

Knowing Coffee and Smoking Laws through Literary Texts in *Irshādu al-Ikhwānu li Bayāni Shurbi al-Qahwati wa ad-Dhukhāni* by Sheikh Ihsan ibn Dahlan Jampes

Devina Gary Oktiana, Maman Lesmana
Arabic Studies Program, Faculty of Humanities, Universitas Indonesia

Abstract: The book *Irshādu al-Ikhwānu li bayāni Shurbi al-Qahwati wa ad-Dhukhāni*, one of the books written by Sheikh Ihsan ibn Dahlan Jampes, discusses the law of coffee drinking and smoking cigarettes. Like other *kitab kuning* (specific religious books regarding laws), this book is presented in the form of literary texts, starting in the form of poetry and then explained in the form of prose, in order to appeal readers. This article aims to look at the structure and content of literary texts used in the book, to see how effective it is in providing information about coffee drinking laws and smoking cigarettes among Muslims. To discuss this, this article uses bibliographic data, both as a research corpus and a reference, and qualitative method, which prioritises words rather than numbers and emphasises quality over quantity. The data are then presented in the form of descriptive analysis using semiotic structuralism methods. From the results of the research, it is found that this book uses classic poetry and prose texts in conveying information about the law of coffee drinking and smoking, but the rhetorical elements used in the texts consist of more denotative words rather than connotative ones, as well as literal words rather than figurative ones, thus making it easier to digest and more effective to use as a means of providing information to the reader.

Keywords:- *Sheikh Ihsan ibn Dahlan Jampes, literature, cigarettes, coffee*

I. INTRODUCTION

The book *Irshādu al-Ikhwānu li Bayāni Shurbi al-Qahwati wa ad-Dhukhāni* is one of the books written by Sheikh Ihsan ibn Dahlan Jampes which discusses coffee and cigarettes. In his book he uses literary texts to remove the impression of tedium and complexity. He combines the beauty of poetry and prose in conveying his thoughts. The book is very popular among scholars as it contains a discussion of the history of coffee and cigarettes followed by its laws which have become a matter of disputes among scholars, thus giving space to readers to determine their own choice regarding the matter.

Polemics about the laws of coffee drinking and smoking has indeed become an endless debate among scholars and their students. In this book, the laws are presented in a simple and beautiful manner due to the skill of an expert in the art of writing Arabic rhymes (Hadi, 2008: 22). The book does not only contain the thoughts of Sheikh Ihsan alone, but it also includes the excerpts of the thoughts of other scholars of both past and contemporaries by quoting various references. The author of the book succeeds in serving the readers a very heavy content with a beautiful composition of poetry. (Jampes, 2013: 2). This book is also very rich in Sufistic charm, considering that the author was indeed a Sufi who lived the life of Sunni *tasawuf*, through his interpretation of the Sufism of Imam al-Ghazali (Wasid, 2016: 27).

Sheikh Ihsan Jampes was one of Indonesian scholars who have a strong and deep image in his works. It is not surprising that his works are so extraordinary, judging from his activities and his family background that almost all of them were Islamic leaders (Hadi, 2008:

1). Bornas the son of a great kiai founder of Jampes pesantren in East Java (1886 AD), Sheikh Ihsan was accustomed to living in *pesantren*(Indonesian Islamic schools) environment which was wealthy in religious knowledge. In addition, he was also accustomed to study tours to other *pesantren* in order to deepen the knowledge that he had or to enrich his knowledge (Murtadho, 2009: xv).

Sheikh Ihsan Jampes's full name was Sheikh Ihsan ibn Dahlan ibn Saleh Jampes and was called Bakri in his childhood. He was born in 1901 AD in the Jampes *pesantren* neighborhood, Putih village, Gampengrejo district, Kediri, East Java. His parents were K.H. Dahlan ibn Saleh and Madam Artimah. He passed away in September 1952 (Murtadho, 2009: xxii). His father, K.H. Dahlan founder of Jampes *pesantren* (1886 AD) was the son of KH. Saleh, a scholar from Bogor, West Java, who had the lineage of Sunan Gunung Jati (Sharif Hidayatullah) Cirebon. His grandmother, Madam Istianah also had a strong bloodline to Muslim family. His father, an Egyptian Kiai from the village of Durenan Trenggalek district was the son of a kiai famous for his supernatural powers inherited from his Panembahan Senopati ancestor, the founder of Mataram Kingdom, namely Kiai Yahuda from Lorog Pacitan. Madam Istianah was also a granddaughter of Kiai Ageng Hasan Besari, the founder of Pesantren Tegalsari Ponorogo, who was a descendant of Sunan Ampel. (Wasid, 2016: 30-31). His work on coffee was inspired from his daily life as he was very fond of coffee and cigarettes. Although there are many different views regarding the laws on the matter, his courage in exploring his ability made him able to explore thoroughly the problems surrounding coffee and cigarette laws that he expressed it in his writing as a classic literary work in the form of a book, or more familiarly called the *kitab kuning*. (Hadi, 2008: 49) This also makes his work appealing on its own for profound analysis and research.

The Book *Irshad al-Ikhwan fi Bayan Hukmi Shurb al-Qahwah wa ad-Dukhan* is a poetic adaptation and an explanation of *Tadzkirah al-Ikhwan fi Bayani al-Qahwah wa ad-Dukhan* by KH. Ahmad Dahlan of Semarang. Although his other books are only labeled *sharh* (explanation), in this book Sheikh Ihsan provides many other references that he found and inserts his thoughts based on his deep knowledge, and then he delivers it in the form of classic poetry as a form of exploration of his ability in the art of Arabic rhyme writing, thus making this book a masterpiece of his.

In addition to discussing the exact origins of coffee and cigarettes in the book, Sheikh Ihsan also writes various benefits of coffee and cigarettes, as well as opinions from among the scholars who forbid cigarettes and coffee as well as their reasons and opinions which allow the use of coffee and cigarettes within the Islamic jurisprudence related to coffee and cigarettes. Because of the abundance of data contained in the book, this article only covers literary texts in which the words cigarettes and coffee are present.

II. ANALISYS AND DISCUSSION

As mentioned in the introduction, this book consists of prose and poetry. Looking at its forms of literary, the prose contained in this book is *Al-Naṣr al-Fanni*, a form of prose in Arabic that uses the means of art and does not use the language of everyday conversation or dry scientific language; it uses the style of language which words, phrases, and sentences are highly aesthetic or so-called 'highly writing' (Lesmana, 2009: 13). This book also uses a lot of high aesthetic elements in expressing opinions and data. In addition, the book also uses *al-uslūb al-khitābi*, which is one of the styles of prose writing characterised by the repeating of certain words or sentences that serve as emphasis, using of synonyms to clarify meanings, and giving examples of problems in the text (Al-Jarim, 2013: 16). Sheikh Ihsan uses this style to describe various problems concerning coffee and cigarettes in detail, in order to deliver

data and explore a problem clearly with a literary dressing. He takes into account the balance of clear and accurate contexts and the beauty in his delivery.

Aside of these two styles, the book also uses *uslūbmustamirrun mutarradun*, the style in Arabic prose characterised by the absence of punctuations (Lesmana, 2009: 13). The use of this style is very common in the writing of *kitab kuning* or classic Arabic books, in addition to using an Arabic script written without vowel marks or *harakat*. The connection of one sentence another is marked by the addition of particles such as *و*, *ثم*, etc. This is actually very difficult for readers who are not accustomed to reading such writing. It is feared that misunderstandings will result from misplacing punctuations in the sentences.

Examples of such styles are as follows:

<p>وأما اختلاف المذكور الذي أتى (من جهة الحرام والحلال) فهو عند العلماء تلامع (حتى اطال كل) منهم (في استدلال) لمدعاة كما يأتي (يعرف) الدخان المشهور (بالتنباك) الذي هو اسمه اعجمي كما ذكر النابليسي (بين الرفقا) بالقصر للوزن و بعد الإختلاف الكثيرة في حكمه كان (بعضهم وقف عنه مطلقا) اي حلا وحرمة كما في فتاوى الكردي</p>
<p><i>Differences of opinions in the forbidden and permissible aspects that occurred among the scholars have lasted for a long time. They propose arguments as the means to strengthen their opinions. A cigarette known as al-tanbāk, a name from outside Arabia, was known among the companions as mentioned by Al-Nābilīsī. After more and more disputes about the law of smoking, some of them took the stance to determine whether smoking is permissible or forbidden, as found in Fatāwā al-Kurdiy.</i></p>

This text actually consists of three sentences. Each sentence is not ended with a full stop, nor in each sentence is marked by a comma. The first sentence and the second sentence are connected using the particle (*و*), such as the following text:

<p>(يعرف) الدخان المشهور (بالتنباك) الذي هو اسمه اعجمي كما ذكر النابليسي (بين الرفقا) بالقصر للوزن</p>	و	<p>وأما اختلاف المذكور الذي أتى (من جهة الحرام والحلال) فهو عند العلماء تلامع (حتى اطال كل) منهم (في استدلال) لمدعاة كما يأتي</p>
--	---	---

The second sentence and the third sentence are also connected using the particle (*و*), such as the following text:

<p>و بعد الإختلاف الكثيرة في حكمه كان (بعضهم وقف عنه مطلقا) اي حلا وحرمة كما في فتاوى الكردي</p>	و	<p>(يعرف) الدخان المشهور (بالتنباك) الذي هو اسمه اعجمي كما ذكر النابليسي (بين الرفقا) بالقصر للوزن</p>
--	---	--

Meanwhile, the form of poetry used in this book is the classic form of Arabic poetry. This can be seen from its poem form being divided into two parts, where one verse (in Classic arabic poetry) consists of only one line and there is no line breaks of enjambment, as it usually is only present in modern poetry, such as the following text:

فقال ان الدخان المشهور ○ لا يحرم الشرب كما قد ذكرا

<p><i>Lā yahrumu al-Shurba kamā qad zukirā</i></p>	<p><i>Faqāla inna ad-dukhāna al-masyhūrā</i></p>
<p><i>It is not forbidden to smoke as it</i></p>	<p><i>Thus he said that the real cigarette is</i></p>

<i>has been mentioned.</i>	<i>indeed famous</i>
----------------------------	----------------------

This verse explains the opinion of a scholar who says that it is not forbidden to smoke cigarettes. The Arabic rhetorical tool used in this verse is *'ilmu al-ma'ani*, which is the study of how to convey a statement according to the circumstances. *'Ilmu Al-Ma'ani* discusses the origin of the statement for a particular purpose and its application as required. (Shaykh, 1989: 17). *'Ilmu Al-Ma'ani* is divided into two major aspects, namely *kalām al-khabar* and *kalam al-inshā'*. In the language perspective, *kalām al-khabar* can be paired with an informative sentence, while *kalam al-inshā'* is not an informative sentence. In a broader sense, *kalām al-khabar* can be interpreted as a statement that may contain true or false information. If the sentence is in accordance with reality, then the information is true, whereas if the sentence is not in accordance with the reality, it means that the information is fabricated (Al-Jarim, 2013: 377).

Kalam al-khabar has several purposes. One of them is *fa'idat al-khabar*, when the speaker conveys an information that has not been known by the hearer, or in other words, only gives information to the hearer. (Shaleh 1983: 29) As seen in the text, in order to provide the information, this verse uses the *'inna*, an affirming particle, before the noun *ad-dukhan* (cigarette) and *qad* before the verb *zūkira* (mentioned). The use of these supporting particles is intended to inform the other person that this statement is indeed true and there is no doubt in it. In Arabic rhetoric, this type of language is also called *kalam al-khabar al-'inkari*, an informative sentence addressed to the hearer who does not believe in the information conveyed (Syarifudin, 2016: 237).

The other rhetorical tool used in this verse is the *saj'* (rhyme) */-a/* at the end of the line. *Saj'* is the matching of the sounds in the final letter of two or more lines (Al-Jarim, 2013: 391). In the Arabic grammatical rules, there is actually no additional sound */-a/* behind the word */al-mashura/* and the word */zūkira/*, but for the sake of the same rhyme at the end of the verse, the vowel sound */-a/* is added. This is called *licentia poetica*. Shaw says (in Hadi, 2015) that *licentia poetica* is a writer's freedom to deviate from reality, from conventional forms or rules to produce the desired effects. The discussion of rhyme in Arabic rhetoric is included in *'ilmu al-badi'*, which is the study of how to beautify a word or phrase (Lesmana, 2010: 143).

In addition to *kalam al-khabar al-'inkari*, there is a rhetoric aspect called *kalām al-khabar al-'ibtidā'i* which is defined as a statement addressed to a group of people who have no doubt or oppose the information conveyed (Syarifudin, 2016: 234). This is delivered in the following text:

وَمِثْلُهُ الْقَهْوَةُ مِمَّا اخْتَلَفَا ○ فِي أَوَّلِ الْقَرْنِ الْعَاشِرِ قَاعِرِفَا

<i>Fī awwali al-qarni al-'āsyiri fa a'rifā</i>	<i>Wa miṣluhu al-qahwatu mimmā ukhtulifā</i>
<i>At the beginning of the tenth century then know that</i>	<i>as well as smoking, there is a difference (of opinion) regarding coffee</i>

This verse explains that in addition to smoking, there are differences of opinion regarding the law of coffee drinking. This verse is the same as the previous one regarding its purpose to provide ordinary information, but unlike the previous verse, this one does not use any emphasis particle at all. This statement is called *kalām khabar al-'ibtidā'i*. According to Salih (in Lesmana, 2009: 29) *al-'ibtidā'i* is a group of people who readily accept the

statements delivered by the addressee. Therefore, there is no need to use emphasis particles because the hearer is considered to readily believe what the addressee says. As in the previous verse, at the end of this verse also has the same rhyme /-a/ which is the licentia poetica of the author.

Another verse that discusses about smoking is the following text:

قد انتهى الأحكام في الدخان ○ وغيره بحمد ذي المنان

<i>Wa gairu biḥamdin zī al-manān</i>	<i>Qad intahā al-ahkām fi al-dukhāni</i>
<i>And others by praising those who has philanthropy</i>	<i>The laws about smoking has finished</i>

This verse addresses that discussions on the law of smoking are over. Here the author uses the rhetorical tool *kalām al-khabar al-ṭalabi*, the informative sentence addressed to the hearer who still hesitate and need clarity on the truth of the information delivered (Syarifudin, 2016: 241). The word *al-ṭalabi* according to Salih (in Lesmana, 2009: 29-30) is a person who is doubtful about what is expressed by the speaker. So in this type of language an emphasis particle is required, but only one particle, قد (*qad*), is used in the verbal sentence *qad intahā al-ahkām fi al-dukhāni*. Looking at the purpose point of view, the purpose of the verse above is only as an ordinary information which conveys that the discussion in the book is finished. In this verse, rhyme is also used at the end of the line which is the sound /-ni/ in the words /ad-dukhani/ and /al-manani/

Another verse about cigarettes is the following text:

قال علي^ه عن الدخان اجتنب ○

<i>Qāla ‘alī ‘an al-dukhāni ijtaniḥ</i>	<i>Ali said, "Stay away from cigarettes!"</i>
---	---

This verse explains about Ali's words telling us to keep away from cigarettes. This verse uses the tool of rhetoric *kalam Insha*, a statement that cannot be seen true or false because it is not delivered as an informative sentence or notification (Al-Jarim, 2013: 377). One of its kind is *fi'il 'amr* (imperative) that demands the execution of a task by a higher authority to a lower authority. (Al-Jarim, 2013: 251). In the verse above the imperative is /'ijtanib/ which means 'stay away. The purpose of the imperative mood in this sentence is *irshād* or giving directions.

Another example of poetry is the following text:

فالحكمم للدخان والقهوة ○ بين العلماء ذو اختلاف يأتي

<i>Bayna al-‘ulamā zū ikhtilāfin ya ‘tī</i>	<i>Fa al-hukmu li al-dukhāni wa al-qahwati</i>
<i>Among scholars there is a difference that is</i>	<i>the law of cigarettes and coffee</i>

This verse is *kalam al-khabar*, because it is a statement that can be judged whether it true or false. The goal of the verse is *fa'idat al-khabar*, which provides information about the

difference of opinion among the scholars regarding the law of coffee drinking and smoking. In order to convey the information, it seems that the speaker does not feel the need to provide an emphasis particle, perhaps because the speaker is confident that the information delivered can be denied by the hearer. In this verse the author also uses the same rhyme /-ti/, in order to appeal to readers in addition to adding beauty to the words.

Next verse is the following text:

يُعْرَفُ بِالتَّنْبَاقِ بَيْنَ الرَّفَقَا ○ وَيَعْضُّهُمْ وَقَفَ عَنْهُ مُطْلَقَا

<i>Wa ba'duhum waqafa 'anhu mutlaqan</i>	<i>Yu'rafu bi at-tanbak bayna ar-rufaqa</i>
<i>And among them took a firm stance against the problem</i>	<i>The cigarette is known by the name al-tanbāk among the Companions</i>

This verse explains that the cigarette is already known by the companions of the Prophet by the name *al-tanbak*, and then they take a firm stance on the matter. This verse uses the rhetorical tool of *al-wasl*, which is a combination of two clauses or sentences combined by using the connective particle /*wa*/ (Lesmana, 2009: 33). Al-Jarim (2013: 327) says that the use of /*wa*/ as a connecting support is due to three factors. The first factor is when the first and second sentences are the same in terms of their syntactic structure. The second factor is when both sentences are both informative sentences or equally not informative at all. Thirdly, if the connective particle /*wa*/ is not used, it will cause a misunderstanding in terms of its meaning. Another verse is the following text:

ودعوى كونه لذاته حرام ○ من دعاوي لا دليل قد يرام

<i>Min ad-da'awi la dalilun qad yaramu</i>	<i>Wa da'wa kawwanahu li zatihi haramun</i>
<i>are questionable claims</i>	<i>Claims about the forbiddance of cigarettes due to its substances</i>

This piece of poetry belongs to *al-itnāb tikrar*. Al-Jarim (2013: 342) says that *al-itnāb* is the addition of words, phrases, or clauses in a sentence to give further explanation. *Al-itnāb* has its own technique in the making. It is called *Tikrar* because of the mention of a repeated word, specifically the word دعوى (claim) which is repeated with the word الدعوى (claims). In this verse, the author also uses the same rhyme, the letter /*mim*/ which serves to embellish the verse and give attention to the reader.

Other verses about smoking are as follows:

إِيَّاكَ مِنْ مِحْنَةٍ تُلْقِيكَ مِنْ عَطْبٍ ○ لَأَسِيْمَا مَا فَشَى فِي النَّاسِ مِنْ تُتُنِ
مُحَدَّرُ الْجِسْمِ لَا نَفَعُ بِهِ أَبَدًا ○ بَلْ مُورِثُ الضَّرِّ وَالْأَسْقَامِ فِي الْبَدَنِ

<i>Lā siyamā mā fashā fī al-nāsi min tutuni</i>	<i>'iyyāka min miḥnatin tulqīka min 'aṭabi</i>
<i>Especially those already known by humans, namely cigarette</i>	<i>Beware of all the adversities that may befall you</i>

<i>Bal mūrīṣu al-ḍurra wa al'asqāmi fī al-badani</i>	<i>muḥazzīru al-jismi lā naf'a bihi 'abadā</i>
<i>Even it brings harm and disease to the body</i>	<i>It harms the body and is of no benefit at all</i>

This verse tells us to be careful of cigarettes, because it can be disastrous for us, it is not beneficial, it can harm our body and bring disease. In both verses, there is an element of *al-qasr* or restriction. As found in the first verse above, the clause *Beware of all the adversities that may befall you* is limited by the sentence *especially known to humans, namely cigarettes*. In this verse, the limiting particle is */la siyama/* (especially). In the second verse, the clause *it harms the body and is of no benefit at all* is limited by the clause *even it brings harm and disease to the body*. The limiting particle is */bal/* (even). In addition to that, these two verses also rhyme with the sound */-ni/*. It seems that the rhyme of these two verses are also used to embellish the verse and give appeal to the reader.

Another verse is the following text:

وَحَرَّمَ جَمْعَ عَلَى الدُّخَانِ ○ فَمِنْهُمْ الْقُلَيْبِيُّ وَاللَّقْنَانِيُّ

<i>Faminhum al-qulyūbī wa al-luqānī</i>	<i>Wa harrama jam'un 'alā al-dukhāni</i>
<i>Among them are al-Qulyūbi and al-Luqāni</i>	<i>A group of scholars have forbidden smoking</i>

This verse contains the opinion of a group of scholars who say that smoking is forbidden, among them are al-Qulyubi and al-Luqani. This verse is just plain information, because it does not use emphasis particles. Another rhetorical tool used in the verse is *Al-faṣl*, a composite statement of two clauses, which between the two clauses are not connected by using the connective particle */wa/* (and) (Lesmana, 2009: 33). The particle */wa/* is not used as a connective support between the two clauses, because the second clause confirms the first clause. The first clause is *a group of scholars have forbidden smoking*. This clause is actually a perfect sentence, judging from both of its structure and contents, but it is reaffirmed in the second clause: *Among them are al-Qulyūbi and al-Luqāni*. The phrase of *a group of scholars* is reaffirmed by the names of *al-Qulyūbi and al-Luqāni*. In the Arabic rhetorical rules, the combination of these two clauses should not be connected by using the connective particle */wa/* (and).

Another verse is the following text:

○ مِنْ جِهَةِ الْحَرَامِ وَالْحَالَالِ

<i>Min jihati al-harami wa al-halali</i>
<i>In terms of forbiddance and permission</i>

This verse is a piece from another verse that explains the law of coffee drinking and smoking from the forbidden (*haram*) and permissible (*halal*) aspects. This verse uses the rhetorical tool *Ṭibāq*, which combines two words whose meanings are contradictory in a statement. There are two kinds of *ṭibāq*, namely *ṭibāq al-'ijābī* and *ṭibāq al-salbī*. It is called *ṭibāq al-'ijābī* when the contradiction between the two words is not marked by the use of the word "no", and it is called *ṭibāq al-salbī* when the contradiction between the two words is

marked by the use of the word "no" (Lesmana, 2009: 35). The opposite word in the above poetry piece is the word *al-ḥarām* which means forbiddance or unlawful and *al-ḥalāl* which means is permission or lawful. This means that the *tibaq* used in this verse is *tibaq`ijabi*.

The next verse is the following text:

فَتَبِلُّهُ لَهَا طَاعَةٌ فَافْتَهُمُوا ○ أَوْ مُبَاحًا فَمُبَاهُنْ أَنَّهُمْ

<i>`aw mubahan famubahun `annahum</i>	<i>Fanayluhu laha ta`atun fafhamu</i>
<i>Or if coffee drinking is something that is allowed, then do it</i>	<i>If coffee drinking is a must, then follow it</i>

In this verse it is explained that if the law of coffee drinking is a necessity then follow it. Likewise, if coffee drinking is allowed, then it is permissible to drink it. This verse uses the rhetorical tool of *muqabalah*, which is the presence of two or more words at the beginning of the sentence, followed by words whose meaning is contradictory to the end of the sentence (Al-Jarim, 2013: 409). In this verse, there are two contradictory phrases, the first one is *if coffee drinking is a necessity, then follow it* and the second one is *if coffee drinking is something that is allowed, then do it*.

This concludes the discussion of the structure and content of the literary texts written in this book.

III. CONCLUSION

Based on the information above, this article finds that although the book uses literary texts in conveying information about coffee and smoking laws, the diction used are more denotative words rather than connotative ones, as well as literal words rather than figurative ones, thus making it easier to digest by the public. This is consistent with the statement of Sumardjo and Saini KM's regarding the presence of non-imaginative literature which emphasises the faculty elements rather than imagination and is supported by a language style with a denotative tendency. Although there are connotative elements present in the book, they are very dependent on the style of writing of the author (Wicaksono, 2014: 17).

This article also views that the choice of Classic Arabic poetry as a means to convey ideas about the law of coffee drinking and smoking is appropriate. This is due to the fact that the form of classic Arabic poetry is simpler than the modern poetry, so it can convey ideas well and adequately. Classic Arabic poetry generally consists of dozens or even thousands of verses and one verse consists of only one line, so it is sufficient to convey as much information as possible. Meanwhile, classic Arabic poems with short verses may have of a stanza, which consists of several lines, since there is line breaks of enjambment to truncate the particular poem. This type of poem would be difficult to use as a tool in order to convey the desired ideas.

The rhetorical aspects used in literary texts in the book also use more of the literal words rather than figurative ones, so that the readers do not find the unnecessary difficulty to understand the text. The slight problem is the style of writing, because the book is presented with a classic prose writing style that does not use punctuation. This will be a bit difficult for today's readers who are unfamiliar with such a form. In fact, many of the modern-day books have now applied the style of modern writing that uses punctuations.

BIBLIOGRAPHIES

- (1) Al-Jarim, A., & Amin, M. (2013). *Terjemahan Al-Balaaghatul Waadhihah*. Bandung: Penerbit Sinar Baru Algesindo.
- (2) Hadi, M. (2008). *Jejak Spiritual Kiai Jampes*. Yogyakarta: Pustaka Pesantren.
- (3) Jampes, I. I. (2009). *Kitab Kopi dan Rokok*. (A. Murtadho, & M. Dje, translator) Yogyakarta: Pustaka Pesantren.
- (4) (2013). *Irshādu al-Ikhwāni Libayāni Shurbi Al-Qahwati Wa Ad-Dhukhāni*. (PISS-KTB, Penyunt.) Yogyakarta: PISS-KTB.
- (5) Lesmana, Maman. (2009). *Kitāb Al-Bukhalā' Analisis Struktur Teks dan Isi*. Depok: The Faculty of Humanities, Universitas Indonesia.
- (6) Lesmana, Maman. (2010). *Kritik Sastra Arab dan Islam*. Depok: The Faculty of Humanities, Universitas Indonesia.
- (7) Syarifuddin, Bahruddin, M. S., Azizah, M., Muthohharoh, M., Qamariyah, N. L., & Ni'mah, N. (2016). *Kamus Istilah Ilmu Balaghah*. Yogyakarta: AG Publisher.
- (8) Wasid. (2016). *Tasawuf Nusantara Kiai Ihsan Jampes*. Surabaya: Pustaka Idea.
- (9) Wicaksono, Andri (2014), *Pengkajian Prosa Fiksi*, Garudhawaca
- (10) Napster, Hadi, Dampak Licentia Poetica Bernama Kredo Puisi Terhadap Eksistensi Bahasa <http://www.kompasiana.com/downloaded> on 11 May 2017 01:09:41