



## The Spiritual Level of Love on The Poetry “Wanita Cantik Sekali di Multazam” By A. Mustofa Bisri

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### Abstract

This article aims to reveal the concept of love and spiritual level according to A. Musthofa Bisri. In revealing this concept, this article uses the poem A Beautiful Woman in Multazam by A. Musthofa Bisri as the object of research. The selection of the poem "Women is Beautiful in Multazam" is based on thematic considerations of longing and love for God, whose witness is real to women. Love and spiritual level in poetry use symbols of "love" and "longing" in the procession of human relationship with God which is different from the use of symbols in previous poems. This research is a literature review using a historical approach, especially the history of thought and Sufism, as well as the intertextual theory of a literary work from Julia Kristeva. For A. Musthofa Bisri, love has a close relationship with the two names of Allah, namely the Most Merciful (*al-Rahman*) and the Most Merciful (*al-Rahim*), both words come from the word "rahmah", compassion and there is a relationship that cause spiritual conditions to the spiritual level, namely *tahlīl*, *tahlīl*, *tasbih*, *taḥmīd*, *tabkīr*, *istigfār*, *syukr*, *khauf*, *rajā'*, and *tawakkul*.

**Keywords:** *Ahmad Mustofa Bisri, Intertextuality, Love, and Spiritual level.*

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### Abstrak

Artikel ini bertujuan untuk mengungkap konsep cinta dan tingkat spiritual menurut A. Musthofa Bisri. Dalam mengungkap konsep tersebut, artikel ini menjadikan puisi Wanita Cantik Sekali di Multazam karya A. Musthofa Bisri sebagai objek bahan penelitian. Pemilihan puisi Wanita Cantik Sekali di Multazam didasarkan pada pertimbangan tematik kerinduan dan cinta kasih kepada Tuhan, saksinya yang Nyata pada wanita. Cinta dan tingkat spiritual dalam puisi memakai simbol "cinta" dan "kerinduan" dalam prosesnya terhadap hubungan manusia dengan Tuhannya yang berbeda dengan penggunaan simbol pada puisi-puisi sebelumnya. Penelitian ini merupakan kajian pustaka dengan menggunakan pendekatan sejarah, utamanya sejarah pemikiran dan sufistik, serta teori intertekstual sebuah karya sastra dari Julia Kristeva. Bagi A. Musthofa Bisri, cinta memiliki hubungan yang erat dengan dua nama Allah yaitu Yang Maha Pengasih (*al-Rahman*) dan Yang Maha Penyayang (*al-Rahim*), kedua kata tersebut

berasal dari kata “rahmah”, welas asih dan ada adalah hubungan yang menimbulkan kondisi ruhani sampai ke tingkat ruhani, *tahlīl, tahlīl, tasbih, taḥmīd, takbīr, istigfār, syukr, khauf, rajā’*, dan *tawakkul*.

**Kata kunci:** Ahmad Mustofa Bisri, Intertextual, Cinta dan Tahap Spiritual

## A. INTRODUCTION

A. Mustofa Bisri's view on his longing and love for God, namely "his real testimony in women", is beautifully expressed in the poem ""Wanita Cantik Sekali di Multazam"". The poem describes the spiritual experience of a traveler (*salik*) while in the holy land of Mecca, in the Grand Mosque. However, the poems related to “love” and “longing” are not like the poems in Gandrung (Suharto, 2015, pp. 189–190). In Gandrung's love poem, the longing that is described gives the impression that human "love" and "longing" for God is a human effort to recognize and love God through His creation. Meanwhile, the poem "Wanita Cantik Once in Multazam" not only provides an illustration through symbolic images related to "love" and "longing", but also states how the procession of "love" and "longing" is present in the beauty of a servant. A look struck by the "love" for God.

A poem by A. Mustofa Bisri as an illustration of the path of servitude that every traveler must pass. Taking this spiritual path is a process of climbing the spiritual ladder. If a person practices these teachings consistently then he will reach the level of knowing God. Therefore, for every servant (*Salik*) who can take the spiritual path with full awareness that he is a servant, his heart will be full of love (Ghazali, 2013, p. 74). Sufistic teachings generally define two ways in getting closer to Allah, namely *maqāmat* and *aḥwāl* (Firdaus, 2020, p. 49). *Maqāmat* which can be interpreted simply is the stages that must be passed by the servant to increase his spirituality and position before God (Ardiyani, 2018, p. 169; Miswar, 2017, pp. 9–10), by A. Mustofa Bisri described in the stanza - *tahlīl, tahlīl, tasbih, taḥmīd, takbīr, istigfār, syukr, khauf, rajā’*, and finally *tawakkul*.

Literature, on the one hand, is a representative of the existing reality of life phenomena (Alim et al., 2019, p. 41). On the other hand, literature is a series of sentences full of meaning which results in various interpretations and understandings being born compared to other works (Baharuddin et al., 2020, pp. 455–456; Sastriyani, 2007, p. 74). Indeed, as I. A Richard emphasized that literature is the simplicity of words, but that simplicity breeds ambiguity of meaning (Endraswara, 2013, p. 9). Understanding meaning, for schools of psychology, such as Schleiermacher, it is necessary to have a mental reconstruction of the author which aims to understand the complexity of the mind when giving birth to a work (Octaviani et al., 2018, p. 325). Furthermore, the investigation of the author's mind is based on the fact that every text that is born always has a purpose and meaning to be conveyed to its readers (Gracia, 1996, p. 93). Therefore, the reader does not only construct the mind of the author of the work, but also reconstructs the meanings that are arranged in the literary work.

The explanation above shows that the importance of psychological studies of the author and understanding of the meaning of a literary work. A. Mustofa Bisri is not the first person to illustrate his understanding of God through poetry. Najīb Mahfūz (1911-2006), a novelist from Egypt once did this through the novel “*Layālī alf Lailā*” (Subiyadi, 2019, p. 233). Likewise with the illustration of women in the reality of life. Such as the study conducted by Dwi Susanto (2007) regarding the understanding of the women's family system in the dharmawulan poem. The study of A. Mustofa Bisri's literary works

is not new. Erlis Mujianingsih (2007) also describes the correlation of the context of poetry with socio-cultural life, especially politics. Ikbal Nurjaman (2019) also examines the meaning of literature entitled "I How" by A. Mostofa Bisri.

A. Mustofa Bisri as a character, also known as a writer. The popularity has attracted interest to understand it further as described previously. However, the above study shows that the poem "Wanita Cantik Sekali di Multazam", apart from not being studied yet, also raises some academic questions. Like the shift in the depiction of love and longing that is different from the other works of A. Mustofa Bisri's poetry, it makes poetry lovers wonder; why did it happen or was born by the author? In terms of discourse, questions arise such as why to reach the spiritual level of "perfect", *amānah (tawakkul)*, one must go through *tahlīl, tasbīh, tahmīd, takbīr, istighfār, syukur, khauf, and rajā'*?

Answering the questions above, the research, which is a literature review, focuses on the poem "Wanita Cantik Sekali di Multazam" as the main source and A. Mustofa Bisri's other works as secondary sources. As for revealing the meaning behind the beautiful sentences of poetry, this research which is classified as historical research focuses on the history of thought (Gottschalk, 1986, p. 32; Rahmadi, 2019, p. 275; Ricoeur, 2014, p. 108). As for understanding the meaning of the verses of her poetry, she uses an intertextual approach developed by Julia Kristeva, which is to examine the meaning in an idea, idea, thought, between different texts (Kurniawati et al., 2013, p. 4).

## B. DISCUSSION

Throughout the history of Sufism and Sufis, there is no similarity between Sufi and other Sufis in terms of the number of "spiritual paths"(Arabic: *ṭarīqah*; Indonesian: *tarekat* or *suluk*) which they go through to reach the peak of mystical experience and "essence". The number of stations tends to not be the same because the number of stations by the spiritual teacher (*mursyīd*) is developed by *murīd* (the student). In this case, A. Mustofa Bisri's spiritual paths have nine "stations" (Nasution term; English: stations; Arabic: *maqamat*; Indonesian: *maqam*) (Nasution, 1990). The nine "stations" are *tahlīl, tasbīh, tahmīd, takbīr, istighfār, syukur, khauf, rajā', tawakkul*. However, this "spiritual path" is not limited to only nine stations. These nine stations are only signifiers of a spiritual path signifieds. For example, according to al-Qusyari, the spiritual path can reach 50 stations (*maqam*), even for Ansari, these can reach 100 stations.

### 1. *Tahlīl* sentence "lā ilāha illā Allāh"

*Tahlīl* sentence is part of the sentence shahādah, the complete one is "asyhadu an lā ilāha illa Allāh wa asyhadu anna Muhammad al-rasūl Allāh" (*I bear witness that there is no deity but God, and I bear witness that Muhammad is the messenger of God*). The Shahada is the first "pillar" of the pillars of Islam, which underlies Islamic values (Murata, 2005). In his other book, *Tasawuf di Mata Kaum Sufi* William C. Chittick said that "In the definition of "submission," the Shahadah is listed as the first required act of Muslims (2002, p. 76).

The essence of "there is no God, but Allah" (*lā ilāha illā Allāh*) is also expressed by A. Mustofa Bisri in the poem "Persaksian". The symbolic image of an "erotic beloved", the poem gives a situation of closeness between lover and beloved, like a pair of lovers who are binding an "engagement" for loyalty. Therefore, the poem "Persaksian" (Bisri, 2000a) has consequences with "engagement" for the realization of eternal loyalty. However, the poem "Persaksian" does not represent pair of male and female lovers who

keep their promise, but the testifying of a servant who longs for the blessing (*rahmat*) of his Lord because Allah is Most Gracious (*al-Rahman*) and Most Merciful (*al-Rahim*).

The poem “*aku bersaksi/ hanya kepadamu/ kasihku,/ hanya/ kepadamu*” provides a situation of immanent closeness between Allah, the Creator (*al-Khaliq*) and humans as His creatures. By witnessing that “there is no God, but Allah” (*lā ilāha illā Allāh*) means trying to know about God and how God relates to His creations, especially humans. Knowing human nature means knowing how God relates to the human condition because the image of God in human beings cannot be understood without the objects that reflect it. As said by the Prophet Muhammad: “*man ‘arafa nafsahu fa qad ‘arafa rabbahu*” (He who hath known his self hath known his Lord).” (Sangidu, 2003, p. 32) Because the position of the first shahadah “*lā ilāha illā Allāh*” is very important, Shahadat becomes the soul for the entire building of Islam, faith, and faith (Murata, 2005, p. 7).

**a. “*Ihsān*”: Allah is Immanent**

The appreciation of the first shahadah “*lā ilāha illā Allāh*” underlies the view of life in the poetry of A. Mustofa Bisri. He expressed his poems as the first and main station, which underlies three dimensions, Islam, faith, and Ihsan. The appreciation of the first shahadah reached the behavior of “Ihsan” which became the soul for the implementation of the pillars of Islam and faith. Because servant applies “Ihsan”, the knowledge of God becomes an “authentic religious experience,” (Chittick, 2002, p. 73).

At the main level, “Ihsan” is “worshiping God as if you saw Him”. God is immanent and very close to humans. At the level below that “if you do not see Him, surely He sees you”, God is transcendent. Therefore, through His immanent and transcendent nature, God is always present in human life with His intimacy between “you” and “me”. This is expressed in A. Mustofa Bisri's poems. Poetic expressions that perceive and position God in the perspective of the main “Ihsan”, namely God is immanent and very close to humans in His intimacy between “you” and “me”, with various variants as follows:

- (1) ‘//*aku adalah jasad ruhmu/ fayakun kunmu// aku adalah aku/ k-a-u/ mu*’ (in the poem *Sajak Cinta*); (Bisri, 2000a)
- (2) ‘/o, *gamitlah tanganku/ cuma damai yang kumau/ kini cuma kau*’ (the poem *Bila Senja*); (Bisri, 2000a)

These examples are obtained from all the poems of A. Mustofa Bisri that perceive and position God in the perspective of the main “Ihsan”, God is immanent and very close to humans. Thus, the poems of A. Mustofa Bisri in the book *Gandrung* uses the main “Ihsan” perspective in looking at everything. This shows the level of religiousness to know Allah (*ma’rifah*) after taking the “spiritual path” or “spiritual levels” (which will be discussed next). As the following poem, the main “*Ihsān*” is “worshiping Allah as if you saw Him” is taken from his spirit. In A. Mustofa Bisri's view, “seeing Him” (*melihat-Nya*) takes place at the level of “meaning”, which in Arabic is called “*Illāh*”.

**b. “*Ihsan*” : God Is Transcendent**

“*Ihsan*” at a lower level is “if you do not see Him, surely He sees you”. In this case, God is transcendent. The following are poetic expressions that perceive and position God in such a perspective:

- (1) ‘//*Apakah cinta kita tak utuh/ Mengapa kita tak juga bersetubuh?*’ (in the poem *Alisyq*); (Bisri, 2000a)
- (2) ‘*Aku tak akan memperindah kata-kata/ Karena aku hanya ingin menyatakan/ Cinta dan kebenaran//*’ (in the poem *Aku Tak Akan Memperindah Kata-kata*); (Bisri, 2000b)

The expressions of these 3 poems are derived from all love poems *Gandrung* (44 poems) that perceive and position God in a transcendent “Ihsan” perspective. Both transcendent and immanent “Ihsan” is “heart” activities. Therefore, the interpretation of the poem “*Setiap Kali Ada yang Berkelebat*” (Every Time There's a Flash) shows us how the process of “Ihsan” activities by “*meyakinkan-yakinkan diriku*”(convincing myself) that starts from “heart”. Meanwhile, three dimensions namely Islam, faith, and Ihsan, are “justified with heart”, “pledged verbally”, and “practiced with limbs”.

The Prophet Muhammad SAW said that “faith is justifying with the heart, pledging verbally, and practicing with the body” (Chittick, 2002, p. 47) To reach this level (Ihsan), the heart must have a strong root of awareness about truth and reality precognitively. Good deeds must arise spontaneously from the heart before mental articulation and physical activity (Chittick, 2002, p. 71). Therefore, the root of awareness about truth and reality grows through the *zikr*, which starts from the heart, oral, and body. This *zikr* awareness by A. Mustofa Bisri in the poem “*Wanita Cantik Sekali di Multazam*” and love poems *Gandrung* are also used as the first and main station in carrying out all his religious experiences.

**c. The mention of “My Lord (Tuhanku)...” with “My Beloved (Kekasihku)...”**

This *zikr* awareness by A. Mustofa Bisri in his poetic language is expressed formally and informally. First, formally it is in the form of a statement containing wisdom (*hikmah*), which can be easily found by reference to the Qur'an and the hadith. However, this type of poem is not much, as in the following poem “sajak cinta”. Also, awareness of truth and reality through the *zikr* does not only appear formally, for example by mentioning the word “Tuhanku... (my Lord ...)” in the poem. Emha Ainun Nadjib's poem in *99 untuk Tuhanku* confirms his prophetic value, the following (the poem “13”) (Nadjib, 1983, p. 99). The mention of “*Tuhanku*” (my Lord) with “*Kekasihku*” (My Beloved) and its variants are essentially variants of a servant's way of expressing his closeness to God. Therefore, a servant has filled his “longing Room” by “remembering” Allah SWT (*zikr*). For servants, each pull of their “breath” contains “longing for the Beloved” (“*Hanien*”) (Bisri, 2000a), like the title of this poem.

The mention of “*Tuhanku*” (my Lord) with “*Kekasihku*” (My Beloved) and its variants are a description of a lover who seeks to always “remember” (*zikr*) Allah for perfect closeness. Likewise, the “stations” (*maqāmat*) traversed by the Lover. Even so, the station variant is also based on the concept of monotheism “there is no God, but Allah” (*lā ilāha illā Allāh*). Islamic theologians say that man will never see Allah unless he has entered heaven. However, the Baha 'al-Walad (died 1230; foster-father of the great Sufi poet Jalaluddin Rumi) stated that those who truly believed had seen Him, whether they realized it or not (Chittick, 2002, p. 27) Believers are people who have an open awareness of the truth “*laa ilaaha illaallaah*” Therefore, they witness the reality that the existence of natural law depends only on the oneness of God (Chittick, 2002, p. 31).

**2. “Subhān Allāh: Wirid That Emphasizes God's Transcendence of His Creatures**

That way, “God can be seen in every place”. The purpose of the phrase “can be seen” according to Baha 'al-Walad and Jalaluddin Rumi is “Seeing God at the stage of “thought”(and $sya$ )- which is explained by Jalaluddin Rumi as identical with imagination so that the visionary mind becomes the fountain of freshness and the new image that flows into the language. “Therefore, the door to awareness of the “Most Holy God” (*subhān Allāh*) is revealed because Allah is Most Holy and far from the deficiencies imagined by beings.

In the book *Gandrung*, A. Mustofa Bisri's poems with the spirit of awareness of God's transcendence are few. That is because the poetry is more encouraged by the awareness of immanence, namely the presence of God in the world of creation. Poetic expressions that show the awareness of God's transcendence as exemplified in the section "Ihsan", "if you do not see Him, He actually sees you". However, all of the poems that represent the awareness of God's transcendence so that people realize the powerlessness in themselves are the poem "*Perkenankanlah Aku Mencintaimu*" (Bisri, 2000a).

### 3. "Alḥamdulillaah": Wirid that Emphasizes the Closeness of God

The Oneness of Allah, "there is no God, but Allah", is a manifestation of God's transcendent nature because it confirms His distance and transcendence. However, the fact that "Allah can be seen everywhere" is a manifestation of the God's immanence because "all praise be to Allah" (*alḥamdulillah*) is the later consciousness expressed in the poem "*Wanita Cantik Sekali di Multazam*". Therefore, "*alḥamdulillah*" is wirid that emphasizes the closeness and likeness of God. A. Mustofa Bisri's poems with the awareness of God's immanence in the book *Gandrung*, as exemplified in the main "Ihsan", worshiping God as if you saw Him. This awareness of God's closeness makes one feel "peace" by the presence of God in every movement of his life from "the twilight of the wistful allegiance" (*senja kesetiaan yang sayu*) to the "bright hope of the morning" (*harapan cerah pagi*), as this poem "*Bila Senja*" (Bisri, 2000a).

The Immanence of Allah revealed Himself eternally so that He could be loved forever. However, "praise be to Allah" (*alḥamdulillāh*) requires us to reflect on the meaning of the two names of Allah, namely the Most Compassionate (*al-Rahman*) and the Most Merciful (*al-Raḥīm*), both words come from the word "*raḥmah*", compassion. Realizing the essence, A. Mustofa Bisri in the poem "*Doa Pencinta 2*" (Bisri, 2000a) begged God that he be blessed with that affection, ".../ya Tuhan, aku memohon cinta dan kasih sayang!//". *Penyair hanya membutuhkan kasih sayang dan cinta Allah, "/Bagiku, ya Tuhan, cukuplah cinta/ dan kasih sayangMu//"*. That is because the love and compassion of Allah is His greatest gift, "*AnugerahMu*".

### 4. "Allah Akbar": Opening Awareness of God's Greatness

In the poem "*Doa Pencinta 2*", A. Mustofa Bisri said "*//Ya Tuhan yang Maha menganugerahi/ Tak ada yang lebih besar dari anugerahMu/ AnugerahMu melimpah kepada siapa saja yang Kau/ kehendaki/ AnugerahMu tak melihat siapa yang engkau/ anugerahi/ Karena sebesar apapun anugerahMu/ Tak mengurangi sedikit pun kebesaranMu//"*. It found a basis for thinking about the relationship between the Most Compassionate (*al-Rahman*) and the Most Merciful (*al-Raḥīm*) with the creation of nature in a hadith Qudsi: I was a Hidden Treasure and I loved to be known so I created the creations and through Me, they knew Me (Sangidu, 2003, p. 77).

God's compassion and love led to the creation of the universe. This love to be known is in Sufism called the early appearance (*tajallī*) of God. According to Sangidu, "After the *tajallī* was done, it was called *ta'ayyun*, "real". The condition of God in *ta'ayyun* or "real" can be achieved and penetrated by human thoughts and knowledge because God has appeared or immanent (Sangidu, 2003, p. 79). Thus, the Sufistic approach of A. Mustofa Bisri through his book *Gandrung* explains the reality and truth of the Qur'anic treatise which emphasizes the closeness, presence, immanence of God, rather than his distance and transcendence: "and We are closer to him than [his] jugular vein" (QS, Qāf, [50]:16), or "and He is with you wherever you are" (QS, al-Ḥadīd, [57]: 4).

### 5. *Istigfār* Awareness Level

Sufis do not deny the teachings of distance and transcendence. God encompasses nothingness and existence. God is near and far, transcendent and immanent, both occult and present. From this dualism of understanding, the “paradoxical confusion” merget in the inability to understand God. However, as Abu Bakr said, a companion of the Prophet (PBUH) and the first Caliph that “Inability to understand is part of understanding”. It is precisely this paradoxical confusion that is part of an ongoing spiritual intoxication. This paradoxical confusion also arouses awareness to always “remember” (*zīkr*) their limitations as creatures created by Allah. Therefore, he raises the level of forgiveness awareness (“I beg forgiveness from Allah and I turn to Him in repentance”), as expressed by A. Mustofa Bisri in the poem “*Wanita cantik sekali di Multazam*”.

However, even though there is a “paradoxical confusion” in understanding God's transcendence, the Qur'an itself proclaims God's promise that “And fear Allah, and Allah teaches you, and Allah is Knowing of all things” (QS, al-Baqārah, [2]: 282) because of utterance “fear” is the noblest human nature in the sight of God (QS, al-Hūjarāt, [49]:13). The verse becomes a strong argument for the position of Sufis. The verse confirms the Sufi approach to faith in Islam by emphasizing direct knowledge of “self” and Allah that radiates freely from “a purified heart” (*Ma'rifah*). This Sufi approach emphasizes the imaginary perception rather than the rational study of kalam, science, and philosophy. Meanwhile, kalam, science and philosophy rely more on *‘Ilm* (knowledge and science), whose main mean are the reason, while theologians say that reason must submit to revelation.

### 6. The Level of Revealed Thank God

Like the stairs that circle up and cone to the peak of Allah SWT, the level of thank God is essentially the expression of the concept “all praise be to Allah” (*alkhamdulillāh*). Therefore, the level of thank God that is revealed is not merely a recognition that God is worthy of praise because He always creates and preserves His creation, and to Him all of His creatures will return: “Indeed we belong to Allah, and indeed to Him we will return” (QS, al-Baqarah [2]: 156).

The level of revealed gratitude has come to the testimony that Allah is truly Praised (al-Chamid: Allah praises His Essence) even without praise from His creatures. “/tak ada anugerah sebesar apapun dariMu/ dapat mengurangi kebesaranMu/...,” said A. Mustofa Bisri in the poem “Doa Pencinta 2” (Bisri, 2000a). The level of revealed gratitude reinforces the closeness and presence of God: “and We are closer to him than [his] jugular vein”(QS, Qaaf, [50]:16), or “and He is with you wherever you are” (QS, al-Hadid, [57]: 4). All Sufi's views are based on faith in Islam, that is the Shahadah, worshiping God: “So wherever you [might] turn, there is the Face of Allah” (QS, al-Baqarah, [2]: 115), and “Everything (that exists) will perish except His own Face”(QS, al-Qashash, [28]: 8).

The second shahadah “*wa asyhadu anna Muhammad al-rasūl Allāh*” (and I testify that Muhammad is the messenger of God) taught various worship, personal and social worship. In addressing this life, humans have a problem of self-awareness in the freedom to choose. It is in this freedom of choice that the Qur'an repeatedly informs people that people will be held accountable for the choices they make. God will ask why they chose something. That way, all human meanings in life, when faced with the absolute will of God, are only able to expect forgiveness and help from God. (Usman, 2005, p. 41).

## 7. *Khauf and Rajā'*

Like Rabi'ah al-Adawiyah, A. Mustofa Bisri in the poem "*Wanita Cantik Sekali di Multazam*" also addresses *khauf* (fear) and *rajā'* (hope) only to God, not only because of hell and heaven. It's just that there are differences between Rabi'ah al-Adawiyah and A. Mustofa Bisri. For Rabi'ah al-Adawiyah, the stage sequence is from *khauf* (fear) and *rajā'* (hope), *mahabbah* (love), then to *ma'rifah* (knowing God). Meanwhile, for A. Mustofa Bisri, *khauf* (fear) and *rajā'* (hope) gave rise to *tawakkul* (surrendering fully to God) (Chirzin, 2000) and *fana*" ("united with God")(Sangidu, 2003).

However, A. Mustofa Bisri took the path of *khauf*, *rajā'*, *tawakkul*, to *fana*. All that is based on "love and affection for God". He expressed in the form of prayer, ".../ya Tuhan, aku memohon cinta dan kasih sayang!//... /bagiku, ya Tuhan, cukuplah cinta/ dan kasih sayangMu//..." (Bisri, 2000a). The spiritual essence of A. Mustofa Bisri who bases himself on *mahabbah* gives soul to his whole poetry in the love poems book *Gandrung*, and the soul of Sufism comes from Rabi'ah al-Adawiyah. Therefore, the expression "love and affection for Allah" has a context with the poetry of Rabi'ah al-Adawiyah, and the poem "Prayer of Lovers 2" by A. Mustofa Bisri is a contextualization.

The Rabi'ah al-Adawiyah poems which become the context for the text "love and affection for Allāh" (*cinta dan kasih sayang kepada Allah*) (Asfari MS dan Otto Soekatno Cr, 2002, pp. 67–68). Meanwhile, explicitly the poem A. Mustofa Bisri which becomes the . contextualization is the following "*Doa Pencinta 2*" (Bisri, 2000a). Pay attention to Rabi'ah al-Adawiyah's poem "2" about "the gift" (*karunia*). In the poem, he instead begs the gifts in the world for the enemies of Allah, and the gifts in the hereafter for the lovers of God because for Rabi'ah al-Adawiyah Allah is enough. The text is contextualized in second verse in the poem "*Doa Pencinta 2*" by A. Mustofa Bisri with various variants, but the essence is the same. Likewise, the verses ".../ya Tuhan, aku memohon cinta dan kasih sayang!//... /bagiku, ya Tuhan, cukuplah cinta/ dan kasih sayangMu//..." in the poem "*Doa Pencinta 2*" by A. Mustofa Bisri have a context with the poems "3" and "5" by Rabi'ah al-Adawiyah.

Meanwhile, the verse about "Your gift" (*anugerahMu*) in the poem "*Doa Pencinta 2*" by A. Mustofa Bisri: "*//Ya Tuhan yang Maha Menganugerahi/ Tak ada yang lebih besar dari anugerahMu//.../ Karena sebesar apapun anugerahMu/ tak mengurangi sedikit pun kebesaranMu/ Aku tak pantas tapi tetap memohon/ Ya Tuhan, anugerahilah aku/ Cinta dan kasih sayangMu//*" has a context with the verses of Rabi'ah al-Adawiyah's poem: "*//Seandainya surga dan neraka tak ada/ Apakah engkau tidak akan menyembah-Nya?// Aku menyembah Allah/ Karena mengharap ridha-Nya/ Nikmat dan anugerah yang diberikan-Nya/ sudah cukup menggerakkan hatiku/Untuk menyembah-Nya.*"

## 8. **Annihilation and Immortality of the "Owner of the Soul"**

There is another expression of Ibn 'Arabi that a heaven is a place where Allāh eternally renews the consciousness of every lucky soul. Hell is also a renewed consciousness, it's just that consciousness does not bring happiness (Chittick, 2002, pp. 6–7). Before taking the Sufi path, many people seemed to be "undrunk", "but actually "drunk". The stage is despicable because the source is drunk and deceived by various imaginary benchmarks about social reality, pitfalls and the purpose of daily life. This kind of spiritual intoxication will kill the soul because it is built by forgetting God and ignoring the human situation (Chittick, 2002, p. 11). To explain the psychology of Sufi, there is psychological harmony between the two "states" (*akhwāl*) experienced by *Sālik* to Allah. These are spiritual "drunkenness" (*sukr*) and spiritual "undrunkness" (*sahw*). According to William C. Chittick (Chittick, 2002, p. 8).



Love poems in the book “*Gandrung*” by A. Mustofa Bisri are included in the category of spiritual “drunkenness” (*sukr*) because they enter the state of Ihsan, both immanent and transcendent, namely “worship God as if you saw Him. However, if you do not see Him, surely He sees you”. In this “true spiritual drunkenness”, he Abdul Hadi W.M said: “*Tuhan,/ Kita begitu dekat/ Sebagai api dengan panas/ Aku panas dalam apimu//*”. In his sufic verse, “God, We Are So Close” (*Tuhan, Kita Begitu Dekat*) (Hadi W.M., 2000, p. 171). In the view of A. Mustofa Bisri, God is very close to His lover, in His intimacy between “you” and “me”, like a pair of lovers who are overcome by feelings of love, which results adoration(*Gandrung*) (Bisri, 2000a):

Sufis who are “drunk” tend to appear to “belittle” the Shari'a, and openly declare their union with God. Rabi'ah al-Adawiyah stated that her worship was not for the sake of hoping for heaven or fear of hell, but only hoping that her love was accepted by God so that Allah would always love her. Meanwhile, Sufis who are “not drunk” exercise politeness (*Adāb*) in the servant's relationship with his Lord. Other higher stages are “drunkenness” and “undrunkenness after getting drunk”. Both of these are related to *Fanā'* (annihilation) and *Baqā'* (immortality). The terms *Fanā'* (annihilation) and *Baqā'* (immortality) originate from the verses of the Qur'an “Everyone upon the earth will perish, And there will remain the Face of your Lord, Owner of Majesty and Honor” (QS, al-Rahmaan, [55]: 26-27).

The terms *Fanā'* (annihilation) and *Baqā'* (immortality) also return to the basic Islamic faith, which is derived from the “negation” which is emphasized in the first part of the shahada sentence “*Lā Ilāha*” (no god), while immortality comes from the affirmations mentioned in the second part of shahada “*Illā Allāh*” (But Allah). Thus, the “anxiety and hope” that is often expressed by A. Mustofa Bisri in his poems relating to *Khauf* and *Rajā' a* implies that the whole life of creatures depends only on God. This is based on the phrase “there is no power or effort except that of Allah” (*Laa Khawla Wa Lā Quwwata Illā bi Allāh*) and “Everyone upon the earth will perish, And there will remain the Face of your Lord, Owner of Majesty and Honor” (QS, al-Rahman, [55]: 26-27).

Therefore, the emergence of consciousness in *Fanā'* (Annihilation) and *Baqā'* (immortality) gives rise to *Kauf* (fear) and *Rajā' a* (hope) which is only addressed to God because everything will disappear (*Fanā'*), and eternal (*Baqā'*) is only the Face of God. In other words, anxiety and hope only in God is caused by awareness about the mortality of beings and the eternity of God. Therefore, *Fanaa* and *Baqaa* give rise to “hope and anxiety” which A. Mustofa Bisri calls the most appropriate Indonesian expression to represent *Khauf* (fear) and *Rajā' a* (hope). “Hopes and anxieties” appear in many poems A. Mustofa Bisri. “Hope and anxiety” is caused by very strong desire so that he can merge with God's love like the following verses: “*.../aku bisa sampai ke dalam peleburan “.../ Cinta dan kasih sayangMu//... Allah* (Bisri, 2000a)(Bisri, 2000a)

Sufi awareness in the relationship of *Fanā'* (Annihilation) and *Baqā'* (immortality), on the one hand, creates fear (*Khauf*) so that he only hopes (*Rajā' a*) to Allah; on the other hand, this awareness makes him in a state of complete surrender to Allah (*Tawakkul*). In “Sajak Putih Buat Kekasih”, A. Mustofa Bisri revealed that this surrender creates a relationship with God. It is in this state *Tawakkul* that a Sufi in each his “breath” (in Arabic the words “*nafas*” <breath> with “*nafs*” <soul> are similiar) fully understands that “true Sufi always lives in eternal awareness that he is not mean anything, except what is at that moment”. Every time, the self is called a “breath”. Therefore, the Sufis are then also called as “owners of breath” because they live in full awareness of the uniqueness of

the “*nafs*” (soul) at each their “breath”. What is the essential meaning of our breath? The answer to that question becomes the core of the Sufi outlook on life.

### C. CONCLUSION

The poem “*Wanita Cantik Sekali di Multazam*,” the researcher can identify the spiritual levels towards love as follows: reciting Tahleel, internalizing the meaning of *Subhān Allāh*, making it a form of emphasizing God's transcendence over His creatures. Then, *alḥamdulillāh* becomes *ẓikr* which emphasizes closeness to Allah. *Allāhu Akbar* makes a servant more aware of the greatness of Allah. It also makes the servants more aware to seek forgiveness from Allah (*istigfār*) and to be grateful. It eventually led to *khauf* and *rajā'*. A. Musthofa Bisri, love has a close relationship with the two names of Allah, namely the Most Merciful (al-Rahman) and the Most Merciful (*al-Raḥīm*), both words come from the word "rahmah", compassion and there is a relationship that cause spiritual conditions to the spiritual level, *tahlīl*, *tahlīl*, *tasbih*, *taḥmīd*, *tabbīr*, *istigfār*, *syukr*, *khauf*, *rajā'*, and *tawakkul*.

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