

TAWASSUL IN THE QAŞĪDAH YARTĀḤ QALBĪ BY ḤABĪB 'UMAR IBN ḤAFĪZ: A SEMIOTIC STUDY OF MICHAEL RIFFATERRE

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ABSTRACT

Keywords:

Ḥabīb 'Umar Ibn Ḥafīz; Michael Riffaterre's semiotic; *qaşīdah*; *tawassul*; *Yartāḥ Qalbī*.

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Ḥabīb 'Umar Ibn Ḥafīz is a renowned preacher from Tarim who has produced numerous literary works, including poetry and *qaşīdahs*. One of them, *Yartāḥ Qalbī*, conveys profound meanings of *tawassul* expressed through poetic and refined language. This study aims to explore the symbolic meanings and the forms of *tawassul* within the *qaşīdah*. The research employs a descriptive qualitative method using Michael Riffaterre's semiotic approach, which includes indirect expression, heuristic and hermeneutic reading, matrix, model, variant, hypogram, and intertextuality. The analysis reveals that *Yartāḥ Qalbī* is rich in rhetorical devices, consisting of eight metaphors, two metonymies, one personification, and one hyperbole, all of which reflect deep symbolic meanings related to *tawassul*. The main finding highlights the practice of *tawassul bi-l-maḥabbah*, namely supplicating to Allah by means of love and the honor of *ahl al-bayt*. The concept of *tawassul* in this *qaşīdah* is not merely ritual but also embodied in forms of praise and supplication. Therefore, *Yartāḥ Qalbī* not only expresses devotion to *ahl al-bayt* but also serves as a medium for preserving the tradition of *tawassul* and reinforcing the spiritual and faith values of the Muslim community.

المخلص

الكلمات المفتاحية:
الحبيب عمر بن
حفيظ؛ سيميائية
ميكائيل ريفاتير؛
القصيدة؛ التوسل؛
يرتاح قلبي.

الحبيب عمر بن حفيظ هو داع مشهور من مدينة تريم، ألف العديد من الأعمال الأدبية، ومنها الأشعار والقصائد. ومن أبرزها قصيدة "يرتاح قلبي" التي تحمل معاني عميقة حول مفهوم التوسل، وقد صيغت بلغة شعرية رقيقة وجميلة. يهدف هذا البحث إلى الكشف عن الدلالات الرمزية وصور التوسل الواردة في هذه القصيدة. وقد استخدم الباحث المنهج الوصفي النوعي مع تطبيق مقارنة السيميائيات عند ميكائيل ريفاتير، التي تقوم على مبدأ التعبير غير مباشر، والقراءة الاكتشافية والارتجاعية، إضافة إلى المصوفاة والنموذج والألوان، والهيوجرام، والتناص. أظهرت النتائج أنَّ قصيدة "يرتاح قلبي" تزخر بالأساليب البلاغية، حيث تضم ثماني استعارات، ومجازين مرسلين، وتشخيصاً واحداً، ومبالغة واحدة، وكلها توحى بمعاني رمزية عميقة متعلقة بالتوسل. أما النتيجة الرئيسة فهي تجلّي مفهوم التوسل بالمحبة، أي التوجه بالدعاء إلى الله تعالى بجعل المحبة والمكانة المشرفة لأهل البيت وسيلةً للتقرب إليه. فالتوسل في هذه القصيدة لا يُفهم على أنه طقس شعائري فحسب، بل يتجسد كذلك في صيغ الثناء والدعاء. وبذلك تُعد "يرتاح قلبي" تعبيراً عن المحبة لأهل البيت، ووسيلةً للحفاظ على تقليد التوسل، وتعزيزاً للقيم الروحية والإيمانية لدى الأمة الإسلامية.

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INTRODUCTION

Literature in the Islamic tradition is not merely a medium of entertainment or an aesthetic work, but also serves as a means of da'wah and the reinforcement of spiritual and religious values (Sutisna et al., 2024). A literary work only becomes meaningful when it is connected to various factors beyond itself, one of which is religious teachings often manifested in the form of moral messages. According to Tafonao (2025), a moral message is the core idea that the author wishes to convey to the readers, consisting of teachings about what is considered good or bad. Through literature, the author seeks to present moral ideas that guide readers to both appreciate and understand messages regarding the values of goodness and evil prevailing in society (Sy'aruddin, 2018). Literary works that address spirituality and religiosity are commonly referred to as Sufi literature. Sufi literature emerged alongside the development of Sufism, as it often discusses the inner and spiritual experiences of the Sufi. The term "Sufi" refers to the process of drawing closer to Allah with a purified heart and sincere spiritual effort (Ahmadi, 2017). One of the themes frequently explored in Sufi literary works is *tawassul*.

Etymologically, the term *tawassul* originates from the word *wasīlah*, which means a means or a path to achieve a goal. Terminologically, *tawassul* is understood as an effort by a servant to draw closer to Allah through a specific intermediary, such as good deeds, the prayers of the righteous, or invoking the name of someone close to Him, so that one's supplications are more easily accepted (Haqqi, 2018). Furthermore, according to Nasiruddin Albani, *tawassul* is a form of approaching Allah through righteous deeds, where such deeds act as a *wasīlah* to be performed sincerely and in accordance with Sharia guidance (Haqqi, 2018). Albani also distinguishes between *wasīlah kawṇīyah* and *wasīlah shar'īyah*. *Wasīlah kawṇīyah* refers to natural intermediaries created by Allah, such as water to quench thirst or food to relieve hunger. In contrast, *wasīlah shar'īyah* refers to means of drawing closer to Allah through practices prescribed in the Qur'an and Sunnah, such as reciting the shahadah, praying, or performing dhikr (Haqqi, 2018).

Beyond its definition, *tawassul* has also been subject to different interpretations among Muslim scholars. For instance, the Wahhabi movement rejects *tawassul* through the Prophet, other messengers, or pious individuals, considering it a form of shirk (Nur, 2011). However, scholars of Ahlus Sunnah affirm its permissibility, both during their lifetime and after death, because the essence of prayer is directed solely to Allah, while mentioning the name of the Prophet or a saint is understood metaphorically (*majāzī*) (Nur, 2011). *Tawassul* is performed not because these individuals possess power, but because their closeness to Allah is believed to bring blessings, thereby facilitating the acceptance of supplications. This view aligns with scholars such as Maulana Shaykh al-Kurdi, who asserts that approaching a righteous person can serve as a means to attain Allah's mercy (Nur, 2011). Nevertheless, *tawassul* is not obligatory; it is merely one method or approach among others for supplicating to Allah (Farih, 2016).

In addition to its theological aspects, *tawassul* is also reflected in various literary forms. One form of literary work that contains elements of *tawassul* is the *qaṣīdah*. According to Ansori (2022), a *qaṣīdah* is a type of poetry in the Arabic literary tradition that usually contains praise, social criticism, or religious messages, and is often performed in the form of song. Etymologically, the term *qaṣīdah* comes from the Arabic word *qaṣīdah*, which means "song" or "chant". Over time, the term has come to refer not just to songs in general, but more specifically to songs whose lyrics convey da'wah messages and Islamic values (Ansori, 2022). Furthermore, rhythm is considered an important element in a *qaṣīdah* because it is directly related to the poet's emotional state. Common themes include praise of God or rulers, lamentation, advice, spirituality, and morality (Ansori, 2022).

Qaṣīdah rich in religious values is *Yartāḥ Qalbī* by Ḥabīb ‘Umar. This *qaṣīdah* consists of thirteen verses and is included in the book *Maulid Aḍiyā’ul Lāmi’*, compiled around 1994 CE at Dār al-Mustafa (Kasyidi, 2024). Ḥabīb ‘Umar was born in the city of Tarim, Hadramaut, on Monday, May 27, 1963 CE, corresponding to 4 Muharram 1383 AH, and is recognized as one of the leading scholars and preachers of the modern era (Muazzam, 2021). In terms of structure, this *qaṣīdah* is composed of verses with regular meter, employing beautiful language and profound meanings. Implicitly, it emphasizes the teaching of honouring *Sayyidah* Fāṭimah al-Zahrā’ and the *ahl al-bayt*, and contains the concept of *tawassul* through her as a holy woman embodying exemplary character and spiritual excellence (Muazzam, 2021). This spiritual nuance can be seen in its opening line: “*Yartāḥ qalbī idhā ḥadd qad dhakara Fāṭimah*” meaning “My heart finds peace whenever someone mentions Fāṭimah.” The verse illustrates that remembrance of *Sayyidah* Fāṭimah is not merely a form of veneration, but also serves as a means of seeking closeness to Allah through love for His chosen family.

Implicitly, this *Qaṣīdah* highlights a form of *tawassul*, one of the teachings of Sufism. This *tawassul* takes the form of love (*maḥabbah*) for Fāṭimah al-Zahrā’ and her *ahl al-bayt*. According to Ibn Taymīyah, *maḥabbah* or love in Sufi teachings is understood as the heart’s attraction of a servant to Allah, not merely because of His blessings, but purely for His essence. This *maḥabbah* serves as the foundation for all acts of worship in religion, thereby being reflected in a person’s faith (Khasanah & Fauzi, 2025).

Studies on the *Qaṣīdah Yartāḥ Qalbī* by Ḥabīb ‘Umar remain scarce. However, several previous works have examined his writings from different perspectives. Research conducted by Patmanegara et al. (2023) analyzed changes in rhythm (*wazn*), rhyme patterns (*qāfiyah*), and thematic elements in the qasida *Fayḍ al-mann min raḥmat al-Waḥhāb al-Mannān*, revealing prosodic variations that nonetheless preserved the coherence of meaning and the musicality of the verse. Meanwhile, Maula et al. (2023) investigated prosaic patterns in the book *al-Diyā’ al-Lāmi’* and identified the application of various *baḥr* (metrical patterns) and their modifications, such as *khabn* (metrical contraction), *iḍmār* (metrical suppression), *waqṣ* (syllabic reduction), *ṭayy* (metrical elision), *khabl* (combined contraction and elision), *khazl* (metrical shortening), and *qaṭ’* (metrical truncation). Another study by Ahmad Irsad Asaddullah (2023) employed Umberto Eco’s semiotic theory to analyze the meanings in the third chapter of *al-Diyā’ al-Lāmi’*, focusing on aspects of signification and communication. Furthermore, Zuhurfah Nur Rohmatuazza (2023) examined the book *Khuluqunā* and found Sufi values categorized into three domains of ethics: ethics toward God, oneself, and fellow human beings, with *akhlaqī* Sufism serving as its dominant feature.

This study aims to uncover the hidden meanings contained in the *Qaṣīdah Yartāḥ Qalbī* by Ḥabīb ‘Umar through Riffaterre’s semiotic analysis, as well as to identify and explore the forms of *tawassul* present in the *qaṣīdah*. The primary data source is the text of the *Qaṣīdah Yartāḥ Qalbī* itself, while secondary data consist of books, journal articles, internet sources, and other supporting documents. This research employs a descriptive qualitative approach with data collection conducted through close reading. Furthermore, to reveal the hidden meanings within the *qaṣīdah*, the researcher applies Michael Riffaterre’s semiotic framework, which includes the principles of discontinuity of expression, heuristic and hermeneutic reading, matrix, model, and variant, hypogram, and intertextuality.

Semiotics derives from the Greek word *semion*, which means “sign”. Semiotics is understood as a branch of knowledge that studies systems of signs, and this field of study emerged in the early 20th century (Ḥamdāwī, 2020). Through semiotic analysis, a system of signs can be optimally understood in terms of its meaning and aesthetic value. A meaning is the result of a combination of several signs. Thus, semiotics becomes a tool for

accurately conveying meanings in literary works accurately to readers and audiences (Al-Hikmah, 2018). One semiotic theory frequently used by researchers to uncover and interpret meanings in literary works, especially in poetry, is the semiotic approach proposed by Riffaterre.

Riffaterre's semiotic theory focuses on revealing the signs and symbols within a poem. According to him, a poem is a form of expression conveyed indirectly or covertly, meaning that it communicates the meaning of something through something else (Riffaterre, 1978). A poem delivers its message implicitly by embedding it within various signs or symbols. This indirectness sometimes leads to deviations in meaning or misinterpretations.

The emergence of problems in reading and understanding poetic language led Riffaterre to develop a concept for the process of interpreting literary works (Aşgharī, 2019). The first stage in meaning-making is the discontinuity of expression, which indicates that a word in a poem carries another explanation or meaning due to three conditions: substitution of meaning, deviation of meaning, and creation of meaning (Annisa et al., 2023). In revealing each meaning under these three conditions, other fields of knowledge are employed, such as stylistics and *balāghah*. Stylistics is the study of how an author expresses ideas in a work through the choice of words, phrases, and clauses, referred to in Arabic as *al-uslūb*. Meanwhile, *balāghah* is a discipline that discusses language style, paying close attention to the appropriateness of expressions according to the communicative context (Huda & Buana, 2021). The second stage is heuristic and hermeneutic reading. This process begins with heuristic reading, which examines the text superficially to recognize its basic meaning. It is then followed by hermeneutic reading, conducted more deeply to interpret symbols, hidden meanings, and the complete message intended by the poet (Ambarini & Umayā, 2018). The third stage involves matrix, model, and variant. The matrix is the core idea of the poem. This idea is expressed through the model, which represents the poem's content in poetic form. Variants are developments of the model in various forms of expression that still relate to the main theme (Riffaterre, 1978). The next stage is identifying the hypogram in the poem. A hypogram is a text, historical event, or personal experience that serves as the background for the creation of a literary work. Usually, the hypogram is not presented in full within the text, but its traces remain and connect to other works. The relationship between works is called intertextuality, whereby the meaning of a text can only be fully understood when linked to other texts that serve as inspiration, continuation, or even as a counterpoint (Maulana, 2019).

Research on the *Qaṣīdah Yartāḥ Qalbī* by Ḥabīb 'Umar has not been conducted previously. However, several similar studies on forms of *tawassul* in *qaṣīdahs* and poetry have been carried out, albeit with different data sources and theoretical frameworks. Therefore, this study is necessary to explore the forms of *tawassul* in the *qaṣīdah* more deeply using Riffaterre's semiotic analysis.

RESULTS AND DISCUSSION

Michael Riffaterre's semiotic analysis in the *Qaṣīdah Yartāḥ Qalbī*

To uncover the signs, symbols, and meanings contained in each lyrics of the *Qaṣīdah Yartāḥ Qalbī*, the researcher employs Riffaterre's semiotic framework as an analytical tool. This approach focuses on five key aspects of meaning-making: the discontinuity of expression, heuristic and hermeneutic reading, matrix, model, and variant, as well as hypogram and intertextuality.

Discontinuity of expression

Discontinuity of expression indicates that a word in a poem carries another

explanation or meaning. Each word and sentence in a poem can sometimes be difficult to understand directly and requires deeper interpretation. This occurs due to three conditions: displacement of meaning, deviation of meaning, and creation of meaning (Annisa et al., 2022). Displacement of meaning arises from the use of metaphors, metonymy, and other figurative language, such as personification, hyperbole, simile, allegory, and synecdoche. In this *qaṣīdah*, displacement of meaning appears in the form of metaphors, metonymy, personification, and hyperbole. For example, the expression *hiya dhukhrunā, hiya jalā' li-l-suḥubi al-qātimah* (she is our treasure; she is a clearing for the dark clouds) explicitly indicates that Fāṭimah is highly precious and able to avert problems and evil, while *hiya nūru qalbī wa-hiya dhukhrī lanā rāḥimah* (She is the light of my heart, and she is our enduring remembrance, full of compassion) depicts her as a source of happiness and guidance, likened to light for the heart.

Expressions such as *yartāḥ qalbī* symbolize inner peace in religiosity, *'anwārunā al-dā'imah* (our everlasting lights) represents guidance or a path to goodness, *bi-'abḥur ma'ārif* (through the oceans of knowledge or gnosis) symbolizes Fāṭimah's profound, vast, and limitless knowledge and spirituality, *bi-ḥaqq tanzīl mawlanā al-'alī qā'imah* (by virtue of the revelation of our Lord, the Exalted, the Ever-Subsisting) represents the unshakable power and truth of divine revelation, *ḥawl al-ḥimā* (around the sanctuary or within the protected domain) indicates the protection and safety provided by Fāṭimah, and *rashḥ al-jabīn* (the beads of sweat on the forehead) symbolizes the proximity of death or the approach of the soul. Metonymy is also present, where words substitute for usual meanings but may also refer to their original sense. Examples include *bint al-nabī al-muṣṭafā* (the daughter of the chosen Prophet), referring to Fāṭimah inheriting noble qualities from the Prophet Muhammad, and *wa-ahl al-kisā'* (and the People of the Cloak), referring to the Prophet's household: 'Alī Ibn Abī Ṭālib, Fāṭimah, Ḥasan, and Ḥusayn. Personification, attributing human traits to inanimate objects, is found in verse 7, *lahā suyūfun bawātiru qāṭi'atun ṣārimah* (She possesses sharp, decisive, and unsheathed swords) and verse 9, *suyūfuhum lil-mu'ādī qad ghadat hādimah* (their swords have become destructive against the enemy), where "swords" symbolize Fāṭimah's spiritual strength and steadfastness rather than literal weapons (Nurgiyantoro, 2018). Hyperbole, which exaggerates for emphasis, is also used. In verse 3, *'ayyāmuḥā wa-al-layālī ṣā'imah qā'imah* (Her days and nights are spent in fasting and standing in prayer), Ḥabīb 'Umar emphasizes Fāṭimah's continuous and unwavering devotion to Allah, highlighting her persistence in worship and perfection in piety.

Distortion of meaning in a poem or *qaṣīdah* can be caused by several factors, such as ambiguity, contradiction, or nonsense (Pradopo, 2005). Ambiguity occurs when a word has two meanings: a close meaning, which is the intended sense, and a distant meaning, which is vague or unclear (Al-Jārim & Amīn, 2007). Contradiction arises when a word carries two opposing meanings within a sentence, while nonsense refers to a text that is illogical or cannot be interpreted reasonably (al-Khulī, 2000). Words or phrases indicating contradiction or nonsense were not found in the verses of this *qaṣīdah*. Ambiguity in this *qaṣīdah* appears in several verses. In the first verse, the word *'anwārunā* can be interpreted as a guide or one who provides direction. In the second verse, *dhukhranā* may mean someone precious, while *al-suḥub al-qātimah* (the dark clouds) can refer to sorrow or misfortune. In the third verse, *buḥūrun* (seas, oceans) can be interpreted as the depth of Fāṭimah's spirituality and knowledge. In verses seven and eight, *suyūfun* (swords) symbolizes steadfastness and spiritual strength in facing oppression. In the tenth verse, *rashḥ al-jabīn* is understood as the approach of death or the nearness of one's end.

Creating meaning is a convention and poetic device used to capture the reader's attention. Linguistically, it may not carry an inherent meaning, yet it generates significance within a poem. This is achieved through structural manipulations such as rhyme,

typography, repetition, rhetorical questions, parallelism, and so forth (Nurgiyantoro, 2018). In this *qaṣīdah*, the creation of meaning is evident in the rhyme, where the endings of words maintain a uniform pattern from the first to the thirteenth verse. Another form is repetition, involving the recurrence of words, phrases, or identical structures. Words repeated for emphasis include *Fāṭimah* three times to highlight her persona, *‘ālimah* twice, *dā’imah* three times, *qā’imah* twice, *dhukhrun* twice, and *suyūfun* twice. Such repetition functions to convey emotion, reinforce meaning, and illustrate Fāṭimah’s religiosity as well as the love for her and her family. Parallelism is also present, representing repetition focused on grammatical structures that are similar across clauses, sentences, or connected lines (Nurgiyantoro, 2018). This stylistic device appears in the sixth and seventh verses, which are interrelated as Ḥabīb ‘Umar seeks to portray Fāṭimah’s noble qualities and her role as a protector and guide against misguidance. Additional parallelism is found in the tenth and eleventh verses, which contain continuous prayers and supplications to Allah.

Heuristic and hermeneutic reading

Heuristic reading, or first-level reading, is conducted by adding or supplying missing words with phrases, words, or sentences that clarify the connections between verses. This reading process requires a subsequent step called hermeneutic reading, which seeks to obtain a clearer and deeper understanding of meaning through interpretation (Riffaterre, 1978). The following represents the heuristic reading conducted on this *qaṣīdah*.

Tabel 1. Heuristic reading of the *qaṣīdah*

No.	Heuristic Reading	Verses of a <i>Qaṣīdah</i>
1	It portrays <i>Fāṭimah</i> as an eternal light, the daughter of the Prophet who serves as a source of inner peace and a symbol of <i>wasīlah</i> (spiritual mediation).	يَرْتَاحُ قَلْبِي إِذَا حَدَّ قَدْ ذَكَرَ قَاطِمَةً # بُنْتُ النَّبِيِّ الْمُصْطَفَى (وهي) أَنْوَارُنَا الدَّائِمَةُ (في حياتنا) <i>My heart finds peace whenever someone mentions the name of Fāṭimah, the daughter of the Prophet al-Muṣṭafā; she is our eternal light in this life.</i>
2	She is portrayed as an ocean of divine knowledge, a symbol of wisdom, and a light that dispels darkness.	أَمَسَّتْ بِأَبْحُرٍ مَعَارِفَ (من) رَبِّهَا عَالِمَةً # هِيَ ذُخْرُنَا (و) هِيَ (كالنور) جَلَا لِلْسُّحُبِ الْقَاتِمَةِ <i>She has become an ocean of knowledge from her Lord, a woman of wisdom. She is our treasure, and she is (like a Light) that pierces through the dark clouds.</i>
3	It represents worship and complete obedience, a symbol of a pure life.	(إن فضائل) بِحُورَهَا فِي الْمَعَالِي دُوبٍ مُتَلَاطِمَةً # أَيَّامَهَا وَاللَّيَالِي (كلها مليئة) صَائِمَةً قَائِمَةً <i>(Indeed, her virtues are) like a sea of excellence whose waves continuously surge with nobility. Her days and nights (are always filled with) fasting and night prayers.</i>
4	Fāṭimah’s character was directly shaped by the Prophet, symbolizing the purity of faith and steadfastness.	بِحَقِّ تَنْزِيلِ مَوْلَانَا الْعَلِيِّ قَائِمَةً (في قلبها) # تَحْتَ الرِّعَايَاتِ مِنْ طَهْ نَشَتْ (عابدة) حَازِمَةً <i>By the truth of the revelation from the Most High Lord, which remains preserved (in her heart). Under the guidance of the Prophet, she grew as (a servant) firm and steadfast.</i>
5	Fāṭimah is depicted as a wise figure, full of knowledge, and a	لَهَا النَّبْتُ إِلَى الْمَوْلَى عَدَتْ هَائِمَةً (ومُشْتَقَّة) # لِلَّهِ (و) بِاللَّهِ يَالِكَ (من) عَارِفُهُ عَالِمَةً

	symbol of sincere devotion.	<i>To the Owner of everything, she was always in a state of seclusion (and immersed in longing). For the sake of Allah (and) with Allah. Truly, how great she is as a wise and knowledgeable woman.</i>
6	It portrays eternal compassion, a symbol of <i>rahmah</i> for the ummah.	<p>هِيَ نُورُ قَلْبِي وَهِيَ ذُخْرِي لَنَا رَاحِمَةٌ (دَائِمَةٌ) # (وهي) نِعْمَ الشَّفِيقَةُ وَلَا هِيَ عَنَّا نَائِمَةٌ</p> <p><i>She is the light in my heart, my protector, and (always) cares for us. Truly, (she is) the most merciful and never neglects us.</i></p>
7	Fāṭimah as the protector of the ummah, a symbol of spiritual strength against the enemy.	<p>لَهَا سُيُوفٌ بَوَاتِرُ قَاطِعَةٌ (و) صَارِمَةٌ # بِهَا احْتِمَيْنَا (مِنْ شَرِّ الْعَدُوِّ) وَنُنْذِرُ أَنْفُسًا حَائِمَةً</p> <p><i>She possesses sharp swords that decisively cut (and are firm). With her swords, we seek protection (from the evil of enemies) and warn the souls who are on the path of misguidance.</i></p>
8	Presenting Fāṭimah and 'Alī as the shield of the ummah, a symbol of divine protection.	<p>حَوْلَ الْحِمَى (تُسْتَطْبِعُ الْأَحْتِمَاءُ) إِنَّ غَارَتِ الْقَوِي قَادِمَتِي (علينا) # فِي صَفْنَا فَاطِمَةً مَعَنَا أَبُو فَاطِمَةٍ</p> <p><i>Around the sacred land (we can seek refuge) if the attacks of the strong come. In our ranks is Fāṭimah, and with us is also Abū Fāṭimah (Ali).</i></p>
9	A symbol of destruction for the oppressors and a victory for the truth.	<p>سُيُوفُهُمْ لِلْمُعَادِي قَدْ غَدَتِ هَادِمَةٌ (لِظَّالِمِينَ) # يَاوْنِلُ أَهْلَ الْهَيْلِ وَالْأَنْفُسِ الظَّالِمَةِ</p> <p><i>Their swords have become destroyers of the enemies (and the oppressors). Woe to the arrogant and to the tyrannical souls.</i></p>
10	A prayer for Allah's mercy in the form of health, protection, and safety.	<p>يَا رَبِّ قَرِّجْ عَلَيْنَا وَاكْفِنَا (شَرَّ) الْغَاشِمَةِ # (وَأَمْنَحْنَا) هَيْبَنَا عَوَافِي كَوَافِلِ تَامَّةٍ دَائِمَةٍ (بِرَحْمَتِكَ)</p> <p><i>O Lord, ease our affairs and protect us from (the evil of) oppressive rulers. (Grant us) the blessing of peace, perfect and continuous health (through Your mercy).</i></p>
11	Tawassul through the Prophet Muhammad for a blessed end (<i>ḥusn al-khātimah</i>).	<p>وَعِنْدَ رَشْحِ الْجَبِينِ أَحْسِنْ لَنَا الْخَاتِمَةَ (وَأَجْعَلْنَا فِي جَنَّتِكَ) # بِحَاكِ خَيْرِ الْوَرَى ذِي الْهَمَّةِ الْغَازِمَةِ (وَالظَّهَارَةِ)</p> <p><i>And when sweat dampens the forehead (at the moment of death), make good our final end (and admit us into Your Paradise). By the honor of the master of all mankind, who is steadfast (and pure at heart).</i></p>
12	Sending blessings upon <i>ahl al-kisā'</i> and the descendants of Fāṭimah.	<p>وَاهْلَ الْكِسَاءِ (الْمُكْرَمِينَ) مَعَ دَرَارِي أُمَّنَا فَاطِمَةَ # عَلَيْهِمْ (يَا) رَبَّنَا صَلَاتُكَ الدَّائِمَةَ</p> <p><i>Together with the dwellers of the (noble) Kisā' and the descendants of Sayyidah Fāṭimah, our mother. Upon them, O our Lord, bestow everlasting blessings (salawat).</i></p>
13	A call to follow the Prophet's family and companions with sincerity so as to be counted among those who are saved.	<p>وَأَلِهِ وَصَحْبِهِ أَهْلُ الْيُسْرِ الْجَازِمَةِ (وَالْعَزِيمَةِ) # وَمَنْ تَبِعَهُمْ (بِإِخْلَاصٍ) دَخَلَ فِي الْفِرْقَةِ الْغَانِمَةِ</p> <p><i>And upon his family and his sincere (and strong-willed) companions, and whoever follows them (with sincerity) will be among the fortunate ones.</i></p>

Fāṭimah al-Zahrā was a woman of gentleness and compassion, intelligent, humble, yet resolute. From an early age, she was born and raised in a family environment imbued with religious education and strong faith. It is therefore not surprising that she was among those safeguarded from sin. She held a distinguished and honorable position in the heart of the Prophet Muhammad bringing peace and tranquillity. Her religiosity, steadfastness, and extraordinary determination exemplify inner strength, serving as a model and source of inspiration for other women (Al-Ka'bī, 2019).

From the results of the hermeneutic reading, this *qaṣīdah* contains expressions of respect and veneration for Sayyidah Fāṭimah al-Zahrā, known as a compassionate figure and a guide toward a peaceful life imbued with religious and spiritual values. Fāṭimah is depicted as an intelligent woman with profound knowledge of religion, particularly in spirituality, thus serving as a source of tranquillity for troubled hearts and a guide for those seeking direction. Her exemplary character is evident in her relentless devotion to worship, performed both day and night with sincerity and longing for Allah. She is also recognized for her firmness in upholding goodness and truth, symbolized in the phrase (*lahā suyūfun*), representing steadfastness. The *qaṣīdah* further implies the supplication of a servant seeking mercy, protection from oppression, a good end to life, and intercession from the Prophet Muhammad and his family, with the hope of becoming a servant blessed in both this world and the Hereafter.

Matrix, model, and variant

The matrix represents the implicit core meaning of the entire text, the main message that is hidden yet forms the connecting thread of the *qaṣīdah*. Before identifying the matrix, it is necessary to find the model within the *qaṣīdah* or poem. The model is indicated by the symbolic meanings present in frequently recurring expressions. From the model and matrix, variants are then developed in the form of expressions that reinforce the model, such as metaphors or depictions that refer to the same meaning (Mahliatussikah, 2015).

The matrix in *Yartāḥ Qalbī* is the nobility of Sayyidah Fāṭimah al-Zahrā' as a model of spirituality, a source of tranquility in life, a protector for the community, and a means of blessing. Fāṭimah al-Zahrā' is not only the daughter of the Prophet Muhammad but also a light for the ummah, a source of protection and mercy, a deliverer from darkness, a bastion of safety, and a path toward salvation. This is evidenced by key expressions such as *'anwārunā ad-dā'imah*, *hiya dhukhranā*, *hiya nūru qalbī*, and *bihā ihtamaynā*.

The model in this *qaṣīdah* is the praise of Fāṭimah al-Zahrā' for her virtues, nobility, and praiseworthy qualities. These praises are reflected in the symbolic representations of Fāṭimah as light, a shield (weapon), mercy, and protector. The weapon symbol illustrates that Fāṭimah al-Zahrā' embodies spiritual strength and firmness in confronting oppression. Additionally, she is symbolized through seclusion and devotion, demonstrated by her continuous worship of Allah at all times, evidencing her spiritual insight. Through her nobility and virtues, Fāṭimah al-Zahrā' is regarded as an exalted figure of spirituality in terms of faith and piety. The model in this *qaṣīdah* is revealed in the following verses:

هِيَ نُورُ قَلْبِي وَهِيَ دُخْرِي لَنَا رَاحِمَةٌ (دَائِمَةٌ) # (وَهِيَ) نِعَمَ السَّفِيْقَةِ وَلَا هِيَ عَنَّا نَائِمَةٌ
لَهَا سُيُوفٌ بَوَاتِرٌ قَاطِعَةٌ (و) صَارِمَةٌ # بِهَا احْتَمَيْنَا (مِنْ شَرِّ الْعَدُوِّ) وَنُنْذِرُ أَنْفُسًا حَائِمَةً

*She is the light in my heart, my protector, and (always) cares for us #
Truly, (she is) the most merciful and never neglects us
She possesses sharp swords that decisively cut (and are first) # With her
swords, we seek protection (from the evil of enemies) and warn the souls
who are on the path of misguidance*

The previously mentioned matrix serves as a potential hypogram, which will be clearly elaborated into variants in the form of detailed expressions. The variants in this *qaṣīdah* consist of the poet's diverse expressions of praise for Fāṭimah al-Zahrā' through depictions and meaningful metaphors. Here, Fāṭimah is portrayed as an eternal light and a protector for the entire community. Expressions such as *'anwārunā ad-dā'imah* and *hiya nūru qalbī* are not merely descriptions of ordinary light, but symbolize spiritual light that illuminates the hearts, souls, and lives of Muslims. This also demonstrates that Fāṭimah serves as a guiding role model who continually provides guidance and direction amid the darkness of the times.

Furthermore, there are depictions of Fāṭimah as a woman of piety and profound knowledge. This is evident in expressions such as *lahā at-tabattul ilā al-mawlā ghadat hā'imah* and *amsat bi-'abhur ma'ārif rabbihā 'ālimah*, which indicate that Fāṭimah is not only a symbol of purity but also a righteous woman who remains close to Allah through continuous worship and a thirst for religious knowledge. Fāṭimah is also portrayed as a protector and defender of the community. This is reflected in the verses *lahā suyūf bawātir qāṭi'ah ṣārimah* and *bihā iḥtamaynā*, which show that she is not only gentle and compassionate but also firm and courageous in upholding truth and justice. At the end of the *qaṣīdah*, the poet incorporates prayers and hopes directed to Allah for protection, blessings, and ease in life in this world and the Hereafter, using the means of loving Sayyidah Fāṭimah and her family. This is expressed in the phrases *yā rabb farraj 'alaynā wa-ikfinā al-ghāshimah* and *'alayhimu rabbunā ṣalātuka al-dā'imah*.

Hypogram

A hypogram is a latent text or idea that serves as the primary inspiration and underlying foundation for the creation of a literary work. This text does not appear in its entirety but is indicated through signs within the *qaṣīdah* (Annisa et al., 2022). The main hypogram in this *qaṣīdah* is the stories of the nobility of Sayyidah Fāṭimah al-Zahrā' and her *ahl al-bayt*. It also refers to the narrative of the *ahl al-kisā'*, which is recorded in a hadith describing the event when the Prophet Muhammad SAW, along with Sayyidah Fāṭimah, Ali, Ḥasan, and Ḥusayn the five holy figures were covered by a cloak. Through this event, the Prophet emphasized the virtue, honour, and purity of his family. This story has become an important source in Islamic religious tradition and in literary works that uphold the nobility of the *ahl al-bayt*. This is further supported in the twelfth verse of the *qaṣīdah*:

وَأَهْلُ الْكِسَاءِ (الْمُكْرَمِينَ) مَعَ ذُرَارِي أُمَّنَا فَاطِمَةَ #

*Together with the dwellers of the (noble) Kisā' and the descendants
of Sayyidah Fāṭimah, our mother.*

The story of the *ahl al-kisā'* (*ahl al-bayt*) is also closely related to the tradition of *tawassul*, including *tawassul* through the nobility of the station of Sayyidah Fāṭimah al-Zahrā'. This serves as the spiritual foundation for the practice of *tawassul* to the *ahl al-bayt* within Islamic tradition, expressed through praise and supplication via the Prophet's family, often conveyed in the form of poetry or hymns imbued with profound spiritual meaning.

Intertextuality

Intertextuality refers to the relationship of a work with other texts, similar social phenomena, previous narratives, or classical poems that existed before the creation of the work. Thus, intertextuality examines not only the origin of a text from social texts but also

its role and continuity within society and history (Kuswarini, 2016). In this *qaṣīdah*, intertextuality is reflected in the widely known and authentic hadith about the *ahl al-kisā'*, which has been narrated by both Shia and Sunni sources. The hadith describes a moment when the Prophet Muhammad covered himself and four members of his family—Fāṭimah al-Zahrā', 'Alī Ibn Abī Ṭālib, Ḥasan, and Ḥusayn—with a single cloth. At that time, he supplicated to Allah to cleanse them of all sins and purify them with perfect sanctity. This event corresponds to the content of Sūrat al-Aḥzāb, verse 33, which speaks of the nobility and purity of the *ahl al-bayt* (Ridhofi, 2023).

The hadith regarding *ahl al-kisā'* is found in the narration of *Umm al-Mu'minin* (Mother of the Believers) 'Ā'ishah, which was reported by Imam Muslim in his *Ṣaḥīḥ*, by al-Ḥākim in *al-Mustadrak*, al-Bayhaqī in *al-Sunan al-Kubrā*, as well as by al-Ṭabarī, Ibn Kathīr, and al-Suyūṭī in their Qur'anic exegesis. The following is the wording from Imam Muslim's narration ('Askarī, 1414 H): 'Ā'ishah said: "The Messenger of Allah (peace and blessings be upon him) went out one morning wearing a cloak made of black hair. Then al-Ḥasan Ibn 'Alī came, and he placed him under it. Then al-Ḥusayn came, and he entered with him. Then Fāṭimah came, and he placed her under it. Then 'Alī came, and he also placed him under it. Then he said: Indeed, Allah only intends to remove defilement from you, O People of the Household, and to purify you thoroughly." (Muslim).

In this hadith, there is a reference to Surah al-Aḥzāb verse 33, which was revealed to the Messenger of Allah while he was in the house of Umm Salamah. According to the majority of scholars, this verse serves as evidence that the *ahl al-bayt* referred to are the *aṣḥāb al-kisā'*, who are endowed with honor and purity, including Fāṭimah al-Zahrā', who holds a special status in the sight of Allah (Putra, 2015). This verse also constitutes a fundamental proof for venerating the *ahl al-bayt* and for seeking intercession (*tawassul*) through their nobility. Hence, the hadiths and narratives concerning *ahl al-kisā'* became one of, if not the main inspiration for Ḥabīb 'Umar in composing the *Qaṣīdah Yartāḥ Qalbī*, which explicitly contains praise for the honor of Sayyidah Fāṭimah al-Zahrā'.

Forms of *tawassul* in the *Qaṣīdah Yartāḥ Qalbī*

After applying Riffaterre's semiotic analysis, it was found that the *Qaṣīdah Yartāḥ Qalbī* implicitly conveys forms of respect and praise for the nobility of Sayyidah Fāṭimah al-Zahrā', accompanied by prayers and *tawassul*, making her an intermediary through whom one seeks salvation from Allah. The *qaṣīdah* also emphasizes respect for the family of Prophet Muhammad (*ahl al-kisā'*) and revitalizes the tradition of *tawassul* based on authentic hadiths narrated by Imam Muslim, in line with Sunni-Sufi practices of using righteous people as intermediaries in supplication. These findings complement earlier studies showing that Ḥabīb 'Umar's works consistently embed spiritual meanings through symbolic and rhythmic structures, as seen in the prosodic and thematic analyses of Patmanegara et al. (2023) and Maula et al. (2023).

The form of *tawassul* present in this *qaṣīdah* is *tawassul bi-l-maḥabbah*, which refers to supplication through those beloved due to Allah's love for them. Given the special status of Sayyidah Fāṭimah, it is hoped that prayers offered through her intercession are more readily accepted. Additionally, the Prophet Muhammad SAW, as her father and the best of the pious, also serves as a primary intermediary. Mentioning the *ahl al-kisā'* and Sayyidah Fāṭimah's descendants further strengthens the element of *tawassul*, as they are believed to possess spiritual light and bring blessings. Thus, this *qaṣīdah* illustrates a tradition of *tawassul* rooted in love, respect, and conviction in the exceptional status of Allah's beloved. The practice of *tawassul* in this *qaṣīdah* is depicted through several verses that invoke Allah while mentioning the nobility of Prophet Muhammad SAW, Sayyidah Fāṭimah al-Zahrā', and the *ahl al-kisā'* family. Here, *tawassul* is not performed by directly

asking them for help; rather, their exalted status serves as an intermediary so that prayers are more readily accepted by Allah.

Moreover, this *qaṣīdah* also praises *Sayyidah* Fāṭimah, the *ahl al-kisā'* family, and her descendants, who, in the tradition of *tawassul*, are believed to be a source of blessings. Prayers seeking protection from oppression or worldly harm are composed by invoking their nobility as a *wasīlah* (intermediary). The symbol of protection, represented by a "sword" in the *qaṣīdah*, also signifies the belief that a spiritual connection with *Sayyidah* Fāṭimah and her family can serve as a means to seek Allah's help and protection. Essentially, *tawassul* to the *ahl al-bayt* is performed to obtain blessings and intercession, as it is through them that prayers and hopes are expected to be granted by Allah's permission (Nur, 2011). Such ethical and devotional nuances parallel Zuhurfah's (2023) findings on the Sufi moral dimensions in Ḥabīb 'Umar's works, further showing that spirituality and morality are intertwined in his writings. Thus, this *qaṣīdah* is not merely an expression of love for the *Ahl al-bayt*, but also a spiritual medium that teaches the tradition of *tawassul* as a path to draw closer to Allah through those who hold a distinguished position in His sight.

This study found that the *qaṣīdah* *Yartāh Qalbī* implicitly conveys respect and praise for *Sayyidah* Fāṭimah al-Zahrā', the family of Prophet Muhammad (*ahl al-kisā'*), and applies the concept of *tawassul bil maḥabbah* as a form of intermediary in prayer. The form of *tawassul* here is not merely direct supplication to the saints, but also through a *wasīlah* expressed in deep love and respect. The researcher's findings on the use of *tawassul bil maḥabbah* in *Yartāh Qalbī* add a new dimension to the study by showing how *tawassul* is not only a ritual practice but is enriched with literary and symbolic elements embedded in the praise of *Sayyidah* Fāṭimah, the *Ahl al-kisā'*, and Prophet Muhammad as spiritual intermediaries. This aligns with Asaddullah's (2023) observation that Ḥabīb 'Umar's texts often encode layered meanings accessible only through semiotic interpretation. Therefore, the study of *tawassul* is not only found in the Qur'an and the Sunnah but is also present in literary works such as *qaṣīdahs* and religious songs, which often carry exhortations to engage in *tawassul*.

Using Riffaterre's semiotic approach, this study complements and deepens previous research by offering an analysis of the sign structure within the *qaṣīdah*, demonstrating how literature constructs spiritual meaning through symbols and stylistic devices. This approach broadens the understanding of how the concept of *tawassul* is not only practiced ritually but is also brought to life in literary works as a means of preserving tradition and expressing the faith of the Muslim community.

CONCLUSION

Based on the results of the study on *Qaṣīdah Yartāh Qalbī*, it can be concluded that Michael Riffaterre's semiotic analysis demonstrates that this *qaṣīdah* functions not only as a religious literary work but also as a spiritual medium expressing reverence for *Sayyidah* Fāṭimah al-Zahrā', the Prophet Muhammad SAW, and the *ahl al-kisā'*. Through discontinuity of expression, heuristic and hermeneutic reading, matrix, model-variant, hypogram, and intertextuality, the *qaṣīdah* contains symbols and metaphors that affirm the noble status of the *ahl al-bayt* as a source of light, protection, and spiritual blessing.

The main finding of this study is the presence of the practice of *tawassul bil maḥabbah*, that is, supplication to Allah by using love and reverence for the *ahl al-bayt* as a spiritual intermediary. This *qaṣīdah* shows that the concept of *tawassul* is not only performed ritually but is also brought to life through praise, prayer, and literary symbolism. Thus, *Yartāh Qalbī* is not merely an expression of love for the *Ahl al-bayt* but also serves as a medium for preserving the tradition of *tawassul* and reinforcing the

spiritual values and faith of the Muslim community.

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