

Syair Syurga a Devotional Literary Text in an Early Malay Printed Book from Sumatra

SURYADI

ABSTRAK

Rencana ini membincangkan sebuah teks sastra Melayu yang boleh disebut 'sastra dakwah', yang bila diluaskan boleh digolongkan ke dalam jenis 'sastra Islam' dari awal abad ke-20. Bertajuk Syair Syurga, ia menghuraikan ajaran tarekat tentang tingkat kesedaran dan memberi penafsiran simbolik tentang ibadah shalat. Ia bercerita tentang imbalan pahala yang akan diterima Muslim yang saleh di alam baka, tempat mereka akan hidup bahagia di syurga yang kekal. Rencana ini menyediakan transliterasi syair ini dalam huruf Roman, mengulas isinya dan menyajikan catatan mengenai kepengarangannya. Dalam perspektif yang lebih luas, rencana ini menelaah motif akhirat dalam kesusasteraan Melayu klasik. Dengan mengaji 'peleburan' agama dan sastra dalam teks kesusasteraan Melayu klasik seperti Syair Syurga, pemahaman kita mengenai Islam lokal di alam Melayu nescaya dapat ditingkatkan dalam perspektif kesejarahannya.

Kata kunci: Sastra Islam, Syair Surga, tarekat (ilmu tasawuf), Syattariyah, martabat tujuh, Palembang

ABSTRACT

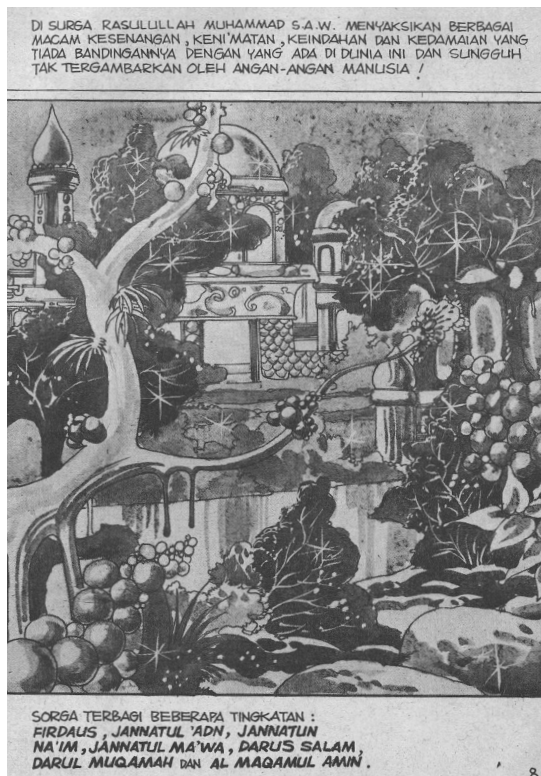
This paper discusses an early twentieth century Malay literature that could be called 'sastra dakwah' (religious proselytizing literature), in the broader category of 'sastra Islam' (Islamic literature). Entitled Syair Syurga, it outlines tarekat teachings about the levels of consciousness and gives a symbolic interpretation of the prayer ritual. It tells about the reward that will be gained by pious Muslims in the hereafter, where they will live happily forever in heaven. This paper provides a transliteration of the poem in the Roman alphabet, reviews its content, and provides an account of the authorship of the poem. In short, this paper examines the motif of afterlife in classical Malay literature. By examining the 'coalition' of religion and literature in classical Malay text like The Poem of Heaven, our understanding of local Islam in the Malay world in its historical perspective will be enhanced.

Key words: Islamic literature, Syair Surga, tariqah, Shattariyya, the seven grades (martabat tujuh), Palembang

INTRODUCTION

In Indonesia and the Malay world, both oral and written text narrating the after life are abundant. This can be understood because the majority of Malay people profess Islam, which regards life in the everlasting hereafter as more important than the impermanent life on earth.¹ In many Islamic written texts, readers are presented with images of paradise where virtue is rewarded with happiness and on the other hand with images of hell where sinners must endure endless horrifying punishments. In Indonesian and Malay literatures, sketches of the afterlife can be found in many literary forms, ranging from adult novels to children's comic strips (Figure 1).² Such Islamic religious ideas have been expressed in many literary works of Indonesia and Malaysia since the seventeenth century at least, as, among others, in the Javanese book of tidings from hell (*Serat Kabar Neraka*) that forms part of the famous *Serat Centhini* (Brakel-Papenhuyzen 2003).

This paper discusses a work of classical Malay literature that could be called 'sastra dakwah' (religious proselytizing literature), in the broader category



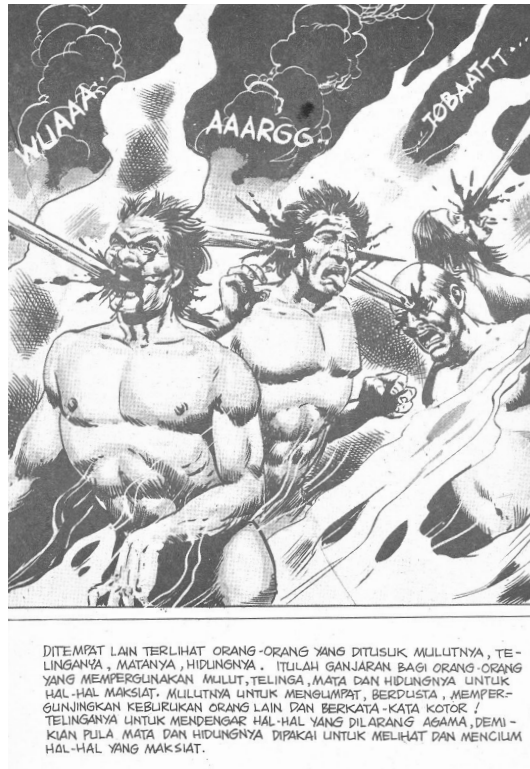


FIGURE 1 Images of the beauty of paradise (left) and the horrifying punishment in hell (right) in Indonesian Islamic children's comic strips (Source: Anonymous 1980:8, 19)

of 'sastra Islam' (Islamic literature). This text is entitled *Syair Syurga*³ (The 'Poem of Paradise'). As the title suggests, it clearly sets out the Islamic belief in the afterlife. It was published as a booklet in South Sumatra in the early twentieth century (see description below), a typeset printed edition written in Arab-Malay (Jawi) script, not a lithographed one (see Figure 2, 3 & 4).

Among the Malay manuscripts containing images of the afterlife such as *Hikayat Abdullah Asyir dan Dayang Rohani* (Wieringa 2005; Wieringa 2007: 346-9), *Hikayat Raja Jumjumah* (Anonymous 1823; Jusuf 1971), *Syair Neraka*, *Syair Azab dalam Neraka*, *Syair Kanak-Kanak*, the stories of the 'sarakat al-maut' (Braginsky 1993: 290-303; Brakel-Papenhuyzen 2003: 18), and the Malay poem *Syair Alif-ba-ta* (Wieringa 1998a), I have not found one with the title *Syair Syurga*. This paper provides a transliteration of the poem in the Roman alphabet, reviews its content, and provides an account of the authorship of the poem. The transliteration is based upon the printed edition preserved in Leiden

University Library under shelf mark 5 – 800 E 102. It is one of many early Malay texts in Leiden University Library, and part of the precious collection bequeathed to the library by Prof. Dr. Snouck Hurgronje. In the catalogue of Leiden University Library, the poem is listed as “Sjair Soerga, jang dikeloearkan dari nas Koer’an dan hadith nabi dan hadith koedsi, [Sum[atra] Westkust, 18XX, 19e eeuw].”

THE CONTENTS OF THE POEM

The twelve-page booklet comprises 124 stanzas or 485 verses teaching readers about eschatology. It outlines the teachings of the Shattariyya mystical order (tariqah) about the levels of consciousness and provides a symbolic interpretation of the prayer ritual. It tells about the rewards that will be gained by pious male Muslims in the hereafter, in paradise, where they will live forever in happiness, with plentiful foods and fruits, surrounded by loyal servants who also serve as their life companions: the beautiful fairies (*bidadari*). The poem also teaches the way to gain this everlasting comfort and happiness: Muslims should carry out God’s commandments throughout their lives in this world by accepting the metaphysical concept of emanation in seven grades (*martabat tujuh*), the principal teaching of the Shattariyya tariqah.⁴ The tariqah teaches Muslims to keep away from worldly desires by performing asceticism during their lives. All of a Muslim’s physical activities should be fully devoted to God. The author writes (stanza 32).

*Pikir Rabbani semata,
Hendaklah tilik gerak anggota,
Makrifat <w>ahdah terlalu nyata,
Tiadalah lagi berdua cinta.*

The author also describes the characteristics of God (*zatnya Tuhan*), which have to be known by pious Muslims. He also describes the four components forming the human body: water (*air*), earth (*tanah*), fire (*api*), and wind (*angin*), as he writes (stanza 10):

*Alam Mithalah martabat kelima,
Anasir empat bersama,
Air, angin, api, tanah.
Menjadilah jasad dengan sempurna.*

Furthermore, the author describes the benefits of *dhikr*, to recite repetitiously short Muslim religious phrases, such as repeating over and over the sentence *La Ilaha Illallah* (There is no lord worthy of worship except Allah). One of the benefits of *dhikr* is to avoid evil temptations, as the author writes (stanza 26):

*Jikalau datang iblis laknatullah,
Lawan berperang sabil Allah,
Pasang 'meriam' kalimah 'La Illaha Illallah',
Pelurunya betul tiada salah.*

The *dhikr* sentence La Ilaha Illallah also serves to deaden the pain when one is suffering severe illness. Human bodies feel pain because they have the five senses (stanza 29):

*Panca indera seteru yang besar,
Ketika sakit datang menyasar,
Pukul kalimah 'La Ilaha Illallah' jangan berkisar,
Hingga sampai Yaumul al-Mahsyar.*

Frequent performance of *dhikr* will serve to resist the temptations of this worldly life. Those who perform *dhikr* habitually will readily enter paradise in the hereafter. The author writes (stanza 48):

*Zikir itu martabatnya tiga,
Zikir jali disebut juga,
Zahir di lidah tiada berhingga,
Itulah jadi pembeli syurga.*

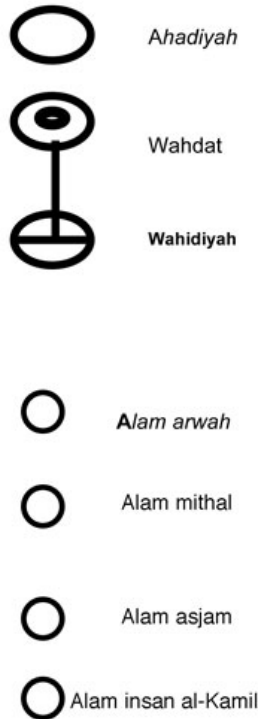
Probably, this text was used to propagate the teachings of the Shattariyya Sufi Order among common Malay Muslims, which was less popular due to the biting criticism by Islamic reformist groups such as the followers of the Naqshbandiyya Sufi Order (see further description below). Interestingly, it was composed in the form of poetry, *syair*, not in the form of prose, such as MS Leiden Cod. Or. 2222 (Wieringa 1998b:281-2l; Mu'jizah 2005). It also relates the stages of the mystic path that should be followed by as Sufi student, as the author writes (stanza 73):

*Syariat itu ibarat tubu[h],
Tarikat: hati berteguh2,
Hakikat: nyawa bersungguh2,
Makrifat: rahasia menjadi suluh.*

So, the stages begin from the lowest level of *syariat* advancing to the highest level of *makrifat*. The most important mystical principle in this Shattariyya teaching is the description of Being. The Creator and the created are conceived of as realities that need to be deeply and properly understood by all Sufis. One will fail as a Sufi if one is unable to comprehend these relations.

The Shattariyya teaching unveils the relation between the inner and outer being by using a schematic diagram consisting of seven circles. Each circle is ranked from an empty circle to lesser circles crisscrossed by horizontal as well as vertical lines. Each circle conceptualises a nature of being. According to this view God is initially manifest in the first level of Being. This consists of (1) the grade of emptiness (*ahadiyah*), then (2) the stage of first individuation (*wahdat*), followed by (3) the second grade of individuation where God manifests His Name (*wahidiyat*). Secondly God creates *alam* or worlds/realms consisting of (4) the world of spirits (*alam arwah*), (5) the world of ideas or prototypes (*alam mithal*), (6) the world of forms (*alam ajsam*), and (7) the world of Perfect Man (*alam insan kamil*).⁵

The concept of the seven grades of Being mentioned in the poem (see the transliteration) can be represented in 'iconic' mode as follows⁶:



Sufism with syncretistic characteristics has long been popular with Muslim communities in Indonesia and the Malay world, where Islamic teaching fused with local traditional beliefs or with the doctrines of other religions that had spread in the region previously. Actually, the teaching of the seven grades was already discussed by Shamsuddin al-Sumatrani, who was in high favour with the court of Aceh at the end of the 16th century (Drewes and Brakel 1986:3).

Another point which is important for understanding Islam in Indonesia and Malaysia is that the religion “came mainly via a region (India) where it had already acquired syncretistic characteristics, not only through its relation with the Indian religions, but also internally, since in India more than anywhere else Sunnite a Shi’te elements had merged” (Brakel 2004:9).

THE AUTHORSHIP OF THE POEM

The writer of the poem is apparently its author rather than a copyist because in stanza 121 he mentions *mengarang* (composing) this poem. Apparently, he is an *ulama* (scholar of Islam) in Palembang (stanza 123:4). However, he does not mention his name. He, a very humble indigent (*fakir yang hina lata*; stanza 121), is too shy to mention his name because his knowledge is very far from perfect and he was not from an eminent social class (*Ilmu sedikit bangsa pun kurang*; stanza 122) – actually a formulaic expression of the author’s unpretentiousness that is a typical literary convention in classical Malay (Koster 1993). He says that he composed the poem in the Palembang Lama district of I Ilir, near Palembang, South Sumatra (stanza 122 & 123; underlines by Suryadi).

*Hina lata zaman sekarang,
Ilmu sedikit bangsa pun kurang,
Jangan dibuat sebarang2,
I Ilir tempat mengarang.*

*Sebab tidak disebut nama,
Hanya kampung Palembang Lama,
Jangan menjadi ujub bersama,
Inilah kesudahan kata ulama.*

The author says he finished writing the poem on Wednesday, Ramadhan AH 1335 without mentioning a definite date. Here I note that Khamis 1 Ramadhan AH 1335 = 21 June 1917. This textual information, which is supported by the language characteristics of its text, allow us to deduce that the poem was composed and published in Palembang in 1917, not in “[Sum[atra] Westkust, 18XX, 19e eeuw” as recorded in the catalogue of Leiden University Library. As Von de Wall (1857) suggested, Palembang, being a famous center of Islamic teaching with great *ulamas* such as Sihabuddin bin Abdullah Muhammad, Kemas Fakhrudin and Syekh Abd al-Shamad al-Palimbani (Azra 1994:243-51; Fathurahman 2002), was one of the towns in the Netherlands East Indies where the printing industry has long been established, first using lithography and then typeset printing.⁷ Below are the images of title page, the first page, and the last page, followed by the transliteration of the text.

CONTEXT OF ISLAMIC CLASSICAL MALAY LITERATURE

The expansion of Islam in the Malay world, which occurred since the thirteenth-fourteenth centuries, entailed serious changes in the entire system of medieval Malay culture and, consequently, in literature (Braginsky 2004:91). As Braginsky (*ibid.*:127) says:

[T]he system of early Islamic Malay literature displays features characteristic of a period of transition. After the adoption of Islam the Buddhist canon was naturally replaced with the Muslim one, in which the principal place was taken by the Qur'an, the first complete and unified scripture to which the Malays were introduced. Furthermore, several genres of the former functional sphere, which, like the local hymnography, had a distinctly religious colouring, fell into disuse. In this sphere Sanskrit was replaced by Arabic (but for the time being, as it seems, no Malay was used), and historiography, which in the earlier period might have been bilingual, now exclusively employed in Malay. At the same time, in the totally Malay-based non functional sphere, the periphery of literary system, which by and large has been less imbued with the spirit of the new religion, there began a progress of Islamization, at this stage in the form of transition-coexistence.

The historical accounts show that the rise of Islam in the Malay world from the seventeenth to the nineteenth centuries significantly influenced regional literary life. The Puritan Islamic movements occurring in some areas of the Indonesian archipelago in the nineteenth century, such as the Padri movement in the Minangkabau highlands (1803-1837), made efforts to replace the non-Islamic (pagan) literature – the local stories which are set in never-never land with gods and goddesses as their main characters – by introducing stories from Islamic Middle Eastern literature such as *Hikayat Putri Balqis* (or *Kaba Puti Balukih* in Minangkabau) (Van Wijk 1881). The *Poem of Paradise* can be seen as the continuation of the development of Islamic literature in the Malay world.

According to Braginsky (*op cit.*:127-8), two genres dominated Malay literature of the early Islamic period: the prose narrative or *hikayat* and the chronicle which is considered to contain historical information (for example *Sejarah Melayu* and *Kronik Pasai*). Both were composed in the form of prose. However, the *syair* genre was also used at the time to represent Islamic literature in the region. One of the first Sumatran Muslim poets who used the *syair* form in his theological works was Hamzah Fansuri, the prominent theologian and mystical poet from Barus (see Drewes and Brakel 1985; Abdul Hadi W.M. 1995; Braginsky 2003). Apparently this continued in the modern printing era, which burgeoned in the Malay world since the last quarter of the nineteenth century (Proudfoot 1993). Unlike the poetry in manuscripts which circulated among the tariqah pupils only, the printed Sufi poems such as *Syair Syurga* seem to have been intended for trading. Hence, I think, the publication of the book is connected with efforts to disseminate Islamic teachings such as the tariqah doctrines among the common people. By mentioning the word paradise (*surga*) in the title of the booklet, which contrasts with similar classical literary

works that mention the word hell (neraka) in their title, apparently the author or publisher tries to attract the readers to engage in the teaching. Though, it does not mean that the literature dealing with Hell is connected with the Naqshbandiyya Sufi Order.

As historical accounts note, the Shattariya tariqah has long been criticized by the modernist Islamic groups in the Malay world (Suryadi 2001), accusing its leaders to try and revive this Sufi order in Malay society, among others by composing religious instruction in the form of *syair*, the Malay literary genre which is very popular among the common Malay people. Unlike prose, which has been closely connected with traditional intellectual circles, *syair*, which has strong connections with the oral literary tradition, may well be used as a medium for educating and comforting the public (Proudfoot 1993). This genre is not elitist, hence it is appropriate to use it as medium to spread Islamic teachings among the common people. As the text of the ‘Poem of Paradise’ indicates, the author uses terms that are familiar in the common people’s lives in order to help them understand the abstract concepts of Islamic teachings according to the Shattariyya Sufi order. For instance, the poem uses the Javanese puppet theatre (*wayang*), which was popular among the common people, as analogy for *dhikr* (stanza 34).

*Zikir itu ibarat wayang,
Sekehendak dalang dia bergoyang,
Di dalam pe<ng>rasaan nyata terbayang,
Malam yang gelap seperti siang.*

Following the development of the traditional printing press which produced books in Jawi script, the form of *syair* became increasingly popular, being used to express various aspects of Malay people’s lives, dealing with profane as well as sacred themes. Even, in the local press which developed later, journalist’s reports and letters from the readers were expressed as *syair*. Considering this, I surmise that the ‘Poem of Paradise’ was composed to propagate the Shattariya teachings, especially *martabat tujuh* (the seven grades) to the common people. The author seems to have realized the consequences of choosing this genre to propagate the sacred elements of Islamic teaching: the sacred aspect of the teaching will be reduced, given the genre’s strong orientation towards entertainment. Hence in the booklet’s subtitle the author reminds the readers to consider the poem as a devotional text, and urges them to treat it seriously. He also asks that God may hopefully forgive the sins of those who read it. He writes: “*Mudah-mudahan diampuni Allah Taala segala dosanya bagi yang membacanya / dan yang men[d]engarnya. Maka hendaklah iman serta ikhlas hatinya, / jangan dibuat main2 kerana syair ini rahasia yang halus. Amin!*” Considering this, it can be surmised that the poem should be classed among religious works, and has therefore to be appreciated in the context of religious activities in the Malay world. Nevertheless, it also functions as source of pleasure.

THE LANGUAGE AND WRITING OF THE POEM

There is inconsistency in the writing of some words in the text, and some unusual forms occur. For example, the word *mendengarkan* is written as both *menengarkan* and *mendengarkan*. Likewise the text has *suda* instead of *sudah*. We also find the words *tubu*, *suru*, *jau*, *tuju*, *pulu*, and *ruma* instead of *tubuh*, *suruh*, *jauh*, *tujuh*, *puluh*, and *rumah*. Likewise the words *ngerjakan* and *ngata* instead of *mengerjakan* and *mengata[kan]* (see stanza 106 and 111). In the transliteration I have adjusted these words to contemporary Indonesian spelling by adding the necessary additional letters in brackets. The mark “<>” is used to identify additional phoneme (usually /-h/), which is often found in the end of particular word. In other cases, where there is cause for doubt, I present the Jawi forms in footnotes. I must say that the text is decorated with many Arabic words, phrases, and sentences. Stanza 93 and 94, for example, consist completely of lines of Arabic.



FIGURE 2 The title page of *Syair Syurga* (Leiden University Library 5-800 E 102)



FIGURE 3 Page 1 of *Syair Syurga* (Leiden University Library 5-800 E 102)



FIGURE 4 Page 12 (the last page) of *Syair Syurga* (Leiden University Library 5-800 E 102)

TRANSLITERATION⁸

[TITLE PAGE]

Ini *Syair Syurga*, yang dikeluarkan ⁹ dari nas Qur'an dan hadis Nabi sal[lallahu alaihi wasallam] / dan hadis qudsi bicara rahasia yang ghaib / ghafurullah liman qara'ahu min zanbihi.

Mudah-mudahan diampuni Allah Ta'ala segala dosanya bagi yang membacanya / dan yang men[d]engarnya¹⁰. Maka hendaklah iman serta ikhlas hatinya, / jangan dibuat main² kerana syair ini rahasia yang halus. Amin!

Page I Stanza	Stanza
1 Bismillah itu permulaan hakiki, Dengan nama Allah Yang Maha Tinggi, RahmatNya limpah sore dan pagi, Kepada hambaNya sudah[h] ¹¹ terbahagi.	2 Kemudian diiringi salawat dan salam, Atas rasulNya Sayyid al-Anam, Ialah pesuru[h] ¹² khalik al-alam, Kepada sekalian jin dan [orang] Islam.
3 Ahadiah ¹³ martabat permulaan, La ta'ayun ¹⁴ zatnya Tuhan, Tiada terperi Nabi sekalian, Akan mengenal zat demikian.	4 Taklif ¹⁵ kita mengenalnya, Melainkan wajib mengenal sifatnya, Martabat wahdah itu namanya, Ta'ayun ¹⁶ awal pada bilangannya.
5 Martabat kedua Ta'aayun ¹⁷ Tsani, Asma Tuhan ilah al-ghani, Maujudlah di dalam dhin insani, Nyatalah wujud zat Subhani.	6 Di dalam rahasia ngenalnya ¹⁸ itu, Nur Muhammad hakikatnya tentu, Abu al-Arwah gelarnya itu, Empat martabat adalah di situ.
7 Dijadikan Allah nyawa semuanya, Daripada Nur jua asalnya, Dengan anasir empat sertanya, Asalnya kejadian Adam namanya.	8 Artinya tubuh sekalian manusia, Dijadikan Allah Tuhan Yang Kaya, Seperti firman Yang Maha Mulia, "Fa'lam annahu Lailaha ilallah".
9 Khalaqna al-insana fi ahsani taqwim, Menjadikan manusia mukmin yang salim, Memberi hamba hati yang rahim, Masuk Syurga Jannatun Naim.	10 Alam Mithalah martabat kelima<h> ¹⁹ Anasir empat bersama2, Air, angin, api, tanah. Menjadilah jasad dengan sempurna.

Page 2 Stanza	Stanza
11	<p>Suda[h] bersusun dia di situ, Alam Ajsam keenamnya itu, Suda[h] takdir qodrat Yang Satu, Barulah maujud jirim di situ.</p>
12	<p>Martabat ketujuh Alam Insan, Kamil mukammil ia dinamakan, Bezalah ia daripada hayawan²⁰, Sebab suda[h] cukup pengetahuan.</p>
13	<p>Nur Muhammad asal sekalian, Bumi dan langit; matahari, bulan, Semua malaikat, jin, dan hewan, Syurga neraka bumi langit sekalian.</p>
14	<p>Allah itu hurufnya empat, Bersama bilangan Nabi Muhammad, Igananya kekal sampai akhirat, Iman Islam tauhid makrifat.</p>
15	<p>Iman Islam sama keduanya, Tauhid makrifat tiada bezanya, Syariat tarikat hakikat sertanya, Makrifat sekalian wajib semuanya.</p>
16	<p>Wajib semuanya atas manusia, Akil baligh yang ada ia, Seperti firmanNya Yang Maha Mulia, "Fa'lam anahu La Illaha Illallah".</p>
17	<p>I'lam ayyuhal mukmin, Lihatlah kepada guru yang amin, Kalimat "La Illaha Illallah" jadikan cermin, Muda budiman wa al-muslimin.</p>
18	<p>I'lam ayyuhal al-khalq,²¹ Kepada guruhu tamam dan tiilik, Pandangmu jangan berbalik2, Dapatlah engkau ilmu yang salik.</p>
19	<p>Ilmu hakikat terlalu elok, Tetapi sukar didapat makhluk, Lautnya luas teluk meneluk, Kapal berlayar sangatlah belok.</p>
20	<p>Baik berlayar ke sana, Carilah pawang yang bijaksana, Kalau kesasar di Laut Cina, Negeri kafir tidak berguna.</p>

Page 3 Stanza	Stanza
21	<p>Hakikat makrifat buat kemudi, Ibarat beras kadangan padi, Dimana kehendak engkau menjadi, Lagi tak sasar [ke] Negeri Yahudi.</p>
22	<p>Apabila engkau mendapat angin, Berlayar sungguh[h] jangan bermain, Jadikan seperti baju dan kain, Dapatlah perintah yang engkau ingin.</p>
23	<p>Apabila engkau hendak berjalan, Kalimah "La Illaha Illallah" dibuat taulan, Sama pun adah makan minuman, Kalimah itu juga engkau menelan.</p>
24	<p>Tatkala engkau sedang berduduk, Kalimah itu juga dibuat masbuk,²² Laksana ikan di dalam lubuk, Dalam kalimah itu juga dirimu mabuk.</p>
25	<p>Jikalau seterusnya datang mengadang,²³ Kalimat "La Illaha Illallah" dibuat pedang, Senantiasa engkau persandang, Takutlah semuanya seteru memandang.</p>
26	<p>Jikalau datang iblis laknatullah, Lawan berperang sabil Allah,²⁴ Pasang 'meriam' kalimah 'La Illaha Illallah', Pelurunya betul tiada salah.</p>
27	<p>Kalimah nafy²⁵ pedang di kananmu, Kalimah isbat perisai di kirimu, "Laisa Kamitsilhi Syai'un" itulah Tuhanmu, Sampailah engkau orang berilmu.</p>
28	<p>Wahuwa ma 'akum dengarkan apa, Ainama kuntum jangganlah lupa, Dimana kamu kita berjumpa, Beserta aku tiada mengapa.</p>
29	<p>Panca indera seteru yang besar, Ketika sakit datang menyasar, Pukul kalimah "La Illaha Illallah" jangan berkisar, Hingga sampai Yaumul al-Mahsyar.</p>
30	<p>Datangnya itu sahaja berkasad, Berjenis2 rupa dan jasad, Mata memandang sangatlah dahsat, Supaya iman menjadi sesat.</p>

Page 4 Stanza	Stanza
31	Menjadi sesat jangan dihiraikan, Bereganglah teguh kepada Qur'an, Fa ainnama tuwallu dalilnya burhan, Fa tsamma wajhullah suda[h] menyatakan.
33	Tiadalah lagi wudu ²⁷ dan waktu, Syuhuda lekas ²⁸ batangnya satu, Gerak diamnya suda[h]lah ²⁹ tentu, Penglihat pendengar adalah di situ.
34	Zikir itu ibarat wayang, Sekehendak dalang dia bergoyang, Di dalam pengrasaan ³⁰ nyata terbayang, Malam yang gelap seperti siang.
36	Nafilah dirimu sandaran jasmani, Bintang Jauhar kalbu nurani, Bintang pintu laduni, Alam kudus kalbu haqqani.
37	Alam kudus makam sentosa, Di situ pertemuan senantiasa, Iradat al-wujud tempat yang asa, Kandillah ³² hakikat tempat termasa.
38	Kandil hakikat syuhuda faali, Tempat tarikat berikat tali, Kepada makrifat af'al terjali, Di situlah kita jalan kembali.
39	Di situlah makrifat antara kedua, Nafi' asbat suda[h] dibawa, Hampir terbuka di hatimu jua, Nafiyah jenis kelima semua ada.
40	Pandang makrifat ter[la]llu nyata, Tiadalah berkehendak dian pelita, Keraskan zikir sama rata, Di situlah tempat kita bertahta.
32	Pikir Rabbani semata, Hendaklah tilik gerak anggota, Makrifat <w>ahdah ²⁶ terlalu nyata, Tiadalah lagi berdua cinta.

Page 5 Stanza	Stanza
41	<p>Di dalam ditilik pandang di luar, Karena itu lagi aghyar, Di dalam kalbu kandil anwar, Air hurip³³ lagi penawar.</p>
43	<p>Tiada dipanjangkan laut hakikat, Sekalian umur hendak diangkat, Sueikan pakaianku dengan tempat, Supaya tulus di dalam makrifat.</p>
45	<p>Janganlah lupa sekali2, Kepada a'yan tsabitah tempat kembali, Syuhud al-manah³⁶ nyata terjali, Tahsis iradat Tuhan Azali.</p>
47	<p>Tuhan kita kuasa amat, Tatkala lagi dalam maklumat, Firman berkata Allah al-Samad, Dunia akhirat harap selamat.</p>
49	<p>Zikir khafi itu keduanya, Hasil di dalam hati menyebutnya, Tiada mendengarkan telinga keduanya, Menjadi puji kepada Tuhannya.</p>
42	<p>Di dalam kalbu tempat menyelam, Lautan luas luar dan dalam, Berenanglah kita siang dan malam, Tidak timbul tidak tenggelam.</p>
44	<p>Makrifat kita hendak berbetulan, Serta murs[y]id ta'riq ba Ahwan,³⁴ Fatiha[h]kan syaikh di makam adwan, Supaya hampir saidina akuan³⁵.</p>
46	<p>Kembalilah kepada tempat bertahita, Tiadalah lagi ghalat dan lata, Jau[h]³⁷ sekali patah dan buta, Dengan kodrat Tuhannya kita.</p>
48	<p>Zikir itu martabatnya tiga, Zikir jali disebut juga, Zahir di lidah tiada berhingga, Itulah jadi pembeli syurga.</p>
50	<p>Ketiga martabat zikir sirri, Semata2 ingat di dalam diri, Siang malam pagi dan sore, Hingga hancur jangan bercerai.³⁸</p>

Page 6 Stanza	Stanza
51	<p>Nahi jangan kamu hampiri, Amarnya buat setiap hari, Selagi ada akal berdiri, Di alam barzakh nikmat diberi.</p>
52	<p>Nikmat diberi malam dan siang, Dikeluarkan pula amal sembahyang, Luas kuburnya mata memandang, Mendapat nikmat tiadalah padan³⁹.</p>
53	<p>Keluarlah amalan sembahyang rukun tiga belas, Di dalam kubur Allah membalas, Menjadi pakaian kain antelas, Itulah balas amal yang ikhlas.</p>
54	<p>Niat itu rukun pertama, Membaiki tubuh selama², Cahaya seperti bulan pumama, Di dalam kubur nikmat bersama.</p>
55	<p>Berdiri betul rukun kedua, Menjadi makanan sekalian halwa, Wa naha nafsu an al-hawa, Fa inna al-jannat hia al-ma'wa.</p>
56	<p>Takbirat al-ihram rukun ketiga, Beberapa malaikat duduk menjaga, Membawa makanan minuman syurga, Lezat nikmat tiada berhingga.</p>
57	<p>Baca Fatimah rukun keempat, Di dalam kubur rahmat didapat, Di atas titian segera melompat, Inilah amal ahli makrifat.</p>
58	<p>Rukun kelima ruku' sembahyang, Datanglah rahmat malam dan siang, Ramai seperti menonton wayang, Malam yang gelap serasa⁴⁰ siang.</p>
59	<p>Iktidal rukun keenam, Di dalam kubur duduk bersenang, Bidadari hadir bawa makanan, Makanlah dia barang yang berkenan.</p>
60	<p>Ketujuh sujud rukunnya juga, Bidadari membawa⁴¹ nikmat syurga, Datangnya itu tiada berhingga, Manakala termakan hilanglah dahaga.</p>

Page 7 Stanza	Stanza
61	<p>Kedelapan duduk antara dua sujud, Di dalam kubur tiada terkejut, Semua dikehendaki adalah maujud, Daripada Tuhan Ilah al-Ma'bud.</p>
63	<p>Kesepuluh bertahiyat suda[h]lah nyata, Inilah jadi dian pelita, Terang benderang semata-mata, Lepaslah daripada aib dan lata.</p>
65	<p>Kedua belas salam pertama, Terbukalah pintu syurga utama, Muka seperti bulan purnama, Masuklah syurga bidadari bersama.</p>
67	<p>Disebutkan syair dengan sunggu[h]nya,⁴³ Hadis firman nyata semuanya, Jikalau kurang yakin hatinya, Boleh ditunjukkan di dalam babnya.</p>
69	<p>Orang hasad hatinya lalai,⁴⁴ Kepada ilmu hakikat tidak perduli, Semuanya itu pakaian wali, Ridalah dia badan tersalai.</p>
62	<p>Kesembilan duduk bertahiyat, Di dalam kubur badannya seterehat,⁴² Dibukakan pintu syurga tujuh pangkat, Beribu2 jenis nikmat didapat.</p>
64	<p>Kesebelas salawat suda[h]lah tentu, Menjadi kota berdingding batu, Lepaslah panas neraka di situ, Di dalam syurga tempatnya tentu.</p>
66	<p>Ketiga belas tertib rukunnya itu, Tujuh neraka ditutup pintu, Sekalian tempat habis dibuntu, Lepaslah azab siksa di situ.</p>
68	<p>Babnya itu terlalu dekat, Boleh dilihat dengan sangat, Di belakang kami jangan diumpat, Dunia akhirat biar selamat.</p>
70	<p>Itulah tanda akalnya kurang, Ilmu yang benar boleh dilarang, Allah menyuruh setiap orang, Ilmu suci lagi pun terang.</p>

Page 8 Stanza	Stanza
71	<p>Terang pikir di dalam hati, Akan mengenal Rabb al-'Izzati, Makrifat inilah diamat-amati⁴⁵, Ilmu inilah dibawa mati.</p>
72	<p>Dimisalkan ibarat sebiji kelapa, Kulit dan isi tiada serupa, Janganlah Tuan tersalah tempa,⁴⁶ Tetapi bendanya tiada berapa.</p>
73	<p>Syariat itu ibarat tubu[h], Tarikat: hati berteguh², Hakikat: nyawa bersungguh², Makrifat: rahasia menjadi suluh.</p>
74	<p>Ilmu makrifat dibawa mati, Senangkan olehmu khatir⁴⁷ hati, Ucaplah olehmu jangan berhenti, Subhan Allah Rabb al-'Izzati.</p>
75	<p>Baca olehmu empat puluh kali, Malam Jumat demikian pergi, Hingga sampai empat puluh hari, Terbuka hijab mengenal diri.</p>
76	<p>Datangnya itu tiada bandingnya, Suatu alamat daripada Tuhannya, Sebagai majdzub pada rasanya, Serahkanlah dirimu kepada Dianya.</p>
77	<p>Serahkan dirimu, jangan takut, Berasah⁴⁸ sesak nyawa dicabut, Seperti koreng gatal digaut,⁴⁹ Karamlah jiwamu di alam lahut.</p>
78	<p>Teringatlah nyawa di dalam nikmat, Dilihatkan syurga suatu tempat, Dikarunia Tuhan beberapa rahmat, Barang yang mati di dalam makrifat.</p>
79	<p>Barang yang ada makrifat sempurna, Dengan hakikat tiadalah lena, Dilepaskan Allah segala bencana, Carilah⁵⁰ ilmu jadi sempurna.</p>
80	<p>Ilmu empat wajib semuanya, Syariat, tarikat, sama keduanya, Hakikat, makrifat, satu hukumnya, Jangan ditinggal salah satunya.</p>

Page 9 Stanza	Stanza
81	<p>Apabila mati ahli syariat, Jalannya sama dengan tarikat, Nyawa kembali kepada wahdat, Alam maklum kenyataan sifat.</p>
82	<p>Alam Jabarut ia namanya, Kepada ilmu apa tahunya, Baik jahat tahu semuanya, 'Masya Allah' jua katanya.</p>
83	<p>Kembaliilah nyawa semuanya hewan, Dihidupkan pula berbalas-balasan,⁵¹ Alam nasut ia dikatakan. Jadilah layu ia sekalian.</p>
84	<p>Alam Af'al pula di situ, Alam Asma' namanya tentu, Kembaliilah nyawa kayu dan batu, Ghaiblah ia tiadalah tentu</p>
85	<p>Alam malakut itulah ia, Itupun milik Tuhan Yang Kaya, Apabila mati hilanglah dia, Dititahkan Tuhan Yang Kadim sedia.</p>
86	<p>Ayuhai Tuan berbuat bakti, Ingatkan Tuhan Rabb al-Izzati, Janganlah putus cinta di hati, Hidup itu tunangan mati.</p>
87	<p>Pikir olehmu ayuhai Ikhwan, Mati itu sahaja tunangan, Di dalam kubur dimana gerangan, Dimana nyawa dimana badan.</p>
88	<p>Kalau tidak Allah memberi, Kemana aku membawa diri. Tanah mengimpit kanan dan kiri, Siapa jua yang aku cari?</p>
89	<p>Yang aku cari Tuhan sebenarnya, Sekalian yang baharu bukan semuanya, Datanglah dza'ud di dalam rasanya, Laisa kamitsilhi syai'un itulah Tuhannya.</p>
90	<p>Terima olehmu itulah dia, Karena nyata di dalam rahasia, Tajalli zat Tuhan yang sedia, Kalbu memandang itulah dia.</p>

Page 10 Stanza	Stanza
91	<p>Tajalli zat sangatlah nyata, Kepada hati, bukan di mata, Lenyap rasa jua anggota, Memandang Tuhan semata2.</p>
92	<p>Lenyaplah rasanya memandang Tuhan, Asyik rindu nyawa dan badan, Lupa<h>⁵² dirinya tubuh sekalian, Ucaplah olehmu Allah Rahman.</p>
93	<p>Rahman Rahim Ilah al-Karim, Subhana Allah Rabb al-'Azim, Wa tub alaina innaka anta tawwab al-rahim, Taqabbal minna innaka anta sami'un alim.</p>
94	<p>Wa salla Allahu 'ala sayyid al-mursalin, Wa 'ala alihi wa sahbihij ajmain, Wa tabi'ihim ila yaum al-din, Alhamdulillah rabb al-'alamin.</p>
95	<p>Tamatlah syair hakikat makrifat, Janganlah sekali kami diumpat, Bukan menunjukkan arif limpat,⁵³ Sekadar menunjukkan jalan yang dekat.</p>
96	<p>Diharap Rahim belas kasihan, Kepada fakir yang dungu buaian,⁵⁴ Hakikat makrifat nyata terbayan, Di dalam kitab Thalab al-Bayan.⁵⁵</p>
97	<p>Di dalam ma'ani nyata begitu, Diharap ampun sahaja tentu, Wa tawakkal 'ala al-hayyi al-ladzi la yamutu, Da'wat habis pikirpun buntu.</p>
98	<p>Ada lagi fakir pesankan, Di dalam hadis hamba keluarkan, Malam Jumat fakir nyatakan, Segiya⁵⁶ baik kita ingatkan.</p>
99	<p>Ingatkan sungguh di dalam hati, Setiap Jumat malamnya pasti, Sekalian arwah orang yang mati, Diturunkan Tuhan Rabb al-Izzati.</p>
100	<p>Rabb al-Izzati dengan kodratNya, Menurunkan ruh ke dalam dunia, Masing2 masuk ruma[h]nya,⁵⁷ "Assalamualaikum!" demikian katanya.</p>

Page 11 Stanza	Stanza	
101	102	<p>Katanya sekalian pendeta, Sekalian ahli isi rumah kita, Bersuka ramai jangan dikata, “Berilah sedekah kami yang lata.</p>
103	104	<p>Pakaian itu barang yang nikmat, Mudah2an⁵⁸ kamu boleh selamat, Atas kami mendapat rahmat, Merasakan makanan lezat nikmat.”</p>
105	106	<p>Sedekah itu kita gantikan, Kepada arwah kita hadiahkan, Dengan Fatimah pula disebutkan, Banyaklah malaikat suka men[d]engarkan.</p>
107	108	<p>Beroleh pangkat itulah juga, Di dunia inilah tempat berniaga, Carilah segala yang mahal harga, Inilah yang laku di dalam syurga.</p>
109	110	<p>Nikmat dirasa bukan tanggungan, Tuju[h]⁶⁴ pulu[h]⁶⁵ kali seraya datang jamuan, Malaikat datang bawa-<k>⁶⁶ [h]jdangan,⁶⁷ Makanlah ia barang berkenan.</p>
111	112	<p>Tuhan Yang Kaya suda[h]lah tentu, Hidangan berpusing seperti batu, Ramai jumpatan ketika itu, Hadis dan firman [me]ngata⁶⁹ begitu.</p>
		<p>Sedekah kepada kami sekalian, Fakir miskin belas kasihan, Mana yang empunya percintaan, Darpada makanan atau pakaian.</p> <p>Lezat nikmat tiada terkira, Makanan syurga syurban tahura,⁵⁹ Inanmu jangan diberi cedera, Pikir olehmu hai Saudara.</p> <p>Suka mendengarkan⁶⁰ berbuat ibadat, Menuntut ilmu [me]ngerjakan⁶¹ taat, Jauhi⁶² sekalian jenis maksiat, Di dalam syurga beroleh pangkat.</p> <p>Di dalam syurga amat sentosa, Kerja[kan]lah⁶³ ibadat senantiasa, Karena Tuhan Yang Kuasa, Beribu jenis nikmat dirasa.</p> <p>Barang berkenan kepada ia, Besar [h]jdangan seperti dunia, Nasi dan kambuli daging sedia, Diperinta[h]nya⁶⁸ oleh Tuhan Yang Kaya.</p> <p>Wa yut‘imuna al-ta‘am, Beribu jenis makan minuman, Dengan bidadari bertuangZan, Tidaklah lagi banyak kenangan.</p>

Page 12	Stanza	Stanza	
113	Banyak kenangan di dalam diri, Inilah balasan Khalik al-Bari, Satu orang empat puluh bidadari, Seribu khadamnya sudah[h] diberi.	114	Sudah[h] diberi serta pakaian, Gelang kalung keroncong sekalian, Disurul[h] ⁷⁰ menari ramai2an, ⁷¹ Inilah balas hari kemudian.
115	Hari kemudian tidak terperi, Duduk bersukaan dengan bidadari, Ba<h>unya ⁷² harum seperti kesturi, Serta berpantun menyerahkan diri.	116	Nahnu al-khalidat pula yakni, Artinya: kekal di akhirat ini, Bersuka2an ke sana sini, Sudah[h] perintah Tuhan Subhani.
117	Nahnu al-rakhiyat, katanya lagi, Sukanya kekal sunyi tak lagi, Menyerahkan diri sore dan pagi, Di dalam mahligai yang maha tinggi.	118	Hurun maqsuratun fi al-khiyam, Di dalam khima ⁷³ bidadari sekian, ⁷⁴ Di atas mahligai di dalam kebunan, Ramai bermakan buah2an.
119	Buah2an di dalam syurga, Rasanya lezat tiada berhingga, Di dalamnya berisi bidadari tiga, Hilanglah lapar hilanglah dahaga.	120	Assalamualaikum, sekian ⁷⁵ Ikhwan, Diharap sungguh minta dengarkan, Jikalau khilaf salah pengetahuan, Minta betulkan jangan maluan.
121	Khatimat tersebut nyata, Artinya penghabisan kalam berkata, Jangan dipuji jangan dikata, Atas fakir yang hina lata.	122	Hina lata zaman sekarang, Ilmu sedikit bangsa pun kurang, Jangan dibuat sebarang2, I Ilir ⁷⁶ tempat mengarang.
123	Sebab tidak disebut nama, Hanya kampung Palembang Lama, Jangan menjadi ujub bersama, Inilah kesudahan kata ulama.	124	Kata ulama yang pegang hadis, Bulan Ramadhan harinya Khamis, Seribu tiga ratus tiga puluh lima ⁷⁷ maka tertulis, Kalam patah da'wat habis.

NOTES

- ¹ An earlier version of this paper was delivered at the Scholar's Discourse @ IAMM, Islamic Arts Museum Malaysia (Kuala Lumpur, 22 August 2008). I would like to express my gratitude to the Museum's librarian, Puan Azenita binti Abdullah M.A., for kindly inviting me to present a lecture there, as well as to the lively audience for their thoughtful comments. My travel to Malaysia and Indonesia was financially supported by the Stichting Oosters Instituut in Leiden. I also gratefully acknowledge the help of Prof. Dr. Edwin P. Wieringa, Dr. Oman Fathurahman, Dr. Ian Proudfoot, and Dr. Clara Brakel-Papenhuyzen for their valuable comments on the draft of this paper. Any mistakes, of course, are mine alone.
- ² For example, the case of Indonesian novel *Ayat-ayat Cinta* (The Love Verses) by Habiburrahman El Shirazy (2006) which is adored by many young Indonesian Muslims, hence it sold well and has been frequently reprinted. The novel was adapted to film in 2007, produced by MD Picture and directed by Hanung Bramantyo (see: [http://en.wikipedia.org/wiki/Ayat-Ayat_Cinta_\(film\)](http://en.wikipedia.org/wiki/Ayat-Ayat_Cinta_(film)); accessed 16-7-2008). The film was box office in Indonesia and Malaysia soon after its release in early 2008.
- ³ Spelled *syu-r-g* (*syurga*), as spelled until now in Malaysia (see Iskandar *et al.* 1984: 1156), whereas in Indonesian it is written as *surga*. This word derives from Sanskrit 'svarga' (Gonda 1973:123), hence in Indonesian it means, among other things, 'kayangan tempat kediaman Batara Guru (Siwa)' (Moeliono *et al.* 1989: 873). In this paper I write *syurga*, as it was originally written in Jawi script (see Figure 2).
- ⁴ See also Zoedmulder's thesis on pantheism and monism (1995:97-114) that discusses the emanation doctrine of seven grades (*martabat tujuh*) in Javanese *suluk* literature.
- ⁵ This quotation based on the online version of Tomy Christomy's *Signs of the Wali: narratives at the Secret Sites in Pamijahan, West Java* [PhD Thesis, Australian National University, 2003] (see: http://epress.anu.edu.au/islamic/wali/mobile_devices/ch07s03.html; accessed 26-7-2008).
- ⁶ *Ibid.*. Christomy mentions that the illustration based on Beben's manuscript or *The Book of the Wali* found in Pamijahan, West Java.
- ⁷ For further on the printing in the 19th century Palembang, see Peeters (1996).
- ⁸ In the meantime, this transliteration has been included in the Malay Concordance Project (MCP) of The Australian National University, Canberra, for which I would like to say thank Ian Proudfoot, the project administrator (see: http://mcp.anu.edu.au/N/Srg_bib.html; accessed 20-4-2008). As the MCP decrees, its administrators protect this transliteration.
- ⁹ Slash mark indicates the change of line in the original text (see Figure 2).
- ¹⁰ In Jawi: منغرث . See also the last line of stanza 105.
- ¹¹ In Jawi: سودا . See also stanza 11, 12, 31, 33, 39, 63, 64, 109, 111, 112, 114 and 116.
- ¹² In Jawi: فسور .
- ¹³ In Jawi: احدىة .
- ¹⁴ In Jawi: لاتعين .
- ¹⁵ In Jawi: تعكليف .
- ¹⁶ In Jawi: تعين . See note 14.
- ¹⁷ In Jawi: تعين , as in note 14 and 16.

- 18 In Jawi: غنلن . Perhaps, it means *mengenalnya*.
- 19 In Jawi: كليمه .
- 20 In Jawi: حيوان which could also be read *hewan*.
- 21 In Jawi: الخالق which in this context unreasonable if it is read *al-Khalik*.
- 22 In Jawi: مسبوق .
- 23 In Jawi: مغاداغ , means *menghadang*.
- 24 Or *sabilillah* in the Malay Muslims pronunciation.
- 25 In Jawi: نفس .
- 26 In Jawi: وحده .
- 27 In Jawi: وضئو .
- 28 In Jawi: لكس .
- 29 In Jawi: سوداله .
- 30 In Jawi: فغراسان .
- 31 In Jawi: صافي .
- 32 In Jawi: قنديله .
- 33 In Jawi: هوريف .
- 34 The last three words in Jawi: برسيه تارق باهوان .
- 35 The last two words in Jawi: سدنا اكون , which could also be read 'sadan[y]a kawan' .
- 36 In Jawi: لمنه .
- 37 In Jawi: جاؤ .
- 38 In Jawi: برچري .
- 39 In Jawi: فادان . Hence the end rhyme of this stanza is unbalanced.
- 40 In Jawi: سراسه .
- 41 In Jawi: ممباؤ .
- 42 In Jawi: ستريحة . Apparently this is the Palembang Malay pronunciation for *istirahat*. It remind us to the Modern Indonesian word *rehat* (pause)—'rehat kopi' for example.
- 43 In Jawi: سوغكون .
- 44 In Jawi: لالي , which could also be read *lalai*.
- 45 Written: *diamati2* [دأماتي٢].
- 46 In Jawi: تمفا .
- 47 In Jawi: خاطرير .
- 48 In Jawi: براسه , which means *berasa* (= *terasa*).
- 49 In Jawi: دكاؤت , means *digaruk* (scratch).
- 50 Written *j-r-y-yllh* [جاريله] . The first letter should be *c*, not *j*.
- 51 Written: *berbalasan2* [بربالسن٢].
- 52 In Jawi: لوفه .
- 53 In Jawi: ليمفت .
- 54 In Jawi: بوين .
- 55 In Jawi: طلب البيان .
- 56 In Jawi: سگيا , which remind us to Indonesian word *seyogia* (properly).
- 57 In Jawi: رومان .
- 58 Written *muda2han* [مودا٢هن].
- 59 In Jawi: شرباطهور .

- 60 In Jawi: مندغرکن. Compare with *men[d]engarkan* in stanza 105 line 4 and in the title page (see note 10).
- 61 In Jawi: غرجاکن.
- 62 Written: *ja'ui* [جاوي].
- 63 In Jawi: كرجاله .
- 64 In Jawi: توجو.
- 65 In Jawi: فول .
- 66 In Jawi: باواق .
- 67 In Jawi: ايداغن. See also this word in next stanza.
- 68 In Jawi: دفریتان .
- 69 In Jawi: غات .
- 70 In Jawi: دسورو .
- 71 Written *ramaian2* [رمين ۲].
- 72 In Jawi: باهون .
- 73 In Jawi: خيما, from Arabic cognate *al-khayamah* (house or camp).
- 74 In Jawi: سكين, which properly read *sekalian* rather than *sekian*.
- 75 In Jawi: سكين, compare with previous note. But in this context, the word *sekian* is also proper, in sense that the author will finish his poem. That why I put comma after word *Assalamualaikum*.
- 76 The place where the author wrote this poem.
- 77 Khamis, Ramadhan AH 1335 without mentioning a definite date. Here I note that Khamis 1 Ramadhan AH 1335 = 21 June 1917.

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Suryadi
Opleiding Talen en Culturen van Indonesie
Faculteit Geesteswetenschappen Universiteit Leiden
Postbus 9515
2300 RA Leiden
The Netherlands
E-mail: s.suryadi@hum.leidenuniv.nl