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Hamzah Al-Fansuri: A Figure of Malay-Indonesian Philosophical Mysticism and Sufi Literature

Khoirul Amru Harahap

State Institute on Islamic Studies Purwokerto, Indonesia

harahapamru76@gmail.com

Abstract: This paper discusses Hamzah al-Fansuri and his mysticism philosophical thought and his sufi literature. His mysticism philosophical thought was very controversial that it raises debates in his era. One of the hardest figure that attack his mysticism philosophical thought was Nuruddin ar-Raniri. This sunni's mysticism figure considered al-Fansuri a deviate mysticism, *zindiq* and *mulhid* (heathen). Mysticism concept he practiced was the concept of *wahdah al-wujud* or known as *wujudiyah* concept, which is mostly affected by Ibnu 'Arabi. Al-Fansuri's *Wujudiyah* concept is a concept stating that *wujud* (existency) is essentially one, even though it seems a lot. All things that are seen a lot by the sense organ, actually just appearance of a form of existency, Allah. However, al-Fansuri separated it between intrinsic form and inherent form. Inherent form is actually nothing, it can be *fana'* at every time, and it does not exist without an essential being. Even though he practiced *wujudiyah* concept, he is strongly refused *ittihad* concept (*the united of the sufi with God*) and *hulul* concept (God put a place from the body of someone). Meanwhile, his sufi literature has 6 characteristics: 1. He used authorship markers. 2. He quoted a lot of verses of Quran, hadith, and Arabic words. 3. He put his name and nick name in the end of his poetry ties. 4. He used imageries and metaphorical symbolic. 5. He was clever in joining diction with rhythm in a balanced way. 6. He was clever in joining metaphysics sense, logical and sufi aesthetic in his poems.

Keywords: *philosophical mysticism, sufi literature, wujudiyah concept*

A. Introduction

The spread of Islam in Indonesian cannot be separated from the teachings of sufism. Because, one of the way the arrival of Islam and its spread in Indonesia is through the channel of the teachings of sufism (Supriyadi, 2016: 192). Repeated trading trips from Baghdad have helped bringing the sufism movement to the archipelago of Malay-Indonesian. Sufism movement that came at that time is not merely individual business of the merchants and travelers, but precisely a serious effort that sought by some of the caliphs of the Abbasid Dynasty. Historical facts mention that the caliph Harun ar-Rashid had sent the *dai* and missionaries to the Malay-Indonesian in several different phases of time. And most of them are from *Madrasah*

Sufi in Baghdad and Bashrah. They are the teachers who first brought the seeds of sufism to this island at the end of the 2nd century H. In the following centuries sufism became increasingly widespread in this island (Samah, 2010: 74-75).

In the 12th century AD, sufi's figures came flocking to the archipelago of Malay-Nusantara. They spread, some live in Kedah, in Malacca, in Aceh, in Java, in Solo and Mindanao. In their hands, the Islamic foundations of this archipelago are strong and solid. In this century the Kingdom of Malacca turned into the Islamic Kingdom in the hands of a sufi who came from Jeddah, Sayyid Abd al-Aziz. He changed the name of King Malaka into the name of Sultan Muhammad Shah (Samah, 2010: 75).

Since the end of the 14th century AD and especially the 16th century until the 17th century AD, sufism has played a very important role in the history, religion and culture of Malay-Nusantara. One of the sufi's figure is Hamzah al-Fansuri. He is a teacher of Syamsuddin Pasai or Shamsuddin as-Sumatrani, a sufi figure and a religious advisor of Sultan Iskandar Muda (1630 AD). Al-Fansuri is not only known as a tasawuf scholar, but he is also known as a pioneer and pioneer of Islamic culture, as well as a prominent writer (Haryadi, 2012: 242).

The mysticism developed by al-Fansuri and his pupil, Shamsuddin as-Sumatrani, is the philosophical mysticism. This style is clearly visible in his sufistic literature, both the prose and the strands of its poems. Because he was a philosophical sufism, so he and his followers got strong resistance from *sunni* mysticism. One of most violent figure of *sunni* mysticism that attack his thought of philosophical sufism is Nur al-Din ar-Raniri. *Sunni* tasawuf figure stated that al-Fansuri is a carrier of the teachings of tasawuf *dhalalah* (deviant), *zindiq*, and *mulhid* (*kafir*). In fact, ar-Raniri asked Sultan Iskandar Tsani (1636-1641 AD), the Aceh ruler at that time to burn al-Fansuri's works (Wijaya, 2012: 52). At that time, thousands of al-Fansuri's books were stacked in front of the Great Mosque of Kutaraja (*Baiturrahim* Mosque) to be burned to perish. Only a few of them can be saved. Among those which can be saved are the three treatises of sufism and 33 poetical ties. The three treatises of sufism are *Asrar al-'Arifin* (Secrets of Ma'rifat Expert), *Syarab al-'Ashiqin* (Drinks of the Lusted), and *al-Muntahi*. Meanwhile, among the surviving works of al-Fansuri poetry are: Boat Poet, Pingai Bird (*Thair al-'Uryan*), Wine, Beloved, Ship and Sea, and Syair *Bahr an-Nisa* ' (Haryadi, 2012: 246-247).

There are many articles that have been written on the thoughts of sufism and sufistic literature of Hamzah al-Fansuri. Among other things, the paper that has been written by Abdul Hadi W.M, with the title of *The Sufi Traces: Hamzah Fansuri and His Tasawuf Poet*. In this paper, Abdul Hadi W.M discloses al-Fansuri's tasawuf thought that contained in some of his poetical ties. Especially in the

last bond of the Pingai Bird Poet or *Thair al-'Uryan*. This paper is certainly different from the Hadi's writting. Therefore, the author tries to reveal deeply the thoughts of philosophical mysticism al-Fansuri. Also, the mysticism thought behind some of his poetical ties, especially the Pingai Bird Poet.

Another paper is a paper written by Haryadi, a lecturer at the Language and Art Faculty of Yogyakarta State University. He writes about *Sufism in Hamzah Fansuri's Poet*. Haryadi focuses his paper on the disclosure of sufism al-Fansuri in his *Perahu I* and *Perahu II* Poets.

Another work that talks about al-Fansuri is a paper written by Jajang A. Rohmana. He studied *The Malay and Sundanese Sufistic Letters in Indonesian: Meeting Hamzah Fansuri and Haji Hasan Mustofa*. In this paper, Rohmana compared Sufistic literature of Hamzah Fansuri that represented Malay literary figures with Sufi literature Haji Hasan Mustofa, representing Sundanese.

Beside to the three works above, there are also papers written by Mira Fauziah, who studied about *Mysticism Thought of Hamzah Fansuri*. In this paper, she studied globally about the thoughts of sufism al-Fansuri, whether in his books and in his poetical ties.

This paper is different from the fourth papers above. Because this paper is not only focuses on sufism's thought in Hamzah's poetry, as Hadi and Haryadi's writing, and does not comparable with the sufism of al-Fansuri with other specific characters, as Rohmana writes, but also it does not study the thoughts of sufism of al-Fansuri globally, as Mira Fauziah writes. Therefore, this paper focuses on the study of the philosophical mysticism of al-Fansuri and his thought of sufism as in one of his poem, the poet of the Pingai Bird.

The author deliberately chose Hamzah al-Fansuri, because he is indeed the most representative figure of sufis to be studied his sufi literature. The reason, because beside Hamzah has a controversial philosophical mysticism on his period, he also inherited monumental works in the form of books and poetical ties in which contained sufism and sufism literature thought.

B. Record Track and Historical Background

Hamzah al-Fansuri's name is already familiar among Islamic scholars in Indonesia. Almost all Islamic historical writes note that al-Fansuri and his pupil, Shamsuddin as-Sumatrani, include a Sufi-like figure al-Hallaj. He was recognized as a very popular Islamic poet of his time, so his name now adorns the sheets of Malay and Indonesian literary history. His name is noted as a great caliber in the development of Islam in Indonesian, from his century to this century (Anwar and Solihin, 2000: 173).

According to experts, so far no manuscript has been found that informs of the life, origins of the family, the environment, education, visits, and the death of Hamzah al-Fansuri. The latest Bargansky's study informed that al-Fansuri lived until the end of Iskandar Muda's reign (1607-1630 AD) and may have died several years before the second time of Nur al-Din ar-Raniri's visited Aceh in 1637 AD (Fauziyah, 2013: 291).

Although there was no manuscript that informed the life of al-Fansuri, but from one stanza poems obtained information that he came from Fansur. In one verse of his verse, al-Fansuri chants:

Hamzah nur originally Fansuri
Got a form in the land of *Syahr Nawi*
Received *khilafat* science that 'ali
Instead of Abdul Qadir Sayyid Jailani

Fansur is the Arabian term for Barus, a small town on the west coast of North Sumatra located between Sibolga and Singkel. There was expert who argue that "*Syahr Nawi*" is "*Bandar Ayuthia*", the capital of the Kingdom of Siam in the past. Another opinion states that "*Syahr Nawi*" is another name of the land of Aceh. This is as a warning to a Siamese prince named Shah Nawi who came to Aceh in ancient times. This prince-built Aceh before Islam came (Anwar and Solihin, 2000: 174).

In the past, Barus was a kingdom. This kingdom is famous for its abundant produce, especially mothballs (*kapur barus*). Barus is also known by the name of Panchur or Pansur, the title Barus for the Gujarati, Persian, Arabic, Keling, and Bengali. Barus is

bordered by Tiku and Singkel Kingdom. This inland area is related to Minangkabau. Right in front of it, in the middle of the sea, is the island of Nias. This port is the place for sailing gold, silk, benzoit, barus, honey, and other merchandise. These commodities can be found there, so many merchants gather there.

The greatness of this city was also recorded by Ibn Rustih on his visit in 900 AD. He said that Fansur is the most famous country in the archipelago of Nusantara. The role of Barus began to fade when the Kingdom of Aceh Darussalam began to advance and have a more strategic port so it is visited more by outside traders. Slowly, Pansur city began to sink and even disappear from trading activities. Teeuw, a Dutch scholar, who came to the town of Barus in the early 18th century AD, did not find any sign that indicated the city had ever triumphed in the past. All that remains is the story of a Malay poet, Hamzah al-Fansuri, a prominent figure among Malays (Fauziyah, 2013: 292).

The kingdom of Aceh or the Kingdom of Samudra Pasai was initiated by Malik ash-Shaleh/Meurah Silo (659-688 H/1261-1289 CE). Samudara Pasai is the kingdom that makes the basis of his country is Islam *Ahlus Sunnah Wal Jama'ah*. The country is prosperous and rich. It has had a system of regular government, such as an armed forces, sea and land. His first king was Meurah Malik ash-Shaleh. After his death, the kingdom was led by his eldest son, Sultan Malik adh-Dhahir. In the adh-Dhahir period, this country has been visited by Ibnu Battuta, who mentions that Islam has been almost a century broadcasted in Pasai Ocean, ruled by a pious king, humble, high religious spirit of the people and his king, following the Shafi'i Madzhab. This country is a center of Islamic studies and a gathering place of scholars from various Muslim countries to discuss about various religious and worldly issues.

The Kingdom of Samudra Pasai lasted until 1524 AD. In 1521, the kingdom was conquered by the Portuguese which occupied it for 3 years. Then, in 1524 AD, it was annexed by King Aceh, Ali Mughayat Shah. Furthermore, the Kingdom of Samudra Pasai is under the influence of the Sultanate of Aceh which is prestigious in Bandar Aceh

Darussalam. Sultan Ali Mughayat Shah (1514-1530 AD) has been meritorious in various aspects of Islam. In politics, the Sultan attempted to conquer the Portuguese Christian invaders by initiating a united Islamic state, which united Islamic political forces within a powerful and sovereign state called "Great Aceh" (1514 AD). In the field of government, the Sultan has placed Islam as the principle of statehood, even he forbade non-Muslims to take office or continue his position. In the field of *da'wah*, the Sultan built a magnificent Islamic center (*da'wah*) led by scholars and missionaries, and ordered *jihād* to fight idolaters and shirk. In the time of Sultan Alauddin Ri'ayat Syah (1588-1604 AD), Aceh was known as a mighty Islamic state and became the center of the spread of Islam which had great influence in the archipelago. In the field of law, Islamic law is established, even the King/Sultan has executed his own son for injustice and *jinayat*. From Pasai and Aceh, Islam radiates to all corners of the archipelago that is affordable by its propagators (Supriyadi, 2016: 195-196).

In the heyday of the Sultanate of Aceh, Hamzah al-Fansuri lived, actually in the reign of Sultan Alauddin Ri'ayat Syah (1588-1604 AD) until the early reign of Sultan Iskandar Muda (1607-1636 AD). Therefore, it is not surprising that he became a literary figure of Sufism that generated many literary works. At the time of the living figures, the Kingdom of Aceh has also been the center of religious, science and literary writing. And, Malay plays an important role as the language of intellectual communication accompanying Arabic (Hadi W.M, 2016: 4).

Beside on deepening knowledge in the Sultanate of Aceh, al-Fansuri also recorded ever traveled to various parts of the Islamic world that became the center of the famous Islamic civilization in the Middle East, such as Iraq, Mecca, Medina, India, and Persia. This is very possible al-Fansuri do, because he is noted to have the ability in three languages: Malay, Arabic, and Persian. In Iraq, al-Fansuri received the Jailani congregation award from his Shaykh. Upon his return to Indonesia, he then traveled to the Pahang, Kedah and Java areas (Wijaya, 2012: 54)

The fanning of al-Fansuri to these centers of Islamic civilization has given a great influence on Sufism and his intellectual career. He was deeply influenced, for example, by the thought of tasawwuf al-Hallaj and Ibnu 'Arabi on the *wahdah al-wujud* and *Nur Muhammad* or *Hakekat Muhammadiyah*. This is what will be discussed in the next discussion.

C. Thought of Sufism Hamzah al-Fansuri

In outlines, al-Fansuri can be categorized as a Sufi figure who embraces the philosophy of Sufism. The meaning of philosophical tasawwuf is Sufism whose devotees intentionally integrate their spiritual taste (*adzwaq ash-shufiyah*) with views of reason, in which they express it with philosophical terms (At-Taftazani, 1976: 178).

Among the most important concepts in philosophical tasawwuf are the concept of *fana'* and *baqa'*, the concept of *ittihad*, the concept of *hulul*, the concept of *wahdah al-wujud*, and others. The first figure that emulated the concept of *fana'* and *baqa'* is Abu Yazid al-Busthami. *Fana'* and *baqa'* are two opposite sides. If one side is missing, the other automatically appears. If good deeds arise, the deeds are lost. If the body is lost, then what appears is the soul. Vice versa.

Literally, *fana'* means melting, destroyed, disappeared, lost or gone. *Baqa'* means eternal, alive, continuous, and fixed. In the context of Sufism, *fana'* means the experience of a sufi who feels the loss of feelings and consciousness of himself and the natural surroundings. And, indeed, this is what a sufi expects, that is the destruction of himself called *fana' an-nafsi*. He hopes his body is lost and all that remains is his soul. When the condition was achieved, then he has become one with God. In united with God, the sufis enter into the eternal reality called *baqa'*. He is eternal with God. When the sufi is one with God, that experience will be called *ittihad* (Wijaya, 2012: 48-49).

Meanwhile, *hulul* is a belief that points to a doctrine which states that God can dwell in one's body, especially in the *mursyid*/the teachers of Sufism (Haryadi, 2012: 245). The concept of this *hulul* were first coined by al-Hallaj. The teaching of *hulul* according to Abu Nasr ath-Thusi in his book *al-Luma'*, is the

doctrine that God chooses certain human bodies to take place in his body after the human nature (humanity) that is in the body is obliterated. As it is said:

إن الله اصطفى أجساما حل فيها بمعاني الربوبية و أزال
عنها

"Indeed Allah chose certain bodies to take place (*hulul*) in it with the meaning/divine nature (*devinity*) and then leave it".

According to al-Hallaj, Allah has two basic characteristics, namely the nature of divinity (*lahut*) and the nature of humanity (*nasut*). Similarly, humans, in addition to having the nature of *nasut*, humans also have the nature *lahut*. Al-Hallaj sang his *hulul* in the poem:

سبحان من أظهر ناسوته
سر سنا لاهوته الثاقب
ثم بدا لخلقة ظاهرا
في صورة الآكل و الشارب

Glory to the Essence whose human nature is visible

*The secret of His divine light
Then visible to His creatures with real
In the form of humans who eat and
drink. (Al-Barsany, 2001: 174-176)*

Meanwhile, the concept of *wahdah al-wujud* is a concept initiated by Ibnu 'Arabi. According to Ibnu 'Arabi, the existence of all that exists is only one and in essence the being of beings is the form of the Creator also. There is no difference both of them (the Creator and the creature) in terms of nature. But if anyone thinks that there is a difference between the form of the Creator and the creature, it is seen from the point of view of the senses of birth and the limited his senseability to grasp the essence of what is in His Essence from the unity of the *dzatiah*, in which everything is gathered to Him. This is summed up in the following words of Ibnu 'Arabi:

سبحان من أظهر الأشياء و هو عينها

"Glory be to God who has made (appear) all things and He Himself is the essence of all things".

In other words, humans created by the Creator (God) and his being depend on the being of God as the cause of all things other than God. The tangible other than God would have no existence, if God had not existed. Therefore, God is the one who has the essential form, while the creature only has a form that depends on the form outside of himself, the form of God. Thus, the creature or nature that is created does not have a form since who has form (ie an absolute form) is only God (Anwar and Solihin, 2000: 146-150).

The question mark, is Hamzah al-Fansuri who understand Sufism philosophy believes the concepts of philosophical tasawuf like the concept of *fana'* and *baqa'*, the concept of *ittihad*, the concept of *hulul*, and the concept of *wahdah al-wujud* it?

The concepts of *ittihad* and *hulul*, are strongly rejected by al-Fansuri. This can be seen clearly in one of his verses:

Aho all we Apostles
Claim the essence of *al-wushul*
Because the knowledge is on Allah *qabul*
Your *i'tiqad* do not *ittihad* and *hulul*

In the last line, al-Fansuri firmly rejects the concept of *ittihad* and *hulul*. This means that he rejects the belief in the union of God with the creature and the dwelling of God on one's body.

If al-Fansuri rejects the concept of *ittihad* and *hulul*, but why he is known as a follower of philosophical sufism with *wahdah al-wujud* or *wujudiyah* concept? Is *wujudiyah* concept the same as *wujudiyah* concept by Ibnu 'Arabi?

According to Naquib al-Attas, as quoted by Anwar and Solihin (2000: 175), the thoughts of Sufism Fansuri were more influenced by Ibnu 'Arabi in his *wujudiyah* concept.

According to al-Fansuri, the form or *wujud* is only one, although it seems a lot. From that one form (*wujud*), there is the skin (*mazhar*) and there is the form (*wujud*) of content (inner reality). All things are actually manifestations of the essentials called *al-Haqq Ta'ala*. He describes the form (*wujud*) of God as an immovable deep ocean, while the

universe is a wave of the ocean of God's being. The flowing of this absolute Essence is likened to the motions of the waves that give rise to steam, smoke, clouds, which then becomes the world of symptoms. That is what is called *ta'ayyun* from the *dzat laa ta'ayyun*. It is called *tanazul*. Then everything returns again to God (*taraqqi*) which is described like steam, smoke, clouds, then rain and river and back again to the ocean (Anwar and Solihin, 2000: 175-176).

In other words, the form (*wujud*) according to al-Fansuri is essentially one, although it seems a lot. All things that are seen by many of the five senses are in fact merely the appearance of the ultimate being, the form of *ta'ayyun*, that is Allah. According to him, *wujud* consists of seven dignity, but essentially one. Among the seven are: *ahadiyah*, the true nature of God; *wahdah*, the essence of Muhammad; *wahidiyah*, the essence of Adam; nature of the spirit, the essence of the soul; the nature of *misal*, the essence of all forms; nature of *ajsam*, the essence of the body; and human nature, and the essence of man. All these dignity come together in the one, *ahadiyah*. He is God (Wijaya, 2012: 56-57).

If *wujudiyah* al-Fansuri concept compared with *wujudiyah* Ibnu 'Arabi concept, it appears that they are the same. In other words, al-Fansuri was influenced by *wujudiyah* Ibnu 'Arabi. Both agree that the being is essentially only one, God. Being a being other than God is only a being that depends on Him. If His form (*wujud*) does not exist, then the other beings also do not exist.

Wujudiyah al-Fansuri's concept caused controversy in his time. This concept is opposed and strongly attacked by Nur al-Din ar-Raniri. According to ar-Raniri, al-Fansuri has been perverted because he thinks that nature, man, and God are the same. According to him again, al-Fansuri concept is the same with pantheism as seeing God fully immanent, meanwhile God is transcendent. More than that, ar-Raniri says that the *wujudiyah* al-Fansuri concept are more evil than the words of Namrud and Fir'aun. Because according to ar-Raniri, al-Fansuri not only embraces *wujudiyah* Ibnu 'Arabi, but also affirms four elements: land, water, fire,

and air, so he is not only called pantheist but also *syirik*. Therefore, ar-Raniri asked the King or Sultan to burn the works of al-Fansuri and his pupil, Syamsuddin as-Sumatrani (Wijaya, 2012: 60).

Ar-Raniri tries to combine the views of mutakallimin and the thought of Ibnu 'Arabi representing philosophical tasawwuf. He argues that the phrase "*the being of God and alam Esa*" means that this world is the outward side of its inner nature, God, as Ibnu 'Arabi means. However, the phrase essentially explains that this nature/world does not exist. There is only the form (*wujud*) of the One God. So, it cannot be said that nature is different or united with God. Ar-Raniri's view is almost the same as Ibnu 'Arabi that this nature is the *tajalli* of Allah. However, his interpretation above makes it regardless from Ibnu 'Arabi pantheism label (Anwar and Solihin, 2000: 178).

According to the writers, if the meaning of *wahdah al-wujud* or *wujudiyah* concept is the unity of *al-Haq* with the creature, that there is nothing in existence other than *al-Haq*; that all things are *Him* and *He* is all things; that *He* is the body itself; and that in everything *He* has signs indicating that it is *He*, so this is disbelief and *zindik* that is more perverted than the Jewish people, the Christians, and the idolaters.

However, if the *wahdah al-wujud* is intended to the unity of being the *Qadim* and *Azali*, namely Allah, so this concept is acceptable. For, no doubt that *He* is the *One* and the *Saints* of the count. The existence of *hadats* and a lot, ie the universe, is not an essential being. Basically, he is not there, does not provide benefits and cannot give danger. This nature does not exist by itself, is *fana* and perish at all times. God says, "*All things must be perish except God*". (QS: Al-Qashash: 88). He is the one who shows and establishes gifts. All that exists remains with *His* statutes lost with the Essence of *His* Essence (Isa, translated by Harahap and Lubis, 2006: 403-404).

D. Sufistic Literature of Hamzah al-Fansuri

Sufistic literature al-Fansuri is classified into two: prose and poetry. The prose-shaped sufistic literature involve in his sufi trilogy:

Asrar al-'Arifin, *Syarab al-'Asyiqin*, and *al-Muntahi*. As for the form of poetry, among them: poem Pingai bird (*Thair al-'Uryan*), Trading Poet, *Faqir* Session Poet, Boat Poet, and others.

The building of al-Fansuri poem is formed four row verses (*ruba'iyah*) with the a-a-a-a rhythm pattern. The first and second rows represent the state of circumstance, the third line of interpolation that gives balance, sometimes is a surprise, and sometimes just a pause. Meanwhile, the fourth line is the conclusion or the real intention (Rohana, 2015: 9). For example:

Remember and remember trading boy
Your desires are opponents of war
Your number make a nest
Your ambition one do not chalk
At noon will you be *saim*
That night will you be *qaim*
Subtract more food and *naim*
Nafi and *itsbat* do *daim*

According to Hadi W. M (2016: 5-8), there are six distinctive features that stand-out from sufistic literature al-Fansuri:

First, the use of authorship markers such as *faqir*, trading boy, *jamu* boy, *'ashiq*, and others, all transformed from the sufi idea of the highest spiritual rank (*maqam*) in the spiritual or science path.

Secondly, there are many passages of verses of the Qur'an, hadith, proverbs and Arabic words.

Thirdly, in each of the last verses of his poetical ties, al-Fansuri always includes his own name and *takhallus*, his nickname, usually based on the name of the birthplace of the poet or the city in which he grew up.

Fourthly, there are imagery (*tamsil*) and symbolic or conceptual imagery that commonly used by Arab and Persian sufi poets in describing their experiences and ideas of their sanctity with regard to love, mystical, *fana'*, *ma'rifat*, form (*wujud*) of existence, and others. For example, *tamsil* such as wine or wine mystique with wine glasses, birds (spirits), fish united with oceans referring to mystical union, lovers is more often called *mahbub*; oceans and waves, ships or *markab* that sail to *tauhid* owner, hill or top mountain where an *'asyiq* meets his lover; night trips using torches and torches

(Muhammad), Ka'bah, and so forth. Also, the imagery is drawn from Malay natural life and culture, such as wood, camphor, boat with its equipment.

Fifth, a balanced alloy between diction (choice of words) rhythm, and other poetic elements.

Sixth, combine metaphysics, logic, and aesthetics.

The following authors point out one example of sufistic literature al-Fansuri in the form of poetry accompanied by a brief analysis of the thoughts of his sufi and the characteristics of his poetry.

The Pingai Bird Poet (*Thayr al-'Uryan*)

- (1) Pingai bird too *'asyiq*
Daim plays on the *khaliq* chair
Its people *Rahman* which *faiq*
Be a sultan too *la'iq*
- (2) The bird know to say
Its nest in the flat field
Its *wujud* seen all eyes
Knowing Allah is too real
- (3) God's *Mazhar* is its appearance
Asma Allah will be its name
The angel will be its army
I'm *wasil* of *His* word
- (4) Its wing named *Furqan*
Its body is Qur'anic written
Its feet are *Hannan* and *Mannan*
Da'im perched on *Rahman's* hand
- (5) *Ruh* Allah will be its life
Sirr Allah will be its dream
Nur Allah will its eyes
Nur Muhammad will be its perch
- (6) *Liq'a'* Allah is the name of its *'isyq*
Sawt Allah will be its sound
Rahman and *Rahim* will be its heart
Worshiping God with its saint
- (7) The celestial earth will be its cage
Mecca Medina will be the base
Bait Allah is its body
Where it meets God
- (8) Its light is like a torch
Its sound is like a thunder
Its eyes are swollen with the body
Its pur *daim* thrown
- (9) Its appearance will be its *mahbub*
Its behave will be its *marghub*
Its nation will be its *mathlub*
Buraq al-mi'raj will be its *markub*
- (10) *'Im al-yaqin* is the name of its knowledge
'Ain al-yaqin is the result
Haqq al-yaqin will be its behavior
Muhammad is its teacher
- (11) The *Shari'a* will be its curtains
Thariqat will be its splendor

Haqiqat will be its ripai
Ma'rifat which wash the contents
 (12) *Nasut* nature will be its servant
Malakut will I ask
Duldul Jabrul is the name of its horse
 Attacking the sea will be its work
 (13) Listen traveller boy!
 The bird is of all you
 You should know His knowledge
 In order to be prosperous

Pingai Bird poet is also known by the poet of *thayr al-'uryan*. Here, al-Fansuri called it with pingai bird, parrot birds, and *thayr al-'uryan*.

Al-Fansuri uses the bird's imagery to symbolize the soul of the sufi that has been experienced the purification of the soul and has had a close relationship with God. For example, sufi has been a sultan *laiq*, knowing Allah is too real, *wasil* with His word, *da'im* perched on *Rahman's* hand, Worshipping God with its saint, and meets God at Bait Allah.

This bird poem-seems-inspired by the work of Fariduddin al-'Aththar, *Manthiq ath-Thair* (Bird's Congress). In *Manthiq ath-Thair* is told about the restless birds, the spirits of the human spirit who longed for their spiritual origins. They convene to find a way out of the chaotic situation that faced by the birds because they have no leaders. Based on the *Hudhud* birds guide, they finally agreed to make a flight to the top of *Qaf* mountain, where Simurgh, King of Bird Kingdom residing. The most difficult journey has to be reached through seven *wadi* or spiritual valleys, the valley of *thalab* (search), the valley of *'isyq* (love desire), the *ma'rifah* valley, the *istighna* (satisfaction), the valleys of monotheism, the valleys of *hayrat* (wonder), the valley of *fana*, *faqir*, and *baqa'*. In that flight only 30 heads reach the destination. They were astonished, confused and finally realized that Simurgh (meaning thirty) was none other than themselves.

Simurgh is a divine essence and also symbolizes of human spiritual. While the top of the hill is the highest achievement on the spiritual path, namely *qurb*, partnership and closeness with God (Hadi W.M, 2016: 8-9).

The thought of *wahdah al-wujud* al-Fansuri which states that the being is only one although it seems to be a lot and from that

one being is the skin (*mazhar*), as well as all objects that are actually manifestations of that *al-Haqq Ta'ala*, illustrated in verse of poem:

God's *Mazhar* is its appearance
Asma Allah will be its name
 The angel will be its army
 I'm *wasil* of His word

In this bingai bird poet, al-Fansuri also alludes to *Nur Muhammad*. The concept of *Nur Muhammad* or *The Essence of Muhammadiyah* are the concept of Ibnu 'Arabi sufism. According to Ibnu 'Arabi, the occurrence of nature cannot be separated from the teachings of *The Essence of Muhammadiyah* or *Nur Muhammad*. According to him, the form (*wujud*) of God is an absolute being, the Essence of independent being and not of any kinds. And, the form of *The Essence of Muhammadiyah* as the first emanation of being God, then comes all other beings. According to him again, *Nur Muhammad* is *qadim* and is a source of emanation with various scientific and *amaliyah* perfection that realized in the prophets since Adam to Muhammad and realized from Muhammad himself in his followers, guardians, and *insan kamil*. Ibnu 'Arabi sometimes mentions *The Essence of Muhammadiyah* with *Qutb* and sometimes also *Ruh al-Khatam* (Anwar and Solihin, 2000: 152-153).

In this bingai bird poet, al-Fansuri also points out the stages that a Sufi must be passed: *shari'a*, *tariqat*, *hakekat*, and *ma'rifat*. *Shari'a* is the rule of law contained in the Qur'an and Sunnah that must be done by a sufi. While *tariqat* is the path taken to get closer to God. The *hakekat* is the end of the path of the ultimate destination, that is true truth or absolute truth. While *ma'rifat* is *insan kamil* or perfect man who has known himself. When he has known himself it means that he has known his God.

At the thirteenth verse, al-Fansuri alludes to the *insan kamil*:

Listen *jamu* boy!
 The bird is of all you
 You should know His knowledge
 In order to be prosperous

Although al-Fansuri does not mention the concept of *insan kamil* directly, but the content of its meaning is related to this concept. In this case, al-Fansuri is influenced by the al-Jili's concept of *insan kamil*. The al-Jili's concept of *insan kamil* is the integration between the nature of *lahut* and *nasut* in a person as the radiance of *Nur Muhammad*. Here, al-Jili is also influenced by al-Hallaj's *hulul* concept and Ibnu 'Arabi's *ittihad* concept (Al-Barsani, 2001: 141).

Although al-Fansuri is a sufi philosopher, but he still emphasizes to practice the teachings of *Shari'a* such as fasting and prayer. He asserts:

At noon will you be *saim*
That night will you be *qaim*
Subtract more food and *naim*
Nafi and *itsbat* do *daim*

From this pingai bird poet, we know the six characteristics of his sufi literature. The first characteristic, the use of authorship marker is very common. For example, markers '*asyiq* and *jamu boy*.

The second characteristic, the Arabic words that are very much encountered such as *daim*, *wasil*, *faiq*, *laiq*, *mazhar*, *liqa'*, *sawt*, and others.

The third characteristic, he included his name, Hamzah, as on this poet:

Hamzah is crazy making a friend
Looking for *jauhar* of body light
By creature go captive
By the food you make friend

The fourth characteristic is the use of imagery and symbolic images such as the imagery of bird to symbolize the human soul, as on this poet:

Pingai bird too '*asyiq*
Daim plays on the *khaliq* chair
Its people *Rahman* which *faiq*
Be a sultan too *la'iq*
The bird know to say
Its nest in the flat field
Its *wujud* seen all eyes
Knowing Allah is too real

The fifth feature, he combined diction choices and a balanced rhythm. For example as in this poet:

Ruh Allah will be its life
Sirr Allah will be its dream

Nur Allah will its eyes
Nur Muhammad will be its perch

In the verse above, al-Fansuri chooses a very precise diction at the beginning of each line, *Ruh* Allah, *Sirr* Allah, *Nur* Allah, and *Nur* Muhammad. Also, the choice of diction at the end of each line, its life, its dream, its eyes, and its perch. The rhythm that he chooses is the a-a-a-a rhythm pattern. This balanced mix is not only in the verse above, but also in all verses of the verse.

The sixth characteristic, he is very clever to integrate metaphysics, logic, and aesthetics in a balanced way. The order of the verses is very logical and there is a combination of metaphysics and aesthetic sufistic.

E. Conclusions

Hamzah al-Fansuri was a great sufi figure of his time. Also, a great Malay sufi poet who has been meritorious in the development of Malay Islamic culture.

He is a sufi philosopher with philosophical sufism. The concept of his *wahdah al-wujud* and his *Nur Muhammad's* concept were heavily influenced by Ibnu 'Arabi. While the concept of *insan kamil* influenced a lot by al-Jili. This is not surprising, because he had indeed done an intellectual odyssey to the centers of Islamic civilization such as Baghdad, Mecca, Medina, Persia, and others.

According to the writer's opinion, if the concept of *wahdah al-wujud* is studied deeply, this concept is not deviated from the teachings of Islam. He does not adhere to *wujudiyah's* notion said that everything is Him and He is all things; that He is the things themselves and that in everything He has signs indicating that it is He. The notion of *wujudiyah* al-Fansuri is the notion stated that the *wujud* is essentially one, though it seemed a lot. All things that are seen by many of the five senses are in fact merely apparitions of the essential *wujud*, God. Al-Fansuri still separated between the essential *wujud* and the non essential *wujud*. An inherent *wujud* is essentially non-existent, it can perish at any time, and it does not exist without an essential *wujud*.

Although he is a *wujudiyah* concept, but firmly, he refused to *ittihad* concept (unifying

the Sufi with God) and *hulul* concept (God took place on one's body).

Sufistic literature of al-Fansuri has 6 (six) prominent features. *First*, he uses authorship markers such as *jamu* boy, trading boy, and others. *Secondly*, he quotes verses of the Qur'an, hadith, and Arabic words. *Thirdly*, he listed his name and his nickname at the end of his poetical ties like Hamzah. *Fourthly*, he uses symbols and symbolic images such as bird, deep sea, and others. *Fifth*, he is good at blending the choice of diction with the rhythm in a balanced manner. *Sixth*, he is good at blending equally metaphysical elements, logic, and aesthetic sufistik in his poems.

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