



## “Sulaman Rindu” by Achmad Nasih MT: Psychopoetry/Poetry Therapy in the Shade of Sufism

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**ABSTRACT:** Psychopoetry is a class with other therapies through the arts, which psychiatrists can use to heal the soul. The purpose of this study was to examine the poetry anthology "Sulaman Rindu" through a psychopoetry approach. In this study, the researcher used a descriptive analysis method in the form of factual data collection contained in the poetry anthology "Sulaman Rindu" by Achmad Nasih MT. The results of the analysis show that the poetry anthology "Sulaman Rindu" can be used as psychotherapy poetry. Reading Sufistic poems, it is as if we are humming love to God in transcendental charm.

**KEYWORDS:** Psychopoetry, Poetry anthology, *Sufism*.

### INTRODUCTION

Poetry as a form of literature and art has its own unique therapeutic potential. Although not well known in Indonesia, poetry has been used as a healing tool in various other countries, and there have even been various associations that accommodate this poetry therapist. This paper will provide a theoretical overview of poetry therapy, its definition, a brief history of poetry therapy, and the location of poetry therapy in the psychotherapy system and in relation to several main therapeutic schools.

Looking at the poems created by Achmad Nasih MT, which are scattered in several virtual literary groups, it can be said that he is a poet who has good talent. The progress that is getting better is not only seen in the substance of the content or messages conveyed through poetry, but also in his ability to knit diction that leads to the direction of 'thickness' (read: thick), more sublime, and beautiful. Based on these considerations, it is necessary to conduct a study of the poems he wrote.

The poetry anthology "Sulaman Rindu" (2017) is a collection of poems by Achmad Nasih MT (in virtual literature, he uses the name Achnas J. Emte). Enjoying Achnas' poems in the poetry book, there are three things that stand out, which are the focus of this paper, namely: (1) psychopoetry or poetry therapy; (2) the dimension of sufistic-transcendental poetry; and (3) literary text of poetry which has literary value.

The study of these three issues is not carried out haphazardly but is based on the relevant theoretical framework. For focus 1, the study is based on the theory of psychopoetry or poetry therapy. For focus 2, it is based on thoughts about the existence of Sufistic literature or transcendental literature as pioneered by Jalaluddin Rumi and his followers. For focus 3, the study is based on poetry theories, such as structural and related theories, which place poetry that has literary value and not poetry as a cultural product.

### THEORETICAL REVIEW

The history of therapy through poetry can be described as follows. In the 1950s Eli Greifer, a poet, pharmacist, and lawyer, started a poetry therapy group at Creedmore State Hospital in New York. 1959 at Cumberland Hospital, Brooklyn, facilitated by Dr. Jack J. Leedy and Dr. Sam Spector, Dr. Leedy published his first book on poetry therapy, *Poetry Therapy* (1969), which included a collection of essays from many of the pioneers of poetry therapy. Arthur Lerner, Ph.D. founded the Poetry Therapy Institute in the 1970s in Westcoast, Los Angeles. In 1980, a meeting was held to gather people in this field to develop training guidelines and certification for poetry therapy and to establish the National Association for Poetry Therapy (Lathi H et al., 2013).

Schloss (1976) states that "poetry or rhymes can be a means for mental health". In line with that, Soebagio Sastrowardoyo, an Indonesian poet and humanist, said that psychopoetry is similar to other therapies through art, which psychiatrists can use for mental healing.



The creative process of writing a poem is the poet's manifestation of the anxiety that exists in the subconscious mind. Poetry is essentially a powerful way to reduce anxiety. Apart from being a literary work, poetry also has curative value in the field of psychotherapy. This therapy is better known as psychopoetry or poetry therapy (Ubudiyah, 2015).

Bolton (1999) explains that poetry or stories are therapy for the body and soul. One of the power values of poetic therapy in writing poetry is to help writers find the order of experience. Poetry has a calming and reassuring effect on people who are sick and experiencing mental stress.

Baker & Mazza (2004:143) define poetry therapy as "the use of the language arts in therapeutic capacities". Furthermore, they developed a poetry therapy model into three components. First, the receptive/perspective component, including introducing literary works in clinical or group activities. Second, the expressive/creative component, including the client's use of writing in clinical or group activities. Third, the symbolic/ceremonial component, including the use of metaphors, rituals, and storytelling in clinical or group activities.

Based on the opinions above, poetry can be used as therapy. Poetry can be used as a means of healing humans against the pain they suffer. Quite a lot of literature has shown that poetry therapy is an effective and efficient tool for a wide variety of populations.

Poetry therapy reflects classic issues in literary analysis and psychological practice: the romantic aspects of empathy and subjectivity vs reason and observation. Gergen (1994; in Mazza, 2003) notes a parallel process between literary analysis and the empirical tradition. In literary analysis, the focus is on the text or content rather than human communication or the form of its presentation. In science, the focus is on "pure content" and "literal language"; Therefore, scientists collect data and analyze it with the rhetorical structure by which the observed world is shaped.

Gergen (1994; in Mazza, 2003) gives an example of a mechanistic metaphor in which human action is defined in terms of stimuli and inputs, units, and so on. In essence, the use of metaphors shapes how observations will be recorded and how world views are formed. As Gergen notes, concepts such as narrative and metaphor used in literature analysis can contribute to the development of psychological theory and psychological practice. From a clinical perspective, Hadi (1999) states that in poetry therapy the focus is on humans instead of poetry. Clients are not asked to recognize the "right" meaning of a poem, but rather to personal appreciation. (Mazza, 2003). Rothenberg (1973) (in Hadi, 1999) reveals that the poetic process is significantly different from the therapeutic process in that poetry transactions do not have to contain the role of helper and the person being helped.

Furthermore, Mazza (2003) reveals that heightened emotions and dense meanings are a central part of poetry. Consistent with the romantic tradition, rhyme form is not a must for poetry. Nemoianu refers to romanticism, stating that "it is the language of poetry (whether in verse, prose or on stage) that proves to be a powerful medium for responding to modernity. Poetry has the type and indeterminacy, richness, and flexibility that allow it to have a foothold for experimenting with human potentiality and response, reconsidering the past, assimilating the present, and projecting the future." Concerning intimacy and depth of meaning in literature, for romantic poets such as Wordsworth and Shelley, there are no real boundaries between poetry and prose (Brogan (1993) in Mazza (2003)).

## RESEARCH METHODS

This study used descriptive qualitative method. In this study, the researcher used a descriptive analysis method in the form of factual data collection contained in the poetry anthology "Sulaman Rindu" by Achmad Nasihi MT.

The data processing carried out in reviewing the poetry anthology "Sulaman Rindu" is to describe words and language.

Thus, the study of documentation was carried out as a method of data collection. This study uses a content analysis method, namely by giving meaning to the anthology of poetry "Sulaman Rindu" by Achmad Nasihi MT. This is in accordance with the nature of content analysis, which is to describe the content by paying attention to contextual meaning.

In this study, the data source for the poetry anthology "Sulaman Rindu" by Achmad Nasihi MT. The data of this research are in the form of quotations contained in poetry, quotations related to the formulation of the problem. In accordance with qualitative research, the data collection technique in this study is documentation analysis. Documentation analysis was conducted to collect data sourced from archives and documents related to research. Documents as data sources are used to test, interpret, and predict.



This research was carried out with the following data collection steps: (1) Collecting data from the poetry anthology "Sulaman Rindu" by Achmad Nasih MT, (2) Recording data related to Sufi poetry therapy, (3) Applying data in the form of quotes to in the paragraph relating to the formulation of the problem.

## RESULTS AND DISCUSSION

### Therapy Through Poetry

The history of therapy through poetry can be described as follows. In the 1950s Eli Greifer, a poet, pharmacist, and attorney started a poetry therapy group at Creedmore State Hospital in New York. In 1959 at Cumberland Hospital, Brooklyn, facilitated by Dr. Jack J. Leedy and Dr. Sam Spector, Dr. Leedy published his first book on poetry therapy, entitled Poetry Therapy (1969), which includes a collection of essays from many of the pioneers of poetry therapy. Arthur Lerner, Ph.D. in Los Angeles founded the Poetry Therapy Institute in the 1970s on Westcoast. In 1980, a meeting was held to bring together people who are active in this field who work throughout the country to develop a training guide and certification of poetry therapy and to establish the National Association for Poetry Therapy (Lathi H et al., 2013).

Schloss (1976) states that "poetry or rhymes become a means for mental health". In line with that, Soebagio Sastrowardoyo, a poet and humanist, said that psychopoetry is a group with other therapies through art, which psychiatrists can use to heal the soul.

The creative process of a poem is the poet's manifestation of the anxiety that exists in the subconscious mind. Poetry, both revealing about social and transcendental life, is essentially a powerful way to reduce anxiety. Apart from being a literary work, poetry also has curative value in the field of psychotherapy. This therapy is better known as psychopoetry or poetry therapy (Ubudiyah, 2015).

Bolton (1999) explains that poetry or stories are therapy for the body and soul. One of the power values of poetic therapy through writing poetry is to help writers find the order of experience. Poetry has a calming and reassuring effect on people who are sick and experiencing mental stress.

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Based on some of the opinions above, poetry can be used as therapy. Poetry can be used as a means of healing humans against the pain they suffer. Is this also felt by Achnas? To know the answer, let's swim in the depths of the meaning of Achnas' poem, entitled "Syair Penawar Luka". The full text is as follows.

#### SYAIR PENAWAR LUKA

*Jika sakit adalah ujian  
biarlah aku menjalani ujian yang terindah  
untuk menemukan syukur tumpah ruah*

*jika sakit, wujud kasih sayangNya  
betapa ingin kusulam rindu padaNya  
dengan benang syair bening  
dzikir tak pernah kering*

*kudekap syair-syair bernada  
ia terbang membawa rasa  
menuju bahasaNya  
pelipur segala lara  
obat segenap luka*

#### VERSE OF ANTIDOTE

If pain is a test  
let me undergo the most beautiful test  
to find abundant gratitude

if it hurts, the form of His love  
how I want to embroider longing for Him  
with clear lyrical thread  
dhikr never dry

I hug the poems  
it flies with taste  
to His language  
solace all pain  
cure all wounds



<i>pada</i>	<i>setiap</i>	<i>puisi</i>	on every poem
<i>kutandai</i>	<i>kitab</i>	<i>suci</i>	I mark the holy book
<i>rindu</i>	<i>padaNya</i>	<i>bertepi</i>	miss Him side by side
<i>sirna semua gundah hati</i>			Gone all the heartache

Bekasi, 23/07/17

Bekasi, 23/07/17

The poem above implies the I lyric's awareness of the pain suffered as a test of life, as a way to find gratitude. Pain is interpreted by Achnas as a form of God's love for His servants. Realizing this, the I lyric is getting closer to the *Khaliq* (God). There is Achnas' longing for God and that longing is his way of doing catharsis.

For Achnas, there is no effective medicine except being close to Him (verse 3). Only in this way can it be *pelipur segala lara/obat segenap luka* (the consolation of all pains/medicine for all wounds). Verse 4 of the poem above emphasizes that Achnas used poetry as a medium to express his longing for Him and in that way *sirna semua gundah hati* (disappears all heartaches).

In Author's introduction, Achnas made the following confession:

"When I read and meditate on the poems that have accompanied my illness in the last two years, I not only find beauty but also as if I was traveling in a sea of letters filled with pearls of wisdom, a healer of sorrow. So I also tried to write my own poems that intertwined the pain, hopes, and prayers that I said. When in every verse I gave the sign of the holy book, the rhyme flew to take me to His language. He became a healer of the heart and slowly became the "law" He lifted my disease and disappeared with the storm that passed. So I only deserve to be grateful and shut myself off from all complaints that will only perpetuate the downturn and injure sincerity."

Based on this quote, it can be explained that poetry became a loyal friend when Achnas was sick for two years. Poetry was used as a means of expressing gratitude to Him. Therefore, the poems created by Achnas are always brought into His language. In this way, Achnas realized poetry as a healer of the heart.

Achnas' poem above shows high expressivity. There is a high spirit to recover from illness. That strong spirit is associated with his closeness to God so that life becomes more beautiful. An interesting realization in Achnas is that it removes all that has to do with complaints. For Achnas, the complaint will further perpetuate the slump. This statement is extraordinary because most people find it difficult not to complain.

Next, let's enjoy Achnas's poem entitled "Penikmat Luka (The Lover of Wounds)". From the title side, there seems to be an ambiguity in meaning. But the strange thing is that Achnas is actually happy as a 'Lover of Wounds'. What kind of wound healer? Let's dive deeply through the following poem.

*PENIKMAT LUKA*

THE LOVER OF WOUNDS

<i>luka itu tak mesti duka</i>	The wound doesn't have to be sad
<i>kutandai setiap guratannya,</i>	I mark every stroke,
<i>jalan-jalan cahaya</i>	light walk
<i>pintu-pintu kesadaran</i>	doors of consciousness

<i>jika getir menghadirkan dzikir</i>	if bitter brings dhikr
<i>jika kumat kualamatkan pada nikmat</i>	if it relapses, I address it to favors
<i>jika rintih menjadi doa-doa lirik</i>	if moaning, it becomes silent prayers
<i>aku semakin mengagumi luka,</i>	I admire the wound more and more,
<i>pelahir mahakarya syukur</i>	the birth of a masterpiece of gratitude
<i>penghela kufur</i>	prevention of kufr

<i>Jika luka menggores</i>	If the wound scratches
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<i>tak</i>	<i>kutampik</i>	<i>keluh</i>	I don't complain
<i>jiwa</i>		<i>melepuh</i>	scalded soul
<i>tapi</i>	<i>kepasrahan</i>	<i>dalam deru</i>	but surrender in the roar of endeavor
<i>kerap</i>	<i>melukis</i>	<i>pesona luka</i>	often paint the charm of wounds
<i>pertanda</i>	<i>bahagia di</i>	<i>baliknya</i>	happy sign behind it
<i>saat</i>		<i>tawakalku</i>	my time of tawakkal
<i>mencumbui</i>	<i>semua</i>	<i>luka</i>	kisses all wounds
<i>kebahagiaan</i>	<i>pun berereksi</i>	<i>sempurna</i>	happiness is also perfect erection
<i>Bekasi, 18/06/17</i>			<i>Bekasi, 18/06/17</i>

The first stanza of the poem is how beautiful and extraordinary Achnas is in dealing with 'wounds'. The word *luka* (wound) when connected with the previous poem, in the intertextual theory has an intertwining relationship. 'Luka' is a word/diction that replaces word *sakit* (pain). For Achnas, the 'wound' is not felt as distress, pain, or misery, but how beautiful he looks at 'wound'. For Achnas 'wound' is not 'grief' but a 'path of light' to the 'doors of consciousness'. In verse 2, the lyrics are increasingly admiring 'wounds', because 'wounds' are the 'births of the masterpiece of gratitude' and 'the breaker of *kufur*'. In verse 3, the 'charm of the wound' is actually a 'happy sign behind it'. And verse 4 is so extraordinary. The 'I lyric', when 'loving all wounds', achieved happiness through the phrase *kebahagiaan pun berereksi sempurna* (happiness also has a perfect erection).

The poem "Penikmat Luka" by Achnas is always drawn into His language. In this way, the poem succeeded in healing Achnas' wounds (sickness). Poetry can become a medium for expressing expression which ultimately results in a kind of psychological calm in the face of various possibilities that occur in the world that may not be in line with expectations. The collapse of a business can make people psychologically shaken. But if the incident is drawn into His language, surely there will be peace or a remedy to overcome suffering; and it was through this Sufi-dimensional poetry that Achnas obtained an effective medicine. It is in this way that poetry acts as therapy.

To complete our understanding of poetry as therapy, let us enjoy Achnas' presentation through a poem entitled "Jihad Puisi".

*JIHAD PUISI*

JIHAD POETRY

<i>pada</i>	<i>puisi</i>	on poetry
<i>aku bisa mencuri kedamaian</i>		I can steal peace
<i>karena ia bisa membuat benih-benih kegaduhan</i>		because it can make the seeds of noise as the
<i>sebagai janin kesunyian</i>		fetus of silence
<i>riak ritmis ombak mampu menabuh kehampaan</i>		the rhythmic ripples of the waves can beat the
<i>menjadi suara-suara bernada lantang</i>		void
<i>aneh memang,</i>		become loud voices
<i>tapi itulah bahasa pada lubuk jiwanya</i>		strange indeed,
<i>menembusi ketidaktunggalan</i>		but that's the language deep in the soul through
<i>pada puisi kutemukan langit hati</i>		the impossibility
<i>yang cenderung menancapkan tiang-tiang</i>		in poetry I found the sky of the heart
<i>kebenaran</i>		which tends to stick the pillars of truth
<i>betapun badai kelabu kadang</i>		no matter how gray storms sometimes tear it
<i>meruntuhkannya</i>		down
<i>dalam pertarungan nafsu yang tak pernah usai</i>		in a never-ending gamble of lust
<i>saat kurajuk ayat-ayatNya untuk menyetubuhi</i>		when I refer to His verses to fuck each line,
<i>setiap bait,</i>		poetry forms munajat lines in the form of sirath
<i>puisi membentuk larik-larik munajat sebetuk</i>		towards His throne



*sirath menuju arasyNya  
menerpa kebekuan awan, agar menghujankan  
kebeningan rasa pada keruhnya dosa  
menjadi cahaya, tidak hanya pada lorong  
kehidupan yang kelam  
bahkan pada matahari yang bisa saja redup  
setiap saat  
hai kau, sudikah menjadi sahabat puisi yang  
akan meraga dalam kehidupan nyata?  
agar jemari aksaramu menyentuh lubuk kalbu  
untuk meriakkan yang terpendam di palungnya  
menghidupkan asa yang sekarat di antara  
denyut-denyut syair yang kian bernyawa  
meranum sebetuk bunga di singgasana yang  
dilapuki busuknya para durja  
atau kau hanya mengalungkan batin puisi  
dalam kehambaan diammu pada Tuhan  
tapi tetap menyalakan tungku-tungku  
kebijakbestarian*

*Bekasi, 13/06/17*

hit the frozen cloud, so that it rains the clarity of  
taste on the cloud of sin  
be a light, not only in the dark alley of life  
even in the sun which may dim at any moment  
hi you, would you like to be a poetry friend  
who will manifest in real life?  
so that your literal fingers touch the bottom of  
the heart to shout what is hidden in the trough  
revive the dying hope between the beats of the  
increasingly animate poetry  
blooms a flower on a throne that is rotten by the  
rotten of the wicked  
Or are you just draping your inner poetry in  
your silent slavery to God  
but still light the furnaces of wisdom

Bekasi, 13/06/17

The poem entitled "Jihad Puisi" implies Achnas' joyful expression that through poetry can he find *kedamaian* (peace), *kutemukan langit hati* (I found the sky of the heart), *lorong cahaya* (the tunnel of light), can *meriakkan yang terpendam di palungnya* (ripple what is hidden in his trough). So basically humans need a place to pour out their hearts so as not to cause pain. Achnas has succeeded in finding a way of expression through poetry. Poetry is a medium for expressing the heart. That's how he recovered from the illness he suffered for 2 years.

#### Dimensions of Sufistic-transcendental poetry

Observing Achnas's poems, there is an interesting experience that we need to reveal, namely the Sufistic-transcendent experience that is reflected in his work. As a school in the Islamic intellectual tradition, Sufistic literature according to Amien Wangsitalaja can also be called transcendental literature because the experiences described by the author are transcendental experiences, such as ecstasy, longing, and mystical union with the Transcendent. This experience according to Abdul Hadi WM (1999) is above everyday experience and is supralogical.

Regarding transcendental literature, we cannot forget the Islamic writer from Persia, namely Jalaluddin Rumi (1207-1273). One of Jalaluddin Rumi's works is *Diwan-i Shams Tabriz* which consists of 33,000 stanzas of poetry in the form of lyrics. These poems were originally spontaneous exclamations that emerged from the mouth of Jalaluddin Rumi when he was in a state of ecstasy. The words were then recorded by the disciples who surrounded him. The poems in *Diwan-i Shams Tabriz* contain divine reflections and mystical union. Furthermore, Muhammad Iqbal (1873-1938) from Pakistan is another figure of transcendental writers in the Islamic literary tradition. His poetry shows the thickness of philosophical reflection, this can be seen in his collection of poems entitled *Asrar-i Khudi*. Muhammad Iqbal was also an admirer of Jalaluddin Rumi and considered him his spiritual teacher.

In modern Indonesian literature, we can find transcendental literature in the works of Amir Hamzah, Chairil Anwar, Abdul Hadi W.M., Sutardji Calzoum Bachri, Kuntowijoyo, K.H. Mustofa Bisri, Ehma Ainun Nadjib, D. Zawawi Imron, Mustofa W. Hasyim, Mathori A. Elwa, Amien Wangsitalaja, Acep Zamzam Noor, Abidah el Khaleqy, Roval Alanov (Al Rov), Sofyan RH Zaid, Ghout Misra, Husain Toib, Romy Literature II, and others.



This time, we explore the Sufistic-transcendental trail in Achnas' poetry book *Sulaman Rindu*. Poetry text needs to be interpreted to clarify its meaning. Interpretation is the interpretation of literary works, which contains an explanation of the meaning of literary language (poetry) especially in its darkness, ambiguity, or figurative language. Below we can examine the transcendental side of Achnas' poems. We begin with the following poem entitled "Mozaik Rindu".

MOZAIK RINDU

Berkaca padamu, Rabiah Adawiyah  
Telanjang tanpa jubah  
Menelisik ketulusan rindu  
padaNya

Kau tepis  
Rajukanmu pada syurga  
Takutmu pada neraka  
jadi bias berhala

kau hanya rindu padaNya  
agar wajahmu wajahNya  
bertatapan cinta

Bekasi, 27/07/17

MOZAIC OF LONGING

Reflecting on you, Rabiah Adawiyah  
Naked without a cloak  
Checking the sincerity of longing  
for Him

you brushed it off  
Your wish to heaven  
Your fear of hell  
be biased idol

you just miss Him  
so that your face is His face  
look in love

Bekasi, 27/07/17

Understanding the poem, the matrix or the keyword lies in the first line "Reflecting on you, Rabiah Adawiyah". Why is it the main key to understanding the poem? Because there, Achnas mentioned Rabiah Adawiyah's name. Who is Rabiah Adawiyah? What did Rabiah Adawiyah do? Rabiah Al-Adawiyah is a woman, a Sufi figure, born in Basra. Her full name is Umm al-Khair bin Isma'il Al-Adawiyah Al-Qisysiyah. Rabiah clearly shows divine love. She has entered the level of makrifat, which can escape from material affairs (worldly affairs). Rabiah lived to stay away from worldly pleasures and wealth, and preferred the Sufi path to get closer to Allah.

The Sufi school chosen by Rabiah Adawiyah is Sufism mahabbah: total surrender to the "beloved" (God). The essence of Sufism is habbul-ilah (love of Allah SWT). The worship she does is driven by a longing (syauq) for God to explore His eternal beauty. Rabiah's love for Allah is spiritual love (holy love), not al-hubb al-hawa love (love lust).

Reflecting on Rabiah Al-Adawiyah, Achnas clearly brought his life principles to the Sufi way. The poem "Mozaik Rindu" sparks divine love and a prophetic spirit that leads to transcendental intensity. We enjoy another Achnas poem, entitled "Memanggil Rindu Untuk-Nya".

MEMANGGIL RINDU UNTUK-NYA

sejak kehilangan rindu padaNya,  
asap-asap dunia telah mengaburkan ma'rifat  
sajadah di ruang suci mulai berdebu  
merabunkan jiwa  
Tuhan tampak berbayang di persimpangan,  
harta  
tahta

CALLING LONGING FOR HIM

since I lost my longing for Him,  
the smoke of the world has obscured ma'rifat  
The prayer mat in the holy room is starting to  
get dusty  
myopic soul  
God seems to be shadowed at the crossroads,  
treasure



wanita  
sosialita,  
hingga bimbang arah kiblat yang dituju  
bahkan butiran wudlu tak mampu membasuh  
hadats yang mengabu  
gerak shalat tak lagi ritmis  
serupa dewa mabuk yang pulas dalam satu  
detik,  
dan desah dzikir tak ubahnya kikrikan jangkrik  
bersu ara tapi tertidur, serupa igau yang  
mencekik

Kemana lagi harus kupanggil rindu Pada-Nya,  
jika di siratNya sudah kujejalkan tuhan-tuhan  
kecil hingga ruas-ruanya tertutup rapat?  
saatnya kudekap syariat setiap kutambatkan niat  
yang tersurat  
kutepis kemegahan materi pada zuhud agar tak  
tersesat  
kusudahi ketamakan pada luasnya qonaat  
kutiti kegamangan syubhat dalam wara' yang  
tepat  
kujelajahi takdir dalam kesabaran kasab dan  
munajat  
di mana kedamaian merindu-Nya  
utuh berlabuh tanpa sekat

catatan :  
syariat : hukum, aturan  
zuhud : menyepi dari urusan dunia  
syubhat : belum jelas halal dan haramnya  
Wara : mawas diri, hati-hati memilih  
qonaat : merasa cukup

Bekasi, 19/07/17

throne  
woman  
socialite,  
until confused about the direction of the Qibla  
to go  
even the grains of ablution are not able to wash  
away the smoldering hadats  
prayer movement is no longer rhythmic  
like a drunk god who sleeps in a second,  
and the sigh of dhikr is like the chirping of  
crickets  
make noises but fall asleep, like a suffocating  
delirium

Where else should I call longing for Him,  
if in His sirat I have stuffed small gods so that  
the segments are tightly closed?  
It's time for me to embrace the Shari'a every  
time I tether a written intention  
I brushed off the material splendor of zuhud so  
as not to get lost  
I ended greed in the breadth of qonaat  
Take the doubts of doubts in the right way  
I explore destiny in patience and prayer  
where peace longs for Him  
intact anchored without a barrier

notes :  
Shari'a: law, rules  
zuhud: secluded from worldly affairs  
syubhat : it is not clear what is halal and haram  
Wara: be careful, choose carefully  
qonaat: feel enough

Bekasi, 19/07/17

The poem is a form of Achnas' consciousness; namely awareness of the need to return to longing for God. Through the poem, he realized that wealth, thrones, women, and socialites had "blurred ma'rifat", made "worried about the direction of the Qibla," made "the movement of prayer no longer rhythmic", and so on. Therefore, the awareness of longing for God makes the troubled heart calmer and more peaceful, then worldly affairs begin to be abandoned and towards "I explore destiny in steadfast patience and munajat / where peace longs for Him / intact anchored without barriers".

Aesthetic experiences and appreciations to reach God, including those expressed in literary works, ultimately have implications for the intensity of religiosity. This expression of religiosity touches the spiritual and transcendental world. This can be understood if it is associated with the hadith, "God is Most Beautiful, and He loves beauty". The aesthetic experience is related to beauty that is spiritual and supernatural which at its climax will be able to connect beings with the Creator.





### Poetry Text of Literary Value

Observing some poems collected in Sulaman Rindu, Achnas did not fall into the creation of perfunctory poetry even though he was strongly encouraged to express what was stirring in his heart. Achnas was able to polish his poems into dense, sublime diction by returning to poetry writing that 'goes back to the roots, returns to the source' (to borrow the term Abdul Hadi WM). Allah, as the center of the creator of all knowledge, is discussed in the majority of Achnas' poems.

In terms of structural theory, literary works (including poetry) are built on several elements, ranging from themes, diction, rhyme and rhythm, imagery, language style, typography, enjambement, messages, and others. In Achnas's poetry, these elements are well built so that the lines that are built can form a slick correspondence in every poem he writes. So, between the deep structure and the surface structure, poetry has a mutually supportive relationship. The following is an excerpt from one of Achnas' poems in full.

#### DUA BAIT AIR MATA

kuharap air matamu  
mengalirkan doa-doa  
menjadi mustajab  
yang melabuhan samudra  
di dermaga impian perahuku

air matamu menjadi tinta  
atas semua risalah cinta yang tertulis  
meski setiap koma meliukkan jalan  
di luar hayalan  
tapi penaku menemukan titikmu  
di rekah senyum kepastian

Bekasi, 19/07/17

#### TWO LINES OF TEARS

I hope your tears  
flowing efficacious prayers  
become the ocean  
that anchored my boat  
on the dock of dreams

your tears become ink  
for all the treatises of love written  
even though every comma bends the road  
beyond imagination  
but my pen found your point  
in the smile of certainty

Bekasi, 19/07/17

The poem "Dua Bait Air Mata" is prismatic. The lines of poetry are very thick (word-dense), present deep meanings, and present various possible interpretations. The diction that is used to knit the lines of poetry also includes diction that has connotative meanings even though it is combined with denotative diction. But as a whole, the correspondence of the creation of the poem is well and beautiful.

### CONCLUSION

The anthology of poetry "Sulaman Rindu" can be used as psychotherapy poetry. Aesthetic experiences and appreciations to reach God, including those expressed in literary works, ultimately have implications for the intensity of religiosity. This expression of religiosity touches the spiritual and transcendental world. Reading Sufistic poems seems to make us hum our love for God in transcendental charm. In turn, that love will bring understanding to the nature of life and get to know God's presence more closely in human events. In Divine, the Sufistic poet anchors his love. Overall, Achnas's poems do have dimensions as religious poetry brought into the realm of Sufis. This is in line with the depth of Islam that Achnas has so far occupied.

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