



Poetry as A Medium of Sufistic Da'wah: Analysis of Abdul Wachid B.S.'s Poetry

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ABSTRACT

The purpose of this study is to identify and reveal that poetry can be used as a medium of Sufi preaching. Research method using library research (research kepastakaan) by reviewing poetry Abdul Wachid B.S. in Hyang's rhyme collection. The results of this study are: first, the narrative of mystical love (*'isyq*) in the acquisition of Abdul Wachhid B.S. as the foundation of sufi preaching, secondly, the value of sufistic humanism as a prophetic and universal human representation; third, the image / depiction of nature as a manifestation of the values of *hablum min al-alam*. The impact of this research in the context of da'wah science can provide a new dimension, namely the dimension of literature and culture in the practice of Sufi preaching. In addition, Sufism or Sufism literature approach can also enrich the viewpoint of the da'wah practitioners to innovate for a healthy and cool mission.

Keywords : Sufi Da'wah, Sufistic Literature, Poetry

ABSTRAK

Tujuan penelitian ini adalah untuk mengidentifikasi dan mengungkapkan bahwa puisi bisa digunakan sebagai media dakwah sufistik. Metode penelitian menggunakan *library research* (riset kepastakaan) dengan menelaah puisi-puisi Abdul Wachid B.S. dalam kumpulan sajak *Hyang*. Hasil dari penelitian ini adalah: *pertama*, narasi cinta mistik (*'isyq*) dalam perpuisian Abdul Wachhid B.S. sebagai dasar dakwah sufistik, *kedua*, nilai humanisme sufistik sebagai representasi kenabian dan kemanusiaan universal, *ketiga*, citraan/ penggambaran alam sebagai manifestasi dari nilai-nilai *hablum min al-alam*. Dampak penelitian ini dalam konteks ilmu dakwah dapat memberikan dimensi baru, yaitu dimensi sastra dan kebudayaan dalam praktik dakwah sufistik. Selain itu, pendekatan sastra sufistik atau tasawuf juga dapat memperkaya sudut pandang para praktisi dakwah untuk melakukan inovasi bagi dakwah yang sehat dan sejuk.

Kata Kunci : Dakwah Sufistik, Sastra Sufistik, Puisi.

INTRODUCTION

Artwork, especially poetry, is seen by Muslim philosophers, especially Ibn Sina and al-Jurjani, as offerings *mimesis* (*mutabaqah*), namely expressions of the feelings and thoughts of a poet who tries to express feelings using the mind and imagination. Because of the large role of the mind and imagination as well as the

interference of feelings, an imitation made by an artist against reality is not an imitation as the photographer makes when recording objects (Hadi WM, 2001).

Poetry does not stop with verblability. Poetry records, expresses, and illustrates an empirical and metaphysical phenomenon rich in symbols. Therefore, because poetry itself is a symbol, the poet is a symbol producer. The symbol that he created inside or outside himself. Whereas language is a "bridge" towards the meaning of symbols created by nature and poets (Syafi'ie, 2015).

As a result of the poet's contemplation and contemplation, poetry often contains knowledge and aesthetic religiosity. Therefore, poetry is not only a figment of reality, but a sea of wisdom and wisdom. Poetry contains aesthetic beauty. In the Islamic tradition, the term used for aesthetic beauty is taken from the Koran and Hadith, namely *Jamal* and *Husn*. Among the traditions containing these two terms is a hadith which states that inner beauty (*jamal*) is universal and enriches spiritually, because in it there is wisdom and a path to monotheism. While the beauty of *zahir* (*husn*) is not infrequently just mesmerizing (*sibr*). People who are ignorant and do not have inner vision are often deceived by what looks beautiful in the eye, but the wise can penetrate beyond *zahir* so that they can see the essentials. (Hadi WM, 2004).

Poets have challenges that are not light, given the existence of diversity and diversity in the world, especially in Indonesia, which is in crisis. The moral and exemplary crises, as well as the dominant desire of power from some people make the issue that places religion as a commodification even greater. Not to mention the swift movement of the digitalization movement (millennial issues) that is able to make people forget the nature and existence of themselves as literacy and creative beings. Efforts to analyze oneself and Allah Almighty are hampered by the power of the human imagination and awareness is reduced by political battles that are frightening. This is where the role of the poet must be put forward. Amir Hamzah in his poem entitled "Padamu Jua" made the following laugh: *You are the sparkling candlestick / window lamp in the dark / waving night, come home slowly / always faithfully* / (Hadi WM, 2004).

Amir Hamzah's poems above conveynews *prophetic* that deserves scrutiny. Is it possible for humans to find themselves without first finding their God, the creator of the source of creativity? In the Sufi tradition, the following prayer is often said: *man arafa nafsahu faqad arafa rabbahu* which means something like this: *"whoever knows him, then he will know his Lord"*. Great literary works are those which echo the divine values. Because it starts from that divinity, its values and wisdom extend to the community and themselves especially.

The broadening of the divine value can be identified from Sutardji Calzoum Bachri's poem (Hadi WM, 2016a) below: *even though the poet is great / will not be limited to God / I have asked God / now never / when I die / maybe my death is like a rock like sand / soul soaring up in rows / seven peaks say / pain / day say / in sand grains I write longing / even though the letters are finished / my alifbat is not limited to Allah /*. The

poem is titled "Although". Sutardji, as a Sufi writer said that what was done by the announcer with his language wandering could never be "drawing", and "painting" the greatness of Allah.

In the meantime, poems that circulate the expression of the aesthetic and religious aesthetics can be positive propaganda media. Today, the practice of da'wah such as loss of spirit and essence, is often accompanied by dangerous political messages. Therefore, many pamphlets or *banners* prohibit the mosque from being used as a place for political speeches. Coupled with the romanticism of the case of the former Governor of DKI Jakarta, Basuki Tjahaja Purnama (Ahok) who was jailed due to the issue of blasphemy. The banning of political speeches or political propaganda in mosques was finally legitimized by the Ministry of Religion by imposing preachers' certification and the prohibition of their campaigns within the mosque.

Da'wah should have made Islam as a complete expression and self-awareness. Da'wah Islamiyah is not enough to just give a warning and spread massive fear about its threats in hell. Da'wah must change and arouse the point of view of Muslims so that they become creative and sensitive to phenomena. Da'wah must be able to give a prophetic message that life is an endless process. As KH Mustofa Bisri (Gus Mus), in his poetry he greatly appreciated the process. Likewise the American poet, Carl Sandburg, getting the Pulitzer Prize took 20 years to write, until finally receiving the honorary prize in 1920. Gus Mus emphasized that valuing a process is important in life. It is the process that tests for the upholding of one's patience and prayer (Wachid BS, 2008).

Da'wah was ideally the same way. Da'wah is an endless process of continuing to strive to improve themselves and improve the quality of servitude to Allah. When da'wah actually raises polemics and issues that disturb the stability of the nation's *ukhuwah*, then there is something wrong in the process. Da'wah must uphold the true nature of Islam, *salamah* (congratulations). Isn't the safety and peace of religious life dependent on the wisdom of the preacher and also the government in packaging the material and messages of da'wah, as well as its efforts to alleviate social, economic and cultural problems to the fullest.

Tendency in preaching Sufistic news so that his poetry has the value of Da'wah also lies in the figure of Abdul Wachid BS (Achid), poet from Yogyakarta who entered the 2000 literary force by Korrie Layun Rampan. Sufistic news in poetry is the main theme in Achid's poetry, although there are many names of Indonesian poets who also have Sufi dimensions in creating their poetry. Achid once wrote an article titled "Sufism, Sufism, Love, and Poetry". Achid said that as a medium of expression for religious experience, poetry has several advantages. As mysticism, poetry is mainly related to the deepest human inner experience. Like poetry, mystical experience is very personal, unique, yet universal. It can even be stated that mystical experience always contains poetic qualities.

Besides Achid's article, Arif Hidayat also wrote about "The Hidden Secret in the Poem" Carrier of the Sun "by Abdul Hadi WM Abdul Hadi WM is an influential figure in raising Sufistic spirit in Indonesian poetry. According to Arif Hidayat, the lyrics in the poem "Carrier of the Sun" represent the symbol and meaning of the whole Light. Arif Hidayat revealed that a great man of the Prophet Muhammad's always prayed for light: "O Allah, fix the light on my heart and the light on my grave and the light before me, and the light behind me, the light on my right, and the light on my left" (Hidayat, 2010).

Achid added, in his article entitled "Painting of Melting Erotic Love: Sufi Poetry between Aesthetics and the Ethics of Divine Love" that the understanding of the love of a Sufi-poet to God was experienced with spiritual ecstasy which gave rise to eschetic expressions, such as Abu Yazid's statement, " Glory be to Me ", or the phrase Al-Hallaj, " I am the Truth ". The religious experience of Sufi-poets, both related to the aesthetics and ethics of Divine love certainly requires language that is attributed to the Koran (Wachid BS, 2005).

Meanwhile, research on Achid's poetry has actually been done by previous writers. *First*, Kholid Mawardi's article on "The Symbol of Prophecy as the Spirit of Liberation (Deep Painting of Ballad Poetry of Abdul Wachid BS) The material object of the study is the Achid ballad poem. While the subject of his study is the symbol of prophecy as the spirit of liberation in the Achid poetry (Mawardi, 2008).

In addition, Kholid Mawardi also wrote about Achid's poetry with different objects and subjects. She writes about "Humanizing Education: Literature Liberation against Domination and Oppression in the Poetry-Women Trilogy Abdul Wachid BS Kholid Mawardi explains that literature can provide a function as liberation of domination of women (Mawardi, 2008).

Naomi Kawasaki, a Japanese scholar said that the Achid poem in the book collection of poems "Hyang" contains the language of taste. Language of taste which later became a spirit between spirits or the spirit of humanity. This means that by using the language of taste, we can transcend all differences, or in Japanese terms referred to as *Kotonoha* (Wachid BS, 2014).

Titis Srimuda Pitana was similar to Naomi Kawasaki. He considered that Achid's poetry was a representation of Achid's reading of the scattered verses of *Qaunniyah*, which *tawaduq* and *isiqomah* read these verses in the name of Allah and were repackaged in meaningful language (Wachid BS, 2014).

The following Achid rhyme can at least describe Sufistic values which can then be used as the spirit of da'wah " ... / *the beginning of everything is love / and with love / words of childbearing into the universe / and on earth, Adam and Eve / glorify and end and end words with love /*. The poem is titled "The Beginning of All Things is Love" (Wachid BS, 2011). The title was read by Abdul Aziz Rasjid as a continuation and connectedness with other poems in the same category in the form of giving responses to words. *Said*, wrote Achid, *absent greeting what was originally*. Achid's response can be referred to through the following two poems:

1) Subagio Sastrowardoyo's poem titled "Kata" (Sastrowardoyo, 1982). which states that *in the beginning was the word / universe composed of words*, and 2) Poem Linus Suryadi AG titled "Word" (Suryadi AG, 1986) which states that *in the beginning was word / then went bankrupt into words*.

The religious scent is so obvious in the Achid poem above. "Love" and "Password" is *the imagery* on a strong spiritual dimension. The universe and humans say "there" is love and words from the decree of Allah. So the word and love that is circumventing on the face of the earth is the existence of Allah Most High, because wherever human faces are facing, that's where Allah resides. Wise preaching should spread the specific spirit of love. From there emerged *ukhrawah Islamiyah, basyariyah, and wathaniyah*.

Therefore, in this paper, the authors are interested in discussing anthology *Hyang* work Achid due to several things, *first*, among the few previous studies, no one has written perpuisian Achid with the object of study of propaganda Sufi, *second*, in the anthology *Hyang*, Achid many uses *sufistic imagery* such as mystical love, human relations with humans, and human relations with nature. This research uses a qualitative approach. The qualitative approach in this study was used to interpret and explain the meaning of the poetry collection *Hyang*. The method of data collection is done by observing *library research*, collecting articles or data that are relevant to the author's research, especially those discussing Achid's poetry.

RESULT AND DISCUSSION

Sufi Biography and Aesthetics of the Abdul Wachid BS

Achid Library have the full name Abdul Wachid Bambang Suharto. Achid He was born in the remote hamlet of Bluluk, Lamongan, East Java on October 7, 1966. His father was Muhammad Abdul Basyir bin Masyhuri Wiryosumarto, a petty trader and served as teacher and chairman of a foundation in a small foundation called Miftahul Amal (interview with Achid, 16 April 2015).

While his mother named Siti Herowati bint Mohammad Usmuni bin Mohammad Dahlan. The grandfather of Achid's father, Masyhuri Wiryosumarto is the head of the KUA (Office of Religious Affairs) Kec. Bluluk, Lamongan. While the grandfather of Achid's mother, Muhammad Usmuni bin Muhammad Dahlan was the Head of the Religion Department of the Regency. Mojokerto (interview with Achid, 16 April 2015).

Although his father and two grandfathers were professionally placed in a strategic position, this did not have a significant impact on the lifestyle of the Achid family. Achid said that his family lived simply.

"Thank God I was born into a family that is very happy, very happy, living in simplicity and diversity. Even though my grandfather from the father was rich, his life was simple. He can be called a landlord, because there are so many lands. His 14 children were given land and houses. Not to

mention the mosque represented by jami 'and so on. But his life is simple, his life is religious. From the side of the grandfather of the mother is also very Sufi. The head of the district Religion Department but never brought astra motorcycle inventory, and never used office facilities, except for official purposes. Maybe imitating Umar bin Abdul Azis, very simple. Until he retired, he did not have a house, Mojokerto's house bought a bulik, my mother's sister. That is very ironic, just try it now that the head of the religious department of the regency is masha Allah right? (interview with Achid, April 16, 2015)

In another statement, Achid's grandfather on the part of his mother also often helps his neighbors in need, ranging from slaughtering animals, to being asked to heal their sick neighbors. Every Friday night, his grandfather always istiqomah recites the Qur'an and gives food to neighbors around the house. And the interesting thing is, his grandfather always performs Friday prayers from one mosque to another (Mardianto, 2015).

Aside from living simply, Achid was also raised in a climate of life that holds strong religious values. Since childhood, Achid often received scientific narratives, especially in the context of religious knowledge from his grandfather and he often heard stories such as fables, Mahabarata epics, legitimate ki love Rama and Shinta, Damarwulan and Anjasmara, Jaka Tarub and Bidadari, Panji and Candrakirana, also the life history of saints and Sufis, the life history of the Prophet and his followers (Indianto, 2013a).

"In that simple and religious situation I was raised with scientific narratives so that is why I love science. I really want to practice knowledge. Spiritual paths that I get the narration from both sides of my grandfather, because my grandfather from the father's side is a trader / merchant. Back when he was carrying around 2 pieces of cloth. Moving from one market to another, region to another while preaching "(Indianto, 2013a).

The atmosphere of religiosity grew very fertile in Achid's life. His mother, Siti Herowati bint Muhammad Usmuni, although her religious knowledge was not so prominent, but her practice often showed how religion was not merely theoretical knowledge, but religion would live in the heart if every human being had riyadloh or practice. As stated by Dimas Indianto via Wiwit Mardianto, that the practice of Achid's mother is reading basmalah sentences 15,000 times a day (Mardianto, 2015).

While from his father, Muhammad Abdul Basyir bin Masyhuri Wiryosumarto, Achid learned the fast istiqomah. Almost every month his father never left the fast of the Sunnah, covering the fasting of the beginning of the month, Monday-Thursday, and also the Sunna 3 days mid-month. His father was

a chairperson of the mosque's takmir and a priest of the congregation. Almost every dawn prayer, he walked around the house complex, while greeting everyone he met. From there Achid learned social piety. His father's grandfather, Masyhuri Wiryosumarto, also taught many values of life, such as sincerity, sincerity, and patience. Almost every midnight, his grandfather always established the midnight prayer and almost every fertile always sang the Asmaul Husna chant (Mardianto, 2015).

Achid's grandfather from his father's side was the same as RA Kartini, in 1879 and lived to be 99 years old. If from the mother's side, her grandfather passed away at the age of 85 years. At one time Achid was very impressed with the story told by his two grandfathers. His grandfather (from the father) related that one day he had been in the Pacitan area, the tomb of Sunan Drajad. He stayed at the mosque and riyadloh at the tomb. One night, he was visited by a white tiger and he was licked by his head, so he could not move. But after that came the narration of *Allobuma thovil ummuri wamlaqolbi biyyakina* (interview with Achid, 16 April 2015).

Meanwhile, from the maternal grandfather, Achid told me that his grandfather used to be - one week before he died - after Friday prayers watering starfruit trees in front of the house. At the same time, he was asked by a neighbor, "Why do you have to flush the leatherback trees in the afternoon?" Achid's grandfather answered "ealah son, wong urip ikiku tetulung". Then shortly after that event, he passed away. One week later, a Madurese came with gifts and wanted to thank my grandfather, that his boat caught fire off the coast of Bung, Tuban. For their recognition, they claimed to be helped by someone named Mbah Dahlan (grandfather of Achid's mother). Even though at that time he only flushed starfruit, it turns out that he was spiritually in the midst of the ship fire (interview with Achid, 16 April 2015).

So, in the period of Achid's life as a child, miracle narratives, narratives about beauty, narratives about mysticism, narratives about character are so fertile and affect the life of Achid (later it will also affect poetry themes written by Achid).

Abdul Wachid BS Creative Process

As a servant, humans are the most perfect creatures of Allah, when compared to other creatures because humans are given the gifts of creativity (cognition), taste (affection), and intention (ethics and morality). Humans become representatives of Allah (*kehalifah fil ard*) on earth and are required to play an active and constructive role in the process of servitude to Allah to create a system of life that is harmonious and beautiful. Man's servitude to God can be done in various ways, including: 1) Upholding the principles of Faith and Islam in daily life, 2) Maintaining tolerance in the socio-religious context with fellow humans, 3) Seeking knowledge (*Tolabul'ilm*) with seriously, and 4) Practicing knowledge to

provide benefit and well-being of humanity. These indicators are human nature as a form of love for Allah SWT.

In the context of Sufism, what is meant by love (*mahabbah*) is love that is absolutely aimed only at the Eternal and Eternal, Allah SWT (Wachid BS, 2008). This means that love for other than Allah may not exceed love for Allah. Sangidu in his introduction to a book written by Achid entitled *Gandrung Cinta* explains that *mahabbah*, *mawaddah*, gandung love, or other terms for fellow human beings are only pseudo and temporary. Gandrung love or intoxication to fellow human beings there are levels, ranging from *chubban syadidan* (passionate love, love monkeys), *chubban 'amiqan* (very deep love), and *chubban jamman* (love that has fused). These three levels of love for humans are pseudo and impermanent. Unlike the love of (the Eternal) Allah. *'Isyqun lil-lah* (drunk in love with God) is a condition that cannot be avoided by humans, especially Sufis who have felt how good it is to know and meet Allah (Wachid BS, 2008). The pleasure of knowing and meeting between the Sufis and Allah (swt) cannot be described in words because it is indeed transcendent, inexpressible, and unspeakable.

Therefore, Gus Mus stated in "Love Poems". Gus Mus says // my love for you has never been an example // love romeo to juliet, the Majnun qais to laila // nothing // our split meeting is more meaningful // compared to separating Joseph and Zulaikha // our longing for revenge beyond the desires of Adam // and Eve // (Wachid BS, 2008). The Gus Mus Sufistic expression above is the result of contemplation and experiences during climbing (*tarraqi*) from one lower level (*maqam*) to a higher level (*maqam*). Thus humans (as Gus Mus did) try to proceed creatively (through their poetry) in realizing love for Allah, with all their longing and submission to the power of Allah.

Likewise with Achid (as a poet). Achid said that "the creative process is the same as a living person" (interview with Achid, 16 April 2015). This means that the creative process is an effort that must be carried out in an *istiqomah*, consistent, and ongoing manner in order to reach the level (*maqam*) of love for Allah. Through poetry, Achid strives to become a whole person, a servant who is able to uphold monotheism (*habluminallah*), spread affection to humans (*habluminannas*), and maintain harmony with the universe (*habluminal'alam*). The creative process in the context of the relationship with Allah, as expressed by Achid like a living person, is a great acknowledgment because Achid realizes that life requires a clear map and direction (*fastabihul kbairat*) so that the path he does not lead him astray to things that are negative.

Teach Me Back

When the body is uncontrollable spirit
These tears scream
In the bowl of the late night

Light away
Outside the footsteps of people go
Looking for a new god

Woman sidewalk
Gold chair and
Lineage of objects

Oi, siren shrill million of questions
Become doubt and vain
and the whole room to close the door

Bumping head full of political news
Bagai clogged embers

people away from the tower azan
After knocking out
Until I faint address light

O igniter day and night
Teach me re-opened
before the door closed
before broken glass this body
Pour the wine spirit
drinks lover immortal

On the table of life,
Obeginning
myand end (Wachid BS, 2003)

The Achid poem transforms the message (borrowing the term Arif Hidayat) how humans have been deceived by worldly jewelery and are looking for a new god symbolized by a sidewalk woman // golden chair // pedigree of objects // political news /, so they forget the nature of humans who must submit and worship to Allah // stay away from the adhan tower // until I faintly address the light //. But the interesting thing is, "I-lyrics" (Achid), as an effort to reconstruct the human nature (in general) that has eroded the popular culture and hedonists, chose to reflect on themselves (ibda 'bi-nafs) by asking for directions and directions Allah SWT to return to nature (the path of goodness) after a long time dissolved in munkar, O igniter day and night // teach me to reopen //

before the door closes // before breaking this glass of body // until finally being able to return to the straight path and the path that is given favor by Allah SWT, // on the table of life // O my beginning // and my end // (QS al-Fatihah: 5).

That is, Achid through the path of poetry tries to establish transcendent communication with Allah SWT as a form of devotion and servitude of a human being who is striving for *istiqomah* in truth. This agrees with what Heru Kurniawan stated that, the poem "Teach Me Back" implies a meaning about desires, requests, and requests for something. The word relates back to going from somewhere. What is elevated usually relates to the place, for example, the house, village and country as the place of birth. Thus, the title "Teach Me Back" concerns the request to return to the place that was once abandoned. The title implies the existence of awareness or repentance to the mistakes that have been made with his departure which causes to get lost (worldly love) (Kurniawan, 2003).

Such eschatological awareness has indeed become a major feature in the personality of Sufi poets. Someone who has a strong pillar of transcendence can certainly always yearn for closeness with Allah. This is what then motivates a servant to be obedient and do good.

In the Islamic pattern, there is always an effort to reach the highest degree in life, by manifesting the values of monotheism and faith which are always renewed with awareness, among others by reading the sentences of monotheism and *al-asma al-husna*. How to make the creatures of Allah *wasilah* (intermediaries) to draw closer to Allah (*taqarrub*) in order to be *khair al-nas* (as best man), that is helpful for others (Indianto, 2013).

The familiarity of Sufi poets with mystical experience influences independence, both language independence and personal independence. Independence, borrowing the term Achid, influences the style of the poetry, not an imitation of other poetical language expressions so that it is original. That is because basically every aesthetic and original proposal is the result of a "mystical experience" that is also aesthetic and original, independent because it is personal: "my love for you has never been an example / ... / our separations are more meaningful / than Yusuf and Zulaikha / ..., said Gus Mus so personally, between God and himself (Wachid BS, 2015).

Aesthetic of Sufi Abdul Wachid BS in the Book Collection of Poems "Hyang"

Before discussing the aesthetics of Achid's poetry in the book collection of poems "Hyang", a brief explanation of the essence of aesthetics in literature will be explained. As an independent branch of philosophy and science, aesthetics apart from metaphysics, logic, ethics, and theology, have occurred since the 18th century, and views as a stand-alone science are still partly maintained today. The earliest book that discusses aesthetics as a separate science is the work of

Baumgarten, a German rationalist philosopher. The book was given the title *Aesthetica* (1950). The word "aesthetica" is taken from the Greek word "aesthesis" which means sensory observation or something that stimulates the senses. From the meaning of these words, Baumgarten defines aesthetics as knowledge related to objects that can be observed and stimulates the senses, especially works of art. In the words "aesthesis" also includes the understanding of sensations or reactions of the human body's organisms to external stimuli (Kurniawan, 2005).

Aesthetics in literary works can be used as a worldview (*weltanschauung*) in representing nature in the language of poetry. This means that the aesthetic power of poetry is in the sharpness of the poet's point of view in photographing reality, both human reality and divinity. Wilhelm Dilthey, in Abdul Hadi WM said that aesthetics are an important component in *weltanschauung* that are not immune to historical influences, as well as aesthetics. Aesthetics are always conditioned by history and related to *weltanschauung*. To be able to absorb a *weltanschauung* intuition is needed, as well as being able to speak it into a good literary pronunciation. words *Weltanschauung's* own can be interpreted as an intuitive description of the world because they are *noetic* and unifying (Hadi WM, 2014).

Therefore, valuable poetry is a result of the long spiritual and cultural struggle of a poet. The poet is able to uncover the veil that is in reality with the depth of intuition and inner eye, so that his words are similar to "words" that are able to bring change to the world.

In the context of Indonesia, Russian researcher VI Braginsky divides Malay aesthetic tendencies into 3, namely: *First*, the ontological aspects, namely the beauty of poetry as a display of the wealth of God the Creator. Thanks to His creative beauty the absolute beauty of God (*al-jamal*, the Exalted) is impressed by the beauty of the world of symptoms (*huns* =beautiful) especially in works of art and literature. *Second*, the aspect *immanent* of the beautiful, expressed in words such as *magic*, *gharib*, *sightseeing*, etc., and always manifested in diversity, harmony and orderliness, both in nature and in human creation. *Third*, psychological or pragmatic aspects: the effect of the reader being *astonished*, *lust*, *sensitive*, *forgetful*, who loses his personality due to intoxication, getting drunk in color, diversity, etc., which is also revealed in the term of *penglipur lara* (Teeuw, 2016).

The book collection of poems "Hyang" summarizes 41 titles. The book was published in 2014. Sufi aesthetics are so evident in the book. Achid, because of the religious narratives he obtained as a child from his father and grandfather, influenced his style of poetry and imagery, especially in the book collection of poems "Hyang". The Sufi aesthetic style in the poetical text of Achid, is a response to the passion of Achid as a servant who always strives to improve himself before Allah. The opinion can be identified through a poem entitled "Worship Hyang" below:

Duh Gusti gods

Worshiping panjenengan
Not because the limitations
Precisely love to know the universe of infinite

To what needed somewhere
Sidratul Muntaha Kanjeng prophet
Getting dhawuh prayer
When not because the symbol is most respectable

Salah was pasujudan
Of Glory human
prayer is a manifestation
of human knowledge

...

Yogyakarta, July 20, 2014 (Wachid BS, 2014).

From the poem above, it can be identified that the feature *first* that is read in the Achievement poetry is the I-lyrics who are conducting transcendent interactions with Allah and the Prophet Muhammad. Poetry with an Islamic perspective, by Abdul Hadi WM can be referred to as Sufi literature. In the end the great literature is that which preaches the reality of transcendence (Allah). The style of transcendence for Achid becomes the main spirit in building images, atmosphere, and Sufistic metaphors. This can be read in another Achid poem entitled "The Servant of Reading": ... / *there is no creation whatsoever / except you are silent / even though you have love / even though you want to be recognized / ... /* (Wachid BS, 2014).

The poem is reminiscent of the expression *man arafa nafsahu faqad arafa rabbahu*. God can be recognized if humans recognize themselves first. Achid felt that "silence" was an ideal atmosphere so that people could recognize Allah, as the apostolic process of Muhammad saw in the Cave of Hira'.

The style *second* is me lyrics that give priority to the human dimension. Women, or those in the Achid image always projected as mothers, are an existential symbol. In the poem "The Woman Is Not Winged" Achid writes thus: *the woman is wingless / but she is able to fly / from the kitchen to the well / from the bed to gratitude / vibrate her feelings / that of a woman so that she / is so brave to arrange or be arranged / by the man he / love / ... /* I lyric portrays a life event that he symbolizes with a woman. The woman in question could have been a projection of the embodiment of her mother and wife as well as those who loved her nature as a woman. I feel a great admiration for the existence of women because women for me the lyrics are a representation of spiritual behavior.

The style *third*, I lyrics as a manifestation of the servant (term Heru Kurniawan). Manifestation servant in the context of Achid's poetry is love. In Sufi

literary literature love is chosen as the main theme because love is the highest and most important spiritual level in Sufism. According to Sufi poets, only love can bring a *salik* to success on their journey to the High Essence. Love is a combination of various elements of feeling and mental state such as *uns* (closeness), *syawq* (longing), *mahabbah* (inclination of the heart), and others (Hadi WM, 2001).

Ibn Sina views that the highest form of love is mystical union. Ibn Sina refers to the hadith, which means, "*He loves Me and I love him*" (*asyiqani wa 'ashiqatuhu*) and QS. 5: 29 which means: "*He loves them and they love Him.*" Although the Koran does not use the word '*isyq*' but *mahabbah*, Jalaluddin Rumi believes that these two terms are not contradictory. According to Rumi '*isyq*' is *mahabbah* an innumerable (Hadi WM, 2001).

Achid in his poem entitled "Ya Allah Hyang" represents that love. He dawned the majesty and yearning for the love of Allah Almighty with the word *beginning of the beginning / the most omnipotent / the most omnipotent / inner-/minded* Achid realizing that being alone is like *a dry leaf that dates from its stalks that want to uphold*. The point is whether humans are upright or not, useful or not humans, depends on true love. Humans are only told to prostrate and pray that their love will no longer be spelled out, borrowing the term Rumi, and the state of his soul *trance* because of the inclination of the heart full of recognition of his servitude to Allah.

Poetry as Sufistic Da'wah Media in the "Hyang" Poetry Book by Abdul Wachid BS

Before identifying the Sufi mystic dimension in Achid's poetry, it is important to discuss in general how poetry is read through the concept of revelation. This means that the divine dimension in poetry becomes a starting point. The central meaning of revelation is "giving information" in secret. In other words, according to Nasr Hamid Abu Zayd, revelation is a communication relationship between two parties that contains information - messages - in a cryptic and confidential way. Because "information" in the communication process can take place if through certain codes, it can be ensured that the concept of code is *inherent* in the concept of revelation, and the code used in the communication process must be a shared code between the sender and receiver, the two parties involved in the process of communication / revelation (Abu Zayd, 2005).

This concept of revelation can be found in poetry, as can be found in the Qur'an itself. It is Alqamah, an accomplished poet, who portrays a male ostrich who rushes back to his female with an uneasy mood thinking about females and their offspring because of hurricanes and heavy rain. When he arrived and found everyone safe and secure, he then: *motioned to him with the sound of a check, check his check / just like the Romans who were speaking in his palace*. The use of the verb "gives signs" (*yubi*) by the poet, designating the communication relationship between the

male ostrich and his female (sender and receiver) through a specific code (the sound of his voice) in secret, not understood by the poet himself. Therefore, the poet compares it to the unclear Roman conversation (for him) in their palace (Abu Zayd, 2005).

That is, poetry in the perspective of revelation, is a collection of systems of signs and symbols (*rumz*) that build a wholeness of meaning. The sign system in poetry also has its history, at least summarized in the story of the Prophet Zakaria as. The Prophet Zakaria (as) had asked God to be blessed with a son, then Allah gave him good news that his request was granted. The Prophet Zakaria as then asked Allah for his signs:

"He said: O my Lord, give me a sign. Allah says: The sign for you is that you cannot talk to humans for three days, even though you are healthy. Then he went out to meet his people from the mihrab, then signaled them to read the prayer beads in the morning and evening. " (Surah Maryam: 10-11).

The prophet Zakaria as communicated with his people, told them to glorify, without using the usual language system so that the notice took place with another symbolic system, as contained in the Koran in the same story:

"He said: O my Lord, grant I am a sign. Allah says: A sign for you if you cannot talk to humans for three days, except symbolically. You will remember your Lord abundantly and glorify in the morning and evening. " (Surat al-Imran: 41)

Speech (*kalam*) is symbolically confidential, only the target of the conversation can capture it. According to the dictionary *Lisan al-, the symbol ('Arabicrumz)* is a sign with both eyes, both eyebrows, both lips, and mouth. Symbols in language mean all that can be designated by hand or eye, which can be explained in words (Abu Zayd, 2005).

Rasulullah SAW loved poetry. It can be seen from the words that praise the poems of Hasan bin Thabit: *indeed the Holy Spirit has radiated from his tongue*. On another occasion, the Prophet even took off his robe and then gave it to Ka'ab bin Zubair in praise of his poetry: *indeed, in poetry radiates wisdom*. Achid in every lecture in the literary forum, often quoting Al-Hujwiri's opinion thus: *poetry is wisdom. Whereas wisdom is someone's camel lost in the desert. Whoever can find the camel, he will get good*.

From the explanation above, it can be underlined that there is a kind of narrative revelation in poetry. Poetry and revelation (al-Qur'an) have an associative relationship, because poetry and the Qur'an have almost the same

characteristics, namely the use of sign systems as markers, and also a set of symbols / symbols (*rumah*) to form a religious meaning that is strong.

The poem book "Hyang" by Achid is also like a set of "revelations" communicated through poetry. In other words, the spirit of revelation in the poetry book "Hyang" can be said to be a preaching medium that is sufistic. What article? The title "Hyang" in his poetry collection is a sign that can be interpreted as an invisible spiritual condition or condition that has supernatural powers. Such existence or atmosphere requires dialogue and *istiqomah* self-contemplation efforts with an absolute eternal reality, namely Allah. So "revelation" becomes the main source of reference in building images, ideas, concepts, and symbols in Achid's poetry.

The spirit of Sufi in the book collection of "Hyang" by Achid can be identified through several indicators: *first, the* mysticism narrative of mystical love (*'isyq*). The love narrative in poetry is generally symbolized by a few words such as *birds, wine, and amazement*. This indication agrees with VI Braginsky's opinion that psychologically mystic love can bring feelings of its practitioners *astonishment* and *astonishment* to the with its metaphysical phenomena and experiences. Read the following Achid poem:

Dig your land to the
eyes of tears For the tears of your heart I am
in the same mood on the tursina hill Give a

Reading the universe
hand with love
The prophet's smile reflects the day of

Yogyakarta, September 6, 2013. The

poem above is titled "Friday Call From Gus Mus". Achid wants to preach that being a Muslim *kafah* must be filled with persistent struggle in exploring meaning in life. Like a spring, a good life is a manifestation of a relentless effort in finding identity, by loving the Prophet's Kanjeng.

In the poem "Sandekala" Achid writes thus: *there is no love / no words / no love / no baby / no gelaktawa / no innocence / no sincerity / in the market of people dbiker / fulus fulus fulus / in the streets of people dbiker / thirst thirsty thirsty / in masji people dbiker / yes qudus yes qudus yes qudus / ... /* There is no best saying as a form of love for Allah, but with prayer. Kuswaidi Syafi'ie said that when the tongue soul has felt the joy of wine (*tamsil* sufistik) Divine in the form of transcendental pleasure in conducting worship, either directly to his presence and in the social context, it will always be addicted to downed again, to feel it again (Syafi'ie, 2016).

Second, Sufi mystic preaching has the spirit of Sufistic humanism, or universal human rights. The universality of humanism in the perspective of Islam has fallen since the mandate of the human caliphate. The relation of God, humans, and the universe among Islamic Sufis has at least a number of theories, one of which is the mirror, number and light theory. With the starting point of self-awareness that the relations of the three entities are relations of creation, the ASK, reaction, and attitude of humans to nature, or to fellow human beings, will be based on the divine element. Because, if you think otherwise, then we will be mired in an understanding of materialism and atheism oriented to pure anthropocentrism, assuming that humans and the universe came into being and happened by themselves (Ali el-Qum, 2011).

Read poem Achid follows:

Ahed Tamimi

When your brother mowed
muzzle bazooka soldier israel-edged stones
When the track gaza man lalulalang
Jews solely with the shoe and bullet
When tanktank armored vehicles chasing
women and children innocently

It was then that the words transformed weapon
when that fist a little girl
Instantly gallant mighty hit the barrel and face of the soldier
Instantly you can give me a price

Which is more human
Which is more creeping star
Which is crocodile-eyed
Man lion-eyed

...

Yogyakarta, July 14 2014

Every Muslim who is awake to his faith and devotion will surely feel a prolonged sadness of Israel's atrocities against the citizens of Gaza, Palestine. What was written by Achid through the poem above is a humanitarian call to the public on earth to fight against the evils of humanity.

The purpose of mankind was created to manifest God's caliphate program on earth. Allah says: "*verily I want to make a caliph on earth. "They say," why do you want to make (the caliph) on earth people who will do damage to it and shed blood, even though we always glorify by praising You and purifying You. "God says," verily I know what you do not know, "* (Surat al-Baqarah: 30).

Third, portrait of nature as a representation of *hablum min al-alam*. Sufistic awareness of a human being makes the task of humanity even more widespread. He is not only oriented towards the profane ego, but the effort to draw and convey cosmic messages (the big universe and the small universe) becomes his life orientation. Being together and protecting the universe is the same as gulping an ocean of wisdom.

Achid as part of the universe realizes that in every movement of the universe, there are lessons and lessons to be learned. As in the following verse: *the love seed pecked by the bird fell into a park / when you looked at one another for a long time / after years of searching through valleys and deserts / finally you fell the seeds of love / ... / when the sun blazed the tree gave coolness / when it rains at least it doesn't make you me rotten / and when it is full moon it gives you space for me to make love / but ... but ... / do you forget who owns this park?*

The mystical news is a natural image which is then drawn to the divine narrative. The word "garden" can be interpreted as the owner of the whole universe. Because God is beautiful (*jamaal*), the symbol used is a garden, a place where flowers, trees, coolness, and birds can gather in it. Another Achid rhyme reads like this: *... / in this morning in every grain of dust / in every raindrop / becoming an angel vehicle / to get closer / between heaven and earth / greet the prophets / share greetings to lovers / past it rains that bring goodness / you I testify in the shabadat / you I celebrate the blessing / in this morning there are no birds / but your heart I fly the prayer of duha / to the throne that / maha / hyang.*

The poem above is titled "Rain of Kelud Mountain Ash". Achid photographed natural events, the eruption of Mount Kelud some time ago. Withdraw it, Achid wrote it very philosophically. There is not the slightest hint of disappointment and pain. There is only a spiritual expression that reflects a personal and high prophetic sense, so that tragedies or natural disasters that are so heartbreaking can be "easily" obtained by wisdom.

Sufi mystic poetry and preaching require a heightened symbolic reality. Jalaluddin Rumi in the *Sun Diwan Syams Tabrizi* wrote a beautiful poem: *"Where the lover is / there is the perfect place / be it at the bottom of the well / or in the sky / up there* (Rumi, 2018). In the poem offered by Rumi to his teacher, Shaykh Syams Tabrizi, it implies a sufistic invitation that Allah Most High resides in all corners of the earth. Where human eschatological awareness finds the existence of Allah in that direction, then life is perfect. The words "at the bottom of the well" and "in the sky" indicate a *maqamah* Sufistic that is no longer meaningful if humans have found the perfection of (*witnessing musyabadah*) with Allah.

Fariduddin 'Attar, in his collateral work, the *Deliberation of Birds*, said: ... "If so, marvel at the work of God, even though He himself sees these as nothing. And bearing in mind that only Himself is there, there must be no one besides Him. *His level* is above the sea and in this world in the air. But leave the water and the air, for everything is God: *arasy* and the world is merely amulet. God is

everything, and things only have value in the designation; the visible and invisible world is He alone (Attar, 2015).

POETRY AND THE NATURE OF SUFISTIC PREACHING AS ASSOCIATIVE RELATIONSHIP

A literary work (poetry) is produced from the struggle of the author's aesthetic experience. Aesthetic experiences embodied in the work can be seen as self-expression of the author. One of the expressions expressed in literary works is the aesthetic experience of the regius of the authors. Atmosuwito as quoted by Erli Yetti said that literature is also part of religion as well. The writers did not make religious life as a background, but instead focused more on religious life for problem solving, and religion was not a power but as a means of democratization.

Chairil Anwar asserted: "Look for the meaning of the word to the bone white!" What does it mean? For poets whose field of struggle enriches language through poaching and at the same time the creation of new meanings, each word in a series of sentences must be treated as equally important. So when a word in an array of poetry is lost or mistyped, the array may be problematic or will present another meaning or message. Conversely, if the loss of one word, or even one sentence, does not disturb or change anything, then the array of poems, not yet packed, is not yet a good poem, because the quality of words is not equal, not yet an integral part of the poem (Mahayana, 2016).

What is delivered by Chairil Anwar can be used as an aesthetic association of the reality of da'wah today. For Muslims, all humans are said to be brothers. If one brother is injured or hurt then there is also someone who is injured in us. Even if a Muslim brother is lacking, we must help him by giving alms. In reading the Qur'an too. If there are individuals who have not understood the length of the short, *makbraj*, and tajwid correctly, then the acquisition of meaning and the meaning of the verse that is read becomes different. Not in accordance with applicable rules.

Likewise in the da'wah phenomenon. Da'wah is interpreted as a process of "being" (*being*) that continues to be done by humans. Certainly a Muslim *kafahperfect* and. If in the process of "becoming" there is a lack of understanding in the context of understanding the verses of the Koran and the Hadith, what happens is the *truth claim* or the claims of truth and feel most self-righteous. Amrulloch Ahmad said that da'wah is the actualization of faith (theological) which is manifested in a system of faithful human activities in the social field which is carried out regularly to influence the way people feel, think, behave, and act on the plains of individual and socio-cultural realities in the framework of realizing the teachings of the teachings. Islam in all aspects of life using certain methods (Basit, 2008).

The understanding offered by Amrulloch Ahmad has relevance in the world of literature. Sapardi Djoko Damono always emphasizes that literature

(poetry) is a response to social reality or facts, because poetry was born at certain times which made it possible for dialectics of thought between people and poets. Not to mention the issue of ideological transition. Faruk, quoting Lucien Goldmann, revealed that literature lived in and became part of a continuous process of assimilation and accommodation. Literature is basically structuration activity which is motivated by the desire of the literary subject to build a balance in the relationship between himself and the surrounding environment (Faruk, 2014).

Therefore, poetry can be one of the alternative cultural efforts in building human personality to be more religious and moderate. As good as humans are those who have benefits for others. The best poetry is that which recites divine and prophetic echoes that are essential, so that the prophetic message reaches the public. Indeed poetry is different from structural religious institutions, such as PBNU, Lazismu, Lazisnu, Muhammadiyah, Indonesian Ulema Council (MUI) or the like. Poetry and da'wah have associative relationships (symbols) in the context of self-understanding, inner depths, Islamic spiritualism (Sufism), and efforts to understand God Almighty with language.

Poetry and the nature of da'wah ideally manifests in the expression of deep love and longing for Allah. Al-Junayd said that love is the inclination of the heart to Allah SWT, and everything that concerns Allah SWT without any effort. As for Al-Kattani, another opinion is that love is a condition of preferring what a lover loves for someone he loves. A Sufi said, "There are two kinds of love namely ordinary love and ecstasy love". Love is usually owned by a *kehammash* or a layman, whereas ecstasy love has no personal self-consideration, or other creatures, or causes and secondary conditions, there is only a total sinking in looking at and paying attention to what is with God and relating to Him (Musta'in, 2014).

Look at the following Jalaluddin Rumi poem:

Divine Beauty

Kings are licking the earth where the event was created
because God was mixed with dusty earth A
mouthful of beauty is tasted from the cup of His choice
"This is the house, lover - not the lips of this clay
With a hundred ecstasy you kiss
Then imagine , what happens if you are spotless! " (Hadi WM, 2016).

Jalaluddin Rumi's poem contains a dominant ecstasy love image. Rumi wants to say that if human life is only focused on His presence, then humans will feel the depth of their spiritual aesthetics. Wherever humans walk and face, that's where Allah Most High resides.

Poetry offers a humanistic and symbolic approach to da'wah. Why is the current da'wah arguably not successful? It could be because the preachers are not

equipped with linguistics that is qualified, so the choice of words and the themes of preaching tends to be provocative. Becoming a preacher is "easy". Enough to memorize a few verses and hadith preaching, ordinary people will easily believe in the ability of rhetoric. However, what is difficult is to set an example for the community.

Being a preacher, just like a poet. He must go through the streets of silence so that the level of scientific elaboration can be accounted for in daily life. The Messenger of Allah has modeled the way of silence in the event of the revelation. Annemarie Schimmel revealed that in history it is recorded that the Prophet Muhammad first received revelation in a cave on Mount Hira 'which he used to *hold* (contemplating). It was in the silence of the place that he was appointed as an Apostle who instructed him to return to the crowd to spread the teachings: the cycle between *khalwah*, *being* alone in the darkness of the cave so as not to be distracted from concentration in dhikr of Allah, and the *jalwah*, *the* need or obligation to spread the Divine words he heard, become a model of the spiritual movement of Muslims which according to Muhammad Iqbal needs to be considered by people today (Schimmel, 2016).

CONCLUSION

Reading Achid's poems in the book collection of poems "Hyang" will bring us to the narrative of love, humanity, and divinity that Achid continues to pursue. Feels like Achid's tireless efforts to perceive and position himself as a servant of Allah and a manifestation of the Caliphate. Not all servants of Allah carry out the mandate of the Caliphate, however, the mandate of the Caliphate requires a total servitude. It means servitude and caliphate cannot be separated.

Sufistic preaching messages are reflected in several Achid poems in the book collection of poems "Hyang" including: *firstly* mystical love (*isyq*). This mystic love is positioned by Achid as the most important energy and creative process. For Achid, mystic love is total surrender to the power of the Mahacinta, namely Allah. *Second*, universal humanism. The human dimension is the most important manifestation of the Caliphate. Achid realized that in order to write poetry that embodies the universal spirit of humanity, my involvement in lyrics must be active and have a deep empathy for reality. *Third*, *the* portrait of the universe as the existence of an intense relationship with the universe. In the Sufi tradition, wherever the face of a human faces, there is actually an essential manifestation of Allah. Nature Dhahiri is pseudo beauty. However, the lessons and wisdom of natural movement that contains the essential beauty and lasting value.

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