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The Sufi Poems of Love: Al-Busiri's Burdah through The Lens of Rūmī

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Abstract: Examining the *Maḥabbah* concept has unavoidably become an interesting study, particularly via tasawuf lenses. *Maḥabbah* is a spiritual phase that Sufis encounter in many forms and expressions. Many Sufi leaders documented their experiences in literary works, including al-Busiri's Burdah poems. A work that is regarded to be high literature consists of compliments to the Prophet Muhammad Saw. The purpose of this study is to discuss the *Maḥabbah* literature of al-Busiri's Burdah and how the school of love is internalized in his work, where both concerns are examined through Rūmī's literary conceptions that highlight the *Maḥabbah* as the means of his *tasawuf* characteristic. This paper is qualitative library research. This study revealed that the Burdah of al-Busiri matches Jalāluddīn Rūmī's expression, which used metaphors, symbolization of love, and the conception of *Maḥabbah*.

Contribution: By investigating Jalāluddīn Rūmī's notion, this study provides understanding and showing the *Maḥabbah* values found in al-Busiri's Burdah poems while also illuminating features of the historicity of *tasawuf* around it.

Keywords: *Tasawuf Maḥabbah; al-Būṣīrī; Kasidah Burdah; Jalāluddīn Rūmī*

Introduction

The development of the Islamic treasure in the realm of human relationship with God is divided into two stages. The first is to regard God as a great being (*jalal*), which gives rise to Islam's exoteric dimension, i.e., the orientation of nomos or shariat (law). Second, the Lord is a lovely and captivating entity (*jamal*), also known as the esoteric dimensions with eros subtleties (love). However, according to religious phenomenologists such as Van der Leeuw, Islam is noted for its exoteric component.¹

Tasawuf then emerged as the horizon of knowledge that sowed the love relationship between God and man. The fullness of man's self is carried through mujāhadah and munājah and dwells in Him. Such a way is the ideal journey of a man in the teachings of tasawuf with various expressions of love from the believers. (sufi).

The concept of maḥabbah becomes an interesting study seen from the human aspect as a subject, linked to some of its objects. But man's love can generally be divided into two kinds: true love of God and profane love (other than God).² The term *maḥabbah* is derived from the word ḥubb, which literally means inclination to something that gives pleasure. How important is the place of love in human life? Until there is a song, 'Living without love is like a flowerless garden.' The phrase implies that a comfortable, calm and relaxed life is on the trail of love, including the Sufi Maḥabbah is a matter of special attention. The concept of maḥabbah (love) in the world of tasawuf is undeniable and has given a variety of meanings, even difficult to define. In the eyes of Schimmel, the Sufi expresses his love for God using symbols taken from his love for man.³

One of the Sufi figures, Jalāluddīn Rūmī (604-672 H/1207-1273 M), was the one who used the way of love as his form of ministry. He depicts his feelings in prose, poetry and poems.⁴ More than that, Rūmī brings the concept of maḥabbah through harmonising life based on peace and tolerance.⁵ For Rūmī,

¹ Haidar Bagir, *Buku Saku Tasawuf* (Bandung: Mizan Pustaka, 2005).

² Fikri Mahzumi, 'Konsep Cinta Sufi Rabi'ah Al-Adawiyah', *Jurnal Miyah* 11, no. 2 (2015).

³ Annemarie Schimmel, *Dimensi Mistik Dalam Islam*, trans. Sapardi Djoko Damono and Achadiati Ikram (Jakarta: Pustaka Firdaus, 1986), 5.

⁴ Stephen Kinzer, 'Festival of Rūmī, Poet of Life's Dance, Section A, Page 4', *Konya Journal* 42 (1998).

⁵ Vasila Erkinovna Chuliyeva, "The Intellectual And Collaborate Issues In The Philosophical Proposals Of Jaloliddin," *Theoretical & Applied Science* 65, no. 09 (30 September 2018): 102, <https://doi.org/10.15863/TAS.2018.09.65.30>.

poetry can be an apt means of expressing the inner conditions experienced.⁶ Rūmī doesn't simplify the definition of love because it can't be expressed. Love is a spiritual experience more accurate than the world and its status.⁷ According to him, love is the being itself, born in a form of totality and more selfishly loved than himself voluntarily.⁸ Rūmī says that love not only fills the gap between the lover and the lover but also the lover becomes one unity in the mortality of love.⁹

The Sufi character who also used poetry for his maḥabbah was Imam al-Būṣīrī. The foundation of his tasawuf was formed by Sheikh Abu al-Ḥasan asy-Syadzili, founder of the tarīqah of Syadziliyah and continued by his first disciple, Abu Al-‘Abbās al-Mursi.¹⁰ The Burdah poems of al-Būṣīrī, for several Arabian poets, are recognised as high-level literature. The Arab literary scholar of the French Sorbonne University, De Tascy, as Baharun quotes, believes that after translating it into French, de Tascy appreciates the remarkable Burdah caste, which to this day has not been able to compare with other Arab literature.¹¹ Al-Būṣīrī, through his Burdah, expresses all longing and deep love to the 'lover', Muhammad Saw. In the eyes of Al-Buṣīrī, a lover does not care if anyone else says anything, except what he hears is a lover's whisper. In other words, he will be focused and engulfed in deep love so that he will not turn his eyes away from his love.

Al-Būṣīrī said:

محضتني النصح لكن لست أسمعهُ # إن الحب عن العذار في صميم

“Your counsel is true, but I never hear it. For the ears of the deaf are for the deceitful.”

⁶ Miftahul Jannah, “Teologi Sufi Kajian Atas Mistisisme Cinta Jalāluddīn Rūmī,” *JURNAL AL-AQIDAH* 12, no. 2 (31 Desember 2020): 38, <https://doi.org/10.15548/JA.V12I2.2271>.

⁷ William C. Chittick, *Jalan Cinta Sang Sufi Ajaran-Ajaran Spiritual Jalāluddīn Rūmī*, trans. M. Sadat Ismail and Ahmad Nidjam, Cct. III (Yogyakarta: Qalam, n.d.), 291.

⁸ L. Khodady and Others, ‘Factors Which Influence Love Based Human Relationship in Jalāluddīn Rūmī’s View in His Masnavi’, *Journal of Stylistic of Persian Poem and Prose (Bahar E-Adab)* 8, no. 2 (2015).

⁹ Sacedeh Ghadmalsaltani et al., ‘Common Mystical Themes of The Spiritual Masnavi of Rūmī and Golshan Raz by Sheikh Mahmoud Shabestari’, *Propositos y Representaciones* 8, no. 3 (2020): 1–22.

¹⁰ Masykuri Abdurrahman, *Burdah Imam Al-Bushairy: Kasidah Cinta Dari Tepi Nil Untuk Sang Nabi* (Sidogiri: Pustaka Sidogiri, 2009).

¹¹ Muhammad Baharun, *Burdah Madah Rosul Dan Pesan Moral* (Surabaya: Pustaka Progresif, 1996).

Literature Review

It becomes interesting when the strands of poems in Burdah are studied in the dimensions of the mazhab of love. This research presents the concept of maḥabbah from Imam al-Būṣīrī using the perspective of the concept of maḥabbah built by Jalāluddīn Rūmī. Indeed, the research that reviews tasawuf al-Buṣīri and Rūmī has been done a lot. For example, a study by Ishak Abdul Razak Bahar entitled *Critical Study of al-Busiri's Thought in Kasidah al-Burdah* reveals the expression of the maḥabbah that al-Būṣīrī presents in his poems is extreme (*ghuluw*) and seems to be irrational.¹² Such research found the irrationality of venerating the Prophet Muhammad because it has not used a maḥabbah perspective, which is a spiritual dimension. This article commented on Ishak's research through the researcher's findings, which incorporates Jalāluddīn Rūmī's maḥabbah perspective.

Another research using the Islamic educational approach produces the values of apostolic love and its implications in the world of Islamic education by Inayatul Qudsiyah¹³ and the education of love implied in the Burdah by Farhan Fuadi. Two of these last-mentioned studies employ content analysis to read the object of the study with an approach to the concept of Islamic education. The two have not touched on the literary aspects used by al-Būṣīrī at all, let alone using the analysis of the maḥabbah concepts offered by Rūmī. So, the two studies have no similarity with this study, which is essential to discuss further.

Method

This paper is qualitatively based research in which the primary sources were collected from the Burdah poems by Imam al-Būṣīrī. In contrast, its secondary sources are data related to the reading of Burdah kasida, tasawuf and *maḥabbah* from Rūmī and other references relevant to the research focus. The data collection method begins with collecting Burdah's poems, which express love according to the researcher's reading. Further, the researcher inventory al-Būṣīrī and Rūmī's thinking about maḥabbah. Once the data is collected, the researcher analyses it. First, the researcher analyses Burdah's poems with language approaches to find a picture of the contents of the poem. Second, the

¹² Ishak Abdul Razak Bakari, 'Studi Kritis Terhadap Pemikiran Al-Busiri Dalam Kasidah Al-Burdah' (Universitas Islam Negeri Alauddin Makassar, 2014).

¹³ Inayatul Qudsiyah, 'Nilai Cinta Rasul Dalam Syair Burdah Karya Imam Al-Bushiri Dan Implikasinya Dalam Pendidikan Islam' (Institut Agama Islam Negeri Purwokerto, 2018).

researcher discusses it with Rūmī's maḥabbah concepts. So, this study aims to describe the *maḥabbah* literature of al-Būṣīrī's Burdah poems and how to internalise the school of love of al-Busīrī, in which both questions are reviewed from the concepts and literary works of Rūmī.

Results and Discussion

Jalāluddīn Rūmī's Point of View on *Maḥabbah*

In his works, Rūmī does not clearly explain love; he often uses the parable of things that can be seen, sensed and felt by him.¹⁴ Rūmī's poems confirm how he describes love that can't be illustrated by anything. The verbal and oral knowledge expressing love is only a representative that does not represent love itself. For example, in the following Matsnawi poems¹⁵:

A true lover proves his sincerity with his pain of heart; there is no pain like the pain of the heart; a lover's pain is different from all sicknesses; Love is the astrolabe of the divine mystery. A lover may have longed for this love or that love, but in the end, he will plead to the King of love: No matter how many we describe and explain love, when we fall in love, we will be ashamed of words; Oral explanation makes many things clear, but unexplained love is indeed more apparent.

The teachings of Rūmī always refer to the Quran, the Hadith, and the Sufi teachings. Rūmī's message was more universal, transmitting parables through literary works.¹⁶ Rūmī also applies many metaphoric comparisons and symbols, such as the swallow, the rose garden, winter, spring, the rising sun, and the raindrop.¹⁷

About the concept of maḥabbah according to Rūmī, the researcher summarises it into two main points so that it could be directly used to read the

¹⁴ Assya Octafany, 'Konsep Maḥabbah Jalāluddīn Rūmī', *Refleksi Jurnal Filsafat Dan Pemikiran Islam* 21, no. 2 (2020): 215–31.

¹⁵ Jalāluddīn Rūmī, *Matsnawi: Bait-Bait Ilahi Untuk Pendidikan Ruhani*, ed. Satrio Wahono and Hilman Hidayatullah Subagyo, Cct. I (Bandung: Zaman, 2001), 22.

¹⁶ Chittick, *Jalan Cinta Sang Sufi Ajaran-Ajaran Spiritual Jalāluddīn Rūmī*, 13.

¹⁷ Khairi, et.al found that in Rūmī's Love Poem in his Self-Sacrifice, there are 10 times of metaphorical expressions. Then Fitriyah also concluded that Rūmī used metaphors in the poem Love in Mortality. See Muhammad Athif Abdul Khairi and Aning Sofyan, 'Meaning of Messages the Love Poem "In Survitute Yourself" from Mevlânâ Jalāluddīn Rūmī', in *Prosiding Manajemen Komunikasi* (Bandung: SPeSIA (Seminar Penelitian Sivitas Akademika Unisba), 2017), 1–8; Fitriyah, 'Analysis of Language Style in Poetry "Cinta Dalam Kefanaan" Rūmī (a Semiotic Approach)', *Jurnal Ilmiah Bina Bahasa* 14, no. 2 (2021): 34–43.

Burdah Kasidah of Imam Al-Būshīrī. Humanity's first form is divided into true love of God (isyq ḥaqīqī) and imitation of others. Second, Rūmī's view on the prophet Muhammad Saw.

1. Man and *maḥabbah*

As described earlier, the love that grows from man is divided into two; for Rūmī, the most accurate love is the love of God. Though one desire for other than Him, in a more profound test, that love will fall on the *maḥabbatullāh*. Everything seen in the senses is truly a manifestation of God. If any love other than God comes from Him, it will bring the lover to Him. In *Fihi Ma Fihi*, all forms of desire, inclination, love, and affection hidden in the heart of man for everything - to mother, father, lover, heaven, earth, gardens, palaces, knowledge, deeds, food and drink - are also part of the love and longing for God.¹⁸

2. The guidance of the Prophet

Rūmī asserts the prophets are "universal intellects". They are a source of knowledge which are regarded as opinions. Indeed, they are in the sight of the revelation of the Source of Knowledge and dwell in their breasts without effort.¹⁹ Rūmī's view of this Prophethood is also seen in the portrayal of the Prophet Muhammad Saw through many poems and works.

Meet the Man of God! Enter into the midst of my servants. (Q.S. 89: 29-30). God doesn't speak to everyone, just as kings don't talk to a weaver. They elected ministers and representatives as mediators between the people and them. God has chosen from among those who desire to meet him. All the prophets are sent for this purpose. They're the way (*Fihi Ma Fihi* 229/237).²⁰ The way to God is terrifying. Full of snow and blocked. Muhammad was the first to break through by riding a horse for anyone who wanted to cross through a stretched road, with guidance and greetings. As the first to open the way, he gave advice and determination: "Don't cross this way, that way too. If you cross that road, you will perish like you, Ad and Tasamud, but if you go this way, you'll be saved like those who believe. There are clear signs in it, and We have given guidance on it. So, know that Muhammad is the guide."²¹

¹⁸ Jalāluddīn Rūmī, *Fihi Ma Fihi Mengarungi Samudra Kebijaksanaan*, trans. by Abdul Latif (Yogyakarta: Forum, 2021), 95.

¹⁹ Chittick, *Jalan Cinta Sang Sufi Ajaran-Ajaran Spiritual Jalāluddīn Rūmī*, 187.

²⁰ Chittick, 182.

²¹ Chittick, 184–85.

In one of his poems, Jalāluddīn Rūmī also states that God created the universe because of His love for Muhammad.²² Allah menciptakan cinta dan meletakkan ke dalam hati dan jiwa manusia. He is the Creator of all things, and he is the one who has made all things. He has created love and has put it in the hearts and souls of human beings. The Prophet (peace and blessings of Allah be upon him) revealed to humanity that God is the source of all love since love is inherent like God, *ar-Rahim*.²³

The Burdah Poems of Imam al-Būṣīrī

His full name is Abu Abdullah Muhammad ibn Sa'id ibn Ḥammād aṣ-ṣanhaji al-Būṣīrī. He was born in Buṣīr, a village in Egypt, on 1 Shawal 608 H/ 7 March 1213 A.D. From this village, the name al-Būṣīrī refers to.²⁴ In other literature, it is mentioned that he was alive and famous in Alexandria but was born in Morocco.²⁵ In the beginning, al-Būṣīrī studied the Qur'an until the 30th century. After that, he continued his search for science by sailing to Cairo, where he learned all sorts of sciences. al-Būṣīrī has an interest in Arabic literature and history about the prophetic Sirah. In addition to his birth in making Arabic poems, he is also famous in calligraphy. These two arts are the sources of his economic livelihood. Priest Al-Buṣiri died in 696 H./1295 A.D. in Iskandaria. His body was buried near the tomb of the Priest of Assy-Syāfī.²⁶

His work on the poems compilation is entitled *al-Kawālib al-Durriyyah fi al-Madḥ ala khair al-Bariyyah*. From the point of view of *arūḍ*,²⁷ the poems are enchanted in the form of *Bahr basith*.²⁸ The beauty of his poems can be seen from the end of every temple that is always covered with the precious mimet kasrah letters. It demonstrates the beauty and the high quality of its architecture. Burdah was initially invented by Imam al-Būṣīrī when he suffered from severe and

²² Sulaiman, 'Ajaran Tasawuf Dalam Naskah SIRR Al-Lathīf', *Analisa* 21, no. 1 (2014), <https://doi.org/https://doi.org/10.18784/analisa.v21i1.29>.

²³ Octafany, 'Konsep Maḥabbah Jalāluddīn Rūmī'.

²⁴ Muhammad Adib, *Burdah: Antara Kasidah, Mistis Dan Sejarah* (Yogyakarta: Pustaka Pesantren, 2009).

²⁵ Ali Najīb Athuwi, *Al-Būṣīrī Syā'ir Al-Madā'ih an-Nubuwwah* (Beirut: Dar al-Kutub al-Ilmiyah, 1995).

²⁶ Adib, *Burdah: Antara Kasidah, Mistis Dan Sejarah*.

²⁷ Ilmu *arūḍ* is the study of Arabic poetic patterns and related matters. See Muhammad Ad-Damanhuri, *Mukhtasar asy-Syafi 'ala Matni al-Kafi* (Indonesia, t.tt.), 3.

²⁸ *Bahr basith* is a pattern of Arabic poetry that follows the pattern of *mustaf'ilun fa'ilun* four times, مستفعّلن فاعلن * مستفعّلن فاعلن مستفعّلن فاعلن see Ad-Damanhuri.

prolonged illness.²⁹ When he was suffering from a paralytic disease, al-Busīrī wrote a poem addressed to the Prophet (peace be upon him) to pray for God's help to heal him from all the illnesses he had suffered.³⁰

The Burdah consist of 160 couplets and is divided into ten chapters. First of all, it is a parable that describes al-Būṣīrī's longing for the Prophet Saw (12 couplets). Third, the praise of the Prophet (peace and blessings be upon him) (30 couplets). Fourthly, it discusses the circumstances and conditions in which the Prophet was born (13 couplets). Fifth, talk about the miracle of the Prophet (16 couplets). Sixth, speaking of the Qur'an as the greatest and eternal miracle (17 couplets). Seventh, speaking of Isra 'and the prophet Muhammad's Mi'raj (13 couplets). Eighth, speaking of the struggle of the Prophet Saw, who jumped directly onto the battlefield (20) and the last two chapters contained prayer and tawasul al-Būṣīrī with the Prophets Saw.³¹ Based on research, some poems highlight the deep side of love and show the expression of maḥabbah.

أمن تذكر جيران بذي سلم * مزجت دمعا جرى من مقلة بدم
أم هبت الريح من تلقاء كاظمة * وأومض البرق في الظلماء من إضم
فما لعينيك إن قلت أكفها همتا * وما لقلبك إن قلت استفق بهم
أيحسب الصبب أنّ الحب منكم * ما بين منسجم منه ومضطرم
لولا الهوى لم ترق دمعا على طلل * ولا أرقى لذكر البان والعلم

Is it because you remember your neighbors in Dzi Salam that you shed tears that mingle with blood?

Or do you weep because of the wind that blows from the city of Kadhimah? Or because of the lightning that strikes in the dark night from the mountain of Idhami?

What happened to your two eyes? If you say to them, "Hold it in", they burst into tears. And what has happened to your heart? If you tell it, "come to your senses," it still flares up.

Does a lover think his love can be hidden between tears and a burning heart?

If it were not for love, you would not have shed tears over the ruins, nor would you have stayed up late to remember the Ban tree and the mountain of Nature.

²⁹ Fadhil Munawwar Manshur, 'Resepsi Kasidah Burdah Al-Bushiri Dalam Masyarakat Pesantren', *Jurnal Humaniora* 18, no. 2 (2006).

³⁰ Farhan Fuadi, 'Pendidikan Cinta Dalam Syair Burdah Karya Imam Bushiri' (UIN Syarif Hidayatullah, 2020).

³¹ Bakari, 'Studi Kritis Terhadap Pemikiran Al-Busiri Dalam Kasidah Al-Burdah'.

The word "aṣ-ṣabbu" actually means to pour, but al-Būṣīrī shifts the meaning to the perfect lover because, in the name of the turmoil of love, he constantly pours out his tears. The shady Ban tree is a tree that the Prophet Muhammad often used to take shelter and witness the beauty of his Lord. At the same time, the mountain of Alam is another name for the cave of Hira, where the prophet used to retreat, taking refuge from the hustle and bustle of the world.³²

فكيف تنكر حبًا بعد ما شهدت ... به عليك عدول الدمع والسقم
وأثبت الوجد خطّي عبرة وضحى ... مثل البهار على خديك والنعيم

How can you deny love after the tears and pain of your heart testify to your love?

The pain of love has scratched both cheeks with a line of tears and pain that is as beautiful as a yellow rose and a red rose.

نعم سرى طيف من أهوى فأرتقني ... والحبّ يعترض اللذات بالألم
يا لائمي في الهوى العذريّ معذرة ... متّي إليك ولو أنصفت لم تلم
عدتك حالي لا سرّي بمسّتر ... عن الوشاة، ولا دائي بمنحسم
محضتني النصّح لكن لست أسمع ... إنّ المحبّ عن العدّال في صمم

Yes, it did cross the shadow of the person I love. Then he made me stay up late. Love indeed replaces various delights with suffering.

O you who revile me for my love that is too deep, I truly understand you. You would not have cursed me if you had felt the love you offered me.

The condition of my love has burst upon you. My secret is no longer hidden from the bully. And there is no cure for my illness.

So sincere is your advice, but I will never hear it. For the ears of the lover are deaf to the revilers.

The Language of Love in Burdah Poems

The Burdah poems are recognised by Dr. Zaki Mubarak, an Arabic literary critic, for their high aesthetic values.³³ Burdah has been translated into many world languages, such as Turkish, Urdu, Pakistani, Indian, French, Spanish, German, and Italian, including Indonesia.³⁴ According to the researcher, the Burdah poems from the literary aspect use a lot of metaphors, as expressed by

³² Kuswaidi Syafi'ic, *Air Mata Darah Utuk Pangeran Madinah (Sebuah Syarah Ringkas Terhadap Kitab Burdah Karya Imam Muhammad Al-Bushiri)* (Yogyakarta: Diva Press, 2022).

³³ Baharun, *Burdah Madah Rosul Dan Pesan Moral*.

³⁴ Fuadi, 'Pendidikan Cinta Dalam Syair Burdah Karya Imam Bushiri'.

Jalāluddīn Rūmī. sebagaimana yang banyak dituangkan oleh Jalāluddīn Rūmī. Imam al-Būṣīrī's use of metaphor represents a spiritual experience addressed to the 'beloved', in this case Muhammad. Al-Būṣīrī chooses metaphors to depict the expression of maḥabbah, for example, with the depiction of crying tears of blood that occurs to the first character in the very first stanza.

Furthermore, al-Būṣīrī also uses symbols around nature, such as choosing the words 'ar-rīḥ (wind), al-barq (lightning/thunder), aẓ-ẓalmā' (night time), al-bān (Ban tree), al-'alam (the name of the mountain of nature, meaning the cave of Hira), al-bahār (yellow rose), al-'anam (red rose). Al-Būṣīrī also symbolises the form of his maḥabbah by staying up late at night because he has been intoxicated with love³⁵ and always thinks of "the Beloved" until he becomes thin and physically weak, which is symbolised by yellow roses and red roses as a symbol of heavy crying mixed with blood. Al-Būṣīrī's choice of metaphors shows the expression of maḥabbah, just as Rūmī did. However, in this case, the maḥabbah is addressed to Muhammad, not God. However, as Rūmī says, through the Prophets, one will reach their God.

In addition to the use of figures of speech and symbols, al-Būṣīrī also presents characters in dialogue in the Burdah kasidah. For example, in the first to fifth stanzas, there is a dialogue between two characters who question the condition of the lover's heart, which is so longing for his beloved that it sheds tears of blood, and his behaviour becomes uncontrollable. The characterisation in the Burdah stanzas is similar to Rūmī's use of 'Shamsuddin Tabrazi' in many of his poems. The character of Shams is a representation of the lover, 'The Sun', who portrays the perfect human being.³⁶ Although the Burdah poem does not mention the character's name, the first character illustrates al-Būṣīrī's psychology of love. Not naming the poet is also a characteristic of Rūmī's works.³⁷

Al-Būṣīrī's Sufism School of Love

The first five lines of al-Būṣīrī's poems describe two characters who are experiencing quite different conditions. The first character is someone who is experiencing anxiety and emptiness, while the second is a character who observes

³⁵ Rūmī also used the symbol getting drunk, wine as a form of depiction of love drunkenness. See Fitriyah, "Analysis of Language Style in Poetry," 40.

³⁶ Jonathan Star, *Jalāluddīn Rūmī Jalan Menuju Cinta*, trans. Asih Ratnawati (Yogyakarta: Terompah, 2000), 13; Fitriyah, "Analysis of Language Style in Poetry," 40.

³⁷ Chittick, *Jalan Cinta Sang Sufi Ajaran-Ajaran Spiritual Jalāluddīn Rūmī*, 5.

and rebukes the unnatural behaviour of the first character. The question posed by the second character illustrates the anxiety experienced by the first character. The second character questions the condition of the first character, who continues to cry; the fear in his heart never stops, even more uncontrollable, even though he has tried to hold it back. The turmoil of love and longing experienced by the first character makes him unable to stop crying and close his eyes.³⁸

The sixth and seventh stanzas of the Kasidah continue the second character's questions. Lovers can't deny their longing while the flow of their tears and the pain of their hearts have explained everything. As a result of the distress experienced, their cheeks paled like a yellow flower while reddened by the constant crying of blood. The yellow flower shows the cheeks of a lover who is yellowish pale due to staying up all night to fulfil his longing for the person he loves and misses. At the same time, the red rose depicts the cheeks that are red because of the tears mixed with blood. These are both beautiful and horrifying images of imagination.³⁹

The 8th through 12th stanzas of the kasidah above are the responses of the first character. He confirms the words of the second character. He reveals that the shadow of a beloved figure always dances in his eyes. They are making him unable to close his eyes all night. "Love and its beauty, accompanied by excruciating pain" he concluded. The first character realised that the sadness he experienced in feeling love was known to others. He realises that he will be considered weak and receive the gossip of others with nosy mouths. Lovers will ignore sincere advice because someone in love will be "deaf" and reluctant to hear other people's advice.⁴⁰

This description, like al-Būṣīrī's, is a form of transience in Rūmī's Sufism. The term *fana or baqa* is a classic term in Sufism.⁴¹ Rūmī never explicitly talks about maqām and aḥwāl. Rūmī only talks about the spiritual experiences that a person undergoes in detail, such as attaining certain attitudes and mental states.

³⁸ Adib, *Burdah: Antara Kasidah, Mistis Dan Sejarah*.

³⁹ Syafi'ie, *Airmata Darah untuk Pangeran Madinah*, 26–27.

⁴⁰ Adib, *Burdah: Antara Kasidah, Mistis Dan Sejarah*.

⁴¹ The concept of fana began to emerge in the 3rd century A.H. Although its embryo started in the asceticism (zuhud) phase, it later developed that the *zuhhad* (the ascetics) increased the level of their journey (aḥwāl). Rumzil Azizah and Rosidi, 'Sejarah Perkembangan Tasawuf Dari Zaman Ke Zaman', n.d.; Achmad Muzammil Alfan Nasrullah, 'Jalan Panjang Tasawuf: Dari Tasawuf Awal Hingga Neo-Sufisme', *Spiritualita: Journal of Ethics Ans Spirituality* 5, no. 1 (2021): 26–41.

The presence of love in a Sufi will be able to reveal the reality of all that has been veiling the human soul. Love can penetrate The Veil of Ignorance and find its true form in union with the beloved in time. Love becomes the centre of mystical ecstasy that each human being must pass to feel unification with the Divine.⁴² Al-Būṣīrī also passed down Rūmī's concept of maḥbbah, such as when he was in a condition that was unable to close his eyes (staying up late) and shedding tears of blood, then hearing no other existence, was a certain spiritual and psychological experience that showed the non-existence of 'self' and had embraced in the shadow of Muhammad's form towards His love. The Qur'an mentions that to attain His Love, one must go through the Prophet. (QS. Ali Imran[3]: 31), there is no punishment as long as Muhammad is in it (QS. Al-Anfal[8]: 33), including the Prophet, who said that love for the person of Muhammad should be more priority than love for his mother or children.

Al-Būṣīrī, who lived in the 7th century A.H., where the thought of al-Ghazali influenced the development of Sufism, is an interesting character in the literary aspect of Sufism. In Baghdad, Egypt, and Morocco, al-Ghazali's influence developed more strongly as orthodox Sufism became known as Sunni Sufism, which gave birth to al-Būṣīrī's teachers (Shaykh Abu al-Ḥasan ash-Shadzili and Abu al-'Abbās al-Mursi). On the other side, such as in Andalusia, falsafi Sufism also emerged, which gave birth to figures such as Suhrawardi al-Maqtul (550-587 AH) and Muhyiddin Ibn 'Arabi (569-638).⁴³ Falsafi Sufism can be recognised by spiritual exercises with taste and intuition, illumination, discourse on natural events or the cosmos, and the expression '*syatahat*'.⁴⁴

Furthermore, the researcher wants to highlight the value of Sufism in the school of love in the Burdah poems in two aspects. First, al-Būṣīrī, who belongs to the Shadziliyah Order, holds essential foundations that the salik must possess, such as getting rid of lust in the process of seeking knowledge, the source of reference for command from Allah and His Messenger, following in the footsteps of the Messenger, caliphs, companions and followers and people who are free from lust.⁴⁵ This background shapes the character of the Burdah poems as well as

⁴² Zayyin Alfi Jihad, 'Kisah Cinta Platonik Jalal Al-Din Al-Rūmī', *Teosofia: Jurnal Tasawuf Dan Pemikiran Islam* 1, no. 2 (2011): 196–212.

⁴³ Abdul Kadir Riyadi, *Arkeologi Tasawuf*, Cet. I (Bandung: Mizan Pustaka, 2016).

⁴⁴ *Syatahat* is better known for philosophical expressions or symbols that are difficult for ordinary people to understand. Nur Kolis, *Paradigma Tasawuf Falsafi* (Ponorogo: CV Nata Karya, 2022).

⁴⁵ These foundational points are Imam ash-Shadzili's sermon recorded by ash-Sha'rani in his work, *at-Tabaqat*. See Riyadi, *Arkeologi Tasawuf*.

al-Būṣīrī's representation, which emphasises that to reach love (Maḥabbah), it is necessary to purify from lust. Thus, al-Būṣīrī wrote 16 lines in the second chapter that deal with passion, including:

كَمَا يُرَدُّ جِمَاحُ الْخَيْلِ بِاللُّجْمِ	*	مَنْ لِي بِرَدِّ جِمَاحٍ مِنْ غَوَايِبِهَا
إِنَّ الطَّعَامَ يُقْوِي شَهْوَةَ النَّهْمِ	*	فَلَا تَرُمْ بِالْمَعَاصِي كَسَرَ شَهْوَتِهَا
حُبِّ الرِّضَاعِ وَإِنْ تَفْطِمُهُ يَنْفَطِمِ	*	وَالنَّفْسُ كَالطِّفْلِ إِنْ تَمَمِلُهُ شَبَّ عَلَى
إِنَّ الْهَوَى مَا تَوَلَّى يُصِمُّ أَوْ يَصِمِ	*	فَاصْرِفْ هَوَاهَا وَحَادِزْ أَنْ تُؤَلِّيَهُ
وَإِنْ هِيَ اسْتَحَلَّتِ الْمَرْعَى فَلَا تُسِمِ	*	وَرَاعِهَا وَهِيَ فِي الْأَعْمَالِ سَائِمَةٌ

Who can control my lust from going astray *
 As a wild horse is held with a bridle
 Do not subdue your lust with immorality. *
 Food only strengthens the glutton.
 Lust is like a baby; if you leave it, it will keep suckling *
 But if you wean, then the baby will stop on its own
 So control your lust; don't let it rule *
 If it does, it will kill you and make you despicable.
 And shepherd lust, for in charity lust is like livestock *.
 If lust is comfortable in righteousness, keep it in check and not let your guard down.

The lust (ego), in Rūmī's perspective, will always lead to badness or evil (QS. 12: 53). Rūmī says in Masnawi: "The desire of the nafs cannot see and hear God. Take care of yourself, don't be like the thief, the nafs, and all its affairs. Whatever is not God's creature is vain, vain, vain!" (Masnawi, II, 1062)

The Burdah poems above indicate that controlling the ego (lust) becomes very important so that the Salik (the wanderer to God) can reach the ladder of makrifat instead of slipping into the abyss of sin. In addition, the foundation of the Shadziliyah Order also emphasises the importance of following the Prophet and the saints (in Rūmī's language), such as the companions, tabiin, tabi' at-Tabi'in and shaikhs (teachers). The sufism school of love of al-Būṣīrī has shades of Rūmī's concept of Maḥabbah, not least in the stanza on lust mentioned above. The messages that al-Būṣīrī conveys use symbols and metaphors. Lust is described as a baby, a hungry person, or a farm animal. This kind of expression using philosophical characters is one of the characteristics of falsafi Sufism. This is then the second aspect of al-Būṣīrī's school of love, which is different from other Sufi figures, i.e., borrowing the nuances of falsafi Sufism through metaphorical sentences as used by Rūmī. Jalāluddīn Rūmī's concepts, such as nature, angels,

spirit training, universal reason and partial reason, and unification to God's Essence, are central themes of falsafi Sufism. However, it cannot be said entirely that Rūmī falls into falsafi Sufism.

This position also characterises al-Būṣīrī's school of love. On the one hand, he is a Sunni Sufi - who does not use *syatahat* - which is dangerous for ordinary people like the 'subhānī' of Abu Yazid al-Bustami or anā al-Haq of al-Hallaj, for example. Al-Būṣīrī does not present them in this way, and there is also the influence of his teachers' Sufism genealogy, which goes back to Imam al-Ghazali, who warned against the use of *syatahat*.⁴⁶ The intelligence and awareness of al-Būṣīrī are evident in the fact that he climbed the ladder of Maḥabbah by becoming intoxicated with love for the Prophet, which cannot be a cult of the Prophet, which is based on Ali Imran verse 31. On the other hand, Būṣīrī's literary beauty also borrows heavily from the influence of philosophical Sufism. The expression that represents al-Būṣīrī's Maḥabbah has similarities with Rūmī, for the author, because it was in the 7th century Hijri (Rūmī died 672 AH and Būṣīrī died 696 AH). At this time, poetry, anecdotes, or prose were often used by Sufis as a medium to express aspirations, criticise, or answer *fiqh* scholars who had many different views. They were also utilised to address Shi'ah, who raised the issue of kalam science, and towards the government who did not want to support the practice of Sufism amid life, which is considered the root of the problem of the division of the ummah.⁴⁷

Conclusion

As Jalāluddīn Rūmī did, al-Busiri's expression of *Maḥabbah* in his *Burdah* incorporates comparative language, particularly metaphors and symbols of love. There are images of great sorrow to the point of sobbing bloody tears and a condition of love intoxication that causes the lover to become thin and remain up late. In addition to metaphors and symbols, he employs characters in dialogue in the first portion of the *Burdah* poems. Rūmī, who used the figure 'Shamsuddin Tabrazi' in his poetry, had previously followed a similar pattern. Al-Busiri's representation of restlessness and craving, even to the point of physical impact, demonstrates the absence of self-existence through Rūmī's Maḥabbah and the concept of *fana'*.

⁴⁶ M. Amin Syukur, *Menggugat Tasawuf; Sufisme Dan Tanggung Jawab Sosial Abad 21* (Yogyakarta: Pustaka Pelajar, 1999).

⁴⁷ Lusinta Rehna Ginting and Mely Nadia, 'Pembentukan Dan Perkembangan Tasawuf Falsafi', *Jurnal Bilqolam Pendidikan Islam* 2, no. 1 (2021): 50–64.

Historically, Al-Busiri lived amid two important Sufi tendencies during his lifetime. Sunni Sufism originated in Baghdad, Egypt, and Morocco, whereas Falsafi Sufism emerged in Andalusia. Interestingly, al-Busiri, like Rūmī, used the school of love addressed to the Prophet Muhammad with numerous literary beauties and symbolisations famous in falsafi Sufism. However, al-Busiri can keep himself secure from the *syatahat* while still carrying Sunni Sufism's message, teachings, and intricacies.

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A. is the sole author of this article

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