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From Erotic Verse to Sacred Word: Binhad Nurrohmat's Poetic Pilgrimage Through Prophetic Structuralism for Character Education and SDG 4

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DOI: <https://doi.org/10.63230/jocsis.2.4.240>

Sections Info

Article history:

Submitted: March 6, 2026

Final Revised: May 20, 2026

Accepted: June 18, 2026

First Available Online: July 10, 2026

Publication Date: December 27, 2026

Keywords:

Indonesian Poetry;

Islamic Literary Modernity;

Pesantren Poetics;

Post-Secular Literature;

Prophetic Structuralism.

ABSTRACT

Objective: To explore the poetic transformation of Binhad Nurrohmat from his urban Jakarta period to his spiritually contemplative works in Javanese pesantren culture. It seeks to understand how this poetic shift reconfigures the relationship between literary practice, ethical subjectivity, and spiritual transcendence. **Method:** The research uses prophetic structuralism, a theoretical synthesis of Pierre Bourdieu's sociology of cultural production (*habitus*, *field*, *capital*) and Kuntowijoyo's Islamic prophetic paradigm (*humanization*, *liberation*, *transcendence*). Data were collected through close reading of Nurrohmat's selected poetry collections published between 2014 and 2021, as well as contextual analysis of his biographical trajectory from Jakarta to Jombang. **Results:** The findings reveal that Nurrohmat's work embodies a tripartite movement within prophetic structuralism, comprising *Amil*, *Amal*, and *Amul*. First, in the *Amil* dimension, the poet positions himself as an ethical subject situated between the secular and the sacred realms. Second, in the *Amal* dimension, poetry functions as a critical social practice. Third, in the *Amul* dimension, language becomes a medium of contemplative transcendence. The pesantren functions not merely as a backdrop but as a transformative field that reshapes poetic *habitus* and spiritual capital. **Novelty:** Contributing prophetic structuralism as a new theoretical framework for analyzing Islamic literature, moving beyond thematic interpretation to integrate authorial *habitus*, field dynamics, and spiritual capital. It offers a broader reflection on Islamic literary modernity that engages deeply with tradition while performing a critical, spiritually infused aesthetics relevant to post-secular literary discourse and SDG 4 (Quality Education), particularly target 4.7 on education for sustainable development.

INTRODUCTION

In Jakarta's urban context, poetry frequently reflects bodily, sensual, and worldly concerns. It was here that Binhad Nurrohmat first carved his name into Indonesian letters with collections such as *Kuda Ranjang* (2004) and *Bau Betina* (2007), works pulsating with erotic energy and urban disquiet. These early poems mapped the topography of desire in a rapidly modernizing metropolis, where the body became both a site of liberation and a territory of contestation. Nurrohmat's literary debut coincided with Indonesia's reformasi period, a time of political opening and cultural experimentation when previously taboo subjects, sexuality, religious critique, and political dissent found new expression in the public sphere. His poetry became part of this literary efflorescence, embracing what critic Marshall Clark has identified as "the carnivalesque" in post-New Order Indonesian literature, a rebellious energy that challenged social conventions through bodily excess and transgressive humor (Clark, 2011; Fatoni, 2022).