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

## Imajinasi Kreatif Ibn ‘Arabi Pada Puisi Odhy tentang Tokoh-Tokoh Sufi dalam antologinya *Rahasia Sang Guru Sufi*


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***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*, and *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 وتتعلق بها، وخاصة عن المرشد (المعلم) لتوجيه الإرشاد الروحي للمريد فى سلوكه المقامات الروحية. يشير سالك المقامات إلى الخيال الإبداعي الذي استخدمه أودي(*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 الشخصبات االصوفية هم الذين قاموا بأداء دورهم في تاريخ الصوفية. يتم جمع البيانات وفحصها من خلال الطريقة الوصفية من المصادر الرئيسية لتلك المختارات. بالإضافة إلى ذلك، استخدم ه1ا البحث المنهج التاريخي شرح 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 الإبداعى لابن عربى، الشخصية الصوفية، الشعر ، *Odhy*.

## 1. Introduction

The penetration of Islam to Nusantara has a long story.[1] Most scholar agreed that Islam came to this region was conducted in peaceful way by Sufis. They assimilated and complemented each other and became so-called "citizens of the world".[2] It was precisely the Sufi scholars who influenced the rapid growth of Islam in Indonesia.[3] The Islamic treatise easily 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..

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[1] Muliadi Muliadi et al., "The Purity Concept of al-Falimba>ni and Its Correlati with The Islamic Malay Society: The Content Analysis on Sayr al-Sa>liki>n Ila Iba>dati Rabb al-Ālami>n's Script," *Jurnal Ilmiah Islam Futura* 22, no. 1 (2022): 106.

[2] Lukman S. Thahir, "Islam Of The Archipelago: Cosmopolitanism Of Islamic Civilization In Indonesia," *Jurnal Ilmiah Islam Futura* 21, no. 1 (2021): 31.

[3] 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.

West Kalimantan denotes the territory of Sufism development through the place of birth of Sufism figure who became *shaikh al-masha>yikh* of the Indonesian archipelago (Nusantara) in Islamic thought, especially Sufism (Islamic mysticism). This Syaikh Ahmad Khatib Sambas was born in Kampung Dagang Sambas, one of the regencies in West Kalimantan. The important figure of *Tarekat Qadariah wa Naqsabandiah* (TQN) is always mentioned in the chain of this *t}ari>qa*.

Syaikh 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 narrow 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 refers 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 ascetism movement. At the beginning of Sufism, several companions of Prophet Muhammad (peace be upon him) preferred to live ascetic, 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 (Christianity, Neoplatonism, Gnosticism, and Buddhism).[4] 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 Arab for their interests themselves, for example, *al-Ghazal* (erotic defamation). Besides *al-Ghazal*, *al-Hamasah*, *al-Fakhr, al-Madah{*, *al-Rista, al-Hija', al-Was}fu, al-Ghazal*, dan *al-I'tizha>r*.[5]

Those odes above denote conventional Arabic poetry, often mentioned *qas{i>dah* related to Sufism. Especially *Al-Ghazala* ode of conventional Arabic poetry (*qas{i>dah*) is connected to that

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[4] Alexandre Papas, "What Is a Ṣūfī Institution?," in *Sufi Institutions*, ed. Alexandre Papas (Leiden, Boston: Brill, 2021), 2

[5] Males Sutiasumarga, *Kesusastraan Arab Mula Dan Perkembangannya* (Jakarta: Zikrul Hakim, 2001), 33–37.

relation. Appreciation of Sufism poetry aesthetic need to previously recognize the role of Arabic poetry pre-Islamic established the Islamic tradition.[6] Historically, relation 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. This influence also can be detected in the literature since knowledge is too accessible to be influenced and needs to tend to another insight, like Sufism.

As mentioned above, West Kalimantan was included in those Sufism influences through The Figure Ahmad Khatib Sambas in *t}ari>qa*'s treatise. Those influences 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 Belatong*. Nevertheless, both had poetries with the dimension of Islamic mystical or Sufism and continued the Sufism tradition in West Kalimantan through the literature.[7]

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.[8] 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

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[6] R. W. Ernst, *Ajaran Dan Amaliah Tasawuf Sebuah Pengantar* (Yogyakarta: Pustaka Sufi, 2003), 192.
[7] Khairul Fuad, "Meretas Sastra Sufistik Kalimantan Barat Pramodern Dan Modern," *Analisa: Jurnal Pengkajian Masalah Sosial Keagamaan* Vol. 19, no. No. 01 (June 2012): 55–67.
[8] Ibid., 62 and 64.

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-Hallaj and Annemarie Schimmel. The Sufism figure has been shown through the part of his anthology titled *Sang 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,[9] and a *guru* is someone who teaches (KBBI Luring). A guru is 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.[10] 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 *gurus* 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 *muri>d*. Because of *murshid*'s spiritual attainments, *murid* has the possibility of becoming a traveller (*sa>liku>n*).[11]

Besides the Sufism path (*sulu>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 *sulu>k* for the traveller (*Sa>liku>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. Historically, there are many figures in Sufism from the past until

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[9] Amatullah Armstrong, *Sufi Terminology (Al-Qamus Al-Sufi)* (Kuala Lumpur: A.S. Noordeen, 1995), 159.
[10] Galu Agus Satriawan, *Akhlak Tasawuf* (Mataram: Sanabil, 2020), 158.
[11] Armstrong, *Sufi Terminology (Al-Qamus Al-Sufi)*, 159.

nowadays as the men of power who influenced the development of Sufism 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 bin Rabah. 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 (*khaya>li>*), 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 *khaya>li* in Arabic is synonymous with an image (*mitha>l*), the state between the world unseen and the visible world.[12] 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."[13] 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 Muhyiddin Abu Abdullah Muhammad ibn Ali ibn Muhammad ibn Ahmad ibn Abdullah Hatimi al-T{a>i, a famous Sufi, including Philosophical Sufism side. *Wah}dat al-Wuju>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 (*Kha>liq*) on one side and the created (*makhlu>q*) on another side. Annemarie Schimmel said, too, that the manifested (*makhlu>q*) denotes an image of God's manifestation (*Kha>liq*). Therefore, there is no anthropomorphic (*mutajassim*) but unity in imagination.[14]

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[12] Ibid., 115.
[13] Ibid., 33.
[14] Annemaria Schimmel, *Dimensi Mistik Dalam Islam*, trans. Sapardi Djoko Damono (Jakarta: Pustaka Firdaus, 1986), 276.

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.[15] 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.[16]

God denotes a prime source of imagination that can be made analogy through Ibn Arabi's thought about *al-wus}u>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.[17] 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.[18]

Like mysticism utterance in Hadits Qudsi, *kuntu kanzan makhfiyyan lam ('u'rifa) fa'ahbabtu 'an 'u'rifa fakhalaqtu al-khalqa wa ta'arraftu 'alayhim fa'arfuunii*. 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.[19]

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 cosmos 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

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[15] Samer Akkach, "The World of Imagination in Ibn 'Arabi's Ontology," *British Journal of Middle Eastern Studies* 24, no. 1 (1997): 97–98.
[16] Henri Corbin, *Creative Imagination in The Sufism of Ibn Arabi*, trans. Ralph Manheim (Princeton: Princeton University Press, 1969), 186.
[17] Abd al-Qa>dir Mah{mu>d, *Al-Falsafah al-S}u>fiyyah Fi> al-Isla>m: Mas{a>diruha> Wa Naz{ariya>tuha> Wa Maka>natuha> Min al-Di>n Wa al-H}aya>h* (Kairo: Da>r al-Fikr al-Arabi, 1966), 493.
[18] A Nicholson, *Studies in Islamic Mysticism* (New York: Cambridge University Press, 1980), 83.
[19] Mah{mu>d, *Al-Falsafah al-S}u>fiyyah Fi> al-Isla>m: Mas{a>diruha> Wa Naz{ariya>tuha> Wa Maka>natuha> Min al-Di>n Wa al-H}aya>h*, 502.

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 the study of Ibn Arabi's creative imagination. The creative imagination denotes an aspect in either the literature on one side or mysticism on another side.

## 2. Result and 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 Jalaluddin Rumi, Bilal bin Rabbah, Annamerei Schimmel, al-Hallaj, Ahmad Ghazali, Syaikh Sa'di, 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.

### 2.1 Jalaluddin 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[20]

[20] Odhy's, *Rahasia Sang Guru Sufi* (Yogyakarta: Bukulaela, 2006), 110.

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

After a pilgrimage to Mecca and other travels, the family went to Rum (Anatolia). The last name of Rumi was taken from this province in Anatolia (Rum).[21] Seljuk king gave Baha' Walad a vital teaching position in the capital at Konya (Iconium) in 1228 'Ala' al-Din Kayqubad (r. 1219-1236) and his visier Mu'in al-Din. Rumi 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 Burhan al-Din arrived and, for nine years, taught Rumi Sufism. Rumi probably met the philosopher ibn al-Arabi in Damascus.[22]

Jalaluddin Rumi 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.[23] That influence is still felt now. But, then, his Sufism in thought or figure became base of his work, either fiction or non-fiction. Especially, the work of fiction easily increased the large of knowledge through imagination power based on Rumi Sufism.

The Sufism figure of Rumi created the creative imagination. Based on Rumi Odhy built his poetry. Odhy used Rumi's thoughts as creative imagination in his poetry above. Schimmel said that Rumi often used life situations to catch the reader's attention.[24] The life situation and the cultural-geographical sphere in which authors lived could help understand the authors' thoughts.[25] 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 life situation, namely fish and sea. Through those dictions, Odhy builds his poetry, *Di Lautan Dzikir*. In English, *lautan* is the sea. For Odhy, the sea is creative imagination when he builds 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 Muhammad (peace upon him). For Rumi, The Prophet Muhammad (peace upon him) is a secret, and he imagines him as those

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[21] Fakhriati Fakhriati, "From Konya to Nusantara: Rumi's Sufi Diaspora in Pidie, Aceh, Indonesia," *Jurnal Ilmiah Islam Futura* 20, no. 2 (2020): 157.
[22] 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.
[23] Fakhriati, "From Konya to Nusantara," 153.
[24] Schimmel, *Dimensi Mistik Dalam Islam*, 330.
[25] 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.

statements in *Mathnawi*, everyone becomes my friend related to his mind but fails to search for my secrets.[26] Those imaginations related to Sufism discourse, *Nu>r Muh}ammad*.

The diction, the first fish, to image the Prophet Muhammad (peace upon him) related to the discourse of *Nu>r Muh}ammad*. God previously created *Nu>r Muh}ammad* 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 created. Such as, *Nu>r Muh}ammad* has been created, and God previously created the Universe.

**2.2 Bilal bin Rabah**

Undangan

:Bilal bin Rabah

Saat Bilal di puncak menara
Engkau tengah brmimpi 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 keingkaran
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 bin Rabah is a loyal companion (sahabah) of Prophet Muhammad (peace upon him), well known as a muezzin in the earlier Islamic period. He always summons to prayer from a minaret of mosque five times a day. He is chosen as the first Muezzin by the Messenger of Allah (peace upon him), also known as Bilal Habasyi, due to an Ethiopian tribe (al-Habasyah). His father comes from an Arab tribe, and his mother is from an Ethiopian tribe.[27]

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

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[26] st, *Ajaran Dan Amaliah Tasawuf Sebuah Pengantar*, 69.
[27] Moch Faizin Muflich, "Rasisme Dalam Islam (Peran Bilal Bin Rabbah Dalam Sejarah Peradapan Islam)," *FATAWA: Jurnal Pendidikan Agama Islam* 1, no. 33 2021): 155; Kharisma Novy Akbarina, "Peranan Bilal Bin Rabah Dalam Dakwah Rasulullah SAW (580-640M)" (Skripsi, Surabaya, Universitas Islam Negeri Sunan Ampel, 2016), 18.

alive to make everyone aware of his life or Bilal, a person who summons to prayer for going to the mosque in Indonesia.

Bilal bin Rabah 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 Eshaa 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, updown those too. So prayers are the most important for every Muslim.

Bilal bin Rabah 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.[28] 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 bin Rabah 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 bin Rabah's summons for life beginning in the morning. There are Bilal bin Rabah's summoning, Subh prayer, and the morning day; those third denote the beginning. Bilal bin Rabah 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 bin Rabah as creative imagination to build those thoughts through his poetry that Sharia before Sufistis 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.

### 2.3 Annemarie Schimmel

2

Menjenguk Mimpi

:in memoriam Schimmel

Benarkah sajakku ibarat kolam kecil
Di halaman masjid di sebuah kota yang damai?
Di sisinya ada pohon rimbun sarat buah
Siang hari, katamu, alam membayang di permukaan
Beningnya
Saat angin berhembus gambar masjid itu bergoyang

[28] Lalu Agus Satriawan, "Shalat Sufistik Menurut Naskah Asrar Al-Shalah," *Jurnal Penelitian Keislaman* 6, no. 1 (2009): 53.

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.[29]

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.[30] 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 the experience, in the end, Schimmel is interested in Islam.[31]

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 thoughts.[32] 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 greatly 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.[33]

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[29] ...hy's, *Rahasia Sang Guru Sufi*, 112.
[30] Umar Faruq Thohir, "Pemikiran Mistisisme Annemarie Schimmel," *ULUL ALBAB Jurnal Studi Islam* 13, no. 2 (2012): 206.
[31] Abdul Hafidz, "Fenomenologi Annemarie Schimmel: Telaah Terhadap Kontrib... Annemarie Schimmel Dalam Mengintegrasikan Normativitas Dan Historisitas Dalam Studi Islam Kontemporer," in *Proceedings of Annual Conference fo... uslim Scholars*, vol. 3, 2019, 996.
[32] M. Maulana Marsudi, "Tasawuf Jalaluddin Ar-Rumi Perspektif Annemarie Schimmel," *Al-Hikmah* 3, no. 1 (2017): 51.
[33] Hafidz, "Fenomenologi Annemarie Schimmel," 997.

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 Sufictic behaviour. Her studies under the Sufistic discourse spread in several international journals, including her books highly reputated, 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. Schimmel's Sufism capacity and capability are effort for strenthening imagination of Odhy's poems.

On the other side, Odhy imaginatively acknowledges Schimmel as a spiritual guide instructing on 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 poetry denotes his acknowledgment and gratitude to Schimmel due to his extensive knowledge of Sufism discourse.

**2.4 al-Hallaj**.

2

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-Hallaj, the name is warranted in Islamic thought, especially Sufi thought, well-known as a Sufi martyr. Al-Hallaj's Sufi thought caused controversy in Sufi thought, namely disagreement from antiSufi circles with Sharia out looking. Al-Hallaj is the essential Sufism figure in philosophical treatizes relating to the oneness of finding. Even those figures are connected to Loius Massignon, a French researcher who pays special attention to Al-Hallaj's thoughts.

Al-Hallaj is Abu al-Mughith al-Husayn bin Mansur al-Hallaj al-Baydawi al-Wasiti. In 858 AD, he was born in the Persian region of Khuzistan, Shushtar. Al-Hallaj moved to Wasit 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-Hallaj" (cotton carder), and he continued to use this name.[34]

The poetic affirmations of Hallaj 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-Hallaj 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-Hallaj to the rose, a flower usually red and fragrant, with thorns on its stalks. That rose symbolizes imagining al-Hallaj 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

[34] Mah{mu>d, *Al-Falsafah al-S}u>fiyah Fi> al-Isla>m: Mas{a>diruha> Wa Naz{ariya>tuha> Wa Maka>natuha> Min al-Di>n Wa al-H}aya>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.

notion of Odhy's toward al-Hallaj through the rose is uncomfortable to see. For example, torn rose petals.

That image is meant al-Hallaj 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-Hallaj besides that poetry is dedicated to him, al-Hallaj, a Sufism figure, gives an imagination taken for inspiring the work. Odhy's seems to be inspired al-Hallaj's struggle defends his thought.

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

Based on the *'a>lam al-khaya>li* term, literature is an aspect that encounters al-Hallaj's thought with the power of imagination.[35] In addition, literature is too near the world of imagination when creating and appreciating those. Odhy's, the poet, used al-Hallaj as a Sufism figure for imaging to create his poetry and was more concerned with the historical side, especially his death due to defend believed thought which is very famous in the Sufistic World, namely a statement, *I am The Truth*, *'ana al-Haq*.

Finally, Odhy used the diction, *dari abu jubahmu yang kini kami taburkan* from ashes of your robe we are sowing now, to imagine the al-Hallaj's death, especially the ashes suitable with al-Hallaj's testament when he died. His daughter herself appeared after al-Hallaj 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.[36] Although imagination production, Odhy is based on the historical side.

**2.5 Ahmad Ghazali**

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

---

[35] Armstrong, *Sufi Terminology (Al-Qamus Al-Sufi)*, 13.
[36] Schimmel, *Dimensi Mistik Dalam Islam*, 17.

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 *sawanih*, a title of Ahmad Ghazali's work. Odhys used Imam al-Ghazali's younger brother as an image to build his poetry. Ahmad Ghazali's older brother is famous in Islamic mysticism through his well-known masterpiece work, *Ih}ya> Ulu>m al-Di>n*. Ahmad Ghazali was born in Tus, Khurasan, the same birthplace as his older brother, Abu Hamid Muhammad bin Muhammad al-Ghazali.

Odhy's efforts to write that poetry through the imagination of Ahmad Ghazali's work, *Sawanih,* has to learn his history. The dedication of Ahmad Ghazali shows Odhys's respect for him for strengthening Islamic mysticism discourse. There is one respect to a Sufism figure, Odhys respect to another Sufism figures, for example, al-Hallaj and Annemarie Schimmel. For Odhys, those Sufism figures denote a master (guru) who represented his anthology *Rahasia Sang Guru Sufi*.

Ahmad Ghazali's opinion related to a mystic passes through three different plains, the heart (*qalb*), the spirit (*ruh*), and the subtle or secret (*sir*).[37] According to the poetry above related to the first plain, the heart (*qalb*), its text *kita cermin-cermin*, we are mirrors. The mirror is a symbol of 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-Ghazali, the *hujjat al-Islam*, explains the relating heart and mirror in his masterpiece *Ihya 'ulu>m al-din*. Especially chapter *'aja>ib al-qalb* in the first of his fourth books about *muhlika>t* (destructive). Odhys likens humans to the mirror, but especially the part of humans is a heart like the mirrors.

For Odhys, Ahmad Ghazali's thoughts were used to build his poetry, especially sequence for reaching Islamic mysticism stations (*mah}al al-s}u>fiyyah*). After the heart reflects the light (*nu>r*

[37] Ahmad Ghazzali, *Sawanih (Inspirations from The World of Pure Spirits)* (New York: Routledge & Kegan Paul, 1986), 1.

*Alla>h*), it can influence towards spirit based on everything being better life. So, Odhys 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.

**Conclusion**

The Sufism figures of Odhy's anthology denote the imagination medium going to God Almighty's sphere. God's reality manifests towards those Sufism figures not as a fact but as an image developed from their experiences or thoughts. Ibn Arabi's creative imagination becomes guidance to take a step in the Sufism figures elaboration. The Sufism figures' experiences or thoughts manifest or take a path towards God's Reality as media of imagination. God's Reality is witnessed in the Sufism figures, but it is not His being.

Jalaluddin Rumi, Bilal bin Rabah, Annamarie Schimmel. Al-Hallaj and Ahmad Ghazali denote the Sufism figures in Odhy's poetry through imagination under Ibnu Arabi's creative imagination. Odhys 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 eco critic.

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