

Hamka's Sufism in The Literary Work "Tenggelamnya Kapal Van Der Wijck" on Schleiermacher's Hermeneutics Perspective

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Abstract

Hamka was a prolific poet scholar who brought the idea of reforming Sufism, known as neo-Sufism. As a poet, he wrote many literary works, such as "Tenggelamnya Kapal Van der Wijck" which was written at the same time as modern Sufism, also contains elements of Sufism. This research aims to (1) identify Hamka's sufistic texts in "The Sinking of van Der Wijck", (2) analyze the sufistic meaning in it's work on Schleiermacher's hermeneutic perspective. "Tenggelamnya Kapal Van der Wijck" is one of Hamka's literary works that is considered to contain sufistic values. The authors analyzed the sufistic texts in Schleiermacher's hermeneutics perspective, a relevant approach to derive the meaning of Hamka's literary texts. This research is in the form of qualitative research and is categorized as library research with a text analysis method. Data is obtained through documentary techniques, and data sources are taken from books and secondary notes that are relevant to the research theme. The data is then analyzed using Schleiermacher's hermeneutic working principles by means of grammatical and psychological interpretations. The result of this

study is (1) Hamka's Sufism in "Tenggelamnya Kapal Van der Wijck" found in the text of the story in the aspects of: natural beauty, a quest for true happiness, good manners, and love. (2) After going through interpretation and analysis stages using perspective of Schleirmacher's hermeneutics, the meaning of these aspects of sufistic text is love, which is natural giving (fitrah), and must be maintained by declaring self to Allah, natural beauty as an introduction to reaching maqām riḍā, good manners as a means of knowing Allah, and true happiness is ma'rifatullāh.

Keywords: *Sufism, Hamka, Sufi's Literature, Hermeneutics*

Abstrak

Hamka seorang ulama pujangga produktif membawa ide pembaruan tasawuf yang dikenal dengan tasawuf modern. Sebagai seorang pujangga, dia menulis banyak karya sastra, salah satu karyanya, Tenggelamnya Kapal van Der Wijck yang ditulis bersamaan dengan tasawuf modern, juga mengandung unsur-unsur tasawuf. Penelitian ini bertujuan mengidentifikasi teks-teks bermuatan sufistik Hamka dalam "Tenggelamnya Kapal Van Der Wijck", dan menganalisis makna sufistik dalam karya tersebut melalui perspektif hermeneutika Schleiermacher. "Tenggelamnya Kapal Van Der Wijck" adalah salah satu karya Hamka dalam bidang sastra yang dianggap mengandung muatan nilai-nilai sufistik. Penulis menganalisis teks-teks sufistik dengan hermeneutika Schleiermacher, pendekatan relevan untuk mendapatkan makna teks sastra Hamka. Penelitian ini berbentuk penelitian kualitatif dan termasuk kategori penelitian kepustakaan dengan metode analisis teks. Data didapatkan melalui teknik dokumenter, dan sumber data penelitian diambil dari buku-buku dan catatan pendukung yang relevan dengan tema penelitian. Data kemudian dianalisis dengan menggunakan prinsip kerja hermeneutika Schleiermacher dengan cara interpretasi gramatikal dan psikologis. Hasil penelitian ini adalah: sufisme Hamka dalam "Tenggelamnya Kapal Van Der Wijck" terdapat pada teks cerita dalam aspek keindahan alam, pencarian kebahagiaan, kebaikan budi, dan cinta. Setelah melalui tahapan interpretasi dan analisis perspektif hermeneutika Schleiermacher, makna dari aspek-aspek teks sufistik adalah cinta yang bersifat fitrah dan wajib dijaga dengan mendekatakan diri kepada Allah, keindahan alam sebagai pengantar mencapai maqām riḍā, kebaikan budi sebagai sarana mengenal Allah, dan kebahagiaan sejati adalah ma'rifatullāh.

Kata Kunci: Sufisme, Hamka, Sastra Sufi, Hermeneutika

Introduction

Sufism, a form of Islamic reform in Indonesia, faced criticism for its stagnant and passive mindset. Critics argued that sufism focused on individuality and apathetic towards others, causing apathy among sufist.¹ However, Hamka, a famous Indonesian scholar, developed a new form of sufism through reforms, generating reforming ideas in *Tasawuf Modern* (Neo-Sufism) terms to mediate between sufism supporters and anti-sufism.²

Hamka is not only known as a scholar and intellectual, but also a prolific writer, journalist, orator and politician. Throughout his life, Hamka has written 113 book titles, which are not limited to the religious field, he also wrote several works in literature. James R. Rush, the writer of Hamka's biography, describes the great influence of Hamka's figure as a scholar and writer, in his work, Rush mentions Hamka's works as a 'great story'. Hamka's vision is visible in each of his works and is considered to have contributed to the future of Islam in Indonesia. Rush's statment is certainly not exaggerated, if seen as a whole Hamka seems to organize his writings form an ideal for Islam and Indonesia.³

During the "Pujangga Baru" literary wave, Hamka had written several literary titles. "Tenggelamnya Kapal van Der Wijck" (*The Sinking of van Der Wijck*) (1939) is Hamka's best romance literature. In the era which the novel was written, it was unusual for an muslim scholar to write a work of romance, in fact, at the beginning, Hamka claimed to have received a response of attack and opposition from other religious figures for the work.⁴⁵ In the same

¹Mujamil Qomar, "Ragam Pengembangan Pemikiran Tasawuf di Indonesia," *Episteme* 9, no. 2 (Desember 2014).

²Khairaudin Aljunied, 'Hamka Dan Tasawuf', Suara Muhammadiyah, 22 March 2021, <https://suaramuhammadiyah.id/2017/07/07/hamka-dan-tasawuf/>.

³James R Rush, *Adicerita HAMKA: Visi Islam Sang Penulis Besar Untuk Indonesia Modern*, (Jakarta: PT Gramedia Pustaka Utama, 2017).

⁴Hamka, *Tenggelamnya Kapal Van Der Wijck*, (Depok: Gema Insani, 2017).

periode, Hamka wrote a book containing ideas on sufism that would later be known as “*Tasawuf Modern*”.⁶ Many researchers who are interested in Hamka’s sufism make the book primary reference in exploring his sufistic ideas.⁷ Here, researchers see that there is an outline of the similarity of the two works; namely, Hamka’s ideas that raise the search for happiness. The idea is contained in two forms: an essay and a literature. From the hypothesis, this research sees the idea of Hamka’s Sufism in TKVDW.

The phenomenal romance tells the life of young man named Zainuddin, a young orphan with mixed Minang and Bugis blood, that is a complex exploration of customs, love and destiny. Hamka plays the role of *da’wah* incorporating Islamic teachings and criticism of customs. The storyline revolves around Zainuddin and Hayati, with a sufism touch in the selection of diction. Although the theme is love, Hamka’s sufism touch is quite felt in the choice of diction in the storyline. Hamka not only offers readers a storyline, but also sufistic

⁵Particular in this work, it is not only the opposition of the religionists of the period, in 1962-64, Hamka also faced accusations of plagiarism from Lekra (*Lembaga Kebudayaan Rakyat*) an underbow of Indonesian Communist Party (PKI), which aimed to destroy Hamka’s reputation. The Group’s attacks and insults were massively expressed through the daily *Bintang Timur*. A few years later, Hamka was finally arrested, but not because of the alleged plagiarism of the work, but because of the sunversive laws issued by the Soekarno regime. Rusydi Hamka, *Pribadi Dan Martabat Buya Hamka*, (Jakarta Selatan: Penerbit Noura (PT Mizan Publik), 2016), 63, 184.

⁶Historically, two books are close in time and method of writing. Both are Hamka’s serialised writings published in “Pedoman Masyarkat”. Later, the works were booked into two of Hamka’s best-selling works. See introduction: Hamka, *Tasawuf Modern*, (Jakarta: Penerbit Republika, 2015); Hamka, *Tenggelamnya Kapal Van Der Wijck*.

⁷Maria Ulfa and Erva Dewi Arqomi Puspita, ‘Pursuing Happiness In Modern Era; Study On Hamka’s Perspective’, *Tasfiyah: Jurnal Pemikiran Islam* 4, no. 1 (3 September 2020): 1–26. Fahrudin and Sepma Pulthinka Nur Hanip, ‘Melacak Kedalaman Tasawuf Modern Hamka Di Tengah Arus Modernitas’, *Jurnal Penelitian Keislaman* 16, no. 2 (2020): 129–42. Khairaudin Aljunied, ‘Hamka Dan Tasawuf’ ...,

values for learning in life as well as the values the principles of flexible Islamic teachings that have been described previously. In this article, the authors will identify Hamka's Sufism text in "Tenggelamnya Kapal van Der Wijck" and analyze the text with Schleiermacher's hermeneutics.

Description of Romance "Tenggelamnya Kapal Van Der Wijck" (1938)

TKVDW Is the best romance Hamka ever wrote. Initially, it took the form of serialized story in the magazine "Pedoman Masyarakat" where he was an editor. In 1939, the romance was published in the form of a novel that later went through multiple printings and changes of publishing rights. This study, referring to the latest printing (4th printing, February 2020) published by Gema Insani Press, was first printed in 2017, with a total of 256 pages divided into 28 segments. The publisher added that this book is revitalization of the same titled book published by *Bulan Bintang* in the 32nd printing in 2014, with changes and adjustments to the Indonesian spelling while maintaining the originality and style and content of the book.

The literary work in the romance genre tells the story of the bond of love that is built in the relationship between the two main characters and ends tragically when the love is confronted with custom and social status. The love story is part of the search for happiness in the life of Zainuddin, the main character. Comparing the life stories of Zainuddin and the young Hamka (a.k.a. Malik), will find similarities in the plot related to the search for happiness. So, this is where Hamka's ideas about his sufism in the life story built in Zainuddin's character been depicted. This theme is evident in the 28 segments of the serialized story and is related in a logical sequence of clearly descriptive time settings, locations and events that Hamka refers to in each segment.

The beginning of the story describes the background of Zainuddin, an orphaned young man living in Makassar. As an adult, he decides to migrate to the land of his father's ancestors. The land is Batipuh, where Zainuddin and Hayati first meet. Their relationship strengthened because they were united by a common sense of isolation and misfortune. Correspondence becomes their

new habit of pouring out their thoughts and hearts throughout the storyline.

However, issues of social status and the boundaries of Minang customs hinder their relationship, so they must be separated, as Zainuddin is expelled by the customary authorities. The climax of the conflict occurs when Zainuddin must accept the sad reality in proximity, the death of his adoptive mother and Hayati choosing to marry Aziz. At this point, Zainuddin goes mad, but from it, Zainuddin begins a new chapter of life.

Muluk, Zainuddin's new friend, became an important figure in Zainuddin's rise. Both decided to leave Padang Panjang and migrate to Java to try their luck in a new life. The world of authorship that Zainuddin entered led him to become a famous author with the initial's "Z". The inspiration for the stories in Zainuddin's writing is his bitter personal experience. During this period of success, Zainuddin was reunited with Hayati in the city of Surabaya with his new identity as "Mr. Sabir".

The conditions of these two characters seem to be reversed. While Zainuddin was at the peak of his career, Hayati was increasingly tormented by the life and bad habits of her husband Aziz. Aziz's bad behaviour caused them to fall into poverty overseas, and they were forced to ask for mercy and help from Zainuddin. Hayati's condition is further aggravated by the news of her husband's suicide, ashamed of his past sins and habits.

At the end of the story, Hayati wants to return with Zainuddin but is rejected and asked her to return to Batipuh. Unfortunately, the ship which Hayati was on sank and at a late hour, Zainuddin regretted having sent her away. Zainuddin was shocked when he got the news of "Tenggelamnya Kapal van Der Wijck" and tried to catch up with her. Their final meeting took place when Hayati could be saved but was in a critical condition. In the end, Hayati passed away beside Zainuddin. After Hayati's death, Zainuddin fell in ill and died soon after.

Neo-Sufism: Hamka's Struggling for Reorienting Sufism

The word *taṣawwuf* is thought to be derived from *ṣūf* (coarse wool), the *ṣūfī*, then, where those who wore coarse wool, a striking symbol for this circle is that their dress symbolized criticism and resistance to the

dress of the rulers who were often dressed in satin silk.⁸ Al-Taftazani defines it in general as a philosophy of life and certain method in a path made by man to achieve moral perfection, knowledge with the essence and spiritual happiness.⁹

Hamka is known as a promoter of Modern Sufism or neo-Sufism. According to Nurcholis Madjid, neo-sufism is a form of new tendency pioneered by Ibn Taymiyyah and Ibn al-Qayyim. Furthermore, it is a form of sufism that continues the teachings of Islam from main sources: Qur'an and Sunna, which are then added with provisions for the practitioners to maintain active involvement in society.¹⁰ Hamka offered a reforming of sufism at a time of conflict between traditionalist sufis and anti-sufis from Islamic reformists. Hamka attempted to return the understanding of sufism to its authentic roots. Aljuneid uses the term "reorientation" in his article "Reorienting Sufism ..." in describing Hamka's reformation idea, which was oriented towards "purifying sufism".¹¹ Hamka's neo-sufism is the antithesis of the practice of sufism which is considered deviant from Islam. However, in other aspects Hamka views the teachings of sufism as authentic teachings from Islam, so that spirit can be continued to become the basis of values in religion.¹²

⁸Huston Smith, *Agama-Agama Manusia*, Trans. FX Dono Sunardi Dan Satrio Wahono, (Jakarta: Serambi, 2015). Farida Khanam, *Sufism an Introduction*, (New Delhi: Goodword Books, 2009), 8.

⁹Abu al-Wafa' Al-Taftazani, *al-Madkhal ilā al-Taṣawwuf al-Islāmī*, (Kairo: Dar al-Saqafah li al-Tiba'ah wa al-Nasyr), 1979, 3.

¹⁰Munirul Abidin, "Pandangan Neo Sufisme Nurcholis Madjid (Studi Tentang Dialektika Antara Tasawuf Klasik Dan Tasawuf Modern di Indonesia)," *Ulul Albab: Jurnal Studi Islam*, 9, no. 1 (2008): 21–45.

¹¹Khairudin Aljunied, 'Reorienting Sufism: Hamka and Islamic Mysticism in the Malay World', *Indonesia* 101, no. 1 (2016): 67–84.

¹²Muh. Ilham, 'Konsep Zuhud Dalam Pemikiran Tasawuf Hamka' (Makassar, Universitas Islam Negeri Alauddin, 2014). Fahrudin and Hanip, 'Melacak Kedalaman Tasawuf Modern Hamka Di Tengah Arus Modernitas'...

Schleiermacher's Hermeneutics

In this study, Hamka's thoughts are viewed using the method of text interpretation or data analysis through Schleiermacher's hermeneutic approach.¹³ Schleiermacher became the pioneer of modern hermeneutics. Moreover, his hermeneutics is a classic example of hermeneutics as a method, as it attempts to establish interpretive procedures that can be applied generally beyond theological disciplines.¹⁴ The hermeneutics is known as universal¹⁵ and romantic¹⁶ hermeneutics. Schleiermacher's

¹³The proponent of hermeneutics is Friedrich Daniel Ernst Schleiermacher (1768-1834). He was a German theologian, preacher, philosopher, Calvinist, and Bible Scholar. He is known for his efforts to reconcile the criticisms raised about traditional Protestant Christianity with those raised about the Enlightenment era. His work also formed the foundation of contemporary hermeneutics, and he also influenced the development of further criticism. He had a great influence on the next generation of Christian thought, so is often called the "Father of Modern Liberal Theology" and is considered an early leader of the Christian liberal movement. During the twentieth century, Karl Barth is often considered a pioneer of the neo-orthodoxy movement, which largely aimed to challenge his influence. See: Andrew C. Dole, Shelli M. Poe, and Kevin M. Vander Schel, eds., 'General Introduction', in *The Oxford Handbook of Friedrich Schleiermacher* (Oxford University Press, 2023), 0, <https://doi.org/10.1093/oxfordhb/9780198846093.002.0008>; 'Friedrich Schleiermacher | Biography, Theology, Works, & Facts | Britannica', 7 May 2024, <https://www.britannica.com/biography/Friedrich-Schleiermacher>.

¹⁴F. Budi Hardiman, *Seni Memahami Seni Memahami Hermeneutik Dari Schleiermacher Sampai Derrida*, (Sleman: PT. Kanisus, 2015), 20.

¹⁵It was Schleiermacher who first formulated that there are essentially no limitations on specific type of texts and first formulated that hermeneutics is an art of text interpretation universally, with no specificity. He unleashed a hermeneutics that, previously, generally only applied to religious contexts. Thus, is called universal hermeneutics for two reasons; *firstly*, it does not limit itself to specific texts, such as literature, scripture, history or others. *Secondly*, there are similarities in the nature of the various hermeneutics of specific texts. See: F. Budi

hermeneutics emphasizes two important aspects in interpretation process, namely grammatical interpretation and psychological interpretation.

Grammatical interpretation is the process of understanding a text from the linguistic view, sentence structure, and the relationship between the text and others works of a similiar type. In this theory, there are three important principles that need to be considered as a foundation. *First*, everything contained in a particular expression requires the determination of the exact meaning in a text, a step that can only be determined by referring to the linguistic (language) or cultural realm that includes the *author* (writer) and the *audience* (listener). *Second*, the meaning generated from the body of the text will be better known if it is combined with its coexistence with other words around it. *Third*, the vocabulary and the historical era of the text's author are both seen as a whole form in which the writings are to be understood. Thus, grammatical interpretation is considered very important in the process of understanding a text.¹⁷

Psychological interpretation is the interpretation of the text based on author's psychological dimension, with the intention that one can understand the text even more than the author does.¹⁸ This

Hardiman, *Seni Memahami Hermeneutik Dari Schleiermacher Sampai Derrida* (Sleman: PT. Kanisus, 2015).

¹⁶It is also known as romantic hermeneutic because it effected by romanticism. In this hermeneutic interpretation mechanism, the orientation is individual anda introspective towards past insight with consideration of rational and emotional aspects. See: Ali Farhan, 'Hermeneutika Romantik Schleiermacher Mengenai Laba Dalam Muqaddimah Ibnu Khaldun', *Jurnal Akuntansi Multiparadigma* 7, no. 1 (2016).

¹⁷Aulanni'am and Andi Tri Saputra Saputra, 'Hermeneutika Psikologis Schleiermacher Dan Kemungkinan Penggunannya Dalam Penafsiran Al-Qur'an', *AL-WAJID: JURNAL ILMU AL-QURAN DAN TAFSIR* 2, no. 1 (1 July 2022): 250–65. Clara Indira Istiqomah, 'Konsep Cinta Jalal Al-Din Al-Rumi Perspektif Hermeneutika' (Universitas Islam Negeri Maulana Malik Ibrahim Malang, 2019).

¹⁸F. Budi Hardiman, *Seni Memahami Hermeneutik Dari Schleiermacher Sampai Derrida...*, 47.

interpretation focuses on the mind and psyche of the author. Of course, this aspect is very relevant to explore Hamka's intended meaning in his literary works. For Schleiermacher, someone also needs to understand this aspect to understand the text, not just the language structure. Moreover, the meaning of the text is not separate from the intention of the author, so text is not autonomous, but *depended on* and bound by *the author*. Psychological interpretation is a form of investigation of language as an individual expression of the author. The text is author's self-expression, which can be response to what has happenend, is passing and will be faced by the author of the text, because that is what affects the psychology of the author in expressing his heart in the form of the text.¹⁹

Reading the function of hermeneutics carried by Schleiermacher, this approach is related to be used in reading, analyzing and interpreting Hamka's literature which contains Sufism content in it.

Analysis of Hamka's Sufistic Text in the Romance "*Tenggelamnya Kapal Van Der Wijck*" on Schleiermacher's Hermenutics

The authors formulate four aspects in this romance that contain sufistic values: the aspect of love, the aspect of natural beauty, the aspect of kindness, and the aspect of happiness.

1. The Meaning of Love according to Hamka on Schleiermacher's Hermeneutics

In the sufi tradition, the concept of love was first introduced by Rabiah al-Adawiyah (d. 185 AH) with the term *mahabbah* as a form of sufi expression of the servant's closeness to God.²⁰ In the authors' view, Hamka's idea of love in this romance can be seen as one of the sufistic values that Hamka wants to express in the text. Hamka and

¹⁹Richard E. Palmer, *Hermeneutika: Teori Interpretasi Dalam Pemikiran Schleiermacher, Dilthey, Heidegger, Dan Gadamer*, (Yogyakarta: IRCiSoD, 2022), 161-162.

²⁰Al-Ghazzali, Abu Hamid, *Ihyā' 'Ulūm al-Dīn*, (Beirūt, Lebanon: Dar ibnu Hazm, 2005), 1656. Istiqomah, 'Konsep Cinta Jalal Al-Din Al-Rumi Perspektif Hermeneutika', 29-30.

Nursi share the same opinion that love is *fitriah* (natural inclination) and is a gift from something supranatural. This concept can be seen in a letter sent to Hayati, Zainuddin explains that the feelings that arise are caused by supranatural powers that have the power to show the path of love.²¹

"Bagaimana maka hati saya berkata begitu? Itu pun saya tak tahu. Lantaran tak tahu sebabnya itu, timbul kepercayaan kepada kuasa gaib yang lebih dari kuasa manusia, kuasa gaib itulah yang menitahkan..."
(Section 5: *Cahaya Hidup*, 40-41)

Explicitly, the supranatural power Hamka is referring to is Allah. Love is a gift, in line with what the sufis understand. So, is nurturing and maintaining love, sufis often involve God. In another segment, Hamka also recounts God's involvement in the maintenance of love as seen in Hayati's prayer in section 5: *Cahaya Hidup*.²²

Furthermore, love can transform social life into eternal love. The love that grows between Zainuddin and Hayati is described as a love that is *fitriah*, a gift from "supranatural powers". Thus, this love is maintained by still involving God to lead to eternal love. God's involvement in nurturing the feeling of love is also shown in Zainuddin's belief. His view was same, that the arrival of love is inspiration and *iradah* from God poured into the medium of the soul. Then love enters the soul through the door of pity. Love that grows in the human heart needs to be nurtured to keep it growing in the heart by involving the giver of love. Zainuddin expressed this view to Hayati who wanted to keep thier feelings:²³

"Cinta adalah iradah Tuhan, dikirmnya ke dunia supaya tumbuh. Kalau dia terletak di atas tanah yang lejang dan tandus, tumbuhnya akan menyiksa orang lain. Kalau dia datang kepada hati yang keruh dan kepada budi yang rendah, dia akan membawa kerusakan. Tetapi jika dia hinggap kepada hati yang suci, dia akan mewariskan kemuliaan, keikhlasan dan ketaatan kepada Ilahi. (Section 6: *Berkirim-kirim Surat*, 55)

²¹Hamka, *Tenggelamnya Kapal Van der Wijck...*, 40-41.

²²Hamka, Hamka, *Tenggelamnya Kapal Van der Wijck...*, 42.

²³Hamka, *Tenggelamnya Kapal Van der Wijck...*, 55.

What Hamka and Nursi, and majority of other Sunni sufis, have in common is conceptualizing *ma'rifatullāh* as the pinnacle of happiness and the highest spiritual pleasure for a sufi. Love, as understood by sufis, is oriented towards that direction. When knowing Allah, one's heart will be filled with the light of love only for Him, so that he is free from feeling sad or deprived.²⁴ Thus, in sufism, *mahabbah* is a sufi mental state, or *aḥwāl al-sālik* in spiritual achievement towards Allah through mature faith and a pure heart, based on the Qur'an and Sunnah.

The sufistic value of love in the plot of the romance TKVDW can be interpreted in a similar way. The love that Hamka builds in the characters' interpersonal relationships leads to self-recognition of Allah. This motif is evident in the foundation of love built between Zainuddin and Hayati, which involves God in maintaining the feeling of love. The description of interpersonal love in the plot of the romance is a symbol and *wasīlah* towards true love. Love for Allah. Love that grows in the psychological dimension of the character, directing towards efforts to surrender and *taqarrub* to the giver of Love, which is described through the prayers and *munājāt* of both Zainuddin and Hayati.

It is similar in the storyline, when Hamka describes true love between humans in the context of the form of love between the characters Pandekar Sutan and Deng Habibah. Pandekar Sutan spends his time treating his heart by reciting the Qur'an. The authors see: *first*, true love provides path in a positive direction, which leads back to God. *Secondly*, true love fosters intuition, that love for creatures should not overpower love for the Creator.

Interestingly, Hamka is consistent with the thoughts built in his fiction, and represented in his reality when he lost his beloved wife. Hamka demonstrated the concept of true love in the face of grief in mourning. Irfan Hamka recounted Hamka's habit of humming *kaba'*, taking ablutions and performing repentance prayers,

²⁴Nur Hadi Ihsan, Ridani Faulika Permana, and Muhamad Fawwaz Rizaka, 'Transformasi Mahabbah Menjadi Cinta Abadi dalam Konsep Tasawuf Badiuzzaman Said Nursi', *Jaqfi: Jurnal Aqidah dan Filsafat Islam* 6, no. 2 (21 December 2021), 186, <https://doi.org/10.15575/jaqfi.v6i2.13962>.

and spending his time reciting the Qur'an when asked about this habit, Hamka replied, "I am afraid that my love for Ummi exceeds my love for Allah".²⁵

Furthermore, the love that Hamka builds does not stop at achieving spiritual pleasure. In the next storyline, in the exoteric dimension, love must produce positive attitudes and morals. "Love does not weaken the heart," "but love revives hope, strenghtens the heart in the struggle through the thistles and thorns of life".²⁶ The active attitude of Hamka's sufism seeks to free humans from fatalism in religion. The will of a servant is open to take the initiative to run life with reason and moral considerations. Muluk's quote in the romance emphasize the character of Hamka's sufism, which is free from fatalism and stagnant of thinking. Actively working, creating, and struggling to get out of life's difficulties are also part of Sufi teachings, namely *tawakkal* in positive meaning.

In Hamka's view, the love of servant is only realized when the servant is guided by the corridors of Islamic law. Of course, to build a soul of relationship with Allah, human being must follow the laws of the prophet Muhammad.²⁷ Q.S. Ali Imran (3):31: ²⁸

قُلْ إِنْ كُنْتُمْ تُحِبُّونَ اللَّهَ فَاتَّبِعُونِي يُحْبِبْكُمُ اللَّهُ وَيَغْفِرْ لَكُمْ ذُنُوبَكُمْ
 وَاللَّهُ غَفُورٌ رَحِيمٌ

31. Say, [O Muhammad], "If you should love Allah, then follow me, [so] Allah will love you and forgive you your sins. And Allah is Forgiving and Merciful."

2. The Meaning of Beauty according to Hamka's Sufism on Schleiermacher's Hermeneutics

Hamka in his literature often describes the beauty of nature in his main characters's encounters in places, such as: the beauty of

²⁵Irfan Hamka, *Ayah: Kisah Buya Hamka*, (Jakarta: Penerbit Republika, 2013), 213–14.

²⁶Hamka, *Tenggelamnya Kapal Van Der Wijck...*, 69.

²⁷Hamka, *1001 Soal Kehidupan*, (Jakarta: Gema Insani, 2016).

²⁸Al-Qur'an, 3:31

the combination of nature and bridges at dusk in Mengkasar²⁹; the morning rush and landscape in Batipuh with rice fields, Batang river and Sumpur Singkarak Lake³⁰; Hayati's beauty³¹; and in Hayati's imagination.³²

Hamka meant that human ability to see beauty comes from the sensitivity to the existence behind beauty. In essence, Hamka calls for need to rely on these subtle feelings (*'ārifah*), to cultivate *riḍā* and love in the heart.

The appreciation that Hamka wants is built on the philosophical basis of observing that creation of nature and its contents in Q.S. Ali Imran (3): 190-191:³³

إِنَّ فِي خَلْقِ السَّمَوَاتِ وَالْأَرْضِ وَاخْتِلَافِ اللَّيْلِ وَالنَّهَارِ لَآيَاتٍ لِّأُولِي
الْأَلْبَابِ ۗ الَّذِينَ يَذْكُرُونَ اللَّهَ قِيَامًا وَقُعُودًا وَعَلَىٰ جُنُوبِهِمْ وَيَتَفَكَّرُونَ
فِي خَلْقِ السَّمَوَاتِ وَالْأَرْضِ ۗ رَبَّنَا مَا خَلَقْتَ هَذَا بَاطِلًا ۗ سُبْحٰنَكَ
فَقِنَا عَذَابَ النَّارِ

190. *Indeed, in the creation of the heavens and the earth and the alternation of the night and the day are signs for those of understanding.* 191. *Who remember Allah while standing or sitting or [lying] on their sides and give thought to the creation of the heavens and the earth, [saying], "Our Lord, You did not create this aimlessly; exalted are You [above such a thing]; then protect us from the punishment of the Fire".*

Based on the above verse, the appreciation of the soul in enjoying beauty, whether natural or other forms, will lead to knowledge (*'ilm*) and belief in the existence of the creator. The beauty of nature in Hamka's view is just an entrance, humans are not only sufficient to know the door, but encouraged to go deeper to find out the secrets behind the door.

²⁹Hamka, *Tenggelamnya Kapal van Der Wijck...*, 1-2.

³⁰Hamka, *Tenggelamnya Kapal van Der Wijck...*, 67.

³¹Hamka, *Tenggelamnya Kapal van Der Wijck...*, 26.

³²Hamka, *Tenggelamnya Kapal van Der Wijck...*, 107-8.

³³Al-Qur'an, 3:190-191

The search for the secret is not with the bear eyes, ears, or anything that can be sensed, but through the dimension of the soul. So, in the search for the secret, it is necessary to first cleanse the soul.³⁴ A person who has gained knowledge of the secrets has achieved what most people seek, which is peace of mind and generosity. While those who still have not found the meaning of the secret matter, will only be trapped in the paradox of true happiness. Through this concept, Hamka emphasized that true sufism experts are true religious people.³⁵

In the case of beauty and art, Hamka considered sufis who were also poets, and artists to be true sufis because they were able to express their sufi experience through the beauty of literature and art. Their individual experiences within the framework of sufism are often expressed through the medium of work. In a deeper sense, as a writer, Hamka's literature, which contains beautiful words for his readers to interpret, also contains sufistic patterns that direct his readers to search for the secret behind the meaning.

Hamka's rhetorical questions apply to both sides of the readers of his romance, both those who read by literal meaning, and those who contradict it because of Hamka's religious background. For literal reader, Hamka invites them to open themselves to understand more deeply, what values Hamka intended in his romance. As for the religious circles who criticize this literary work for being a "romance", Hamka also invites them to the same goal but from the opposite direction, namely understanding "the secret" behind the door.

According to Hamka, "*Art does not exist if love does not exist*".³⁶ The art according to Hamka aims to find where the secret of beauty is. That is the begining of philosophy that leads to higher thinking, namely the purpose of life. "*That is faith, from faith will lead to ma'rifat*".

³⁴Hamka, *Pandangan Hidup Muslim*, (Jakarta: Gema Insani, 2016), 9.

³⁵*Ibid*, 14–17.

³⁶Hamka, *Kenang-Kenangan hidup*, (Depok: Gema Insani, 2018), 210–11.

3. The Meaning of Kindness according to Hamka's Sufism on Schleiermacher's Hermeneutics

The essence of Hamka's sufism lies in revamping the spiritual dimension of the individual. Happiness refers to the term *sa'ādah*. The ultimate happiness according to al-Ghazali can be achieved by someone when he has reached *ma'rifatullāh* (the realisation of Allah)³⁷, and it can only be achieved when individuals have gone through the process of *tazkiyāt al-nafs* (purification of the soul) and *tašfiyāt al-qalb* (purification of the heart).³⁸ Moral improvement with the intention of purifying the soul is done because the soul is a medium for planting love.

In Zainuddin's letters, love is narrated as a seed, it can only grow if the medium is good, not damaged. Barren soil medium, interpreted as a damaged soul, if planted on it plants, it will only give birth to damage, its growth only torments others. Hamka's narrative can be interpreted that a clean soul is an important aspect that must be formed by sufis. The clarity of the soul that Hamka means can be formed by forming a positive character in the frame "*al-akhlāq al-karīmah*".

Hamka promotes "*al-akhlāq al-karīmah*" as a positive impact of *taṣawwuf*. Moreover, the intended morals are practiced to fellow humans, as a reflection of one's spiritual degree. According to Hamka, it is not enough for a *mu'min* (believer) to be an expert worshiper (*'ābid*) and knowledge (*'ālim*) alone, but to put aside the social sensitivity around him. This is the view of Hamka's modern

³⁷Jarman Arroisi, 'Bahagia Dalam Perspektif Al-Ghazali', *Kalimah: Jurnal Studi Agama Dan Pemikiran Islam* 17, no. 1 (1 March 2019): 89–103, <https://doi.org/10.21111/klm.v17i1.2942>.

³⁸Al-Ghazali's concept of *tazkiyāt al-nafs* became a model followed by Sunni Sufis, such as Ibnu Qayyim al-Jawziyah. See Nur Hadi Ihsan, Munir Munir, and Dedy Irawan, 'Tazkiyah Al-Nafs Wa 'Alāqatuhā Bi al-Sa'ādah 'inda Ibn Qayyim al-Jawziyyah', *Kalimah: Jurnal Studi Agama Dan Pemikiran Islam* 19, no. 2 (8 September 2021): 297–318, <https://doi.org/10.21111/klm.v19i2.6629>. Nur Hadi Ihsan et al., 'The Key to Happiness in a Sufistic Perspective: Between Classical Sufis and Contemporary Sufis', *Al-Afkar, Journal For Islamic Studies* 6, no. 4 (11 September 2023): 755–70, <https://doi.org/10.31943/afkarjournal.v6i4.526>.

sufism, which is promoted in the form of a spiritual path of improving manners and worship. The character of praiseworthy character (*al-akhlāq al-karīmah al-mahmūdah*) that Hamka strives for is also the cause of avoiding himself from evil and mental diseases. In the next discussion, Hamka conceptualizes the correlation of spiritual and social elements that synergize with each other, thus making sufis into *muttaqīn and muḥsinīn*.³⁹

Hamka illustrates good manners, or *al-akhlāq al-karīmah*, in the main character, Zainuddin. The description Hamka gives is that good manners must be emmed (*rāsikh*) in the soul (*bāṭin*). To be *rāsikh fi al-bāṭin*, manners must be built from four values: *ḥikmah* (wisdom), *syajā'ah* (courage), *'iffah* (self-control), and *'adālah* (justice). Furthermore, *al-akhlāq al-karīmah* is the trait of the prophets, the trait of honorable people, *muttaqīn*, and *'ābid*. Whereas disgraceful ethics, described in the character of Aziz, makes someone far from the path of knowing Allah. Both will be depicted in two contradictory states at the end of the story,⁴⁰ in accordance with Q.S. Al-Shams (91): 9-10:⁴¹

قَدْ أَفْلَحَ مَنْ زَكَّيَهَا. وَقَدْ خَابَ مَنْ دَسَّيَهَا

9. He has succeeded who purifies it, 10. And he has failed who instills it [with corruption].

The verse above emphasizes the urgency of kindness in life. For individuals like those described in Zainuddin, kindness becomes an important asset in life. Zainuddin's spiritual dimension has been adorned with the beauty of mind, and that is what leads Zainuddin to happiness in life. However, the verse above is also relevant to the antagonist, Aziz, who pollutes his soul with bad behavior, due to being influenced by material life, so that life ends in misery.

Basically, the concept of "moral improvement" through building of *akhlāq al-karīmah al-mahmūdah*, is the focus that Hamka teaches in his neo-Sufism. The virtues that Hamka conceptualizes in the storyline are practiced too in real life, which Hamka consistently exemplifies in society widely. Hamka's focus on moral improvement

³⁹Muhamad Basyrul Muvid, *Tasawuf Kontemporer*, (Jakarta: Penerbit Amzah, 2020), 210–11.

⁴⁰Hamka, *Akhlaqul Karimah*, (Jakarta: Gema Insani, 2017), 6.

⁴¹Al-Qur'ān, 91:9-10

oriented toward social piety, unlike most Sufis, which focus more on aspects of individual inner experience, while Hamka prioritizes individual piety for a greater purpose, namely social piety. This image is also depicted in the development of Zainuddin's character, who is portrayed as an inspiration for the community to be active in striving for independence and benefit for their nation.

4. The Meaning of Happiness according to Hamka's Sufism on Schleiermacher's Hermeneutics

Hamka's view of happiness in the context of sufism is knowing Allah well. The true ultimate and goal for sufis is the success of getting closer to Allah and achieving *ma'rifatullāh*. In line with Q.S. Yunus (10): 62-64, sufis who reach this point lose fear and anxiety, grief and disappointment, and at the end of verse 64 it is emphasized that is true happiness or glory.⁴²

Worldly pleasures, achievements and success in life are temporary and only a secondary road to true happiness. Hamka further explained that the internal sources of happiness are contained in health, *qanā'ah* and *tawakkul*. While external sources are wealth, family, and reputation. The purpose of health according to Hamka is mental health and physical health. According to him, the soul is a priceless treasure and so expensive. The purity of the soul leads to clarity of self, physically and mentally.⁴³

Hamka's neo-Sufism perceives that ultimate happiness can be achieved by actively pursuing it. On the way to achieving this happiness, individuals will experience a path that is not only easy, but also hard way.⁴⁴ Zainuddin's eternal journey in the twists and turns of life is a real illustration of the search of happiness in general.

⁴²Hamka, *Tafsir Al-Azhar: Jilid 4, Diperkayakan Dengan Pendekatan Sejarah, Sosiologi, Tasawuf, Ilmu Kalam, Sastra, Dan Psikologi* (Depok: Gema Insani, 2015), 450.

⁴³Maria Ulfa and Dewi Arqomi Puspita, 'Pursuing Happiness In Modern Era; Study On Hamka's Perspective...',

⁴⁴Nur Azizah and Miftakhul Jannah, 'Spiritualitas Masyarakat Modern Dalam Tasawuf Buya Hamka', *Academic Journal of Islamic Principles and Philosophy* 3, no. 1 (30 June 2022): 97, <https://doi.org/10.22515/ajipp.v3i1.5007>.

The life test faced by Zainuddin is the stage of a believing servant, who is being tested to find a way out, the end which is to get closer to Allah.

When Zainuddin successfully passed the test, he became a person who no longer felt fear and sadness, indecision, and disappointment. Zainuddin managed to escape the fear of life by actively purifying his soul by trying to take the path of noble-mindedness. Zainuddin's wealth and reputation also did not make him arrogant and stingy. Instead of taking revenge on those who hurt him, He helped Hayati and Aziz by welcoming them into his home. Hamka also consistently set an example in responding to his political opponents, which led to Hamka's imprisonment. That is the description of the path of the noble, the path to achieving happiness in Hamka's concept of sufism.

Furthermore, the authors see Hamka's reorientation of sufism departing from moral improvement and purification of the individual soul. In the storyline, the authors see the value of kindness and humility inherent in the main character's personality. If paid attention, the kindness that appears in Zainuddin's personality is an inspiration brought by divine love. Hamka described divine love as coming from God like dew that falls to earth. If the medium that receives it is fertile, then flowers will grow that are fragrant.⁴⁵

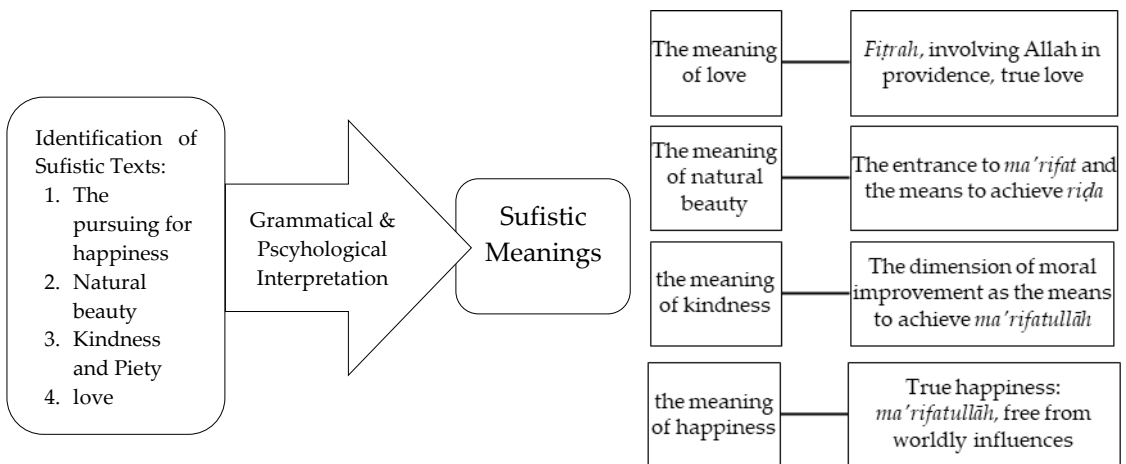
The position of the soul, where love resides, must be from material influences. The materialistic happiness perceived by an individual will only be a fake happiness that brings misery. Furthermore, the pleasure obtained by individuals when oriented towards the hereafter, then true happiness is born. Happiness can only be achieved through pure *i'tiqād* in the sense of pure belief and faith.⁴⁶ In Hamka's perception, human being is only temporarily living in the world. When individuals achieve pure *i'tiqād* with the path of religion, then he will put the world as an impermanent life. The belief that is built then raises an active interest in achieving

⁴⁵Hamka, *Tenggelamnya Kapal van Der Wijck...*, 178.

⁴⁶Nur Hadi Ihsan et al., "The Key to Happiness in a Sufistic Perspective: Between Classical Sufis and Contemporary Sufis...", 762.

spiritual, ethical and soul glory. When death comes, the body is buried, but the soul will live on in the second world.⁴⁷

Hamka's illustration of the concept of happiness is evident in the flow of life and characters. The image built on Aziz and Hayati in the middle of story, is an illustration of individuals trapped in materialistic happiness, which torments their lives. On the other side, Hamka frees Zainuddin from material orientation in the pursuing of happiness. Hamka also illustrates that Zainuddin's enjoyment and wealth do not affect happiness, because basically his soul has been freed from materialism. Zainuddin's virtue has made his soul built on pure *i'tiqād* or pure belief. Zainuddin's soul, which has reached this state, is free from worldly influences, so in his view, life in the current world is not the main purpose. At the end of the story, Zainuddin's death described by Hamka is an illustration of an individual who has achieved the happiness of life by purifying the soul. Physically, Hamka killed Zainuddin, but his soul remains immortal in the ideas that inspired his nation to achieve independence.



⁴⁷Hamka, *Tasawuf Modern...*, 115–17.

Closing

This research explores the sufistic elements in Hamka's literary work "Tenggelamnya Kapal Van Der Wijck". Through detailed analysis, the study concludes the following:

First, the text of "Tenggelamnya Kapal van Der Wijck" is imbued with sufistic values in four key aspects: the beauty of nature, the pursuit of happiness, kindness, and love. Second, employing Schleiermacher's hermeneutic principle -both grammatical and psychological interpretation- the study reveals deeper meanings in Hamka's work. Grammatical interpretation sheds light on the experiential and intellectual dimension of Hamka's writings.

The findings from the sufistic analysis of Hamka's texts are as follows; 1). Love: It is innate (*fiṭrah*) and a divine gift that must be preserved through closeness to Allah, with true love being for Allah. 2). Nature's Beauty: Hamka's depiction of natural beauty serves as a catalyst for seeking the deeper secrets behind the veil, guiding individuals towards the *maqām riḍā* (the station of acceptance). 3). Kindness and piety: goof character and individual piety reflect those who have purified themselves from material influences, thereby enabling them to attain knowledge of Allah. 4). Happiness: the ultimate happiness, according to Hamka, is *ma'rifatullāh*. Those who achieve this state are free from fear and sadness, and this state is achieved through active spiritual engagement, not passivity

In essence, Hamka's sufism, as depicted in "Tenggelamnya Kapal van Der Wijck," highlights a path to spiritual fulfillment that integrates love, beauty, kindness, and ultimate happiness through a closer relationship with Allah.

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