

## Exploring the Meaning of the *Secret Book of Baina Haq* as a Literature Learning: A Study of Ludwig Wittgenstein's Philosophy of Language

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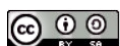
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### Abstract

This article delineates the stylistic similarities between Hölderlin's poetry and Sufi poetry within the manuscript of the *Secret Book of Baina Haq*. Accordingly, this research aims to highlight the shared stylistic features found in both types of poetry within the context of understanding the existence of God. The expressions of Sufi poetry contained therein reflect universal spiritual symbols capable of transcending cultural and historical boundaries. The Sufi literary discourse in the *Secret Book of Baina Haq* is connected to past literary traditions and anticipates the future direction of literature, as reflected in the poetry and metaphors used in the manuscript. This research approach adopts a qualitative descriptive content analysis method, employing Wittgenstein's 'Philosophical Investigations' approach. The research findings demonstrate that this approach effectively traces the relationship between transcendental existence (God) and religious aspects through Sufi literature in the *Secret Book of Baina Haq*. Within the framework of this research, the philosophy of language is considered an effective tool for understanding transcendental existence through literary discourse.

**Keywords:** *discourse, literature, poetry, Sufi*



## Introduction

Wittgenstein famously stated, "The limits of my language mean the limits of my world" (Martland, 1975), highlighting that the capacity to express ideas linguistically shapes their existence. If a concept cannot be articulated, it is considered nonexistent. Language is central to human interaction, serving as a vital medium for conveying experiences and shaping culture. The complexity of a society's language reflects the depth of interpersonal communication, making language integral to cultural and human development (Kim, 2020).

Wittgenstein succinctly captures the close relationship between language and reality, encouraging us to view language as a tool to explore the boundaries of knowledge. Since Saussure's *Course in General Linguistics* (1915), language and linguistics have become central to philosophical inquiry in Europe, expanding its role within social sciences (Lessnoff, 2021).

In human life, language's importance extends beyond linguistics to influence various academic disciplines. The philosophy of language has provided key insights, from structuralism to post-structuralism, hermeneutics to pragmatism. Gadamer asserts that "the creature that can be understood is language," underscoring its fundamental role in human comprehension (Bakozoda, 2018). However, our understanding remains constrained by linguistic frameworks ingrained in our minds, limiting experiences beyond language. Words—spoken or written—are regarded as definitive, serving as the sole measure of knowledge. The concept of transcendence, once a metaphysical focus, has shifted within linguistic domains, where it can transcend individual boundaries (Wolcher, 2023) argues that the pursuit of transcendence often stems from illusions and chaos of the mind, yet it remains a common human phenomenon.

In this context, researcher perspectives on alternative visions are explored through Sufi poetry. The *Secret Book of Baina Haq* (Tet, 1970) draws from esoteric Sufism, differing from modern linguistic philosophy.

Its linguistic expressions—often surpassing conventional syntax—are rooted in the Sasak Lombok tribe's unique language, which contains esoteric elements worthy of scholarly analysis.

Presented as discourse within the manuscript, Sufi poetry avoids superficial philosophical jargon, favoring metaphorical language as a means of literary transmission. These texts incorporate phonemes, syntax, and semantics from the Sasak cultural language, making them suitable for analysis through Wittgenstein's *Philosophical Investigations*. Such examination aims to elucidate the linguistic features embedded in these metaphorical narratives. Additionally, the manuscript demonstrates how language facilitates the pursuit of transcendental existence (God), reflecting the intrinsic connection between language, literature, and spiritual aspiration.

## Theory

Wittgenstein posits that language is a flexible, socially embedded system, often exhibiting ambiguous meanings because it lacks intrinsic definitions; instead, meaning arises from its usage within specific contexts (McClendon & Kallenberg, 1998). He argues that language's complexity and variance prevent it from being reducible, emphasizing that meaning is determined by usage rather than logical structure (Das & Neog, 2021). Accordingly, understanding language's utility is more crucial than seeking fixed meanings, as societies continually create and shape words through cultural and linguistic practices rooted in their collective knowledge (García et al., 2021).

Wittgenstein asserts that the meaning of a word depends on its contextual use in everyday discourse. Its significance is not based on the object it refers to or mental associations, but on how it functions within language in practice (Callaway, 2023). This aligns with the concept of 'anthropological holism,' where words derive meaning from their relationship within a broader linguistic and contextual framework,

echoing Wilkins' view that language forms the foundation of all concepts and phenomena in the universe (Lewis, 2002).

For this reason, a language known only to an individual would lack coherence. Therefore, this study seeks to analyze the meanings of words in the *Secret Book of Baina Haq* using Wittgenstein's *Philosophical Investigations*, a philosophical approach that has sparked debate among 20th-century thinkers. This perspective aims to uncover the intended meanings of the manuscript's words so they are comprehensible to a broader audience unfamiliar with its language. Wittgenstein sees philosophy as a tool to clarify logical thinking, serving both descriptive and guiding functions—particularly in grammar, logic, and language use (Kuusela, 2020). Consequently, this research analyzes the meanings of literary words in the manuscript to bridge verbal and non-verbal expressions, emphasizing understanding within real-world contexts.

Additionally, Wittgenstein's *Philosophy of Language* highlights the close relationship between thought and language as social phenomena. Language can be viewed as an internal structure, with social context acting as its observable framework; understanding thought thus requires tangible criteria (Hunter, 1977). This study, however, focuses not merely on linguistic symbols but on the phonetic essence at a meta-philosophical level. Hence, Wittgenstein's philosophy offers a way to interpret semantic elements through *Philosophical Investigations*. Fundamentally, the philosophy of language aims to construct conceptual frameworks using signs to objectively explain meaning (Richard, 2021). For Wittgenstein, studying word meaning also facilitates understanding the nature of knowledge, as language is inherently connected to reality.

In this context, the first focus is on exploring philosophers' ideas concerning the concept of 'meaning,' examining issues like synonyms, the origin of meaning, and methods of accurate interpretation (Rohr, 2021). The second involves understanding how language functions within social interactions, including language acquisition, creation, and its role in

speech acts. Third, the framework aims to reveal the relationship between language, thought, and understanding among speakers and recipients, which is vital for successful translation and interpretation. Accordingly, the researchers strive to uncover the essence of meaning in Sufi poetry within the *Secret Book of Baina Haq* and compare it with Hölderlin's European poetry.

## Method

This study integrates Wittgenstein's philosophy of language with religious teachings. Data sources are categorized into three groups: primary, secondary, and tertiary. The primary data comprises the *Secret Book of Baina Haq*—a Sufi manuscript—while secondary data includes Wittgenstein's philosophical concepts and relevant scholarly journals. Tertiary data consists of related theories in the philosophy of language. Data analysis employs a content analysis method aligned with Wittgenstein's *Philosophical Investigations* to explore the semantic integration in Sufi poetry within the manuscript and its parallels with Hölderlin's poetry. Cross-verification is conducted to ensure accuracy, and the interpretive outcomes—focusing on meaning and comparative insights—are discussed comprehensively. The analysis culminates in key findings drawn from these interpretations.

## Results and Discussion

### The Nature of Language

Across cultures, language is essential for facilitating human interaction and connecting with the divine. Plato's concept of *hermeneia* associates Hermes, the divine messenger who introduced writing, with hermeneutic knowledge (Isababayeva, 2021). In Greek tradition, Hermes served as an interpreter of divine truths concealed within ambiguous, poetic expressions, underscoring literature's role in safeguarding the

sanctity of language and faith. The sacredness of language is rooted in its intrinsic qualities, linking linguistic meaning to notions of power, morality, and identity. Beyond communication, language embodies sacred knowledge; for instance, Egyptian hieroglyphs—meaning “sacred carvings”—carry spiritual significance and serve as preserved symbols of authenticity (Houston & Stauder, 2020).

In modern times, spiritual language is often viewed not as a vessel of sacred knowledge but as mystical and accessible only to a select few (Basetti, 2023). This shift transforms language into a battlefield shaping perceptions of reality, self, and the universe. It creates culturally specific expressions through metaphors and literature, making language an ideologically charged lens that influences collective worldviews. The reinterpretation of language’s meanings—particularly through literary analysis—is crucial, despite ongoing philosophical debates. Ultimately, language is a productive system capable of generating perceptual and meaning-based similarities across structures (Dingemanse et al., 2020). Saussure’s theory emphasizes that meaning derives not from individual words but from their relationships within a system of differences, highlighting that similar words across cultures reflect shared meanings rooted in relational structures rather than isolated terms.

Saussure’s concept views words as defined by their distinctions and contextual relations, forming a network where meaning arises from interrelations among words—known as the theory of language (Fanani, 2013). Language not only reflects reality but also actively shapes it; for instance, in wedding vows, words turn intentions into actions through performative speech, aligning with the notion of 'language games' (Das & Neog, 2021). Thus, meaning is not inherent but emerges through language in use, influenced by social practices, conventions, and discursive contexts. Words, utterances, and language do not automatically carry meaning; rather, meaning is constructed by speakers, writers, and readers within specific social and cultural frameworks (García & Kleifgen, 2020).

This perspective differs from the hermeneutic approach, particularly Gadamer's concept, which explores meaning from a cultural perspective. Gadamer considers individuals as embedded within cultural contexts, where preconceptions or prejudgments are essential for understanding. Tradition, location, and practices shape our cultural worldview, forming the basis for developing culturally specific understandings (Causadias, 2020). How does language relate to culture? This question aligns with Wittgenstein's philosophical insights on the connection between speech and action. Although Gadamer emphasizes words and images over speech and action, his hermeneutic view suggests that images and understanding emerge through the ongoing use of words. Words enable relationships between language and phenomena, rooted in linguistic and prelinguistic experience (Keane, 2021). For Gadamer, words possess the power to convey meanings that connect language and the world through linguistic imagination.

Hermeneutics, therefore, follows the trend in modern philosophy by grounding understanding within cultural and linguistic contexts. In line with Heidegger's hermeneutics, our initial understanding—shaped by prejudices—limits our interpretation. These prejudgments guide how we engage with the world and interpret individual and historical backgrounds (Alvesson & Sandberg, 2022).

Fundamentally, it is impossible to detach entirely from the influence of tradition and culture, as one's understanding and interpretation are anchored in their cultural framework. In this context, hermeneutics, as a branch of contemporary philosophy, has expanded into literature and poetry, serving as a means to explore life's richness through literary hermeneutics, which also functions as hermeneutic phenomenology (Green et al., 2021). Gadamer asserts that "abstract description can never fully reveal the meaning of a poetic depiction," emphasizing that poetry offers deeper insights into human experience and language.

Abstract language often distancing itself from tangible reality tends toward universality and broad application. Conversely, literature portrays life in its authentic form, reflecting language as an idiomatic expression of life itself. Poetry, in particular, embodies a play of words that transcends conceptual boundaries, fostering metalinguistic awareness and new perspectives within existing linguistic constraints (Cenoz & Gorter, 2021).

Heidegger, a pioneer of hermeneutic philosophy, recognized the significance of understanding existence—particularly the divine—through poetry. Heidegger’s focus on poetic interpretation, especially in relation to Hölderlin’s works, emphasizes expressing the essence of divine existence. Hölderlin’s poetry reconstructs the concept of God’s existence, resonating with Sufi teachings in the *Secret Book of Baina Haq*, which sees divine attributes as key to understanding God.

Hölderlin’s work reflects a distinct dimension of divine existence, diverging from other European philosophers. Through his poetry, he engages in a philosophical-religious dialogue, exemplified in lines like: "We are a sign that is not read / We feel no pain, we almost have / Lost our tongue in foreign lands" (Sridevi, 2020). The first line suggests that humans are symbols conveying meaning, yet their messages often go unnoticed or misunderstood, embodying existential or spiritual ambiguity.

The line “We feel no pain, we almost have” suggests a state of near-transcendence over suffering, implying both inner peace and spiritual insight, while also hinting at residual trauma or unresolved pain. Conversely, the concluding line, “Lost our tongue in foreign lands,” symbolizes alienation and loss of identity, which can be interpreted literally—as speech loss—or metaphorically, as dislocation or spiritual alienation. This evokes feelings of existential disconnection and the pursuit of meaning beyond physical and cultural boundaries.

Overall, Hölderlin’s poetry portrays an existential and spiritual journey characterized by complexity, ambiguity, and the ongoing quest for meaning. Through accessible language, Hölderlin encourages reflection



and invites readers to engage with profound questions regarding life and human existence.

Hölderlin's poetic introspection bears a notable resemblance to the intuitive depth found in Sufi texts such as the *Secret Book of Baina Haq*. His verses embody philosophical richness across linguistic, conceptual, and spiritual dimensions. Despite differences in language, Hölderlin's poetry and Sufi literature share significant thematic parallels (Crawford & Brandt, 2020).

An excerpt from Hölderlin, cited here, exemplifies the spiritual quest and the pursuit of understanding: "Yet where are my friends? Bellarmine / and companion? Many a one / is shy of going to the source" (Han, 2023). This stanza conveys feelings of confusion and solitude in the search for truth. The question "Where are my friends?" signifies longing and anxiety; "Bellarmine" and "companion" symbolize expected sources of support, while "shy of going to the source" reflects hesitation and fear of confronting ultimate realities—highlighting the inherent uncertainty in the pursuit of deeper knowledge.

By referencing Hölderlin's poetry, the researcher underscores the universal motif of a spiritual quest and the challenges involved in seeking truth. The poem emphasizes the critical role of companionship and support in this inward journey.

Furthermore, Hölderlin's verse alludes to the absence of friends not merely as a literal lack but as a symbolic expression of his solitary role as a poet. His homeland, Swabia, is metaphorically depicted as a nurturing origin—akin to a mother or mentor—reflecting its proximity to the Swiss Alps. Hölderlin's refuge near the "hearth" evokes Heraclitus, the ancient Greek philosopher associated with pantheistic ideas and contributions to theological thought concerning the human soul (Vítek, 2021).

The "hearth" symbolizes the divine dwelling; the "hometown" represents the abode of divine beings—an idea rooted in spirituality and tradition. This imagery aligns with Sufi teachings found in the *Secret Book*

of *Bainal Haq*, where divine attributes are central, and is reflected in the poetic and linguistic qualities of Hölderlin's work.

### **The Meaning of Literature behind the Manuscript of *The Secret Book of Bainal Haq***

The *Secret Book of Bainal Haq* is a Sufi manuscript passed down by Haji Ahmad Teretetet, serving as a spiritual guide for dhikr practices within the Sasak community of Lombok (Chaer et al., 2023). It imparts teachings on authentic love for God, communicated through verses rich in profound meaning, which, from a Wittgensteinian perspective, convey implicit messages through their language.

Sufi literature in *Bainal Haq* employs specialized spiritual language that differs from everyday speech, requiring particular interpretive insights to grasp its divine and mystical principles. Despite diverse understanding approaches, its literary style bears resemblance to that of European poets such as Hölderlin, especially in its exploration of the divine.

Ahmad Teretetet's verses—collectively known as Ahmad Tet—express concepts of ontological and epistemological unity. While often ambiguous, these poems embody linguistic and literary truths valuable for human development and educational purposes (Johansson & Löfgren, 2022). A selected excerpt from the *Secret Book of Bainal Haq*, authored by Ahmad Teretetet, exemplifies this spiritual and poetic expression.

#### ***“Ing Ning Galing Kusumo, Ning Hai Ning Suksme”***

The Sufi poetic sentence "*Ing Ning Galing Kusumo, Ning Hai Ning Suksme*" carries profound meaning that warrants elucidation. Here is a more detailed explanation of the sentence's significance: "*Ing Ning Galing Kusumo*": "*Ing Ning*" is a Javanese phrase meaning "in", while "*Galing*" is derived from the word "*golek*" which means "seeking" or "following".

"*Kusumo*" refers to a flower symbolizing purity or beauty. Literally, this phrase can be interpreted as "in the search for beauty or purity". In a spiritual or Sufi context, "*Kusumo*" may also symbolize the quest for God or a deep understanding of the Divine existence.

The Sufi literary expression contains semantic and practical meanings in the spiritual culture of the Sasak people. In literary studies, the literary expression in the secret Sufi manuscript "Bainal Haq" invites readers to explore deeper meanings that can only be understood through intense inner experience.

### ***"Ning Hai Ning Suksme"***

"*Ning*" is a particle in Javanese language that denotes depth or attention to a particular matter. "*Hai*" can be interpreted as "towards" or "heading towards." "*Suksme*" means "gentle" or "subtle." This sentence highlights the journey towards spiritual wisdom or profound understanding. "*Hai Ning Suksme*" can be understood as the direction of the journey towards a subtle and profound understanding of the essence of existence or God. Therefore, overall, this Sufi poetry sentence depicts a journey of deep and subtle spiritual or mystical quest towards understanding the beauty, sanctity, or divine essence. It reflects the spirit of seeking and the desire to attain a profound understanding of God or the divine existence, which is the essence of Sufism teachings. In other words, the journey towards a profound understanding of the beauty and subtlety of the divine essence.

Related to Wittgenstein's philosophy, the Sufi expression provides a broader insight into verbal meaning that leads to a deeper spiritual meaning. Thus, through literary learning, it can bring readers to a deeper understanding of spirituality and God. Therefore, Sufi literary expressions are not only a series of words, but as a language practice to invite readers to a more complex understanding.

### ***“Ing Patahni Ing Kusumo, Sayup Sunyi Ning Rase Aran Ngadeh”***

The Sufi poetry sentence "*Ing Patahni Ing Kusumo, Sayup Sunyi Ning Rase Aran Ngadeh*" holds profound meaning. Let me elaborate in more detail about the meaning of this sentence: "*Ing Patahni Ing Kusumo*": "*Ing*" is a phrase in Javanese language meaning "within" or "inside." "*Patahni*" is derived from the word "*patah*" which means "broken" or "severed." "*Kusumo*" refers to a flower name symbolizing purity or beauty. Literally, this phrase can be interpreted as "within brokenness or sadness, there is beauty or purity." In a spiritual or Sufi context, this poetry refers to a deep experience within moments of heartbreak or despair, where one finds hidden spiritual beauty or truth within it.

"*Sayup Sunyi Ning Rase Aran Ngadeh*": "*Sayup*" is a Javanese word meaning "*dim*" or "*faint*." "*Sunyi*" means "*quiet*" or "*silent*." "*Ning*" is a particle in Javanese indicating depth or attention to something. "*Rase*" refers to feelings or sensations. "*Aran*" means "*within*" or "*on*." This sentence highlights a spiritual experience that occurs in silence and emptiness, where one feels deep sensations or emotions. "*Ning Rase Aran Ngadeh*" is interpreted as the presence or experience of hidden or latent feelings or sensations.

In the study of literature, these Sufi expressions show how important it is to understand language as a tool to explain spiritual experience, the search for the true and oneness with God. For that, Wittgenstein taught that the meaning of language appears in practical use in life. In the context of Sufi literature, these expressions are to convey spiritual experiences that cannot be explained only through literal words.

Therefore, overall, the Sufi poetry within the manuscript of the *Secret Book of Binal Haq* depicts a profound spiritual experience amidst despair or sadness, where one discovers hidden spiritual beauty or truth, and feels the depth of emotions or sensations in silence and emptiness. This reflects the typical themes of Sufism about seeking meaning and truth within darkness or suffering.

Thus, the Sufi poem "*Ing Patahni Ing Kusumo, Sayup Sunyi Ning Rase Aran Ngadeh*" and Holderlin's poetry share similarities in theme and depth of meaning related to spiritual experience and the quest for truth. Although originating from different cultures, both poems explore the profound dimensions of human experience in seeking meaning in life and existence.

### ***"Sani Ning Akui Aran Mule, Sayup Siti Ning Ngerase."***

The poetic sentence can be elucidated as follows: "*Sani*" here refers to the depth or profound state of the heart, encompassing deep feelings and understanding. "*Ning Akui Aran Mule*" pertains to the process of realizing or acknowledging the essence or fundamental nature of something. "*Sayup Siti Ning Ngerase*" indicates a serene, tranquil mood capable of sensing or absorbing subtle or gentle aspects.

The expression of the Sufi poem depicts a profound inner experience, where one undergoes a deep awareness of the essence or fundamental nature of something. The term "*Sani*" is used to denote the depth or state of the heart that entails deep understanding. "*Ning Akui Aran Mule*" signifies the process or mental activity of one becoming conscious of the existence of something fundamental or essential. Meanwhile, "*Sayup Siti Ning Ngerase*" portrays a calm and tranquil mood wherein one is able to sense or absorb subtle or gentle aspects.

In learning literature, the Sufi literary sentence teaches the importance of understanding literary works not only from the visible language side but also from the experience and meaning contained therein, which can be understood through inner reflection and interaction with the text. As the result, in learning literature, students can be invited to not only analyze words, but also to absorb and appreciate the meaning contained in the literary text, as expressed in this Sufi poem sentence.

### ***“Agung-agung Ning Tulus Aran Jati, Patihni Aran Merpati”***

Next, let us examine the meaning of the following Sufi poetry expression: *"Agung-agung Ning Tulus Aran Jati"*: The term *"Agung-agung"* means great or noble. *"Ning"* is a Javanese connecting word equivalent to "that" in English. *"Tulus"* means pure or sincere. *"Aran"* is derived from the Javanese word *"nama,"* which signifies essence or reality. *"Jati"* means origin or essential. Therefore, this phrase overall depicts something great and pure in its essence. The phrase *‘Patihni Aran Merpati’*: *"Patihni"* is another form of *"nama"* referring to something holding a principal or crucial role. *"Aran"* and *"Merpati"* have been explained earlier. Thus, this segment can be interpreted as something central or fundamental in its pure essence.

In learning literature, this sentence teaches the importance of understanding literary texts in a more holistic way to involve deep meaning from inner experience, social context, and the relationship between the meaning of words and their users. In line with Wittgenstein's thinking, students in learning literature can be invited to not only understand the literal meaning of words in poetry or prose, but also to explore the meaning that arises from the context of language use in real life.

### ***“Sak-Saktu Tulak, Ing Ngabeh Sarung Sami Sala’ tue”***

Let us examine the meaning of the following Sufi poem: *"Sak-Saktu Tulak"*: *"Sak-Saktu"* can be interpreted as "together" or "simultaneously." *"Tulak"* signifies pushing or supporting. Thus, this part means working together or mutually supporting each other. *‘Ing Ngabeh’*: *"Ing"* is a preposition meaning "in" or "at." *"Ngabeh"* derives from *"abeh,"* which means end. So, literally, *"Ing Ngabeh"* can be understood as "in the end" or "at the end." *‘Sarung Sami Sala’ tue*: *"Sarung"* literally means a cover or a wrap. *"Sami"* means all of us or together. *"Sala’ tue"* is an expression referring to similarity or unity. Hence, this part can be interpreted as

"together in unity." Therefore, the poetic line aims to convey the idea of the importance of working together and supporting each other in facing the end or conclusion, while emphasizing that we are all in unity or solidarity.

In the spiritual or philosophical context, the statement aims to propose the idea that in facing the end or conclusion, it is important for us to unite and support each other, as ultimately we all share similarity or unity in the human experience.

In the context of literature study, the sentences of sufi literature provide some valuable knowledge related to the way to invite readers into spiritual understanding and experiences. From Wittgenstein's approach, we can understand the sentences from sufi, not only found from the sentences themselves, but also from the bigger context of life experiences and continual spiritual seeking.

*"Ayup Agung Aran Are, Alam Dunie Antuk Aran Sejati Agung, Rupe Nur Cahye Agung Aran Rue"*: The researcher translates freely: *'Ayup Agung Aran Are*: "Ayup" signifies beauty or magnificence. "Agung" means grand or noble. "Aran" is a form of the word "nama" in Javanese, referring to essence or essence. "Are" implies something eternal or everlasting. So, this part may convey the idea of great and eternal beauty in its essence. *'Alam Dunie Antuk Aran Sejati Agung'*: "Alam" denotes the world or universe. "Dunie" originates from the word "duniawi," meaning related to the material or temporary world. "Antuk" is a word meaning 'with or through'. "Aran Sejati Agung" has been explained earlier. Hence, this part depicts that this temporary universe contains a great and noble essence.

*'Rupe Nur Cahye Agung Aran Rue'*: "Rupe" signifies form or manifestation. "Nur Cahye" can be interpreted as bright shining light or divine light. "Agung Aran Rue" has been previously explained. Thus, this verse portrays that in its form or manifestation, the divine light shining brightly represents a grand and noble essence. In the context of Sufism and philosophy, this poem aims to convey the idea of beauty and eternal

nobility in its essence. The universe, though temporary, possesses a grand and noble essence, and divine light is the grand and noble essence in every form. In other words, truth is what makes the world beautiful and comfortable.

***“Iling Ning Wahdane, Selamperong Sampurna, Ana Ning Anggang Maha Diri”***

The expression of this Sufi poem carries religious, philosophical, and spiritual meanings. "*Iling Ning Wahdane*": The word "*iling*" can be interpreted as "towards" or "reaching", while "*ning*" is a connector word meaning "to". Then, "*Wahdane*" originates from "*wahdat*", which in Sufi context means "unity" or "union with God". Therefore, this Sufi phrase can be understood as "heading towards or achieving unity with God". "*Selamperong Sampurna*": "*Selamperong*" is a less common term more related to specific Javanese contexts. However, "*sampurna*" means "perfect" or "complete". Thus, overall, this phrase refers to the attainment of perfection in a spiritual context. "*Ana Ning Anggang Maha Diri*": "*Ana*" is a verb meaning "there is" or "exists", "*ning*" means "to", "*anggang*" is related to "*angga*" which in Javanese context signifies "heaven" or "paradise", and "*Maha Diri*" can be interpreted as "The Almighty" or "God". So, this part can be understood as "existing in the journey towards the presence of The Almighty". Overall, the verse of this poem depicts one's spiritual journey towards unity with God, achieving perfection in that journey, and ultimately arriving in the presence of the Most High.

As a literary work, the sentences from Sufi intend to provide information and also generate readers' awareness of the spiritual dimension, which arouses readers' awareness of spiritual dimensions that are beyond the limits of words themselves.

Thus, in this context, the researcher quotes several lines of poetry from Hölderlin that depict the meaning of 'love and truth' as a representation of a writer's character: "You friendly and faithful gods I wish



you could know How my soul has loved you. I knew you better Than I have ever known them. I understood the stillness above the sky. I grew up in the arms of the gods" (Hölderlin, 2007).

The expression of Hölderlin's poetry depicts the feelings and spiritual experience of a writer towards the friendly and faithful gods. This can be understood through the lines: "You friendly and faithful gods I wish you could know": The writer expresses his desire for the friendly and faithful gods to know his feelings. The term "friendly" refers to the kind and amiable nature of the gods, while "faithful" indicates their trustworthiness and loyalty.

"How my soul has loved you": The writer expresses the depth of affection his soul holds for these gods. This signifies a profound and spiritual connection between the writer and the gods, where love and devotion emanate from the heart and soul of the writer. "I knew you better Than I have ever known them": The writer asserts that his knowledge of the gods surpasses his knowledge of others. This demonstrates a spiritual intimacy and profound understanding of the gods, exceeding his understanding of humans or other beings.

"I understood the stillness above the sky": The writer conveys his comprehension of the silence above the sky. This refers to a spiritual experience or understanding of the universe at a deeper level, where this silence serves as a symbol or manifestation of the presence of the gods. "I grew up in the arms of the gods": The writer states that he has grown and developed within the embrace of the gods. This depicts the protection, support, and spiritual closeness felt by the writer throughout his life journey.

Therefore, these sentences depict a profound spiritual relationship between the writer and the gods, where love, devotion, understanding, and spiritual growth are central themes.

In Friedrich Hölderlin's poetry, we can observe similarities between his religious literature and the Sufi literature of the Sasak Lombok tribe as

described in the manuscript of the *Secret Book of Baina'l Haq*. The Sufi literature of the *Secret Book of Baina'l Haq* and Hölderlin's religious poetry share commonalities in their thoughts on poetry, language, and profound conceptualization. Upon examining both literary discourses, we can grasp two main meanings. In this regard, there is a duality reflected in both religious poems discussing the 'truth and error' that perpetually exist in the universe. These two aspects are closely related to two essential qualities of language."

The first quality pertains to the meaning of language, which fundamentally signifies a relationship with other phenomena. This occurs within the cycle of life and death. For instance, a horse consuming dead and dry grass does not benefit its health. However, when the horse consumes fresh grass, it provides nourishment and pleasure. Thus, comprehending this context is crucial for maintaining health and balance in life.

In this context, the meaning of spoken words and written texts undergoes transformation when separated from substance and materialized. If observed closely, new words or expressions lose their novelty and become stale after frequent use. Therefore, words function as the "substance" elucidating linguistic discourse for comprehension.

The second quality of language states that every word, whether spoken or written, carries meanings of difference, opposition, or negation, according to Saussure. Saussure asserts that in language, there are only differences without positive terms. However, in the philosophy of language, Wittgenstein states that "the limits of my language mean the limits of my world" (Martland, 1975). Through Wittgenstein's statement, the researcher aims to demonstrate the depth of language meaning. The hidden meanings behind language can complement and enrich our understanding of language as a whole.

Philosophically, the nature of language having both positive and negative meanings, or appearing contradictory, resembles the transition

between day and night. During the day, the world appears in different vibrant colors, but when night falls, the colors change. This indicates that something can only be understood through differences, not as something good or bad, in accordance with Saussure's view. Therefore, words that seem contradictory can essentially complement each other, without having negative meanings. For example, if a bird only has one wing, it cannot fly because both wings are needed for flight.

In the philosophy of language, the concept of reconciling conflicting ideas refers to the combination of two opposing things in language, as elucidated by Wittgenstein in the journal "Philosophy and Cosmology." Those who dare to merge different concepts can produce interesting discoveries (Sodomora & Yerchenko, 2021), which can develop new approaches in literary studies. Wilkins also highlights the importance of philosophy of language in solving complex meaning issues in literature (Baldo et al., 2005), where each word not only has multiple meanings but also contradictory meanings.

Some verses in the manuscript of the *Secret Book of Baina' Haq* are aimed at those who are blind to the deeper meanings of the poetry. The researcher quotes a passage of poetry stating '*Ana Ning Anggang Maha Diri*' (Tet, 1970). Literally, '*Anggang*' refers to the presence of God in this world, a place experiencing death and destruction. However, '*Anggang*' also symbolizes a place of happiness and freedom, presenting a contradiction in its meaning as a unity of opposing aspects. The world is a place of existence but also of destruction and happiness.

According to Wilkins, words are language symbols used by the speaking community, reflecting the nature and personality of individuals, making language an integral part of human character (Norman's, 1668). Character here refers to the foundation for constructing and reconstructing new meanings and ideas within the culture we know.

Furthermore, art is not merely a cultural phenomenon that captures knowledge of the past but also constitutes our roots as humans. Heidegger

elucidates in an article titled "An Elucidation of the Citation from Hölderlin's Poem 'The Journey' in Heidegger's Essay 'The Origin of the Work of Art'" that art is our origin, as it provides footing and argumentation. According to him, the essence of art is poetry, and the essence of poetry is truth (Han, 2023).

In this context, Heidegger interprets art in three senses: as bestowal, footing, and inception. Art bestows what was not previously there and vitalizes what already exists. It serves as the groundwork for opening up the world and also as the site for discovering human selfhood. Therefore, wherever art commences, there the beginning of history commences. This positions art as an inception that enables the emergence of truth. Heidegger depicts art as the 'origin,' which serves as the source of truth, as truth emanates from art (Ugwu et al., 2021).

Wilkins elucidates that the 'true character' of language extends beyond the representation of spelling in written form and oral expression. Each language symbol directly reflects concepts, not only in written or spoken form. Therefore, each reader can interpret the meaning of symbols or texts using their own language. To delve into the meaning of the true character of language, Wilkins introduces 'Philosophy of Language' with phonetic values as a bridge between philosophical concepts and linguistic representation (Isermann, 2007: 213-256).

However, this research aims not only to understand the true character of language through linguistic symbols but also to explore the phonetic essence on a meta-philosophical level. Thus, Wilkins' theory of the philosophy of language becomes a science for discovering and understanding semantic atoms through the synthesis of ideas.

### **The Philosophy of Language as an Interpretation of Discourse**

In poetry research, each word is considered a sign or trace of something invisible in the universe. This illustrates the philosophical

relationship between language and meaning, akin to the relationship between soul and body. In this regard, language and meaning are interrelated as a unity. Meaning can be understood through language, words, and names in linguistic form. In other words, we can comprehend this more simply as the 'meaning of words and sentences'.

Let us consider language and meaning within an ontological unity, or the 'meaning of words and sentences', through an excerpt of Sufi poetry in the Sasak language found in the manuscript of the 'Secret Book of Binal Haq': "...*Wujud ku lik dalem wujud Allah, Gaib ku lik dalem gaib Allah...*" (Tet, 1970). This expression of Sasak Sufi poetry holds profound spiritual significance; let us examine its meaning within each phrase: "*Wujud ku lik dalem wujud Allah*": The word "*Wujud*" in the Sasak language refers to existence or being. The phrase "*Wujud ku lik*" can be literally translated as "my existence within". "*Dalem*" means inside or within. Thus, overall, this poetic verse implies the understanding that human existence is within the existence of Allah. It portrays the intimate relationship between humans and God, where humans perceive their existence as part of Allah's existence.

"*Gaib ku lik dalem gaib Allah*": The term "*Gaib*" refers to the unseen or the hidden, things veiled from human sight or the physical world. The expression "*Gaib ku lik*" can be translated as "the unseen within me". In the context of this Sufi poetry, "*dalem gaib Allah*" refers to the hidden presence of Allah within the heart and soul of humanity. It signifies that although Allah is not physically visible, His presence can be felt within the depths of the human heart and soul. This is an expression of the divine presence within the inner being of humans.

Therefore, this poem depicts the concept of unity between humans and God. Humans perceive their existence as part of Allah's existence and feel His presence within their hearts and souls, despite Allah not being physically visible. It is an expression of the spiritual relationship between

humans and the Creator, where humans feel close to Allah in the depths of their inner beings.

This spiritual poem is an expression that arises in the inner silence of a Sufi who feels close to Allah within their inner being. This expression is heard only by the conscience of the Sufi and Allah, as the relationship between the servant and the Lord.

In the context of literary learning, the Sufi literary sentence illustrates how language is used to describe deep spiritual experiences, which cannot be explained with words alone. Therefore, language is a tool to describe experiences that occur in social and contextual practices. The Sufi literary sentence can not only be understood from the linguistic definition alone, but also from how these words are used in the Sufi tradition of the Sasak tribe which is rich in spiritual experiences.

This aligns with what Hölderlin expressed in his religious poem titled 'Selected poems and fragments': "I wish you could know How my soul has loved you". The line of poetry "I wish you could know How my soul has loved you" articulated by Hölderlin conveys the poet's profound and affectionate feelings. In this sentence, the poet expresses his desire for someone or God to truly understand the depth of his sincere and profound love. The word "wish" portrays a strong hope or deep desire from the poet. The poet hopes that the person he loves or God could genuinely comprehend or deeply understand the love within his soul. The phrase "could know" indicates that the poet yearns for a deeper understanding from the desired party, which is challenging to fully grasp by others or other beings.

Subsequently, the poet employs the phrase "How my soul has loved you" to depict the intensity of the love he feels. The use of the word "soul" here indicates that the love referred to originates not only from feelings or thoughts but also from the deepest depths of the soul or heart. The word "loved" denotes an ongoing act of love or feelings that have existed for a long time. And the word "you" refers to the beloved person or God as the recipient of the love.

Therefore, this poetic sentence implies the poet's desire to express the depth of his profound love for someone or God, and his hope that his love is truly understood and felt by the desired recipient.

Hölderlin also expresses his love for God, which is not understood by others, as depicted in a fragment of his poetry stating, "I knew you better Than I have ever known them." The poetic sentence "I knew you better Than I have ever known them" articulated by Hölderlin illustrates the depth of understanding and intimacy the poet feels towards the subject or God he loves. The phrase "I knew you better" indicates that the poet feels he has a deeper and more intimate understanding of God. The expression "Than I have ever known them" affirms that the poet feels that his understanding of the subject or God surpasses his understanding of others or other creatures throughout his life. This portrays the intensity and depth of the spiritual relationship or knowledge perceived by the poet towards the subject or God, surpassing his love for others.

All expressions within the verses of religious poetry emerge from the inner silence of his soul, as evident in this phrase: "I understood the stillness above the sky." In this sentence, the poet asserts that he comprehends or perceives the stillness present above the sky in an intimate and profound manner. The term "I understood" indicates that the poet has attained a certain understanding or awareness of something. In this context, the poet feels that he possesses a deep understanding of the stillness above the sky, which may refer to the silence of the universe or the tranquility existing in the heavenly realm.

The phrase "the stillness above the sky" evokes a sense of tranquility beyond the celestial realm, symbolizing an undisturbed calmness that transcends the universe or divine space. This reflects a spiritual awareness of the universe's grandeur and a profound connection with its Creator. Such expressions in this religious poetry originate from the depths of the soul, as exemplified by the verse: "I grew up in the arms of the gods," indicating a continuous closeness and nurturing presence of the divine.

This shared conceptual and stylistic perspective aligns with the mystical poetry of both the Secret Book of Baina Haq and European traditions.

Therefore, language embodies the writer's essence; words are dynamic and infused with spiritual vitality, likened to mountain rivers flowing with energy. True meaning lies beyond literal words, requiring deeper feeling and intuition to access knowledge (Chaer et al., 2022). Humans use phonetics and paralinguistic cues to interpret speech and writing (Wani et al., 2021). Each word offers psychological insights for both reader and listener (Boyd & Schwartz, 2021), as poetry functions as a symbol that demands careful understanding due to its nuanced, mystical energy and potential magical influence.

## Conclusion

Hölderlin's poetry and Sufi literature within the Manuscript Baina Haq affirm that literature functions as a medium for expressing profound spiritual experiences and the pursuit of existential meaning. Despite originating from diverse cultural backgrounds, both traditions demonstrate that literary language, enriched with metaphors and symbols, possesses the capacity to convey meanings that transcend literal rationality. This invites readers to explore inner dimensions and transcendental experiences. The themes of seeking divine existence and the essence of life are inherently universal and cross-cultural, positioning literature as a transformative bridge that facilitates understanding of the spiritual relationship between humans and higher beings. Consequently, literature serves not only as a form of communication but also as a reflective space for contemplating the eternal significance of existence, thereby enriching scientific insight and reinforcing human connections with the divine through language.



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