

## Revealing the Meaning of Gratitude in Qasidah *Lisānī Bi Hamdillah* by Habib Ali al-Habsyi (Riffaterre's Semiotic Analysis)

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### مستخلص

تهدف هذه الدراسة إلى استكشاف معاني الشكر في قصيدة "لساني بحمد الله" للحبيب علي الحبشي باستخدام نظرية سيميائية لريفاتير. تسلط القصيدة "لساني بحمد الله" الضوء على أهمية الشكر الصادق لله على نعمه الوافرة. وهو موضوع ذو أهمية ودلالة كبيرة في حياة المسلمين. لتعميق فهم معنى وأهمية هذه القصيدة، تعتمد الدراسة باستخدام نظرية سيميائية لريفاتير، الذي يؤكد على التنصل النصي وتفسير النصوص كعملية ديناميكية. يشمل هذا النهج أربعة جوانب رئيسية: انقطاع التعبير، وأساليب القراءة الهيروستية والتأويلية، ومفهوم المصفوفات والنماذج والمتغيرات، بالإضافة إلى تشكيل الهيبيوغرام. تعتبر هذه دراسة وصفية كيفية. تشمل مصادر البيانات دراسات الأدب، حيث تستخدم البيانات الأساسية من نص قصيدة "لساني بحمد الله"، والبيانات الثانوية من الكتب والمقالات العلمية ذات الصلة. تشمل تقنيات جمع البيانات القراءة والمذكرات ووصف النقاط الرئيسية المتعلقة بموضوع الدراسة. يتم تحليل البيانات وفقاً لمنظور مايلز وهيرمان، مما يشمل تقليص البيانات، عرضها، واستخلاص الاستنتاجات. تشير النتائج إلى أن قصيدة "لساني بحمد الله" لا تعد مجرد تعبير شخصي عن شكر المؤلف فحسب، بل تعد أيضاً وسيلة دعوية تذكر القراء بأهمية تقدير نعم الله، والتوكل عليه، واتباع خطى النبي محمد صلى الله عليه وسلم. من خلال التحليل الدلالي لريفاتير، يتم كشف معنى الشكر في هذه القصيدة كموضوع عميق وشامل، يعكس العلاقة الروحية الوثيقة بين الإنسان وخالقه.

الكلمات المفتاحية: الشكر؛ قصيدة لساني بحمد الله؛ الحبيب علي الحبشي؛ السيميائية؛ ريفاتير.

### Abstract

This research aims to explore the meaning of gratitude in the qasidah "Lisānī Bi Hamdillah" by Habib Ali al-Habsyi through Riffaterre's semiotic approach. The qasidah "Lisānī Bi Hamdillah" emphasizes the importance of sincere gratitude to Allah for His abundant blessings a theme that is both relevant and significant in the lives of Muslims. To deepen the understanding of the meaning and significance of this qasidah, the research employs Riffaterre's semiotic approach, which emphasizes intertextuality and the interpretation of texts as a dynamic process. This approach includes four main aspects: discontinuity of expression, heuristic and hermeneutic reading methods, the concept of matrices, models, and variants, and the formation of hypograms. This is a qualitative,

descriptive study. Data sources consist of literature reviews, with primary data derived from the text of the qasidah "Lisānī Bi Hamdillah" and secondary data from relevant books and scholarly articles. Data collection techniques include reading, note-taking, and describing key points related to the research topic. Data analysis follows Miles and Huberman's perspectives, encompassing data reduction, display, and conclusion drawing. The findings indicate that the qasidah "Lisānī Bi Hamdillah" serves not only as the poet's personal expression of gratitude but also as a means of da'wah reminding readers of the importance of appreciating Allah's blessings, relying on Him, and following the footsteps of Prophet Muhammad. Through Riffaterre's semiotic analysis, the meaning of gratitude in this qasidah is revealed as a profound and comprehensive theme, reflecting the close spiritual relationship between humans and their Creator.

**Keywords:** Gratitude; Qasidah Lisānī Bi Hamdillah; Habib Ali al-Habsyi; Semiotics; Riffaterre.

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## INTRODUCTION

A qasidah is an important form of poetry in the Arab and Islamic literary traditions. Qasidah, a form of Arabic poetry, is frequently used to praise the beauty of nature, express love, convey moral messages, or praise Allah SWT and the Prophet Muhammad SAW.<sup>1</sup> In Indonesia, qasidah serves as a significant medium in conveying Islamic teachings. This medium possesses a unique appeal that leaves a profound impression on its listeners.<sup>2</sup> Qasidah is also often a means of conveying deep religious and spiritual messages to its listeners.<sup>3</sup>

One prominent qasidah in the Islamic tradition of Nusantara is *Lisānī Bi Hamdillah*. The qasidah *Lisānī Bi Hamdillah*, abbreviated as "LBH", is often performed during religious events such as Mawlid celebrations, communal Dhikr, and other Islamic holidays, particularly in Java. Qasidah LBH has also been popularized by Habib Syech bin Abdul Qodir Assegaf and his community, *Syecher Mania*, as well as Habib Ali Zainal Abidin bin Segaf Assegaf and his community, *Zahir Mania*, along with other *Majelis Shalawat* groups.

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<sup>1</sup>Endang Handayani and Zakia Zuzanti, 'Kegiatan Keagamaan di Masjid Noor Al-Banjari pada Masa Pandemi Covid-19 (Studi Kasus di Kelurahan Tanjung Pinang Palangka Raya)', *Jurnal Paris Langkis*, 3.2 (2023), pp. 194–202 (p. 197), doi:10.37304/paris.v3i2.9216.

<sup>2</sup>Tatu Siti Rohbiah, 'Musik Kasidah dan Perannya dalam Dakwah Nusantara', *Jurnal Bimas Islam*, 8.2 (2015), pp. 297–320 (p. 318) <<https://jurnalbimasislam.kemenag.go.id/jbi/article/view/176>> [accessed 2 October 2024].

<sup>3</sup>Fadlil Yani Ainusyamsi, 'Musicalization of Qashīdah Burdah in the Horizon of Islamic Education', *Bestari | Jurnal Studi Pendidikan Islam*, 21.1 (2024), pp. 1–18 (p. 5), doi:<https://doi.org/10.36667/bestari.v21i1.667>.

Habib Ali al-Habsyi is the author of the qasidah LBH. He was a renowned scholar and author, known for his contributions to Islamic literature. His most famous work is *Maulid Simt al-Durar*, a book that has become popular among Muslims, especially those interested in the history of the Prophet Muhammad. Habib Ali al-Habsyi is known for his expertise in historical matters and his ability to convey complex ideas through a language style rich in high aesthetic value.<sup>4</sup> In addition to his work *Maulid Simt al-Durar*, Habib Ali al-Habsyi is also known for his extensive literary output. One of his qasidah works is qasidah LBH, which exudes the beauty of the Arabic language and contains profound spiritual messages.

In terms of form and content, qasidah LBH is a remarkable piece in Islamic literature. It showcases the beauty of the Arabic language and delivers profound religious messages. Through beautiful poems, this qasidah invites its listeners to reflect on the meaning of gratitude to Allah SWT, reminding them of the importance of being thankful for His endless blessings. With its rich meanings and deep spirituality, this qasidah serves as an inspiration for Muslims to live a life filled with gratitude to the Creator.

To deepen the understanding of the meaning and significance of the qasidah LBH by Habib Ali al-Habsyi, the use of Riffaterre's semiotics can be a crucial tool for uncovering the structure and interpretation of the meanings contained within the work. Riffaterre's semiotics is a literary analysis approach that emphasizes intertextuality and text interpretation as a dynamic process. There are four aspects in Riffaterre's semiotics that are central to interpreting symbols in the context of poetry analysis, including (1) the indirectness of expression, (2) the methods of heuristic and hermeneutic or retroactive reading, (3) the concepts of matrix, model, and variant, and (4) the formation of the hypogram.<sup>5</sup> Riffaterre's semiotic approach opens up space for uncovering hidden meanings in poetry and enriches the understanding of literature.

Several previous studies have been conducted by academics to explore various aspects of Islamic literature, including analyses of qasidah and other literary works using Riffaterre's semiotic approach. Among them is the research conducted by Mukhammad Lutfi, Abdullah, and Darsita Suparno, titled "*Satu Abad Nahdlatul Ulama dalam sebuah Qasidah Karya KH. Afifuddin Muhajir (Analisis Semiotika*

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<sup>4</sup>Nur Huda and Ihsan Sa'dudin, 'Stylistica of Maulid Simtud Durar's Repetition Created by Habib Ali Bin Muhammad Husein Al-Habsyi', *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab*, 11.2 (2019), pp. 232-53 (p. 235), doi:10.24042/albayan.v11i2.4815.

<sup>5</sup>Faizetul Ukhrawiyah and Fauziyah Kurniawati, 'Analisis Semiotik Riffaterre pada Syair Lagu Man Anā Karya al-Imam al-Habib Umar Muhdhor bin Abdurrahman Assegaf', *Haluan Sastra Budaya*, 5.2 (2021), pp. 140-62 (p. 143), doi:10.20961/hsb.v5i2.47238.

*Riffaterre*)”.<sup>6</sup> The research conducted by Mochammad Faizun and Andrew Dedita Dwiki Kawa, titled “Michael Riffaterre’s Semiotic Analysis of the Poem ‘Ila Ummi’ by Mahmoud Darwish”.<sup>7</sup> Both studies were published in the journal “*Diwan: Jurnal Bahasa dan Sastra Arab UIN Alauddin*”. These studies use Riffaterre’s semiotic approach to analyse qasidah and Arabic poetry. The difference lies in the objects of study: Muhammad Lutfi and colleagues analyse the Nahdliyah qasidah “*Satu Abad Nahdlatul Ulama*” by KH. Afifuddin Muhajir, while Mochammad Faizun and Andrew Dedita Dwiki Kawa analyse the Arabic poem “*Ila Ummi*” by Mahmoud Darwish. This research, on the other hand, focusses on the qasidah LBH by Habib Ali al-Habsyi.

Additionally, the research on the works of Habib Ali al-Habsyi conducted by Muhammad Asroful Umam and Eva Farhah, titled “*Qashidah Huwa an-Nūr Karya Habib Ali Al-Habsyi: Kajian Struktur Teks, Bentuk Kata, dan Jenis Qāfiyah*”.<sup>8</sup> The research was published in the journal “*ATAVISME: Balai Bahasa Jawa Timur*”. This study uses methods of text structure analysis, word forms, and types of rhyme to understand the qasidah “*Huwa an-Nūr*” by Habib Ali al-Habsyi from a linguistic perspective. In contrast, this research employs Riffaterre’s semiotic approach to explore the theme of gratitude in the qasidah LBH by Habib Ali al-Habsyi. The author has not found any research on the qasidah LBH by Habib Ali al-Habsyi.

Based on the background provided, the author is interested in uncovering the theme of gratitude in the qasidah LBH using Riffaterre’s semiotic theory. The qasidah LBH is one of the Islamic literary works rich in symbolic meaning and linguistic aesthetics, making it a relevant subject of study to understand how the concepts and meanings of gratitude are artistically represented in the Arab-Islamic literary tradition. This approach was chosen because Riffaterre’s semiotic theory provides a framework that is highly effective for identifying and revealing hidden meanings in the qasidah by focusing on the structure and interactions between various semiotic elements.

Based on the explanation above, this study aims to analyze and reveal the meaning of gratitude in the qasidah *Lisānī Bi Hamdillah* by Habib Ali al-Habsyi using Riffaterre’s semiotic theory. This research is expected to make a significant contribution to filling the existing knowledge gap related to the understanding of gratitude in the qasidah LBH. This research is expected to deepen the

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<sup>6</sup>Mukhammad Lutfi, Abdullah Abdullah, and Darsita Suparno, ‘Satu Abad Nahdlatul Ulama dalam sebuah Qasidah Karya KH. Afifuddin Muhajir (Analisis Semiotika Riffaterre)’, *Diwan: Jurnal Bahasa dan Sastra Arab*, 9.1 (2023), pp. 37–56, doi:10.24252/diwan.v9i1.36179.

<sup>7</sup>Mochammad Faizun and Andrew Dedita Dwiki Kawa, ‘Michael Riffaterre’s Semiotic Analysis of the Poem “Ila Ummi” by Mahmoud Darwish’, *Diwan: Jurnal Bahasa dan Sastra Arab*, 9.2 (2023), pp. 224–41, doi:10.24252/diwan.v9i2.29399.

<sup>8</sup>Muhammad Asroful Umam and Eva Farhah, ‘Qashidah Huwa an-Nūr Karya Habib Ali Al-Habsyi: Kajian Struktur Teks, Bentuk Kata, dan Jenis Qāfiyah’, *ATAVISME*, 21.1 (2018), pp. 93–107, doi:10.24257/atavisme.v21i1.436.93-107.

understanding of Islamic literary works rich in spiritual values and provide additional insights into the works of Muslim scholars, such as those by Habib Ali al-Habsyi, which have not been extensively explored.

## METHOD

This study is qualitative descriptive research. Qualitative research collects and analyzes non-numeric data to direct understanding and exploration of phenomena.<sup>9</sup> This study's data sources were obtained through library research. Library research is conducted as a stage in the research process by gathering bibliographic sources, gaining a deep understanding, and studying theories found in various literatures relevant to the research.<sup>10</sup> The data sources in this study consist of primary and secondary data. The primary data source for this research is the qasidah *Lisānī Bi Hamdillah* (qasidah LBH) by Habib Ali al-Habsyi in the book *Simṭ al-Durar fī Akhbār Mawlid Khayr al-Bashar*.<sup>11</sup> The secondary data sources include books and scholarly articles that support and complement the research. Data collection techniques include reading, noting, and describing key points related to the research topic. The data analysis technique used in this study follows the perspective of Miles and Huberman. This technique involves three main steps: data reduction, data display, and conclusion drawing.<sup>12</sup> In this stage, the researcher will collect various bibliographic sources relevant to the topic. The collected data will then be reduced by identifying and selecting the most relevant and significant information for the research. Once the data has been reduced, the researcher will present the information in a structured and organised manner for display. The final stage involves drawing conclusions from the data analysis results.

## THEORETICAL FRAMEWORK

It should be noted that Michael Riffaterre's semiotic concepts focus on revealing the meanings contained within texts, particularly poetic texts. According to Riffaterre, poetry discourse involves a relationship between words and text, or between one text and another. This results in something more complex and non-literal through the transformation of matrices, minimal sentences, and literal meanings.<sup>13</sup> It is

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<sup>9</sup>Hosseini Nassaji, 'Good Qualitative Research', *Language Teaching Research*, 24.4 (2020), pp. 427–31 (p. 427), doi:10.1177/1362168820941288.

<sup>10</sup>Miza Nina Adlini and others, 'Metode Penelitian Kualitatif Studi Pustaka', *Edumaspul: Jurnal Pendidikan*, 6.1 (2022), pp. 974–80 (p. 976), doi:10.33487/edumaspul.v6i1.3394.

<sup>11</sup>Ali bin Muhammad bin Husain al-Habsyi, *Simṭ Al-Durar Fī Akhbār Mawlid Khayr al-Bashar* (Sekretariat Masjid Riyadh, 1405), p. 86.

<sup>12</sup>Mohamad Anwar Thalib, 'Pelatihan Analisis Data Model Miles dan Huberman untuk Riset Akuntansi Budaya', *Madani: Jurnal Pengabdian Ilmiah*, 5.1 (2022), pp. 23–33 (pp. 23–33), doi:10.30603/md.v5i1.2581.

<sup>13</sup>Joseph Margolis, 'Semiotics of Poetry by Michael Riffaterre', *The Journal of Aesthetics and Art Criticism*, 39.1 (1980), pp. 93–97 (p. 95), doi:10.2307/429927.

important to remember that Riffaterre's semiotics also focusses on the dialectic between the text and the reader. Riffaterre positions the reader as a critical element in determining a text's meaning-making process.<sup>14</sup> This is due to the assumption that in the process of communication, poetry functions as both code and message, while the reader is the recipient of the message. The process of meaning-making does not consider the creator of the poem as the sender of the message. Therefore, the reader plays a crucial role in determining the meaning of a poem.

Michael Riffaterre developed concepts related to poetry's meaning. According to him, there are four main aspects that must be considered carefully to produce the meaning of poetry: He identifies four main aspects that must be carefully considered to produce meaning in poetry: (1) indirectness of expression, (2) heuristic and hermeneutic or retroactive reading, (3) matrix, model and variant, and (4) hypogram.<sup>15</sup> According to Michael Riffaterre, there are three forms that can be taken in a poem to display the indirectness of meaning.<sup>16</sup> First, there is the shift in meaning, also known as displacement, in which signs undergo a change in meaning, a phenomenon that can occur in metaphors and metonymies. Second, there is the distortion of meaning, which is characterized by the occurrence of ambiguity and contradictions. Third, the creation of meaning (creating), which refers to meaning formed from signs produced by linguistic items that were previously meaningless, such as symmetry, homology, and typography.

Riffaterre proposes that there are two stages or levels of reading to understand poetry's meaning. The first stage is heuristic reading, and the second stage is retroactive reading, also known as hermeneutic reading. Heuristic reading is the process by which the reader integrates linguistic signs into a text.<sup>17</sup> In the heuristic reading stage, understanding and grasping the true meaning of a poem are still insufficient. The reader must continue to strive for a unified meaning. Therefore, a hermeneutic reading stage, also known as the second stage of reading, is necessary.<sup>18</sup> Retroactive or hermeneutic reading is a process of repeated and thorough reading in which meaning is provided based on prevailing literary conventions, particularly in poetry. In this stage of reading, the reader must continuously review and compare the meanings obtained from heuristic reading. Through this method, the reader can

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<sup>14</sup>Siobhan Brownlie, 'Using Riffaterre to Rehabilitate "The Lover"', *Literature/Film Quarterly*, 36.1 (2008), pp. 52–60 (p. 53) <<https://www.jstor.org/stable/43797398>> [accessed 14 May 2024].

<sup>15</sup>Rachmat Djoko Pradopo, *Pengkajian Puisi: Analisis Strata Norma dan Analisis Struktural dan Semiotik* (Gajah Mada University Press, 2018), p. 291.

<sup>16</sup>Jafar Lantowa, *Semiotika: Teori, Metode, dan Penerapannya dalam Penelitian Sastra* (Cv. Budi Utama, 2017), p. 8.

<sup>17</sup>Michael Riffaterre, *Semiotics of Poetry* (Indiana University Press, 1978), pp. 4–5.

<sup>18</sup>Yusuf Haikal, 'Analisis Semiotika Michael Riffaterre pada Puisi Īkbarī 'Īsyīrīna 'Āman Karya Nizar Qabbani', *Diwan: Jurnal Bahasa dan Sastra Arab*, 7.2 (2021), pp. 160–74 (p. 166), doi:10.24252/diwan.v7i2.20618.

revise their understanding based on the meanings derived from hermeneutic reading.<sup>19</sup>

In the process of meaning formation, it is important to consider matrices, models, and variants. The matrix refers to the source of all meaning in a poem and functions as a hypothesis, which can be seen as the central theme of the poem. The matrix can be likened to a concept that is not directly present in the text. The matrix is then realized through a series of variations. These forms of variants are organised and structured by a primary actualisation called the model. The matrix, model, and text are variants of the same structure. Thus, the matrix becomes the main driving element in a text, while the model determines the process of acquiring or developing meaning.<sup>20</sup> The matrix is conveyed through models and variants, which produce a series of representative signs, including poetic signs. A word or phrase is said to have a poetic function if it refers to a group of words that have not yet appeared.<sup>21</sup>

A text that serves as the background for the creation of another text or a literary work that forms the basis for the creation of other literary works is called a hypogram.<sup>22</sup> A hypogram is a background that influences the creation of a literary work. It can include social conditions, the poet's life, and history. Riffaterre distinguishes between potential hypograms and actual hypograms. A potential hypogram relates to the meaning or essence of the poetic text, even though this meaning is not directly stated in the text itself. On the other hand, an actual hypogram refers to the direct use of previous texts or elements from other texts to establish relationships or intertextuality with the current literary work. Actual hypograms can be complete texts, sentences, proverbs, or other parts of previously existing texts.<sup>23</sup>

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<sup>19</sup>Cyntia Dewi Putri Gemilang, 'Semiotika Riffaterre dalam Puisi "Qabla an Numdhi" Karya Faruq Juwaidah', *'A Jamiy: Jurnal Bahasa Dan Sastra Arab*, 11.2 (2022), pp. 473–85 (pp. 476–77), doi:10.31314/ajamiy.11.2.473-485.2022.

<sup>20</sup>Faizun and Kawa, 'Michael Riffaterre's Semiotic Analysis of the Poem "Ila Ummi" by Mahmoud Darwish', p. 230.

<sup>21</sup>Riffaterre, *Semiotics of Poetry*, p. 23.

<sup>22</sup>Sammad Hasibuan, 'Puisi "Hanin" Karya Faruq Juwaidah dalam Antologi Lau Annanā Lam Naftariq (Analisis Semiotika Riffaterre)', *Diwan: Jurnal Bahasa dan Sastra Arab*, 7.1 (2021), pp. 21–34 (p. 26), doi:10.24252/diwan.v7i1.19282.

<sup>23</sup>Mufti Nabil Rafsanjani and Bermawy Munthe, 'Puisi Wuqūfu Al-Mā'i Yufsiduhu Karya Al-Imām Al-Syāfi'i: Analisis Semiotik Riffaterre', *'A Jamiy: Jurnal Bahasa dan Sastra Arab*, 11.1 (2022), pp. 68–82 (p. 72), doi:10.31314/ajamiy.11.1.68-82.2022.

## RESULT AND DISCUSSION

### Riffaterre's Semiotic Analysis of Qasidah *Lisānī Bi Hamdillah* by Habib Ali al-Habsyi

At this stage, the researcher will uncover the meaning contained in the qasidah *Lisānī Bi Hamdillah* by Habib Ali al-Habsyi using Riffaterre's semiotic analysis. This analysis will be conducted through two reading approaches: heuristic reading and hermeneutic reading. The next step involves discussing matrices, models, variants, and hypograms. Below is the qasidah LBH by Habib Ali al-Habsyi:<sup>24</sup>

"لِسَانِي بِحَمْدِ اللَّهِ قَدْ أَعْلَنْتُ شُكْرًا # عَلَى نِعَمٍ لَا أَسْتَطِيعُ لَهَا حَصْرًا"  
"فَمَا سَاعَةٌ مَرَّتْ عَلَيَّ وَلَحْظَةٌ # مِنْ الْوَقْتِ إِلَّا جَدَّدْتَ عِنْدِي الْبُشْرَى"  
"وَمِنْ فَضْلِ رَبِّي أَرْتَجِي مِنْ نَوَالِهِ # دَوَامَ الَّذِي وَالِي وَأَنْ يَشْرَحَ الصَّدْرَا"  
"عَلَيْهِ اعْتِمَادِي وَهُوَ ذُخْرِي وَمَلْجَأِي # وَكَمْ قَدْ حَبَانِي مِنْ مَوَاهِبِهِ بَرَا"  
"تَنَعَّمْتُ بِالْإِحْسَانِ مِنْهُ تَفَضُّلاً # عَلَى كُلِّ حَالَاتِي وَأَرْجُوهُ فِي الْآخِرَى"  
"هُوَ اللَّهُ رَبِّي قَدْ وَقَفْتُ بِبَابِهِ # أُنَاجِيهِ يَا مَنْ يَعْلَمُ السِّرَّ وَالْجَهْرَا"  
"إِلَيْكَ انْتَهَتْ حَاجَاتُ عَبْدٍ وَقَصْدُهُ # رِضَاكَ وَيَشْكُو الضُّعْفَ وَالْعَجْزَ وَالضَّرَا"  
"وَلَيْسَ لَهُ إِلَّا التَّفَاتُكَ مَعْقِلًا # يَقِيهِ الْبَلَا وَالْبُؤْسَ وَالْهَمَّ وَالشَّرَا"  
"دَعْوَتِكَ وَالتَّقْصِيرُ وَصَفِي وَإِنَّمَا # لِإِحْسَانِكَ الْمَأْلُوفِ لَمْ أَلْتَمِسْ عُدْرَا"  
"بِحَقِّكَ حَقِّقْ صِدْقَ حُبِّي وَوَجْهَتِي # إِلَيْكَ وَأَعْظِمْ لِي عَلَى ذَلِكَ الْأَجْرَا"  
"وَأُخَذْ بِيَدِي فِي مَسَلِكِ الرُّشْدِ ظَافِرًا # بِقَصْدِي وَهَبْ لِي مِنْ مَوَاهِبِكَ الْكُبْرَى"  
"وَمِنْ حَيْثُ مَا سَارَ الْحَبِيبُ مُحَمَّدٌ # وَأَتْبَاعُهُ خُذْ بِي وَيَسِّرْ لِي الْيُسْرَى"  
"وَنُورَ بِنُورِ الْعِلْمِ قَلْبِي فَإِنِّي # عَلَى الْجَهْلِ بَاقٍ لَا أُطِيقُ لَهُ صَبْرَا"  
"أَقُومُ بِهِ مِنْ حَيْثُ قَامَتْ شَوَاهِدُ الـ # تَتَعَلَّقُ بِالْمُخْتَارِ فِي ذَلِكَ الْمَجْرَى"  
"بِوَصْفِ اتِّبَاعٍ وَانْتِفَاعٍ يَقُودُنِي # إِلَيْكَ مِنَ التَّوْفِيقِ مَا يُوجِبُ الذِّكْرَا"  
"وَمَنْ كَانَ مِثْلِي فِي الْبَطَالَةِ عَاكِفًا # فَلَيْسَ لَهُ إِلَّا الَّذِي يُحْسِنُ الْعَفْرَا"  
"فَعَفْرًا فَإِنِّي بِالذُّنُوبِ مُقَيَّدٌ # وَسِئْرًا فَإِنِّي مِنْكَ أَلْتَمِسُ السِّئْرَا"  
"بِحَاجَةِ رَسُولِ اللَّهِ أَشْرَفَ مُرْسَلٍ # وَأَعْلَى الْوَرَى فَضْلًا وَأَرْفَعِهِمْ قَدْرَا"  
"عَلَيْهِ صَلَاةٌ مِنْكَ تَغْشَاهُ دَائِمًا # مُكَرَّرَةً تَسْتَغْرِقُ الْعَدَّ وَالذَّهْرَا"

<sup>24</sup>Al-Habsyi, *Simṭ Al-Durar Fī Akhbār Mawlid Khayr al-Bashar*, p. 86.



### Heuristic Reading of Qasidah Lisānī Bi Hamdillah

In the process of reading and interpreting poetry, particularly the qasidah “*Lisānī Bi Hamdillah*” by Habib Ali al-Habsyi, Riffaterre proposes two main approaches to uncovering the meaning of a poem: heuristic reading and hermeneutic reading.<sup>25</sup> Heuristic reading is a concept where the reader integrates the linguistic signs present in the text. At this stage, the reader derives meaning based on their linguistic knowledge. The reader assumes that the poem is an expression of actions or enquiries about various objects, events, situations, and conditions. However, at this stage, the reader often encounters issues referred to by Riffaterre as “ungrammaticalities”, which are interpretations that contradict dictionary definitions. Since heuristic reading is often unsatisfactory, advanced reading is required to achieve a more accurate meaning and interpretation. This advanced reading is referred to as hermeneutic reading.<sup>26</sup>

According to the explanation above, heuristic reading is based on general linguistic conventions, whereas hermeneutic reading focuses on literary language conventions. At this level of reading, the reader strives to uncover and translate the meaning of language that falls into the category of ungrammaticalities encountered in the previous stage, which is heuristic reading. Here is the heuristic reading of the qasidah “*Lisānī Bi Hamdillah*” by Habib Ali al-Habsyi:

In the first line of the qasidah LBH by Habib Ali al-Habsyi, when read heuristically, the meaning based on linguistic conventions is as follows: لِسَانِي means my tongue, بِاللَّهِ بِحَمْدِ اللَّهِ means by saying *Alhamdulillah*, قَدْ أَعْلَنْتُ شُكْرًا means has expressed gratitude, عَلَيَّ means for the blessings, لَا أَسْتَطِيعُ لَهَا حَصْرًا means that I am unable to count. Thus, the meaning obtained from the first line of the qasidah LBH is: “*My tongue, by saying Alhamdulillah, has expressed gratitude for the blessings that I am unable to count*”.

In the second line, the meaning based on linguistic conventions is as follows: فَمَا سَاعَةٌ means there is no time, مَرَّتْ عَلَيَّ means that has passed by me, وَلِحِظَةٍ means and moment, مِنَ الْوَقْتِ means of time, إِلَّا جَدَّدَتْ means except it renews, عِنْدِي الْبُشْرَى means good tidings with me. Thus, the meaning obtained from the second line of the qasidah LBH is: “*There is no moment that passes by me or a fleeting moment of time except that it renews good tidings with me*”.

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<sup>25</sup>Bill R. Scalia, ‘Toward a Semiotics of Poetry and Film: Meaning-Making and Extra-Linguistic Signification’, *Literature/Film Quarterly*, 40.1 (2012), pp. 46–53 (p. 50) <<https://www.jstor.org/stable/43798813>> [accessed 20 May 2024].

<sup>26</sup>Yulia Nasrul Latifi, ‘Puisi Ana Karya Nazik al-Mala’ikah (Analisis Semiotik Riffaterre)’, *Adabiyāt: Jurnal Bahasa dan Sastra*, 12.1 (2013), pp. 25–55 (p. 31), doi:10.14421/ajbs.2013.12102.

In the third line, the meaning based on linguistic conventions is as follows: وَمِنْ فَضْلِي means from the grace of my Lord, أَرْتَجِي means I hope, مِنْ نَوَالِهِ means from His bounty, وَالَّذِي دَوَامًا means continuity that persists, وَالصَّدْرَ means and that He may expand the chest. Thus, the meaning obtained from the third line of the qasidah LBH is: *"From the grace of my Lord, I hope for His continuous bounty and for the expansion of my chest"*.

In the fourth line, the meaning based on linguistic conventions is as follows: عَلَيْهِ اعْتِمَادِي means to Him I depend, وَهُوَ ذُخْرِي means and He is my treasure, وَمَلْجَأِي means and my refuge, قَدْ حَبَانِي means and how much He has given me, مِنْ مَوَاهِبِهِ means from His gifts, بِرَأً means as proof of goodness. Thus, the meaning obtained from the fourth line of the qasidah LBH is: *"To Him I depend, and He is my treasure and refuge, and how much He has given me from His gifts as proof of goodness"*.

In the fifth line, the meaning based on linguistic conventions is as follows: تَنْعَمْتُ means I always receive blessings, بِالْإِحْسَانِ means with kindness, مِنْهُ means from Him, تَفَضُّلاً means constantly increasing, عَلَى كُلِّ حَالَتِي means in every situation of mine, وَأَرْجُوهُ means and I hope in Him, فِي الْآخِرَى means in the Hereafter. Thus, the meaning obtained from the fifth line of the qasidah LBH is: *"I always receive blessings with kindness from Him, constantly increasing in every situation of mine, and I hope in Him in the Hereafter"*.

In the sixth line, the meaning based on linguistic conventions is as follows: هُوَ اللَّهُ رَبِّي means He is Allah, my Lord, قَدْ وَقَفْتُ means I always stand, بِبَابِهِ means at His door, أَنُاجِيهِ means I always call upon Him, يَا مَنْ يَعْلَمُ means O One who knows, السِّرِّ means the secrets, وَالْجَهْرَا means and the manifest. Thus, the meaning obtained from the sixth line of the qasidah LBH is: *"He is Allah, my Lord; I always stand at His door; I always call upon Him, O One who knows the secrets and the manifest"*.

In the seventh line, the meaning based on linguistic conventions is as follows: إِلَيْكَ means to You, انْتَهَتْ means has reached, حَاجَاتُ عَبْدٍ means the needs of all servants, وَقَصْدُهُ means his intention, رِضَاكَ means Your pleasure, وَيَشْكُو means he complains, الضُّعْفَ means of weakness, وَالْعَجْزَ means inability, وَالضَّرَّاءَ means and need. Thus, the meaning obtained from the seventh line of the qasidah LBH is: *"To You, the peak of all servants needs, their intention is Your pleasure; he complains of weakness, inability, and need"*.

In the eighth line, the meaning based on linguistic conventions is as follows: *وَلَيْسَ لَهُ* means and he has no, *إِلَّا الْتِفَاتِكَ* means except Your attention, *مَعْقِلًا* means a refuge, *يَقِيهِ* means that protects him, *الْبَلَاءِ* means from trials, *وَالْبُؤْسِ* means misery, *وَالْهَمِّ* means sorrow, *وَالشَّرِّ* means and evil. Thus, the meaning obtained from the eighth line of the qasidah LBH is: *"And he has no refuge except Your attention, which protects him from trials, misery, sorrow, and evil"*.

In the ninth line, the meaning based on linguistic conventions is as follows: *دَعَوْتُكَ* means I call upon You, *وَالتَّقْصِيرُ* means while shortcomings, *وَصِفِّي* means are my attribute, *وَإِنَّمَا* means but indeed, *إِلْحْسَانِكَ الْمَأْلُوفِ* means because of Your known kindness, *لَمْ أَلْتَمِسْ* means I do not seek, *عُذْرًا* means an excuse. Thus, the meaning obtained from the ninth line of the qasidah LBH is: *"I call upon You, while shortcomings are my attribute, but indeed, because of Your known kindness, I do not seek an excuse"*.

In the tenth line, the meaning based on linguistic conventions is as follows: *بِحَقِّكَ* means by Your right, *حَقِّقْ* means fulfill, *حُبِّي* means the sincerity of my love, *وَوَجْهِي* means and my direction, *إِلَيْكَ* means towards You, *وَاعْظِمْ لِي* means and grant me greatly, *عَلَى ذَلِكَ الْأَجْرَا* means the reward for that. Thus, the meaning obtained from the tenth line of the qasidah LBH is: *"By Your right, fulfil the sincerity of my love and my direction towards You, and grant me greatly the reward for that"*.

In the eleventh line, the meaning based on linguistic conventions is as follows: *وَحُدِّ* means and take, *بِيَدِي* means my hand, *فِي مَسَلِكِ الرُّشْدِ* means to the path of righteousness, *ظَافِرًا* means so that I may achieve, *بِقَصْدِي* means my goal, *لِي وَهَبْ* means and grant me, *مِنْ مَوَاهِبِكَ الْكُبْرَى* means from Your gifts, the greatest. Thus, the meaning obtained from the eleventh line of the qasidah LBH is: *"And take my hand to the path of righteousness, so that I may achieve my goal, and grant me Your greatest gifts"*.

In the twelfth line, the meaning based on linguistic conventions is as follows: *وَمِنْ* means and wherever he walked, *الْحَبِيبُ* means the beloved, *مُحَمَّدٌ* means Muhammad, *وَأَتْبَاعُهُ* means and his followers, *حُدِّ بِي* means lead me, *وَيَسِّرْ لِي* means dan and make easy for me, *الْيُسْرَى* means the path of ease. Thus, the meaning

obtained from the twelfth line of the qasidah LBH is: *“And wherever the beloved Muhammad and his followers walked, lead me and make easy for me the path of ease”*.

In the thirteenth line, the meaning based on linguistic conventions is as follows: *وَنَوِّرْ* means and illuminate, *بِنُورِ الْعِلْمِ* means with the light of knowledge, *قَلْبِي* means my heart, *فَإِنِّي* means for indeed I, *عَلَى الْجَهْلِ* means in ignorance, *بَاقٍ* means remain, *لَا أُطِيقُ* means I cannot, *لَهُ* means to it, *صَبْرًا* means be patient. Thus, the meaning obtained from the thirteenth line of the qasidah LBH is: *“And illuminate my heart with the light of knowledge, for indeed I remain in ignorance and cannot be patient with it”*.

In the fourteenth line, the meaning based on linguistic conventions is as follows: *أَقُومُ* means I carry it out, *مِنْ حَيْثُ قَامَتْ* means from where it stands, *شَوَاهِدُ التَّعَلُّقِ* means the evidences of love, *بِالْمُخْتَارِ* means to the Chosen One (Prophet Muhammad), *فِي ذَلِكَ* means in that path. Thus, the meaning obtained from the fourteenth line of the qasidah LBH is: *“I carry it out from where the evidences of love to the Chosen One (Prophet Muhammad) stand in that path”*.

In the fifteenth line, the meaning based on linguistic conventions is as follows: *بِوَصْفِ* means with the attribute of following, *وَأَنْتِفَاعٍ* means and take advantage, *يَقُودُنِي* means that can guide me, *إِلَيْكَ* means to You, *مِنَ التَّوْفِيقِ* means from guidance, *مَا الذِّكْرُ* means which makes me always dhikr. Thus, the meaning obtained from the fifteenth line of the qasidah LBH is: *“With the attribute of following and taking advantage, that can guide me to Your guidance, which makes me always dhikr”*.

In the sixteenth line, the meaning based on linguistic conventions is as follows: *وَمَنْ* means and whoever, *مِثْلِي* means like me, *فِي الْبَطَالَةِ* means in evil, *عَاكِفًا* means continuously, *فَلَيْسَ لَهُ* means then there is nothing for him, *إِلَّا* means except, *الَّذِي* means the One who excels in forgiving. Thus, the meaning obtained from the sixteenth line of the qasidah LBH is: *“And whoever is like me in continuous evil, then there is nothing for him except the One who excels in forgiving”*.

In the seventeenth line, the meaning based on linguistic conventions is as follows: *مُقَيَّدٌ* means so forgive me, *فَإِنِّي* means for indeed I, *بِالدُّنُوبِ* means with sins, *مُقَيَّدٌ* means am bound, *وَسِتْرًا* means and cover, *فَإِنِّي* means for indeed I, *مِنْكَ* means from You, *أَلْتَمِسُ* means seek, *السِّتْرًا* means protection. Thus, the meaning obtained from the

seventeenth line of the qasidah LBH is: "So forgive me, for indeed I am bound with sins, and cover my faults, for indeed I seek protection from You".

In the eighteenth line, the meaning based on linguistic conventions is as follows: بِجَاهِ اللَّهِ means by the honour of the Messenger of Allah, أَشْرَفِ مُرْسَلٍ means the noblest of messengers, وَأَعْلَى الْوَرَى فَضْلًا means and the most exalted in virtue, وَأَرْفَعِيهِمْ قَدْرًا means and the highest in rank. Thus, the meaning obtained from the eighteenth line of the qasidah LBH is: "By the honour of the Messenger of Allah, the noblest of messengers, the most exalted in virtue, and the highest in rank".

In the nineteenth line, the meaning based on linguistic conventions is as follows: عَلَيْهِ means upon him, صَلَاةً means *sholawat*, مِنْكَ means from You, تَغْشَاهُ دَائِمًا means constantly enveloping him, مُكَرَّرَةً means repeatedly, تَسْتَغْرِقُ الْعَدَّ means surpassing all counts, وَالذَّهْرَ artinya and time. Thus, the meaning obtained from the nineteenth line of the qasidah LBH is: "May *shalawat* from You be upon him, constantly enveloping him, repeatedly surpassing all counts and time".

### Hermeneutic Reading of the Qasidah Lisānī Bi Hamdillah

The Qasidah LBH's heuristic analysis indicates the presence of heterogeneity or fragmentation of meaning. Therefore, further analysis at a deeper level is required to achieve a comprehensive understanding. The Qasidah LBH should be examined hermeneutically through advanced interpretation grounded in literary conventions.

The Qasidah LBH emphasises the importance of sincere gratitude to Allah for His abundant blessings. As explained In the first line, this qasidah functions not only as a personal expression of the poet's gratitude but also as a reminder to readers about the importance of appreciating and being thankful for all the blessings received. Symbolically, the tongue represents the primary tool for expressing gratitude, while blessings signify the abundant gifts from Allah that are beyond human ability to count.

In the second and third lines, the poet employs poetic language to depict how each passing moment renews the blessings received. The poet expresses deep gratitude for every moment granted by Allah, with each moment consistently bringing goodness. The poet's hope is to receive eternal grace and continuous blessings, as well as inner peace, which is symbolised by "expand the chest". In the fourth line, the poet declares complete reliance on Allah, who is regarded as the ultimate refuge and destination, and acknowledges the numerous blessings received as evidence of Allah's goodness. In the fifth line, the poet describes experiencing continuously increasing blessings in various situations due to Allah's generosity, with the hope that such blessings will continue in the Hereafter. Through poetic language, these

lines reflect a deep spiritual relationship between the poet and God, encompassing dependence, gratitude, and eschatological hope (concerning the afterlife).

In the sixth and seventh lines, the poem reflects a deep spiritual expression of a servant humbling themselves before Allah, illustrating total dependence and complete devotion to Him. With beautiful and respectful language, the poet acknowledges that all their needs and life goals ultimately lead to Allah, the All-Knowing of both the hidden and the manifest. The poet conveys their supplication and emphasises that their primary goal is to attain Allah's pleasure. They also acknowledge their own weaknesses, deficiencies, and sufferings.

The eighth and ninth lines continue from the previous lines, elaborating on the themes of devotion and complete dependence on Allah. They emphasise that only Allah's attention and protection can save the servant from all forms of calamity, distress, sorrow, and evil. The poet acknowledges their own shortcomings and limitations in worship, noting that such deficiencies are inherent to being a servant. Despite this, the poet continues to pray to Allah without seeking excuses, relying solely on Allah's well-known goodness and mercy. These lines reflect a deep-seated belief in divine protection and benevolence through poetic and heartfelt language, embodying the total trust and submission of a servant to Allah.

In the tenth and eleventh lines, the poet continues their spiritual plea to Allah, asking that their love for Allah and their aim to draw closer to Him be fulfilled with sincerity. The poet requests a substantial reward as compensation for their efforts. Using hopeful language, the poet asks Allah to guide them on the path of righteousness, help them achieve their spiritual goals, and bestow upon them great blessings. Through this qasidah, the poet's complete submission to divine will is evident, reflecting a belief that true happiness and success in life can only be attained through Allah's guidance and grace.

In the twelfth and thirteenth lines, the poet asks Allah to guide and ease their path in following the footsteps of the Prophet Muhammad and his devoted followers, expressing a deep love and desire to emulate them in all aspects of life. The poet also prays for their hearts to be illuminated with the light of knowledge, acknowledging their current state of ignorance and inability to endure it. This reflects a humble awareness of the importance of knowledge as a guide in life. The poet's profound yearning for divine guidance and knowledge, which leads to truth and ease in life, is evident in this qasidah.

In the fourteenth and fifteenth lines, the poet acknowledges their commitment to following the footsteps of Prophet Muhammad, where love and proof of devotion stand firm. The poet also expresses their determination to act in accordance with the path laid down by the Prophet, reflecting a deep attachment to the Chosen Prophet. They affirm that by embodying the traits of following and benefiting from the Prophet's teachings, they hope to receive guidance and direction from Allah, which will continuously remind and draw them closer to Allah. This qasidah demonstrates

a strong desire to remain on the path of truth by adhering to Prophet Muhammad's example through sincere and hopeful language.

In lines sixteen and seventeen, the qasidah reaches its climax. The poet acknowledges their weakness and inability to confront persistent falsehoods. They acknowledge that only Allah, the Most Forgiving, can provide the forgiveness they desperately need. With a tone of deep regret and humility, the poet pleads for forgiveness for the sins that bind them and asks Allah to cover their faults and grant protection. This qasidah reflects a profound awareness of human frailty and the absolute need for Allah's mercy and forgiveness.

In lines eighteen and nineteen, the qasidah concludes with the highest respect and praise for Prophet Muhammad, depicted as the noblest of messengers, the being with the highest virtues, and the loftiest rank. The poet prays for Allah to continually shower Prophet Muhammad with blessings and requests that these blessings be unending and surpass all measures of time. With language full of admiration and love, the poet acknowledges the special status of Prophet Muhammad before Allah and expresses the hope that divine mercy and blessings always flow upon him.

Overall, the qasidah LBH encapsulates a profound spiritual journey, emphasizing the significance of gratitude, reliance on Allah, and humility before Him. Through poetic language, the poet depicts each moment as a renewal of blessings from Allah, acknowledging His boundless gifts. The sincere expressions in the qasidah reveal that true blessings and success in life can only be achieved through total devotion to Allah, reflection on one's weaknesses, and seeking His forgiveness. The composition reflects a strong desire to follow the example of Prophet Muhammad, seeking divine guidance and mercy in every step of life. The highest respect and praise are directed at Prophet Muhammad as the best messenger, emphasizing his esteemed position before Allah. Thus, this qasidah serves not only as a personal expression of gratitude but also as a reminder for readers to appreciate His blessings, trust in Him, and follow the right path in life.

### **Matrix, Model, and Variants in the Qasidah *Lisānī Bi Hamdillah***

The matrix serves as the foundation for all meanings within a poem, including the overarching theme that unifies the entire work. Sometimes, the matrix can refer to a concept that is not directly mentioned in the poem's text.<sup>27</sup> The matrix identified in the qasidah LBH is gratitude and hope towards Allah, according to the researcher's view.

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<sup>27</sup>Faizun and Kawa, 'Michael Riffaterre's Semiotic Analysis of the Poem "Ila Ummi" by Mahmoud Darwish', p. 236.

A model is a basic unit that functions as conceptual representation in poetry, whether in the form of words, phrases, or sentences.<sup>28</sup> The researcher identifies the models in the qasidah LBH as لِسَانِي بِحَمْدِ اللَّهِ "My tongue always praises Allah with gratitude" and عَلَيْهِ اعْتِمَادِي "I depend entirely on Him". The phrase "My tongue always praises Allah with gratitude" represents an expression of thanks to Allah, serving as a verbal manifestation of gratitude where the tongue is used to praise Allah and acknowledge His blessings. The phrase "I depend entirely on Him" reflects a total reliance on Allah, emphasising complete trust and dependence. Based on these models, more detailed variants are developed, elaborating further on the themes of gratitude and dependence.

Variants derived from the first model include: "I always receive blessings, of bounties that I cannot count, bringing continuous good news to me, from my Lord's grace, which is ongoing, for the expansion of my chest". These variants reflect a deep expression of gratitude for Allah's continuous and abundant blessings. Firstly, they affirm that gratitude grows with the increase in blessings and acknowledge the countless blessings of Allah. Secondly, they highlight the dynamics of gratitude by acknowledging that each moment brings new good news, seen as a sign of Allah's ever-renewing mercy. Thirdly, they emphasise that all blessings are gifts from Allah, reflecting full awareness of their source. Lastly, they express profound gratitude for the continuous blessings and a desire for the heart to be expanded, indicating hope for inner peace and the acceptance of blessings with an open heart. The variants derived from the second model are found in the fourth stanza through to the final stanza. These variants illustrate dependence on Allah. The poet portrays the recognition and awareness of human limitations, which can only be overcome with Allah's help.

From the matrices, models, and variants mentioned above, a unified meaning is formed, which is a deep gratitude to Allah, along with hope and awareness of total dependence on Him.

### **The Hypogram in the Qasidah *Lisānī Bi Hamdillah***

A hypogram is an explanation of the background or foundation in the process of creating a poem.<sup>29</sup> A hypogram can include the social and historical context, the poet's life, and similar elements. Hypograms can be classified into two types: potential hypograms and actual hypograms. A potential hypogram is related to the meaning or core of the poem, even if it is not directly stated in the text itself. On the

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<sup>28</sup> Fatimatuz Zahro, 'Semiotika Michael Riffaterre dalam Puisi Fî 'Ainika Unwanî Karya Faruq Juwaidah', *Tsaqofiya: Jurnal Pendidikan Bahasa dan Sastra Arab*, 4.1 (2022), pp. 75–93 (p. 91), doi:10.21154/tsaqofiya.v4i1.81.

<sup>29</sup> Isnaini Rahmawati and Muhammad Walidin, 'Kedermawanan dalam Syair Hatim At-Tha'i (Analisis Semiotika Riffaterre)', *Tamaddun: Jurnal Kebudayaan dan Sastra Islam*, 22.1 (2022), pp. 59–74 (p. 72), doi:10.19109/tamaddun.v22i1.9979.



other hand, an actual hypogram refers to the direct use of previous texts or textual elements to build connections or intertextuality with the literary work being created. An actual hypogram may consist of an entire text, a sentence, a proverb, or other parts of previously existing texts.

The potential hypogram for the qasidah LBH reflects the poet's spiritual expression and missionary work. This qasidah emerged as an expression of Habib Ali al-Habsyi's spiritual experiences in seeking closeness to God. Habib Ali al-Habsyi, a Habib (a title of honor for descendants of the Prophet Muhammad), had a role in teaching and spreading Islamic teachings. He created the qasidah LBH as a reflection of his spiritual journey, as well as a means to teach and inspire others in their quest for spiritual truth and foster a closer relationship with Allah.

The actual hypogram for the qasidah LBH may be attributed to the influence of Ibn Athaillah al-Sakandari's al-Hikam. Al-Hikam is a renowned collection of wisdom sayings within Sufi tradition, providing spiritual enlightenment and moral guidance for those seeking the path of Allah. One of its wisdom sayings is:<sup>30</sup>

"مَنْ لَمْ يَشْكُرِ النِّعَمَ فَقَدْ تَعَرَّضَ لِزَوَالِهَا وَمَنْ شَكَرَهَا فَقَدْ قَيَّدَ بِعِقَالِهَا"

*"Whoever does not express gratitude for Allah's blessings has exposed himself to their removal, and whoever gives thanks for them has indeed secured those blessings"*

This saying emphasises the importance of gratitude in a Muslim's life. Gratitude is seen as a means to preserve and sustain the blessings bestowed by Allah SWT. When a person expresses gratitude, they not only acknowledge the blessings but also demonstrate their appreciation to the Giver, Allah SWT. In doing so, the blessings are more likely to endure and bring continued benefit.

Additionally, al-Busiri's "Qasidah al-Burdah" also served as inspiration for the poet. Although not directly, the themes of Islamic spirituality, praise, and love for the Prophet present in "Qasidah al-Burdah" can be felt in qasidah "Lisānī Bi Hamdillah". For example, the supplication to Allah "لَعَلَّ رَحْمَةَ رَبِّي حِينَ يَقْسِمُهَا" (May my Lord's mercy, when distributed), and "وَمِنْ فَضْلِ رَبِّي أَرْجِي مِنْ نَوَالِهِ" (From my Lord's grace, I hope for His bounty).<sup>31</sup>

## CONCLUSION

Habib Ali al-Habsyi's qasidah *Lisānī Bi Hamdillah* underscores the profound importance of gratitude to Allah for His boundless blessings, as highlighted in every

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<sup>30</sup>Ibn Athaillah al-Sakandari, *Al-Hikam al-'Atā'iyah* (Markaz al-Ahrām li al-Tarjamah wa al-Nashr, 1988), p. 57.

<sup>31</sup>Abu Abdillah Muhammad al-Busiri, *Qasidah Al-Burdah* (Dar al-Rahmah al-Islamiyah), p. 43.

line. Using Michael Riffaterre's semiotic theory, the analysis reveals that heuristic reading, which examines linguistic structure and conventional meaning, provides a fragmented understanding of the text. Only hermeneutic reading, which identifies hidden potentials such as hypograms, matrices, and models, can unify the meanings and reveal the qasidah's deeper spiritual message. Through this comprehensive approach, the qasidah emerges as a testament to human reliance on Allah, the recognition of His infinite blessings, and a plea for their eternal continuation. The poetic language reflects the poet's spiritual journey, emphasizing humility, devotion, and surrender to the Divine will.

The matrix of the Qasidah LBH is the theme of gratitude and hope towards Allah, which serves as the primary source of all meanings contained within the qasidah. The main models identified are the expression of gratitude "*My tongue is always grateful by saying Alhamdulillah*" and dependence on Allah "*To Him I depend*". These models are then developed into various variants that depict the nuances of gratitude and dependence on Allah. This qasidah's potential hypogram encompasses Habib Ali al-Habsyi's spiritual and missionary context, aiming to inspire and teach people about the importance of gratitude and hope in Allah. The actual hypogram includes references from classical Sufi works such as "*al-Hikam*" by Ibn Athaillah al-Sakandari and "*Qasidah al-Burdah*" by al-Busyiri, which enrich the spiritual and moral nuances within the qasidah "*Lisānī Bi Hamdillah*".

Overall, this study emphasises that the qasidah LBH functions not only as a personal expression of the poet's gratitude but also as a tool for preaching, reminding readers of the importance of appreciating Allah's blessings, relying on Him, and following the example of the Prophet Muhammad. Through Riffaterre's semiotic analysis, the meaning of gratitude in this qasidah is revealed as a profound and comprehensive theme, reflecting a close spiritual relationship between humans and the Creator.

In the future, researchers can compare how Sufi poets and other Islamic poets express and explain the spiritual relationship between humans and God in qasidah. This can help in understanding and further studying the cultural and theological meanings in Islamic literature. Additionally, interdisciplinary research that combines literary studies, theology, and psychology can investigate the role of qasidah in shaping worship practices, spiritual resilience, and ethical behavior both individually and communally.

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