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Prophetic Representation in The Vision of A. Mustafa Bisri's Poetry Locality

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Abstract: The hallmark of A. Mustafa Bisri's poetry is the simplicity that is "deceptive" and the use of words that don't tend to be aesthetic form. Therefore, the purpose of this study is to uncover the intentions of A. Mustafa Bisri in writing poetry. This study was conducted based on field data obtained from interviews with A. Mustafa Bisri at Pesantren Raudlatut Thalibin, Leteh, Rembang, Central Java. The results of this study indicated that the prophetic narrative in A. Mustafa Bisri's poetry becomes a strength. This is influenced by locality; closely related to sanad of knowledge and transcendental wisdom. Through prophetic narratives and locality (pesantren) as an intensification, A. Mustafa Bisri seeks to "liberate" the human soul imprisoned by materialism and industrialization, in addition to strengthening individual monotheistic values.

Keywords: Intention, Poetry, Pesantren, Prophetic, A. Mustafa Bisri.

A. INTRODUCTION

3 The study of A. Mustafa Bisri's intention in writing poetry will surely relate to his outlook on life and vision as a figure born in a pesantren. Moreover, this study will certainly encourage us to identify the great scholars or Sufi-poets who in the early days of Islam in Indonesia became the rule model in the creation of prophetic and Sufi literature.

In Islamic historiography, especially in Java, pesantren have a very significant role in the process of Islamization of Java and the development of Modern Indonesia. Zamakhsyari Dhofier notes that the strong embryo began

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to exist in Barus (Sufi-poet, Hamzah Fansuri) in the 9th century, at which time the Borobudur Temple was under construction. According to M.C. Ricklefs, in the 13th century the Lamreh Sultanate was founded and in 1200 was the starting point for the start of "Modern Indonesian History". The tradition of pesantren had experienced the glory and made Indonesia the center of international trade, which Anthony Reid noted in his book *South East Asia in the Age of Commerce, between 1400 and 1650* (Dhofier, 2015: 262-263).

One of the factors that made Islam accelerate rapidly in Indonesia was the cultural axis built by the Sufi-poet Hamzah Fansuri, through his legendary prose and poetry. The oldest works of the ulama found are the works of Hamzah Fansuri, Syamsuddin as-Sumaterani, Nuruddin ar-Raniri, and Abdurrauf as-Singkili. In fact, in 1999, the tombstone of Hamzah Fansuri, who was born in the middle of the 15th century in Barus and died in Mecca in 1527, was discovered. The existence of Hamzah Fansuri is proof of the existence of quality Islamic education activities in Barus, which makes him considered as a great ulama and humanist in Nusantara (Dhofier, 2015: 32).

Zamakhsyari Dhofier in his book entitled *Tradisi Pesantren Memadu Modernitas untuk Kemajuan Bangsa* said that Hamzah Fansuri has great service in the process of forming a "Modern Malay" culture. During this period, Arabic became the main reference in the choice of words and Malay Arabic writings called "*Huruf Jawi*". Malay became "lingua franca" trade and political activities in Nusantara.

Meanwhile, A. Teeuw said that Hamzah Fansuri could be said to be the true pioneer of Indonesian (Malay) poetry. Hamzah Fansuri has brought important innovations for three centuries and preceded the innovations carried out by the *Poedjangga Baroe* and Chairil Anwar. Among the innovations carried out by Hamzah Fansuri is the emphasis on the importance of individuality, freedom of the poet to express his soul movements, and language creativity. Hamzah Fansuri has an extraordinary ability to overhaul old languages and use new languages to refresh expressions and speech. Hamzah Fansuri is said to be a poet who brings Sufi traditions in Indonesian literature (Kurniawan, 2011: 44-45).

Abdul Hadi W.M. (2004: 106) explains that what is expressed in Hamzah Fansuri's poem is a personal experience. In the closing verses of his poem (consisting of 13 to 21 verses), the poet always affixes his name and

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takhallus. In Sufi literary conventions, this is intended as a liberation of the soul. This liberation is carried out after the poet reaches *fana'* or mystical union, which continues into the state *baqa'*, eternal life spiritually in the Everlasting (*al Baqi*). The spiritual stage he achieves is called *faqir*. At this stage, the soul of *salik* is filled with the feeling that only God is needed because only He can provide for his life. The following excerpt from Hamzah Fansuri's poem shows it:

Hamzah Fansuri miskin hina dan karam
 Bermain mata dengan Rabbul 'Alam
 Selamanya sangat terlalu dalam
 Seperti mayat sudah tertanam
 (Ikat-ikatan II)

Hamzah Fansuri anak dagang
 Melenyapkan dirinya tiada sayang
 Jika berenang tiada berbatang
 Jika berlabuh pada tempat tiada berkarang
 (Ikat-ikatan VII)

.....

Hamzah Syahr Nawi terlalu hapus
 Seperti kayu sekalian hangus
 Asalnya laut tiada berarus
 Menjadi kapur di dalam barus
 (Ikat-ikatan XXVI)

As a poet, Hamzah Fansuri is very good at using imagery or symbolic images taken from the natural world of his life and stories from the Koran to illustrate his transcendental experience of Sufism (Hadi W.M., 2004: 107). The influence of Hamzah Fansuri is so strong that many modern poets perpetuate and maintain the Sufistic dimension in his works, such as the literary works of Sanusi Pane, Amir Hamzah, Toto Sudarto Bachtiar, Ajip Rosidi, Taufiq Ismail, Kuntowijoyo, Sutardji Calzoum Bachri, Ibrahim Sattah, Abdul Hadi

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W M, Toto Sudarto Bachtiar, A jip Rosidi, Taufiq Ismail, Kuntowijoyo, Sutardji Calzoum Bachri, Ibrahim Sattah, Abdul Hadi W M, Emha Ainun Nadjib, D. Zawawi Imron, Hamid Jabbar, Ikranegara, Ahmadun Y. Herfanda, Acep Zamzam Noor, to A. Mustofa Bisri, and others.

In the context of the life of A. Mustofa Bisri, who approves Hamzah Fansuri's poetic intentions, the Qur'an becomes the main spirit in the process of creating his poems. The Qur'an, before being interpreted by commentators, is still "transcendent". However, after being interpreted with various approaches such as history, language, culture, education, fiqh, linguistics, to technological interpretations, the Qur'an is increasingly "immanent." This is following M. Quraish Shihab who wrote a book titled *Membumikan al-Qur'an, Fungsi dan Peran Wahyu dalam Masyarakat* (2007).

The question that arises is whether A. Mustofa Bisri wrote poetry based on a vision and intention that are similar to Hamzah Fansuri, namely as a media of interpretation on the beautiful content of the Qur'an? Or did A. Mustofa Bisri write poetry merely to convey his thoughts and feelings without his theological identity and prophetic and sufistic outlook on life?

10 B. PESANTREN AS THE VISION OF A. MUSTOFA BISRI'S LOCALITY

A. Mustofa Bisri said that the tradition of writing existed in pesantren since a long time ago. As is the tradition that has been carried out by Hamzah Fansuri. A. Mustofa Bisri said that kiai such as Hazrat Sheikh Hasyim 'A syari had written many documented works in the Pesantren Tebu Ireng, Jombang. In fact, according to A. Mustofa Bisri, Kiai Abdul Hamid-Pasuruan also has a Diwan (Poetry of praise to Allah SWT) named "*Diwan Kiai Abdul Hamid*".

According to A. Mustofa Bisri, both Hazrat Sheikh Hasyim 'A syari and Kiai Abdul Hamid-Pasuruan studied literature to appreciate the beauty of the Qur'an. For those Kiai, they wrote not only to appreciate the beauty of the Koran but also to be used as the main source of creativity in the creation of their own works so that those who are familiar with the Koran and have Arabic skills, writing their work in Arabic, such as Kiai Khalil Bangkalan and Kiai Abdul Hamid-Pasuruan.

The use of Arabic, according to information from A. Mustofa Bisri, serves to maintain the confidentiality of *santri* in several pesantren. Besides using Arabic, there are some kiai who are familiar with Javanese such as A. Mustofa Bisri's father, K.H. Bisri Mustofa, who wrote a lot of poetry in Javanese. Kiai

Ali Maksum also has a collection of poems namely *Sangkan Parang Ing Rekso*. A. Mustofa Bisri believes that the writing tradition (*syi'ir* or poetry) was related to the scholars in the past, especially Shaykh Yasin al-Fadani known in the Middle East to Kiai Ikhsan Jampes who wrote *Sirajud Thalibin* and it became a "handbook" at Al-Azhar University, Cairo, Egypt. *Sirajud Thalibin*, according to A. Mustofa Bisri, is an explanation (*syarah*) of several Imam al-Ghazali books.

Great scholars and Sufi-poets from Nusantara indeed have a large role in the world of Islamic education and culture in the Middle East such as Shaykh Nawawi al-Bantani, Shaykh Ahmad Khatib Minangkabawi, Shaykh Yusuf al-Makassari, Kiai Shaleh Darat, and Shaykh Mahfudz al-Termination. K.H.A. Aziz Masyhuri called them "the Father of Pesantren" (Masyhuri, 2007: 101). The name of Shaykh Nawawi al-Bantani is enshrined as one of the two Nusantara figures with Ir. Sukarno in the dictionary *al-Munjid* whose figure and popularity was commensurate with other world figures.

Shaykh Nawawi al-Bantani is indeed phenomenal. According to K.H.A. Aziz Masyhuri, Shaykh Nawawi al-Bantani was once deported from Haramain because of local jealousy over his academic achievements and career as a teacher at the Haram Mosque. His return to Java (Banten) had made the Imam of Haramain at that time restless (Shaykh 'Aun al-Rafiq), who had authority in appointing teachers and imams in The Great Mosque of Mecca. That is because of the pressure from students in Haramain, who want Shaykh Nawawi al-Bantani to be allowed to teach them again. At this urging, finally, Shaykh Nawawi al-Bantani returned with the condition that he should be able to answer the "tricky and difficult" questions formulated by the Haramain scholars listed in the summons.

According to the story of Shaykh Muslih al-Maraqi, a pupil of Shaykh Yasin al-Fadani, in a summons containing a page was mentioned that Shaykh Nawawi al-Bantani must be able to answer questions about the grammatical and lexical meaning of the word "*lasiyama*". The summons letter was answered by Shaykh Nawawi al-Bantani with fifteen pages, only to describe thoroughly the origin of the word, *I'rab* and the meaning of the word "*lasiyama*". Some of the works of Shaykh Nawawi al-Bantani in the field of literature are as follows: a) Fath-Al Ghafir al-Khattiyah, which contains a review of the book *Nuzum al-Jurumiyyah al-Musamma bi al-Kaukab al-Jaliyah* by Imam 'Abd al-Salam ibn Mujaahid al-Nabrawi. The book was written in

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1298 H, b) *Al-Fushus al-Yaqutiyyah 'ala Raudhat al-Mahiyah fi al-Abwab al-Tashri'iyah*, which discusses morphology or *sharf*, c) *Lubab al-Bayan* which discusses *balaghah* and it is a summary of the book *Risalat al-Isti'arat* by Husain al-Nawawi al-Maliki (M asyhuri, 2007: 102).

C. AL-QUR'AN AS AESTHETIC SOURCE OF A. MUSTOFA BISRI'S POETRY

Following Shaykh Nawawi al-Bantani, A. Mustofa Bisri said that the Koran is closely related to literary science such as *balaghah*, *mantiq*, and *bayan* and one of the highest miracles of the Koran is the literariness of Koran. Therefore, in the view of A. Mustofa Bisri, the Qur'an cannot be translated. Moreover, the translation into Indonesian is "reductive". For him, the Qur'an has many nuances, for example the Arabs say *zaidun qoimun*, *qoma zaidun*, *yakumu zaidun*, *zaidun qoimun*, *inna zaidun qoimun*, *inna zaidan la yakumu*, and *inna zaidan qoimun*. With that much vocabulary, according to A. Mustofa Bisri, Indonesians only translate the word *qoimun* to "stand up." Therefore, Tafsir al-Ibriz written by K.H. Bisri Mustofa, A. Mustofa Bisri's father, is not a translation of the Koran because if Koran is translated, the content of the Koran is lost because the Koran cannot be translated equivalently.

A. Mustofa Bisri's thoughts are in accordance with Nasr Hamid Abu Zaid who said that the text of the Koran does not have an equivalent to any text. In his writings on I'jaz, Nasr Hamid Abu Zaid revealed that al-Qur'an is the greatest miracle among other miracles so that the opinion of A. Mustofa Bisri who said that al-Qur'an could not be translated found its legitimacy. Nasr Hamid Abu Zaid, quoting Ibn Khaldun, writes thus:

The greatest, most glorious and most evident miracles of the Qur'an are the Qur'an revealed to our Prophet Muhammad. Because, miraculous events that violate customs, in general, separate (different) from the revelations received by the prophet. Miracles are brought as witnesses of the truth. The Qur'an itself claims to be a revelation. It was a miraculous event that became a miracle. The proof is himself. It does not need any other evidence outside himself like other miracles concerning revelation. Therefore, it is the most tangible proof, because of the evidence (*dalil*) and the proven (*madlul*) merges.

What was stated by Ibn Khaldun about "the unity of *dalil* and *madlul*" in other words can be said that the truth of the revelation does not require any

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other evidence outside of itself, instead of itself which contains evidence of its truth (Zaid, 2005: 169-170).

From some of the explanations above, we can identify the intention of A. M ustofa Bisri's poetry formed from his humility to classical Islamic scholars, Sufi-poets, to his own family (K.H. Bisri M ustofa). This explains the dimension of "*santri*" in the intention of A. M ustofa Bisri rather than assuming that his work is an authentic finding. A. M ustofa Bisri admitted that his poetry was formed by his own family, insistence and concerns in life, and appreciation from many Indonesian writers. In other words, in line with the Sufi concept of Hamzah Fansuri, A. M ustofa Bisri has been *fana'* and *baqa'* in his poetry so that what he sees and feels is the beauty and majesty of the "Word" of Allah.

A. M ustofa Bisri said that:

"I saw my father writing, my uncle writing, my brother writing, so writing automatically became a daily necessity at that time. Incidentally, we are not Civil Servant-Family, not family who own land and fields. The only thing that can be done is to write so that my family became the writers."

It can be concluded that the vision and paradigm of A. M ustofa Bisri in writing were built by the literacy chain preserved by his own family. Family for A. M ustofa Bisri is like the first school, *M adrasatul Awla*, before attending formal education, both religious and general.

A. M ustofa Bisri said that in the era of Dutch colonialism there was a dichotomy between madrasa and school. Madrasas are closely related to religious knowledge, while schools are a place for general science. Therefore, anyone who studies at the madrasa does not study general science and vice versa. The dichotomy of the two institutions affected the bookstores. There is an Islamic bookstores, there is also a general bookstore. If there are students who are looking for K.H. Bisri M ustofa's work, surely they must go to an Islamic bookstore because K.H. Bisri M ustofa's works are written in Arabic. However, if they are going to look for A. M ustofa Bisri's works, they must go to general bookstores such as Gramedia because A. M ustofa Bisri's works are written in Indonesian.

In developing his poetic intentions, A. M ustofa Bisri acknowledged that economic pressure was one of the determining factors. A. M ustofa Bisri followed his father and uncle, namely writing to earn money to meet the needs

of his wife and children. Economic pressure is what then makes A. Mustofa Bisri continue to write poetry and other works. His work can be seen from several mass media that have published his work, including *Intisari* magazine, in the 1970s. In addition to *Intisari* magazine, several newspapers often contain A. Mustofa Bisri's works, including *Kompas*, *Suara Merdeka*, and *Prisma*.

Because³ of his perseverance and vision, many Indonesian writers appreciated³ A. Mustofa Bisri as a poet. For example, Sapardi Djoko Damono categorizes A. Mustofa Bisri's poetry as naughty poetry (*puisi mbeling*). A. Mustofa Bisri was often invited to attend poetry reading activities at the national level, one of which was in the event "*Malam Palestina*" in 1987. At that time A. Mustofa Bisri read Arabic poetry. To the extent that the legendary Indonesian actress-singer Reni Jayusman asked him to teach her how to read Arabic poetry.

After the event "*Malam Palestina*", A. Mustofa Bisri was invited by⁴ Taufiq Ismail to read poetry in the program "*Mubalig Baca Puisi*". At the event, A. Mustofa Bisri met with Emha Ainun Nadjib (Cak Nun) and D. Zawawi Imron. At the same event, Taufiq Ismail invited A. Mustofa Bisri to read other people's poems or his poems. For this reason, A. Mustofa Bisri began to write "*puisi balsem*," which is considered by Emha Ainun Nadjib as "at will poem" (*puisi yang sekarepe dhewe*).

C. PROPHETIC VISION OF A. MUSTOFA BISRI'S POETRY¹⁰

As a figure who grew up in *Pesantren*, with all humility A. Mustofa Bisri admitted that he was just a "pseudo poet" and not a real poet. In fact, in finding his poetic style,⁴ A. Mustofa Bisri admitted that he often imitated the style of others so that he did not have his authentic style.

When the researcher asked about his Sufistic and prophetic vision, A. Mustofa Bisri honestly answered:

"I didn't invent Sufi poetry. I only write poetry. So, the person who taught me to write is my father. My father said when I said that writing takes a long time, "Why does it take so long to write?" This is because I keep rereading my poetry. Don't take the job of a critic, don't be a writer and a critic. Let critics get jobs."

What is conveyed by A. Mustofa Bisri, even though it shows a humble attitude, actually has a deep meaning, especially related to his Sufistic attitude.

For A. M ustofa Bisri, "the most Sufistic and prophetic person is the Prophet, M uhammad". From A. M ustofa Bisri's statement, the writer understands that all the goodness contained in a human being who serves God by following the Prophet M uhammad is a reflection of Divine light that radiates through the ocean of "Word". "The word" in this context refers to Jean-Paul Sartre's thought about the existence of the self which is controlled by the energy of transcendence which he termed "Things". Jean-Paul Sartre said that the power of "Things" in reducing individual freedom has two possibilities. First, "Things" as transcendental reality, "Things" as superpowers provide formulations or limits to the behavior of freedom metaphysically. Second, "Things" as a set of norms or laws that have been agreed upon by the community along with various kinds of institutions that will provide logical and moral consequences dynamically (A bidin, 2000: 172-173). Therefore, A. M ustofa Bisri revealed himself only as a form of "Word" and "Things". As such, A. M ustofa Bisri has become *Fana'* in the ocean of his poetry (*ma'rifat*) so that what is substantial is the mere grandeur of the word.

Al-Murshid, K.H. M usta'in Ramly once explained in his book, *Tsamratul Fikriyah* (via M usta'in, 2014: 193):

"ingkang nami ma'rifat, mundhut katerangan saking Risalah Qusyairiyyah sing dikarang dening Syaikh A bilyyah Qishim A bdil Kariim al Qusyairiyyi, inggih menika mantepipun manah dhumateng wujudipun Gusti Allah ingkang persifatan kelawan sedayaning sifat kesempurnaan saha Maha Suci saking sedayanipun sifat kekirangan, kelawan pinten-pinten dalil saha pertandha saking akal tuwin al-Qur'an miwah hadits ingkang dipun tampi saking Kanjeng Nabi M uhammad SAW."

(*"M akrifat, quoted from Risalah Qusyairiyyah by Shaykh A bil Qishim Karim al-Qusyairiyy, is the determination of Allah Swt that he has all the attributes of Perfect and Most Holy of all attributes lacking with some theorems of reason and the Qur'an and the Hadith that are received from the Prophet M uhammad SAW "*).

In human life, the most substantial in this life is Allah Almighty (*illahi anta maqsudi wa ridloka mathlubi a'thini mahabbataka wa ma'rifatakai*). Therefore, Allah should be placed at the beginning as a goal and the end as a result. The beginning and end of human life is an important teaching that exists in every religion. We surely belong to Allah and to Him, we shall return. To return to Him, a process and effort are needed.

The Sufism includes a movement that Shaykh A bu Hamid al-Ghazali called *takhalli*, *tahalli*, and *tajalli*. *Takhalli* is defined by Al-Ghazali as emptying soul from despicable attitudes and behavior. *Tahalli* is to the fill soul with goodness and beauty after he has been cleansed of disgraceful things, while *tajalli* is a process of "unification" to Allah. In this perspective, every prophetism will depart from Sufistic attitudes.

Al-Ghazali added that the happiest people in the hereafter are the people who have the strongest love for Allah. According to Al-Ghazali, the meaning of the hereafter is identical to facing Allah SWT and obtaining happiness meeting with Him. What a great pleasure felt by a lover when meeting his beloved, after experiencing longing long. At that time, it is very possible that he witnessed his beloved continuously, without obstacles, jostling, fear of separation, and others (al-Ghazali, 1995: 66).

In his intentions, A . M ustofa Bisri said that he did not rely on his poetry on Sufism or Prophetic theory. A . M ustofa Bisri only wants to write poetry. However, there are interesting principles that are "to deify God, to humanize humanity, and treat nature as it should." For A . M ustofa Bisri, These three aspects are an integral part of the teachings of Islam. A . M ustofa Bisri said:

"We must deify the real God. Don't deify other than God. We have said there is no god but God, but why do we still deify others. God hates that. Therefore, the greatest sin is shirk. Shirk is associating partners with God. So, something that is not worthy of being God instead becomes God-like position, money, world, and himself. "

According to A . M ustofa Bisri, the ultimate shirk is to associate God with himself, like Pharaoh. People who make their own opinions absolute are also considered by A . M ustofa Bisri as small shirk or subtle shirk where someone seems to rival the authority of Allah.

In the prophetic and Sufistic paradigm, each individual must make a continuous effort throughout his life to know God, man, and the universe. Through his poetry, A . M ustofa Bisri shows the stage (maqam) and the state (things) of his spirit as a servant of Allah Most High.

The Sufi-poet scholars never actually tried to create their own "sculpture" as a poet. The term "poet" propped up by literary critics is only a consequence of their ability to socialize the spiritual values they achieve and feel through poetry writing. The poems of the Sufi-poet scholars are only a reductive

symbol of the transcendental experience they have experienced (Syafi'ie, 2003: 130). That is why A. M ustofa Bisri stated that he was not a "real poet".

If humans already know Allah Almighty by way of beauty and seclusion, then humans will know humans and the universe. Love (isyq) is the basis of his vision. Kuswaidi Syafi'ie said that a person who can enter into a vast spiritual area inhabited by love, then he will make *taroqi* easily: a climb that is so exciting to visit "his home" that has been waiting for anyone to meet their essential origin (Syafi'ie, 2003: 25).

According to A. M ustofa Bisri, in the deity of God, one must be able to know Allah SWT well. He must not glorify himself because if he glorifies himself, then he will not be able to glorify Allah. Once he knows the majesty of God Almighty, he will recognize the noblest creations of Allah, namely humans. Everything created by Allah in the universe is only for humans. Therefore, the intention of A. M ustofa Bisri in writing poetry does not break the relationship between human life and love for Allah. Poetry for A. M ustofa Bisri is only used as an intermediary to know oneself with the ultimate goal (*ghoyah*) which is to know the beauty of Allah. Love is in the most strategic position in manifesting the transcendental values embodied in the Qur'an and Sunnah so that the Sufistic construction within human beings as part of an effort to *takhalli* (emptying oneself) is transformed into a prophetic dimension.

Transcendental value, as an important part of the prophecy, for Kuntowijoyo is the key to saving modern humans. Technology, science, and management do bring progress, but they fail to bring happiness. Violence, as a result of Military technology advances and power, is a result of inappropriate mastery of knowledge (without faith), inequality is the result of inequality in management. Transcendentality in the spiritual sense will help humanity solve modern problems (Kuntowijoyo, 2005: 35).

Because of this phenomenon, the position of Islam as a religion of affection was "sued". Islamic consciousness must not only be an individual domain but a collective domain so that prophetic orientation in Islam can be felt by all. For A. M ustofa Bisri, as a prophetic basis, Islam came to bring light against darkness, bring knowledge and wisdom, fight ignorance, perfect character, and build civilization. Allah, the Most Beautiful who loves beauty and created the universe beautifully, passed down the Holy Qur'an to the Prophet Muhammad, who has a very beautiful personality and blesses all of nature with the beauty of Islam.

Furthermore, A. Mustofa Bisri explicitly said that the beauty of the Koran, in both letter and meaning, was manifested by the Prophet Muhammad in his beautiful behavior and order. Islamic civilization appreciates humans with all their potential, both physical and spiritual. Islamic civilization upholds human dignity, uses justice and virtue, law enforcement, and equal rights. Islamic civilization is a beautiful civilization and a blessing for all nature.

Meanwhile, Sapardi Djoko Damono once discussed the issue of Emha Ainun Nadjib's poetics. According to Sapardi Djoko Damono, Emha Ainun Nadjib was not a Sufi. He found it hard to imagine someone wandering from one place to another wearing a *suf* (sheepskin) while doing strange things in an attempt to experience and understand the release of the spirit from the body (*sangkan paraning dumadi*). According to Emha Ainun Nadjib, the poet's interlocutor is human (Damono, 1999: 185).

In his article entitled "*keberanian dan Isolasi-isolasi*", Emha Ainun Nadjib (1995: 166) expresses the efforts of independence expressed through poetry:

Di garis itu selalu
Runduk langit
Mencium kening bumi
Senantiasa. Senantiasa
Tapi tak saling tahu
Sayup rindumu
Dua kutub
Tak ketemu

(*Horison*, Mei 1975)

Emha Ainun Nadjib was disgusted by his preference in poetry, which merely looked inward and only gave birth to poems whose expressions were so personal that they looked more like monologues, rather than dialogue. For Emha Ainun Nadjib, various meetings, introductions, compounds, relationships, human interactions with fellow human beings and nature are movements of life that give everyone awareness about themselves, the world around them, and about their humanity (Nadjib, 1995: 167).

To borrow the term *Kuntowijoyo*, the prophetic dimension in the poet's "body" is the cumulative structure of individual (Sufistic) consciousness towards collective consciousness. Therefore, it can be said that prophetism is the implementation of al-Qur'an and Hadith to build a new, more humane civilization as the prophet Muhammad's task is to uphold human dignity (*hifdz al-nas*).

However, for A. Mustofa Bisri, the beauty of Islam gradually began to be questioned. Even in Indonesia where Muslims are the majority, the beauty of Islam is not only invisible but in many ways, Muslims show the opposite. The beauty of Islam seems to remain visible in the principles or precepts of the Pancasila of this country without manifesting in life. In this case, it is not easy for every human being to carry out the "prophetic task" because each must be able to transform the "face" of Islam which is always relevant to the changing times.

C. PROPHETIC REPRESENTATION OF A. MUSTOFA BISRI'S POETRY: LOVE AND PREACHING

Abu Bakar Jabir Al-Jazairy in 'Aqidah al-Mu'min said that in order for prophetic duties to be accomplished properly, each prophet was given noble qualities, namely: 1) honest (*al-sidq*), intention, will, words and deeds that are honest, 2) Amanah (*al-amanah*) in all matters, both words, and deeds in law and decisions, 3) communicative (*al-tabligh*) in the sense of always conveying teachings and truth. He never hides what he has to say even though it is hard for him, and 4) intelligent (*al-fatamah*). The prophet's intelligence is not only from the intellectual aspect, but also emotional intelligence, kinesthetic spiritual, and magnetic (via Roqib, 2016: 9-10).

Departing from the statement of Abu Bakar Jabir Al-Jazairy, the prophetic vision of a poet is not limited to the majesty of the language in his poetry, but he must include characters that "resemble" the Prophet SAW. Abdul Hadi W.M. (2016: 260) reveals that in the Islamic literary tradition, poets who can give clues about the future and signs of the times are poets who have a prophetic vision, such as Rumi. A prophetic poet has reached a high level of seclusion and experiences the *kasyf*, the revelation of the veil which is blocking the vision of the mind. Muhammad Iqbal added that the purpose of a prophetic poet writing poetry is not only to express the aesthetic beauty (*husn*), that is, the beauty that appears in the pronunciation to give pleasure

(*iltizat*). Muhammad Iqbal also stated that his poem was written not to provide pleasure to reduce the readers' grief. Nevertheless, aesthetics remain an important element of poetry creation and in Islamic traditions, aesthetics are made a ladder to higher beauty (*jamal*) such as religious experience and divine love (Hadi W.M., 2016: 262-263).

In the intentions of A. Mustofa Bisri, love and preaching are two keywords in the creative process, as in the dimensions of Sufis' love such as Jalaluddin Rumi, Muhammad Iqbal, Rabi'ah al-Adawiyah, and Fariduddin 'Attar. By loving God, one will love God's creation, man and the universe, as he loves himself. By loving our fellow human beings and the universe as God's creation, a lover will treat himself as "... a person who have believed and done righteous deeds and advised each other to truth and advised each other to patience" (QS al-'Ashr; 3).

Love and preaching are the souls of all religions, including Islam. A. Mustofa Bisri positions religion (Islam) as an intermediary, not the final destination. Why is that? A. Mustofa Bisri quoted the word of God in QS Al-Maidah verse 3: "... This day I have perfected for you your religion and completed My favor upon you and have approved for you Islam as religion. But whoever is forced by severe hunger with no inclination to sin-then indeed, Allah is Forgiving and Merciful." The verse is interpreted by A. Mustofa Bisri that religion is "only "intermediary" (*wasilah*) or means. It is Intermediary towards our final destination (*ghayah*) because the verses are the statement that only Islam, the religion of monotheism, can get us to the pleasure of Allah. Thus, according to A. Mustofa Bisri, religion is an intermediary and Allah is his final destination. Therefore, A. Mustofa Bisri wrote a poem "Agama" in a collection of poems, *Aku Manusia* (2006: 69-70).

AGAMA

Agama
adalah kereta kencana
yang disediakan Tuhan
untuk kendaraan kalian
berangkat menuju hadiratnya
Jangan terpujau keindahannya saja
Apalagi sampai

dengan saudara-saudara sendiri bertikai
berebut tempat paling depan
Kereta kencana
cukup luas untuk semua hamba
yang rindu Tuhan
Berangkatlah!
Sejak lama
Ia menunggu kalian

Rembang, 12.12.2005

A prophetic poet can certainly understand the origins and nature of the religion he embraces. The prominent Indian poet, Rabindranath Tagore, stated that in "Human Religion", spiritual unity is the substance of religion so that a meeting with God can be achieved. Rabindranath Tagore added that the highest One is infinite love. For those whose spiritual sense is dull, the desire for acknowledging the oneness of God is reduced to the desire for physical ownership. This desire for greatness then does not become an aspiration towards the Supreme but rather becomes a desire to possess (Tagore, 2017: 73).

In line with the opinion of Rabindranath Tagore, religion should be used as a creative desire for the spaces of human life. Therefore, religion "requires" art (literature) to be interpreted by human beings, with the great symbols and images of Allah. Mahmoud Hamdi Zaqzouq stressed that Islam is a religion that loves beauty, and longs for the realization of order and harmony in various matters. Prophet Muhammad SAW said, "Indeed Allah is Beautiful and He loves Beauty." Mahmoud Hamdi Zaqzouq also emphasized that Islam emphasizes ethical principles and morality. In other words, artistic and aesthetic creations must be related to ethics and morals (Zaqzouq, 2008: 113).

In the prophetic literary rules, the Qur'an occupies the main position in the process of creating literary works because for A. M ustofa Bisri, the Qur'an was revealed to His chosen servant, the most perfect man in body and spirit, a human who understands and humanizes humans, the Prophet Muhammad. As described by the Qur'an itself that the Prophet Muhammad had great character (Q. al-Qalam: 4), and because of the mercy of Allah, had tenderness towards his people (Q. al-Imran: 159). As a leader, the Prophet Muhammad was compassionate and could not bear to see the suffering of his people (Q. at-Taubah: 128).

A. M ustofa Bisri argues that the Prophet M uhammad SAW represented the grandeur of the Qur'an and he could not imagine the beauty of the Prophet M uhammad without the Qur'an. Uniting the beauty of the Qur'an and the personal beauty of the Prophet M uhammad SAW is a mirror and a way of life for the faithful so that it realizes beautiful civilization that is a mercy for all nature. Therefore, the prophetic dimension of A. M ustofa Bisri is based on the textual proposition (*naql*), al-Qur'an and Hadith, the characteristics of the Prophet M uhammad, and humanitarian awareness. K untowijoyo said that humanitarian awareness arises as a result of divine awareness. The two cannot be separated. The two awareness must be balanced. Divine consciousness through extreme Sufism, with *uzlah* (seclusion), *tabattul* (unmarried), and monasticism are forbidden in Islam. Conversely, the struggle for humans (independence, democracy, human rights) must also pay attention to God's rights (K untowijoyo, 2013: 15).

In this regard, prophetic as an implementation of transcendental values cannot be separated from the concept of wise and wise preaching, as K untowijoyo in his book "*M aklumat Sastra Profetik*" says that written literature is intended as worship. A. M ustofa Bisri said that Islam is always related to the concept of "Enjoining what is right and forbidding what is wrong" (*amar makruf nahi munkar*). The word *A mar* comes from Arabic which means "command". The command is a word that means to order to do something. In both the word *A mar* and its opposite prohibition (*nahi 'ani munkar*), we feel a sense of force or necessity. That is different from "*Da'wah*" which "only" means an invitation, suggestion, or request to do something. Meanwhile, *da'wah* has the meaning of "invitation", more implying tenderness and often nuances of "seducing" as is often shown by the husband to the wife he loves and vice versa. The behavior of people who invite different from those who rule.

Therefore, departing from the understanding of Enjoining what is right and forbidding what is wrong, prophetic literature must be able to invite and seduce people to carry out a social and cultural transformation collectively. That is why, according to Aminudin Rifa'i, prophetic literature is literature that has a transcendental spirit and departs from the values of monotheism and has the spirit to be involved in changing the history of humanity because it has a prophetic spirit (2009: 111).

D. Zawawi Imron said that prophetic literature emerged from efforts to make peace with God to create a meaningful life because he wanted to imitate the Prophet Muhammad who was a mercy for the universe (*rahmatan lil 'alamin*) as well as a good example (*uswah al-hasanah*). Kuntowijoyo, as conveyed by D. Zawawi Imron, said that imitating the morals of the Prophet Muhammad SAW was the most correct way of serving Allah. The heart that acknowledges the oneness of God, is close (*taqarrub*) to Allah, and always remembers Him will make it easy for someone to get the straight path (*shirat al-mustaqim*) (Imron, 2005: 4).

C. CONCLUSION

Prophetic vision and A. M. Mustofa Bisri's locality in writing poetry is represented by several things. First, the influence of the Kiai or previous Islamic scholars who have written many diwan and aphorisms. Second, al-Qur'an becomes the aesthetic realm of thought and poetics. Third, locality narratives; pesantren as A. M. Mustofa Bisri's creative space encouraged him to write a variety of themes, especially the pesantren's transcendental wisdom.

Prophetic representation in poetry A. M. Mustofa Bisri has the purpose and function of monotheism and humanity simultaneously. According to him, literature liberates humans from the shackles and restraints of production machinery, especially in the era of industrialization and post-industrialization. Islam teaches the liberation and glory of humans as leaders on earth (*khalifah fil ard*) so that the mandate of the prophetic role can be carried out comprehensively. A. M. Mustofa Bisri illustrates this by loving relationships as the Prophet Muhammad taught so that we can together improve ourselves to become the best human beings (*khaira ummatin ukhrijat linnas*).

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