, syaitan iku weruh marang menungso, nanging menungso ora biso weruh jenggreng syaitan. Allah ta'ala wus ngendiko "saktermene syaitan lan balane iku podo weruh marang sira kabeh, sekirane sira kabeh ora podo weruh marang syaitan lan sak balane mahu". Mulo kudu tansah nyuwun pangrekso marang Allah ta'ala kang mirsani marang polah tingkahe syaitan, nanging syaitan ora weruh marang Allah, supaya godane syaitan ora bebayani marang dunyo lan agomo kito. Amin.*²⁶ (Advice for myself and all my companions: we must always

²⁶ Shadaqah. *Tafsi'r Al-Itqān Fī Ma'ānī Ummi al-Qur'ān*, p. 3.

be vigilant and careful. Satan sees humans, but humans cannot see Satan's form. Allah the Exalted has said: 'Indeed, Satan and his allies see you from where you cannot see them.' Therefore, we must always seek refuge in Allah the Exalted, who observes Satan's behavior, but Satan cannot see Allah. This is so that Satan's temptations will not endanger our worldly life and religion. Amen.)

This interpretation is derived from the hypogram found in *Mafātīḥ al-Ghayb* by al-Rāzī, which states:

"الثُّكْتُةُ الرَّابِعَةُ عَشْرَةَ: لِقَائِلِ أَنْ يَقُولَ: لِمَ لَمْ يَقُلْ: أَعُوذُ بِالْمَلَائِكَةِ مَعَ أَنْ أَدُونَ مَلَكٍ مِنَ الْمَلَائِكَةِ يَكْفِي فِي دَفْعِ الشَّيْطَانِ فَمَا السَّبَبُ فِي أَنْ جَعَلَ ذِكْرَ هَذَا الْكَلْبِ فِي مُقَابَلَةِ ذِكْرِ اللَّهِ تَعَالَى وَجَوَابُهُ كَأَنَّهُ تَعَالَى يَقُولُ: عَبْدِي إِنَّهُ يَرَاكَ وَأَنْتَ لَا تَرَاهُ بِدَلِيلِ قَوْلِهِ تَعَالَى: إِنَّهُ يَرَاكُمْ هُوَ وَقَبِيلُهُ مِنْ حَيْثُ لَا تَرَوْنَهُمْ [الأعراف: 27] وإنما نفذ كيده فيكم لأنه يراكم وأنتم لا ترونه / فَتَمَسَّكُوا بِمَنْ يَرَى الشَّيْطَانَ وَلَا يَرَاهُ الشَّيْطَانُ وَهُوَ اللَّهُ سُبْحَانَهُ وَتَعَالَى فَقُولُوا: أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ."

Point 14: One might ask: Why is it not said, "I seek refuge in the angels," considering that even the lowest-ranking angel is sufficient to repel Satan? So, why is it that mentioning the dog (Satan) is in contrast with mentioning Allah Ta'ala? The answer is, as if Allah Ta'ala is saying: "My servant, indeed, Satan sees you while you cannot see him, as His statement: 'Indeed, he (Satan) and his allies see you from where you cannot see them' (Al-A'raf: 27). Indeed, his deceit can penetrate you because he can see you while you cannot see him. Therefore, seek refuge in the One who sees Satan, and Satan cannot see Him, that is, Allah SWT. Hence, say: 'I seek refuge in Allah from the accursed Satan'.²⁷

In his explanation, al-Rāzī uses QS. Al-A'raf: 27 as the foundation for discussing the nature of Satan. He elaborates on the idea that humans should seek refuge in Allah, as Allah sees Satan while Satan cannot see Him. This original text is reinterpreted by Ahmad Haris Shadaqah through the transformation pattern, which rephrases the content in a simplified and culturally contextualized manner. His explanation, written in Javanese, conveys the same essential message but adds a personal and devotional nuance by including a prayer at the end. While the textual structure differs, the core meaning remains consistent. Ahmad Haris Shadaqah does not directly replicate the original hypogram but adapts it into a form more accessible to his target audience. This transformation reflects his ability to bridge classical interpretations with contemporary cultural contexts, ensuring the message resonates with Javanese readers.

²⁷ Fakhr Al-Dīn Rāzī, *Mafātīḥ Al-Ghayb (al-Tafsiṛ al-Kabīr)* (Beirut: Dar Ihya al-Turath, 2000), p. 1: 94.

Modification

The intertextual pattern of modification can be observed in Ahmad Haris Shadaqah's explanation of QS. Al-Fātihah, verse 2, which discusses the concept of blessings (*nikmat*). His interpretation reads as follows:

(تنبيه) كايه فركارا كع موجود ايكي اورا بيصا لوفوت سوعگا نعمة لوروا (نومر سيجي) نعمة
موجود كيظا بين اورا اونا نولي دادي اونا اوفاماتي كيظا اورا دي فاريجي نعمة موجود اورا
موعكين كيظا اونا ناع دنيا ايكي سلا كيني كيظا ايجه اونا كيظا تنف ايجه دي فارعي نعمة
موجود لويه-لويه وجود كيظا دي داديكي روقا منوعصا اورا روقا اولو دوموع ايروس سيع
معاني تيكوس. الحمد لله!

(نومر لوروا) نعمة امدد: تكسي ساوسوي كيظا دي وجوداكي دي وهي اوكارامي روقا عقل
تتاكالن فرسدياءن رزق كاغكوا علستاريئيكي اوريف ايكي سامفيي تومكاتي تيتي موعصا كع
ويس دي تنتواكي دينع الله تعالى. الحمد لله!

(*Tanbih*) kabeh perkoro kang maujud iki ora biso luput songko nikmat loro, nomer siji nikmat Maujud, kito yen ora ono nuli dadi ono, umpamane kito ora diparingi nikmat maujud, ora mungkin kito ono nang ndunyo iki, selagine kito ijih ono, kito ijih tetep diparingi nikmat maujud, luwih-luwih wujud awak kito didade'ake rupo menungso, ora rupo ulo dumung irus sing mangane tikus. Alhamdulillah. Nomer loro, nikmat Imdad tegese sakwuse kito diwujudake, diparingi ugorampe rupo akal, tenogo lan persediaan rizqi kanggo ngelestariake urip iki, sampe tumekane titi mongso kang wus ditentuake deneng Allah ta'ala. Alhamdulillah!²⁸ (Tanbih) All things that exist are inseparable from two blessings. First, the blessing of existence (*nikmat maujud*): if we did not exist, then we would not have been created. For example, if we had not been granted the blessing of existence, we would not be here in this world. And as long as we continue to exist, we are still given the blessing of existence. Moreover, our form as humans—rather than snakes or worms eating rats—is a blessing. Praise be to Allah. Second, the blessing of sustenance (*nikmat imdad*): after we were created, we are granted provisions, such as intelligence, energy, and sustenance, to sustain life until the time determined by Allah the Exalted. Praise be to Allah.)

This explanation is derived from the hypogram text in *Syarh al-Hikam* by Ibn 'Abbād, which reads:

(نعمتان ما خرج موجود عنهما ولا بد لكل مكون منهما: نعمة اليجاد و نعمة الامداد) نعمة اليجاد
ونعمة الامداد نعمتان لازمتان لكل مكون موجود لأنه في ذاته معلوم متلاش فنعمة اليجاد أزلت
العدم السابق ذلك لم يزل معدوما ونعمة الامداد ازلت العدم اللاحق ولولا ذلك لتلاشى وفني.

²⁸ Shadaqah, *Tafsīr Al-Itqān Fī Ma'ānī Ummi al-Qur'ān*, p. 12.

(Two blessings are inseparable from every created being: the blessing of existence (ni'mat al-tjād) and the blessing of sustenance (ni'mat al-imdād). These two blessings are essential for every creature because, inherently, every created being is subject to perishing. The blessing of existence removes prior nonexistence, enabling the being to come into existence. Meanwhile, the blessing of sustenance removes subsequent nonexistence; without it, the being would vanish and cease to exist.).²⁹

In his interpretation, Ahmad Haris Shadaqah does not explicitly reference the source text but instead modifies the content to align with his audience's cultural context and language. He simplifies the philosophical description of *Syarḥ al-Ḥikam* by presenting it in practical terms that are relatable to the Javanese audience. For instance, he uses vivid imagery—such as humans being created as humans instead of snakes or worms—to emphasize the uniqueness of human existence as a divine blessing. While both texts convey the same essential message, Ahmad Haris Shadaqah's version exhibits a more personal tone and accessibility. His explanation transforms abstract theological concepts into everyday language, ensuring his audience can grasp the profound nature of these blessings. This modification demonstrates his ability to adapt classical teachings while retaining their theological essence.

Haplology

The intertextual pattern of haplology is evident in Ahmad Haris Shadaqah's interpretation of QS. Al-Fātiḥah, verse 5, as follows:

(تنبيه): متوروت فاغنديكاني بعض الصوفية : دراجاتي عبادة ايكو اونا تلو نومر سجي: عبادهي
كاوولا کرانا کفینغین اولیه کانجاران اوتووا کرانا ودي سکینغ سیکصا. درجه ایکیا فالینغ رنداه
/ فالینغ اسور سباب بین غونو ماهو سیخ دي کارفاکي سجاتیني سیخ دي کاوولانی ایکو
کانجارانی الله تعالی دي دادیاکی منوغکا لانتاران توموجو ماراغ کخ دي سجا. اومفامانی اونا
اووغ صلاة نیتی اصلي لطلب ثواب الله تعالی اورا الله تعالی صلاتی روساء/ بطل.
نومر لورو: عبادهي کاوولا کرانا ملیاکی ماراغ فرینتاهي الله تعالی اتوا سوفیا بین دادی ووغ
ملیا موغکوهي الله تعالی درجه ایکیا لویه اوفاما کاتمباغ سیخ عارف ماهو.
نومر تلو: عبادهي کاوولا سیخ عاکونی بین دیوی فانیجین کاوولا تکسی واجب عاکوعکی واجب
مانوت منوروت ماراغ فرینتاهي الله تعالی منوعکو فغیران کخ نیتهاکی فرکارا سوارکان نراکا
موغکو کرسانی فغیران. درجه نومر تلو ایکی درجه سیخ فالینغ دوور / فالینغ ملیا.

²⁹ Ibn 'Abbād Al-Nafri Randī, *Ghayth Al-Mawāhib al-Āliyah Fī Sharḥ Ḥikam al-Āṭa'Iyyah* (Beirut: Dar al-Fikr, n.d.), p. 77.

(Tanbīh) miturut pangendikane ba'du al-ṣufiyyah: derajat ibadah iku ono telu. Nomer siji, ibadahe kawulo keronu kepingin oleh ganjaran utowo keronu wedi sikso. Derajat iki paling rendah/asor. Sebab yen ngono mahu sing dikarepake, sejatine sing dikawulani iku ganjarane, Allah ta'ala didadeake minongko lantaran tumuju marang kang disejo. Umpamane ono wong solat, niate uşalli li ṭalabi thawābillah ora lillahi ta'ala, solate rusak/batal. Nomer loro, ibadahe kawulo keronu mulyaake marang perintah Allah ta'ala utowo supoyo ben dadi wong mulyo mungguhe Allah ta'ala, derajat iki luwih utomo katimbang sing ngarep mahu. Nomer telu, ibadahe kawulo sing ngakoni yen deweke pancen kawulo, tegese wajib ngagungake, wajib manut miturut marang perintah Allah ta'ala minongko pengeran kang nitahake, perkoro suargo lan neroko monggo kersane pengeran. Derajat nomer telu iki derajat kang paling duwur/paling mulyo.³⁰ ([Tanbih]: According to some Sufi scholars, there are three levels of worship. The first level is worship done by a servant seeking reward or fearing punishment. This is the lowest level, as the true object of devotion is the reward itself, with Allah merely being a means to attain it. For instance, if someone prays with the intention uşalli li ṭalabi thawābillah (I pray seeking Allah's reward) instead of lillāhi ta'ala (for Allah the Exalted), the prayer is invalid. The second level is worship performed out of honor and respect for Allah's command, or to attain dignity in the sight of Allah the Exalted. This level is higher than the first. The third level is worship done with the recognition of being a servant. This entails glorifying and obeying Allah's commands as the Creator, leaving matters of paradise and hell to Allah's will. This third level is the highest and most noble.)

This explanation is adapted from the hypotext in *Mafātīḥ al-Ghayb* by al-Rāzī, which describes the levels of worship as follows:

ثُمَّ قَالَ أَهْلُ التَّحْقِيقِ: الْعِبَادَةُ لَهَا ثَلَاثُ دَرَجَاتٍ: الدَّرَجَةُ الْأُولَى: أَنْ يَعْبُدَ اللَّهُ طَمَعًا فِي الثَّوَابِ أَوْ هَرَبًا مِنَ الْعِقَابِ وَهَذَا هُوَ الْمُسَمَّى بِالْعِبَادَةِ وَهَذِهِ الدَّرَجَةُ نَازِلَةٌ سَاقِطَةٌ جِدًّا لِأَنَّ مَعْبُودَهُ فِي الْحَقِيقَةِ هُوَ ذَلِكَ الثَّوَابِ وَقَدْ جَعَلَ الْحَقُّ وَسِيلَةً إِلَى نَيْلِ الْمَطْلُوبِ وَمَنْ جَعَلَ الْمَطْلُوبَ بِالذَّاتِ شَيْئًا مِنْ أَحْوَالِ الْخَلْقِ وَجَعَلَ الْحَقَّ وَسِيلَةً إِلَيْهِ فَهُوَ خَسِيسٌ جِدًّا. وَالدَّرَجَةُ الثَّانِيَّةُ: أَنْ يَعْبُدَ اللَّهُ لِأَجْلِ أَنْ يَتَشَرَّفَ بِعِبَادَتِهِ أَوْ يَتَشَرَّفَ بِقَبُولِ تَكَالِيفِهِ أَوْ يَتَشَرَّفَ بِالِانْتِسَابِ إِلَيْهِ وَهَذِهِ الدَّرَجَةُ أَعْلَى مِنَ الْأُولَى إِلَّا أَنَّهَا أَيْضًا لَيْسَتْ كَامِلَةً لِأَنَّ الْمُقْصُودَ بِالذَّاتِ غَيْرُ اللَّهِ. وَالدَّرَجَةُ الثَّلَاثَةُ: أَنْ يَعْبُدَ اللَّهُ لِكَوْنِهِ إِلَهًا وَخَالِقًا وَلِكَوْنِهِ عَبْدًا لَهُ وَالْإِلَهِيَّةُ تُوجِبُ الْهَيْبَةَ وَالْعِزَّةَ وَالْعُبُودِيَّةُ تُوجِبُ الْخُضُوعَ وَالذَّلَّةَ وَهَذَا أَعْلَى الْمَقَامَاتِ وَأَشْرَفُ الدَّرَجَاتِ وَهَذَا هُوَ الْمُسَمَّى بِالْعُبُودِيَّةِ وَإِلَيْهِ الْإِشَارَةُ بِقَوْلِ الْمُصَلِّي فِي أَوَّلِ الصَّلَاةِ أَصَلِّيَ لِلَّهِ فَإِنَّهُ لَوْ قَالَ أَصَلِّيَ لِثَوَابِ اللَّهِ أَوْ لِلْهَرَبِ مِنْ عِقَابِهِ فَسَدَّتْ صَلَاتُهُ.

³⁰ Shadaqah, *Tafsi'r Al-Itqān Fī Ma'ānī Ummi al-Qur'ān*, p. 21.

The scholars of *tahqīq* (verification) have stated: Worship (*'ibādah*) has three levels. The first level is when a person worships Allah seeking reward or out of fear of punishment. This is referred to as mere *'ibādah*. This level is considered the lowest and most ignoble because, in essence, the ultimate goal is the reward itself, and Allah is treated merely as a means to achieve that goal. Whoever prioritizes worldly benefits as their ultimate aim and regards Allah only as a tool to attain them is truly debased. The second level is when a person worships Allah to attain the honor that comes from worship itself, the dignity of fulfilling His commands, or the distinction of being affiliated with Him. This level is higher than the first but still incomplete, as the ultimate goal is still something other than Allah. The third level is when a person worships Allah simply because He is the Lord and Creator, and because they are His servant. Divinity demands reverence and majesty, while servitude requires submission and humility. This is the highest and most noble level, referred to as *'ubūdiyyah* (servitude). This is exemplified by the statement of a person performing prayer at the beginning of their prayer: "I pray for the sake of Allah." If someone says, "I pray for a reward from Allah" or "to escape His punishment," their prayer becomes invalidated.³¹

In Ahmad Haris Shadaqah's interpretation, the original text is condensed, with certain elements omitted or rephrased to better align with his audience's cultural and linguistic context. For instance, the hypothetical prayer intention (*uṣalli li ṭalabi thawābillah*) is used as a practical example to illustrate the deficiency of worship driven solely by material expectations. Meanwhile, he simplifies al-Rāzī's philosophical explanation of divine attributes into a concise description of *ganjāran* (reward) and *siksa* (punishment). Although Ahmad Haris Shadaqah's explanation is less detailed than the hypotext, the essential meaning remains intact. This reduction or omission of content—known as haplology—ensures that the message is accessible without overwhelming readers with complex theological details. Through this approach, Ahmad Haris Shadaqah effectively bridges the gap between classical scholarship and contemporary understanding, making the profound concepts of worship comprehensible for a wider audience.

Expansion

The intertextual pattern of expansion is evident in Ahmad Haris Shadaqah's explanation of QS. Al-Fātiḥah, verse 5, where he elaborates on the wisdom of Sheikh Ibn 'Ata'illah al-Sakandari. His interpretation reads:

³¹ Rāzī, *Mafatīh Al-Ghayb (al-Tafṣīr al-Kabīr)*, p. 1: 214.

(تذنيه) الشيخ ولي الله ابن عطاء الله السكندري صاحب الحكم متعنا الله ببركاته فاريف داووه:
﴿كُنْ بِأَوْصَفِ رَبُّوبِيَّتِهِ مُتَعَلِّقًا. وَبِأَوْصَافِ عُبُودِيَّتِكَ مُتَحَقِّقًا﴾
سيرا كودو كونديلاني كلوان صفة صفة كنعيراناني الله تعالى لن كودو ياتاكي تمنان صفة صفة
أوليهي دادي كاوولا. كرانا باعة اورا فانتسي كاوولا پانداغ صفة صفتي كوستي. تكسي
كونديلان ايكو اوجا عاكو اكو صفة صفتي الله تعالى اومفاماني صفة سوكيه كواصا مليا
فركوصا دكدايا ايكو كاييه صفتي فغران دودو صفتي منوغصا اوفاما سيرا روموغصا دوييني
صفة ماهو ايكو مونغ روفاسليهان. ماغي بين كارو صفة ايرا ديوي يوايكو صفتي كاوولا ياتاءنو
! اكونانو! جونتوني صفة فقير افس اينا رعكيه.

(Tanbīh) Syeikh Waliyullah Ibn 'Ataillah al-Sakandarī ṣaḥību al-ḥikam paring dawuh (sira kudu gondelan kelawan sifat-sifat kepengeranane Allah ta'ala lan kudu nyatake temenan sifat-sifat olehe dadi kawulo). Keronu banget ora pantese kawulo nyandang sifat-sifate Gusti. Tegese gondelan iku ojo ngaku-ngaku sifat sifate Allah ta'ala. Umpamane sifat sugheh, kuoso, mulyo, perkoso, digdoyo iku kabeh sifate pengeran, dudu sifate menungso, upomo siro rumongso duweni sifat mahu iku mung rupo silihan. Nanging yen karo sifat ira dewe yoiku sifate kawulo, nyatakno! akonono!, contohe sifat fakir, apes, ino, ringkih.³² ([Tanbih]: Sheikh Waliyullah Ibn 'Ata'illah al-Sakandari, the author of al-Ḥikam, said: "You must hold firmly to the attributes of Allah's Lordship and manifest within yourself the attributes of servitude." It is highly inappropriate for a servant to claim the attributes of Allah. To hold firmly means not to claim Allah's attributes. For example, wealth, power, glory, might, and sovereignty—all these belong to Allah. They are not attributes of humans. If you think you possess these attributes, it is only temporary. On the other hand, your own attributes are those of a servant. Acknowledge them! Admit them! Examples include poverty, weakness, helplessness, and fragility.)

This interpretation builds upon the wisdom of Sheikh Ibn 'Ata'illah as presented in Sharḥ al-Ḥikam by Ibn 'Ajībah, which states:

(كن بأوصاف ربوبيته متعلقا وبأوصاف عبوديتك متحققا) قلت: أوصاف الربوبية هي العز والكبرياء والعظمة والغنى والقدرة والعلم وغير ذلك من الكمالات التي لا نهاية لها. وأوصاف العبودية هي الذل والفقير والعجز والضعف والجهل وغير ذلك مما يناسب العبودية من النقائص.
"Hold firmly to His attributes of Lordship (rububiyah) and manifest within yourself the attributes of servitude (ubudiyah)." I say: The attributes of Lordship include might, majesty, grandeur, richness, power, knowledge, and other qualities of perfection that are limitless. Meanwhile, the attributes of servitude encompass

³² Shadaqah, *Tafṣīr Al-Itqān Fī Ma'ānī Ummi al-Qur'ān*, p. 20.

humility, poverty, helplessness, weakness, ignorance, and other deficiencies that align with servitude.³³

In his interpretation, Ahmad Haris Shadaqah expands upon Ibn 'Ajībah's explanation by incorporating culturally relevant analogies and practical language. For instance, he emphasizes the impermanence of attributes such as wealth and power by referring to them as temporary possessions (*rupo silihan*), aligning this idea with the Javanese cultural understanding of impermanence. He also adds actionable guidance for readers, urging them to "acknowledge" and "admit" their attributes as servants, transforming abstract theological concepts into a relatable and instructive framework. Furthermore, Ahmad Haris Shadaqah's elaboration highlights the inherent humility required of a servant, a concept that resonates deeply within both Islamic teachings and Javanese societal values. By integrating cultural elements, he ensures that the wisdom of Sheikh Ibn 'Ata'illah remains accessible and applicable to his audience, thus demonstrating a nuanced form of intertextual expansion. This pattern of expansion, as observed in Ahmad Haris Shadaqah's tafsir, not only illustrates his engagement with classical sources but also underscores his role in contextualizing these teachings for a contemporary audience. Through this approach, he bridges the gap between global Islamic scholarship and local cultural traditions, enriching the interpretative tradition of Nusantara tafsir.

Existence

The intertextual pattern of existence is evident in Ahmad Haris Shadaqah's explanation of the word *Āmīn* in the context of QS. Al-Fātiḥah, verse 7. His interpretation is as follows:

لفظ أمين ايكو اورا كالبو سورة فاتحة لن اورا كالبو داووه القران مولا فرايوكاني دي فيساه
سكيغ فاتحة (ولا الضالين) كلوان منع سديلا سوفايا دادي بيذا انتاراني قران لن دودو قران.
انافون واجاني أمين كنا دي ووجا فانجاغ همزاهي لن اوكا كنا دي ووجا جنداء. معاني أمين
ايكو: ﴿اللَّهُمَّ اسْمَعْ وَاسْتَجِبْ دُعَائِي﴾ يا الله موكي فنجنغان كرسا مداعتاكن سها فارينغ
كسمبادان داتغ فاييون كولا. حكومي موجا أمين ساء ووسي مجا فاتحة ايكو سنة فدا اوكا اونا
ايغ ساء جاباني صلاة اوتوا اونا ايغ جروني صلاة فدا اوكا صلاة ايجين اوتوا جماعة.

Āmīn, lafadh Āmīn iku ora kelebu surah fatihah lan ora kelebu dawuh al-Qur'an, mulo perayugane di pisah saking fatihah, (walā al-ḍallīn) kelawan meneng

³³ Ahmad Ibn Muhammad Ibn 'Ajībah Ḥasanī, *Īqoḥ Al-Himam Fī Sharh al-Ḥikam* (Beirut: Dar al-Kutub al-Ilmiyyah, 2016), p. 251.

*sedelo, supoyo bedo antarane Qur'an lan dudu Qur'an, anapun wacane Amīn keno diwoco Panjang hamzahe ugo keno diwoco cendek, maknane Amīn iku: ya Allah mugè panjenengan kerso midangetaken soho paring kasembadan dating panyuwun kulo. Hukume moco Amīn sakwuse fatihah iku sunnah podo ugo ono ing sak jabane solat utowo ono ing jerone solat, podo ugo solat ijen, utowo jamaah.*³⁴ (The word Amīn is not part of Surah Al-Fātiḥah and is not included as part of the Qur'anic text. Therefore, it is separated from the recitation of Al-Fātiḥah (walā al-dāllīn) with a brief pause, to distinguish between what is Qur'anic and what is not. The pronunciation of Amīn can be elongated or shortened. Its meaning is: "O Allah, may You hear and grant my supplication." The ruling for reciting Amīn after Al-Fātiḥah is that it is sunnah, whether in or outside of prayer, whether performed individually or in congregation.)

This explanation builds upon the interpretations found in classical sources, such as *Tafsīr Ibn Kathīr* and *Tafsīr al-Bayḍāwī*. For instance, *Tafsīr Ibn Kathīr* states:

يستحب لمن يقرأ الفاتحة أن يقول بعدها آمين مثل يس ويقال آمين بالقصر أيضا ومعناه: اللهم استجب. والدليل على استحباب التأمين ما رواه الإمام أحمد وأبو داود والترمذي عن وائل بن حجر قال: سمعت النبي صلى الله عليه وسلم قرأ ﴿غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ﴾ فقال آمين مد بها صوته (١٥) ولأبي داود: رفع بها صوته وقال الترمذي هذا حديث حسن وروى عن علي وابن مسعود وغيرهم. وعن أبي هريرة قال: كان رسول الله صلى الله عليه وسلم إذا تلا ﴿غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ﴾ قال آمين حتى يسمع من يليه من الصف الأول رواه أبو داود وابن ماجه وزاد فيه: فيرتج بها المسجد. والدارقطني وقال: هذا إسناد حسن.

It is recommended for anyone who recites Surah Al-Fatihah to say the word "Amīn" afterward, similar to the word "Yāsīn" and also "Amīn" with a short hamzah, as in the word "yamīn," which means "may Allah grant the request." The tendency of this recommendation is based on a hadith narrated by Imam Ahmad, Abu Dawud, and Tirmidhi from the chain of Wail Ibn Hajar. He said: I heard that the Messenger of Allah (SAW) recited the verse "غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ" and then he recited "Amīn" with a prolonged voice. Abu Dawud mentioned that he raised his voice. According to al-Tirmidhi, this hadith is classified as ḥasan and has been narrated by Ali, Ibn Mas'ūd, and others. In another narration by Abu Hurairah, he said: When the Messenger of Allah (SAW) finished reciting the last verse of Al-Fatihah, he then recited "Amīn" so that it could be heard by the first row of the congregation. This is narrated by Abu Dawud and Ibn Majah. According to al-Dāruqūṭni, the chain of this hadith is ḥasan.³⁵

³⁴ Shadaqah, *Tafsīr Al-Itqān Fī Ma'ānī Ummi al-Qur'ān*, p. 28.

³⁵ Ismail Ibn Umar Ibn Kathīr Al-Dimashqi, *Tafsīr Al-Qur'ān al-'Aẓīm* (Beirut: Dar al-Kitab al-Ilmiyyah, 1998).

Similarly, *Tafsiṛ al-Bayḍawī* explains:

أمين اسم الفعل الذي هو استجب. وعن ابن عباس قال سألت رسول الله صلى الله عليه وسلم عن معناه فقال: افعل بني علي الفتح كأمين لالتقاء الساكنين وجاء مد ألفه وقصرها قال: ويرحم الله عبدا قال آمينا وقال: أمين فزاد الله ما بيننا بعدا وليس من القرآن وفاقا لكن يسن ختم السورة به لقوله عليه الصلاة والسلام علمني جبريل آمين عند فراغي من قراءة الفاتحة وقال إنه كالختم على الكتاب وفي معناه قول علي رضي الله عنه: أمين خاتم رب العالمين ختم به دعاء عبده يقوله الامام ويجهر به في الجهرية لما روي عن وائل بن حجر أنه عليه الصلاة والسلام كان إذا قرأ ولا الضالين قال آمين ورفع بها صوته.

The word “Amīn” is a verbal noun (ism fi’il) meaning “grant it” or “accept it.” According to Ibn Abbas, he asked the Prophet Muhammad (SAW) about its meaning, and the Prophet replied, “Do it.” The word is pronounced with a fathah (short vowel) on the letter “Ain” because it ends in two consonants, and the letter “alif” in “Amīn” can be pronounced long or short. He also said, “May Allah have mercy on the servant who says ‘Amīn.’” It is also said: “Amīn, may Allah keep us distant from it.” “Amīn” is not part of the Qur’an, as has been agreed upon. However, it is recommended to conclude the recitation of Surah al-Fatiḥah with it, according to the hadith of the Prophet Muhammad (SAW), who said: “Jibril taught me to say ‘Amīn’ after finishing the recitation of Al-Fatiḥah, and it is like the seal on a book.” Regarding its meaning, Ali (RA) said: “Amīn is the seal from the Lord of the Worlds, as the conclusion of His servant’s supplication.” It is recommended for the imam to say “Amīn” aloud and to raise his voice during prayers where the recitation is audible. This is based on the narration from Wa’il ibn Hujr, who reported that when the Prophet Muhammad (SAW) finished reciting “*walā-dallīn*,” he said “Amīn” and raised his voice.³⁶

Both the explanations of Ibn Kathīr and al-Bayḍawī hold their own hegemony in the explanation provided by Ahmad Haris Shadaqah. In these two explanations, Ahmad Haris Shadaqah applies the principle of existence to reduce the meaning of the text. As a result, Ahmad Haris Shadaqah’s explanation incorporates both interpretations. This can be seen in his discussion of the meaning of the word “Amīn,” its pronunciation, and the ruling on its recitation. In this context, the principle of existence refers to the rewriting of the explanation of “Amīn” without removing the essential substance of the original texts.

The discussions above provide an analysis of the intertextual patterns found in the book *Tafsiṛ al-Itqān Fī Ma’ānī Umm al-Qur’ān* by KH. Ahmad Haris Shadaqah. In his interpretation, Ahmad Haris Shadaqah uses only five intertextual patterns:

³⁶ Naṣiruddīn Al-Bayḍawī, *Anwār Al-Tanzīl Wa Asrār al-Ta’wīl* (Beirut: Dar Ihya al-Turath, 1998), p. 1: 31.

transformation, modification, haplology, expansion, and existence. Thus, based on the theoretical exposition and analysis obtained by the researcher, it can be confirmed that Qur'anic exegesis—being a nonfiction literary work—can indeed be studied using intertextual theory. This tends toward the correlation seen in the analysis, which shows that an intertextual study of tafsir works will uncover new styles of interpretation. In addition to the fact that tafsir works generally consist of adaptations of opinions, intertextuality also allows for the tracing of citation models and the scholarly background of the mufassir.

The findings of this study on Ahmad Haris Shadaqah's *Tafṣīr al-Itqān fī Ma'ānī Umm al-Qur'ān* reveal several intertextual patterns, including transformation and expansion. Each of these patterns is illustrated with specific examples from both the source texts and Ahmad Haris Shadaqah's tafsir, providing a clearer understanding of their implications. Transformation occurs when Shadaqah reinterprets concepts from classical texts to align with contemporary issues. For instance, in his interpretation of Surah al-Fatiḥah, he draws from *Tafṣīr Ibn Kathīr*, adapting its explanations to resonate with local cultural contexts. This transformation not only maintains the essence of the original text but also makes it accessible to a Javanese-speaking audience. For example, Ahmad Haris Shadaqah modifies the classical emphasis on prayer's spiritual significance by incorporating local practices and beliefs about communal worship, thereby transforming the interpretation to be more relatable for his readers.

Ahmad Haris Shadaqah employs expansion by elaborating on key themes found in earlier tafsirs. While referencing *Anwār al-Tanzīl Wa Asrār al-Ta'wīl*, he expands on the significance of prayer in Surah al-Fatiḥah, incorporating local traditions and practices that enhance the reader's understanding of its relevance in daily life. For instance, he discusses how the act of prayer fosters community bonds within Javanese culture, illustrating how his tafsir not only interprets the text but also contextualizes it within local customs. The patterns of transformation and expansion identified in Ahmad Haris Shadaqah's work have significant implications for understanding the dynamics between local and global Islamic scholarship. They highlight how Nusantara scholars engage with classical texts while addressing contemporary issues, thus contributing to a more nuanced understanding of Islamic thought. By situating local interpretations within a global

framework, this study underscores the importance of recognizing diverse voices in Qur'anic exegesis.

Conclusion

The intertextual practices in *Tafsīr al-Itqān Fī Ma'ānī Umm al-Qur'ān* by KH. Ahmad Haris Shadaqah predominantly reflect the transformation model, which includes changes in form, translation, adaptation, and alteration of letters. Ahmad Haris Shadaqah effectively recontextualizes classical Arabic texts into the Javanese linguistic and cultural framework, drawing extensively from sources such as *Ḥashiyah al-Ṣāwī 'ala al-Jalālayn*, *Marāh Labīd al-Nawāwi*, *Tafsīr Ibn Kathīr*, *Anwār al-Tanzīl Wa Asrār al-Ta'wīl*, and *Mafātīḥ al-Ghayb*. His integration of *Matn al-Ḥikam* and the two volumes of *Syarḥ al-Ḥikam* further underscores his reliance on foundational Islamic texts as a basis for his interpretations.

The study identifies five key intertextual patterns in *Tafsīr al-Itqān*. Transformation emerges as a prominent feature, where classical texts are translated or adapted to suit local audiences without losing their essence. Modification, on the other hand, involves deliberate changes to the structure and wording of source materials, aligning them with specific interpretive objectives. Haplology, characterized by the reduction or omission of details, reflects an effort to maintain conciseness and clarity for a broader readership. Expansion allows for the development of original ideas, adding new insights that enrich the interpretive tradition. Meanwhile, the principle of existence ensures that the substance of the original texts is preserved while presenting them in an accessible and contextually relevant form.

These findings demonstrate that Ahmad Haris Shadaqah's tafsir not only preserves the theological depth of classical sources but also makes them accessible to contemporary audiences in the Nusantara region. His approach bridges the gap between global Islamic scholarship and local cultural contexts, ensuring that Qur'anic interpretations remain relevant and meaningful. By integrating classical texts with Javanese linguistic and cultural nuances, he provides an example of how tafsir can evolve to meet the needs of diverse communities while maintaining its core Islamic values. In conclusion, this research emphasizes the importance of intertextuality in Qur'anic studies, particularly in validating local interpretations and fostering dialogue between diverse scholarly traditions. Ahmad Haris Shadaqah's work exemplifies the adaptability and

universality of the Qur'anic message, showcasing how tafsir can remain dynamic and responsive to the spiritual and intellectual needs of its audiences. This exploration contributes to a deeper understanding of Islamic thought, highlighting the diversity and unity inherent in the global tradition of Qur'anic interpretation.

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