

Humanization, Liberation, and Transcendence in the Works of Achmad Charris Zubair

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ABSTRACT

This study aims to examine the prophetic aspects in two poems by Achmad Charris Zubair entitled “Elegi Buat Mbayuku yang Pergi” and “Perjalanan ke Arah Bukit”. Prophetic literature, as developed by Kuntowijoyo, is an approach in literary studies that emphasizes three main aspects: humanization, liberation, and transcendence. Through the descriptive qualitative method, this study seeks to interpret the deep meaning contained in the poems in a spiritual and deep thinking manner. The results of the study show that Achmad Charris Zubair’s poems provide strong prophetic reflections on inner struggles in the face of suffering, loss, and the search for the meaning of life. The values of humanization are reflected in empathy for others and recognition of human dignity. Liberation is shown in the form of resistance to social injustice and efforts to liberate the mind from worldly attachments. Meanwhile, the value of transcendence is discussed in the contemplation of the existence of God, the universe, and the soul’s

journey towards inner peace. These three aspects form a structure of meaning that is not only aesthetic, but also ethical and philosophical.

Keywords: *prophetic; humanization; liberation; transcendence*

Contribution/Originality: This study contributes significantly to the socio-humanities discourse within Indonesian prophetic literature by examining the philosophical and ethical depth of Achmad Charris Zubair's poetry. By applying Kuntowijoyo's prophetic framework to deconstruct "Elegi Buat Mbakyuku Yang Pergi" and "Perjalanan Ke Arah Bukit," this research unveils how literary texts function as instruments for humanization and social liberation. The analysis demonstrates that these poems transcend personal grief to become critical moral proclamations against structural injustice and social apathy. Furthermore, it exposes a spiritual democratization that bridges human fragility with divine transcendence, offering a new perspective on the resilience of faith amidst existential crises. Ultimately, this research restores the fundamental role of poetry as a catalyst for social justice, ethical enlightenment, and the preservation of human dignity within contemporary cultural disorientation.

1. INTRODUCTION

Poetry is frequently utilized by both individuals and groups as a means to foster creativity and strengthen intellectual capacity. It is a form of artistic expression capable of conveying the author's feelings, experiences, and perspectives on life (Launjara, 2024). Poetry is not merely a vessel for linguistic beauty, but it also emerges as a vital medium for expressing human contemplation over the cycles of life, death, and development. Awareness of the importance of self-articulation through art, including poetry, has demonstrated a shift in societal behavior in the contemporary era. Field findings indicate an increase in public interest in literary works, particularly poetry, which has experienced a significant surge among the younger generation. According to a survey released by the Central Bureau of Statistics (BPS) in 2022, approximately 60% of the younger generation in Indonesia admitted to being interested in appreciating and writing poetry (Ariani, 2024). Despite this increasing interest, a wide research gap remains in the study of contemporary poetry, particularly concerning the comprehensive application of the prophetic literature approach.

Prophetic literature is essentially an extension of religious-nuanced literature, yet its scope extends far beyond purely vertical spiritual relations between a servant and God. This genre of literature also critically highlights the importance of horizontal interactions among humans as an inseparable part of the noble values of civilization (Suraiya, 2017). The epistemological foundation of this prophetic literature was fully formulated by Kuntowijoyo as an intellectual response to the alienation of modern society. Kuntowijoyo posits that prophetic values provide a fundamental basis for literary works to actively engage in dismantling worldly reality while achieving the depth of the divine aspect (Kuntowijoyo, 2019). This prophetic ethics is supported by three main pillars—humanization, liberation, and transcendence—which operate organically to generate cultural enlightenment. These three instruments are intertwined and form a robust structure of meaning, positioning literature as a medium for balancing social dynamics and a guardian of spiritual sanity amidst current changes.

The first pillar within the prophetic architecture is humanization. Etymologically, humanization is conceptualized as the process of fostering a sense of humanity or "humanizing" humans. Meanwhile, humanism encompasses objective values influenced by specific cultural landscapes, including the appreciation of freedom, independence, and the pursuit of happiness. The value of equal rights is a fundamental foundation of humanity grounded in the principles of autonomy and democracy. Kuntowijoyo emphasizes the importance of the humanization agenda, particularly due to the sociological symptom that modern society tends to be dragged into the abyss of dehumanization. The effort of humanization signifies returning the subject to their *fitrah* (innate nature) by completely eroding the tendencies of materialism, structural dependency, violence, and primordial hatred. Through this process of awareness, an individual is directed toward becoming an authentic human who prioritizes goodness, fulfills social obligations, and upholds moral accountability. Therefore, humanization manifests as a cultural strategy to counter various forms of degrading human dignity and to treat existential loneliness resulting from privatization and the wave of individualism (Kuntowijoyo, 2019).

Following the footsteps of humanization, the second pillar supporting this ethics is liberation. Ethical liberation is positioned as a structured endeavor to release the mind and body from various forms of oppression or shackling ties (Krismonsari, 2020). When placed within the context of history and social structural dynamics in Indonesia, several domains consistently serve as battlegrounds for ethical liberation. These domains include political oppression of civilians that peaked during the period of upheaval before 1965, massive repression by state instruments against citizens during the New Order regime, wealth distribution inequality within the economic system, and the perpetuation of gender-based discrimination. Ethical liberation in literature demands sharp literary courage to dismantle these webs of hegemony and historical injustice.

Alongside the force of liberation, the third pillar that binds and perfects the prophetic orientation is transcendence. Kuntowijoyo explains that transcendence, in essence, should not always be confined to the meaning of religious consciousness in a formal sense, but can be sparked from an awareness of any noble meaning that exceeds materialistic logic (Kuntowijoyo, 2019). The vibration of awareness regarding the existence of a divine entity has long been rooted in the history of Indonesian literature, often identified in literary periodization as Transcendental Literature or Sufi Literature. The value of transcendence possesses a profound power to move humanity when held by individuals who internalize their spiritual beliefs sincerely and without pretense. Therefore, from a prophetic perspective, transcendence is interpreted as absolute faith in the Almighty God, the All-Knowing, and the All-Judging. Transcendence within the realm of poetry manifests as an inner act to transcend the walls of physical reality and empirical logic, soaring toward higher spiritual, eternal, or sacred achievements. Poetic texts with such an essence embrace the reading public to delve into contemplations of metaphysical matters, re-evaluating the nature of creation, and reflecting on destiny before the Master of the Universe.

Analytical studies of prophetic literature that designate poetry as a material object have gained a wide dialectical space in the academic arena. A review of previous literature is a crucial procedure to establish the demarcation and originality of this research. As a primary foundation, research by Wirawan, Effendy, and Syam in 2015 meticulously traced the anatomy of prophetic ethics in poems (Wirawan et al., 2015). The study demonstrated that the poetic construction in Odhy's works is dominated by a silent eschatological resonance of transcendence, where the author positions poetic expression as a ritual of spiritual release to draw closer to the Creator. Furthermore, a review oriented toward social resistance discourse was presented by Puspita and Widowati in 2022 through a dissection of prophetic values in the work of A. Mustofa Bisri (Puspita, 2022). This study highlighted the strength of liberation in Mustofa Bisri's verses, particularly in encouraging the next generation to swiftly release themselves from stagnant traditional constraints and to have the courage to formulate an identity amidst contemporary turmoil. The third literature review refers to the findings of Kusmiati in 2024, who analyzed the poetry anthology *Felix Mencuci Piring* by Tengsoe Tjahjono (Kusmiyati et al., 2024). This study explored how the fusion of humanism and transcendence can generate mental resilience, while proving that even seemingly banal domestic daily acts can metamorphose into transcendental practices when lived with a divine inner eye. This series of scholarly records confirms that the prophetic analytical tool possesses a highly elastic reach. However, research that specifically stitches Kuntowijoyo's three pillars into a single architecture for reading contemporary poetry remains a significant gap that urgently needs to be addressed.

Linking this constellation of theoretical thoughts with the material object, the poems authored by Achmad Charris Zubair record spiritual values and deep contemplations that strongly intersect with the foundations of prophetic literature. In the manuscripts "Elegi Buat Mbakyuku yang Pergi" and "Perjalanan ke Arah Bukit", the blueprints of humanization, liberation, and transcendence intertwine to form a complete configuration of meaning. Humanization in these lines is projected through the poet's sharpness in framing human empathy when confronted with events of loss and alienation. Liberation is reflected brightly through the lyrical subject's struggle to liberate the mind and conscience from destructive despair, in order to extract the essence of wisdom behind the face of tragedy. Completing all of this, transcendence glows brightly as the subject endeavors to reconnect fragments of personal destiny with a much broader orbit—namely, unconditional submission to the decree of the All-Governing.

In the map of contemporary literary criticism, studies dissecting the work of Achmad Charris Zubair have not yet extensively combined the forces of humanization, liberation, and transcendence simultaneously within a single hermeneutic frame. Indeed, the absence of an integrated approach would reduce the potential of the text in providing its deep philosophical meaning. Proceeding from this academic awareness, this research is fully focused on a specific analysis of how these three prophetic organs pulse and construct aesthetic tension within the poems "Elegi Buat Mbakyuku Yang Pergi" and "Perjalanan ke Arah Bukit". This analytical expedition is presented to instill a fresh perspective for the study of contemporary poetry in Indonesia and to solidify the

position of literature as a vanguard in guarding humanist and transcendent essences. The novelty of this formulation is strictly based on a reading strategy that merges Kuntowijoyo's three ethical insights into a single critical tool. It is hoped that this semantic tracing of Achmad Charris Zubair's poems will be able to answer the challenges of modern society's cultural disorientation while reaffirming the eternal function of literature as a guide for the intellect and morality of civilization.

2. METHOD

This research employs a qualitative descriptive method, aiming to describe the implicit meanings contained in the poetry of Achmad Charris Zubair, specifically in the poems "Elegi Buat Mbakyuku yang Pergi" and "Perjalanan ke Arah Bukit." According to Eris Eddy Sarwono, the qualitative descriptive method is a research approach that refers to the detailed explanation and in-depth analysis of a phenomenon (Eris Eddy Sarwono, 2021). The approach utilized in this study is the prophetic literature approach derived from the ideas of Kuntowijoyo, which encompasses three primary aspects: humanization, liberation, and transcendence (Qodir, 2015). These three aspects serve as the analytical framework for understanding the symbolic, thematic, and religious dimensions within the poetry. This approach employs observation (*simak*) and note-taking (*catat*) techniques; the observation technique is performed through visual engagement to identify data content within the poetry (Lukmawati, 2024), while the note-taking technique is utilized by the researcher to record poetic elements containing prophetic literature (Khoiriyatunnisa, 2022). The primary data in this research are the poems "Elegi Buat Mbakyuku yang Pergi" and "Perjalanan ke Arah Bukit," which are analyzed in-depth to identify prophetic literature within their diction, imagery, and thematic structures. Data collection was conducted through library research by reading and examining the poetic texts along with relevant literature, including hermeneutic theory, prophetic literature theory, and previous studies.

3. FINDINGS AND DISCUSSION

Poetry is an art form capable of stirring the souls and emotions of readers. Literary works also convey various implicit meanings and profound thoughts. This discussion presents an analysis of two poems, namely "Elegi Buat Mbakyuku Yang Pergi" and "Perjalanan Ke Arah Bukit." This analysis examines three aspects of prophetic literature: humanization, liberation, and transcendence as follows.

Humanization Aspects in the Works of Achmad Charris Zubair

In the view of prophetic literature as articulated by Kuntowijoyo, the concept of *amar ma'ruf*, or the bidding to honor and virtue, occupies a central position as the primary pillar of the humanization mission. This mission is articulated as a conscious and structured effort to restore human dignity and advocate for human values that are increasingly eroded by time. The manifestation of these noble values is deeply recorded within the aesthetic configuration of the poems "Elegi Buat Mbakyuku Yang Pergi" and

“Perjalanan Ke Arah Bukit” by Achmad Charris Zubair. Although these two poetic texts employ different stylistic approaches and emotional emphases, they engage in a harmonious dialogue to convey a comprehensive existential reflection on the human condition.

PERJALANAN KE ARAH BUKIT

Ada perjalanan ke arah bukit bambu
Di ujung penantian yang kering
bagai tanah gersang
di sini di bukit bambu

Ada bayi kuyu tertunduk lesu
dalam dekap bunda dengan kering air susu

Perjalanan ke arah bukit
Aku selalu membayangkan
engkau adalah istriku
Belahan jiwaku
yang menggandeng lenganku
dan sesekali mengusap pipiku
Aku juga sesekali mencium keningmu

Ada hati selembut kapas
ada nurani yang tersentuh
tatkala mendengar berita gulana
di ujung batu
dekat bukit bambu

Ah perempuanku
aku menyayangimu
karena justru engkau perempuan perkasa
dengan nurani samudera
dan langit luas tanpa batas

Kemudian kita bicara tentang cinta
kita merasakan bahwa ini karunia
manakala kita saling kangen
ini bukan pengkhianatan atas siapa pun
andai kita berani jujur pada semesta

Ya Allah pemilik kehidupan ini
bukalah sekat dan ruang yang membelenggu kami

agar kami
aku dan perempuanku
dapat bertemu dalam rindu yang pekat
peluk yang padat
hidup yang berisi sempit
untuk menghamba kepadaMu.

This manifestation of humanization is explicitly evident in the poem “Perjalanan Ke Arah Bukit,” where the poet presents a portrait of suffering through the poetic lines: *Ada bayi kuyu tertunduk lesu / dalam dekap bunda dengan kering air susu*. These lines record a silent tragedy concerning a helpless infant in the arms of a mother—a visual depiction that immediately touches the most fundamental pulse of human empathy. Through sharp diction, the text awakens the reader's consciousness to delve into the highly vulnerable human condition, while simultaneously igniting philosophical contemplation regarding the urgency of compassion and social solidarity in facing the onslaught of suffering. This poem serves as a clear mirror reflecting the reality of human life, which is often fraught with challenges and structural helplessness.

Furthermore, humanization in the same poem also touches upon the recognition of the existence and dignity of women, as recorded in the phrase: *Aku selalu membayangkan / engkau adalah istriku / Belahan jiwaku*. This expression describes the depth of love and absolute appreciation for the existence of a woman. The poet underscores an absolute recognition of the dignity and role of women as human entities worthy of being loved and respected on emotional, spiritual, and social levels. The love expressed here transcends the boundaries of banal romanticism; it is a form of existential respect for the presence of a woman as a true soulmate. This proves the capacity of poetry to transmit profound human values through a linguistic facade rich in philosophical meaning.

This humanistic idea is perfected with an emphasis on inner sensitivity. The poet articulates this through the reinforcing lines: *Ada hati selembut kapas / ada nurani yang tersentuh*. This verse projects an essential message that conscience and a gentle disposition are the primary foundations of the essence of human creation. The text narrates that amidst the vortex of life's steep journey, nurturing a gentle heart and a sharp conscience is an absolute necessity. The poem voices the principle that only through inner sensitivity can humans maintain empathy and practice genuine acts of humanity. This moral message serves as an anchor that prevents humans from losing their ethical consciousness, ensuring that every individual remains responsive to the suffering of others and continues to nurture civilization throughout every path of life's journey.

ELEGI BUAT MBAKYUKU YANG PERGI

Ada kabut temaram sepanjang mata memandang
Ada jalan menanjak dalam
Pilu hati luka perih duka

Ada rintik hujan
Sepanjang malam
Ada yang tak tertahan
Menyesak dalam dada, tiba-tiba
mengalir lewat pelupuk mata
menatap tubuhmu yang terbaring
dengan wajah tenteram hati

Aku seperti ranting kering patah melenting
ternyata engkau telah pergi

Kenangan masa anak-anak
"ketika di pendapa kita berkejaran
dan juga
ketika engkau jatuh dari pohon kersen
depan pasar dekat rumah, lalu
ayah menggendongmu pulang
aku menangis di belakang
dengan rasa takut ditinggalkan"
melintas begitu cepat di benakku

Kuingin memutar waktu
kembali dan memperlambat jalannya

Kini, di kaki gunung galunggung
melewati pematang licin di antara sawah hijau
sampai ke tempat istirahatmu
batang ketela, perdu kacang merah, bunga kamboja
menemanimu dan
nun jauh di bawah sana
gemicik air melalui batu-batu
manis seperti mimpi-mimpimu.

Turning to the poem “Elegi Buat Mbakyuku yang Pergi,” the dimension of humanization is explored through an inquiry into grief and psychological fragility. This is clearly recorded in the arrangement of the lines: *Ada kabut temaram sepanjang mata memandang / Ada jalan menanjak dalam / Pilu hati luka perih duka*. The sequence of metaphors—*pilu*, *luka*, *perih*, and *duka*—in the third line encapsulates a steep internal struggle and the absolute suffering experienced by the lyrical subject. These metaphors expose the fact that humans constantly harbor weaknesses and fragile sides when colliding with the pressing realities of life. Through the choice of honest diction, this

poem presents an articulation of feeling that penetrates beyond superficial sadness, displaying the anatomy of a fragile soul that is inherently human.

This fragility is further emphasized through the subsequent poetic lines: *Aku seperti ranting kering patah melenting / ternyata engkau telah pergi*. The analogy of a broken, dry twig is an accurate representation of a shattered internal state resulting from the loss of a deeply beloved figure. This metaphorical expression reaffirms the vulnerable nature of humans, especially when faced with the mystery of eternal parting or death. This spiritual awareness is reflected through the depth of grief, providing an understanding that emotional suffering is an organic part of the human experience in this ephemeral world.

On another side, human values are also elegantly reconstructed through fragments of past memories. The poet depicts this through a lengthy narrative verse: *Kenangan masa anak-anak / "ketika di pendapa kita berkerjaran / dan juga / ketika engkau jauh dari pohon kersen / depan pasar dekat rumah, lalu / ayah menggendongmu pulang / aku menangis di belakang / dengan rasa takut ditinggalkan" / melintas begitu cepat di benakku*. This poetic fragment assembles a mosaic of childhood filled with the warmth of relationships and primordial bonds between family members. Simple domestic events, such as the dynamics of playing or a child's fear, hold high significance as a form of appreciation for the life experiences that shape human identity and relations. This series of events becomes the sociological foundation that forms the subject's human connection and identity in the future.

Deep loss ultimately gives birth to existential despair, as expressed in the line: *Kuingin memutar waktu / kembali dan memperlambat jalannya*. This internal drive to turn back the clock represents the human psychology held hostage by regret or the inability to accept the verdict of destiny. This statement records the depth of affection as well as grief, producing a utopian hope to extend the duration of togetherness. This psychological condition is a hallmark of humanity, fully aware of the temporal limitations and the ephemeral value of time in the cycle of life.

Comprehensively, both poems operate the mission of *amar ma'ruf* in distinct yet resonating ways. The text of "Elegi Buat Mbakyuku Yang Pergi" offers an articulation of grief combined with sharp social critique regarding conditions that oppress human dignity. The character of "Mbakyuku" in the poem transforms into a representation of marginalized groups exhausted by the brutality of the life system, ultimately disappearing both physically and symbolically. The voice of goodness echoes through the groans of protest, urging the reader to be sensitive to structural injustice and to defend the alienated. This work transcends mere lamentation; it stands as a moral proclamation for civilization not to turn away from the suffering of vulnerable groups.

Meanwhile, the text "Perjalanan Ke Arah Bukit" takes a more contemplative and reflective path. The poet engineers a journey of ascent that is hermeneutically interpreted as an inner human endeavor to embrace the values of virtue. The symbol of the hill in this poetic structure represents the pinnacle of noble ideals, the achievement of ethical consciousness, and spiritual orientation. The weary footsteps amidst the climb are a reflection of life's harsh reality, yet they also demonstrate a steely determination to

continue moving toward the essence of goodness. Thus, the call to virtue here manifests as a burst of internal awareness that guards the flame of human hope against surrendering in the search for meaning. Through these two works, the poet has fully fulfilled his prophetic calling: sowing goodness, upholding human dignity, and guiding the reader toward the most profound enlightenment of moral consciousness.

Liberation Aspects in the Work of Achmad Charris Zubair

Continuing from the previously described dimension of humanization, the second wing of Kuntowijoyo's prophetic literature architecture maneuvers into the territory of liberation or the effort of emancipation. This concept of liberation is closely tied to the doctrine of *nahi munkar*, an ethical movement to prevent evil, reject wickedness, and free humans from the shackles of falsehood and structural injustice. This aspect of emancipation occupies a sharp space of articulation in the poems "Perjalanan Ke Arah Bukit" and "Elegi Buat Mbakyuku Yang Pergi" composed by Achmad Charris Zubair. In both texts, liberation does not manifest in the form of loud physical resistance. Instead, the poet formulates tactics of silent resistance through the exploration of social suffering and existential acceptance, transforming grief into a gateway toward authentic inner freedom.

Traces of liberation can initially be found in the poem "Perjalanan Ke Arah Bukit," specifically when the text directly intersects with the reality of the suffering of marginal groups. This is represented through the fragment: *tat kala mendengar berita gulana / di ujung batu dekat bukit bambu*. The quote metaphorically records the situation of oppression and injustice that creeps silently within the landscape of social life. Through these lines, the poet presents a critical indictment that suffering often resides in silent places that escape the ears of those in power. Many voices of the common people are silenced and forgotten by the pace of civilization; thus, this poetic text takes on a strategic role as a medium that provides a space for them to be heard. This aesthetic choice reaffirms the author's stance that injustice and oppression do not always have to be declared through shouts of anger but can be voiced with a striking impact through painful silence.

Furthermore, the spirit of *nahi munkar* in the cultural sphere is manifested in the deconstruction of gender stereotypes and resistance against patriarchal hegemony. This ideological stance radiates strongly in the following lines: *Ah, perempuanku / aku menyayangimu karena justru engkau perempuan perkasa / dengan nurani samudera / dan langit luas tanpa batas*. This string of words narrates the exaltation of the female entity, who is valued absolutely for her inner strength, entirely devoid of assumptions of physical weakness. The linguistic construction chosen by the poet radically liberates the female subject from obsolete narratives that position them as subordinate beings. This text directly challenges rigid patriarchal views, guiding the reader to identify women as figures of full empowerment, resilience, and as holders of the fundamental capacity to serve as sources of strength and anchors for social change.

Shifting to the poem "Elegi Buat Mbakyuku Yang Pergi," the framework of liberation transforms into a personal struggle to break free from the prison of despair.

The grief that shackles is recorded in the metaphor of a broken soul: *Aku seperti ranting kering patah melenting / ternyata engkau telah pergi*. This line captures the moment when the inner self is shattered by the parting from a beloved figure. Nevertheless, from a prophetic perspective, this fatal suffering is positioned as the starting point for the awakening of awareness regarding human interconnectedness. The devastated feeling is utilized as a gateway to inner freedom to understand the ephemeral nature of life in the world. This despair initially triggers ontological rejection, as stated in the lines: *Kuingin memutar waktu / kembali dan memperlambat jalanannya*. The utopian desire to reject reality and turn back time gradually transforms into a complete realization that the dimension of time is beyond human control. This internal dialectic process gives birth to steps toward release. True liberation is achieved precisely when the subject realizes their absolute limitations and begins to accept what cannot be changed back.

This process of emotional healing and liberation reaches its peak through the ritual journey toward the final resting place. The poet composes a lyrical visualization: *Kini, di kaki gunung gelanggung / Melewati pematangan licin di antara sawah hijau / sampai ke tempat istirahatmu / batang ketela, perdu kacang merah, bunga kamboja / menemanimu dan / nun jauh di bawah sana / gemericik air melalui batu-batu / manis seperti mimpi-mimpi*. The journey across the foot of the mountain and the rice field embankments toward the grave carries a dual meaning: a representation of physical movement as well as an inner journey toward a point of absolute peace. The living elements of nature—such as cassava stalks, red bean shrubs, and the flowing water—confirm a cosmic certainty that life will always continue. These natural ornaments serve as symbols reminding that grief is not a permanent place to reside. This poem transmits a strong message that every individual possesses the capacity for resilience to release the weight of oppressive grief and reconnect with the ongoing pulse of life.

As the culmination of this reading, it is clearly evident how the framework of *nahi munkar* operates dialectically within both works. In the manuscript “Elegi Buat Mbakyuku Yang Pergi,” the departure of the figure becomes a symbol of the grief that imprisons the soul’s freedom. However, behind the veil of lamentation lies a resilient process of liberation. The poet strives intensely to accept destiny and the reality at hand. Every verse implies an effort to transform the energy of sadness into a life-affirming resilience, challenging social constructions that often ignore the validity of individual suffering. This text narrates a complete spiritual awakening through the path of sincere acceptance.

On the other hand, the poem “Perjalanan Ke Arah Bukit” simulates a meaningful expedition where the entity of the hill becomes a metaphor for a noble goal and a point of enlightenment. Every step in this climb is a form of real resistance against *nahi munkar*, directly facing all obstacles that shackle freedom. Along the path, the author encounters various difficulties, but it is precisely from those hardships that the strength to keep moving forward emerges. Both poetic compositions ultimately reveal the complexity of the human inner landscape, linking the intersection between liberation from agonizing grief and the struggle against a corrupt order of life. The reader is required to have the

discernment to continue nurturing moral resistance while embracing an open heart amidst the encirclement of worldly wickedness.

Transcendence Aspects in the Work of Achmad Charris Zubair

Complementing the previously described constructions of humanization and liberation, the peak of Kuntowijoyo's prophetic literature architecture culminates in the pillar of transcendence or *tu'minuna billah*. This transcendental dimension operates as an existential anchor that binds all human actions and liberation efforts to remain aligned with cosmic harmony and divine decrees. In the reading of Achmad Charris Zubair's work, the awareness of God's existence is represented not in the form of rigid dogma, but as an intimate spiritual dialogue amidst the encirclement of human life crises. This confirms that transcendental awareness is an organic entity that bridges human weakness with the absolute power of the Creator.

The most explicit manifestation of this vertical communication is recorded in the manuscript "Perjalanan Ke Arah Bukit." The poet manifests absolute surrender through a transparently chanted prayer: *Ya Allah pemilik kehidupan ini / bukalah sekat dan ruang yang membelenggu kami*. This quote represents a spiritual request so that the energy of love and human values are not degraded by the partitions of materialism. Love and the conduct of life are positioned as a spiritual bridge toward God. This text offers a discourse that humans, in essence, must surrender to seek liberation from things that weigh down the soul's journey, such as eschatological fears or ephemeral greed. The prayer becomes a medium of catharsis so that individuals can embrace universal compassion and continue to close the inner distance with the Creator.

The ontological awareness regarding the purpose of human creation is further emphasized in the subsequent lines of the same poem: *hidup yang berisi sempit / untuk menhamba kepadaMu*. This poetic fragment exposes the ephemerality of the world while providing an assertion that the essence of existence will only reach a degree of glory if allocated for devotion to the Owner of the Universe. The poet injects a theological awareness that amidst the vortex of worldly busyness that often blunts empathy, humans bear an essential obligation to constantly worship and cultivate gratitude. This act of surrender proves that transcendence is by no means an escape from social reality, but rather the inner foundation that provides direction for every second of life's breath.

The intersection between transcendence and the inevitability of the destiny of death is explored in depth in the poem "Elegi Buat Mbakyuku Yang Pergi." Death, from a prophetic perspective, is not reduced to a nihilistic tragedy, but rather a peaceful phase of homecoming. This phenomenon is portrayed in the lyrical narrative: *Ada rintik hujan / Sepanjang malam / Ada yang tak tertahan / Menyesakkan dalam dada, tiba-tiba / Mengalir lewat peluput mata / Menatap tubuhmu yang terbaring / Dengan wajar tentram hati*. Behind the veil of grief that flows with the rain and tears, there lies a discovery of inner peace. The visualization of the peaceful face of the deceased becomes a high-level metaphor that death actually holds an eschatological meaning as the beginning of the soul's and spirit's journey in the form of acceptance of God's will. This tranquility is a manifestation of total acceptance of God's absolute decree.

This homecoming procession is accompanied by the harmony of the universe, which acts as a silent witness to divine greatness. The poet depicts it through ecological harmony: *batang ketela, perdu kacang merah, bunga kamboja / menemanimu dan / nun jauh dibawah sana / gemericik air melalu batu-batu / manis seperti mimpi-mimpimu*. The tranquil natural landscape in these lines functions far beyond a mere physical setting; it manifests as a representation of the spiritual interconnectedness between the microcosm (humans) and the macrocosm (the universe). The plants and the flowing water accompanying the final rest of the deceased confirm that all elements of God's creation rotate in the same obedience. This unification validates the presence of a very strong divine element, even within the most ancient entities of nature.

At the most vulnerable point when facing Divine destiny, humans are often tested by the impulse of rejection. This psychological condition is recorded through the admission: *Kuingin memutar waktu / Kembali dan memperlambat jalannya*. Although this quote was previously analyzed in the realm of humanization as a form of human grief, within the framework of transcendence, these lines represent the nadir of intellectual rebellion before finally dissolving into absolute surrender. This rejection of the timeline gradually metamorphoses into high-level sincerity when the subject realizes God's sole authority over the dimension of time. The limitation to intervene in destiny ultimately forces the human soul to transcend its material suffering and achieve inner peace through complete theological understanding.

Holistically, *Iman Billah* (Faith in God) emerges as the main breath that animates both poetic manuscripts. The poem "Elegi Buat Mbakyuku Yang Pergi" demonstrates how the internal struggle when facing death is successfully transformed into an arena of contemplation to mine wisdom behind the Creator's decree. Each of its verses guides the awareness of the absolute relationship between life, ephemerality, and divine power. In another horizon, "Perjalanan Ke Arah Bukit" presents an allegory of a steep inner ascent, where the compass of faith becomes the sole navigational instrument preventing the subject from moral deviation. This series of readings validates the power of faith as a balancing anchor; guiding humans to maintain their social sanity on earth while continuing to anchor their orientation toward otherworldly eternity.

4. CONCLUSION

Based on the analysis of the poems "Elegi Buat Mbakyuku yang Pergi" and "Perjalanan ke Arah Bukit," Achmad Charris Zubair's work is proven to incorporate a comprehensive prophetic literary construction through the intertwined pillars of humanization, liberation, and transcendence, which together form a profound spiritual unity. The humanization aspect is manifested through acute empathy for human existential experiences when facing death and the search for life's meaning. In "Elegi Buat Mbakyuku yang Pergi," the grief of loss is reconstructed as the essence of the human journey and the highest form of respect for the deceased. Alongside this value, the pillar of liberation emerges through a contemplative act to detach oneself from worldly shackles. Through the symbolism of the climbing expedition in "Perjalanan ke

Arah Bukit,” emancipation is centered on discovering inner peace and releasing material desires, affirming that true freedom resides in a spiritual realm that transcends sociopolitical liberty. Meanwhile, transcendence serves as the absolute foundation linking human existence with Divine greatness, reimagining death as a gateway to eternity without becoming trapped in rigid dogma. Overall, these poems establish themselves as spiritual literature that merges aesthetic beauty with sharp ethical and metaphysical consciousness. The prophetic approach proves the reliability of poetry as a vehicle for humanization, a medium for spiritual liberation, and an expansive path toward transcendental serenity.

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