

Reducing Islamophobia Through The Reconstruction of Sunan Ampel's Work on IRD Batik Motif Pegon

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ABSTRACT

Islamophobia is defined as prejudice, inclination towards hatred, and cultural racism. A study conducted by Henk Dekker and Jolanda van der Noll entitled 'Islamophobia and Its Origins: A Study Among Dutch Youth' to 580 adolescents in the Netherlands in 2006 confirmed that 54% of the respondents had negative views about Islam and Muslims. Walisongo was known as a propagator of Islam in the land of Java, the intellectuals and reformers of Javanese society at the beginning of the 17th century. From the nine people of Walisongo, Sunan Ampel was the one who was known as the creator of Pegon Jawa letters, which was used as a medium in transforming knowledge and Islamic teachings to be better understood by the society at that time. Pegon Jawa letters are still being used in Islamic boarding schools and madrassas in Indonesia, Malaysia, and Thailand. Islamic education is many efforts in educating Islam in a planned manner through various experiences, knowledge, capabilities, and skills so that students can recognize, understand, appreciate, and believe in Islamic teachings. Batik is a legacy of wastra art (traditional cloth) with many stories and high philosophical value in each of its strands. Batik is a cultural achievement, a world cultural heritage, that has to be preserved and developed. This research is conducted using a qualitative approach, with an effort to describe the reconstruction of the teachings of Sunan Ampel in batik motif Pegon Jawa. Data has been collected through observation, literature studies, interviews, and documentation and analyzed descriptively. Three results come up from this study. First, the reconstruction of the teachings of Sunan Ampel into batik motif Pegon Jawa; second, Pegon Jawa letters as an educational media and Islamic cultural art; and third, scientific social implementation of batik motif Pegon Jawa as an effort to ward off Islamophobia.

Keywords: *Batik Motif Pegon, Islamic Education, Islamic Culture and Art, Islamophobia*

A. INTRODUCTION

Since the time of the Prophet Muhammad SAW's leadership, the prejudice, hatred, or directed towards Islam or Muslims has become some heart disease in all enemies of Islam. Western- thinking tends to go with modernization, democracy, and materialism in all aspects of life, without any footing that comes from qolb. From this kind of concept, the causes of the characteristics of Islamophobia are still being debated now. Even the orientalist have defined it as a form of cultural racism. In the last 20 years, beginning with the September 11 attack, the increase in Islamophobia is getting only higher, while others have linked it to the rise in Muslim presence in the United States and the European Union (Dekker, Henk; landa van der Noll, 2006).

Islamic education can be interpreted as a series of efforts and processes of educating Islam in a planned manner through faith, knowledge, deeds, capabilities, and skills so that students can recognize, understand, and live the teachings of Islam (Rusmana, 2012). According to Ahmad Tafsir (Dani, 2014), Islamic Education is guidance given to a person to develop optimally according to primary Islamic sources, namely Al-Qur'an and Al-sunnah/hadith. As an indicator, education must be able to become a locomotive that can hold and involve all stakeholders, so that in this case, there will be a synergy of roles between the government, academics, practitioners, and the community in planning, implementing, maintaining, and developing the educational curriculum itself (Khaldun, 2001).

One of the legacies of wastra arts (traditional cloth) is batik. Its history has taken a long journey in the Islamic cultural order in the archipelago, to all the modern designs or patterns that adorn fashion. Aside from exclusive batik, there is also never one that is precisely the same as the others, and in each strand of batik, there are many stories and philosophical values that we can find (Ibrahim, 2010). Batik, as a medium of transformation for the importance of Islamic teachings, can be a means to instill educational matters to the society, in general, to associate the results of Islamic education, arts and culture and teachings (spiritualism), and as a medium for transferring educational values that are based on local wisdom (Ibrahim, 2010). Thus, batik is not merely interpreted as a commodity item, which can be a choice of motifs and clothing physically, but is understood substantially, that the essence of batik can be understood as a medium for instilling Islamic characters, namely: soul, taste, submission, and service to Islam itself (Aji, 2020).

B. RESEARCH METHODS

This study uses descriptive qualitative research methods to describe batik motifs into Islamic education media, with the data collection results through observation, literature studies, interviews, and documentation, and analyzed descriptively (Hikmawati, 2018). This method attempts to understand various concepts found in the research process. The research is applied in natural conditions, where researchers function as critical instruments. Data source sampling is done purposively, and snowball and data collection techniques with triangulation (combined) data analysis is inductive/qualitative. Whereas for data collection, researchers use several research data collection techniques, namely observation, interviews, and documentation studies. The data is then reduced, displayed, and presented following the research procedure (Hikmawati, 2018).

C. LITERATURE REVIEW

Let's take a closer look at a study conducted by Henk Dekker and Jolanda van der Noll entitled 'Islamophobia and Its Origins: A Study Among Dutch Youth' to 580 adolescents in the Netherlands in 2006. The study has ratified that 54% of respondents had negative views about Islam and Muslims. An essential formulation of this study is the conclusion regarding the factors of Islamophobia (Dekker, Henk; landa van der Noll, 2006). This study validates that external and internal factors express negative perceptions about Isla and further increase their sense of indecision or hatred towards Islam or Muslims. Some violent incidents throughout the world are often associated with Muslims even though, in reality, disciples of other religions also carry out such acts. The September 11, 2011 incident has several significant incidents that cost 2996 lives. The bombing in Madrid on March 11, 2004, involved the deaths of 191 people, followed by the bombing in London on July 7, 2005, taking 52 lives. The closest was the murder of more than 120 people in Paris on November 14, 2015. All these incidents have further made the name of Islam evil in the eyes of a global society. Along with this negative development, Islamophobia has become popular in providing a picture of people's perceptions of Muslims and Islam itself. This is also evidenced by the publication of several Islamophobic films, such as "Innocence of Muslim" film directed by Sam Becille that insulted Islam and Rasulullah SAW and showed a big misunderstanding about Islam itself (Dekker, Henk; landa van der Noll, 2006).

According to A. Chaedar Alwasilah, there are at least four dimensions that must exist to be able to build a balance within humans, namely first, the physical-spiritual dimension; second, the individual and social dimension; third, the cognitive and affective dimension; and fourthly, the local, national, and global size. There are similarities in context, although the content is different, as explained by Muhaimin in terms of Islamic Education, which can be understood in several perspectives and seen by including the qolb area where science is present not only from reason or thought (Dekker, Henk; landa van der Noll, 2006). Those perspectives are:

a) Education according to Islam is an education that is understood, developed and compiled from the teachings and fundamental values contained in its primary sources, namely Al-Qur'an and hadith.

b) Education of Islam, an effort to give someone an Islamic education or Islamic teachings and values, to make Islam one's view and way of life. This second meaning can be tangible if (a) all activities carried out by a person in helping a person or group of students to instill and foster Islamic teachings and values, which are then consistently made into his life outlook, are also manifested in life attitudes, and also developed in his everyday life skills; (b) a phenomenon or event occurs between two or more people, the effect of which is that the teachings of Islam and its values can be embedded and grow, on one or the other party.

c) Education in Islam is the process and practice of organizing education that takes place and develops in the history of Muslims, so that it can be understood as a process of civilizing and inheriting religious teachings, culture, and civilization of Muslims from generation to generation throughout its history, until the end of time.

Ibn Khaldun, in his work "Mukaddimah," conveyed the notion of education based on Al-Qur'an as his grand theory, as he said, "Know that the education of Al-Qur'an belongs to glorifying the religion accepted by Muslims throughout the world. Therefore Al-Qur'an education can seep into the heart and strengthen the faith. And the Al-Qur'an teaching must also be prioritized before developing other sciences (Dekker, Henk; landa van der Noll, 2006)."

Raden Rahmat, known as Sunan Ampel, is one of the Walisongo who has contributed brilliantly and intelligently in preaching Islam in Indonesia, primarily through the Socio-

Cultural approach. He was the first planner to establish the sultanate in Java with Bintoro city in Demak as the capital city. Other than that, his most considerable magnum opus was the creator of pegon letters to facilitate the spread of Islam (da'wah) in the land of Java. Sunan Ampel is estimated to be born in 1401 in Campa. He came to Java around 1443 to meet his aunt, Dwarawati, a Campa princess who married a Majapahit king named Prabu Kertawijaya. In the swampy area of Ampel Denta that was rewarded by Majapahit King who was his uncle – the husband of his aunt –he built and developed a boarding school (pesantren). At first, he embraced the surrounding community through a cultural approach, inseparable from the concept of Islamization of Culture, which occurred around the mid-15th century. Over time the boarding school became a central education which was very influential in the archipelago and even overseas (Dani, 2016). Pegon letters, known as Jawi calligraphy, are still used as official letters in Islamic learning in Islamic boarding schools in Indonesia and Singapore, Malaysia, Southern Thailand, Brunei Darussalam, and the Southern Philippines (Indriya, Salsabila, 2020).

The Islamic view about art explains that Islam is a religion that embraces all aspects of human life, including art. There are some opinions that Islam is based solely on the element of worship, and this needs to be re-reviewed (Indriya, 2020). Allah SWT created the human soul not only for worship activity but also for other activities. Not only can it ease the burden and the mind, but it can also give the body space to carry out daily activities. Art is one aspect of potency that Allah bestows on humans. Specific actions are permitted in Islam as long as they are not performed excessively and violate the limits of the Shari'a. Islam is not a religion that haphazardly forbids art without a cause. This is because art is a part of the entertainment, while the need for entertainment is also a part of human nature. The ability to create art is one of the differences between humans and other creatures that must be preserved as a manifestation of human civilization (Qardhawi, 2004). One of the views from Muslim figures and scientists about art is as Sayyid Qutb conveyed his view below:

“Artistic activities as a whole are humane processing of the concepts and actions of human beings themselves, and of the concepts of existence and life that manifest in the human soul.”

D. RESULTS AND DISCUSSION

Although the term Islamophobia has only been used extensively by the media and academic experts around the 1990s, in reality, the Islamophobia phenomenon has been in effect since

the beginning of the development of Islam in Mecca in different forms. In Malaysia, Islamophobia also continues to happen where religious sensitivity incidents become an obstacle to creating an atmosphere of harmony in a pluralistic society. In connection with the topic of Islamophobia that continues to happen and be discussed, this article will explore and try to provide an understanding of several issues, aspects, concepts, manifestations, implications, forms, and factors of Islamophobia, including outlining several steps that may be attempted in correcting people's perceptions of Islam (Qardhawi, 2004). According to the definition of the term, art is all that is subtle, smooth, and beautiful and pleases the human heart and feeling, whether it is the creation of Allah or is produced from the thoughts, skills, imagination, and actions of a human being. In general, art is interpreted as something created by humans with an eccentric value to its creator, statements, and decorations that are most prominent and dominant in some instances, and pay attention to their usefulness and expediency aspects (Rusmana, 2018).

The name Sunan Ampel himself was given to him from the name of the place where he had long-lived, which was provided by the king of Majapahit, who was none other than his uncle. It is an area known as Ampel Denta, which was once a swampy area transformed into a progressed region. In that place, he established the boarding school and developed it, becoming an influential institution in the middle of the 15th century. His educational strategy was by taking a cultural approach and local wisdom of the local community, which brought glorious success in Islamizing the society. Of his many students, they were Sunan Giri and Raden Patah, who were later known to be leaders of the sultanate in Demak. All students studying at his boarding school would be distributed to continue preaching to various parts of Java and Madura. Although Sunan Ampel followed the fiqh of Mazhab Hanafi to his students, he only gave simple teaching that emphasized the cultivation of faith and worship. In this teaching concept based on superior culture, the combination of Education, Culture, and Religious produced, known as “Mo Limo” (moh main, moh ngombe, moh maling, moh madat, moh madon). This is his teaching to “do not gamble, do not drink, do not steal, do not use drugs, and also do not commit adultery.” This concept of education based on superior cultural behavior is still known in society, especially in the land of Java (Rusmana et al., 2020).

Sunan Ampel's works and merits during his lifetime include:

1. Designing and establishing the Great Mosque of Demak. The Great Mosque of Demak was approximately built in Saka 1401 or roughly coincided with 1477 AD. On one of the main pillars of the Great Mosque of Demak, we can find Sunan Ampel's name, which still exists today.
2. The designer of the Kingdom of Demak. He was the one who designed and gave birth to the Kingdom of Demak by appointing Raden Patah, who was none other than his son-in-law as well as his student, as its sultan.
3. The creator of the Pegon letters, Javanese Arabic script, was his best magnum opus that is still used today, especially in Southeast Asia.

Pegon letters

Pegon letters are beneficial in teaching Islamic teachings to their students and the broader society. Pegon letters are still used today in Islamic boarding schools as learning material.

4. Savior of faith (Dani, 2016)

At that time, he guided society to the right path from decadency and understanding far from Islamic values. He is thought to have passed away in 1481 in Demak and was buried west side of the main mosque in the Ampel mosque, Surabaya. His tomb and the mosque in the exact location are always crowded with pilgrims.

Ibroh obtained from Sunan Ampel's education concept is also in harmony in His Word, QS. Al-Mujadalah verse 11, which means:

“O ye who believe! When it is said unto you, ‘Make room! Then, in assemblies, make room; Allah will make way for you (hereafter). And when it is said, ‘Come up higher!’ go up higher; Allah will exalt those who believe among you and those who know too high ranks. Allah is Informed of what ye do.” (Mapinda, 2021)

E. CONCLUSION

The batik motif pegon is an attempt to revitalize the teachings of Sunan Ampel, which was reconstructed in the batik motif. This batik motif pegon results from a series of results from Sunan Ampel's spiritual and intellectual journey that has given its philosophical meaning, which we can find the meaning of Education, Art and Culture, and Religious inside. Sunan

Ampel was the creator of the Pegon letters, the Javanese Arabic writing, which is very helpful in teaching Islamic teachings to his students, and the broader society. Pegon letters are still used today in Islamic boarding schools as learning material (Mapinda, 2021).

The batik motif is the product of developing religion, science, and art-valued education towards Allah's Mercy and Grace as the ultimate goal, which is by His Word, QS. At-Taubah verse 51. The context or artwork is categorized into four categories: signs, prayers, shift, and zikr. It has four components (ideas, tools, forms, and contents) and Islamic traditions in contemporary Islamic deeds. Artists and academics doing righteous deeds (amal Khair) will receive gifts (ajrun) which is a journey to heaven (Jannah) (Rusmana, 2020).

Batik skills are an embodiment of a sensory, philosophical, and spiritual work of art or culture all at once, wherein each piece of batik contained symbols, philosophies, and also culture, all of which are indicators of progress and also part of a nation's civilization (Hamidin A.S, 2010). This is where the correlation between education through batik motif pegon lies. Batik motif pegon itself has several religious meanings as follows:

First, the transformation of Sunan Ampel's teachings applicatively through the motifs of the batik,

Second, the education of superior culture behavior (great culture) characterized by the work of Sunan Ampel, Javanese Pegon letters as a medium of Islamic instruction and culture,

Third, the social science implementation of Batik Motif Pegon Jawa to ward off Islamophobia.

This study through batik is not only present as a part of the superior culture-based education, but there is also a value in the approach to psychology education. It is also hoped that this study can increase monotheism (ketauhidan) by drawing closer to The Creator to help deal with, overcome, and prevent anxiety disorders in society. It can be achieved by contemplating and learning from the motives and meanings of the batik motifs. At the same time, it is also hoped that in the end, this can be seen as an effort to ward off Islamophobia, through the applicative preaching concept, through batik, and also through Muslim clothing (Dani, 2014).

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dengan waktu yang membawa keanekaragaman budaya di Indonesia. Islam selalu menyat.