

**Hadith And Literature:
Hadith Reception in LIIA Rhyme as Transmission of
Ma'rifatullah Hamzah Fansuri**

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Abstract: *Transmission of Islamic knowledge should be important to pay attention to local wisdom as a medium for da'wah so that amar ma'aruh nahi mungkar is not limited to the material message but also in the process and packaging. This is where Islam must be interpreted as a methodological tool as well as a value system concerning the dialogical dimension of man's love for God. This research is a literature study using the living hadith study method by focusing on verse verses with tauhid nuances as the basis of the teachings of Hamzah Fansuri's wihdatul wujud. This study aims to explain how the hadith receptions in tauhid sentences and how Hamzah Fansuri came to the meaning of LIIA as a tauhid system and how the position of LIIA-themed poetry in perahu poetry. The result, first, LIIA's poetic poetry media is a reception of a Sufistic hadith as a way of capturing the bathiniyyah feeling of the unity of man and God. second, LIIA's poetry is an influence from the literary form to further explain my relationship with the Beloved. third, LIIA poetry in the verse of the perahu is more as a methodology of preaching about wihdatul wujud to awaken the passion of human love for god which is transcendental.*

Keywords: *Hadis; Hamzah Fansuri; Tauhid System*

Abstrak: *Transmisi pengetahuan Islam seyogyanya penting memperhatikan kearifan lokal setempat sebagai media dakwah sehingga amar ma'aruh nahi mungkar tidak terbatas pada pesan materinya tetapi juga pada proses dan kemasannya. Di sinilah Islam harus dimaknai sebagai perangkat metodologis*

*sekaligus sistem nilai tentang dimensi dialogis kecintaan manusia dengan Tuhan. Penelitian ini merupakan studi pustaka dengan menggunakan metode studi living hadis dengan memfokuskan pada bait syair yang bernuansa kalimat tauhid sebagai basis ajaran wihdatul wujud Hamzah Fansuri. Metode yang digunakan deskriptif kualitatif dengan pendekatan hermenutika teks Gadamer. Penelitian ini bertujuan untuk menjelaskan bagaimana resepsi hadis dalam kalimat tauhid dan kualitas hadisnya serta bagaimana Hamzah Fansuri bisa sampai pada pemaknaan *Laihaillah* dengan sebutan *LIIA* sebagai sistem tauhid dan bagaimana kedudukan syair yang bersajak *LIIA* dalam syair perahu. Hasilnya, pertama, media syair bersajak *LIIA* merupakan resepsi hadis sufistik sebagai cara menangkap perasaan bathiniyyah antara kesatuan manusia dengan Tuhan. kedua, sajak *LIIA* merupakan pengaruh dari bentuk kesusastraan untuk lebih menjelaskan hubungan hamba dengan Sang Kekasih. ketiga, syair *LIIA* dalam bait syair perahu lebih sebagai metodologi dakwah tentang wihdatul wujud untuk membangkitkan gelora cinta manusia pada Tuhan yang bersifat transendental.*

Kata Kunci: *Hadis; Hamzah Fansuri; Sistem Tauhid*

INTRODUCTION

The many Islamic speeches or da'wah as a transmission of Islamic knowledge by the Islamic scholars who can actually give a message of peace and calm in the community, but precisely what happened to each other are slander and ridicule accompanied by speech that tends to be rude and corner others or parties who do not agree. In fact, Islam is full of inclusive humanitarian values but instead becomes a medium of ridicule among fellow Muslims and leads to exclusive Islamic thought and unilateral claims. The issues are not occurs only about the material of da'wah itself but it is about how to choose the right and adaptative method of da'wah as an educational and learning strategy for Islamic teachings, especially in actualizing religious texts. Thus between substance and da'wah method becomes an important part that is interrelated in the process of Islam transmission that can be understood and familiar from the cultural side of the community itself, so proverb about *at thariqatu ahammu minal maddah* an important reflection for a *da'i* or cleric as enlightenment and extension of spiritual

and intellectual traditions.¹ That is why making the method of da'wah as the teachings core of Islam itself becomes very urgent.

In the one hand, interrelation efforts in the form of the Prophet's hadith with the model of poetry da'wah in the community, for example, carried out by Hamzah Fansuri as an archipelago Islamic scholar who lived in the XVI century when during the reign of the Aceh Darussalam kingdom led by 'Ala al Din Ri'ayatsyah (1588-1604) AD, at that time Hamzah Fansuri served as Qadi.² He made poetry or literature as a medium of Islamic da'wah in the community. The function of literature as a medium of da'wah which has strong tradition roots in the history of revelation of the Qur'an for the culture of the Arab nation known as a nation that has a strong literary culture. In the literary dimension the positions of the Qur'an as one of the highest literary books in world civilization to compete the literature of the Arabs at that time. Historical reflection is a contact point of how literature as an Islam da'wah which has long existed and always develop as done by Hamzah Fansuri. Even now the reception of religious texts is a little familiar in the world of entertain.³ As a Sufi cleric, the poem written by Hamzah Fansuri has a *tasawwuf* nuance that becomes a pattern of diversity among Aceh people.⁴ Researchers suspect he included elements of religious experience in the text of revelation or interpretation of verses that are the source of the Qur'an and Hadith

¹ Amirul Hadi, *Islam and State in Sumatra; A Study of Seventeenth-Century Aceh*, ed. Wadad Kadi and Rotraud Wielandt (Leiden, Boston: Briil, 2004), 147.

² Zakaria, "Dakwah Sufistik Hamzah Fansuri (Telaah Substansi Syair Perahu)," *Jurnal Al-Bayan* 22, no. 33 (2016): 17.

³ Ihsan Nurmansyah, "Resepsi Dan Transmisi Pengetahuan Dalam Film Papi Dan Kacung Episode 8-11: Sebuah Kajian Living Hadis," *AL QUDS: Jurnal Studi Alquran Dan Hadis* 3, no. 2 (2019): 97.

⁴ Sangidu, "Sastra Sufi Di Aceh Sufi Literture In Aceh," *Jurnal Penelitian Humaniora* 9, no. 2 (2008).

One of the interesting religious experiences of Hamzah Fansuri's poem as the basic assumption of this study is the LIIA rhyme which according to researchers became the fundamental principle of the *wihdatul wujud* teachings taught by Hamzah Fansuri that is not only for Aceh people but also the wider community. LIIA rhymes are found in *perahu* poetry that tend to use symbolic language that is hyperbolic metaphorical to display a beautiful impression and a strong imagination for the reader so as to cultivate a deep curiosity.⁵ In addition, the *perahu* poetry patterned of sufistic or spiritually mystical by adapting the symbols of natural nuances to reveal the sensitivity of human relationship with God.⁶ Meanwhile, *perahu* poetry gives a strong impression to reflect transcendental relationships into the dimension of harmonious human relations then be taught as learning material.⁷ Even the *perahu poetry* has a tangent point over sufistic hadith in the nuances poem of eschatological nuances rather than a syarah over hadith.⁸ However, that has not been found research that discusses in the tawhid system in LIIA rhyme as the basis of the Hamzah Fansuri's *wihdatul wujud* teaching.

Based on the studies above related to *perahu* poetry can be mapped into several tendencies, namely literature, Philosophy and Sufism, da'wah and education also hadith. It is different with previous studies. This study tries to complete the previous findings by explaining and proving LIIA rhyme as a turning point of Hamah Fansuri's *wihdatul wujud* teaching. Even with similar objects but it is different focuses and approaches, this study is expected to be able

⁵ Medri Osno, "Rubayat Hamzah Fansuri: Kajian Strukturalisme-Semiotika," *JENTERA: Jurnal Kajian Sastra* 5, no. 2 (December 31, 2016): 74; Miftahul Ula, "Simbolisme Bahasa Sufi (Kajian Hermeneutika Terhadap Puisi Hamzah Fansuri)," *RELIGIA* 19, no. 2 (February 20, 2017): 26.

⁶ Jajang A. Rohmana, "Rubayat Hamzah Fansuri: Kajian Strukturalisme-Semiotika Sastra Sufistik Melayu Dan Sunda Di Nusantara: Mempertemukan Hamzah Fansuri Dan Haji Hasan Mustapa," *IBDA': Jurnal Kebudayaan Islam* 13, no. 1 (January 1, 2016): 1–27.

⁷ Ismail Fahmi Arrauf Nasution, "Humanisasi Pendidikan Islam Melalui Antropologi Transendental Hamzah Fansuri," *Edukasia: Jurnal Penelitian Pendidikan Islam* 12, no. 1 (May 29, 2017): 235.

⁸ M. Ahsin and Muhammad Alfatih Suryadilaga, "Interpretasi Sufistik Atas Hadis Melalui Sastra Dalam Syair Perahu Karya Hamzah Fansuri," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 21, no. 1 (2020).

to reveal the meaning behind the LIIA rhyme in the *perahu* poetry. Thus the reception interpretation of the hadith meaning poured in the *perahu* poetry LIIA rhyme. Interpretation of hadiths about Sufism and morality internalizes in beautiful poems with all dimensions of its interpretation. To prove the argument, it is done more deeply explaining the hadiths of the Prophet used along with the quality of hadith in the rhyme LIIA as a system of *tawhid* to Allah Almighty.

The aims of this study are to explain how the hadiths reception is in tawhid sentence and its hadith quality, how Hamzah Fansuri can come to the use of *Laihaillah* as designations of LIIA as a tawhid system and how the position of LIIA-based poetry in *perahu* poetry. Through this question, this study can provide confirmation and affirmation on the use of hadith in the *perahu* poetry in LIIA rhyme written by Hamzah Fansuri to complete the research that has not existed before. This study includes as descriptive qualitative through library data using the method of living hadith as well as the degree of quality of hadith. The object of this study is the study of poetry in the LIIA rhyme, theoretical analysis using the *hermeneutika Gadamer* theory that explains a text is not interpreted purely by the text itself, but the text here is interpreted with socio-cultural symptoms.⁹ So when reading a text it is necessary to read or interpret the text from the side of the text itself (*Weltanschauung*).¹⁰

IDENTIFY HAMZAH FANSURI

Hamzah Fansuri is an Nusantara scholar who was an expert in Sufism, a Sufi who was so famous at his time, another name for him was a famous Malay poet in the

⁹ Heddy Shri Ahimsa-putra, "The Living Al-Qur ' an: Beberapa Perspektif Antropologi," *Jurnal Walisongo* 20, no. 1 (2012); 235-260.

¹⁰ Sahiron Syamsuddin, *Hermeneutika Dan Pengembangan Ulumul Quran*, 1st ed. (Yogyakarta: Pesantren Nawesea Press, 2017).

XVII century. Prof. Dr. Naguib Alatas said that Hamzah Fansuri is like as Jalaluddin Rumi in Nusantara.¹¹ Hamzah Fansuri uses beautiful words to interpret religious teachings that are arranged in verses and prose. It is not yet clear about the place and the date of Hamzah Fansuri's birth, but from the tracking of Abdul Hadi through his written poems, Hamzah Fansuri was born in Shahr-Nawi.¹² Another opinion says that his birth in Persia, this is seen from the historical record when he came to Pasai during the Pasai Kingdom led by Sultan Alaidin Malikussalih¹³ there is also an intended namely the city of Fansur, Aceh, the city is also known as the Barus city.¹⁴ However, Barus city is not attached in Hamzah's name and choose Fansuri as his last name.

Now the name of Fansuri city does not exist and changed to Pancur city near Olehleh area which is a former area of Lamuri Hindu kingdom power, namely indra pura in Nejid region.¹⁵ At least the time span of Hamzah Fansuri's life is in the reign of Sulthan Alaidin Riayat Syah IV Saidil Mukamil (997-110 H/1589-1604 M) until the leadership of Sulthan Muda Ali Riayat Syah V (1011-1015 H/1604-1607 M) and continued in the government of Sulthan Iskandar Muda Meukuta Alam (1016-1045 H/1607-1636). Hamzah Fansuri's life span is estimated to be in the mid-XVI century until the beginning of the XVII century.¹⁶ From the results of the expansion, there are several works of his that can be tracked such as *Syarahul Asyiqin*, *Zinatul Muwahhidin*, *Asrarul Arifin fi Bayani Ilmis Suluk Wat Tauhid*, *Al Muntahi dan Rubai al Muhaqqiqin*, *Kasf as sirri at tajalli as subhani*, *Mifatahul Asrar* dan *Syair* berupa *syair Burung Pinggai*, *Syair*

¹¹ A. Hasmy, *Hamzah Fansuri Penyair Sufi Aceh*, ed. Abdul Hadi W. M. and L.K. Ara (Jakarta: Lotkala, 1984), 6.

¹² Ibid.

¹³ Ibid.

¹⁴ Syed Muhammad Naguib Al-Attas, "The Mysticism Of Hamzah Fansuri" (University of Malaya Press, 1970).

¹⁵ Aboebakar Aceh, *Sekitar Masuknya Islam Ke Indonesia* (Solo: Ramadhani, 1985), 16.

¹⁶ A. Hasjmy, *Kebudayaan Aceh Dalam Sejarah* (Jakarta: Penerbit Beuna, 1983), 195-197.

Perahu, syair Sidang Fakir, syai'r Dagang.¹⁷ The experience of travelling to various countries that even reached the countries of the Malay Peninsula, Java Island, India, Persia, and Arabic and so on makes it no wonder that Hamzah Fansuri has a wide horizon, even he mastered several languages, such as Arabic, Urdu, and Persian. So that the provision of such knowledge makes Hamzah Fansuri can understand the sufism or thariqat and philosophy of Islamic philosophers, such as Ibnu Arabi, al-Hajjaj, al-Bistami, Maghribi, Syah Nikmatullah, Dalmi, Abdullah Jilli, Jalaluddin Rumi, Abdulqadir Jailani, and so on.

The factuality of entering Islam in Aceh city in the form of madzhab although there is no certainty which is first between the shafi'i or shi'a madzhab but the teachings of *wahdatul wujud* brought Hamzah Fansuri is evidence of the inclusion of Shi'a Islamic madzhab which with traditions that are still enjoyed by Aceh people such as bidding and the tradition of commemoration of Hasan and Husein.¹⁸ But in the historical evidence of the writing material recorded in the epigraphy of the old tombstone or "Batu Aceh" it is clear and convincing that the teachings of sufism have entered the 16th century in Semenanjung Malaysia precisely the time of the Sultanate of Melaka through the teachings of Hamzah Fansuri.¹⁹ Nevertheless factually the teachings of *wahdatul wujudiyah* Hamzah Fansuri do not leave the piety of religious rites with full discipline as a spiritual

¹⁷ M. Yahya Harun, *Kerajaan Islam Di Nusantara Abad XVI & XVII* (Yogyakarta: PT. Kurnia Kalam Sejahtera, 1995), 20; Abdul Hadi, *Hamzah Fansuri Penyair Sufi Aceh* (Jakarta: Lotkala, 1984), 8.

¹⁸ Aboebakar Aceh, *Sekitar Masuknya Islam Ke Indonesia*, 31-34.

¹⁹ Othman Mohd. Yatim and Abdul Halim Nasir, *Epigrafi Islam Terawal Di Nusantara*, ed. Zainab Kassim (Kuala Lumpur: Dewan Bahasa dan Pustaka Kementerian Pendidikan Malaysia, 1990), 99-100.

medium obtaining divine light.²⁰ Hamzah calls it the *Taraqqi* way which is to seriously present the nature of God in the self.²¹ Regarding hamzah fansuri's death there is a difference of opinion among historians and other researches. According to Drewes it is alleged that Hamzah Fansuri lived until before 1590 AD, as for the opinion of Naguib Alatas that he lived until 1607 AD based on several facts, such as:

First, the existence of the book of *Tuhfah* in the early 17th century AD and the rapid development of the dignity seven's teaching, that is fact, it does not actually provide information that the influence of Hamzah Fansuri teachings reduced or faded because the teachings of dignity seven itself is tasawwuf of Ibn Arabi which is also a reference Hamzah Fansuri. *Second*, the actions of Syamsuddin as-Samatrani (he is a student of Hamzah Fansuri) who wrote syarah on the poems by Hamzah Fansuri in the early 17th century AD, this shows that Syamsuddin directed hamzah fansuri poetry while still alive and met in person. *Third*, the spread of the seven dignity teachings in Sumatra and Java that occurred at the end of the 17th century AD and at that time also the book of al-Muntahi and Syarah al-'Ashiqin was translated into Javanese in Banten.²² Another opinion conveyed by Guillot, according to him Hamzah Fansuri died on April 11th, 1527 AD and buried in Makkah, this is based on the information written in the inscription of the tombstone found in Makkah and the tombstone is considered to belong to Hamzah Fansuri.²³

LITERARY DIALECTICS AND HADITH RECEPTION IN ISLAMIC LITERATURE

The spread of Islamic da'wah through poetry in Aceh people is an important part of how Aceh people learn about good and bad. Folklore that contains the

²⁰ Abdul Hadi, *Hamzah Fansuri Penyair Sufi Aceh*, 18.

²¹ Ibid, 25.

²² Syamsun Ni'am, "Hamzah Fansuri : Pelopor Tasawuf Wujudiyah Dan Pengaruhnya," *Jurnal Episteme* 12, no. 1 (2017), doi:10.21274/epis.2017.12.1.261-286.

²³ Ibid.

teachings of goodness and wisdom is packaged in the form of a story in the form of humming poems or poems that they usually hear in *meunasah* namely *langgar* or *surau*. The model of religious teaching through literature is clearly very sticky and well known also easily accepted by Aceh people from other religious methods or Islamic teaching methods. The literary awareness of Aceh people is used as a way of how Hamzah Fansuri teaches the teachings of Islam, especially Sufism. The strategy is certainly very relevant to *Amar ma'ruf nahi mungkar*; *ma'ruf* is not limited to only the goodness itself but the medium of da'wah used is able to be understood, known and become part of the community itself. So it is no wonder when Aceh people hold to the tradition of poetry as a value system on how to understand Islamic teachings well.²⁴

One of the interesting examples in Aceh tradition, for example, the saga of *Si Malin Kundang* which is told as a figure of child who is disobedience to his mother. Through the saga built a narrative about morality to honour a Mother that can be textually found in the Prophet's hadith about honouring a Mother until repeatedly and then your father. It is not only about it, in Aceh's war against the invaders a cleric had a dominant influence for Aceh people in addition to being a religious leader but also a leader against colonialism. Through the mastery of religious values the scholars use the media as a medium of poetry to stir and ignite the flames of resistance against the invaders such as in *Hikayat Prang Sabi*.²⁵ Therefore, the poetry for Aceh people is a culture as well as a moral system to teach moral values and ethics as the teachings of the Prophets and scholars.

²⁴ Berdasarkan cerita masyarakat Aceh, kejadian tersebut abadi dalam kenangan sebuah pulau yang tampak terapung seperti sebuah kapat di lepas pantai Krueng Raya dengan jarak sekitar 30 kilometer sebelah timur laut kota Banda Aceh. Alfian, "Cendekiawan Dan Ulama Dalam Masyarakat Aceh : Sebuah Pengamatan Permulaan," in *Segi-Segi Sosial Masyarakat Budaya Aceh* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1977), 199.

²⁵ *Ibid.*, 205.

Ideological reception in literature has actually emerged since hundreds of centuries ago where the digression reception's point of religious texts into Islamic literature can be studied in the revelation of the Qur'an's history to the stupidity Arabs; one of the miracles of the Qur'an is a language known as Quranic literature as a comparison of Arabic literature. The ethical reception was able to position the Qur'an against Arabic literature until Allah challenged the poets to make something similar to the Qur'an recorded in Qs. Al Isra [17]:88. Meanwhile, long before it is introduced by the Prophet Muhammad SAW to the people of Mecca, especially the stupidity community of Arab, the lyric or poem is a daily habit (*thabi'ah*) and also as a tool to reconcile or establish relationships between tribes, sympathize and empathize with others at once to evoke the turmoil of the spirit on the battlefield even each tribe has a poet as a communicator.²⁶

In addition, in the stupidity community of Arab, lyrics or poem has the function to raise the social status known as *muru'ah* which according to Philip Kitti it has two important messages namely loyalty and generosity.²⁷ When Islam came, there was a prominent Muslim poet at that time who according to Abu Ubaidah, namely; Imru' al Qais, Zuhair and Nabighah, have the strength of their respective styles.²⁸ In its development, the poem in the Arab region has been separated from the rhetoric that binds more to the nuances of creating harmony and closeness between the poet and his readers that is like as in Arabic culture known in the form of Mahja or Nuai'ma poem which according to egyptian critic, Muhammad Mandur, as *al Shi'r al Mahmud*.²⁹

Now the poem has developed and transformed from the function of poetry as an effort to raise the status of social, community or group as the tradition of the

²⁶ Diberitakan bahwa masyarakat Arab Jahilliyyah memiliki 100 orang penyair yang keseluruhan mereka adalah penduduk asli Arab yang banyak berasal dari Adnan terkecuali satu orang yaitu Hashas. Lihat Jurji Zaidan, *Tarikh Al Adab Al Lughah Al Arabiyah*, Juz 1, (Beirut: Dar al Fikr, 1416), 83.

²⁷ Philip K Hitti, *History of The Arabs*, 8th ed. (London: Macmillan Press, 1984), 95.

²⁸ Zaidan, *Tarikh Al Adab Al Lughah Al Arabiyah*.

²⁹ M. M. Badawi, *A Critical Introduction to Modern Arabic Poetry* (London and New York: Cambridge University Press, 1975), 187.

stupidity Arabs switched functions as the teaching of moral and moral education. The turning point of the transition's function is at least beginning since the Qur'an as the largest literary book in the world serves as a guide (*hudan*) for humans. Because Arabic poetry is very closely related to Islam, it is not possible to spread Arabic language to the all over the world through the religion of Islam.³⁰ Turning to the archipelago that Islam also reached the land of the archipelago through the poem as one of the da'wah methods. There is no denying that Islam has come then bring changing in many aspects, especially in language and literature. A little summary made by Azra about the entry of Islam theory into the archipelago; there are four. *First*, islam was brought from Arabia. *Second*, the ones who introduce Islam are the teachers and broadcasters who are famous. *Third*, people who began entering islam are from the upper class (officials). *Fourth*, the spreaders of Islam were identified in the 12th century, and then from this Islam in the archipelago developed. Since the 17th century there has been a relationship between religion and science, it has happened since the Islamization of the archipelago. Especially when Islam began to enter Java which is estimated before the 15th century and brought by the most famous Javanese scholars, at that time religious intellectuals that were seen and gained more attention were the development of sharia and Sufism. From those came the best works in Sharia and Sufism that used Malay-Javanese and also Arabic.³¹ So it is no wonder that a lot of literary works in the form of poem as a medium of Shia Islam at that time mainly in the form of ideological nuances in the teachings of morals and Sufism.

³⁰Syamsul Hadi, "Bahasa Arab Dan Khazanah Sastra Keagamaan Di Indonesia," *Jurnal Humaniora* II (1995): 88–89.

³¹ Ibid.

IDEOLOGICAL RECEPTION OF LIIA RHYME AS A SYSTEM OF TAWHID

Researchers found a manuscript containing a *perahu poetry* by Hamzah Fansuri containing the interpretation of *Lailahaillah* which stands for LIIA rhyme recorded in several sequences of stanza poem that became the focus of the living hadith's study such as stanza poem of 11th, 13th, 24th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd.³²

The example of the poem:

The 11th stanza

*Lengkapkan pendarat dan tali sauh,
derasmu banyak bertemu musuh,
selebu rencam ombaknya cabuh,
LIIA akan tali yang teguh.*³³

The 13th stanza

*LIIA jua yang engkau ikut,
di laut keras topan dan rebut,
hiu dan paus dibelakang menurut,
pertetaplah kemudi jangan terkejut.*

The 24th stanza

*LIIA akan talinya,
kamal³⁴ Allah akan tiangnya,
as salam alaikum akan tali lenggangnya,
taat dan ibadat anak dayungnya.*

The 35th stanza

*LIIA itu firman,
Tuhan itulah pergantungan alam sekalian,*

³² Hadi, *Hamzah Fansuri Penyair Sufi Aceh*, 31-40.

³³ Dalam versi rujukan terdapat beberapa arti sajak seperti selebu; samudera, rencam; kacau dan memusingkan, LIIA dibaca *Lailahaillah*. Ibid, 33.

³⁴ Sajak "kamal" berarti kesempurnaan. Ibid, 36.

*iman tersurat pada hati insap,
siang dan malam jangan dilalaikan.*

The 36th stanza

*LIIA itu terlalu nyata,
tauhid ma'rifat ³⁵ semata-mata,
memandang yang gaib semuanya rata,
lenyapkan kesana sekalian kita.*

The 37th stanza

*LIIA itu jangan kaupermudah-mudah.
sekalian makhluk kesana berpindah,
da'im dan ka'im jangan berubah,
khalak disana dengan LIIA.³⁶*

The 38th stanza

*LIIA itu jangan kaulalaikan,
siang dan malam jangan kausunyikan,
selama hidup juga engkau pakaikan,
Allah dan rasul juga yang menyampaikan.*

The 39th stanza

*LIIA itu kata yang teguh,
memadamkan cahaya sekalian rusuh,
jin dan syaitan sekalian musuh,
hendak membawa dia bersungguh-sungguh.*

The 40th stanza

LIIA itu kesudahan kata,

³⁵ Sajak ma'rifat berarti pengetahuan tentang zat Allah. Ibid, 40.

³⁶ Sajak da'im; kekal, ka'im; teguh, khalak; makhluk. Ibid.,

*tauhid ma'rifat semata-mata.
hapuskan hendak sekalian perkara,
hamba dan Tuhan tiada berbeda.*

The 41st stanza

*LIIA itu tempat mengintai medan yang kadim '
tempat berdamai,
wujud Allah terlau bitai,
siang dan malam jangan bercerai.³⁷*

The 42nd stanza

*LIIA itu tempat musyahadah,
menyatakan tauhid jangan berubah,
sempurnalah jalan iman yang mudah,
pertemuan Tuhan terlalu susah.*

LIIA rhyme above which is a *tahlil* sentence "*Lailahailah*" is a reflection of monotheism or *tawhid* to God and the essence of the Sufism teachings taught by Hamzah Fansuri. The understanding of monotheism can clearly be found in his work *Asrarul 'Arifin fi bayan 'Ilmi Suluk wa al Tauhid* which is a literary work that discusses the science of mysticism (*suluk*) and monotheism. Denys Lombard explains that in that work contains the nature and work of God from the point of view of Islamic theology.³⁸ This can be found in his monumental work entitled *Asrarul Arifin*.³⁹ This statement is clearly seek in stanza "Lima Belas" and it is like a return explaining that discusses the *ma'rifatullah* and his natures and *Asthma*.⁴⁰

In the book above the system of monotheism Hamzah Fansuri looks very thick on the recognition and oneness of God with all the obligatory and

³⁷ Sajak daim berari kekal sedangkan bitai; (?). Ibid, 41.

³⁸ Denys Lombard, *Kerajaan Aceh Jaman Sultan Iskandar Muda (1607-1636)* (Jakarta: Balai Pustaka, 1991), 217.

³⁹ Hasjmy, *Kebudayaan Aceh Dalam Sejarah*, 353-355.

⁴⁰ Syed Muhammad Naguib al Attas, "The Mysticism of Hamzah Fansuri" (University of London School of Oriental and African Studies, 1966), 384-388.

impossible natures for Him. The system of monotheism is reflected in the *perahu* poetry in Ruba'i; the phrase "*Lailahailah*" is similar meaning in the literature hadith of the Prophet Muhammad. Here is a hadith that the researcher considers to have represented the same as the content of the poem, although there are other histories that contain the same text in Saheeh Bukhari as follows:⁴¹

أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ كَانَ يَقُولُ عِنْدَ الْكَرْبِ لَا إِلَهَ إِلَّا اللَّهُ الْعَظِيمُ الْحَلِيمُ لَا إِلَهَ إِلَّا اللَّهُ رَبُّ الْعَرْشِ الْعَظِيمِ لَا إِلَهَ إِلَّا اللَّهُ رَبُّ السَّمَوَاتِ وَرَبُّ الْأَرْضِ وَرَبُّ الْعَرْشِ الْكَرِيمِ وَقَالَ وَهَبٌ حَدَّثَنَا شُعْبَةُ عَنْ قَتَادَةَ مِثْلَهُ

The *perahu* poetry in the sentence of tawhid "*Laailahailallah*" for Hamzah can be understood as the way of a person who wants himself to be able to reach Allah swt (the highest level of maqam in Sufism or for a Sufi) then only firmly hold on to the word of tawhid. In the stanza of the *perahu poetry* above, shows that the word of tawhid is something to rely on and that is Allah almighty. *Laailahailallah* means there is no God except Allah, based on the poem that have been mentioned that Allah is a place of shelter, refuge, and all the places of complaint. As a servant must always hold firm and faith in Allah swt, besides that it is good when holding firm to Allah will (firm to the word Of *Laailahailallah*) get a shield or fortress of salvation from the evil and demons. A servant who believes and holds firm to *Laailahailallah* will surely make the journey to the Hereafter easier, which is as life in this world was only temporary. So the end result is the servant reaches his destination so well.

⁴¹ Muhammad bin Ismail al Bukhari Jawamiul Kalim, *Shahih Bukhari* (Yamamah: Dar Ibnu Katsir, t.th.).

As mentioned earlier that the meaning of the *perahu poetry* above is indeed in accordance with the Hadith of the Prophet concerning the sentence *Laailahailallah* as a prayer when difficulty. The result of unification with the help of *jawamiul kalim* from islamweb.net from the hadith matan **عِنْدَ الْكَرْبِ لَا إِلَهَ إِلَّا اللَّهُ الْعَظِيمُ الْحَلِيمُ** is found in saheeh bukhari, saheeh muslim, musnad ahmad bin hanbal, sunan al kabir an naasa'i, and syarah al sittah, all its narration rawi al a'la is from Abbas r.a's. Here is the full contents of the hadith that has been found:

First, hadith narrated by Imam Bukhari⁴² in the number of hadith 5897 from the path of Musaddad, Yahya, Hisham ibn Abi Abdillah, Qatadah, Abu Aliyah, Ibn Abbas as follows:

عَنْ ابْنِ عَبَّاسٍ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ كَانَ يَقُولُ عِنْدَ الْكَرْبِ لَا إِلَهَ إِلَّا اللَّهُ الْعَظِيمُ الْحَلِيمُ لَا إِلَهَ إِلَّا اللَّهُ رَبُّ الْعَرْشِ الْعَظِيمِ لَا إِلَهَ إِلَّا اللَّهُ رَبُّ السَّمَوَاتِ وَرَبُّ الْأَرْضِ وَرَبُّ الْعَرْشِ الْكَرِيمِ وَقَالَ وَهَبٌ حَدَّثَنَا شُعْبَةُ عَنْ قَتَادَةَ مِثْلَهُ

Second, hadith narrated by The Muslim Imam⁴³ hadith number 4915 through the narration of Muhammad bin Mutsana, Ibnu Basysyar, Ubaidillah bin Said, Mu'adz bin Hisyam, Hisyam, Qatadah, Abul Aliyah, Ibbnu Abbas as follows:

عَنْ ابْنِ عَبَّاسٍ أَنَّ نَبِيَّ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ كَانَ يَقُولُ عِنْدَ الْكَرْبِ لَا إِلَهَ إِلَّا اللَّهُ الْعَظِيمُ الْحَلِيمُ لَا إِلَهَ إِلَّا اللَّهُ رَبُّ الْعَرْشِ الْعَظِيمِ لَا إِلَهَ إِلَّا اللَّهُ رَبُّ السَّمَاوَاتِ وَرَبُّ الْأَرْضِ وَرَبُّ الْعَرْشِ الْكَرِيمِ

Third, narrated by Imam Ahmad⁴⁴ hadith number to 1936 from the historical of Yahya, Hisyam, Qatadah, Abu Aliyah, Ibnu Abbas as follows:

⁴² Ibid.

⁴³ Muslim bin Hajjaj Jawamiul Kalim, *Shahih Muslim*, 01 ed. (Beirut: Dar Ihya' at Taratul Arabi, t.th.).

⁴⁴ Ahmad bin Hanbal Jawamiul Kalim, *Musnad Ahmad Bin Hanbal*, 01 ed. (Beirut: Dar Ihya' at Taratul Arabi), 241.

عَنِ ابْنِ عَبَّاسٍ أَنَّ نَبِيَّ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ كَانَ يَدْعُو عِنْدَ الْكَرْبِ لَا إِلَهَ إِلَّا اللَّهُ الْعَظِيمُ
 الْحَلِيمُ لَا إِلَهَ إِلَّا اللَّهُ أَنْتَ رَبُّ الْعَرْشِ الْعَظِيمِ لَا إِلَهَ إِلَّا أَنْتَ رَبُّ السَّمَاوَاتِ وَرَبُّ الْأَرْضِ وَرَبُّ
 الْعَرْشِ الْكَرِيمِ

The three hadiths above researchers considered to have represented for the findings in the takhrij process, as for the degree of validity of the three hadiths above, researchers believe that the authenticity of the hadiths can be accounted for. It means hadith concerning the sentence *Laailahailallah* is a saheeh hadith and accepted by the scholars and Muslims because it is narrated in the book of saheeh Bukhari and Muslim and in other narrations because the rawi who narrate the hadith is widely considered as *tsiqah*. If shortened from all the hadith above can be known the names of the narrator and explanation of the narrator matter as follows:⁴⁵

1. Ibnu Abbas

The complete name of him is Abdillah bin Abbas bin Abdul Muthalib bin Hasyim bin Abd Manaf, he always calls as Abdullah bin Abbas al Qurasyi and his surname is Abu al Abbas. He was born in the 3rd year before AH and about the death, some say in the 68th year AH, another opinion of some scholars said he died at the age of 69 years. Ibn 'Abbas is one of the companions and person who is *tsiqah*, according to Ibn Hajar as Qalani and Adz Dzahabi. Ibn 'Abbas still has a family relationship with the Prophet Muhammad, he is the uncle of the Prophet. During his life he settled in Marur Rawdz.

⁴⁵ Al Hafidz Al Mutqin Jamaluddin Abi Al Hajjaj Yusuf Al Mizzi Jwamiul Kalim, *Tahdzibul Kamal Fi Asmai Ar Rijal* (Beirut: Mu'asisah ar Risalah, 1983).

2. Abu Aliyah

His full name or real name is Rifa'i bin Mihran while his nickname is Abu Aliyah ar Riyahi. He is from Bashrah and he is in the second level (means including an old tabi'in). His surname is Abu Aliyah. Regarding the year of death; there are those who say in 90 AH and 93 AH. He is a person who *tsiqah* also agreed comments from some scholars such as Abu Zur'aah Arrazy, Abu Hatim Ar Razy, al 'Ajli, Yahya bin Ma'in, and Ibn Hibban.

3. Qatadah

His real name is Qatadah bin Du'amah bin Qatadah bin Aziz bin Amri bin Rabi'ah often called as Qatadah bin Du'amah as-Sausiy. During his life he lived in Wasit and Bashrah, as for the year of his birth was in 61 AH and the year of death was on 117 AH and buried in Wasit. He is on the fourth level (tabi'in). His surname was Abu al Khattab. There were some comments from scholars about him in narrating hadith, including the commiserary of Yahya ibn Ma'in who said he was a *tsiqah*, Muhammad ibn Sa'd said that he was *tsiqah ma'mun*, Ibn Hajar as Qalani said he *tsiqah tsabit*, lastly from Azd Dzahabi who said he was a *hafiz*.

4. Hisyam bin Abi Abdillah

His originally named is Hisham ibn Sanbar and his nick name is Hisham ibn Abi Abdillah ad Distiwa'i. He was born in 74 AH and died in 152 AH. Another opinion said he died in 154 AH, he was at the seventh level (meaning at the time of tabi'in was middle class). During his life he lived in Bashrah. The surname that was pinned to him was Abu Bakr. Regarding the criticism of narration in the hadith he mentioned as *tsiqah* by al 'Ajli, Ibn Sa'd, and Ibn Hibban, Ibn Hajar as Qalani, while according to Adz Dzahabi he was a *hafiz*.

5. Mu'adz bin Hisyam

His fullname is Mu'adz bin Hisham bin Sanbar, his nickname is Mu'adz bin Hisham ad Distiwa'i. Derived from Bashrah and living there as well, recorded in the history and opinions of most scholars related to his death around in 200

AH. Mu'adz is rawi at the eighth level or *tabi'ul atba'* among the elderly. His surname was Abu Abdullah and his *laqab* was Ibn Sanbar. His assessment in narrating the hadith is صدوق حسن الحديث, from some scholars such as Ibn Hibban stated *tsiqah*, while Ibn Hajar as Qalani stated that he is a *shuduuq* but still has doubts, and according to Yahya ibn Ma'in he is a *shuduuq*.

6. Yahya

The full name is Yahya bin Sa'id bin Farrukh, while his nickname is Yahya bin Sa'id al Qithan. He was born in 120 AH and died in 198 AH, during his life living in Bashrah. He was a ninth-tier rawi (meaning among the early *tabi'ut tabi'in*). The opinions of the scholars concerning him concerning narrating hadith are *tsiqah tsabit* from Imam an Nasa'i, *tsiqah hafiz* from Abu Zur'ah and Abu Hatim, *tsiqah* from al 'Ajli, *tsiqah ma'mun* from Ibn Sa'd, *tsiqah mutqin* from Ibn Hajar as Qalani, and *hafiz kabir* from Adz Dzahabi.

7. Ubaidillah bin Sa'id

His real name was Ubaidillah bin Sa'id bin Yahya bin Bardin, he died on 241 AH. His surname is Abu Qadamah. During his life was in Sarhos. Abu Qadamah was in the tenth level of the *tabi'ut tabi'in*. Some scholars commented that he was a *tsiqah ma'mun*.

8. Ibnu Basyar

His originally named was Muhammad bin Basyar bin Usman bin Dawud bin Kaisan, he was born in 167 AH and died in 252 AH, living in Bashrah. He belongs to the tenth level, it means belonging to the *abi'ut atba'* of the old. His surname was Abu Bakr, judged *tsiqah hafiz* by some scholars, among others comments from Ibn Hajar as Qalani and Adz Dzahabi.

9. Muhammad bin Mutsanna

The real name is Muhammad ibn Mutsanna bin Ubaid bin Qais bin Dinar while his nickname is Muhammad bin Mutsanna al 'Inzi. His surname was Abu Musa, born in 167 AH and died in 252 AH. Comments against him were *tsiqah* from Yahya ibn Ma'in and Ibn Hibban, *shalihul hadith* from Abu Hatim, *tsiqah masyhur* and *minal huffadz* from Maslamah ibn Qasim, and *tsiqah tsabit* from Ibn Hajar as Qalani.

10. Musaddad

His real name was Musaddad ibn Musrihad bin Musribal bin Mustawrid, while his nickname was Musaddad bin Musrihad al Asadiy. He died in 228 AH, including at the tenth level; it means belonging to the *tabi'ut atba'* among the elderly. He lived in Bashrah, his surname was Abu al Hasan. The comments of the scholars towards him are *tsiqah hafiz*.

The argument is based on the quality and the matter of the narrator, then the quality of the hadith itself is; a hadith whose saheeh degree is supported by the statement of hadith scholars, such as the view of Ibn Shalah stated that the first person who compiled the saheeh hadith book of the Prophet Muhammad is Imam Bhukari then followed by the Imam Muslim and the book of the two imams is considered the most saheeh hadith book after the Book of The Qur'an. The majority of scholars give a high level to saheeh bukhari, after that is new saheeh muslims. While one of the fiqh scholars, Imam Shafi'I, gave his opinion concerning the saheeh book. He said that he never knew a book that contained of a higher saheeh knowledge except the book of *Muwatta'* belongs to Imam Malik, that interpretation of Imam Shafi'i's opinion was delivered before the emergence of saheeh bukhari and Muslim's book. In addition, Ibn Hajar understood the sayings of as-Syafi'i, according to him there was a reason why as-Shafi'i thinks that way; this is due to *Muwatta'*, at that time, compared to the books of *Jawami'* such as, *Jami' Sufyan al-Sawri*, *Musannaf Himad bin Salamah*.⁴⁶

⁴⁶ Ibn Hajar Al-Asqalani, *Hadyu Al-Sari Muqaddimah Fath Al-Bari* (Riyad: Dar Taybah, 2005).

As the reflection culmination of Hamzah Fansuri unity with God is enthused in sufistic experience that supposes all the practices and actions of human horns in divine light recorded in the following hadith:

حَدَّثَنِي مُحَمَّدُ بْنُ عُثْمَانَ بْنِ كَرَامَةَ حَدَّثَنَا خَالِدُ بْنُ مَخْلَدٍ حَدَّثَنَا سُلَيْمَانُ بْنُ بِلَالٍ حَدَّثَنِي شَرِيكُ
 بْنِ عَبْدِ اللَّهِ بْنِ أَبِي نَمْرٍ عَنْ عَطَاءٍ عَنْ أَبِي هُرَيْرَةَ قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ إِنَّ اللَّهَ
 قَالَ مَنْ عَادَى لِي وَلِيًّا فَقَدْ آذَنْتُهُ بِالْحَرْبِ وَمَا تَقَرَّبَ إِلَيَّ عَبْدِي بِشَيْءٍ أَحَبَّ إِلَيَّ مِمَّا افْتَرَضْتُ
 عَلَيْهِ وَمَا يَزَالُ عَبْدِي يَتَقَرَّبُ إِلَيَّ بِالنَّوَافِلِ حَتَّى أُحِبَّهُ فَإِذَا أَحْبَبْتُهُ كُنْتُ سَمْعَهُ الَّذِي يَسْمَعُ بِهِ
 وَبَصَرَهُ الَّذِي يُبْصِرُ بِهِ وَيَدَهُ الَّتِي يَبْطِشُ بِهَا وَرِجْلَهُ الَّتِي يَمْشِي بِهَا وَإِنْ سَأَلَنِي لِأَعْطَيْتَهُ وَلَئِنْ
 اسْتَعَاذَنِي لِأُعِيذَنَّهُ وَمَا تَرَدَّدْتُ عَنْ شَيْءٍ أَنَا فَاعِلُهُ تَرَدَّدِي عَنْ نَفْسِ الْمُؤْمِنِ يَكْرَهُ الْمَوْتَ وَأَنَا
 أَكْرَهُ مَسَاءَتَهُ

Has told me [Muhammad bin 'Utsman bin Karamah] Has told us [Khalid bin Makhlad] Has told us [Sulaiman bin Bilal] telah menceritakan kepadaku [Syarik bin Abdullah bin Abi Namir] from ['Atho`] from [Abu Hurairah] stated, Rasulullah shallallahu 'alaihi wasallam said: "Allah says; Whoever is hostile to My guardian, I announce war on him, and My servant cannot near to Me with anything I love more than I have enlisted, If My servant continues to near to Me by the practice of sunnah, then I love him, if I love him, then I am his hearing which he makes to hear, and his sight which he makes to look at, and his hand which he makes to hit, and his feet which he makes to walk, If he had asked Me, I would have given it, and if I had sought refuge in him, I would have protected

him. I do not hesitate to do what I do, as I do, to take away the life of a believer, fearing death, and I fear for myself his pain."

FORMULATION OF LIA RHYME IN HAMZAH FANSURI'S MYSTICISM

In the theory put forward by Gadamer, it has been explained that when the reader is dealing with a text it will be met with the reading or interpretation of the side of the text itself and the original side of the text itself. Therefore, the text of the hadith above appeared in the past, a reader should pay attention to the historical hadith at that time. Because every speech that came from the Prophet Muhammad contains the context of speech. Understanding historical hadith can make it easier when reading a hadith text. The concept offered by Gadamer is in accordance with the concept of understanding the hadith by using *ma'anail hadith*, because hadith is interpreted and understood contextually or understand the meaning of the hadith text. In this study of the hadith "tahlil sentence", the researchers tried to uncover the historical background that explains how the context of the Prophet's Muhammad SAW speech, it is clearly mentioned in the hadith that at that time the condition of the Prophet Muhammad was in difficulty, immediately the Prophet remembered Allah SWT by praying. It meant; even in the most difficult circumstances, a believing servant must be more steadfast in strengthening his faith.

In general, the meaning behind the hadith text above that the Prophet Muhammad although in difficult circumstances, he strengthened the faith by praying to Allah SWT; in his prayer using the phrase *Laailahailallah*. That sentence is an emphasis on faith firmness when praying so that the difficult situation will be facilitated by Allah swt and immediately out of such circumstances and the interpretation of this hadith meaning is like as the intentions contained in the *perahu* poetry that has been discussed earlier. A firm faith is person who always remembers Allah almighty by always holding fast in

Laaillahillallah sentence to go to the highest degree to Allah swt so that his life is always facilitated in all affairs, even until the affairs of the Hereafter. The word *Laaillahillallah* is also a majaz or parable that is manifest in nature, it means as a form of firmness of faith that is not visible then realized by pronouncing that sentence.

Meanwhile, Hamzah Fansuri's student named Sheikh Syamsuddin al Sumathrani tried to give a verse from one of the stanza in ruba'i text that explains the monotheism (*tauhid*) system as follows:

Subhanallah terlalu Kamil

Menjadikan insan alim dan jahil

Dengan hamba-Nya daim Ia wasil

Itulah mahbub bernama Adil.

In his sharah, Syekh Syamsuddin gave an interpretation explains that God is a Holy God with all His perfections, there are people with knowledge and also ignorance; and all nature created by God and no all allies for Him until a servant realizes that Allah *laisa kamislihi syai* is azali and eternal also love Him until Allah becomes part of a servant's body and soul in doing.⁴⁷ This is the position and proportion of the *wihdatul wujud* Hamzah Fansuri's teachings; the meaning of unity is not in the sense of alienation of self in the most perfect substance but rather as a form of protection and mercy that means God's help to always give warnings and instructions so that people do not fall on bad deeds and sin. Thus all the acts of the horns of man who are united in the substance of God are more as guidance known as God's faith in the holy human soul.

⁴⁷ Hasjmy, *Kebudayaan Aceh Dalam Sejarah*, 356.

That sentence is an important part of the *wihdatul wujud* Hamzah Fansuri's teachings through language analogy in the form of soil and cotton. According to Hamzah Fansuri, land is the essence and existence of God while various other tools in the form of glasses, plates, furnaces and so on are creatures that mean the various form of creatures is essentially sourced on a single or known as unity in diversity concept. In the context of pluralism and multiculturalism in Indonesia, the view of *wihdatul wujud* Hamzah Fansuri can be a system of peace and an inclusive point of thought to understand and accept diversity as part of God's faith (*tasyabbuh*) and transcendence. The recognition is certainly born of a human being who has *insan kamil* nature which is a manifestation of the actualization nature and name of God so that the awareness of religiosity leads human based on God's will in order it becomes vision, hearing, behaviour that is desired by God.⁴⁸

Nevertheless, the view of Hamzah Fansuri's mystical that leans on the teachings of *ma'rifatullah* as like as hadith described earlier is considered as the teaching of *wihdatul wujud* which is rudely criticized by Nuruddin Raniry by punishing Hamzah Fansuri as an infidel and the death penalty because of the teachings "*inna'llaha nafsoena wa woedjoedoena wa nahnoe nafsoehoe wa woedjoedoehoe*" which means God is ourselves and in the form of our existence, and vice versa, we are also personality and the existence of God.⁴⁹ According to Denys Lombard, the interesting criticism of Nuruddin is trying to thread the unity concept of Hamzah Fansuri by looking for comparison literature into the nihilistic concept of Wedanta and strengthening its argumentation by quoting Malay literature in Ramayana story.⁵⁰ As well as destroying the work of Hamzah Fansuri as a "mystical cleric" by burning it even though it was opposed by Puteri Seri

⁴⁸ Miswari, *Pesan Syair Hamzah Fansuri*, ed. Ahmad Yanis (Langsa; Aceh: The Nusantara Institute, 2015), 11.

⁴⁹ Raden Hoesein Djajadiningrat, *Kesultanan Aceh; Suatu Pembahasan Tentang Sejarah Kesultanan Aceh Berdasarkan Bahan-Bahan Yang Terdapat Dalam Karya Melayu* (Aceh: Departemen Pendidikan dan Kebudayaan, 1982), 55.

⁵⁰ Lombard, *Kerajaan Aceh Jaman Sultan Iskandar Muda (1607-1636)*, 219.

Alam who was the empress of Sulthan Iskandar Sani who sided with Nuruddin ar Raniri.⁵¹ In fact, the offering of hamzah fansuri's sufism is not at all inclined to pantheism but accommodates unity in the meaning of human dependence on God that cannot be released as the sea and its waves in its metaphorical meaning.⁵² Even the vocabulary chosen in each stanza of his poem looks very theosophy and it has a strong spiritual depth that is learned from Ibn Arabi. The beauty is increasingly visible when Hamzah Fansuri perceives the language of the Qur'an and hadith and Malay in a single poem.⁵³

The beauty of poem that appears in the concept of *ma'rifatullah* Hamzah Fansuri is a strong metaphor nuance that invites unlimited imagination or even difficult to understand to describe the beauty of God's existence as *Rabbul 'Alamin* which is present in the sanctity of a servant's soul because it is based on love. So it is no wonder when Hamzah Fansuri uses LIIA rhyme that has the meaning of *Lailahaillah* as the basis and turning point of a servant's love unity to His God which is actually a metaphor form to describe the closeness of a lover to his loved ones so that it can be captured in a mystical imagination. On the other hand, the selection of LIIA rhyme to outline the rhythm of the beautiful rhymes as well as memorable. Meanwhile, LIIA rhyme which means *Lailahaillah* is a basic and key concept in the Qur'an called as *Ilah* who has a variety of concepts such as protector, comforter, Almighty and Great who is able to encourage and motivate

⁵¹ H.M. Zainuddin, *Tarich Atjeh Dan Nusantara* (Medan: Pustaka Iskandar Muda, 1961), 405.

⁵² Syarifuddin Syarifuddin, "Memperdebat Wujudiyah Syeikh Hamzah Fansuri (Kajian Hermeneutik Atas Karya Sastra Hamzah Fansuri)," *RELIGIA* 13, no. 2 (October 3, 2017), doi:10.28918/religia.v13i2.179.

⁵³ A. Johns, "Review Article: The Poems Of Hamzah Fansuri," *The Journal of Asian Studies* 146, no. 2/3 (1990).

every servant to reach a degree of closeness to God.⁵⁴ So it is not excessive when LIIA rhymes that have the meaning of tawhid are able to give strength, love and control in harmony in the form of a servant's love for God. This is the result of the tawhid system as a control while purifying the actions of a servant.⁵⁵ So it is not excessive when the teachings of *ma'rifatullah* Hamzah Fansuri, in one of the hadith narrations, make the vision, hearing, deeds and all in the guidance of Allah Almighty. For this understanding that distinguishes Hamzah Fansuri from the teachings of *wihdatul wujud*

On the other hand, *wihdatul wujud* or *ma'rifatullah* Hamzah Fansuri which is reflected in LIIA rhyme as a metaphor in the situation of the heart called as *mahabbah* namely love. Love for God can trick a servant to perfection. Instead of walking closer to God, he was able to run and jump quickly because love in the deep heart will be able to provide a lot of energy, strength and motivation to do as well as possible while dissolving in the joy of love with God for fear of losing His beauty. The beauty of LIIA rhyme is certainly made as a symbol of love and the cleverness of Hamzah Fansuri balancing between diction and rhythm in his sufistic literature.⁵⁶

Through the path of love the spiritual experience feels more beautiful so that the love of the servant manifests in God's love for the servant that is clearly recorded in al-Qur'an QS. Al-Maidah/5: 45 and Qs. QS. Al-Baqarah/2:165. In addition, love a servant is more entitled to know the beauty of God because God as the source of love and beauty itself.⁵⁷ Although the love leads to the dimension of *wihdatul wujud* but it is not in the form of faith but rather to the awareness and understanding that all forms of natural reality are sourced at one point that is God

⁵⁴ Sayyid Abul A la Mawdudi, *Four Key Concept of The Qur'an* (Nairobi, Kenya: The Islamic Foundation, 2006), 45.

⁵⁵ Shaykh Abdurraq bin Abdul Muhsin Al Badr, *From Signpost of Tawheed* (United States of America: Ohio Printing, 2014), 80.

⁵⁶ Achmad Siddiq, "Hamzah Al-Fansuri: A Figure of Malay-Indonesian Philosophical Mysticism and Sufi Literature," *International Conference Of Moslem Society 2* (2018): 33–42, doi:<https://doi.org/10.24090/icms.2018.1847>.

⁵⁷ Mahnaz Heydarpour, *Love; The Heart of Islamic Spirituality* (London: Institute of Islamic Studies, 2018).

who is manifest. At this point the teachings of Sufism Hamzah Fansuri fundamentally differ from the assumption of spreading the teachings of *wihdatul wujud* understood as the teachings of al Hallaj but it is more inclined and strengthened on the teachings of *ma'rifatullah*.⁵⁸

CONCLUSION

The purification of hadith conducted by Hamzah Fansuri proves how the urgency and relevance between methods and Islamic da'wah are harmonious. Using literature as an Islamic teaching clearly has an imaginative and symbolic function to explain the relationship of horizontal and transcendental dimensions that are able to be translated into harmony of humanity and tawhid at once. The illustration of *Laailahailallah*'s sentence in the stanza of the *perahu* poetry confirms that the spiritual dimension becomes the focus of life so it is not to be tossed by the changing and endless worldly desires. Intrinsically the message is an idea of hamzah fansuri sense and initiative in hadith literature that explains the meaning of tawhid as a handle on life. The literary effort as a transmission of Islam is certainly inseparable from the cultural aspects of local people who are skilled in language, especially in the scope of literature.

Hadith reception about tawhid in the *perahu* poetry fundamentally discusses how the spiritual dimension of tawhid sentences are able to provide awareness in religion and humanity in the dimension of civility and human civilization to resist oppression, slavery to disputes that lead to division. The spiritual experience is born from the interpretation of hadith that can be accounted for quality both from the side of the sanad along with the hadith matan. At the same time literature as a

⁵⁸ Ramli Cibro, "Dari Wujudiyah Ke Ma'rifah; Geneologi Tasawwuf Hamzah Fansuri," *Jurnal At-Tafkir* XII, no. 1 (2019): 27–44, doi:<https://doi.org/10.32505/at.v12i1.591>.

medium of conveying hadith is able to minimize the claim of one-sided truth because the meaning of literary text is entirely the right of the reader and the criticism, it is able to convey the message without hurting the feelings of others. Meanwhile, the expression of deep love from a servant to his God so as to bridge the distance of human imagination to God by illustrating the sentence of tawhid *Lailahaillah* into the LIIA rhyme which means the totality of submission and unity of the soul and build harmony of love it by describing the meaning of submission to the Oneness of Allah Saw metaphorically with a call to the LIIA rhyme that seems to call to his beloved lover. That calling is exactly the same about how a lover loves his lover with a beautiful call and then calls him at all times to get to know him more closely (*ma'rifat*).

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