DIVINE LOVE IN IBN ARABI, HAMZAH FANSURI, AND EMHA AINUN NADJIB’S POEMS

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Abstract—This article seeks to analyze the divine concepts contained in the poems of poets and thinkers from three different generations and cultural backgrounds. IbnArabi (Died in 1240 AD) represents the tradition of Middle Eastern Sufism, while HamzahFansuri (Died in 17th Century) and EmhaAinunNadjib (born in 1953 AD) represent the tradition of Nusantara Sufism. These three poets and thinkers have similarities in terms of the recognition of God’s existence. However, they are different in describing closeness to God as reflected in their poetry. In IbnArabi's poem, the feeling of love for God (isyqa) is indicated by mentioning names and describing the atmosphere like someone is in love with a lover. Meanwhile in HamzahFansuri's poem, the expression of “divine love” was not addressed to a certain figure and did not mention names, he only talked about “Mahbub” or "the lover". As for EmhaAinunNadjib who is known as a poet and cultural observer of modern Indonesia, in his poem, divine love is the response of a creature to the love of the Khalik to the beings. In addition, this study seeks to compare the existence of Nusantara sufism and Middle Eastern sufism. This study is a case study of comparative literature, which is identical to the theory of Wellek and Warren. Broadly speaking, the theory explains that Comparative Literature talks about the relationship between two pieces literature or more.

Keywords: Divine Love, Sufi, Ibn Arabi, Hamzah Fansuri, Emha Ainun Nadjib, and Comparative Literature

I. INTRODUCTION

Literature is an important medium for Sufis to express their spiritual experiences. The explanation of their spiritual journey 'suluk' and the 'stations' that they have surpassed, has been expressed through a beautiful flow of poetry without having to declare themselves as poets. They only aim is to deliver da'wah and invite people to live the teachings as they live in finding their God. It is not surprising that it can be said that the Sufism movement is not only a religious movement, but also a literary movement [1]. Hence, the Tasawuf movement gave rise to the Sufistic Literature movement; Tasawuf and Sufism are two things that cannot be separated.

In Sufi works, it is often mentioned the word love. Love in the Sufi world is not only a sense of awe and interest between two humans, men and women. However, love in the world of Sufism is known as the phase of their spiritual journey in reaching God. Love is the essence of the existence of this universe, where without love, the universe will never have existed. In the Hadith Qudsi, it is said: "I am a hidden treasury, I want (love) to be known, then I create and thus I am known [2]." Love is the essential relationship between man and God, where God has bound between the two with spirit as stated in Sura Al-Hijr verse 29: “And when I have proportioned him and breathed into him of My [created] soul, …”

The stages of spiritual journey that a Sufi must go through are repentance, patience, raja', khauf, faqir, zuhud, tauhid (ie: in harmony between one's will and divine’s will), resignation (dependence and complete trust in Allah), and Mahabbah, or Isyq (love), including: Syauq, Uns, and Ridla (sincere, that is feeling satisfied with His will).[3]

The first Sufi figure to introduce ‘divine love’ as the final stage of 'suluk' is Ja'far al-Sadiq (living 699-756 AD). He is a respected expert on Tafsir and Hadith and is one of the Twelve Imams in Shia circles. Meanwhile, some Sufis see “ma'rifat” higher than "love". Imam Al-Ghazali said: "Love cannot exist without ma'rifat, because someone can only love when someone knows something he loves.[3]"

As for the Al-Quran as the main reference in every ijtihad, the thought states that the position of love in the relationship between God and humans is very important. Even so, God, in one of His words, says that if His religion is reverted, God will bring forth the people who are loved by Allah and they love Him (Al Maidah: 54).

Furthermore, a Sufi must go through the stages of the journey called suluk which includes repentance, patience, raja’, khauf, faqir, zuhud, and tauhid. In other words, it is the harmony of one's will with divine will. In addition, there is also the concept of tawakkal which means full dependence and trust in God, including mahabbah or Isyq which means love. The mystical atmosphere of the Sufis is also called Syauq (longing), Uns (closeness), and Ridla (sincere for all of God's will).
In order to find an interesting side of the concept of love from modern Sufi figures who are very contextual in the current era, this article attempts to compare the meaning of divine love according to Ibn Arabi, Hamzah Fansuri, and Emha Ainun Nadjib. The three Sufi characters live in different periods of time and live in different parts of the world. The first one lived and died in an Arab country, and the second one was born in Sumatra but the place of death is unknown. While the third, Emha Ainun Nadjib is a figure of poets and culture of Indonesia today. This comparative literature study refers to the theory presented by Wellek and Warren who stated that the term Comparative Literature is used for the meaning of the study of the relations between two pieces of literature or more.

II. MATERIALS AND METHODS

2.1 The Biography of Ibn Arabi, Hamzah Fansuri, and Emha Ainun Nadjib

The most well-known Sufi Falsafi figure is Ibn Arabi, his full name is Muhammad bin Ali bin Muhammad al-Arabi. He was born in Mursia July 28, 1165 AD and died in November 1240 AD. He was buried in a foothill north of Damascus.[4]

In 1214, M. Ibn Arabi visited Mecca for the second time. During this visit, he studied with an expert Hadith scholar named Abu Suja ‘Zahir bin Rustum bin Abi Raja’ al-Ashfihani, a respected cleric from Ashfihan, Iran. He told that his teacher had a very beautiful and astute daughter, and Ibn Arabi greatly admired her.[5] The teacher's daughter, whom he dubbed as the world’s ornamental girl, was named Nidzam, and was given the nickname ‘Ain al-Syams’/the Sun’. For his admiration for this girl, Sheikh Ibn Arabi created a collection of poems. He said that all the names he called were referring to her and all the places raised in the poem referred to her too. He also explained that the praise and flattery that he offered to the girl did not cross the limits of decency and good behavior. In fact, all of that was a metaphor of his praise of Allah, the Most Beautiful Essence, and the manifestation of the servant’s ‘love’ to the Eternal and the Absolute, that is none other than Allah himself.

In Ibn Arabi’s view, poetry written using female figures of speech is not intended to expose a woman’s figure erotically, but is intended to explain the side of the perfection of divinity. The idea of love poetry for Nidzam (a woman admired by Ibn Arabi), which describes beauty, is a reflection of the divine aspect. For Ibn Arabi, women reflect the most perfect vision of God.[5]

In the process of writing, Ibn Arabi succeeded in creating poetic sentences which were dominated by Sufism terminology arranged systematically. The vocabulary contained in his poems shows consistency. Therefore, readers may easily understand the messages conveyed by Ibn Arabi. The messages in poetry also need to be elaborated in more detail, because the nature of his poetry combines the nature of humans and God.

All of his love feelings are expressed in a 200-page collection of poems and entitled “Tarjuman al-Asywaq” or “Love Expressions”.[5]

Ibn Arabi in the collection of poetry “Tarjuman al-Ashyaq”, explained that the purpose of the expression of love and longing for women in his poetry is the secrets of divinity and is not an expression of an invisible human being. So what he meant is, the meaning is implicit, not explicit.[5]

Meanwhile, the most senior and most important Sufi Falsafi poet in Nusantara (Indonesia) is Hamzah Fansuri. He is known as a Sufi figure who lived in the late 16th century and died in the early 17th century. The year of birth and death of this character is not known with certainty. Some saythat he died in 1630 AD, but others disagree, his grave is unknown. However, his works are too big to forget, such as Syarab ‘Asyikin, Asrar’ Arifin, and Al-Muntahi.

Although not many sources have explained the birthplace and death of Syed M. Naguib Al-attas (1965) mentioned that Hamzah Fansuri was born in Barus or Fansur in the 16th century AD. Their conclusion refers to the poems written by the poet:

Hamzah Fansuri lives in the land of the Malays
Where the trees yield camphor
or
Hamzah from Fansuri[11]
Hamzah Fansuri, besides being known as an expert on Sufism, he is also known as a great writer and poet. Naquib Alatas (1970) for example, explained that Hamzah Fansuri was the biggest Malay poet of the seventeenth century [6]. The same thing was also expressed by Riddell (2004), who explained the position of Hamzah Fansuri as one of the few most influential Malay poets who got the attention of international researchers [7]. His teachings gained much influence from Ibn Arabi’s thinking. Besides referring to Ibn Arabi, Hamzah Fansuri was also influenced by Sufis from Persia such as Al-Junaid, Mansur Hallaj, Jalaludin Rumi, and Shamsu Tabriz.[8]

During his life, Hamzah Fansuri was also not well known by the public. This can be seen from the Hikayat Aceh text which does not mention Hamzah Fansuri as a literary and tasawuf figure. He was even hostile during his life, because he was considered to carry heresy. His works can be read by the next generation, precisely because of the services of his students who managed to save the manuscripts written by Hamzah Fansuri. After the death of Hamzah Fansuri, his works actually received great attention from various circles, so that they were considered as one of the important treasures of Aceh and Malay literature.[8]

Hamzah in his book “Syarab ‘Asyikin”, describes the stages of suluk science consisting of shari’a, tarekat, essence, and ma’rifat. He also describes the Essence of God that is tajalli, and finally he explains the meaning of Isyq (love) and Sukr (mystical intoxication).[2]

Hamzah Fansuri is no different from his senior, Ibn ‘Arabi, who made the embodiment of the lover as the embrace of the Haq, the Supreme Reality, not the physical gharizah that arises from human feelings when in contact with the opposite sex. "Love" is a long journey of suluk to reach the ultimate goal, namely Allah Almighty. Because of this view, Hamzah Fansuri became an attraction for modern scholars to examine the concept of wahdat al-wujud in the Southeast Asia region. Amad Daudy for example, on the one hand, gave criticism to Hamzah Fansuri who considered the inherited mysticism as not in accordance with Islamic teachings. While on the other hand, Syed M. Naguib al-Attas viewed that the doctrine brought by Hamzah Fansuri was in accordance with Islamic teachings.[9]

The divine love of Ibn Arabi and also Hamzah Fansuri to his God, is not extraordinary behavior in Sufi life. According to Ibn Hazm (D.1064 M), a great ulama from Spain, that love is a divine gift given to His creatures. There is no prohibition in religion to love and be embraced of the Almighty. Because of this view, Hamzah Fansuri became an attraction for modern scholars to examine the concept of wahdat al-wujud in the Southeast Asia region. Amad Daudy for example, on the one hand, gave criticism to Hamzah Fansuri who considered the inherited mysticism as not in accordance with Islamic teachings. While on the other hand, Syed M. Naguib al-Attas viewed that the doctrine brought by Hamzah Fansuri was in accordance with Islamic teachings.[9]

In contrast to Ibnu Arabi and Hamzah Fansuri, Emha Ainun Nadjib is known as one of the modern culturalisms who stands out because of his work in social movements. Through theater and poetry, he often criticizes the ruling regime. Emha Ainun Nadjib or known as Cak Nun, was able to organize resistance at the grassroots level with the provision of cultural performances.

In addition, Emha is also known as a Sufic poet. There are several collections of his poems which are expressions of his spiritual journey, which are very thick with the Sufi life such as “Light of the Light” and “99 for my Lord”. As a figure born in the pesantren world, Emha Ainun Nadjib is very familiar with the religious traditions that characterize pesantren in East Java in particular and Indonesia in general. Thus, Emha’s proficient knowledge in religion led him to become one of the poets who sought to combine religious essence, divine essence, and the essence of humanity, which was reflected in his poetry works.

From the explanation above, the problem can be formulated in the question as follows: What does "love" mean in Sufi life? And how did Ibn Arabi and Hamzah Fansuri express their "love" to the Khaliq?

2.2 Love in Sufi Tradition

In the Sufi tradition, when referring to a mahbubor lover, it refers to God (khaliq). In this case, the word loving is used as a word of mercy. The Sufis refer to the Qur’an 7: 156 which states “My mercy (my love) encompasses everything, but I will establish (even more) to those who devote and pay zakat and those who truly believe in my verses, those who obey the Messenger of Allah.” Love in the Sufi world is not only a sense of awe and interest between two types of people, male and female, but love in the world of Sufism is known as the final phase of their spiritual journey in reaching God.

To explain the conception of love for each Sufi figure, the following section will describe the characteristics of each character in explaining how they express their love for beings, but at the same time they refer to their love for God. God's love is contained in every verse of the Sufi characters. Between Ibnu Arabi, Hamzah Fansuri, and Emha Ainun Najib, there are characteristics of each as explained in the next paragraph.
2.3. The Expression of Divine Love in Ibn Arabi’s Poetry

In the first stanza of this poem, the poet greeted Salma and it is said that it was not easy to convey greetings to her, because Salma was difficult to get. Although he himself said that Salma had the most right to decide whether to accept his love or not.

In the second stanza said, Salma had the full right to answer or reject the greetings.

In the third stanza, Salma said: “Is it not enough for me to say that I am in you, you can witness it every time.”

In the sixth stanza, Salma said: “Is it not enough for me to say that I am in you, you can witness it every time.” This poem has a close and distant meaning, also has explicit meaning and implicit meaning or kinayah meaning.

In the fifth stanza, Salma had the full right to decide whether to accept his love or not.

In the fifth stanza, ‘I’ described the beauty of ‘Salma’. Her beautiful smile and white teeth made the dark night bright. At the same time, the lightning struck and it made a dark night like noon. The lover’s teeth were so beautiful, it made the dark night bright. It had the same effect as the lightning that made the night bright. Thus, the poet struggled in distinguishing between the two, which one that actually made the night bright. Was it Salma’s smile or the lightning in the sky.

The fifth stanza of this poem has kinayah meaning or abstract meaning, it is when the divine essence was in its perfect form and doing tajalli, in the form of smiling women. The smile that illuminated the universe with other tajalli forms, namely the presence of lightning which also illuminated the universe. Both are the essence of tajalli ilahiyah.[5]

As for the kinayah meaning, or the inner meaning of the last stanza; Salma said: “Is it not enough for me to say that I am in you, you can witness at all times”, ‘I’ conveyed a statement about the divine nature which said "do not seek me outside of you, seek me in your heart”. This divine nature is understood from the words of Allah: “The Trustworthy Spirit has brought it down. Upon your heart, [O Muhammad] - that you may be of the warners”[5]. It means that God lives in your heart. He always watched me in myself every time. As God says: “every day He is bringing about a matter”.

This interpretation gives an idea of the possibility of the manifestation of God in human beings. In the repertoire of Sufi traditions, it is called tajalli.[14]

The other Ibn Arabi poem is entitled "Responding to the Word in the Garden"

/Muṭāraḥatun bi’ afnāni al-syuğānī/
I returned her voice from a shady garden.

She wept for friendship without tears. Whereas I cry with tears.

I said to her with tears in my eyes, preaching my sadness.

Do you understand my desires, and do they tell about this story.

Outwardly, 'I' wanted to say that in exchanging words, there was dualism that one cried without tears and the other cried with tears. 'I' wanted to convey that what was seen in reality was contained in that person. It was an extraordinary sadness. But at the end of the poem, he asked whether what he wanted from a longing was also felt by the party he missed.

The implicit meaning of this poem is a reply to the spiritual demands that are in the garden of divine wisdom. How sad it is that is immeasurable, so tears shed. Not pretentious sadness, but true sadness. Sadness that is in line between the physical and spiritual.

'I' asked: Do you understand my presence in this darkness and is there your presence in the realm of recitation? This is in line with the word of God Almighty. "And to Allah prostrates whoever is within the heavens and the earth, willingly or by compulsion, and their shadows [as well] in the mornings and the afternoons" (Surah Ar-Ra'd verse 15).

Because all the lahiriyah are the manifestations of The Supreme Reality, as stated in the verse above. Hence, his lover manifested herself in the reality of nature every time.

Moreover, the following poem is titled "Longing Sayings" /Tahiyyyatu al-hawā/. [5]

This poem consists of 6 lines. 'I' asked his two friends to stop in a protected area, which was a place that has an abundant animal feed, (in order to give food to camels, the vehicles of their journey), and also a place they got help in the journey to the place of his loved ones. 'I' also asked his two best friends to stop by the spring to collect water for the journey. Next, he gave greetings and respect to the people he loved in a place called Wadi Mina. It was done so that both of them listened to the answers and returned the answers obtained from people who are loved in that place.

Figuratively, 'I' greeted mind and faith. He said: you two go to the divine sanctuary, to get to know ma’rifat which can not only be obtained by the mind alone. Stop by at the spring, the source of eternal life, in the divine presence. Take refuge there to get a sense of security and comfort under the shelter of science, in order to move safety from dependence.

The water was a provision that gives a very high endurance, so that they could take a very long journey to send the regards.

The words that 'I' conveyed to the residents of Wadi Mina, whom he loved, is not just to mention the name of the place. Wadi mina is a spiritual meeting place for noble people. They were people who performed Hajj rituals to achieve high divine dignity.

The mention of Wadi Mina, with the intention of mentioning the noble people in that place, is in line with the Qudsi hadith which states: "If my servant praises me before the audience, then I will call it before the audience with better praise" [5]. In the hadith, there is a clause "in front of the audience" that is relevant to a place. Whereas "better praise" is meant as a compliment to noble people as those who are on pilgrimage at Mina.

Ibn Arabi's fourth poem is Aḥhabu bilādillāhi / "The city I love the most". (Arabi, 1966: 150). This poem consists of 4 lines or stanzas.
I expressed his love for the city of Baghdad after his love for Mecca, Medina, and al-Aqsa.

I stated the reason why he loved the city, because there was an Imam (Ali), who had a high position because of his religion and faith. There was also a residence of Persian women who were gentle and their wavings were mesmerizing. In fact, it could make people who looked at them stunned of admiration.

The figurative meaning of this poem is 'I' wanted to express his love for a city that has a high position in the divine eye. The high word is reflected in the word 'Ali', and in particular he mentioned the word 'imam' which was a symbol of high position. The Imam was also the prophet’s friend, son-in-law, and devout.

His love for this high station did not exceed the previous stations. The city of Medina, the city of Allah's beloved, Muhammad, who must have a position that could not be surpassed. Likewise, it would not be able to surpass the Baitullah, where everyone faces. Nor could it pass through the chastity and sanctity of al-Aqsa.

I also mentioned that the fourth city was the city of Baghdad, which was also called the city of Darussalam. A city that was very noble and high before the divine. The city was guarded by Imam Ali who had a very high position because of his devotion. In that city also settled the noble wisdom of a'jamiah, they were Musawiyah, Isawaiyah, and Ibrahimiyah. Therefore, the city deserved to be missed, a city full of goodness.

III. RESULT AND DISCUSSION

3.1 The Expression of Divine Love in Hamzah Fansuri's Poetry

Hamzah Fansuri in expressing his longing and spiritual journey towards his Beloved (God) often uses figures of speech. The Beloved in his depiction is a figure that is not easy to approach. Furthermore, Hamzah Fansuri describes the Beloved who is in a place that is so wide and dark, for example is the following quote:

“The Beloved is hidden in the open”[15]

His Beloved is also located in a place that is very dangerous full of poisonous snakes, not easily broken through or passed because it is very strong fenced.

“His domain is full of poison and antidote”[15]

In Abdul Hadi (2001: 271), it is stated that a poisonous snake is an allegory of lust. The Beloved is somewhere that is not easily reached, located at the top of the mountain. The road is very steep and dangerous.

“His palace is on the top of the mountain, Numerous roads and by-roads led up to it.”[15]

The Beloved lives in a magnificent house built with gold and silver. People will be dazzled because of the house, the wall, but not the occupant. Just blinded by the house.

“He continuously changes His abode
Roaming around all the time
Like the magic jewel in the snake’s mouth
He is most difficult to gain”[15]

To get to the Beloved, the first way to go is to do the exercises (riyadhoh) and must be repeated, also must be under the care of a teacher.

“Proceed assiduously
Go in search of a teacher versed in esoteric knowledge
Take the peaceful course
So that you will enjoy union before long”[15]

To get to the Beloved, someone must eliminate or exceed obstacles in the vicinity, where the Beloved is guarded by a vicious dog.

“The Beloved has many servants
His dogs are continuously barking loudly
Do not deviate from his orders
So that your efforts be brought to a happy conclusion”[15]
“Chain your enemies
And kill the solitary dogs (of lust)
With your Beloved for a torch
Say that you may embrace Him”[15]

“The Beloved is most judicious
Gold and silver obstruct the view of Him”[15]

Another characteristic of the Beloved is that he cannot be compared. It is in line with God’s obligatory responsibility, which is ‘laisa kamiṣlihi syai’ur’. He said:
“Our Beloved is beyond compare”[15]

Previously said:
“Praise be unto God most perfect”

As for human, they can only reach ‘kamil’ (perfect). The beloved (mahbub) is too perfect, not only perfect but also all perfect.

The concept of the Beloved according to Hamzah Fansuri is a lover in the Eastern tradition or Nusantara tradition. That is deeply related to its culture and tradition, such as flowering, colorful fabric, and smooth veil. Those are the characteristics that are easily found in the Eastern culture.

Hamzah said:
“He wears flowers for pendants and is adorned with garlands
His vestures are many and various”
and
“His veil is tenuous and most wondrous”[15]

According to Hamzah Fansuri, the Beloved is the essence of the sacred. Hence, do not approach it with the wealth. The more people glorify wealth, the more difficult it is to approach the Beloved. Hamzah said (Drewes, 1986: 94)
“All the time you are counting your money
Stringing it together lest it be lost
You are running hither and thither like a deer”

The best way to approach the Beloved is by carrying out His religion and not keeping the distance from Him.
“The Beloved has many servants
His dogs are continuously barking loudly
Do not deviate from his orders
So that your efforts be brought to a happy conclusion”[15]

It means that someone has to do good deeds, according to His ways (His words).

Hamzah Fansuri positions love (isyq) with drunkenness. Drunk in Sufi life is the process of purifying dirty personalities towards the holy (God) Beloved. Thus, in Hamzah Fansuri's poem, the term love coexists with drunkenness.

Hamzah said:
“The Beloved is not a magician
He openly appears in the market
Selling arak in a cup
Hence the lovers get inebriated”[15]

The beloved is not a magician and the figure is very real. It is also stated that the drink make people unconscious (drunk), in the sense that the person has forgotten his dirty self. Hence, the journey to the holy Mahbub is a process of longing and the process of love. Love is explained by the term asyiq.

A person who scrubs his dirty self and goes to the holy Beloved is described as a drunk (sakir). In this stanza, it also appears some local element, that is arak in the takir. Takir is a container or place for food from banana leaves, which is pinned with sticks on both sides (KBBI, 1994: 993).
In another poem, Hamzah said that the process of getting closer to the Beloved must be done by practicing the teachings of the Prophet Muhammad. Hamzah said:

“Gird the shield of Ahmad
And go to the Beloved’s house to see Him
Enter the enclosure
In order to behold your Beloved”[15]

Hamzah Fansuri is a follower of Tahariqah Qadiriyah [16]. When writing his poem, Hamzah usually mentions his personal identity in the last stanza. In this poem, he mentioned that he was based on Abdul Qadir Jailani. He said:

“This Hamzah’s knowledge is obvious
His teacher was sayyid ‘Abdu ‘l-Qadir
His Beloved is everpresent
Though constantly concealing Himself”[15]

In complete divine love, Hamzah Fansuri believes in God's tajalli to humans. Hence, the phrase "I am the Supreme Reality" appeared, as was done by Al-Hallaj, a famous Sufi. The manifestation of God in man is also commonly referred to in the Sufi world with "al-Hulul" [17]. Hamzah said in the poem as follows:[15]

Let yourself be swept away in the Lofty ocean
Do not be confused by this seeming life
Say ‘I am the Supreme Reality’; do not be afraid
It means that the wave has passed into the sea

Elsewhere, Hamzah said:[15]

Mansur, the foremost mystic, spoke
Also in the employ of a speaker
For, whom would it behoove to speak
And declare himself to be the Creator

Listen, oh perfect man
Do not pursue vain knowledge
Nothing is to be gained from the words of ignorant people
Mansur’s words: ‘I am the Supreme Reality’ were spoken in union

3.2 Expressions of Divine Love in Emha Ainun Nadjib's Poetry

Like the two Sufi poets who preceded him, Ibn Arabi and Hamzah Fansuri, Emha also talks about divine love. In the divine love revealed by Emha, it does not create a figure of speech for God. There is an expression of love for God directly. To get God’s love, there are processes that are not easy, hard-earned, and can even be hurtful. Although actually the loved one is part of him, as his poem titled “Lying down”:

To you
My origin
Do you wait until my death?
In this pain
It’s clear the wound won’t end
Because his place of residence is spiritual
You who divide yourself to me
Look at my stylist, lying crying you
I can’t hold back my beloved love for a long time
Prayers that are sliced into slices

The spiritual journey (suluk) of “I” reaches the peak of his love when there is a “union” with his god. In his inner vision, it is vague between “himself” and “God” as said in “you who divide yourself to me”. This in the Sufis is called wahdatu’s-syuḥūd, which is divine union through spiritual experience.

In Emha's poetry, divine love is a love that is not unilateral, love flows from both sides. This is not found in the poems of IbnArabi or Hamzah Fansuri. Emha's poetry also shows the lover's love for the loving, as stated in the poem “Don't Reject My Drunk”.

Don’t refuse my hangover, dear, because it has
I paid more than myself.
Another verse says:

*Your hot love has made my body
Longing sweaty which endlessly drips
My love won the soul, flew me
Far to a strange universe I don't know by name.*

In the poem "very active ", Emha describes “I” as a human being and “I” as Allah. “I” as Allah who flow, harden, and wave, is imagined as a process of unification between “I” Allah and “I” human. Therefore, “I” describes God in the form of verbs such as replacing, disappearing, reincarnating, flowing, waving, unifying, and separating is a form of union with God. In these words, there is a process of immanence of God with his creatures. In the poem "very active ", there are also words that show how close the being is to God, as stated in “we disappeared incarnate me” and “We joke, day and night joking”. This shows an expression that positions God as a substance that can be joking around. The factor of closeness is also the reason why “I” and the other “I” can joke around.

*Feels in the blood
I am the other, O Allah
Mental, flowing to me
Like the flow of the sea to the river
Squeeze, wavy
Like the waves on my water
We over replace,
Confess each other, confess
We beat like one
We take turns like two
We disappeared, transformed me
As he pleases, as we like, as I wish
We joke, day and night joking
Play around life in the world*

The love “I” has in his poetry is not a love that just appears from him, but is a response or reply from the divine love to him. As stated in one of the verses in his poem “Gratitude Prayers Rice fields”, “I” says: *For all the spills of your love for me, O God, both in the form of fortune and trials, strengths or weaknesses, I bring my happiness and determination to the extent possible to repay love.*

The essence of the creation, including humans, there is a form of love for the khalik. Because of His desire to be known and loved, He created man with His love. This is related to a Qudsi Hadith which is very famous among Sufis: “I am something that is very valuable but unknown, then I want it to be known, so I create creatures so they know me.”

The Sufis understand “want it to be known” as to be loved. The above phrase is stated not a hadith by the hadith scholars. However, meaningfully it is true as it is in line with the Qur’an surah Adz-dzariyat verse 56. “And I did not create the jinn and mankind except to worship Me”. Some scholars interpret it as “to know me”. The love response from humans to the love of the Khaliq is a rare love. In general, humans do not respond to the love of the Khalik to him. That kind of love was revealed by “I” who quote His word to humans in a poem entitled “The lines of His love”:

*God echoes the poems of His painful love to His knowledgeable servants who occupy the throne and lead the world.*

Then in one of the following verses, it says:

*If you plant my fields, why is it that develops in your soul only the acquisition of money and the deprivation of your own future? Why does your love not seed with the sound of the sugar cane leaves that are swept - sweeping in the fields of my love.*

Here suggests that not every creature, that is expected to respond to the love of the Khalik, is welcomed. If in the previous line “I” conveyed a deep sense of love, even to the point where he was united in God, it was something that is not experienced by many humans.
From the description above, it can be concluded that Emha's poetry is not much different from the two previous Sufi poet figures, namely Ibnu Arabi and Hamzah Fansuri where both speak of the divine love. Even so, each has different characteristics. In Emha's poetry, love is infinite to the lover (God), so as to reach the mortal level. The human's love in Emha's poetry is a response to the divine love. According to him, the human's love that culminates in God is not something common. It is something rare, because most humans do not respond to God's love.

Emha Ainun Nadjib is not much different from the two previous figures of Sufi poets, namely Ibnu Arabi and Hamzah Fansuri, where the three of them talked about the divine love. The three of them also expressed an infinite love for the beloved (God), thus reaching the mortal level. However, what is different from Emha is that the love in Emha's poetry is a response to the divine love. According to him, the human's love that culminates in God is not something common, but something rare, because most humans do not respond to God's love for the humans.

3.3 The Difference between Ibn Arabi, Hamzah Fansuri, and Emha Ainun Nadjib in Expressing Their "Love" to God (Khaliq)

If a comparison is made between the expressions of love between Ibn Arabi and Hamzah Fansuri, Ibn Arabi's divine love is so abstract that it cannot be read from the textual expressions of his poetry. If we read it outwardly, then what is obtained is an expression of love as human beings express their love for their beloved outwardly. Either in the real form of a woman (Salma) or anonymous in poetry. However, it was said that those who were loved were people who settled in the Mina Valley.

From Ibn Arabi's interpretation of his own poetry in his book, it gives Sufic meanings which explain the process (suluk) of a Sufi in the life of the sufistic process. Therefore, it cannot be understood, unless there is an explanation as explained by Ibn Arabi. It is very natural for someone who read his poetry to assume that the poet is in love, expressing the love in various versions. In this case, it is very different from what was revealed by Hamzah Fansuri when expressing his love for the beloved (Khaliq).

Although he also borrowed the word lover as the beloved one (al-khaliq). In fact, he used figures of speech for the beloved's figure with local attributes such as sumping flowers, takir, etc. However, he didn't mention names. Textually, he stated in one of his stanzas that it was a figure of speech.

Divine love was expressed by Ibn Arabi by mentioning the beloved as a woman, and it was written explicitly. However, in the figurative meaning, Ibn Arabi interpreted it as a divine wisdom. He also revealed divine love in the form of his love for those who are spiritually noble. They are the people who are carrying out the Hajj. They were visiting the city he loved, which was "Wadi Mina" or the Mina Valley. A place where the pilgrims perform the Hajj.

Divine love was also expressed by Ibn Arabi to the city of Baghdad. This love is not his love for the city of Baghdad, but because a noble Imam was buried there. A figure that is so high before God in mind, religion, and faith. Even so, his love did not exceed his love for the city of Tibah (Medina) where the Prophet Muhammad was, the city of Mecca where the Ka'bah is located, and al-Aqsa the first qibla.

Thus, the divine love of Ibn Arabi is not only symbolized by women, but also symbolized by the height of one's position before God. Like the Prophet Muhammad, the Hajj pilgrims who are spiritually clean, and Imam Ali. Loving the people who are loved by God means loving God.[5]

When he questions his lover's knowledge of his feelings for his lover who is so missed, it is an unnecessary question, because the universe and what is in it is the manifestation of the God he loves. Hence, there is no need to question any knowledge that occurs in it, because it is in it.

In Hamzah Fansuri's poem, steps are explained to approach the beloved by practicing His teachings. Explicitly, there is an element of da'wah to practice His religion. Because the beloved is the holy Essence, getting closer to Him should be done in a holy way. People who are blinded by the world will not be able to get closer to the Holy One. The process of approaching the beloved does not appear in Ibn Arabi's poems.

However, both Ibn Arabi and Hamzah Fansuri understand and believe the truth of the phrase "I am the Supreme Reality". Hamzah Fansuri explicitly mentioned the truth of faith "I am the Supreme Reality" which is the form of tajalli according to Al-Hallaj.
Furthermore, Ibn Arabi and Hamzah Fansuri have their own characteristics in explaining the conception of love to God. Both of them are not poets who only concentrate on the reality of the world, but both of them have the spiritual experiences which are then poured into sufic verse and poetry. The Sufism view of Ibn Arabi and Hamzah Fansuri also contributed to the spread of religious teachings in places they lived throughout their lives.

IV. CONCLUSION

From the explanation of the three poets above, it can be concluded that all three have their own characteristics in expressing their love for God. Each uses a different approach to show their love for God. The choice of diction in each verse of poetry shows how the cultural background greatly influences each character in showing their position compared to other Sufi figures, whether those figures are in one era with them, from the previous era, or after. Such expressions can be referred to as spiritual experience of a character and can also be a reflection of their thoughts, or it could be because of local cultural factors that have contributed to their thoughts.

Ibn al Arabi, for example, was known as a Sufi as well as a superior poet. The monumental work of "Tarjuman al-Ashwaq" is an expression of deep divine love. Divine love is expressed outwardly with his love for women, among others, named Salma. The expression of love to a woman for Ibn Al-Arabi is only an allegory of his deep love to God (Khaliq). The expressions of longing and love in the poem, are in the state of divine wisdom, not in an ordinary human state. In Sufism, Ibn Arabi’s thought (D. 638 AH) was influenced by Al-Hallaj's thought (D. 309 H.). However, the expression "I am the Supreme Reality" is not found in the poem by Ibn Al-Arabi "Tarjuman al-Asywaq". On the contrary, Hamzah Fansuri who was also in line with Ibn Arabi thought, he explicitly stated the expression as expressed by Al-Hallaj in his poem. Besides, it needs to be said that Hamzah also inserted local elements in his poetry.

As for Emha Ainun Nadjib, he defines his love for the Khaliq as a response from the love of God to His creation. Emha also said that the love of humans to God is not something common, but something rare, even most humans do not respond to God's love.

After comparing the three figures above, there are interesting aspects of their poetry, how they express love, the reflection of thoughts about the concept of divinity, and the usage of the poetry medium to show the spiritual experience of figures who have different cultural backgrounds and live in different times.

REFERENCES

[15] Tariqah Qadariyah is a dhikr group that has a sanad to the Prophet. The explanation of this tariqah sanad see Ulya Fuhaidah, “Tariqa and Philanthrophy: The Study of Tariqa Qadiriyah Naqsyabandiyah
Hulul is a Sufi term which states that God lives in everything that has a form (AL-Munjid, 1986: 147). Based on that reason, Al Hallaj calls himself al-Haq. Because, in him resides the Essence of Al-Haq. This opinion was then followed by Hamzah Fansuri.