

Islamic Literature in Poet Pena Archipelago in Indonesia

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ABSTRACT

Classical Literature with Islamic Dimensions in the Archipelago", this rebuilds our memory of classic-style literature in the past era, including centuries ago. Two questions can be explored from the above headline. First, how did the classical literary figure influence the course of Indonesian literature up to the present day? Second, what is the religious dimension of Islam that colors especially those that give the Islamic values tinge across archipelago literature? I will divide the two stages of the discussion area, they were; the classic literary position with the religiosity dimension delivered by Arabi poets and several decades later building into Sufi literature as did Jalaluddin Rumi and finding a straight line with the Sufi poet Syekh Hamzah Fansuri. A poet from the archipelago resides in Barus North Sumatra. The two styles of Islamic religious literature are written by the latest Indonesian poets.

Keywords: *Islamic Literature, Poet Pena Archipelago*

INTRODUCTION

An expert on European literature named Peter Du Berg never acknowledged that European literature is the result delivered by the people of Islam to Europe. He told as written by Oemar Amin Hoesin (Kultur Islam, 1975): "The short stories of Boccasio Fransco Petrarch, an Italian humanist poet, took material from Muslim stories. European experts and literature only cooked Islamic ingredients.

The meeting between Islamic literature and European / Western literature is a continuation of excavation, and Islamic literature flows rapidly to Europe. These streams have been able to re-irrigate Europe's barren lands and deserts that were once barren. Greek literature which only relies on science and intellectuals and comes out with its creative figures and forms cannot enter the strata of the European people, because of the lack of fire and waves that can sweep the shores of people's minds.

Unlike Islamic literature, it was formed by commoners. It is composed of folklore material, composed with popular chants, then anointed with a great sense of divinity filled with words containing wisdom as read in the Qur'an.

The art of Muslims has a very broad attitude. Muslims, good ones Arabs and non-Arab nationals have inherited the artistic tradition of Middle Eastern culture from the past. They developed rich art forms that fit an Islamic value-conscious perspective, and slowly but surely developed their style and added to the original contribution to the artistic field. The religion of Islam does not define certain art forms, but merely gives students a field of expression. For example, Islam does not allow certain types of poetry that are un-Islamic in nature.

As a result, much pre-Islamic Arabic poetry came under fire. Poetry as an art form has not been abandoned by Muslims; when the poets change the contents of their poems according to Islamic ideals and express Islamic ideals through verse. These poets regained their original place in Islamic society at that time. In pre-Islamic times most of these poets were warlords, emirs, and heroes of war. Its contents educate the spirit, praise one's party, glorify the king or state officials, and become a political spokesman for the delivery of religious ideas of Arab ethnic groups.

After Islam came, it dulled nationality and ethnicity, did not eliminate it but had exchanged praise for Islam and its struggles, raised the spirit of the friends to defend religion, increased the strength of the Islamic fighters to endure suffering to achieve victory. Prophet Muhammad SAW once gave a cloth to a poet who recited two stanzas which praised Islam and the Prophet's struggle. The caliphs bought the cloth in turns at a very high price. The Prophet SAW himself had several famous poets, there were poets in the battlefield such as Hasan bin Thabit, Ka'ab bin Zuheir, Shafyan bint Abdul Mutalib.

Al Ghazali as written by Richard Ettinghausan in the title "Al Ghazali about Beauty" shows the Islamic aesthetic perspective. Al Ghazali stated, "the perception of beauty is pleasure in oneself and being loved for its beauty and not by other things outside of it." (1980: 24). From the writings of Al Ghazali, it appears that he gave an appreciation to Islamic art as he said, "The beautiful work of a writer, the sublime poetry of a poet, the beautiful painting of a painter or the beautiful building by an architect, shows the beauty of humans. this." (1980 9). He also associated beauty with God and based his opinion on the hadith of the Prophet SAW, "God is beautiful, and He loves beauty". However, in the continuation of Al-Ghazali's writings, he gave the signal that being a poet is not an easy matter. It is not easy to start a fire during strong winds and storms. This is like the difficulties faced by believers, including the poets who live in this modern age, to ignite or at least maintain religious zeal and emotions, amidst the challenges of the times that attack from various directions.

This challenge can arise from a strong tendency towards consumptive and materialistic lifestyles, which makes them negligent without knowing the root cause. The effect of creating an uneasy feeling of continuous absence of the feeling of security and peace in their hearts and the growing alienation of the din, the environment, and God.

The situation was portrayed Al-Ghazali's quite lovely, "Like a camel belonging to a pilgrim, that is, the body that resembles an animal driven by the liver. The pilgrim is obliged to provide meals and drinks on the camel so that he can reach the end of the journey safely. But attention what the pilgrim gives to his camel should be of a reasonable size according to the need. If he is too busy caring for his camel all day and all night and spends most of his time feeding his animal, then he cannot achieve his original purpose, so separated from his khafilah and lost all his possessions. As a result, it is the collapse that occurs, if a man spends all his days following the will of his body, and consumes his living capital. Then he cannot reach the palace of happiness but wanders in the wilderness of destruction. (1980: 22).

Al- Quran has issued a letter named Syu'ara (poets as the Lord says: "And the poets were followed by confused people (223), don't you see they were followed by people who are nonsense (224) and that they entered every ravine and valley (225), and they said what they did not at all (226) except poets who believed and did righteous deeds, and chanted the name of Allah, and demanded the defense of victory after they were wronged, people those who are ungodly will know where they return to (227) ". It is not surprising why the position of poetry in Islam is recognized and is the right of all people who believe, do good deeds and demand the defense and fight for the truth of Islam. The Prophet himself never said." Wa inna minasy syiri lahkmat ", meaning:" that among the verses there is wisdom. "The meaning of the word wisdom is very broad. All philosophies, politics, economy, as well as technology, is included in it.

Rumi's poetry

Poet Jalaluddin Rumi, a Persian mystical poet of the North was born in 1207 in Balk. The poet Rumi studied from Syamsuddin at-Tabrizi, a Sufi traveler who came to visit Rumi's hometown. Rumi literary work was amazing number consisting of a mystical ode (rhymes idol) were wonderful. In Rumi there is a mystical prowess of the Persians which reflects the superiority of expression. Given the extent of the stretch of Sufi poetry, we look like Rumi loomed like a mountain peak that is the

highest, while the poets before just as the hills at the foot of the mountain (Nicholson, 1993). Influence and imagery, ideas and very strong language for several centuries so that he is admired as the famous Sufi teacher in the time that is not dependent by the Sufi poet afterward.

The poetry of Sheikh Hamza Fansuri The communication made by poets with the people is always carried out using da'wah media and sermon facilities. Poet Sheikh Hamzah Fansuri according to the thinking we have been able to carry out clerical duties especially the communication task of conveying insightful poetry of Sufism and helps the reader to bring him to the creator of the universe.

In the poem entitled "Syair Perahu" which is popular and is memorized by students in school, it is written as a verse:

Wahai muda, kenali dirimu
lalah perahu tamsil dirimu
Tiadalah berapa lama hidupmu
Ke akhirat jua kekal diammu

In this poem, he reminds man of his existence as a human being first know yourself. He instills to man and train humans to protect themselves and maintain a fortress ideology over several risks that may be encountered. Shaykh Hamza Fansuri role as scholars invites people to realize themselves obliged to get closer (taqarrub) to God and submissive to the man in the foundation of the faith, Islam and charity.

Latest Poets of Religious Poetry

Yosi Ahmad poetry reading Herfanda (Prayer Rum 2005) we are invited to enter the territory of religious inco-religious spirit floating in the intellectual musings uprooted from everyday life. The position of the poet puts himself in the religious domain sell a creature promote personal meeting with Al-divine. The poet's message in position is in line with the message of the preacher who has the task of communicating with other humans. He must be close to dene mankind. He should not be separate and form an elite class of its own.

The poetry of Ahmadun (born in Jakarta) wallows with religious nuances with da'wah atmosphere conveyed in a narrative style. It is different from Sui Hamzah Fansuri's poetry which is full of symbolic content and cultural preaching in the Malay and Divinity dimensions.

Ahmadun need to convey the main set in the preamble of the creative process is a collection of poems with words. "For a Muslim, talking about the purpose of life will always come to the question of the purpose of human creation itself. As emphasized by Allah SWT in the Qur'an, namely as abdillah (Abdi Allah) as well as khalifatullah (representative of Allah) on earth. Abdillah, the purpose of life; is a dedication as well as a total surrender to Al-Khalik (2005: 11).

In the poet Ahmadun's first poem, he wrote:

Kau jadikan bintang-bintang
Selalu bertasbih pada Mu
Kau ciptakan pohon-pohonan
Selalu berzikir pada Mu
O Allah, anugerahi aku kesetiaan Tangganku menjadi tangan Mu
Another of Ahmadun's poems entitled Sungai Iman can bring the reader to deep religious awareness.
Sungai itu panjang sekali
Memgalir ke dalam tubuhmu
Dengan penuh cinta aku pun berlayar
Bersenandung dalam konser ikan-ikan
Sungai itu dalam sekali

.....

Menangkap makna hidup pada mata kerang

This Ahmadun poem reminds us of the poetry of Sheikh Hamzah Fansuri:

Aho segala kita yang membawa iman

Jangan *berwaqtu* mengaji Quran

Halal dan haram terlalu *bayan*

Jalan kepada Tuhan dalamnya *iyān*

(2003:62)

In conjunction with the process of approaching Allah search sort taqarrub (closer) Ahmadun poet said:

Iqrakku lapar tapi tak mau ikan

Tak mau nasi tak mau tahu

Tak mau buah

Kecuali buahmu

Iqrak kuhaus

Tapi aku mau air

Tak mau madu tak mau arak

Tak mau anggur kecuali anggur Mu

In the style of the poet rhetoric repeatedly asked every heart's desire to seek the God:

Kalau buahmu tak ada

Bagaimana kuharus melunasi laparnya

Kalau anggurmu tak ada

Bagaimana ku harus basahi kerongkongannya

Kalau kau tak ada

Bagaimana ku harus bilang padanya

Iqraku menjerit

Menahan lapar

Iqraku merintih

Menahan hausnya (Sajak Lapar)

Then the breath of this religious poetry intercommunicates with the poem Damiri Mahmud (1945-2019) born in Hamparan Perak North Sumatra which interestingly has the use of diction and the marker of 'buah' as a metaphor with the poetry of Ahmadun Y.Herfanda which uses 'buah' in the diction of poetry. listened to poetry Damiri Mahmud below:

“Datang dan Datang Juga Ia”

datang dan datang juga ia

bagai burung yang siap melulur

tak tahu buah mana yang gugur

datang,dan datang juga ia

dalam jaga

dalam rindu

engkau atau akukah dulu?

datang dan datang juga ia

turun tanpa salam ke bumi

ke dalam hati

menghantar diri pada batas

segala misteri menjadi jelas

datang dan datang juga ia.

(Damrii Mahmud, 1980).

The poetry above shows a clear association guiding the reader toward death.. The human sense of helplessness expressed by the phrase sad and touching Come and come well he/she like a bird that is ready to gulp down / do not know where the fallen fruit (buah)(br. 1-3). The choice of the word bird which symbolizes death and fruit (buah)as the human age that will stop. In the simple experience of the reader can feel a sense of wonder about life and the uncertainty of the human heart death stare. As the poet wrote: come and come he also descends without greeting / to earth (br. 8-10). The effect of poetry is determined by the relation of mental synthesis of poetry and associations expressed negatively. As the poet says, 'take oneself to the limit of all mystery being clear' (br. 11-13).

Symbol 'bird' or 'burung' which shows its agility to fly from twig to branch in an aged tree. This is where the poet speaks as Wordsworth says: "Man who talks to other human beings. Man who has a more sensitive sense of responsiveness, greater excitement, and gentleness of the soul. " In the next poem kepenyairan attitude adjacent to the attitude of psychotherapy a deep spiritual experience with spiritual practice.

In the Poetry entitled 'kepompong', the poet Ahmadun wrote:

Berabad-abad aku tersesat
Terjebak dalam zatku sendiri
Mengelepar aku bagai kelelawar

Bangunlah hai kepompong jiwa
Buka sayapmu terbang kepadaku
Suaramu bergetar di ruang kalbu
Membujuk siti jenarku
Terbang ke apimu
Tapi tetap merajuk ia
Membawaku ke bilik-bilik hampa
Jika ingin Tuhan
Carilah aku, katanya
Aku bersemayam dalam diriku

Poet likens himself to a chrysalis who would become a butterfly and fly in search of God everywhere. However, God dwells in him and the man attempted to reach the 'house of God "itself. This poem reminds us of the poetry Hamzah Fansuri about the origin of the waves of the water, the eternal with water, and returned to the water. As described Al Muhammadiyah and we sent down this poem (2003: 67).

Dengarkan sini hai anak ratu
Ombak dan air asalnya satu
Seperti menikam muhit dan batu
Inilah tamsil engkau dan ratu

In the poem entitled Sembahyang Rerumputan, the poet Ahmadun packs the spiritual struggles of a human child who lives by several agreements (commitments).

Walau kau bungkam suara azan
Walau kau gusur rumah-rumah
Tuhan Aku rumputan

.....
Sembahyangku sembahyang rumputan
Sembahyang penyerahan
jiwa dan badan
.....
Sembahyang penyerahan habis- habisan

Conclusion

The position of poetry in Islam is recognized and is the right of all believers, to do righteous deeds, and to demand the defense and fight for the truth of Islam. The Prophet SAW himself once said, "Wa inna minasy syiri lahikmat ", which means: "that there is wisdom among the poems." The meaning of the word wisdom is very broad. All philosophies, politics, economics, and technology are included in it. Poets who daily grapple with the lives of their people are always aware of the industrialization system which tends to diminish human values and technological advances that try to 'match' God. The insight into the creation of a believing poet must require a philosophical control with a religious philosophy so that he does not get lost in the jungle of creation as mentioned in the letter Asyu'ara. A poet's creative freedom does not have to conflict with God's creative freedom. A poet's creative freedom gets stronger when he harmonizes and unites himself with the freedom of Allah with all its characteristics. "Those are some of the descriptions of classical literature with Islamic dimensions in the archipelago.

*) Doing righteous deeds is the main theme in the Qur'an which should also be guided as the main theme for Islamic artists. When the son of Adam dies all his possessions in the world he left behind. Including loved ones. After that, the blessing and the power of good deeds poets will take him to the presence of Allah. in other words, good deeds are our most visible in the eyes of God and that will bring the 'fruit' or lasting results. (QS 16:30).

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