

## **IBN ARABI'S CREATIVE IMAGINATION IN ODHY POETRY OF SUFISM FIGURES IN HIS ANTHOLOGY RAHASIA SANG GURU SUFI**

**Khairul Fuad**

**National Research and Innovation Agency, Indonesia**  
e-mail: khai012@brin.go.id khairulfuad297@gmail.com

**Lalu Agus Satriawan**

**Universitas Islam Negeri Mataram, Indonesia**  
e-mail: la\_satriawan@uinmataram.ac.id

**Mashuri**

**National Research and Innovation Agency, Indonesia**  
e-mail: misterhuri@gmail.com

**Syamsul Ma'arif**

**Universitas Islam Negeri Walisongo Semarang, Indonesia**  
e-mail: syamsul\_maarif@walisongo.ac.id

**Harapandi**

**Kolej Universiti Perguruan Ugama Seri Begawan, Brunai Darussalam**  
e-mail: harapandi.dahri@kupu-sb.edu.bn

### **Abstract**

*This research aims to analyze the Sufism figure in Odhy poetry anthology *Rahasia Sang Guru Sufi* through Ibn Arabi's creative imagination. The Sufism figure has an important role in the Sufism discourse, and creative imagination is related to literary discourse. Ibn Arabi's creative imagination combined indicated Ibn Arabi himself and his imagination. Ibn Arabi's thought is compatible with the literature and applied as a theoretical approach to mystical literature, namely the work of Odhy, the Sufism figure poetry. Those terms denote part and relate to Sufism studies, especially a murshid (guru) to guide the spiritual guidance through stations until the peak. Those path finders indicate the creative imagination that Odhy used in his poetry collection; at the same time, the literature has related to that imagination. This research reveals the mutual connection between literature and Islamic Mysticism based on imagination. This figure is a person who wrote down his role in the discourse and history of Sufism. The data on Sufism figures are collected through the descriptive method from the primary source of those anthologies. Besides, the historical approach explains his poetries in those anthologies. This research found the Sufism figures as a thought in Islamic Mysticism in history through Ibn Arabi's creative imagination and an image resource in literature.*

**Keywords:** *Ibn Arabi's creative imagination; Sufism figure; poetry; Odhy.*

### **Abstrak**

*Penelitian ini bertujuan menganalisis tokoh sufi di dalam antologi puisi *Odhy Rahasia Sang Guru Sufi* melalui imajinasi kreatif Ibnu Arabi. Tokoh sufi memiliki sebuah peranan penting di dalam wacana Sufisme dan imajinasi kreatif terkait dengan wacana kesastraan. Imajinasi kreatif Ibnu Arabi mengombinasikan indikasi Ibnu Arabi*

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\* Corresponding author, email: [khai012@brin.go.id](mailto:khai012@brin.go.id)

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dan iamjinasinya. Pemikiran Ibnu Arabi sesuai dengan sastra dan diaplikasikan sebagai sebuah teori pendekatan terhadap sastra sufistik, yaitu karya Odhy, puisi tokoh sufi. Terminologi tersebut bagian dan relasi dengan kajian sufisme, khususnya seorang murshid (guru) untuk memandu ke dalam panduan spiritual melalui maqam sampai ke puncak. Para penunjuk jalan tersebut mengindikasikan kreatif imajinasi yang Odhy gunakan di dalam kumpulan puisinya, pada saat yang sama, sastra memiliki relasi dengan imajinasi. Penelitian ini mengungkapkan hubungan mutual antara sastra dan mistik Islam berbasis imajinasi. Tokoh ini merupakan seseorang yang ditulis perannya di dalam wacana dan sejarah sufisme. Data tokoh-tokoh sufi dikoleksi melalui metode deskriptif dari sumber utama antologi tersebut. Di samping, pendekatan historis menjelaskan puisi-puisinya di dalam antologi tersebut. Penelitian ini mendapati tokoh-tokoh sufi sebagai sebuah pemikiran mistik Islam di dalam sejarah melalui kreatif imajinasi Ibnu Arabi dan sebuah sumber imajinasi di dalam sastra.

**Kata Kunci:** Imajinasi kreatif Ibnu Arabi; tokoh sufi; puisi; Odhy.

### مستخلص

يهدف هذا البحث إلى تحليل الشخصية الصوفية في مختارات أودى (Odhy) الشعرية (Rahasia Sang Guru Sufi) من خلال خيال ابن عربي الإبداعي. للشخصية الصوفية دور مهم في خطاب التصوف، والخيال الإبداعي مرتبط بالخطاب الأدبي. أشار الخيال الإبداعي لابن عربي مجتمعين إلى ابن عربي نفسه وخياله. يتوافق فكر ابن عربي مع الأدب ويتم تطبيقه كمنهج نظري للأدب الصوفي، أي عمل أودى (Odhy)، الشعر الصوفي. تشير هذه المصطلحات إلى جزء من دراسات الصوفية وتعلقها، وخاصة عن المرشد (المعلم) لتوجيه الإرشاد الروحي للمريد في سلوكه المقامات الروحية. يشير سالك المقامات إلى الخيال الإبداعي الذي استخدمه أودى (Odhy) في مختاراته الشعرية، بينما في الوقت نفسه، ارتبطت الأدبيات بهذا الخيال. يكشف هذا البحث عن العلاقة المتبادلة بين الأدب والتصوف الإسلامي القائم على الخيال. وهذه الشخصيات الصوفية هم الذين قاموا بإدخال دورهم في تاريخ الصوفية. يتم جمع البيانات وفحصها من خلال الطريقة الوصفية من المصادر الرئيسية لتلك المختارات. بالإضافة إلى ذلك، استخدم هذا البحث المنهج التاريخي لشرح أشعاره في تلك المختارات. حصلت هذه الدراسة أن الشخصيات الصوفية كفكرة في التصوف الإسلامي في تاريخه من خلال خيال ابن عربي الإبداعي ومصدر للصور في الأدب.

الكلمات الرئيسية: الخيال الإبداعي لابن عربي; الشخصية الصوفية; الشعر; Odhy.

### A. Introduction

The penetration of Islam into Nusantara has a long story.<sup>1</sup> Most scholars agreed that Islam came to this region and was conducted peacefully by Sufis. They facilitated Islamization by creating spaces accepting local beliefs and customs.<sup>2</sup> They assimilated and complemented each other and became so-called "citizens of the world".<sup>3</sup> It was precisely the

<sup>1</sup> Muliadi Muliadi et al., "The Purity Concept of Al-Falimbani and Its Correlation with The Islamic Malay Society: The Content Analysis on Sayr al-Salikin II Ibnu Arabi's Script," *Jurnal Ilmiah Islam Futura* 22, no. 1 (2022): 106.

<sup>2</sup> Faizal Amin and M. Ikhsan Tanggok, "Dayaknese and Islam: A Confluence from Borneo's Hinterland, Indonesia," *Studia Islamika* 29, no. 2 (August 19, 2022): 271, <https://doi.org/10.36712/sdi.v29i2.17450>.

<sup>3</sup> Lukman S. Thahir, "Islam Of The Archipelago: Cosmopolitanism Of Islamic Civilization In Indonesia," *Jurnal Ilmiah Islam Futura* 21, no. 1 (2021): 31.

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Sufi scholars who influenced the rapid growth of Islam in Indonesia.<sup>4</sup> The Islamic treatise quickly developed and spread throughout the Nusantara due to the Sufis' genuine open-mindedness towards the Nusantara's locals. The Islamic center related to that development appeared in several regions with each figure, including West Kalimantan, especially as the center of Islamic Mysticism or Sufism.

West Kalimantan denotes the territory of Sufism development through the place of birth of Sufism figure who became *shaykh al-mash yikh* of the Indonesian archipelago (Nusantara) in Islamic thought, especially Sufism (Islamic Mysticism). This Shaykh Ahmad Khatib Sambas was born in Kampung Dagang Sambas, one of the regencies in West Kalimantan.<sup>5</sup> The important figure of *ar qat al-Q diriyyah wa al-Naqshabandiyah* (TQN) is always mentioned in the chain of this *ar qa*.

Shaykh Ahmad Khatib Sambas's historical figure became the starting point of Islamic Mysticism's contribution to West Kalimantan. His thought gave the inspiration to develop further through Islamic Mysticism with multiperspective, including literary perspective. The literature and Islamic mysticism essay influence each other and even relate mutually. The literature needs a background as a knowledge source, and Islamic Mysticism denotes those background.

The Sufism discourse of West Kalimantan has influenced widespread in Indonesia, perhaps the world, but also narrowly spread in literature. Influence in literature discourse denotes the natural process of building a literature work, such as famously literature quote, something is not being cultured's empties. A work must relate to previous literature, particularly knowledge or local tradition.

Relation literature-Sufism perhaps refers to literature and particularly knowledge on one side, and literature-ecology relates to literature and local tradition on the other. Sufism literature has developed since the second century A.H. or eighth century A.D. with the asceticism movement. At the beginning of Sufism, several companions of Prophet Muhammad (peace be upon him) preferred to live ascetically, exiled from ordinary life in society, and stay veranda of the Prophet's home.

R. A. Nicholson's opinion provided a summary of the historical development of Sufism from early ascetics to later mystics. It noted its purported external influences

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<sup>4</sup> Syarif Syarif, "The Style of Sufistic Interpretation: A Philological Study and Content Analysis of the Manuscripts By Three Popular Ulemas in West Kalimantan," *Al-Albab* 9, no. 1 (June 10, 2020): 123, <https://doi.org/10.24260/alalbab.v9i1.1563>.

<sup>5</sup> Suriadi Suriadi, "Pendidikan Sufistik Tarekat Qadiriyyah wa Naqsyabandiyah (Kajian atas Pemikiran Ahmad Khatib Sambas)," *Khazanah: Jurnal Studi Islam dan Humaniora* 15, no. 2 (January 12, 2018): 259, <https://doi.org/10.18592/khazanah.v15i2.1899>.

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(Christianity, Neoplatonism, Gnosticism, and Buddhism).<sup>6</sup> The ascetics (*zuhd*) became the trigger of later Sufism development, simultaneously rejecting part of the opinions those Sufism endorsed by tenets beyond Islam. Sufism is purely from Islamic studies and thoughts.

However, the literature has previously developed rather than Sufism, namely Arabic literature, mainly conventional Arabic poetry. That literature denotes the tradition of Arab society before the period of Prophet Muhammad (peace upon him). *Al-Shi'r* is old traditional literature used by tribes of Arabs for their interests, such as *al-Ghazal* (erotic defamation). Besides *al-Ghazal*, *al-am sah*, *al-Fakhr*, *al-Mada*, *al-Rista*, *al-Hija'*, *al-Wa fu*, *al-Ghazal*, dan *al-I'tizh r*.<sup>7</sup>

Those odes above denote conventional Arabic poetry, often mentioned *qa dah* related to Sufism. Especially *al-Ghazal* ode of conventional Arabic poetry (*qa dah*) is connected to that relation. Appreciation of Sufism poetry aesthetic needs to previously recognize the role of Arabic poetry pre-Islamic established the Islamic tradition.<sup>8</sup> Historically, connection and influence usually happened to further development.

That development has spread over seven seas and influenced several territories beyond its historical habitat, including the state of Indonesia. Sufism's influence showed its role toward the whole aspects of life, for example, thought, human behaviours, and social institutions. Since information is too easily accessible to be influenced and needs to focus on other insights, like Sufism, this influence may also be shown in the literature.

As mentioned above, West Kalimantan was included in those Sufism influences through The Figure Ahmad Khatib Sambas in *ar qa's* treatise. Those effects further the modern period in literature's treatise. But, on the other hand, Sufism too quickly influences the literature because of both of the same paradigms, namely behind the being and second semiotic order. Therefore, Sufistic literature develops with other aspects and relates to historical elements.

In the modern period, the literature's treatise on Sufism continued by Akhmad Aran and Odhy, including Abdul Halim Ramli in West Kalimantan. Both Odhy and Akhmad Aran tend to the literature's treatise, but Abdul Halim Ramli tends to essay treatise, his essay *Mat*

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<sup>6</sup> Alexandre Papas, "What Is a Sufi Institution?," in *Sufi Institutions*, ed. Alexandre Papas (Leiden, Boston: Brill, 2021), 2.

<sup>7</sup> Males Sutiasumarga, *Kesusastaan Arab Mula Dan Perkembangannya* (Jakarta: Zikrul Hakim, 2001), 33–37.

<sup>8</sup> Carl W. Ernst, *Ajaran Dan Amaliah Tasawuf Sebuah Pengantar* (Yogyakarta: Pustaka Sufi, 2003), 192.

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*Belatong*. Nevertheless, both had poetries with the dimension of Islamic mystical or Sufism and continued the Sufism tradition in West Kalimantan through the literature.<sup>9</sup>

Both contributions showed the development locality of West Kalimantan literature and riched those Sufistic treasures through the literature. *Kepada Siapa, Tiga Jalan, Makna Kata-Mu Tuhan*, and *Sanggupkah* are Akhmad Aran's poetries.<sup>10</sup> But unfortunately, Aran reluctantly published his poetry again related to people who misunderstood his Sufistic poetries. But, Aran denotes part of Sufistic discourse in West Kalimantan.

Odhy is the nickname of Muhammad Zuhdi Saad in the discourse of West Kalimantan's literature. He joined part of the literature club, *Kompak*, with his friends like Zailani Abdullah, Mizar Bazavio, and Yudhiswara. Odhy and his friends have passed away but have contributed to the West Kalimantan's literature. Especially, Odhy is more concerned because he has ever become the literature editor in the local Newspaper, *Akcaya*, now Pontianak Post. He selected the sent literature scripts for Newspaper publishing.

Odhy wrote the short stories and published them in several national magazines, like *Majalah Anita*. He also noted the poetries and had an anthology of poetries, *Rahasia Sang Guru Sufi*, that Penerbit Bukulaela Yogyakarta published in 2006. Besides his work of literature, he wrote literature of essays for newspaper publications. So he almost had the role of literature in developing West Kalimantan's literature short story writer, poet, essayist, and part of the literary community.

Especially poetry that he collected in that anthology. This anthology was his previous work after he died in 2005 in New Delhi, India, following a religious ceremony. But, more significantly, this anthology was a Sufistic poetry collection since his short story, *Indahnya Persatuan*, a sign of his literary work, has metamorphosized into a Sufistic treatise. Moreover, some published research related to Sufistic in several scientific journals is based on different analyses.

In this chance, his poetry anthology, *Rahasia Sang Guru Sufi*, was analyzed through Ibn Arabi's imagination, especially Sufism figure poetry. Those research denote step sustainable from steps previously, like spiritual hermeneutic and Sufism symbolic approach. Odhy used Sufism figures and elaborated in his anthology, like al- all j and Annemarie Schimmel. The Sufism figure has been shown through the part of his anthology titled *Sang*

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<sup>9</sup> Khairul Fuad, "Meretas Sastra Sufistik Kalimantan Barat Pramodern Dan Modern," *Analisa: Jurnal Pengkajian Masalah Sosial Keagamaan* 19,no.1 (June 2012): 55-67.

<sup>10</sup> Fuad, 62 and 64.

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*Guru Sufi*, which refers to those meanings. Ibn Arabi's Imagination was an analysis tool for that Sufism figure elaborating.

Like the figures above, the formation of Sufism poetry was an essential part of the Sufistic discourse. Those figures could often be mentioned as *murshid* and were understood by the *guru* in Indonesia. *Murshid* is a spiritual guide, and a *guru* is someone who teaches and a master of specific knowledge or field. The term *guru* is a Sanskrit term consisting of two words, *gu* and *ru*. *Gu* means darkness, while *ru* means remover, then *guru* means remover of darkness or someone who removes darkness for someone else or enlightens anyone else. Guide and teach substantively have the same meaning, namely knowledge transformation.

Likely, Odhy thought he needed to present the Sufism figures in his anthology because of guides or *guru* in Bahasa. In Sufism discourse, a figure or *guru* has a central role, especially in guiding someone toward God's path. There was a relationship between a figure or a *guru* like a *murshid* and someone as a *mur d*. Because of *murshid*'s spiritual attainments, *mur d* has the possibility of becoming a travelers (*s lik n*).

Besides the Sufism path (*sul k*) through Odhy poetry, we need a guide to show that path suitable with Sufism tenets. Odhy imagined the Sufism figure in his anthology poetry as guidance to guide toward *sul k* for the travelers (*s lik n*). This poetry anthology shows the stations for reaching the spirituality peak, one of the stations, namely the role of guide or *guru* that imagine Sufism figures, produced Odhy into that anthology.

The Sufism figure was essential to analysis because of a part of Sufism discourses, like the history of Sufism or Sufism thought. From ancient times to the present day, Sufi figures have significantly impacted the development of Sufi discourses. The anthology of poetry *Rahasia Sang Guru Sufi* explored the Sufism figures. Odhy chose several Sufism figures for completing his anthology on Sufism.

Attractive, Odhy chose not only the Sufism figures with their thought but also the famous Sufism researcher, Annemarie Schimmel. Those chosen showed that Odhy had Sufism knowledge as a background for his poetry anthology. The Sufism figures became an essential study in Sufism discourse, including the literature work, especially in Odhy poetry. Sufism and literature can strengthen each other into a discourse.

Besides the Sufism figures, Odhy uttered the figures non-Sufism, like Prophet Yusuf, Zulaykha, and Bilal ibn Rab'ah. Those figures certainly related to Sufism study by exploring their character or history to build Sufism poetry. Therefore, historical research became an

important part of analyzing those poems. Indeed, studying famous figures such as Sufism figures on non-Sufism figures mostly needed a historical approach.

Nevertheless, the primary study of this research is Ibn Arabi's creative imagination of Odhy poetry of Sufism figures. Ibn Arabi is the most figure in Sufism discourse with his thought, namely creative imagination (*khay l*), related to the literary discourse. Creative imagination needs when building literary work, like poetry, short story, and novel. Therefore, there are mutual relations between Sufism and literature with the existence of creative imagination.

Imagination mentioned *khay l* in Arabic is synonymous with an image (*mith l*), the state between the world unseen and the visible world.<sup>11</sup> The imagination is indicated to *barzakh* par excellence in that it is "neither this nor that or "both this and that or the realm of "He/not He".<sup>12</sup> There is a point to developing the power of thought in the imagination.

Meanwhile, as defined, the imagination increased the meaning, including Ibn Arabi's definition. Concerning Henri Corbin's opinion, creative imagination suits Ibn Arabi's thought. Ibn Arabi is Mu y al-D n Ab Abd All h Mu ammad ibn Al ibn Mu ammad ibn A mad ibn Abd All h Hatim al- , a famous Sufi, including Philosophical Sufism side. *Wa dat al-Wuj d* denoted his prominent thought too.

Henri Corbin said that Ibn Arabi's creative imagination denotes theophany, the God manifestation, but those manifested are different from God. Therefore, there is a separate entity, the creator (*Kh liq*) on one side and the created (*makhl q*) on the other side. Annemarie Schimmel said, too, that the manifested (*makhl q*) denotes an image of God's manifestation (*Kh liq*). Therefore, there is no anthropomorphic (*mutajassim*) but unity in imagination .

Ibn Arabi's imagination is metaphysic enough related to Suhrawardi's oriental theosophy. This concept of imagination is to differentiate between the human and Devine mechanisms of creativity. It plays an essential role and is seen as the creative source of manifestation. An active imagination is an organ of several God manifestations or theophany, including the organ of creating. The entity of God becomes the creator due to the prerogative want to know Himself and the other entity to know Him, so the imagination differs from fantasy anymore. The entity of our imagination is God's imagination and comes from His imagination Almighty.

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<sup>11</sup> Amatullah Armstrong, *Sufi Terminology (Al-Qamus Al-Sufi)* (Kuala Lumpur: A.S. Noordeen, 1995), 115.

<sup>12</sup> Armstrong, 33.

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God denotes a prime source of imagination that can be made analogy through Ibn Arabi's thought about *al-wu l*, if God vanished from your view, God manifested into your view and witnessed His view for you, but you could not witness your view for Him.<sup>13</sup> So the mysticism process is based on the Reality of Godness. So God does have the power absolutely, including the power of imagination as the creative imagination for Ibn Arabi.

In addition, the imagination of God's existence strengthened another cosmological Ibn Arabi's thought. The world expresses God's idea of Himself, or as Ibn Arabi puts it, "we are attributes by which we describe God. Our existence is merely an objectification of His existence. God is necessary to us so that we may exist, while we are required to Him so that He may be manifested to Himself."<sup>14</sup> Like mysticism utterance in *adi>th Quds, kuntu kanzan makhfiyyan lam 'u'rif fa'a baltu 'an 'u'rifa fakhalaqtu al-khalqa wa ta'arraftu 'alayhim fa'araf n*. In English, I (God) was a hidden treasure and was not known. However, I loved to be known, so I created the people, I introduced them, and they recognized Me. God had merely sourced before everything existed, including human beings, to recognize Him.

It introduced and recognized a process through imagination suitable to Henri Corbin's opinion when Ibn Arabi's thought was analyzed. But, of course, creative imagination is mainly sourced from God Almighty to manifest the cosmos, namely macro and microcosmos. But microcosmos as a human being could produce the imagination to manifest another production through those cosmos that manifested God Almighty.

Based on Ibn Arabi's creative imagination to analyze Odhy poetry, especially figure Sufism's poetry in his anthology *Rahasia Sang Guru Sufi*. That anthology consisted of thematical poetries, one of them was the poetry of figure Sufism. So then, Ibn Arabi's creative imagination of God and his poetry focused on figures that Odhy used to build the imagination in his literary work.

The qualitative theory depends on the research object, namely the poetry anthology. The methods used are a collection of data from that anthology, especially related to the poetry of Sufism figures selected from hole titles. Those poetries will be analyzed under Ibn Arabi's creative imagination. The creative imagination denotes an aspect in either literature or Mysticism on the other.

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<sup>13</sup> Abd al-Q dir Ma m d, *Al-Falsafah al- fiyyah F al-Isl m: Ma diruh Wa Na ariy tuh Wa Mak natuh Min al-D n Wa al- ay h* (Kairo: D r al-Fikr al-Arabi, 1966), 493.

<sup>14</sup> R.A Nicholson, *Studies in Islamic Mysticism* (New York: Cambridge University Press, 1980), 83.



## **B. Discussion**

Odhy wrote poetries about Sufism figures in the anthology *Rahasia Sang Guru Sufi*. Several of those figures became creative imaginations to build his poetry. Those figures are Jalal al-Din al-Rumi, Bilal ibn Rab'ah, Annemarie Schimmel, al-Bukhari, Ahmad Ghazali, and Yusuf-Zulaykha. His poetries dedicated to those Sufism figures. The background of Sufism figures, for example, their experiences, is probably based on those poetries.

### **1. Jalal al-Din al-Rumi**

Di lautan Dzikir

:Rumi

Ikan pertama dijadikan  
Saat seluruh air di lautan terjaga  
Lantas cinta menyemaikan sejuta benih  
Yang berlipat ganda musim ke musim  
    Engkau dengan Adammu  
    Menjenguk laut menebar rindu  
    Dan kembali menitipkan benih  
    Dirajut rahim kekasih  
O, perempuan pewaris Siti Hawa  
Kolammu membuka sepanjang usia  
Tempat ikan-ikan kubiakkan  
Demi penghias meja makan kehidupan  
Ikan pertama yang kini disimpan sejarah  
Takkan pernah diasingkan laut bergaram  
Sisik-sisiknya menjelas emas di tangan Khaidir  
Dan gelembung dari mulutnya senantiasa berdzikir

Jalal al-Din al-Rumi was born on September 30, 1207 in Balkh (Afghanistan). His father, Bah' al-Walad, descended from the first caliph Abubakr and was influenced by the ideas of Ahmad al-Ghazali, brother of the famous philosopher Muhammad al-Ghazali. He fled the Mongols with his son in 1219, and it was reported that at Nishapur, young al-Rumi met al-'A'raf, who gave him a copy of his Book of Mysteries (*Asrar-nama*).

After a pilgrimage to Mecca and other travels, the family went to Rumi (Anatolia). The last name of al-Rumi was taken from this province in Anatolia (Rumi). Seljuk king gave Bah' al-Walad a vital teaching position in the capital at Konya (Iconium) in 1228 'Ala' al-Din

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Kayqubad (r. 1219-1236) and his visier Mu'n al-D n. al-R m married and had a son, who later wrote his biography. In 1231 Rumi succeeded his late father as a religious teacher. His father's friend Burh n al-D n arrived and, for nine years, taught al-R m Sufism. Al-R m probably met the philosopher Ibn Arab in Damascus.<sup>15</sup>

Jal l al-D n al-R m is an essential part of Sufism figures. His influence on Sufism has flourished in Turkey and many other far-flung world regions, such as Nusantara.<sup>16</sup> That influence is still felt now. But, then, his Sufism in thought or figure became base of his work, either fiction or non-fiction. Primarily, the work of fiction easily increased knowledge through imagination power based on al-R m Sufism.

The Sufism figure of al-R m created the creative imagination. Based on al-R m , Odhy built his poetry. Odhy used al-R m 's thoughts as creative imagination in his poetry above. Schimmel said that al-R m often used life situations to catch the reader's attention.<sup>17</sup> The life situation and the cultural-geographical sphere in which authors lived could help understand the authors' thoughts.<sup>18</sup> Odhy environment is very much related to the maritime situation; little Pontianak town and largely West Kalimantan are very close to the river and the sea environment.

In that poetry, there are dictions related to Odhy's life situation, namely fish and sea. Odhy builds his poetry *Di Lautan Dzikir* through those dictions. In English, *lautan* is the sea. For Odhy, the sea is creative imagination when he creates that poetry. Odhy likely tells about loving males and females each other. The environmental sea is used to imagine those lovingly related to early human events through Prophet Adam and Eve.

Included in imagination, the first fish, *Ikan Pertama*, is mentioned in the poetry above. Odhy likely used that diction, *ikan pertama*, as the imagination of Prophet Mu ammad (peace upon him). For al-R m , The Prophet Mu ammad (peace upon him) is a secret, and he imagines him as those statements in *Mathnawi*, everyone becomes my friend related to his mind but fails to search for my secrets.<sup>19</sup> Those imaginations related to Sufism discourse, *N r Mu ammad*.

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<sup>15</sup> Amina Kausar Khan, "On Becoming Naught: Reading the Doctrine of Fana and Baqa in the Mathnawi of Jalal al-Din Rumi" (Glasgow, University of Glasgow, 2017), 9–10.

<sup>16</sup> Fakhriati Fakhriati, "From Konya to Nusantara: Rumi's Sufi Diaspora in Pidie, Aceh, Indonesia," *Jurnal Ilmiah Islam Futura* 20, no. 2 (2020): 153.

<sup>17</sup> Annemaria Schimmel, *Dimensi Mistik Dalam Islam*, trans. Sapardi Djoko Damono (Jakarta: Pustaka Firdaus, 1986), 330.

<sup>18</sup> Mehdi Ebadi-Zahmatkesh and Johnny Cheung, "Jalal Ad-Din Muhammad Rumi: A Historical Geographer and Poet," *Iran and the Caucasus* 16, no. 2 (2012): 169, <https://doi.org/10.1163/1573384X-20120004>.

<sup>19</sup> Ernst, *Ajaran Dan Amaliah Tasawuf Sebuah Pengantar*, 69.

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The diction, the first fish, to image the Prophet Muhammad (peace upon him) related to the discourse of *Nur Muhammad*. God previously created *Nur Muhammad* and then created the Universe. Poetry above, //Ikan pertama dijadikan// //Saat seluruh air di lautan terjaga// indicated to those imagination. Before the sea got the function, the fish was first made. Such as, *Nur Muhammad* has been created, and God previously created the Universe.

## 2. Bilal ibn Rabah

Undangan

:Bilal bin Rabah

Saat Bilal di puncak menara

Engkau tengah bermimpi di bawah selimut cita-cita

O, malulah dikau kepada ayam jantan

Yang mampu mengusir mimpi demi realita kehidupan

Saat Bilal menusukkan kalimatnya di subuh buta

Engkau tengah berjuang membuang benteng kemalasan

Dan mencungkil anak-anak setan di gendang telinga

Yang sejak awal malam membisik-bisikkan keingkar

Saat Bilal mengundangmu di awal hari

Sang sahabat tengah menyiapkan sarapan pagi

O, simaklah makna panggilan yang ia lantunkan

Mari menuju kemenangan! Mari menuju kemenangan!

Bilal ibn Rabah is a loyal companion (*an-Nabi*) of Prophet Muhammad (peace upon him), well known as a muezzin in the earlier Islamic period. He always summons to prayer from a mosque minaret five times a day. He is chosen as the first Muezzin by the Messenger of Allah (peace upon him), also known as Bilal ibn Rabah, due to an Ethiopian tribe (*al-Abashah*). His father comes from an Arab tribe, and his mother is from an Ethiopian tribe.<sup>20</sup>

Of course, based on that poetry above, summon or *adhan* as Bilal ibn Rabah's imagination through well-known history, the first Muezzin. Likely, Odhy gives those imaginations that Bilal ibn Rabah calls again to prayer for going to the mosque, especially in sub time. *Adhan* is an essential part of Islamic treatise for God worship. So those

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<sup>20</sup> Moch Faizin Muflich, "Rasisme Dalam Islam (Peran Bilal Bin Rabbah Dalam Sejarah Peradaban Islam)," *FATAWA: Jurnal Pendidikan Agama Islam* 1, no. 2 (2021): 155; Kharisma Novy Akbarina, "Peranan Bilal Bin Rabah Dalam Dakwah Rasulullah SAW (580-640M)" (Skripsi, Surabaya, Universitas Islam Negeri Sunan Ampel, 2016), 18.

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imaginings of Bilal ibn Rab'at return alive to make everyone aware of his life or Bilal ibn Rab'at, a person who summons to prayer for going to the mosque in Indonesia.

Bilal ibn Rab'at is imagined and related to obligatory Islamic worship, especially the daily five prayers. Those prayers are set up in the mosque or the home with his summon. Therefore, for every summon for calling prayers, the adult Muslim has to set those prayers up in *Subh*, *Dhuhr*, *'Asr*, *Maghreb*, and *Esh* ' times. For Muslims, those prayers denote the obligatory God worship and the pillar of religion. So every Muslim sets those prayers up like upholding those pillars; otherwise, up-down those too. So prayers are the most important for every Muslim.

Bilal ibn Rab'at is too important in Islam as a muezzin for carrying out those obligations, a figure who is part of God's worship, especially the prayers. Sufistic prayers are the ascension of Muslims as a medium for God's meeting indirectly.<sup>21</sup> In contrast, Prophet Muhammad (peace upon him) meets God directly when ascending but does not look at Him directly. So for Odhy, the imagination of Bilal ibn Rab'at is a figure that gets the role of building the medium toward the divinity sphere.

His poetry above talks about especially *Subh* prayer through Bilal ibn Rab'at's summons for life beginning in the morning. There are Bilal ibn Rab'at's summoning, *Subh* prayer, and the morning day; those three denote the beginning. Bilal ibn Rab'at is earlier Muezzin for prayer calling in Islamic history, prayer is first counted on Judgement Day, and the morning day begins life.

The firstly of all denotes the Sharia viewing in Sufistic discourse. Odhy seems to want to previously learn and understand Sharia knowledge before entering the Sufistic sphere. The Sharia is important to be understood well when entering the Sufistic sphere. Odhy uses Bilal ibn Rab'at as creative imagination to build those thoughts through his poetry that Sharia before Sufistic sphere with the concrete thing, summon, *Subh* prayer, and morning day that is the first of all. Sharia is the first step toward the Sufistic sphere as a further step.

### 3. *Annemarie Schimmel*

Menjenguk Mimpi

:in memoriam Schimmel

Benarkah sajakku ibarat kolam kecil

Di halaman masjid di sebuah kota yang damai?

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<sup>21</sup> Lalu Agus Satriawan, "Shalat Sufistik Menurut Naskah Asrar Al-Shalah," *Jurnal Penelitian Keislaman* 6, no. 1 (2009): 53.

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Di sisinya ada pohon rimbun sarat buah  
Siang hari, katamu, alam membayang di permukaan  
Beningnya

Saat angin berhembus gambar masjid itu bergoyang  
Beserta rimbun pohon dan alam terpentang  
Saat datang gerimis sajakku berkabut  
Jadi selimut: menyimpan rahasia semesta

Benarkah sajakku ibarat kolam kecil  
Di halaman masjid di sebuah kota yang damai?  
Engkau selalu menyebutnya demikian  
Sampai selimut maut menutupi batas kehidupan  
Kini takkan pernah bisa kau saksikan, Teman  
Saat seseorang mencelupkan daki-daki di kakinya  
Membuat sajakku bergoyang

Memecah permukaan kolam yang tenang  
Maka kumaknai sajak sebagai dzikir  
Yang kukirimkan ke peraduanmu paling akhir  
Untuk menemani mimpi panjang  
Dari rajut usiamu yang terpotong.<sup>22</sup>

Annemarie Schimmel is a woman Sufism figure, but not a Sufi. She was born in Erfurt, Germany, on April 7, 1922, and died in Bonn, Germany, on January 26, 2003.<sup>23</sup> She spent her childhood in her hometown with a lot of reading and drawing and disliked activities outside her house. Since childhood, she was educated by her father, who was gentle, patient, poetic, and a lover of the philosophical literature of all religions. At the earlier of her age of fifteen years, even though she was not a Muslim, he is every week learn Arabic, study Islam and its history. Because of this experience, Schimmel is interested in Islam.<sup>24</sup>

Schimmel is a female orientalist who is unpretentious, mastering more than 20 languages, is an expert in Islamic sciences, and is very sympathetic to Islam. Schimmel, specializing in Mysticism Islam, admires Jalaluddin al-Rumi Sufism and Muhammad Iqbal's

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<sup>22</sup> Odhy's, *Rahasia Sang Guru Sufi* (Yogyakarta: Bukulaela, 2006), 112.

<sup>23</sup> Umar Faruq Thohir, "Pemikiran Mistisisme Annemarie Schimmel," *ULUL ALBAB Jurnal Studi Islam* 13, no. 2 (2012): 206.

<sup>24</sup> Abdul Hafidz, "Fenomenologi Annemarie Schimmel: Telaah Terhadap Kontribusi Annemarie Schimmel Dalam Mengintegrasikan Normativitas Dan Historisitas Dalam Studi Islam Kontemporer," in *Proceedings of Annual Conference for Muslim Scholars*, vol. 3, 2019, 996.

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thoughts. This matter can be observed through his books and lectures in the lecture hall very cool inside to explain Islam. Schimmel spawned positive works on Islam as a professor, orientalist, and Islamologists. These works restore a positive image of Islam and defend Islam in the West. She was a professor at Harvard University, United States of America, from 1967-1992.<sup>25</sup>

Interestingly, Odhy wrote those poems dedicated to Annemarie Schimmel, a Sufi researcher, besides Sufi as Sufism figures. He studies the Sufism treatise until he must study its research result through her. His Sufism poetry is a long process written, including Sufism figures dedicated to learning their thought on Sufism. To manage the words of poetry related to someone for reserving, need knowledge or that background.

Annemarie Schimmel becomes the imagination for his poetry building, and if Schimmel is mentioned, it relates to her name and the Sufistic sphere, especially in research. Schimmel tends to Sufistic research much more, not to Sufistic behaviour. Her studies under the Sufistic discourse spread in several international journals, including her books highly reputed, for example, *The Mystical Dimension of Islam*. There is interestingly mentioned Odhy use of her character for dedicating and imaging Sufism figure in his poetry.

Schimmel is a Sufism figure comparative imagined in Odhy poetry above. Likely, Schimmel's well-known Sufi research with her related studies is used to compare with little pool (*kolam kecil*) diction. As if we compare a little pool for Odhy and a big pool for Schimmel, there is a far difference between national, local, and worldwide. Both reputations are different globally and locally scopes.

On the one side, Odhy does not only use Schimmel as well as Sufism profile imagination in capacity with her several studies and books but also in capability with her Sufistic knowledge. Through her knowledge capability, Odhy can extend the Sufistic knowledge until he understands those and writes poetry under that knowledge. In West Kalimantan, Odhy is well-known as a poet under the Sufistic command in his poetry and the use of imagination needs knowledge internalization. Therefore, Schimmel's Sufism capacity and capability are efforts to strengthen the vision of Odhy's poems.

On the other side, Odhy imaginatively acknowledges Schimmel as a spiritual guide instructing the right way. However, he still feels the lack of knowledge of Sufism with imaging, *saat datang gerimis sajakku berkabut*, when drizzle downing my poetry being foggy. His poetry is like a little pool that can not reflect due to haze. So then, that dedicated

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<sup>25</sup> Hafidz, 997.

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poetry denotes his acknowledgment and gratitude to Schimmel due to his extensive knowledge of Sufism discourse.

**4. al- all j.**

Tariqhat Sang Mawar

:al-Hallaj

Engkau adalah setangkai mawar yang terpotong  
Karna tak ada yang sedia diusik durimu  
Engkau adalah kelopak bunganya yang terkoyak  
Meneteskan darah kehidupan di tandus jiwa  
    Wahai Tuan Guru dari Tur  
    Merah darahmu menggenang di tanah kami  
    Tumbuh jadi mawar kehilangan duri  
    Yang merekah saat fajar menggores pagi  
    Dan di senja hari luruh kembali  
O, pemilik makrifat pemilik semua rahasia  
Dari abu jubahmu yang kini kami taburkan  
Tertulis jawaban: kekasih telah mengibak tirai hati  
Yang sepanjang jaman dapat jelas kau nikmati

Al- all j, the name is warranted in Islamic thought, especially Sufi thought, well-known as a Sufi martyr. Al- all j's Sufi thought caused controversy in Sufi thought, namely disagreement from anti-Sufi circles with Sharia outlook. Al- all j is the essential Sufism figure in philosophical treatises relating to the oneness of being. Even those figures are connected to Louis Massignon, a French researcher who pays special attention to al- all j's thoughts.

Al- all j is Ab al-Mughth al- usayn ibn Man r al- all j al-Bay aw al- W si . In 858 AD, he was born in the Persian region of Khuzistan, Shushtar. Al- all j moved to W si at a young age, a significant hub for trade, Arab culture, and textiles in Iraq. His father had converted to Islam and may have made a living by carding wool for the family. As a result, his father was known as "al- all j" (cotton carder), and he continued to use this name.<sup>26</sup>

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<sup>26</sup> Ma m d, *Al-Falsafah al- fiyyah F al-Isl m: Ma diruh Wa Na ariy tuh Wa Mak natuh Min al- D n Wa al- ay h*, 329; Yusri Mohamad Ramli, "Martyrdom of Al-Hallaj and Unity of the Existence: The Condemners and the Commenders," *International Journal of Islamic Thought* 3 (2013): 106.

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The poetic affirmations of al- all j often cause controversy and misunderstanding through pantheism. The unifying of divine and human nature has always become a controversial topic and intellectual treasure in Sufistic discourse. Due to that poetic affirmation, al- all j was imprisoned and sentenced to death on the gallows. In turn, it is understood that unified is in the image sphere, not the corporeality sphere.

أنا من أهوي ومن أهوي أنا فإذا أبصرتني أبصرتنا  
نحن روحان معا في جسد ألبس الله علينا البدنا

I am the one who loves, and the one who loves is me when you look at me, so you look at us

We are two souls together in one body God wears the body on us

The poetry above relates al- all j to the rose, a flower usually red and fragrant, with thorns on its stalks. That rose symbolizes imagining al- all j as a Sufism figure with controversial thought. So, Odhy's images through the cut rose suitable with his historical life. But, on the other hand, the notion of Odhy's toward al- all j through the rose is uncomfortable to see. For example, torn rose petals.

That image is meant al- all j relating to his place of birth, Thur. A village is in the eastern of Baidha's sea in Persian. The poetry mentioned above is *Wahai Tuan Guru dari Tur*, O the great master from Thur. Indeed, it is related to al- all j besides that poetry is dedicated to him, al- all j, a Sufism figure, gives an imagination taken for inspiring the work. Odhy seems to be inspired al- all j's struggle and defends his thought.

The ending in death due to defend of thought, intensely imagined the red of blood, *merah darahmu mengenang di tanah kami*, your blood red wells up our land. But, those images about al- all j still living, although merely his thought. It is imagined the rose is still blooming without thorns. In history, al- all j lives as martyrdom in the Islamic mystical world and comes back to life through imagination in several aspects, especially literature.

Based on the ' *lam al-khay li* term, literature is an aspect that encounters al- all j's thought with the power of imagination.<sup>27</sup> In addition, literature is too near the world of imagination when creating and appreciating those. The poet, Odhy, envisioned al- all j as a Sufi figure for his poetry and was more interested in the historical aspect, particularly his death for standing up for a belief that is well-known in the Sufistic community, specifically the declaration, "I am The Truth," *ana al- aq*.

Finally, Odhy used the diction, *dari abu jubahmu yang kini kami taburkan* from ashes of your robe we are sowing now, to imagine al- all j's death, especially the ashes suitable

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<sup>27</sup> Armstrong, *Sufi Terminology (Al-Qamus Al-Sufi)*, 13.



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with al- all j's testament when he died. His daughter herself appeared after al- all j was executed and reprimanded in front of those crops because of his controversial statement, then threw away his ashes to Tigris, which was suitable with his testament. Although imagination production, Odhy is based on the historical side.

**5. A mad al-Ghaz l**

Cermin Kita Atawa Hu

:Ahmad Ghazali

Kita cermin-cermin

Yang dirindukannya

Manakala kekasih ingin

Melihat maha eloknya wajahNya

Saat buram hatinya muram

Dan kau dikirimi kain pembersih

Saat retak Dia menggertak

Seraya melemparmu ke bak pencuci

Di bening jiwamu

O, kekasih ingin ketemu

Jangan pernah kau tutup pintu

Bagi kedatangan sang tamu

Saat hari tamat

Saat langkah singkat

Saat cita-cita terlambat

Kukirimkan sawanih untukNya

The poetry above seems to focus on a diction *Saw ni*, a title of A mad al-Ghaz l's work. Odhy used Im m al-Ghaz l's younger brother as an image to build his poetry. A mad al-Ghaz l's older brother is famous in Islamic Mysticism through his well-known masterpiece work, *I y ' Ul m al-D n*. A mad al-Ghaz l was born in Tus, Khurasan, the birthplace of his older brother, Ab mid Mu ammad ibn Mu ammad al-Ghaz l.

Odhy's efforts to write that poetry through the imagination of A mad al-Ghaz l's work, *Saw ni*, has to learn his history. The dedication of A mad al-Ghaz l shows Odhy's respect for him for strengthening Islamic mysticism discourse. There is one respect to a Sufism figure, Odhy's respect to another Sufism figure, for example, al- all j and Annemarie

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Schimmel. For Odhy, those Sufism figures denote a master (guru) who represented his anthology *Rahasia Sang Guru Sufi*.

A mad al-Ghazal's opinion related to a mystic passes through three different plains, the heart (*qalb*), the spirit (*ruh*), and the subtle or secret (*sir*).<sup>28</sup> According to the poetry above related to the first plain, the heart (*qalb*), its text *kita cermin-cermin*, we are mirrors. The mirror symbolizes reflecting God's knowledge through the light as imagery. A clean mirror can reflect those light, but a dirty mirror can not.

The heart is like the mirror, whether clean or dirty; if clean can reflect, but dirty can not reflect the light from outside. Imam al-Ghazal, the *ujjat al-Islam*, explains the relating heart and mirror in his masterpiece *Umm al-Din*. Especially chapter '*ajrib al-qalb* in the first of his fourth books about *muhlikat* (destructive). Odhy likens humans to the mirror, but especially the part of humans is a heart like the mirrors.

For Odhy's, A mad al-Ghazal's thoughts were used to build his poetry, especially sequence for reaching Islamic mysticism stations (*maqamat al-sufiyyah*). After the heart reflects the light (*nur Allah*), it can influence towards spirit based on everything being better life. So, Odhy reveals in poetry, //Di bening jiwamu// //O, kekasih ingin ketemu//. The clear nature can quickly receive God's light; even beloved God unifies His lover's imagery.

### C. Conclusion

The Sufi figures in Odhy's anthology represent the medium of imagination in the realm of God Almighty. These Sufi personalities view God's actuality as a picture formed from their experiences or ideas rather than as a concrete reality. Ibn Arabi's imaginative creativity serves as a guide to help with elaborating Sufi figures. Through imagination, the experiences or thoughts of the Sufi figures manifest or go in the direction of God's Reality. God's Reality is witnessed in the Sufism figures, but it is not His being.

Jalil al-Din al-Rumi, Bilal ibn Rab'ah, Annamarie Schimmel, al-Ballaj and A mad al-Ghazal denote the Sufism figures in Odhy's poetry through imagination under Ibnu Arabi's creative imagination. Odhy is a West Kalimantan writer with a capacity and capability in Islamic Mysticism thought as a point of view for building literary work. Islamic mysticism literature develops as a historical part of West Kalimantan literature development from other factors, like a social critic or ecocritic.

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<sup>28</sup> Ahmad Ghazzali, *Sawanih (Inspirations from The World of Pure Spirits)* (New York: Routledge & Kegan Paul, 1986), 1.

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