

INTELLECTUAL RELIGIOSITY OF ISLAMIC BOARDING SCHOOL IN A. MUSTOFA BISRI'S POETRY

Abdul Wachid B.S.

Universitas Sebelas Maret
Jalan Ir. Sutami 36 A, Surakarta, 57126
E-mail: wachidbs@gmail.com

Herman J. Waluyo

Universitas Sebelas Maret
E-mail: herman.jwaluyo@yahoo.co.id

Rachmat Djoko Pradopo

Universitas Gadjah Mada
Bulaksumur, Yogyakarta
E-mail: rdpradopo@yahoo.com

Suyitno

Universitas Sebelas Maret
E-mail: yitsuyitno52@gmail.com

Abstract: This paper seeks to uncover A. Mustofa Bisri as a literary writer who “departs from Islamic boarding school” which conveys intellectual religiosity through poetry. The concept of thinking used in this paper by exposing poetry as text, the world of Islamic boarding school as a context, and the interrelations both in poetry and religious Islamic intellectuals as contextualization. First, the intensity of the written poetry is based on the intellectual religiosity in the Islamic boarding school, so it is religiously timeless, and beyond the limitations of language usage. Aspects of events, aspects of experience, and aspects of the view of life (*weltanschauung*) unite in the particular language and culture. Secondly, the principle that the *idiocentracy* of religious poetry based on Islamic values in

the form of a poetical language is important to mark one's poet as the context of the poetical of A. Mustofa Bisri. It should be interpreted not only as a symptom of poetical language that breaks away from the meaning of poetry (the religious experience expressed and simultaneously displayed in poetry), but also the dynamics interrelated between poets, poems, and cultural backgrounds that surround them. Third, the religious experience manifested in the language of poetry is the deepest form of religious intellectual abstraction, i.e., divined and cherished love. This condition is shaped by the crystallization of knowledge as an action in the deepest dimension of one's humanity to voice inner perceptions. By loving God, people will love God's creation, man and the universe, as he loves himself. By loving each other and the universe as God's creation, a lover will treat himself as a person of faith and do good deeds, and remind each other to hold fast to the truth, and remind each other to be patient. The concept cannot be separated from the perspective of al-Qur'an and al-Hadith.

Keywords: A. Mustofa Bisri, Islamic boarding school, Poetry, Da'wah.

A. INTRODUCTION

Islamic boarding schools as an autonomous educational institution has an interesting cultural pattern to be studied. Islamic boarding schools have local cultural elements that also explicitly implement Islamic values. The context of this life exists in the lifestyle of Islamic boarding schools in Java in building religious intellectuals. It is not surprising; from among Islamic boarding schools were born important figures who give high contribution in the development of the living order of Indonesian society.

Mustofa Bisri as the caretaker of Islamic boarding school Raudlatut Thalibin, Letch, Rembang, has the uniqueness of writing poetry which is quite phenomenal. As a scholar as well as a poet, he really appreciated the process. "Gus Mus", well-known called of A. Mustofa Bisri, appreciating the process is definitely important in life. This proves that has a synchrony between the Islamic-based cultural backgrounds in the works he makes. In the concept, the process is testing for the upright of one's patience and prayer. A. Mustofa Bisri who was born, raised and until this day lives among the *Santri* environment, is certainly inspired by the words and behavior of Prophet Muhammad SAW that "Who is truly, he will get" (al-Hadis). Therefore, it does not matter even if the public has not known his work for so long, whereas A. Mustofa Bisri had written

since his lecture at *Al Qismul Faculty 'Ali FiddirasatilIslamiyahwal'Arobiyahat* Al-Azhar University, Cairo, Egypt (1970).

This article is about to examine what, why and how, A. Mustofa Bisri pursue the world of art (painting and literature) in the middle of his life as a scholar? In particular, this article discusses how the intellectual background of religious intellectual and its relation to creative process A. Mustofa Bisri as a poet from Islamic boarding school. This study was conducted by exposing poetry as text, Islamic boarding school world as context, and interrelation that exist in poetry and Islamic religious intellectual as contextualization.

B. TEXT CONTEXT AND CONTEXT

Paul Ricoeur (1981: 146) explains that the text is a standardized discourse through language. Everyone who reads a text always relates to a community, a tradition or a living stream of various ideas. Nevertheless, a text must be interpreted in a language that is never unmarked and colored by its own situation within a specific time frame. This gap encourages Paul Ricoeur to say that a text actually has a place between structural explanation and hermeneutic understanding that is related each other (Sumaryono, 1999: 108).

Elaboration of the meaning of the text that only stops at the content of the text without wanting to look at the background and historical settings that exist behind the text in the end will only bring partial understanding and interpretation that is not right on target. In the eyes of hermeneutics, the text does not stand alone; it much depends on the existence of the contexts that surround it both from aspects of its form and its content (Faiz, 2003: 106).

Contextualization is an effort to apply the meaning of the text understood from a discourse in a certain context in the past to a different context in the present. The word "contextualization" comes from the word 'context' which is lifted from the Latin word "contextere", which means weaving or linking together (making one). The noun "contextus" refers to what has been woven, all of which have been connected together as a whole. This definition describes contextualization, understanding is addressed to two or more unified components, or, talking about the union of several components. To understand contextualization needs to understand two interconnected terms, namely "text" and "context". Context is a unity or collection of sentences contains text. Each text is understandable precisely in relation to its context. The use of the term context describes the history of a situation so that the understanding becomes clear. The use of the term context should be placed in the proper sense to

explain the meaning properly. In addition to the use of the term contextualization is used also another term, namely contextuality (meaning contextuality), it means to explain a critical interpretation of what gives meaning to context.

Therefore agreed with Kolimo (paper 20 June 2016), contextualization is the concept of understanding the context (human life) widely in cultural, religious, social, economic, and political dimensions, in relation to the overall situation which make an interpretation of the text can be understood precisely by everyone who lives in that context.

C. ISLAMIC BOARDING SCHOOL AS CONTEXT OF THINKING (CREATIVE PROCESS) OF A. MUSTOFA BISRI'S POETRY

A. Mustofa Bisri had written poetry and had painted since his lecture, but his work was known by the people only in the 1980s. Not only that, A. Mustofa Bisri grew up in the environment of his father's Islamic boarding school, Islamic Boarding School RaudlotutTholibien, Rembang. Then, he continued his studies at Islamic boarding school Lirboyo-Kediri, and Islamic boarding school Krapyak-Yogyakarta. In the scholar aspect, A. Mustofa Bisri has "descent of scholar" because he is the son of a great scholar who writes the legendary interpretation of al-Ibris (K.H. Bisri Mustofa). However, the life of A. Mustofa Bisri's scholar is not as easy as we think. To increase his knowledge by studying in al-Azhar, A. Mustofa Bisri should be working hard to get a scholarship from the Minister of Religious Affairs of Indonesia, K.H. Saifuddin Zuhri, a friend of his father A. Mustofa Bisri. However, is the cause of the Minister of Religion of his father's friends and everything would be easy?

A. Mustofa Bisri narrated, to meet the Minister of Religion who is his father's friend, he must go and back to the office every day, until a month more because it is refused continuously by the Minister's aide. However, the adjutant was not entirely false because every time A. Mustofa Bisri was asked, "What's the matter?" The answer is always "Personal affairs." The aide becomes annoyed, and replied angrily, "Meet the Minister should not be personal affair!"

However, the Adjutant finally got bored; A. Mustofa Bisri was given the chance to meet the Minister of Religious Affairs. he used the opportunity to ask about scholarships to the Middle East. There was unfortunately no scholarship to the Middle East that year. A. Mustofa Bisri had to wait for a year. When the opportunity had arrived, A. Mustofa Bisri also had to take a written exam which should compete with so many participants. A. Mustofa Bisri passed and went to Cairo. In Cairo, A. Mustofa Bisri was helped by a friend, now known as "Gus Dur" (K.H. Abdurrahman Wahid, former 4th President of RI). Abdurrahman

Wahid is his senior as well as “boss” because with the money from Abdurrahman Wahid, A. Mustofa Bisri can eat, walk, and watch movies.

In al-Azhar, A. Mustofa Bisri and Abdurrahman Wahid studied at the same faculty, which most of subjects are largely about religion. At that time, students who take the Faculty from Southeast Asia are only three people, A. Mustofa Bisri, Abdurrahman Wahid, and one from Thailand. According to A. Mustofa Bisri, Abdurrahman Wahid is very intelligent. When A. Mustofa Bisri took a French course, while Abdurrahman Wahid did not, but every time he went home he was asked to read the material. Abdurrahman Wahid while lying down listening to A. Mustofa Bisri's reading. Surprisingly, it was Abdurrahman Wahid who speaks French fluently, while A. Mustofa Bisri was not. In fact, A. Mustofa Bisri himself felt his artistic talent was formed because of learning from Abdurrahman Wahid's attitudes during Cairo. But unfortunately, Abdurrahman Wahid then moved to college in Iraq, while A. Mustofa Bisri survived in al-Azhar until graduating even though his studies retreat for six years.

In addition, Abdurrahman Wahid was the first to appreciate A. Mustofa Bisri's painting, by asking him to become a magazine illustrator run by Abdurrahman Wahid. In fact, on one occasion Abdurrahman Wahid once taunted him, “You are not a talented as a poet. You are more talented to be a painter!” A. Mustofa Bisri only answered smilingly.

From as a magazine illustrator run by Abdurrahman Wahid, A. Mustofa Bisri continued to paint. Until one day he found a unique medium, which is painted with trace of cigarette. Indeed, A. Mustofa Bisri had been a heavy smoker since teenagers. In one large size photograph displayed in the living room as well as his bedroom, A. Mustofa Bisri teenagers posed like Chairil Anwar who was smoking. The difference is Chairil Anwar has smooth hair; while A. Mustofa Bisri has long hair.

In one letter to the author (November 10, 2003), A. Mustofa Bisri ever said, every 2-3 days, he cleaned the pipe. He scratched it on paper, then on envelope paper. He was stunned with a unique color trace of cigarette. It looked dark brown; sometimes light brown with golden yellow. The color of the trace was mixed with other mediums such as watercolors, markers, or pens. As a result, a painting works become modern, explorative, artistic, and original.

A. Mustofa Bisri's paintings are mostly calligraphy; others are trace of cigarette paintings. There had an exhibition held by writer D. Zawawi Imron, painter Amang Rahman (deceased), and A. Mustofa Bisri, in Surabaya, at that time, before the death of the great painter Amang Rahman. Surprisingly, this

story told by D. Zawawi Imron, Amang Rahman's painting is nothing sold, the most widely sold paintings is A. Mustofa Bisri's, there are even purchased until Rp. 50.000.000, - (fifty Million Rupiah) by businessman Tanri Abeng. Meanwhile, D. Zawawi Imron's painting is sold three paintings. All exhibitions are donated to a Social Foundation that manages orphans.

Why is A. Mustofa Bisri painting much in demand? "The power of A. Mustofa Bisri's expression is on the graphic line. The impression is rhythmic to dzikir, different from calligraphy. Most of his existing calligraphy looks like the writings which are beautified," said Jim Supangkat (Art Curator) when the exhibition of paintings by A. Mustofa Bisri at the Senate Art Exhibition Building DEPDIKBUD, December 20-23, 1997 (Bisri, *Keindahan Tak Terbendung ...*, 1997).

Meanwhile, when visiting A. Mustofa Bisri's house on street Mulyo (now Bisri Mustafa Street) no. 4, Rembang, exactly beside Islamic boarding school Raudlatul Thalibin, on October 1, 2003, the author asked A. Mustofa Bisri, "Gus Mus is a scholar and a poet, but more popular as a poet. What makes Gus Mus involved in the world of literature?" A. Mustofa Bisri replied:

"I think this is Gus Dur's merit too. I went with him to get a scholarship to study in al-Azhar, which I consider as miracle. Gus Dur watch movies, I'm coming. Every time Gus Dur goes around always carries books. On the Bus he read. Well, if Gus Dur had read, I was "ignored", I was nothing beside him. And after he read, I was invited to chat again. After I thought about it, I lost if he read, but I just stunned. Finally I also bring books, Arabic books. If Gus Dur's books are in English. Since in the Islamic boarding school, I like to read poetry, short stories, and novels. I love to read it all continuously.... "

Since in the Islamic boarding school also A. Mustofa Bisri had written poems, but in Arabic, as well as when attending al-Azhar with Abdurrahman Wahid. Friendship of Abdurrahman Wahid - A. Mustofa Bisri indeed creates creativity, just like the friendship of Jalaluddin Rumi and Syamsi Tabriz only. However, if reading the recitation of the life of a Sufi, as in the book *Warisun Awliya* by Fariduddin Attar, a lot of creativity and spirituality of a mystic is raised because of this friendship.

Although A. Mustofa Bisri had written poetry as a teenager, but widely known to the public because of "Fly by Destiny" (2000: 46) as the title of one of his poems, he is known too late. Many actors of religiosity are close to mystical experiences, and then write poetry, without expecting to be called as a poet. As written by history that the mystical experience is best expressed in the

language of poetry, Wali Songo do so, the scholars, including the father of A. Mustofa Bisri (K.H. Bisri Mustofa).

A. Mustofa Bisri was widely known in 1987 when Abdurrahman Wahid (then Chairman of the Jakarta Arts Council) and Taufiq Ismail organized the “Palestinian Solidarity Night”. Taufiq Ismail wants someone to recite the poem in the original Arabic, then the translation. A. Mustofa Bisri is written by Abdurrahman Wahid. The first performance of A. Mustofa Bisri was considered successful by the poets and the mass media.

Then, Taufiq Ismail and AtiTaufiq Ismail also invited A. Mustofa Bisri for the second time reading the poem in the event “Mubaligh/preachers Read Poetry” at Arena Theater, Taman Ismail Marzuki, Jakarta. On the show the several famous preacher of this country performed, H. Dahlan A.S., Jalaluddin Rachmat, K.H. Kosim Nurzcha, ShishaAsa, EndangSaefuddinAnshory, Emha Ainun Nadjib, TuttyAlawiyah, and A. Mustofa Bisri. At the event A. Mustofa Bisri performed impressively by reading the poem titled “Merdeka Atawa Boleh Apa saja”. Thus, A. Mustofa Bisri is referred to as a “poet” late, i.e., at the age of 43 years (he was born August 10, 1944 in Rembang).

Before that, actually A. Mustofa Bisri had been actively writing in the mass media, especially in *Intisari* magazine in the 1970s, under the pseudonym M. UstovAbi Sri. However, the name is not widely known to the public.

Two years from the “Mubaligh Baca Puisi” event, in 1989 A. Mustofa Bisri along with Taufiq Ismail, SutardjiCalzoumBachri, Abdul Hadi W.M., and HamidJabbar (deceased) were invited to attend the International Poetry Festival in Baghdad, Iraq. A. Mustofa Bisri also read his poem at the “Istiqlal International Poetry Reading” event in Jakarta in 1995. In 2000, A. Mustofa Bisri was invited to read his poetry in Hamburg, Germany.

Finally A. Mustofa Bisri writes poetry, even more productive than the “true poets,” A. Mustofa Bisri called the famous Indonesian poets without teasing. In “Writer’s Introduction” in his poem titled *Wekwekwek* (1996: vii-viii), A. Mustofa Bisri admitted that he learned much from Taufiq Ismail, Emha Ainun Nadjib, Danarto, D. ZawawiImron, SapardiDjokoDamono, Yudistira ANM Massardi, and others.

However, when reading a poem written by A. Mustofa Bisri, the “jejak-jejak”, the poets he referred to as “Master” were not at all visible. Published in *Suara Merdeka*, Emha Ainun Nadjib with a joke once commented, “Gus Mus is a destroyer of Indonesian poetry! Because the poem of Gus Mus is written as he likes! “(as he likes, leaving the”rules” Indonesian poetry).

Until now, the book of A. Mustofa Bisri's published poetry, in sequence of the publication year, there are seven books of poetry: 1. *Ohoi* (1991), 2. *Tadarus* (1993), 3. *Pahlawan dan Tikus* (1995), 4. *Rubayat Angin dan Rumput* (1995), 5. *Wekwekwek: Sajak-sajak Bumilangit* (1996), 6. *Sajak-Sajak Cinta Gandrung, And*, 7. *Negeri Daging* (2002).

His following Works That Are Not Literary Works are *Ensiklopedia Ijma'* (translation with K.H. A. Sahal Mahfudz, Pustaka Firdaus, Jakarta), *Proses Kebahagiaan* (Sarana Sukses, Surabaya), *Awas Manusia dan Nyamuk yang Perkasa* (both are children's stories, Gaya Favorit Press, Jakarta), *Mahakiai Hasyim Asy'ari* (translation, Kurnia Kalam Semesta, Yogyakarta), *Saleh Ritual, Saleh Sosial: Esai-esai Moral* (Mizan, Bandung); and *Melihat Diri Sendiri: Kumpulan Esai* (Gama Media, Yogyakarta).

However, then "Gus Mus Hijrah to Cerpen", the title is A. Mustofa Bisri reads short stories held by Joni Ariadinata and Komunitas Akar Indonesia at the beginning of Ramadan in 2003. Recently A. Mustofa Bisri wrote short stories perfectly. The short story entitled "Gus Ja'far" is his first short story, and for the first time also published in the newspaper (Kompas).

Just one title of the short story that was published, but many publishers "apply" to publish it.

A. Mustofa Bisri just laughed, "How is it possible to publish one short story title?" He replied when a publisher from Yogyakarta offered to publish in early 2003. *Lukisan Kaligrafi*, a collection of A. Mustofa Bisri's short stories finally published by Kompas at the end of 2003.

All of the literary works and essays of religious social thought written by A. Mustofa Bisri reflects the servant of a human being named Ahmad Mustofa Bisri. "By Love god creates, nourish, and by Love also the whole universe all of this will go back to God," A. Mustofa Bisri in 1994 replied to the author's letter.

Therefore wherever A. Mustofa Bisri perceives and positions himself as "harmony" because "Love" is the balance between the outward and the inner. Therefore, as an influential scholar among Nahdlatul Ulama (NU), A. Mustofa Bisri repeatedly refuses to be nominated as Chairman of the NU Board of Directors, also refused when nominated as Chairman of the National Awakening Party (PKB). He prefers to stay in the community directly, by raising students at his father's Islamic boarding school, Raudlotut Tholibien, Rembang, besides keep writing productively, respond to socio-cultural issues in various mass media, as well as to speakers at seminars and great lectures. A. Mustofa Bisri

associates among people because the “Love” (mahabbah) which he made as the spirit in the religiousness of Islam widely, certainly not just lips service or does nothing in the ivory tower. For that, no matter how busy he is, invited around by people, A. Mustofa Bisri remained stand-by in his Islamic boarding school in Rembang, moreover after his brother K.H. CholilBisri, and his younger brother who first died, K.H. AdibBisri.

D. INTELLECTUAL OF ISLAMIC BOARDING SCHOOL IN POETRY

Islamic boarding schools have the concept of teaching Islam to enrich the knowledge for students through various ways. This is because the autonomy of Islamic boarding school where the role of scholar is very influential in transferring the knowledge. The existence of most Islamic boarding school is a reflection of the surrounding community. Some scholars believe that in spreading the religion of Islam is necessary to understand the habits of the people in order to be able to call to God’s way slowly and smoothly without having to wage (conflict). It is not surprising that a scholar who lived his spiritualism wrote poetry, recited poetry surrounded by many people, and it is more exciting when reading the poem accompanied by music and dance until morning. This shows the relationship of a spiritualist with poetry, music, and dance with intellectual of scholar in the process of spreading the knowledge of Islam.

Poetry is used as a medium of expression of the journey of spirituality, even becoming part of the ceremony of worship. Equipped with music and dance, poetry is used as a means of prayer and praise in the *Sama'* (a kind of music concert with dhikr, dance, recitation, and poetry creation). It is like in the Maulawiyah line developed by Sufi poet Jalaluddin Rumi, to this day still preserved in Konya, Turkey.

In Islamic spiritualism (tasawwuf), the meaning of love (mahabbah) is the absolute love to Allah, and the base of the growth of love is caused by beauty. Islam itself really considers the Divine aspect as beauty, and this image is made a special foundation in Sufism, which naturally derives and contains the core (haqaa'iq) of Islamic teachings. All love is caused by beauty. In the context of beauty, all experiences of spirituality are moved and expressed. This is similar to the Hadith, “Verily Allah is beautiful and loves beauty” (From H.R., Muslim, Sahih 2 Muslim, volume I, page 52). Therefore, the spiritualists of Islam (Sufis) who move towards the Mahaydah (al-Jamal) in the course of spirituality from level to stage (maqam), as well as reveal their religious experience through mental state (hal), they enter into the experience of the beauty of the Most beautiful moved to express his experience through the expression of language that can contain it, the language of poetry.

The Qur'an itself as the main source of all morality in Islam (unexceptionally *tasawwuf*) is written with beautiful language expression, full of symbols and imaginations. This is what then moves the lover of the Qur'an to perform various poetic interpretations, even writing poetry. The religious ideas that built Islamic theology as well as certain dogma of the Qur'an and Hadith, could easily be converted into truly poetic symbols, as it was done by the poets such as Rabi'a al-Adawiyah and Jalaluddin Rumi.

It is also experienced by A. Mustofa Bisri (Gus Mus) in the creative process; it is known that A. Mustofa Bisri is an Islamic spiritualist born from Islamic boarding school. Of course, the things that the Sufis do are never "exhibited" by A. Mustofa Bisri because the "good at worshiping and Social" (like the title of a collection of moral essays he wrote) are united, and the value of one's worship by God will be measured of his purity. However, from the poems, short stories, and essay of thought he wrote, clearly presented the meaning and implementation of the life view taught by the Qur'an and al-Hadis according to what is taught in Islamic boarding school.

A. Mustofa Bisri writes something is based on the spiritual aspects, conveys the wisdom, and seeks the blessing of life. As a true lover, A. Mustofa Bisri convinced that high-quality artwork can awake a love that has slept in the heart, both worldly and sensual love, as well as divine and cherished love. A. Mustofa Bisri also says "By preaching through writing, ten thousand people are watching, while by speaking only a few thousand are listening" (In the back cover of poetry book, *Rubayat Angin dan Rumput*, 1995).

Love and preach are the two key words in the creative process of A. Mustofa Bisri in the behavior of life and writing. By loving God, one will love God's creation, man and the universe, as he loves himself by himself. By loving each other and the universe as God's creation, a lover will apply himself as "... those who believe and do good deeds, and remind each other to hold fast to the truth, and remind each other to be patient" (Surat al- 'Ashr: 3). However, at the same time to "remind each other" the Lord also advises that "Speak to him with a gentle word, perhaps he will remember and then fear God" (Q.S., Thaaha: 44). Therefore, the various themes in the literary works of A. Mustofa Bisri also cannot be separated from the perspective of al-Qur'an and al-Hadis this.

At the beginning of his appearance in 1987 at the "preachers read poem" event at Arena Theater, Taman Ismail Marzuki, Jakarta, A. Mustofa Bisri recited the poem of "Nyanyian Kebebasan Atawa Bolch Apa Saja", which was later collected in his first poetry book, *Ohoi* (1991: 35). The poem, as well as other

poems, is so great that A. Mustofa Bisri perceives and positions himself as “the one who reminds each other,” as preaching. However, A. Mustofa Bisri reminded him not “in a gentle word”, but with the equivalent of that word, as with the phrase *pseudonym* is to satirize with good intent; or jokes using sarcasm joking, but its aim is to goodness. In the term of Sapardi Djoko Damono that the poem of A. Mustofa Bisri is “perfunctorily” that is insinuating that done with a joke so that sometimes cause a smile, even laugh chuckle for people who listen or read his poetry (Damono, “Introduction”, *Rubayat Angin* .. 1995: 7) Whatever the term to name A. Mustofa Bisri is “reminiscent,” but the essence is the same, that the reminder remains “remembers to the conscience, to the Lord” (dhikr) without feeling offended because it is reminded of it. It can be said that “reminiscent of a gentle word” is a manifestation of the value of Love (mahabbah). Therefore, A. Mustofa Bisri correctly termed his way of “remin-ding” it through “puisi-puisi balsem”.

“Puisi balsem” A. Mustofa Bisri is powerful enough to “heal” as a balm that feels hot at a glance, but the rest treat the Sick people, even the Mental Illness. Especially in the written and published period of “Mustafa Bisri’s poem” (late 1980s), Indonesia was still under the grip of Suharto’s military regime, press freedom was silenced, civil rights deprived, rampant corruption-collusion-nepotism (KKN). With the presence of poets who have the courage to speak the truth like A. Mustofa Bisri, then the public enthusiasm is extraordinary. On every occasion A. Mustofa Bisri reads his poems, always packed with thousands of spectators, as A. Mustofa Bisri read his poems at the GadjahMada University Hall at “Mubalig and Bintang Baca Puisi”. At that time also read poems with Arifin C. Noor (deceased), Dewi Yull, Eros Jarot, Asmuni, Dr. Damarjati Supajar, Prof. Dr. Amien Rais (before becoming a politician). The public feels that their inner pressure is represented by watching A. Mustofa Bisri reads a poem that speaks outloud their oppression.

For example, when Socharto’s military regime acts arbitrarily against the people, sheltering behind the name of Pancasila as the basis of the country, therefore anyone who disagrees with the government will be accused of being “out of the constitution”, even identified with “PKI” (member of Indonesian Communist Party), then A. Mustofa Bisri casually wrote and read the following poem (1990: 32).

Sajak Dor Dor Hure Dua

Dor!
Hidup Ketuhanan Yang Maha Esa!
Dor! Dor!
Hidup Kemanusiaan yang Adil dan Beradab!
Dor! Dor! Dor!
Hidup Persatuan Indonesia!
Dor! Dor! Dor! Dor!
Hidup Kerakyatan yang dipimpin oleh hikmat
Kebijaksanaan dalam permusyawaratan/perwakilan
Dor! Dor! Dor! Dor! Dor!
Hidup Keadilan sosial bagi seluruh rakyat Indonesia
Dor!
Dor!
DorPancasila!
Dor! Dor!

(1983)

At that time, the poem could actually be used as a “tool” by the Soeharto regime to block, even arrest A. Mustofa Bisri. Understand that poem sentence by sentence. The phrase “Dor Pancasila!” becomes a double meaning: who fires or who got fired” by name of Pancasila? But A. Mustofa Bisri survived, why? May be the cause behind A. Mustofa Bisri are people of Nahdlatul Ulama. Indeed, he was one of the most respected NU figures. It is absolutely the one who gives the salvation in the world and hereafter is for A. Mustofa Bisri is only Allah SWT, other than Him is only a creature who has powerlessness: “Nothing/ No one/ except you/ Alone/ Allah/ Allah/ Allah/ ... “(rhyme of Allah) (2002: 69).

How A. Mustofa Bisri perceives and positions himself in the creative process? “Usually I just write. Indeed I can just write. I am unusual and cannot judge, even just commenting on my own writing, “was the confession of A. Mustofa Bisri (in” Introduction to Writers “5th poetry book, Wekwekwek, 1996: v). Such recognition may be a form of humility, but also a literary strategy that the literary works he writes are legitimated to accept, regardless of their form, regardless of the content of their thoughts. Why is that?

Even though Sapardi Djoko Damono gave the stamp that “In terms of stylistic and thematic, the poetry of A. Mustofa Bisri in this collection uses the same tactics as “mbeling poetry,” but the statement is not entirely correct because the poem A. Mustofa Bisri has no literary ideologies or ideologies as poetry “mbeling” which was driven by Remy Sylado. However, it is true that Sapardi Djoko Damono’s phrase in the context that the poem A. Mustofa Bisri “mbeling” because “almost all of me” (devoid of his own), deviates from the poetic style habits of poets used by well-established poets such as Taufiq Ismail, Goenawan Mohamad, and Rendra.

However, the expression as humility A. Mustofa Bisri has a positive impact that the poem he wrote instead of having no “relationship” with the poet’s poetry established. That’s because A. Mustofa Bisri claimed that his poem tradition:

“... to them I a bit learned to write poetry. Precisely those who carefully examine my works, God willing, will be able to feel the influence of many other writers or poets in it. There is my poetry that sense ‘Ka’ab’, ‘Ma’arry’, ‘Khayyam’, ‘Busheiry’, ‘Iqbal’, ‘IbnShabaq’, ‘Syauqi’, ‘Goenawan’, ‘Emha ‘,’Danarto’, ‘Taufiq’, ‘Zawawi’, ‘Sapardi’, and sense of Yudhishtira ... “(1996: x).

Why should A. Mustofa Bisri’s phrase be judged as a literary strategy? It has been pointed out that with the confession of A. Mustofa Bisri it causes: first, inevitably, the reader is “forced” to search out where the study of A. Mustofa Bisri is to the poet’s established poetry; secondly, with that, the reader of the poem A. Mustofa Bisri was “compelled” to accept that what A. A. Mustofa Bisri wrote as a poem that has a tradition of poetry as poetry by the poet A. A. Mustofa Bisri as the “teacher.” That is the ingenuity of A. Mustofa Bisri that reflects his maturity in literature and culture.

In fact, the fact that the poem of A. Mustofa Bisri was written without really based on awareness of Indonesian literary literature. At least it can be analyzed from honest recognition of A. Mustofa Bisri:

“Actually I myself, though very eager and have been trying to keep writing poetry, but for some reason until now, I still feel as *mutathafil*, ‘uninvited guest’, in the event of the presentations. If I write a writing that is outwardly like a poem and there are people who actually call it poetry, still I cannot eliminate awkwardness: like a mixture of shame and humility. Shame to the real poet and especially to Indonesian literature “(1996: vii).

In this case, there is an interesting assessment of Emha Ainun Nadjib when giving a lecture in Rembang, in front of santri A. Mustofa Bisri himself. Emha's statement was published by SuaraMerdeka, this is more or less. "This scholar is an Indonesian literary troublemaker, as he dominates words!" The significance of Emha's phrase has many meaning: first, that the acquisition of A. Mustofa Bisri is judged out of the prevalence of modern Indonesian poetry so it is considered "vandals"; secondly, that the acquisition of A. Mustofa Bisri, considered to be a disorder, is because "it is above words", that is, it is not just poetry that plays with the preparation of words. In the author's expression, the acquisition of A. Mustofa Bisri is not a feast that departs from "language rituals", but rather a quote from the "ritual of experience", from "the deepest vibrations (syu'ur)".

In fact, through the bottom of the heart is the location of God's truth. That way, the written poetry is based on "the deep vibrations of the heart (syu'ur)" that will be able to thrill the hearts of its readers as well. Such a creative process takes place in the life of A. Mustofa Bisri, as he claims that "Every time I read the Qur'an, I always want to write, to continue the rhyme" (1996: xi).

E. THE POEM OF A. MUSTOFA BISRI IN INTELLECTUAL PROPERTY

The theme of poetry written by A. Mustofa Bisri (Gus Mus) is very diverse, from the theme of "sky" to the theme of "down to earth", from the theme of spiritual to physical, from social to individual themes, from themes related to microcosm universe to the universe macrocosm. However, all of these themes can be summed up to two things, namely to unravel human relationships (*hablumminnannaas*) as well as relationship with God (*hablumminnallaah*).

Theme of poem of A. Mustofa Bisri besides unravels the relationship between man and man and man and God, the universe of A. Mustofa Bisri involves the meaning of nature to establish the existence of the relationship between man and man with God. The "trinity" of the relationship is incorporated into the various events which become the experience of poetry, containing both aesthetic value and ethical value. The theme of A. Mustofa Bisri's acquisition is already part of the Indonesian acquisition, and can be read in seven books of poetry: 1. *Ohoi* (Pustaka Firdaus, 1991), 2. *Tadarus* (Cet.1, 1993; Cet.2, AdiCita, 2003), 3. *Pahlawan dan Tikus* (Pustaka Firdaus, 1995), 4. *Rubayat Angin dan Rumput* (Mitra Multi Media, 1995), 5. *Wekwekwek: Sajak-Sajak Bumilangit* (Risalah Gusti, 1996), 6. *Sajak-sajak Cinta Gandrung* (Yayasan al-Ibriz, 2000), and 7. *Negeri Daging* (Span, 2002).

The concept of the relationship between man and man with God is in the poem of A. Mustofa Bisri is the realization of the value of Islam, faith, and ihsan. Prophet Muhammad SAW defined Islam as “Testifying that there is no god but Allah and that Muhammad is the messenger of Allah, establishing prayers, paying zakat, fasting Ramadan and performing Hajj.” Prophet SAW also stated that faith is “to believe in God, angels, the books, the apostles, the doomsday, and the destiny of God (good and bad). The Prophet also affirmed that Ihsan is Worship unto God as if thou sees Him. However, when you do not see Him, He sees you. “This position of Ihsan is often forgotten by Muslim jurists and Islamic theologians, whereas ihsan is the soul of religion, whose position is as important as the other two categories, Islam and faith.

These three are the three basic domains of Islamic religiosity, whose implications are as the Hadith of the Prophet SAW: “Faith is justified by heart, pledges by mouth, and practices with limbs.”

In the poem of A. Mustofa Bisri, the realization of the value of Islam, faith, and ihsan various events made as “wadag” from the spirit of the three domains, among others through the expansion of meaning to prayer, as in the following poem (2005: 38-39):

Sujud

bagaimana kau hendak bersujud
pasrah
sedang wajahmu yang bersih
sumringah
keningmu yang mulia
dan indah
begitu pongah
minta sajadah
agar tak menyentuh
tanah

apakah kau melihatnya
seperti iblis saat menolak
menyembah bapamu
dengan congkak

tanah hanya patut diinjak
tempat kencing dan berak
membuang ludah dan dahak
atau paling jauh hanya
lahan pemanjaan
nafsu serakah dan tamak?

apakah kau lupa
bahwa tanah adalah bapa
dari mana ibumu dilahirkan
tanah adalah ibu
yang menyusumu
dan memberi makan
tanah adalah kawan
yang memelukmu dalam kesendirian
dalam perjalanan panjang
menuju keabadian?
singkirkan saja sajadah mahalmu
ratakan keningmu
ratakan heningmu
tanahkan wajahmu
pasrahkan jiwamu
biarlah rahmat agung
allah membelaimu
dan terbanglah, kekasih

15.5.1993

The “Sujud” verse can be used as a key poem to enter the door of meaning of A. Mustofa Bisri’s argument in relation to Islam, faith, and ihsan. “Prostration” is the essence of prayer, and in Islamic point of view it is vital because “Pray is the pillar of religion, who establishes it means that it upholds its religion, whoever abandons it means to break down its religion,” says the Prophet. The essence of prayer is a prayer which is the attitude of servitude to God, while God is present through the heart ihsan, therefore “leave your soul / let the great grace / god defend you / and fly, lover,” said A. Mustofa Bisri in his poem.

In order to touch the suggested “land” ... just get rid of your expensive prayer rugs ...”, it certainly does not mean more main prayers without “prayer mats”, but means to remember to the first creation of man that he came from the ground. That way, there is the presence of “heart” because “There is no prayer without the presence of the heart,” the famous Hadith among the Sufis (Schimmel, 2003-b: 215).

On the expansion of the meaning of prayer in that life, Taufiq Ismail also uses the symbol of “prayer mat,” which in Javanese is called *pa-sujud-an*, in his poem “There is a Lengthy Mixed Stretch”, from the foot of the cradle to the edge of the servant’s grave. What a life that truly is a series of long prayers: all creatures created by Him, given the life, and to Him all beings “back” (Q.S. al-Baqarah, verse 156). Therefore, the whole human life of substance is to establish prayers wherever and whenever, remembering (dhikr) to God.

Both in the poem of A. Mustofa Bisri and Taufiq Ismail has the same perspective that the meaning of prayer is not only limited to the prayer rugs formally as ritual worship, but its meaning goes to social worship. With the soul of such prayer, man becomes enlightened because “... Allah, masihkah kau awasi aku ...” said A. Mustofa Bisri (in poetry “Tahiyat”, from Wekwekwek poetry book) (1996: 69). An *ihsan* always feels seen by God (transcendent), therefore in any act always based on intention for good, and to seek Allah’s approval.

Related to the concept of man in the poem of A. Mustofa Bisri is positioned to the prophetic role that man always associates himself with “the One Over” (transcendence) in order to escape from materiality (liberation), and to gain spiritual power to do emancipation (humanization) in the middle of society. Therefore, the poem of A. Mustofa Bisri then dealt with the development of his society’s problems until there was a poem titled “RasanyaBaruKemaren” which revised every year until “Version VIII” (in the Poetry book *Negeri Daging* 2002: 80-87). That’s because the people of Indonesia who are reflected from his poems are judged not moved to the changes of birth and the mind to the better (Bisri’s confession in “Takdim”, *Negeri Daging*, 2002: v).

In that context, the attitude of A. Mustofa Bisri’s poem came from the doctrine of the Qur’an that “You are the best people sent down among human beings to uphold goodness, prevent evil, and believe in God” (QS, Ali Imran, verse 110).

From that concept, the I-lyric figure in the developed argument A. Mustofa Bisri became the I-lyrics of “Lovers,” “Handsets,” “Reminders,” which in Kahlil

Gibran's terms, "the Prophet," as "the Prophets" (Hadith). Therefore, I-lyric figure in the poem became aware that he was carrying a "moral treatise".

However, did the poet's fall aesthetic value merely become a "moral treatise" as once made by Adi Wicaksono? Adi said that the poetry containing the teachings is no different from the "moral treatise", and poor of aesthetics as poetry (1996: 119).

Adi Wicaksono's statement is not entirely correct, if only Adi Wicaksono connects the "moral treatise" with religious experience. In this case the poem of A. Mustofa Bisri is more of a religious experience: "I will not beautify words / Because I just want to proclaim / Love and truth // Is there anything more beautiful than / Love and truth / So it takes beautiful words?

("Poem" *Aku Takkan Memperindah Kata-Kata*, *Gandrung*, 2000: 21). That's because "Love and truth" itself is the beauty of poetry. Why is that so?

Those kind of religious experiences - taking the definitions of Ludwig Wittgenstein - are in fact never directly appointed because they are not sensual experiences. Meanwhile, language has its limitations can only reveal what is the reality of the senses. Therefore, there is a reality that can be touched with language, and some are not (the unutterable). Nevertheless, there are so-called religious languages, which have their own logic, as Peter L. Berger once disclosed. Religious language is analogous, partially the same and partly different from the language and situations of everyday man.

In addition, Ludwig Wittgenstein's religious experience is co native, the experience experienced directly between the subject and the object, takes place in an unconscious state, and thus takes place without language. However, when the subject speaks of his religious experience, the co native aspect goes to the reflective aspect, that is, the religious experience that has been abstracted into the sensory pattern. This movement in religious language proceeds by analogy (through Wachid B.S., 2002: 172).

The religious experience that is expounded by analogy is the language of poetry. Hence, along with the history of mysticism, many great Sufis, even philosophers, have written their mystical experience through poetry. Therefore, the poet as well as the perpetrator of religious experience in his poetry does not feel the need to beautify the words because "// is it more beautiful than / Love and truth / ..."? Similarly A. Mustofa Bisri in his acquisition, the same is also found in the Rendra, Taufiq Ismail, Emha Ainun Nadjib, Abdul Hadi W.M. (especially in the book *Sun Bearer's poem*, 2002), Sutardji Calzoum Bachri (sajak-sajakselepas poetry book *AmukKapak*, 1981), to merely mention a few examples.

F. CONCLUSION

From the results of discussion, it can be concluded some of the following principal. First, the intensity of the written poetry is based on the intellectual religiosity in Islamic boarding school, so it is religiously timeless, and beyond the limitations of language usage. Aspects of events, aspects of experience, and aspects of the view of life (*weltanschauung*) united in the particular language and culture. Secondly, the principle that the *idiocentracy* of religious poetry based on Islamic values in the form of a poetical language is important to mark one's personality as the context of the acquisition of A. Mustofa Bisri. It should be interpreted not merely as a symptom of poetical language that breaks away from the meaning of poetry (the religious experience expressed and simultaneously displayed in poetry), but the interrelated dynamics between poets, poems, and cultural backgrounds that surround them. Third, the religious experience manifested in the language of poetry is the deepest form of religious intellectual abstraction such as divine and cherished love. This condition is shaped by the crystallization of knowledge as an action in the deepest dimension of one's humanity to voice inner perceptions. By loving God, people will love God's creation, man and the universe, as he loves himself. By loving each other and the universe as God's creation, a lover will treat himself as a person of faith and do good deeds, and remind each other to hold fast to the truth, and remind each other to be patient. The concept cannot be separated from the perspective of al-Qur'an and al-Hadith.

REFERENCE

- Al-Qur'an dan Terjemahannya*. Jakarta: Proyek Pengadaan Kitab Suci Al-Qur'an Departemen Agama RI., 1983/1984.
- Al-Ghazali. 1996. *Al-Asma' al-Husna: Rahasia Nama-nama Indah Allah*. Terj. Ilyas Hasan. Bandung: Mizan, Cet. III.
- Al-Hujwiri, Ibnu Usman. 2003. *Kasyf al-Mahjub (Menyelami Samudera Tasawuf)*. Terj. Ahmad Afandi. Yogyakarta: Pustaka Sufi.
- Al-Qadir Jilani, Syekh Abd. 2006. *The Secret of Secrets (Menyingkap Tabir Rahasia Ilahi Syekh Abd al-Qadir Jilani)*. Terj. Mudhofir Abdullah. Yogyakarta: Suluh Press.
- Arabi, Ibn. 2004. *Fusus al-Hikam*, terj. Ahmad Sahidah dan Nurjannah Arianti. Yogyakarta: Pustaka Sufi.
- Bachri, Sutardji Calzoum. 1981. *O, Amuk, Kapak*. Jakarta: Sinar Harapan.

- Bisri, A. Mustofa. 1990. *Ohoi (Kumpulan Puisi-puisi Balsem)*. Jakarta: Pustaka Firdaus.
- _____. 1995. *Rubayat Angin dan Rumput*. Jakarta: Majalah Humor dan PT. Matra Multi Media, Cet.II.
- _____. 1996. *Wekwekwek (Sajak-sajak Bumi Langit)*. Surabaya: Risalah Gusti.
- _____. 1997. *Keindahan Tak Terbendung...* Jakarta: Rumah Dongeng Indonesia.
- _____. 2000. *Sajak-sajak Cinta Gandrung*. Rembang: Al-Ibris.
- _____. 2002. *Negeri Daging*. Yogyakarta: Bentang.
- _____. 2003. *Tadarus*. Yogyakarta: Adicita Karya Nusa, Cet.II.
- _____. 2004. *Mutiara-mutiara Benjol*. Surabaya: Mata Air Publishing.
- _____. 2005. *Pahlawan dan Tikus*. Yogyakarta: Hikayat, Cet. II.
- Burckhardt, Titus. 1976. *Mengenal Ajaran Kaum Sufi*. Terj. Azyumardi Azra. Jakarta: Pustaka Jaya.
- Chirzin, Muhammad. 2003. *Glosari al-Qur'an*. Yogyakarta: Lazuardi.
- Chittick, William C. 2000. *Jalan Cinta Sang Sufi: Ajaran-ajaran Spiritual Rumi*. Yogyakarta: Qalam, Cet. I.
- _____. 2001. *Hermeneutika al-Qur'an Ibnu al-'Araby*. Yogyakarta: Qalam.
- _____. 2002. *Tasawuf di Mata Kaum Sufi*. Bandung : Mizan.
- Damono, Sapardi Djoko. 1999. *Sihir Rendra: Permainan Makna*. Jakarta: Pustaka Firdaus.
- Faiz, Fakhrudin. 2003. *Hermeneutika Qur'ani*. Yogyakarta: Penerbit Qalam.
- Hadi W.M., Abdul. (Ed.). 1985. *Sastra Sufi*. Jakarta: Pustaka Firdaus.
- _____. (Ed.). 1985. *Rumi Sufi dan Penyair*. Bandung: Penerbit Pustaka.
- _____. 1995. *Hamzah Fansuri: Risalah Tasawuf dan Puisi-puisinya*. Bandung: Mizan.
- _____. 1999. *Kembali ke Akar Kembali ke Sumber*. Jakarta: Pustaka Firdaus.
- _____. 2000. *Islam Cakrawala Estetik dan Budaya*. Jakarta: Pustaka Firdaus.
- _____. 2001. *Tasawuf yang Tertindas*. Jakarta: Paramadina.
- _____. 2004. *Hermeneutika, Estetika, dan Religiusitas*. Yogyakarta: Mahatari.

- Hamka. 1984. *Tasawuf Perkembangan dan Pemurniannya*. Jakarta : Pustaka Panjimas.
- _____ . 1990. *Tasawuf Modern*. Jakarta: Pustaka Panjimas.
- Iqbal, Muhammad. 1982. *Membangun Kembali Pikiran Agama dalam Islam*. Terj. Ali Audah, dkk. Jakarta: Tintamas.
- James, William. 1984. *The Varieties of Religious Experience*. New York: Collier Macmillan Publishers.
- Kolimo, Thyto. 2016. "Model-model Kontekstual dan Relevansinya bagi Gereja". Makalah pada Fakultas Teologi Universitas Kristen Artha Wacana Kupang. Sumber: <https://thytokolimo.blogspot.co.id/2016/06/model-model-kontekstual-dan.html>
- Mangunwijaya, Y.B. 1988. *Sastra dan Religiositas*. Yogyakarta: Kanisius.
- Murata, Sachiko. 1996. *The Tao of Islam*. Bandung: Mizan.
- _____ & William C. Chittick. 2005. *The Vision of Islam*, Terj. Suharsono. Yogyakarta: Suluh Press.
- Nadjib, Emha Ainun. 1983. *99 untuk Tuhanku*. Bandung: Penerbit Pustaka.
- Nicholson, R.A. 2003. *Tasawuf Cinta (Studi atas Tiga Sufi; Ibn Abi al-Khair, al-Jili, dan Ibn al-Faridh)*. Bandung: Mizan.
- Ricoeur, Paul. 1981. *Hermeneutics and the Human Science: Essays on Language, Action, and Interpretation*. Cambridge: Cambridge University Press.
- Schimmel, Annemarie. 1993. *Akulah Angin Engkaulah Api*. Bandung: Mizan.
- _____ .1996. *Rahasia Wajah Suci Ilahi*. Bandung : Mizan.
- _____ . 2003-a. *Dimensi Mistik dalam Islam*, cet. II. Jakarta: Pustaka Firdaus.
- _____ . 2003-b. *Sayap-sayap Jibril: Gagasan Religius Muhammad Iqbal*. Yogyakarta: Lazuardi.
- _____ . 2005. *Menyingkap Yang-Tersembunyi* , terj. Saini K.M. Bandung: Mizan, Cet. I.
- Sumaryono, E. 1999. *Hermeneutika (Sebuah Metode Filsafat)*. Yogyakarta: Kanisius.