

Prophetic Literary Ethics in the Book of Poetry When Grass Meets God by Ahmadun Yosi Herfanda

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Abstract

Ahadun Yosi Herfanda is a widely recognized Sufistic-religious poet, known for his poetry book *When Grass Meets God*. The book is divided into two parts: *The First Kiss for God* and the influential *Prayer of Grass*. This compilation showcases the significance of prophetic literary ethics in Herfanda's creations. This study aims to uncover the prophetic literary ethics within *When Grass Meets God*, employing a semiotic approach guided by Paul Ricoeur's hermeneutics. The research primarily relies on the poems within the book as data sources. To identify instances of prophetic literary ethics, the study analyzes words, phrases, and sentences that exemplify these principles. The analytical method employed is hermeneutic reading. The book reveals three distinct forms of prophetic literary ethics. Firstly, the poems embody an epistemology of transcendental structuralism, presenting the ethical principles of prophetic literature. Secondly, poems serve as a means of worship, embodying the ethical principles of prophetic literature. Lastly, they establish inter-conscious relationships, further reflecting these ethical principles.

Keywords: prophetic literary ethics, sufistic-religious poet, poetry book

1. Introduction

Indonesian literary works provide an overview of how the life of a nation is. Many problems are raised and based on various dimensions of life which then shape the direction and movement of the times from the womb of a writer's creative process (Syi'aruddin, 2018). Among the various literary works (Dwi Lestari, 2020; Pidu et al., 2021; Prakoso, 2019). It is found that poetry is the space for a writer to express human life. Poetry becomes a space as well as a form that is quite attractive to anyone. Even today, not only can poetry be found in dusty books in the library, but poems have flown and flooded social media channels. It proves that anyone (many people) has attended and involved themselves in the world of poetry.

Eagleton (Eagleton, 2011) suggested that literature can involve special language used to make facts clearer. Ryan (Ryan, 2011) said that one of the first things people know about literature is that literature consists of language that has been built and shaped in a certain way so that it no longer looks like language in general. It is the reason that makes literature written in different work when compared to other types of writing. Moreover, in poetry, the poet certainly has his own way of completing the poems he composes on the basis of various problems that are explored in life.

Luxemburg, et al. (Luxemburg et al., 1989) stated that literature is a creation, not an imitation. The artist creates a new world, continues the process of creation in the universe, and even then, completes the work. Literature is also intended as a spontaneous outburst of emotion. In poetry, for example, the words express the blazing of passions, the essence of life, and nature. Literature is autonomous and does not refer to something else; it means that literature is not communicative here. This autonomous literary work is characterized by something coherent. In this case, a literary work can be interpreted as a deep harmony between form and content (Ridho & Hariyadi, 2021).

Luxemburg also (Luxemburg et al., 1989) asserted that most poetry uses a monologue language situation which means that there is one speaker or narrator who brings the entire text. This is absolutely different from the drama which contains dialogue language situations (alternating parallel speakers), and narrative prose texts. The hierarchical relationship between the primary speaker (story) and the secondary speaker (character) there forms a layered language situation. This distinction according to language situations is a technical matter. Thus, the determination that most poems are monologues refers to the special involvement of the speaker, although this is not necessarily the case (Lambropoulos, 2019).

This research explores the essence of poetry, drawing from various perspectives. Poetry serves as a vehicle for expressing thoughts that elicit emotions and stimulate the reader's imagination through a rhythmic arrangement. Poetry is seen as a recording and interpretation of significant human experiences, composed in an impactful form. Aristotle (Aristoteles, 2017) adds that poetry's creation is rooted in two

fundamental aspects of human nature: the innate instinct to represent, deeply embedded in human beings since childhood, and the universal enjoyment of representational works. Both perspectives emphasize poetry as a powerful means of expression and communication (Adittian, 2018b; Suraiya, 2020; Syi'aruddin, 2018).

The research dives into specific instances of poetry reading, such as Mawardi's experience reading 'Men Not Angels' by Mario F. Lawi and 'When Grass Meets God' by Ahmadun Yosi Herfanda. In these cases, poetry invites readers to explore the realms of religious and sacred history, presenting a shift from traditional scriptures to the unique language of poetry. The poems are crafted to convey religiosity, engaging readers through simple yet profound words. This approach challenges readers to interpret and connect the past with the present, emphasizing the depth of meaning that poetry can evoke (Aspahani, 2018; Haught, 2018; Nasuti, 2018).

The final part of the research delves into the prophetic literary ethics embedded within these poems. The study underlines the importance of prophetic literature as a means to convey values, focusing on the intersection of culture and religion. The works emphasize a dialectical relationship between divine and human awareness, expanding inner horizons and elevating consciousness. This exploration of prophetic literature introduces three key rules: transcendental structuralism, literature as worship, and the inter-consciousness relationship, each contributing to the depth and meaning of the poetry (Aslam et al., 2020; Faridoni, 2013; Geertz, 2017; Indianto, 1970; Lewis & Geertz, 1969).

The study ultimately seeks to describe the prophetic literary ethics present in 'When Grass Meets God' by Ahmadun Yosi Herfanda, contributing to the understanding of prophetic values in poetry and expanding the knowledge base in the field of literary studies. These findings have both theoretical and practical implications, enriching the study of poetry and providing valuable insights for literary enthusiasts, teachers, and researchers (Adittian, 2018b; Al-Salami, 2022; Wachid B.S., 2019).

2. Literature Review

Poetry is composed in the most memorable form (Adittian, 2018a; Ulumuddin, 2013) as a record and interpretation of significant human experiences. Mawardi's reading (2016) of Mario F. Lawi's collection of poems 'Men Not Angels' is an example of this experience. In Mawardi's reading, the poems invited the reader to fly to the religious sky and recall the defining episodes of sacred history. The readers take in the reading of the poems as if they were navigating through the streets of the past events with an exciting language. The poet intentionally shifts from scripture to poetry, hoping the reader will interpret the shift from past to present. The text is similar to that found in Ahmadun Yosi Herfanda's book of poetry, *When Grass Meets God*, in which the author uses poetry as a means of preaching without condescending to the reader. Through the use of simple language, the author conveys deep meaning.

In the world of his writing, the previous poet has recorded and interpreted his own experiences or observations, and then the poems written in the book are reinterpreted (O'Dwod, 2018). The reader will certainly find out what kind of impression the poems have, how the poems evoke emotions, and how the contents of the poems are interpreted from the results of the poetry reading. The poems in the poetry book are based on three intentions: displacement, distortion, and creation of meaning. (Aspahani 2018) asserts that poetry is produced by poets as language users with a unique perspective on objects and events. This unique and creative perspective makes the poet's attitude towards words unique. The poetry book *When Grass Meets God* by Ahmadun Yosi Herfanda presents poems with a religious-Sufistic basis that reveal various problems arising from the relationships between people, people and God, and people and religion.

The book of poetry was selected based on its adherence to religious Sufistic values, as evidenced by the works of (Haught, 2018) and (Nasuti, 2018). The poet employs poetry as a means of conveying values, and in this particular book, there is a fusion of culture and religion that contributes to the overall meaning presented in Ahmadun Yosi Herfanda's poems. Faridoni (2013) conducted research on Taufik Ismail's poems and found prophetic symbols. The prophetic pillars include the pillar of humanization, which emphasizes the values of life and power based on love. This is exemplified in the poem 'When the Afternoon Pigeon Drifts', which suggests that when spirituality and love for others begin to fade, God issues a warning. (b) The pillars of liberation prioritize the welfare of the people over the interests of groups or individuals, as described in the poem 'Return Indonesia to Me'. The poem requests that the rulers of the country return Indonesia to its citizens, who are the original and legal owners of the republic. (c) The pillar of transcendence is based on the values that life is a form of worship to God and others, as expressed in the poem 'Long Praying Mat'. This poem suggests that worship is not limited to mandatory prayer on a mat but should be reflected in daily life because the essence of life is the worship of God and others (Al-Salami, 2022).

3. Method

This research adopts a semiotic approach with hermeneutic studies, following the guidance of Sherman (Sherman, 2011), to investigate the essence of poetry as a meaningful sign structure. Pradopo (Pradopo, 2019) underscores the need to recognize poetry as a sign system composed of basic sign units like vocabulary and figurative language, such as personification, simile, metaphor, and metonymy. These signs derive their meaning from literary conventions, including linguistic elements like figurative language, rhetorical devices, and overall language style. Additionally, visual conventions, such as stanzas, rhyme lines, enjambment, rhymes, typography, and homologs, play a crucial role in conveying meaning within literary works.

The study dives into heuristic and hermeneutic readings as specific methods for analyzing literary works within a semiotic framework. These methods reveal conventions related to the indirectness of literary expression, which involve changes in meaning, deviations from conventional meanings, and the creation of new meanings. Additionally, intertextual relations between texts are explored as part of this

semiotic approach. The research further narrows its focus on the continuity of literary expression, utilizing Paul Ricoeur's hermeneutics. This lens is applied to understand the substitution, distortion, and creation of meaning in the poems of "When Grass Meets God" by Ahmadun Yosi Herfanda, using Ricoeur's Hermeneutics Function (Ricoeur, 2021).

Ricoeur's hermeneutic perspective encompasses various dimensions, such as language relations as discourse, the realization of discourse as structured works, the relationship between speech and writing, works as projections of the world, and the self-understanding of literary work. Language as discourse reveals a gap that allows for diverse characteristics within a text. Ricoeur challenges romantic hermeneutics and structuralism, focusing on the work as a projection of the world. Additionally, Ricoeur's perspective underlines the concept of self-understanding within a text, where it serves as a medium for individuals to understand themselves, fostering reader subjectivity. The hermeneutic reading process is carried out to interpret the text in Ahmadun Yosi Herfanda's poems, and the resulting data is presented systematically and comprehensively in a report.

4. Result

The poetry book *When Grass Meets God* is one of the books by Ahmadun Yosi Herfanda. The poems written in the book show works that are closely related to the prophetic literary ethics of literary works. Ahmadun in his work of writing poetry, including in this book, manifests himself in exploring religious literature as a choice of aesthetic expression. Many of the poems he wrote were born from his own religious experience. Moreover, Ahmadun is known to have been born and raised in Kaliwungu Kendal, an area that is often known to the public as the city of Islamic students.

Ahadun is very close to the world of religiosity. He has a palace and fully lives there. As Ahmadun has previously stated in his notes on his creative process, every memorable religious experience, both sensory and spiritual experiences, always stimulate the appearance of his poems. In fact, one of the poems in this book has been considered a milestone in Ahmadun's poetic religiosity, known well as the poem entitled 'The Grass Prayer'.

4.1 Transcendental Structuralism Epistemology

Some of Ahmadun Yosi Herfanda's poems in his poetry book *When Grass Meets God* seem to transcend the limitations of the human mind and reach higher knowledge. As is the case in the following fragment of the poem 'The Opening Prayer'.

You make the birds' stomachs/full in the evening/and hungry again in the morning/until the sound of their chirping is always heard/decorate the petals of the day that is awake (p. 3).

In the poem, it is seen how God is something completely reached by a certain person who has an inner depth. How He created the birds to be full at night, then they will be hungry the next morning. The birds are actually a symbol of the man himself and in life, eating is a virtue. Eating as a job in real life such as earning a living, having a social life, and worshipping God.

In other poems, it appears how humans live in this world to be insignificant figures in front of their God. Real life is not much since it is nothing when compared to the power of his God, and if it has to be juxtaposed with His various greatness. It can be seen in the following excerpt of the poem 'The Dhikr of a Worm'.

in your world, I am a meaningless worm/who crawls from mud to mud/a soulless civilization, who squirms/in the city's slum gutters, who/happy when the trees bloom//

try to hear my dhikr, dripping/become honey on the tops of the roots of the tree/I dig up the hard soil becomes loose/dung fields without nutrients become fertile/I guide the roots of trees/infiltrate between rocks and shrubs/suck the honey essence of life/while I am enough to grow/from fallen leaves (p. 5).

'I' become someone who has no more meaning in front of God. Become an inhabitant of a soulless civilization. Even contrasted to having lived in a slum area in the world. It could be that the slum is his own doing, polluting and destroying all the beauty that God actually created to care for and protect.

Even then, 'I' convey how much he intends to rise up, praise, and acknowledge the greatness of God through the chanted remembrance. 'I' am a person who wants to change and strives to be better than before and a man who wants to work hard to rebuild himself and fully take care of everything that God has given him.

In certain positions, human beings feel that they are nothing before God. They feel as something worthless, very small, and fragile. They also feel that all life and death are in the hands of God even regarding the role played by humans in the world as a reflection that can never be separated from the behaviour towards God. Furthermore, all of these things can be seen in the following poem 'The Cartoon'.

in front of God, I more often/feel like a cartoon character than/like a human. I feel more/as a soulless image, because/my soul is completely in God's hands//

like in a cartoon/my body is given a funny/tragic and silly role/then like a puppet being stirred up/to make people/feel fun and laugh (p. 8).

The civilization of the world has advanced so fast. All technological advances spoil humans. How a majestic city shines and reveals its condition that has always tantalized mankind. It tempts them to quickly turn away and worship all these changes. Especially when the world that has been so developed leaves the existence of God or if it still exists, people feel like rulers who feel like God over all existing

powers. All is described in the following poem 'Song of the City of Civilizations'.

in the city of civilization, people seek God/in bars and women's exchanges, banks/and offices. the politician roars:
where/where is God? the bureaucrat replies while yawning/here God is here. when people come/piled up only
idols of power (p. 20).

Once upon a time, humans felt that they had never found God even in the quiet spaces of each of them and how God's existence has become increasingly foreign, difficult to touch, and not easy to find again after being abandoned once in a while or many times. A universe is a place where humans are born, developed, and given the opportunity to rule over all their strengths. However, humans feel that many things have been put to sleep and they have let their guard down, especially with regard to the house where values and good deeds are produced, even though humans will feel the silence of life without all the blessings and gifts from God. Another description can be seen in the following excerpt of the poem 'The Searching Fragment'.

my little town is lulled by the sea breeze/boat sails sleep on my toes/and the void continues to confront me/without a signal to your
home. restless soul/in mute days without you (p. 44).

In its journey, poetry often shows that humans feel in a very low position before God. For example, humans are contrasted to sailors, the lowest position or rank in a navy, as written in the following fragment of the poem 'Finally Go to the Sea'.

I crochet my life/with sailors, fish, and fishermen/because it ends up in the sea/ships and boats are set out (p. 56).

Furthermore, still in another passage in the title of the same poem, there is an invitation to look inside humans and look in the mirror at the sea, that everything that looks bad, looks smudged will always make everything that was previously covered up uncleaned. It will be easy to make other people see the badness of all the behaviours that are played out in life. Here is a snippet of the poem.

Shouldn't it be/we look in the mirror at the sea/see the smudged face/even though the waves always ripple/blur our stupid faces (p. 56).

More deeply, 'You' and 'I' in poetry often show a very close relationship. The position of the two seems to reinforce each other even though it can be easily grasped, that 'You' shows the form of 'the omnipotent' and 'I' is a man himself that is so close to limitations. At another time, 'I' want to try to capture the existence of the eternal 'You' even though it was always not easy and so difficult that someone often has to go through various struggles in life. But still, 'I', the man, remains helpless, even to the point of being trapped in the snare of the 'You' who is so superior and all-powerful. This can be seen in the following fragment of the poem 'Solilokui (1)'.

You and I/who are You and I/without being You seduce me/I set a net to catch You/but I am the one who is trapped/Your eternal net//
You and I/who are You and I/without face You approach/I gather the ropes to tie You up/but I was the first to be entangled/Your
endless ropes// who are You and I/You and I (p. 57).

Furthermore, in different poetry but in the same title like in Solilokui (2), 'You' and 'I' are emphasized in clear statements about everything that sometimes does not really enter the human mind. How 'I' as a limited person is able to maintain an unusual relationship in front of 'You' who is omniscient. This relationship can be seen in the following excerpt of the poem.

if You stretch the chasm/between You and me/I will consider it as a bridge/to keep me close to You//

if You spread the sea/between You spread/between You and me/I will consider it as a land/on it I walk towards You// You and
I/where are You and I (p. 58).

Everything that is transcendent or beyond human capacity is spilled over in Ahmadun Yosi Herfanda's poems in his book *When the Grass Meets God*. Morality, norm, or anything that is grown in the world, which of course all starts and ends with religion, is always given the opportunity to appear before humans. They wait for spaces that are often neatly arranged from the poet's mind and heart to the readers. Poems are scattered with prayers and all the strengthening of faith as seen in the following fragment of the poem 'The Lotus Meditation'.

Those are the birds/that always convey/my greetings to You, when the wind blows/rubs deep into my remembrance/if You ask my
religion/my religion is the belief of salvation/if You ask the meaning of my faith/my faith, my faith in submission/my life is rooted
in the heart of the lake/my soul lights up to reveal the darkness (p. 86).

For the writer, 'I' is given a space of surrender to totally give his life to God, the giver of light in the darkness of human life. From here, it can be seen how religion is not something to be debated about. It was clearly shown that 'my belief is the religion of salvation, 'if You ask the meaning of my faith, faith of submission'. Even in the next fragment of the poem, there is an attempt to touch the form of God. The question about the face of God provides a space of description that is impossible for the reader or anyone to penetrate. However, the poet has given a gap for its closeness, to the readers who will certainly find it difficult to penetrate it. But that is how poetry is presented; a transcendent form is shown in the following lines of fragments of the poem 'The Shattered Verses'.

For centuries Adam was restless/tried to unite the face of God/in the full picture. however,/always in vain. because God
prefers/presents in various beauty (p. 87).

The fragment of the poem also shows that God is present in various beauties. Of course, the poet's assertiveness in the poetry offers diversity as a personal unifier when dealing with communal spaces. The poet is very strong in offering spaces for religiosity in his poems. Everything starts from simple things that grow and develop from simple dictions. However, the words seem powerful and jolt the minds

and hearts of readers. It is also depicted how humans embrace the real religion, how to find God within themselves, in others, and in wider spaces in life. This can be seen in the following fragment of the poem 'The Dhikr Reception'.

dinner: / a bowl of soup of life / tears of pain as the side dish / served from my mother's wrinkled hands / -- eat it, God said / while the spoon / He kept it (p. 90)

From several fragments of these poems, it is clear that the poems of Ahmadun Yosi Herfanda in his book *When Grass Meets God*, are poems that are very closely related to the work of prophetic literary ethics. More specifically, this section reveals the first principle of prophetic literary ethics regarding the epistemology of transcendental structuralism. Ahmadun Yosi Herfanda's poems provide a clear line regarding the presentation of works that have transcended the limitations of the human mind and reached higher knowledge. Various things are thus figured out by the poet in the poems that are presented on the basis of a mature, pious religiosity, and from the depth of a distinctive style of speech.

4.2 Literature as Worship

Some of Ahmadun Yosi Herfanda's poems in his poetry book *When Grass Meets God*, emphasize the work of the second rule of prophetic literary ethics about literature as worship. In other words, the creation of poems, both in the process of creation until the work is accepted by the reader or audience shows things related to worship.

In embracing religion, a person is given the right to worship in order to achieve peace of life. This also happens to a poet in writing his poems. The words presented are real evidence of self-employment as a text craftsman who does not always depart from the void. However, there is a foothold that becomes the starting point for ideas and all responses to various circumstances.

The worship is seen in the poet's efforts to present a calm nuance in his poetry about how the poet presents God, how human existence deepens his life, and the various things that he goes through in his life. Therefore, everything that is believed to be 'I' has been recorded in the pages of the life diary. The following is an excerpt from the poem 'The Twilight Dialogue'.

God also rebuked me when/the pages of age fell/in Your diary. be still/my cold, old hands/will reach You into the light (p. 9).

In addition, in other poems, it can be seen how the poet feels thirst in living his days. In poetry, 'I' starve in reading all the instructions of God and search with all my life to find the lake of knowledge because 'I' have been very tormented by those consequences. The description of this situation can be read in the following fragment of the poem 'The Hunger'.

my iqra screams/stifling hunger/my iqra moans/holds thirst/years I can't/pay off my promise to Him/if He leaves/I have to look where// tell me: God! (p. 11).

Literature as worship in the works of Ahmadun Yosi Herfanda is so visible in his phenomenal poem entitled *The Grass Prayer*. In this poem, the poet offers a complete contemplation space through the depiction of grass in prayer. This poem talks about the pillar of religion. The following is an excerpt of his poem.

even if you silence the call to prayer/even if you demolish the houses of God/I am the grass/will not stop praying/ : Verily, my prayer, my worship, my life and death are only for the Lord of the world (p. 28).

The ritual of worship is depicted on a row of grass. The grass is also a symbol of a human being who is firm in his stance and strong in navigating various steep paths in life, as shown in the following excerpt of the poem with the same title.

the typhoon swept across the field/my body swayed/but remained firm in prayer/my roots were deep in the earth/don't stop saying the blessing to the prophet (p. 28).

Worship or praying, in this poem, is given the widest space to invite the reader to contemplate the ritual which is believed to be the pillar of religion. The poem describes how praying becomes worship that does not stop at mere rituals and how it becomes the surrender of the soul and body to God. The following is an excerpt of the poetry.

My worship is grass praying/praying for the surrender of soul and body/miss too much to lie in God's lap/my worship is grass praying/praying for all-out submission//

even if you cut me down/I will grow as new grass/even if you burn my leaves/I will bloom more than before//

I am grass/beloved of God/in the cities removed/nature cares for me/fertile in the forests (p. 28).

This piece of poetry describes the grass that will never disappear, even though it is burned down, new grass will still grow. It can be seen that all humans should be like the grass and every human being becomes a strong person in living their lives. Then it is confirmed in the next stanzas of this poem.

I am grass/I never forget to pray/: verily my praying and my worship/my life and my death are only/to Allah, Lord of the universe to goats and buffaloes/green leaves I offer/to the ground I keep my roots/so as not to lose my origin / on the lowest earth I am/but my dhikr echoes / shakes the universe /: There is no God but Allah/Muhammad the messenger

I am grass/beloved of God/all of my movements/are praying (pp. 28-29).

The fragments of these few verses show that the grass is a representation of obedient people who never question anything when they are humiliated, but their remembrance of God still echoes and moves the universe. Even in the last lines, it seems that the closeness of the

grass to God is like that of a person to his lover and the whole movement of the grass are praying.

Like the five times prayer, the request to God is also written by Ahmadun Yosi Herfanda in his poetry in this book. Prayer becomes a house that is expected as the estuary of all requests. Because 'I' feel that the sea as a symbol of foothold is too deep to dive into. It will never run out either when it must be navigated only through the eyes. The following is an excerpt from his poem entitled *The Night Prayer*.

when else I will enter/into the mouth of Your river of love/if not right now/Your sea is too deep/for me to dive/but too tempting/if I only look at it (p. 35).

Worship in other prayers is also presented in the poem 'The Lonely Night Resonance' about how prayers and prostration melt into hope for all requests to be granted. Prostrations and prayers are very clearly shown. Prostrations and prayers are channelled in order to reach the highest point to arrive at everything commanded by God. The following is an excerpt of his poem.

prostration by prostration goes down to the earth/prayer climbs up the ladder of light/to
Your throne. but You keep/leave me alone, You let/empty space swallow me: emptiness/
zero universes, no one/but You! (p. 120).

Then after prostration and prayer, after the night prayers, the self-fear of 'I' also appeared in such a way, when faced with the depiction of a black bat that will eat the moon until it runs out. The sign of natural light at night will disappear under the bat before the prostration of 'I' reaches God. This picture can be seen in the following excerpt from the poem 'The Bats'.

a black bat/hanging in my heart/years/gnawing at the moon/the body's love
I'm so scared/the bat will/spend the moon/before my prostration/reach You (p. 59).

The virtue of worship is always given its own private space in Ahmadun Yosi Herfanda's poems, especially in the two poems entitled *Meeting* and *Momentum of Twilight*. Human being worship through remembrance, prayer, palaces in the heart, heaven, the sound of the call to prayer, and all the dignity in the heart that contains the vastness of the sky and palaces are fully dedicated to God. The following are excerpts from the two titles of the poem.

Meeting//

in my remembrance/the sea and the sun meet/create islands/for the fields of Your verses
beetles on trees/build nests for their larvae/birds on branches/build nests for their eggs/butterflies on leaves/build cocoons for their caterpillars/but for You/I build castles in my heart
In my heart, the earth and the sky also meet/provide a palace just for You (p. 62).

Twilight Momentum//

I hear the call to prayer/leaves fall in the garden/a crow announces/your twilight is close to an end
you are also stunned at my door/but why are you shaking/watching the flowers fall on the ground/has the time come/the train to take you to heaven
you hear a call/hurry up. no need to worry/maybe just a leaf/broken from a branch of history (p. 67).

The two poems present a depiction and effort of a human being that is beautifully presented by the poet in his poetry. The belief about the existence of God becomes and gives more meaning to every step one takes when faced with various choices that are difficult to make. Then the next piece of poetry gives another touch after prayer, prostration, heaven, and various scattered dictions that reveal the poet's religiosity. This time, Ahmadun Yosi Herfanda showed how God is so close, of course, that closeness is in the 'I' himself, in the chosen people. The detail can be seen in the following poem 'First Kiss for God'.

humbled on the soles of the feet/in the whitest and quietest night prayer, finally/I can kiss
God. maybe His feet or/palms – but I'd rather kiss His forehead/oh, the warmth reaches to the pit of my soul//
this is my first kiss, after centuries/failed to reach Him with thousands of prayers and
thirst/no intelligence of words can reach Him/not even prayer in deceitful tears – O
beloved,/reach my heart in the warmth of love//

For years I always miss You, like Rabiah/who is always sick for no one but You. /- O my beloved one/drown me now into Your womb (p. 79).

It is clear in this fragment of the poem that God can be 'kissed' as an illustration of closeness which is related to how powerful, how eternal, and how blessed are all that are given to mankind. Even in the last line, the poet shows how much 'I' want to be drowned 'in Your womb'. The clear picture is that it is the desire of someone who feels so unworthy to get all the beauty of his God because everything has been covered by the ugliness that 'I' have done.

Several fragments of these poems show how closely Ahmadun Yosi Herfanda's poems are related to the work of prophetic literary ethics.

The poems in the book *When Grass Meets God* provide their own offer in the poet's efforts to voice literature as worship. Of course, all of this is not solely focused on worship in the form of daily rituals in religion. Poets also reveal other sides that allow for a wider interpretation space for the reader.

4.3 *Inter-consciousness*

Some of Ahmadun Yosi Herfanda's poems in his poetry book *When Grass Meets God* reflect the third rule in prophetic literary ethics regarding the inter-consciousness relationship. In this case, the work that is composed focuses on divine awareness and human consciousness. Both are interrelated, especially regarding the position of human consciousness before God. In addition, there is also a connecting line from man to man or even to God, which is then expected to expand the inner space, as well as awaken the awareness of divinity and awareness of humanity which are expressed so clearly in the poems in this book.

The mutual relationship among the people or commonly referred to as personal self-relationships with others is a milestone in the inter-consciousness relationship. In the poem entitled *A Glass of Milk*, for example, the poet gives an illustration of the imagined hunger that a person imagines for others and the situation of those who are victims of outrage. For that hunger, then makes 'I' unable to drink a glass of milk. All are intended as a space of interrelationship among the people. The following is an excerpt from the poem.

looking at a glass of milk on the table/suddenly imagining the faces of hunger/my brothers and sisters in the ruins of the disaster/and the millions of children who were victims of violence/the skeletons are lying on the ground//
I couldn't bear to drink the milk/because every time I lifted the glass/heard the screams of wounded bodies/in the dirty camps in disputed areas/the hungry screams of millions of living children/scattered everywhere//
a glass of milk on the table/is the essence of the blood of the workers/sediment of the suffering of village farmers/the tears of the homeless/blood of war and disaster victims//
sipping warm milk every morning/can you forget/the pain of your own brothers and sisters? (p. 21).

In the next poem, the inter-consciousness connection is formed in such a way by the poet by considering his flexibility in giving other colours to his religious works. As the only one, God is embodied in a poem entitled *The Alif*. The poem emphasizes that there is only one God, a place of refuge, and the foremost space at the end of life that will be passed by all people. Further excerpts of his poem are as follows.

You wrote wisdom on the alif/the first letter of Your call/the front gate to the garden of my heart/when Sunan Kalijaga shepherded his people/alif became his stick//
On Moses' stick, written Your love/when the stick knocks on the stone/spring comes up/eternal blood for life//
You write the glory on the alif/the first letter of Your call/You bring down the alif from the throne to the earth/the dust becomes true glory/the alif stretches out in the hearts of the chosen/the straight path to Your grace// (p. 63).

Alif as a straight guide, number one, oneness, the estuary of the end of the world, and various paths leading to heaven, the freedom to seek the best paths in the eyes of God. However, how do life and death touch each other? Although of course both are perceived as 'I' as the incarnation of true glory which of course cannot be fully completed without a struggle in taking the straight path to God.

Ahadun Yosi Herfanda also shows death as a link between the consciousness of fellow human beings, so that pilgrimage is also presented as a relationship, which of course does not stop at human relations only. However, this relationship then leads to the relationship between the 'living people' to God. Although it is often done by people, or in this poem, 'I' as the 'living' pray for the dead (who are on pilgrimage), which directly connects them to God. From there it will be seen how the 'dead' becomes the medium in the inter-consciousness work of human beings. The following is an excerpt from the poem 'The Reflection of Pilgrims'

//: *Imogiri graveyard.*

Walking up three hundred ninety-six stairs/I arrived at the first gate/lights refract, blurring/the line between heaven and hell/the walls never speak/the meaning of climbing to the tomb of ancestors//
I knelt down in front of the second gate/relieved the pounding in my chest/whose words make people forget/to whom to return and worship/they sowed flowers of seven colours/on the graves, dreams were buried/prayers with double confidence/billowing destroyed like incense smoke//
the wind and trees didn't greet me/back to my home/ (only salutations to you/the occupants of the quiet room/waiting for the day of resurrection to begin)// (p. 68).

This fragment of the poem describes how death to the day of resurrection will be faced by anyone, especially the 'dead' who have been presented in the poem. In the poem, death is also interpreted as a 'home', the final home or the home of everyone who has been called by God.

In the next poem, Ahmadun Yosi Herfanda gives a firm statement on the relationship of consciousness between man and objects or things. It could be that all is no longer from everything that stops merely at objects or tools or means. In fact, the poem provides a reflection of human relations that have problems in facing the spaces of modernity that surround life from various sides. For more details, we can see the following excerpt from the poem 'Future Obsession'.

The future man stands on my computer screen/in his right hand the internet/in his left hand a dense green forest/his hair is shiny without shampoo/his teeth are crystals of light, his right eye/radar, his left is a parabolic antenna, Einstein's brain/Sunan Kalijaga's heart. he keeps the yellow book/in a disc, philosophy in his pocket/he folds history into a bow tie//
 future man creates storms with/piano keys, creates waves in a sangsai song/creates forests
 in concrete and steel cities, waves/sea he gathers in the valves of my heart. future man/not
 afraid to lose a seat in your poetry//
 future man builds his own history/independent of your plans today// (p. 69).

Then the poet also describes the relationship between human consciousness and God although, in other parts, God is often presented in Ahmadun Yosi Herfanda's poems in this poetry book. However, in this section, it is given a firmness that shows the relationship between this awareness. In this case, 'I' have such a desire to take refuge 'in You' (God). Especially when 'I' feel that new Gods have been found, and 'I' want to take full refuge in the real God. For more details, we can see the excerpt of the poem 'Lord, I Take Refuge in You'.

Lord, I seek refuge in You/from the temptations of new Gods/which appear all around me/I seek refuge in You/from the scourge of humans/who deity other than You/I seek refuge in You//
 Lord, I take refuge in You/even though You are increasingly forgotten/and are underestimated by my leaders/I take refuge in You/even though you are being evicted everywhere/replaced by barons and high officials/who consider their words/stronger than You/I take refuge in You//
 I take refuge in You/even if You are on the roadside/You are ridiculed by the flags of political parties/even though in offices/director's chair replaces You/although everywhere/power becomes a new God/I take refuge in You//
 Lord, I take refuge in You/because only You/the truly God/the real power/I take refuge in You// (p. 71)

In this passage, the poet tries to offer the voice of 'I' which really needs protection. The figure of 'I' seems to have landed on a difficult path of alienation and all the dignity of life has become something scary. The poem also describes injustice, rulers who feel that they are everything or parties that fly flags as if they surpass the majesty of God. Conditions that certainly make 'I' very confused in facing the various phenomena that he sees and feels. He wants to hurry and immediately leave all that to get away and then take refuge in God.

Ahmadun Yosi Herfanda's poems about searching for himself and his God are often composed in his poetry book. In addition to the previous poem, the following also presents those efforts. As if a person never stops in carrying out his search for God. Even one time, 'I' felt that God was gone and left the earth. Perhaps all of this happened because it seemed as if everything was rolling without divine values. Likewise, when looking at the various problems on various phenomena in life that are rolling, all of which are completely devoid of considerations of the existence and majesty of God. It is then considered that the existence of God seems to have been replaced as shown in the following excerpt from the poem 'The Fire-winged Birds'.

looking for God in the sky, they make Soyuz/and Colombia. on earth, God has died! they
 say/they prostrate Alif and Ba' in the computer/they collect the skeletons of Gods in the
 heaven and earth/they build towers and pyramids from idols of knowledge/they make new Gods/in machines and books (p. 125).

The fragments of these poems show the work of Ahmadun Yosi Herfanda in composing his works which are so thick with the breath of prophetic literary ethics, especially at the end which implies the inter-consciousness relationship between humans and their fellow human beings as well as humans to their God. Everything has been manifested in the poetic work that is carried out in the poems in the poetry book *When Grass Meets God*.

The prophetic literary ethic in the poems in this book becomes a separate platform for how poetry is used as another way to traverse the fabric of various events, phenomena, and problems that exist in human life. Literature, especially poetry, in this case, provides a bright flame to spread values that may not be fully represented by other types of works. The storytelling that gives the impression of a monologue and poetry that breathes prophetic literary ethics is one of the most effective ways to voice the works of religiosity in the poet himself. So that it is hoped that it will touch the collective anxiety space of the audience which has been prepared in such a way by Ahmadun Yosi Herfanda through the value booths in the poems in the book *When Grass Meets God*.

5. Discussion

The poetry book "When Grass Meets God" by Ahmadun Yosi Herfanda is a profound exploration of religious themes and the interplay between human consciousness and divine awareness. The poems in this collection manifest a deep connection between the author's religiosity and his poetic expression. Herfanda's work demonstrates a strong adherence to the prophetic literary ethics, particularly focusing on transcendental structuralism epistemology, literature as worship, and inter-consciousness relationships.

Some of Herfanda's poems transcend the limitations of human comprehension and reach higher knowledge. They present a profound connection between individuals and their inner depths, as exemplified in the poem "The Opening Prayer." The intricate relationship between God, nature, and human existence is explored, highlighting the significance of everyday actions like eating, working, and worshiping as virtues. This underlines the poet's ability to reveal the divine in the mundane.

Herfanda's poems also emphasize the insignificance of human beings before God. They evoke a sense of humility, illustrating how individuals are like "meaningless worms" and "soulless figures" in the face of God's grandeur. The poems emphasize the need to praise and acknowledge God's greatness through remembrance, personal growth, and stewardship of the world He created.

In "The Cartoon," Herfanda portrays a world overrun by technological advances, where people are distracted from God's existence by their fascination with power and materialism. This commentary on the modern world challenges individuals to rediscover their spiritual connection.

Herfanda's poems vividly illustrate the concept of literature as an act of worship. The act of creating poems is depicted as a form of prayer and devotion to God. In "The Grass Prayer," the grass becomes a symbol of unwavering faith, demonstrating how faith can persist even in the face of adversity. This poem exemplifies the significance of everyday rituals as acts of worship, reinforcing the idea that every action in life, when performed with sincerity, can be a form of devotion.

"The Lotus Meditation" further exemplifies how religion is deeply embedded in the poet's life. The poet's life is rooted in his heart, and he finds solace and guidance through remembrance, highlighting the essential role of religion in the poet's life.

The concept of inter-consciousness relationships is portrayed in Herfanda's poetry through the connection between human beings, objects, and God. In "A Glass of Milk," the poet portrays a deep awareness of the suffering of others, highlighting the importance of empathy and human connection. This interconnectedness is further emphasized in "The Alif," where God is seen as the guide, the source of wisdom, and the beginning of everything.

Herfanda's poems also reflect the changing landscape of human consciousness in a rapidly evolving world. "Future Obsession" portrays a future society that values technological advancements over spiritual values, emphasizing the need for individuals to remain grounded in their faith.

In "Lord, I Take Refuge in You," the poet seeks refuge in God, who is increasingly overshadowed by materialism and the pursuit of power. This reflects the contemporary struggle of individuals to maintain their faith in a world preoccupied with worldly concerns.

Herfanda's poetry often explores the relationship between consciousness, humanity, and God, offering a unique perspective on how faith and spirituality intersect with contemporary life.

Ahmadun Yosi Herfanda's poetry in "When Grass Meets God" is deeply rooted in prophetic literary ethics. The poet's exploration of transcendental structuralism epistemology, literature as worship, and inter-consciousness relationships offers a thought-provoking and spiritually enriching experience for readers. His work challenges individuals to reevaluate their relationship with God, the importance of worship in everyday life, and the interconnectedness of human consciousness in a rapidly changing world. By delving into these profound themes, Herfanda's poetry serves as a testament to the enduring power of faith and spirituality in contemporary society.

Based on the results of research and discussion, some conclusions can be drawn as follows. The prophetic literary ethics in the poetry book *When Grass Meets God* by Ahmadun Yosi Herfanda gives an offer of three principles. The first is the prophetic literary ethical code regarding the epistemology of transcendental structuralism. Ahmadun Yosi Herfanda's poems in this book provide a clear line regarding the presentation of works that have transcended the limitations of the human mind in achieving higher knowledge. Everything is presented in such a way by the poet in the poems that are presented on the basis of a mature, pious religiosity, and from the depths of a distinctive style of speech. The second is the rule of literary ethics as worship. In this case, Ahmadun Yosi Herfanda's poems are related to the work of prophetic literary ethics and give their own colours to the poet's efforts to use literature as worship. Everything is not solely focused on worship such as daily rituals in religion. The poet reveals other sides that allow for a wider interpretation space for the reader. The third is the ethical rule of inter-conscious relationships. The poet describes the inter-consciousness relationship both man to man and man to God. Everything has been manifested in the poetic work that is carried out in the poems in the poetry book *When Grass Meets God*.

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Authors contributions

In this study, Turahmat interpreted the data and revised the manuscript, providing valuable insights and ensuring accuracy. Seta Naka Andrian was responsible for meticulous data collection, ensuring reliability and organization. Dzul Rachman refined the content and ensured grammatical accuracy by proofreading the manuscript. Collectively, the authors' contributions were crucial for the success of the

study. Turahmat, Seta Naka, Andrian, and Dzul Rachman all contributed to enhancing the quality and comprehensiveness of the study through data interpretation, collection, manuscript revision, and proofreading.

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