



biografis perkembangan ajarannya dan mengetahui prinsip-prinsip ajaran, melalui karya-karyanya. Terdapat dua cara penting untuk memahami dasar ajaran seorang sufi. Artikel ini, pertama, mengkaji tentang pertimbangan umum dan menyajikan konstruksi baru kehidupan intelektual dan karir Hamzah Fansuri. Kedua, menelusuri pokok ajaran Hamzah Fansuri melalui karya-karyanya, dengan menggunakan metode analitis-deskriptif-kritis. Penelitian kualitatif ini menggunakan penelitian kepustakaan. Pengumpulan data diambil dari berbagai referensi dari kumpulan riwayat hidup Hamzah Fansuri. Menurut temuan artikel ini, Hamzah Fansuri lahir di Samudra Pasai, belajar di Singkil, kemudian melakukan perjalanan ke Timur Tengah melalui Barus. Kembali ke Nusantara, ia berkarir di Ujong Pancu, Aceh Besar. Hamzah Fansuri meninggal di Makkah pada tahun 1527 M. Sepanjang karirnya, Hamzah Fansuri menulis kurang lebih tiga puluh puisi dan tiga karya prosa, yaitu *Sharāb al-‘Āshīqīn* yang menjelaskan tentang proses perjalanan spiritual, *Asrār al-‘Ārifīn* yang menjelaskan tentang ajaran filsafat tasawuf, dan *al-Muntahī* yang menjelaskan makna ungkapan kaum sufi.

**Kata-kata Kunci:** *Al-Muntahī, Asrār al-‘Ārifīn, Fansur, Hamzah Fansuri, Sharāb al-‘Āshīqīn.*

## Introduction

Secularization is an effort that, instead of bringing benefits as originally assumed by its proponents, has manifested itself as a tragedy in the current era (Iqbal 2020). The serious problem brought by this effort lies mainly in its philosophical dimension that touches the field of modern science (Attas 1993). Secularization has limited the scope of modern science which only makes sensible objects the only scientific object (Kartanegara 2007).

The limitation of the scope of science to sensory objects may, at first, have been a division of labor between “reason” and “dogma”. But gradually this restriction has turned out to be a restriction or definition of reality itself. This limitation of science has led many Western scientists to view the sensory world as the only reality that exists, as reflected in the notions of materialism, secularism, and positivism, philosophical views that usually end with the rejection of metaphysical reality (Zarkasyi 2013). This tendency also inspired the birth of various secularistic formulations in the political sphere.

Delving into the context of Hamzah Fansuri’s life and career became important when understanding his map of thought. Around the 16th century, Hamzah Fansuri started his career in Malay lands certainly had different social conditions than today. So, the approach Hamzah Fansuri used in explaining his teachings must undoubtedly be viewed in the context of the time and space of Hamzah Fansuri’s own life and his environment. Examining the biography of Hamzah Fansuri has not been the focus of many scholars, including experts, in his thinking. Many reviewers have written plenty of Hamzah Fansuri’s thoughts such as Drewes and Brakel (Drewes and Brakel 1986, 18), Doorenbos (Doorenbos 1933, 1), A.H. John (Johns 1990, 325), Abdul Hadi W.M (W. M. 2001, 243), and several other scholars. But only four specific articles have been found reviewing

the biography of Hamzah Fansuri, namely by Syed Muhammad Naquib Al-Attas (Attas 1967, 42), Braginsky (Braginsky 1999, 135) in 1999 and 2001 (Braginsky 2001, 21), and Guillot and Kalus (Guillot and Kalus 2000, 3). The rest is a biographical review as part of the study of his thinking.

Based on the literature review, this article wishes to construct a new structure that can narratively explain the life of Hamzah Fansuri. I'd also like to talk about Hamzah Fansuri's work. By understanding his life context and the social context in which Hamzah Fansuri is spreading his teachings. Thus, this article has a significant novelty: it reconstructs Hamzah Fansuri's life and rediscovers the context of his teachings through disambiguated works.

### **Aceh Darussalam: The Land of Hamzah Fansuri's Life**

The history of Hamza Fansuri's birthplace and career has been researched by several scholars. Syed Muhammad Naquib Al-Attas said that Hamzah Fansuri was born in Syahr Nawi. He prefers the place to be in Thailand (Attas 1970, 10). Drewes and Brakel interpret Syahr Nawi as a metaphorical meaning, meaning that Syahr Nawi is not the name of a particular place or region, but rather an explanation that Hamzah Fansuri as a spiritual being comes from the One, but in life on earth, becomes separate, just like a bamboo being separated from its clumps (Drewes and Brakel 1986, 18).

Ali Hasjmy explained that Hamzah Fansuri was born in Pasai which at that time was part of the legacy of Syahri Nawi from Jeumpa (Hasjmy 1978, 58). Thus, the area where Hamzah Fansuri was born needs to be clarified. This becomes part of the novelty and the purpose of this article.

Exploring the life and career of Hamzah Fansuri became important when wanted to understand his map of thought. In this case, curiosity included understanding the background of the analogies made. In the 15th or 16th century, Hamzah Fansuri started his career in Pasai and Fansur, his social conditions were still very traditional compared to today (Miswari 2022, 40).

So, the analogies that Hamzah Fansuri used in explaining his work must necessarily be viewed in the context of the time and space of Hamzah Fansuri's own life and his environment. Although it seems traditional, it does not mean that the place where Hamzah Fansuri had a career and spread his ideas was isolated. Even Fansur was a significantly developed trading city at that time. The crowds of Fansur in those days can only be likened to Singapore today. Singapore has grown significantly because it is a destination and transit for transcontinental traders. Likewise, Fansur is a vibrant city. The city is one of the main destinations and the most important transit point in the Strait of Malacca.

The history of battles between countries from time to time on the Malay peninsula, which today the British outperformed in the form of Singapore,

is a history of fighting for the leading trade and transit destinations of transcontinental ships. Ships from Europe, India, the Middle East, Africa, and so on want to go to China, the Philippines, Sulawesi, Borneo, Java, the Moluccas, Thailand, and so on, and vice versa must transit the Malacca peninsula. The glorious history of the kingdoms along the abstinence of the Strait of Malacca is the history of successfully attracting its territory to become the primary destination and transit of Malacca Strait shipping (Leifer 1978, 58).

The history of the progress and the receding of the kingdoms on the Malacca Peninsula occurred one after another. History records that the Kingdom of Lamuri has experienced improvement, the Kingdom of Jeumpa, then switched to the Sultanate of Peureulak, then Samudra Pasai, then Aceh Darussalam, then to Malacca and Aru. Thus, there is no reason to involve Barus or other beaches on the southern coast of Sumatra too much in the struggle for influence as a transit location for the Silk Road. Middle Eastern links may be traversed through the south coast of Sumatra Island through the Sunda Strait to avoid the ferocious Malay pirates. But it happened before the sixth century AD. After that, the kingdoms controlling the Silk Road transit coast could overcome *lanun* to guarantee that their territory could be used as a transit location and trading destination. When Hamzah Fansuri was born and raised in Pasai, the country declined due to Majapahit and Portuguese attacks. In tragic times in Pasai, Hamzah Fansuri wandered to trade and study in Singkil and left for the Middle East. Upon returning from the Middle East, Hamzah Fansuri had a career at Fansur. At that time, sultans and businesspeople succeeded in making Aceh Darussalam a destination and trade transit (Soelaiman 2003, 114).

Naquib Al-Attas (Attas 1970, 10) is correct when he says that Hamzah Fansuri was born in Syahr Nawi. But the Syahr Nawi in question is not Persian, nor Thailand. Because, strictly speaking, Hamzah Fansuri says, "*Hamzah Syahr Nawi zahirnya Jawi*". So, Syahr Nawi is in the Malay country called *Jawi*. Syahr Nawi is also not an extended term as a spiritual journey as Drewes and Brakel's tendencies tend. Naquib Al-Attas's view that Syahr Nawi is for the term is not symbolic but has a literal meaning as the birthplace of Hamzah Fansuri i.e., Pasai. Because at that time, prominent religious colleges only existed in Pasai before further developing in Singkil and Kutaraja (Hasjmy 1978, 58).

Syahr Nawi is a land ordained to the name of Syahri Nawi, namely his son Syahriansyah Salman who spread Islam to Peureulak, also called Samudra's land. When the land of Samudra united with the land of Pasai, the location of Syahri Nawi included the land of Samudra and the Land of Pasai. Before Hamzah Fansuri was born, the land of Samudra and Pasai had indeed been united by Malik al-Saleh (Nasution and Miswari 2017, 168).

Hamzah Nin asalnya Fansuri  
Mendapat wujud di Tanah Syahr Nawi  
(W.M. 2001, 140; Attas 1970, 7; Drewes and Brakel 1986, 5)  
(Hamzah is originally Fansuri  
Getting to exist in the Land of Syahr Nawi)

The title of "Fansuri" means that Hamzah Fansuri made a career after returning from the Middle East. Hamzah Fansuri has studied and possibly traded in Hijaz, Iraq, Palestine, and Persia.

Hamzah Fansuri di dalam Mekkah  
Mencari Tuhan di Bayt Al-Ka'bah  
Dari Barus ke Kudus terlalu Payah  
Akhirnya mendapat di dalam rumah  
(Hadi 2001, 139)

(Hamzah Fansuri in Mecca  
Finding God in Bayt Al-Ka'bah  
From Barus to Kudus too Sucks  
Finally got inside the house)

Hamzah Fansuri was born and raised in Pasai and studied at Dayah Blang Peuria. From Pasai Hamzah Fansuri went to Singkil. From Singkil Hamzah Fansuri departed for Palestine via Barus. In this regard, "Barus" and "Fansur" differ significantly. Barus is where Hamzah departed from Singkil. The nearest port to Singkil at that time was probably Barus. While Fansur is where Hamzah Fansuri made a career after returning home from his wanderings (Drewes and Brakel 1986, 5).

Hamzah Gharib unggas Quddusi  
Akan rumahnya Bayt al-Ma'muri  
Kursinya sekalian kapuri  
Di Negeri Fansuri min al-asyjari  
(Syed Muhammad Naquib Al-Attas 1970, 10)

(Hamzah The Stranger is holy bird  
His home Bayt al-Ma'muri  
The seats are all camphor  
In the Land of Fansuri min al-asyjari)

The above stanza shows that Hamzah Fansuri lived in Fansur but was not from that area. The Fansur is located in Bayt al-Ma'muri, another name for the Aceh Darussalam Sultanate. The Sultanate of Aceh Darussalam is the holder of a monopoly on natural wealth, including camphor which is generally obtained between Singkil and Tapanuli where these areas are included in the control of the Aceh Darussalam Sultanate. So even though at that time there was a possibility that the port of Barus was still active, the starting point for exports to distant countries remained through Fansur. Even at that time, so great was the influence of the Aceh Darussalam Sultanate, it is possible that the ports in Tamiang, Barus, Meulaboh, Labuhan Haji, Pasai, Panteraja, sent produce to Fansur for

export (Lombard 1991, 123).

Drewes and Brakel say that "*Dari Barus ke Kudus terlalu payah*" (From Barus to Quds is very difficult), is proof that Hamzah Fansuri once traveled to Kudus on the Javanese Island. But A.H. John had a more imaginative meaning. According to him, the question of Quds is not Quds mentioned in Java Island but in Baitul Maqdis, Palestine. In fact, according to him, the phrase does not mean that Hamzah Fansuri should go to Palestine but only describes walking from Barus to Quds as futile because God can be found "in the house" (Drewes and Brakel 1986, 5).

Fansur, on the other hand, is a popular transit point for ships docked between China and the Middle East. The ships sailed between Weh Island and Breuh Island-Nasi Island to trade and resupply. Thus, the cosmopolitan trading location was Ujong Pancu to Ulee Lhee, which has since eroded significantly. It used to be the largest city in the archipelago. Middle Easterners refer to it as Fansuri or Fansuria. Previously, the route from Ujong Pancu to Ujong Batee, Aceh Besar, took the shape of a cape. It is now a cape because a tsunami of tens of meters occurs every few hundred years. Ujong Pancu, also known as Fansur, was once the most important Silk Road destination and transit point, but it is now submerged in the sea, along with its history.

The enthusiasm of young Acehnese people entering the swamps of mangrove forests, and raising an ancient monument in Gampong Pande, Banda Aceh is beneficial for historical explanations. Epigraphists have read monuments found in Indonesia that are linked to the starting point of Islamization. The result is a monument found in Barus, North Sumatra in 1372. This monument is much younger than the monument found in Pasai, which is 1297. Monument of Leran, Gresik, dated 1092. The oldest monument of 1007 is located in Gampong Pande, Banda Aceh, which cannot be separated from the role of young history lovers who are actively digging ancient tombs in the ocean that was once the former land.

Another finding presented by Ichwan Azhar is that Barus is not a Fansur area which is often said to be an ancient trading port that has succeeded in establishing trade relations with various world nations. According to him, the new City of Barus can be proved a relic only after the tenth century (Azhari 2019, 5).

As the results of a long study by Claude Gullot and his team, argue that Barus only advanced later after Lobu Tua, located a little far from Barus, suffered a setback. That is, Barus's claim to have established relations with the world's nations such as China, Egypt, Arabia, Europe, and others is valid (Gullot 2008). So, it further strengthens the fact that Barus is not a Fansur known to have established trade relations with the world thousands of years ago.

Ichwan Azhar (2019) confirmed that trees that produce native camphor are indeed very much found in forests near Barus. But in the past, it was



all shipped to ports in Fansur or Ujong Pancu, Peukan Bada District, Aceh Besar exported to various parts of the world.

Azhari's findings refute Rusmin Tumanggor's claim that the Fansur was Barus. The statement that Fansur is from the word "pancu" answers the confusion as to why there is a tomb (the tomb of Muazzam Shah) in Barus, but it is inscribed, "*min balad al-Fansūr*" (from the land of Fansur). This can only be answered accurately if it accepts Barus, it is not Fansur. The pronunciation of Barus being a *fanur* is also very far away. Zakaria Ahmad, Mohammad Said, and A. Hasjmy agreed that Barus differed from Fansur.

Residents of Ujong Pancu themselves generally believe that the long tomb that can be found on the Ujong Pancu hill is the tomb of Hamzah Fansuri. But it cannot be ascertained as the tomb of Hamzah Fansuri, the famous Sufi.

Ujong Pancu is also known as Fansuri, a very dense trading and port city with long-established relations with various nations of the world. And it is far more convincing than Barus, which is geographically very far from the international traffic of the Malacca Strait, which connects China with India, Persia, Arabia, and Europe. At the same time, the southern coast of Sumatra did not develop as a port city until the nineteenth century, when Britain and the United States expanded their trade influence. In comparison, Ujong Pancu is strategically located on the Silk Road.

The position of Ujong Pancu and Gampong Pande is close and equally strategic, making Gampong Pande more relevant to be said as the starting point for the Islamization of the Archipelago. In *Seminar Titik Nol Islam Nusantara* (the seminar of the Nusantara Islamic Zero Point) which was held in Medan, it was explained that the oldest monument that can be connected to Islam is the monument found in Gampong Pande, Banda Aceh, which is 1007. So, it is not impossible that the coast of the former location of the sunken village, if a more serious and in-depth search is carried out, the ancient monument can be found that may be older than the Gampong Pande monument.

If *Titik Nol Islam Nusantara* (the zero point of Islamization of the Archipelago) is claimed through the perspective of the monument, then of course Barus becomes very irrelevant. In this case, Gampong Pande, Banda Aceh becomes more feasible. Scholars such as Rusmin Tumanggor chose another alternative to get around this problem. He chose the perspective of local manuscripts to corroborate the view that early Islamization took place in Barus. In his very in-depth study, Tumanggor showed that for a long time, the shamans in Barus used Quranic verses and hadith as part of mantras or prayers recited in traditional medicine (Tumanggor 2017, 112).

## **The Life of Hamzah Fansuri**

In Fansur, it is not always the biggest bookie of all time. Before Fansur, Pasai had been the biggest bookie. Before Pasai, Lamuri had been the largest bookie. Fansur's progress occurred in the 14th to 16th centuries. During this time, Hamzah Fansuri had a career in the Sultanate of Aceh Darussalam. Through the exploration of documents from various sources, Denys Lombard (Lombard 1991, 123) showed that in fact, the condition of the Aceh Darussalam Sultanate was very bad. A king is sworn in and demoted determined by the inclinations of the rich or businessmen there.

As one of the busiest cities and ports in the world, Aceh Darussalam centered in Kutaraja, which includes Fansur is a place of a huge economic turnaround. Businesspeople controlled the process of turning the giant economy. Socioeconomic rules were determined through political channels that were played through customary rules at that time. The customary ruler is the sultan. For this reason, business people are very interested in the sultan. Employers will pay great tribute to the sultan if they support and simplify regulation. Instead, conspiracy is carried out by overthrowing (but more often killed) if it impedes regulation for entrepreneurs.

So, it cannot be denied that a significant city at the time was Banda Aceh (15th and/or 16th century); a Portuguese-language document, as attached and translated by Lombard reported, that it's so densely populated that people can barely get through on the street. So, the turnover of money occurs essentially amounts. All run under the control of entrepreneurs (Lombard 1991, 123). There is nothing more powerful and decisive power in the world than money. At least that's what the entrepreneurs there are doing. They held meetings in support of or *dispossession* of a sultan that they did solely for the smooth running of their business.

In terms of diversity, the Sultanate of Aceh Darussalam is very multicultural, transcends national barriers, and truly adheres to gender equality. Various ethnic groups inhabit Kutaraja from multiple parts of the world. The kings appointed in the Sultanate of Aceh Darussalam were of Pasai descent, from the land of Aru, Minang, Malacca, and various other lands. Even women run the post of Sultanah in a row for up to fifty-nine years (Amin 2022, 180).

The Aceh sultan did not have great power, and no party had any reason to be afraid of them. Since Sultan Alauddin Ri'ayat Shah, the *uleebalangs* in Aceh Besar and businesspeople have been successfully united. Even then, the businesspeople had joined before forcing Sultan Alauddin Riayat Shah to merge. With that, the *uleebalang* was easy to put together to support the sultan. After Sultan Alauddin Ri'ayat Shah, the split again occurred until Sultan Iskandar Muda Mahkota Alam ascended the throne



and succeeded in uniting the Malay lands with military force.

After Iskandar Muda, the *uleebalang*s outside Aceh Besar again separated themselves from Aceh Darussalam. The small kingdoms outside Aceh Besar were practically filled autonomously. Aceh Darussalam's influence after that also became backward. Transit harbors and destinations moved to Malacca (Reid 2001, 295). However, what is very important to record in this context is that Hamzah Fansuri's career was at the peak of Fansuri's heyday as a trading city. Being in a cosmopolitan location is advantageous for Hamzah Fansuri to internalize and externalize his knowledge.

Naquib Al-Attas states that Hamzah Fansuri had a career in Fansur during the reign of Sultan Alauddin Ri'ayat Shah, who ruled between 1588–1604. The sultan rejected if accepted Kersten's report, which relied on the findings of Guillot and Kalus, stating Hamzah Fansuri died on April 1, 1527, as presented in the *Archipel* (Guillot and Kalus 2000, 7–9). Drewes and Brakel's view that Hamzah Fansuri had died before 1590 is correct. (Drewes and Brakel 1986, 5) A.H. John Also says Hamzah Fansuri had died before 1600, even before 1590 (John 1990, 326).

But the difference in conjecture is too far. These latest data further corroborate the view of Abdul Hadi WM, which opened up great opportunities during the time of Sultan Iskandar Muda (1609–1636), Hamzah Fansuri had been dead for a long time because, at that time, it was easy for the Dignity of Seven teachings taught by Syamsuddin al-Sumatrani to be spread because of the influence of Hamzah Fansuri's teachings which teach the dignity of five which has long since faded, that is, it has reached about a century (W. M. 2001, 326).

Meanwhile, as Lombard (Lombard 1991, 123) reported, criticism of the trade mafia's actions in the city of Aceh Darussalam Sultanate involving dirty intrigue in sultanate politics was violently launched by Hamzah Fansuri.

Berahimu da'im akan orang kaya  
Manakan dapat tiada berbahaya

(You desire to go to the rich forever  
It can be harmless)

This practice has become a tradition in the Aceh Darussalam Sultanate, as recorded by Hamzah Fansuri. The fierce trade competition directly impacted political intrigue. At the same time, Hamzah Fansuri recorded the phenomenon in a critical form indeed became impossible if the location of dense trade transactions and fierce political discourse took place in Barus, which was very far away from the Darud Dunya Palace in Kutaraja. Amirul Hadi said, that Hamzah Fansuri had a career and spread his teachings from a place not far from the center of power (A. Hadi 2004, 258). So of course, Fansur and Hamzah Fansuri were not far from the kingdom's center. Then Fansur is Ujong Pancu Aceh Besar which is a

dense centre of trade transactions to be possible (Azhari 2019, 5).

Hamzah Fansuri was born and raised in Pasai around the middle of the 14th century in the late period of Samudra Pasai. Braginsky (Braginsky 1999, 135) estimates Hamzah Fansuri was born around the 16th or 17th century. His great-grandfather Hamzah Fasuri was the founder of Dayah Blang Peuria, an Islamic educational institution in Southeast Asia at the time (Miswari 2022, 40).

The greatness of the dayah is comparable to the excellence of the Samudra Pasai Sultanate in its heyday. Like Sunan Bonang, Syarif Hidayatullah, and Hamzah Fansuri, during the decline of Samudra Pasai, the best students of Dayah Blang Peuria alumni went on to continue their education in the Middle East. Upon their return to Samudra Pasai, the situation and conditions, especially for the possessors of high knowledge, became threatened and impossible. As a result, scholars have to anchor destinations to more conducive places away from Samudra Pasai. Such as Syarif Hidayatullah who continued his career in Java, and Hamzah Fansuri who continued his career in Singkil and reportedly opened a religious college there. Subsequently, Hamzah Fansuri left for the Middle East (Said, n.d., 89).

The greatness of Hamzah Fansuri is of course needed by the Sultanate of Aceh Darussalam, which needs great scholars. So Hamzah Fansuri continued his career in Fansur, which is the Aceh Darussalam region after returning from wandering. It is on that condition that the relevance of the contextualization of the analogies that Hamzah Fansuri used in spreading his teachings. In the stringency section, as a text does not need to be assumed something complicated since the teachings of *Wahdah al-Wujūd* are considered complex teachings, it is necessary to decontextualize the analogies of Hamzah Fansuri teachings from the concept of *wahdah al-wujūd* as a form of stringency. This de-contextualization was carried out by contextualizing these teachings with the environmental, and sociocultural conditions of Fansur, Aceh Darussalam, the Malay land, and Indonesia during Hamzah Fansuri's career.

When referencing the latest data mentioned by Kersten (Kersten 2017), Hamzah Fansuri was born around the middle of the 15th century in the late period of Samudra Pasai. Hamzah Fansuri left for the Middle East. The greatness of Hamzah Fansuri was of course needed by the Sultanate of Aceh Darussalam which needed a large cleric, so Hamzah Fansuri continued his career in Fansur, which is the territory of Aceh Darussalam after returning from wanderings. It is on that condition that the relevance of the contextualization of the analogies that Hamzah Fansuri used in spreading his teachings. *Wujūdiyyah* is considered a complicated teaching. However, he contextualized the teachings with the environmental and sociocultural conditions in the Malay world at the time.

## The Works of Hamzah Fansuri: Teaching in His Poems

Hamzah Fansuri benefited, among other things, because Ibn 'Arabī had perfected the theory and concept of *wujūdiyyah*. However, Hamzah Fansuri took on the great task of trying to reformulate the intricate and arduous teachings of *wujūdiyyah* so that the Malays would understand them. The teachings of *wujūdiyyah* can be more easily understood if a society is familiar with the philosophical tradition because as Ibn 'Arabī formulated, *wujūdiyyah* is explained by a very philosophical language and system.

The people of the Indonesian Archipelago themselves are less familiar with the Islamic philosophical tradition (Humaidi 2019, 90), except limited to the mastery of logic. So *wujūdiyyah* with the approach of Ibn 'Arabī becomes very difficult to accept. In this regard, with his very deep understanding of the teachings of *wujūdiyyah* and sensitivity to the sociocultural conditions of the Malay community in his time, Hamzah Fansuri presents the teachings of *wujūdiyyah* by using analogies of objects that are close and easy to understand by the community.

Among the important ideas of Hamzah Fansuri's thought is an explanation of the seven properties of *Ḥaqq Ta'ālā*, namely *Ḥayat*, *ʿIlmū*, *Irādat*, *Qudrat*, *Kalam*, *Samī'*, and *Başar*. *Ḥaqq Ta'ālā it's Qayyim*. The explanation is contained in *Asrār al-ʿĀrifīn*. His explanations, among other things, use various analogies, such as clay and furniture, wood and chess fruits, light and rays, seas and waves, round fruits, seeds, and their potential content, mirrors and their shadows, man and his attributes, rivers and their flows, water and its properties, stone and its passivity, iron, and ironsmith, and others.

This section reviews the life as well as the works of Hamzah Fansuri. Then, review the basic principles of his teachings. Then, he reviewed the analogies that Hamzah Fansuri used in *Asrār al-ʿĀrifīn* to simplify the teachings of *wujūdiyyah* so that it is easy for his people to understand. Finally, there is an understanding of the teachings of Hamzah Fansuri and the analogies used in *Asrār al-ʿĀrifīn*.

Hamzah Fansuri is a Malay Sufi teacher of *wujūdiyyah* who has produced great works in Sufism and contributed greatly to the development of Malay literature. The works of Hamzah Fansuri are written in verse and prose. The verses that have been clarified can be found in Abdul Hadi WM's Oppressed *Sufism* and Drewes WM's *The Poems of Hamzah Fansuri*. Drewes and Braker wrote Hamzah Fansuri verses from manuscripts available in Europe. Abdul Hadi WM reviewed the great Sufi verses from manuscripts stored in Jakarta. However, the verses Abdul Hadi WM analyzed seemed more complete. There are a total of about thirty poems. Meanwhile, there are three prose works of Hamzah Fansuri namely *Asrār al-ʿĀrifīn*, *Sharāb al-ʿĀshīqīn*, and *al-Muntahī* which Syed Muhammad

Naquib Al-Attas (Attas 1970, 10) have well transliterated.

In general, Hamzah Fansuri's messages from about thirty of his poems are an explanation of the Nature of *Ḥaqq Ta'ālā*, the condition of spiritual nature, the status of man and nature as *wujūd* that depends absolutely on *Ḥaqq Ta'ālā*, and a warning message to man to prepare provisions for returning to God. While *Asrār al-Ārifīn*'s prose is a philosophical explanation of his *ruba'i* poems by Hamzah Fansuri himself. *Sharāb al-Āsyiqīn* explains the inner meaning of Sharia, order, essence, and *ma'rifah*. *Al-Muntahī* reinforces the *wujūdiyyah* argument by quoting the Qur'an, hadith qudsi, hadith, expressions of the prophet's companions, and Sufism. Hamzah Fansuri's poems, among others, deal with the theme of divinity and its relationship with beings. The teaching to man to always be in the way of God is very laden in the poems of Hamzah Fansuri. In his poem, Hamzah Fansuri teaches that man should not be trapped by worldly pleasures to be united (*wāṣil*) with God. Man is encouraged to make knowledge possessed to draw closer to God, not to boast (Miswari 2018, 179).

Hamzah Fansuri's prose entitled *Sharāb al-Āshiqīn* reviews the inner meaning of *sharī'ah*, *ṭarīqah*, *ḥaqīqah*, and *ma'rifah*. The prose titled *Asrār al-Ārifīn* explains one of his poems that examines the seven primary qualities of God using various analogies. The prose entitled *al-Muntahī* puts forward important views of earlier Sufis. In his verses, Hamzah Fansuri discusses various themes, especially about being careful of worldly tendencies as a path to unity with God, concerning the metaphysical ideas of Hamzah Fansuri, and different other themes, such as the concept of the relationship between singularity and plurality. In Hamzah Fansuri's view, the path to *wāṣil* (unity) with God is *with sharī'ah*, *ṭarīqah*, *ḥaqīqah*, and *ma'rifah*. Outward and inner potential must be deployed with great effort. Man must realize himself like a trader (*anak dagang*), come for a moment, and then leave immediately. People should always be kind. After all, they are only able to know it in a limited way because everything is beautiful (W.M. 2001, 245).

The first step to luck is to find the right teacher (*murshīd*). Next, they should train to control their passions. Hamzah Fansuri says that Allah is *Wājib al-Wujūd*. *Wujūd* of Allah is *al-Awwal* and He is also *al-Akhīr*. God is both a Light and a Source of light (*Nūr 'Ayn*). Light is the origin of all beings. At first, this light is in the knowledge of God, then it radiates into nature. Hamzah Fansuri describes the plurality of nature such as cloth and cotton. Even if the names are different, the essence is only one. That understanding can only be experienced on its own through *ḥuḍūrī*. Gaining knowledge is through the stages of *sharī'ah*, *ṭarīqah*, *ḥaqīqah* and *ma'rifah*. With *ma'rifah*, all essences can be understood so that what is recognized is the substance (*jawhar*), not the things on the surface that are sensed.

With great touching, Hamzah Fansuri reminded us that humans should be shipwrecked in the ocean, not in ponds. Man need not be complacent with the world because what is appropriate for man is the infinite pleasure in the *will of God*. The trick is to be diligent in *shari'ah* and always make the Qur'an a guide for life. The man had to fly soaring towards the Divine throne. The trick is to *'uryan*, that is, to break away from all, other than Allah. This is what *ṭayr 'uryanī* means. According to Hamzah Fansuri, this *ṭay 'uryanī* is the soul of *'arif* who is graced. Analogous to a bird is because it is flying, towards the Divine.

Jika kau telah turut syari'atnya  
Mangka kau dapat asal thariqat-nya  
Ingat ingat akan hakikatnya  
Supaya tahu akan makrifatnya

(If you have also the shari'at  
And then, you get the thariqat  
Remember the haqīqah  
To know the ma'rifat)

The poem Hamzah Fansuri is emphasized; in addition to *shari'ah*, it is recommended to follow the order. *Suluk* is a way of letting go of worldly tendencies. Human beings must be consistent in *sulūk*. To get the essence. Thus, he achieved *ma'rifah*. When it reaches that degree, man has gained actual knowledge without intermediaries. This science is called *ḥudūri* science which transcends physical limitations. Under those circumstances, the state of true Truth is known (Yazdi 1992, 55).

Hamzah Fansuri also reminds man always to know his essence. Human beings are like a drop of water from the ocean. It must return to the ocean. All the forces of *'aql*, *rūḥ*, *nafs*, and *qalb* must be deployed to produce there. When all power has been poured out, it will be safe when the *mizān* arrives. The man should always repent. Also, must build friendship, friendship is worship. Must always be sure that his sustenance has been arranged. Too much search for the treasure is a satanic snare. Man is the secret of God. Must be aware of its peculiarities. Therefore, it is not proper to submit to the world's lusts. Absolute submission only to God. Man's position before God is exactly like iron before the ironsmith. Man must always be aware that his Lord's power is very high. From that man should be aware that nothing needs to be done, except by following all of His commandments.

Man must dive into the Divine Ocean like a fish diving into the deep sea. In addition, to get the mandate of humanity explained above, the explanation of the nature of divinity is leading within. There it is explained that God is only worthy of being called "He" (*Huwā*). He is The One, who with His mandate with "*kun*", be all beings. Hamzah Fansuri describes God's condition as a calm sea. The word *kun* as his typhoon thus incarnates all sorts of diversity. It is analogous to numbers. All numbers are of one



and are the presence of one (Miswari 2017, 12).

In essence, He is Pure with Himself (*Huwā*). In this condition, He is detached from the *ʿitibar* of godliness and decency. That status is called *maqam Aḥadiyah*. In the next stage, the *waḥīdiyyah* level contained seven names: *Ḥayy*, *ʿIlm*, *Irādah*, *Qudrah*, *Kalām*, *Samīʿ*, and *Baṣīr*. This section is described in detail by Hamzah Fansuri in his prose, *Asrār al-ʿĀrifīn* (Fansuri 1970b, 233).

### **The Works of Hamzah Fansuri: Teaching in His Prose**

There are three prose of Hamzah Fansuri, namely *Asrār al-ʿĀrifīn*, *Sharāb al-ʿAshīqīn*, and *al-Muntahī*. Syed Muhammad Naquib Al-Attas (Attas 1970, 10) has transliterated the three prose in *The Mysticism of Hamzah Fansuri*. Previously, Johan Doorenbos (Doorenbos 1933, 1) had also transliterated the three prose, but Syed Muhammad Naquib Al-Attas improved the shortcomings of Johan Doorenbos' work. *Asrār al-ʿĀrifīn* is an explanation that Hamzah Fansuri did for one of his important verses that deals with the seven attributes of God. In *Asrār al-ʿĀrifīn*, the explanation of the relationship between unity is carried out through analogies that are easy for the Malays to understand. *Sharāb al-ʿAshīqīn* is an explanation of the four journeys of the *sulūk* people, namely *sharīʿah*, *ṭarīqah*, *ḥaqīqah*, and *maʿrifah*. The inner meaning of each journey is well explained. In *al-Muntahī*, sufi statements are put forward, some of which are controversial (Fansuri 1970a, 329).

*Asrār al-ʿĀrifīn* aims to explain the seven attributes of God, namely *Ḥayy*, *ʿIlmū*, *Murīd*, *Qadīr*, *Kalām*, *Samīʿ*, and *Basīr*. This explanation uses analogies to become an appropriate tool for explaining the relationship between unity and plurality. The metaphors used are clay and furniture, wood and chess pieces, light and its rays, the sea and waves, round fruits, seeds and their potential content, mirrors and their shadows, man and his attributes, rivers and their streams, water and its properties, stone and its passivity, iron and ironsmith, and others (Fansuri 1970b, 287).

The analogy is the norm for *ʿurafā* in describing the experience of *ḥuḍūrī*. They chose a particular object to be analogous to because they found a metaphysical identity between the name that radiates in the spiritual experience and the essence of the comparable object. Knowing the analogy used without understanding the essence of the analogy object will undoubtedly be useless in studying Sufism (Miswari, Dahlan, and Hadi W.M. 2022, 103).

Hamzah Fansuri employs a variety of analogies to explain his teachings. However, not all analogies employed are analogies in the ontological state. For example, the coco analogy undoubtedly explains the significance and relationship of *sharīʿah*, *ṭarīqah*, *ḥaqīqah*, and *maʿrifah*. The spiritual journey's *fānā* status is described using a fish as the analogy. An object is also used, but not as an analogy, but as a direct explanation. The word



“light” is an example. Sometimes the word is analogical, and other times it is direct.

In the verses of Hamzah Fansuri there are many analogies. The orientation is there for ontological orientation as well as others. In the three prose, there are also many analogies that Hamzah Fansuri used in explaining his teachings. *Asrār al-‘Ārifīn* is a work of Hamzah Fansuri which is very important because he interprets his poetry in prose so that his teachings become clearer. However, the explanation of the teachings still uses analogies. Therefore, if it can reveal the core teachings (ontologist) of Hamzah Fansuri expressed through analogies contained in his important work *Asrār al-‘Ārifīn*, the teachings of Hamzah Fansuri may come to light. In *Asrār al-‘Ārifīn* the analogy for the ontology used by Hamzah Fansuri covers various main objects, namely light, sea, clay, and wood. It is the main object because the four analogies describe *Bāsīt* as the Singular *Wujūd*. *Bāsīt*'s relation to *makhlūqāt* is oriented towards making it clear about the singularity of *Ḥaqq Ta‘ālā*. Other analogies are still in the ontological status of is but are used to explain *Bāsīt*'s relation to *makhlūqāt*. These analogies are called secondary analogies. The objects used in the secondary analogy are man, mirror, stone, water, river, and iron (Fansuri 1970b, 287).

Meanwhile, *Sharāb al-‘Āshīqīn* is another prose from Hamzah Fansuri that talks about the path to *ma‘rifah*. A book is also a form of Hamzah Fansuri's sensitivity by writing it in Malay. This is because the Malay book that explained the spiritual path guidelines was needed at that time. The pressing point in the work is that worldly pleasures do not attract that man. Hamzah Fansuri affirms in *Shari‘a* that *shari‘ah*, *ṭarīqah*, *ḥaqīqah*, and *ma‘rifah* are integrative stages toward the *will* of God. The *Sharāb al-‘Āshīqīn* contains various analogies to facilitate the understanding of its readers. Doing all *farḍu* worship is an absolute prerequisite. The repentance of all *ma‘ṣiyah* is undoubted. Human beings are not justified in overliving. There is nothing more for man to do, except to draw closer to God. Besides, it's just futility (Miswari 2018, 179)

*Sharāb al-‘Āshīqīn* also systematically explained the concept of *ta‘ayyūn* initiated by Hamzah Fansuri. The concept is an essential part of Hamzah Fansuri's thinking. The essence of the idea is to assert that the nature of identity is one *wujūd*. Hamzah Fansuri analogizes that understanding by using various objects, among them water that is in various conditions, such as steam, clouds, rain, rivers, and so on, but in essence, it is water.

Karena yang dinamai laut itu air, apabila laut itu timbul bernama halun; apabila naik berhimpun di udara bernama awan; apabila jatuh bertitik di udara bernama hujan; apabila hilir di bumi bernama sungai; apabila pulang ke laut hukumnya (Fansuri 1970c, 265)

(What is called the “sea” is water. When the water is flowing it is called waves, when

it gathers in the air it is called cloud, when it falls to the earth it is called rain, when it flows on land it is called a river, when it returns to its origin it is again called the sea.)

*Al-Muntahī* contains many quotes from the Qur'an, hadith, statements of the prophets, and statements of sufis. *Al-Muntahī* can be said to be a very controversial work of Hamzah Fansuri. The meaning of *naṣ* in the work is different from being generally understood. Hamzah Fansuri chose the path of esoteris to interpret it. However, if you have accepted the principles of the teachings in *Asrār al-Ārifīn* and *Sharāb al-Āshīqīn* and *Asrār al-Ārifīn*, the statements in *al-Muntahī* will be interpreted positively. Hadith, such as "Whoever looks at something, if there is no Allah in it, then he is vain" and the statements of friends, such as "I do not see anything, but I see Allah in it" (Alī bin Abī Ṭālib) will be interpreted as support for the idea of *wujūdiyyah* (Fansuri 1970a, 331).

The *wujūdiyyah* Sufi reasoning system and teachings are different from the general ways of reasoning because Sufis make their inner revelation the foundation of knowledge. In *al-Muntahī*, Hamzah Fansuri explains the principle of *wujūdiyyah* using analogies. For example, limes, leaves, fruits, stems, and bark have many names, but they are limes. Likewise, the variety of creatures in nature derived from one *wujūd*. Controversial statements, such as, "Ana al-Ḥaqq" from Abū Mansūr al-Ḥallāj, "Subhānī" from Abū Yazid al-Bistamī, "There is nothing in my cloak but Allah", from Junayd al-Baghdadī, "The Essence of Allah the Qadim that is my essence now," from Mas'ūdī, "that I am Allah," the phrase Sayyid Nasīmī, and several other expressions are quoted Hamzah Fansuri in *al-Muntahī* (Fansuri 1970a, 331). For this reason, apart from the analogies used, it was Hamzah Fansuri who was strongly criticized by Nūr al-Dīn al-Ranīrī for accommodating the controversial ideas of Sufis who were considered *mulhiṭī*.

## **Conclusion**

Hamzah Fansuri was born and worked during the Aceh Darussalam Sultanate development. Fansur, as a bustling port, is an ideal location for Hamzah Fansuri to spread his teachings. Hamzah Fansuri has written numerous works throughout his career. To this day, the only accessible works are about thirty poems and three pieces of prose.

Hamzah Fansuri has taught a very deep and profound study of religion in his poetry. He leads the philosophical mysticism teachings in *Asrār al-Ārifīn*. He also explains the four elements of *taṣawwuf*, namely *sharī'ah*, *ṭarīqah*, *ḥaqīqah*, and *ma'rifah*, in *Sharāb al-Āshīqīn*. *Al-Muntahī* explains the meaning of philosophical Sufism expressions ranging from the prophet's companions to some Sufis who teach philosophical Sufism.

## REFERENCES

- Attas, Syed Muhammad Naquib Al-. 1967. "New Light on the Life of Hamzah Fansuri." *Journal of the Malaysian Branch of the Royal Asiatic Society* 40 (1): 42–51.
- Attas, Syed Muhammad Naquib Al-. 1970. *The Mysticism of Hamzah Fansuri*. Kuala Lumpur: University of Malaya Press.
- . 1993. *Islam and Secularism*. Kuala Lumpur: International Institute of Islamic Thought and Civilization (ISTAC).
- Amin, Muhammad. 2022. "Kepemimpinan Perempuan dalam Perspektif Mufassir Aceh: Studi Komparatif Tafsir Tarjuman al-Mustafid Karya Abdurrauf as-Singkily dengan Tafsir an-Nur Karya Muhammad Hasbi Ash-Shiddieqy." Dissertation, Jakarta: Program Pascasarjana Institut PTIQ. <https://repository.ptiq.ac.id/id/eprint/668/>.
- Azhari, Ichwan. 2019. "Kapur Dari Barus: Islam dan Jaringan Perdagangan Kuno." In *Seminar Internasional Titik Nol Islam di Indonesia*. Medan.
- Braginsky, Vladimir. 1999. "Towards the Biography of Hamzah Fansuri. When Did Hamzah Live? Data From His Poems and Early European Accounts." *Archipel* 57 (2): 135–75. <https://doi.org/10.3406/arch.1999.3521>.
- . 2001. "On the Copy of Hamzah Fansuri's Epitaph Published by C. Guillot & L. Kalus." *Archipel* 62 (1): 21–33. <https://doi.org/10.3406/arch.2001.3656>.
- Doorenbos, Johan. 1933. *De Gefchriften van Hamzah Pansoeri*. Leiden: Betteljee & Terpstra.
- Drewes, Gerardus Willebrordus Joannes, and Lode Frank Brakel. 1986. *The Poems of Hamzah Fansuri*. Dordrecht: Forish Publication Holland.
- Fansuri, Hamzah. 1970a. "Al-Muntahī." In *The Mysticism of Hamzah Fansuri*, edited by Syed Muhammad Naquib Al-Attas, 329–53. Kuala Lumpur: University of Malaya Press.
- . 1970b. "Asrār al-Ārifīn." In *The Mysticism of Hamzah Fansuri*, edited by Syed Muhammad Naquib Al-Attas, 233–96. Kuala Lumpur: University of Malaya Press.
- . 1970c. "Sharāb al-Āshīqīn." In *The Mysticism of Hamzah Fansuri*, edited by Syed Muhammad Naquib Al-Attas, 329–53. Kuala Lumpur: University of Malaya Press.
- Guillot, Claude, and Ludvik Kalus. 2000. "La Stèle Funéraire de Hamzah

Fansuri." *Archipel* 60 (4): 3–24. <https://doi.org/10.3406/arch.2000.3577>.

Gullot, Claude. 2008. *Barus: Seribu Tahun Yang Lalu*. Jakarta: KPG.

Hadi, Abdul W.M. 2001. *Tasawuf Yang Tertindas: Kajian Hermeunetik Terhadap Karya Hamzah Fansuri*. Jakarta: Paramadina.

Hadi, Amirul. 2004. "The Ṭāj Al-Salātīn and Acehnese History." *Al-Jami'ah: Journal of Islamic Studies* 42 (2): 258–93.

Hasjmy, Ali. 1978. *Bunga Rampai Revolusi dari Tanah Aceh*. Jakarta: Bulan Bintang.

Humaidi. 2019. "Mystical-Metaphysics: The Type of Islamic Philosophy in Nusantara in the 17th-18th Century." *Jurnal Ushuluddin* 27 (1): 90. <https://doi.org/10.24014/jush.v27i1.5438>.

Iqbal, Basit Kareem. 2020. "Asad and Benjamin: Chronopolitics of Tragedy in the Anthropology of Secularism." *Anthropological Theory* 20 (1): 77–96. <https://doi.org/10.1177/1463499618770310>.

John, Anthony Harles. 1990. "The Poems of Hamzah Fansuri." *Bijdragen Tot de Taal-, Land- En Volkenkunde / Journal of the Humanities and Social Sciences of Southeast Asia* 146 (2): 325–31. <https://doi.org/10.1163/22134379-90003221>.

Kartanegara, Mulyadhi. 2007. *Nalar Religius: Memahami Hakikat Tuhan, Alam, dan Manusia*. Jakarta: Penerbit Erlangga.

Kersten, Carool. 2017. *A History of Islam in Indonesia*. Edinburgh: Edinburgh University Press.

Leifer, Michael. 1978. *Malacca, Singapore, and Indonesia*. Netherlands: Alphen aan den Rijn: Sijthoff & Noordhoff.

Lombard, Denys. 1991. *Kerajaan Aceh Jaman Sultan Iskandar Muda (1607-1636)*. Edited by Winarsih Arifin. Jakarta: Balai Pustaka.

Miswari. 2017. "Filosofi Komunikasi Spiritualitas: Huruf Sebagai Simbol Ontologi dalam Mistisme Ibn 'Arabî." *Al-Hikmah* 9 (14): 12–30.

———. 2018. *Wahdat Al-Wujud: Konsep Kesatuan Wujud Antara Hamba dan Tuhan Menurut Hamzah Fansuri*. Yogyakarta: Basabasi.

———. 2022. "Kesultanan Samudra Pasai dan Strateginya dalam Islamisasi Nusantara." *Liwaul Dakwah* 12 (1): 40–60.

Miswari, Miswari, Abdul Aziz Dahlan, and Abdul Hadi W.M. 2022. "Ḥamzah Fanṣūrī's Contextual Analogies: Wujūdiyya Teaching in Malay 16th Century." *Teosofia: Indonesian Journal of Islamic Mysticism* 11 (1): 103–22. <https://doi.org/10.21580/tos.v11i1.11243>.

- Nasution, Ismail Fahmi Arrauf, and Miswari. 2017. "Rekonstruksi Identitas Konflik Kesultanan Peureulak." *Paramita* 27 (2): 168–81. <https://doi.org/10.15294/paramita.v27i2.11159>.
- Reid, Anthony. 2001. "Understanding Melayu (Malay) as a Source of Diverse Modern Identities." *Journal of Southeast Asian Studies* 32 (3): 295–313. <https://doi.org/10.1017/S0022463401000157>.
- Said, Mohammad. n.d. *Aceh Sepanjang Abad*. Medan: Waspada.
- Soelaiman, Darwis A. 2003. "Aceh dalam Konteks Dunia Melayu." In *Warisan Budaya Melayu-Aceh*, edited by Darwis A. Soelaiman, 114. Banda Aceh: PUSMA.
- Tumanggor, Rusmin. 2017. *Gerbang Agama-Agama Nusantara*. Jakarta: Komunitas Bambu.
- Yazdi, Mehdi Haeri. 1992. *The Principles of Epistemology in Islamic Philosophy: Knowledge by Presence*. New York: State University of New York Press.
- Zarkasyi, Hamid Fahmy. 2013. "Worldview Islam dan Kapitalisme Barat." *Tsaqafah* 9 (1): 15–38. <https://doi.org/10.21111/tsaqafah.v9i1.36>.

This Page is Intentionally Left Blank