

An Analysis of Rhyme and Rhythm Shifts and Thematic Elements in the Qasidah Faidhotul Man Min Rohmati Wahhabil Manan by Umar bin Muhammad bin Salim bin Hafidz A Study in 'Arūd and Qawāfi

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ABSTRACT

This study aims to analyze the changes in rhyme and rhythm as well as the thematic content of the qasidah Faidhotul Man Min Rohmati Wahhabil Manan composed by Umar bin Muhammad bin Salim bin Hafidz, using the approach of 'arūd (Arabic prosody) and qawāfi (rhyme theory). The qasidah, as a form of classical Arabic poetry, features a distinctive metrical and rhyming structure that serves not only as an aesthetic element but also as a medium for conveying spiritual and religious messages. The research method employed is descriptive qualitative, using textual analysis techniques from Arabic literary studies. The analysis reveals that this qasidah demonstrates variations in rhythm (wazn) and rhyme (qāfiyah) patterns while maintaining semantic coherence and the musical integrity of the poem. In terms of theme, the qasidah contains praise for the Prophet Muhammad (peace be upon him), affirmation of divine mercy, and expressions of spiritual longing and submission to Allah.

ARTICLE HISTORY

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KEYWORDS

Arūd, Qawāfi, Literature, Poetry, and Qasidah.

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1. Introduction

Literature in Arabic is referred to as Adab. According to Al-Hasyimi (1967), as cited by Hidayani & Arfan (2021), Adab is defined as expression using aesthetic elements aimed at beautifying a literary work, whether prose or poetry. Prose is not bound by specific forms or rhythms, while poetry or syi'ir is the opposite. Sugihastuti (2007) explains that literature serves as a medium for authors to express their ideas and personal experiences. It also acts as a bridge between the author and the reader, reflecting the author's perspective on issues observed in society (Rahman, 2018; Abbas et al., 2024; Asha et al., 2025). Through literary works, authors present portrayals of social phenomena, reshaped through unique styles and forms (Abbas et al., 2023; Cahyani et al., 2025; Junaid & Andini, 2025).

Literary works are generally categorized into two major genres: prose and poetry. Prose is usually understood as free-form writing without rigid structure, whereas poetry adheres to specific patterns such as rhyme, rhythm, or fixed stanzaic structures. According to Rene Wellek and Warren (1968), as cited in Pradopo (1986), it is stated that analyzing poetry is inseparable from its linguistic and aesthetic aspects, as both are intricately interconnected.

Qosidah according to Al-Hasyimi, as cited in an article written by Kamilah & Thoriqussuud (2024), is a form of syi'ir consisting of complete and orderly lines organized into stanzas, piece of syi'ir is considered a qasidah if it possesses a full and correct rhythmic pattern (wazn), qasidah also functions as an expressive and entertaining medium, enriched with beautiful and meaningful diction, originating from heartfelt emotions rather than logic or. The terms syi'ir and poetry are synonymous. According to Ahmad Ash-Shayib, Arabic poetry or syi'ir is a form of oral or written expression composed based on rhythmic patterns (wazn or bahr) and rhyme (qafiyah), and it contains elements of emotional expression and imagination that are more prominent than those found in prose.. Terminologically, Louis Ma'luf defines syi'ir as a speech intentionally composed with rhythmic patterns accompanied by rhyme (qafiyah) (Yunus, 2015). Etymologically as stated by Amalia & Fadhillasari (2022), the word syi'ir derives from the verb *sya'ara* or *sya'ura*, meaning to perceive or feel. From the explanations above, syi'ir can be concluded as a series of sentences composed with specific rhythm and rhyme patterns.

Ilmu 'Arudh is the discipline used to determine whether the wazn (metrical pattern) of Arabic syi'ir is valid or flawed, as well as to understand changes such as *zihaf* and *'illat* that may occur. Proper understanding of wazn is thus key to

evaluating the legitimacy of a *syi'ir* within the Arabic literary tradition. In '*Arudh*, the term *wazn* is closely related to the concept of *al-bait*, which is a complete sentence unit consisting of two parts and typically ends with a *qafiyah*. *Wazn* refers to the rhythmic pattern applied in a stanza, and understanding this is crucial for identifying the structure of Arabic *syi'ir*. This science was first developed by al-Imam al-Khalil bin Ahmad al-Farahidi al-Bashri, who died in 174 Hijri. It aims to distinguish between what qualifies as poetry and what does not, and through this discipline it can be confirmed that the Qur'an is not considered *syi'ir*.

Ilmu '*Arudh* is built upon two main components: *taf'ilat* and *wazn*. These are systematic patterns of consonants used to recognize and analyze *bahr*. The structure of *taf'ilat* consists of three core elements: *sabab*, *watad*, and *fasilah*. *Sabab* represents the light element, *watad* the strong one, and *fasilah* is a combination of the two in a specific pattern. These are symbolized using the ten *taqtī* letters "لمعت سيوفنا". There are various *bahr* types in '*Arudh*; one example is *bahr basith*. Linguistically, *basith* means extended or spread out, referring to the arrangement where each *suba'i taf'ilah* contains two consecutive *sabab*. According to Sheikh Khalil bin Ahmad, *bahr basith* is a long *bahr* consisting of 48 letters in a single *bait*, ending with *taf'ilah* (*fa'ilun*). The full *wazn* pattern of *bahr basith* is:
مستفعّل فاعلن مستفعّلن فاعلن # مستفعّلن فاعلن مستفعّلن فاعلن
which includes the two *taf'ilat*: مستفعّلن and فاعلن (Azwar Anas, 2021b).

The term *qafiyah* in Arabic originates from the root قفا – يقفو – قفوا, literally meaning the nape or back of the neck. In linguistic terms (*lughawi*), *qafiyah* symbolizes the final part of something, including the end of a verse in *syi'ir*. According to Imam Khalil, in '*Arudh*, *qafiyah* refers to a specific segment at the end of a stanza, namely the sound sequence from the final consonants to the consonant preceding them. Technically, *qafiyah* comprises these final letters and determines the acoustic harmony of the *syi'ir*, playing a crucial role in shaping its rhythm and beauty. The position of *qafiyah* can be found in part of a word, one word, or even two words. The explanation of *qafiyah* includes the *huruf qafiyah*, *harakat qafiyah*, *anwa'u qafiyah*, and *asma'u* or *alqab qafiyah*. There are six types of *huruf qafiyah*: *rawi*, *washl*, *khuruj*, *ridf*, *ta'sis*, and *dakhil*. The *harakat qafiyah* also has six forms: *rass*, *ishba'*, *hadzf*, *nafadh*, *majra*, and *taujih*. *Anwa'u qafiyah* can be categorized based on whether the *rawi* has a vowel or not, divided into *qafiyah muthlaqah* and *qafiyah muqayyadah*. Lastly, based on the vowel patterns, *asma'u* or *alqab qafiyah* has five types: *mutakawwis*, *mutaraqib*, *mutadarik*, *mutawatir*, and *mutaradif* (Azwar Anas, 2021a).

The theme is the main idea or core issue conveyed by the poet, presented clearly, objectively, and specifically (Waluyo J. Herman, 1987). Thus, the theme is the central concept that forms the foundation of the entire poem or literary work. It reflects what the poet wishes to express to the reader, as it is direct, unbiased, and focused. According to Sugiarti & Andalas Eggy Fajar (2022), themes are divided into two types: central theme and subordinate theme. The central theme is the main idea that underpins the narrative and is typically related to the primary conflict. Subordinate themes are supporting ideas that serve as background and reinforce the main theme.

The *qasidah* "*Faidat al-Man min Rahḥman Wahhab al-Manan*" is a composition authored by Habib Umar bin Hafidz, a renowned scholar from Hadhramaut, Yemen. In this work, Habib Umar elaborates on the various forms of Allah's blessings and mercy, and emphasizes the importance of gratitude. The *qasidah* contains wisdom, supplications, and guidance for drawing closer to Allah, with a strong focus on thankfulness for His countless favors. One of the main themes in *Faidat al-Man* centers on Allah's attributes as the Generous Giver and the Most Benevolent.

Habib Umar bin Hafidz is well known for his emphasis on Sufism and Islamic spirituality in his teachings. This book reflects his wisdom in guiding the ummah toward closeness with Allah. *Faidat al-Man* also includes advice for his followers to always be grateful, to purify the heart, and to improve their relationship with Allah and fellow human beings. Overall, this work holds profound spiritual insight and is highly beneficial for anyone seeking to deepen their understanding of divine mercy and how to attain proximity to God.

From the discussion above, it is evident that a structural analysis of '*arudh*, *qawafi*, and theme can uncover the structure and central messages within the *qasidah*. Therefore, the researcher finds it necessary to conduct further study using '*arudh* and *qawafi* frameworks along with thematic analysis in the research titled: "Changes in Rhyme and Rhythm and Thematic Analysis in the *qasidah* *Faidhotul Man Min Rohmati Wahhabil Manan* by Umar bin Muhammad bin Salim bin Hafidz." The researcher limits the scope of the study to two research questions in order to maintain focus and relevance. *First*, how do rhyme and rhythm change in the *qasidah* *Faidhatul Man Min Rahmati Wahhabil Manan* by Umar bin Muhammad bin Salim bin Hafidz?. *Second*, what themes are found in the *qasidah* *Faidhatul Man Min Rahmati Wahhabil Manan* by Umar bin Muhammad bin Salim bin Hafidz?

Ria Auliya Utomo's research (2021), titled "وزان العروضية في صلوات البدرية للشيخ علي منصور : دراسة تحليلية عروضية", analyzes the *wazn* in *Salawat al-Badriyyah* by Kiai Ali Mansur through a document study of the *Majmu'ah Maulid wa Ad'iyah*. The research identified the pattern *mafā'ilun mafā'ilun # mafā'ilun mafā'ilun* and several 'arudh deviations such as 'illat ziyādah, zihāf al-qabādh, al-kaff, and two cases of *ḍarūrah shi'riyyah*. However, the focus differs from this study, as it only emphasizes the technical aspects of 'arudh and does not explore thematic analysis.

The research by Muh Risaldi P, Ilham Ramadhan, and Mujadilah Nur (2024), titled "Analysis of the *Al-Muallaqat* Poem by Amru bin Kultsum (*Arudh* Approach)," analyzes pre-Islamic syi'ir by Amru bin Kultsum using 'arudh methodology. The goal was to identify the type of *bahr* and *wazn* alterations through *khaṭṭ al-'arudh*. The findings show the use of *bahr wāfir* and two changes: *zihāf ashb* and 'illah *qaṭf* in the *hashyū*, 'arūd, and *ḍarb* sections. In contrast to this study, which focuses on thematic analysis, that research primarily investigates metrical structure. Nevertheless, it contributes to foundational knowledge on *wazn* alterations in classical poetry.

2. Methodology

2.1 Methods and Data Collection Techniques

This study employs a descriptive qualitative research method with an interpretative approach. The descriptive qualitative method is applied because the study aims to describe, analyze, and interpret the phenomenon of 'arudh and *qawafi* usage in the *qasidah* "*Faidhotul Man Min Rohmati Wahhabil Manan*" by Umar bin Muhammad bin Salim bin Hafidz without involving numerical calculations or statistical testing. This method enables in-depth exploration of linguistic features and their communicative functions in religious texts (Mahsun, 2014).

The data collection technique used in this study includes observation (*simak*) and note-taking (*catat*). The observation method involves examining the written text to obtain data from the *qasidah* "*Faidhotul Man Min Rohmati Wahhabil Manan*" which will be analyzed. The note-taking method is applied to record the obtained data into a data corpus (Mahsun M., 2014). The first step involves carefully reading the *qasidah* "*Fa'idat al-Man min Raḥman Wahhab al-Manan*" to identify rhyme, rhythm, and themes within the text. Relevant data are then classified based on the types of *wazn* and themes, following the categorization by Sugiarti and Eggy Fajar Andalas. This process is conducted systematically to ensure that the collected data accurately reflect the theoretical framework within the *qasidah*.

2.2 Data Analysis Techniques

This study employs descriptive analysis methods. According to Sugiyono (2015), descriptive analysis aims to portray the object or phenomenon under study in a factual and accurate manner based on the obtained data. Through this approach, the study seeks to gain a comprehensive understanding of the poetic text structure, particularly regarding changes in rhyme (*qafiyah*), rhythm (*wazn*), and the themes contained in the *qasidah* under investigation.

This research also adopts a structural approach to understand the intrinsic elements that form the unity of the poetic text. Teeuw (1984) asserts that the structural approach views literary works as systems composed of interconnected elements, such as theme, plot, character, language style, and musical elements within poetry. Therefore, this approach is relevant for deconstructing the structure of the *qasidah* being analyzed and offers a comprehensive overview of the changes in rhyme, rhythm, and thematic analysis in *Faidhotul Man Min Rohmati Wahhabil Manan*.

In the process of data analysis, the researcher undertook the following steps: gaining a thorough understanding of the content of the *qasidah*, performing *taqṭī* (metrical scansion) on the *bait* (verses) in the *qasidah*, determining the *bahr* in each verse, analyzing the changes in *wazn* and *qafiyah* in each verse, explaining and elaborating on the findings related to the alterations in *wazn* and *qafiyah*, and interpreting the themes contained in the *qasidah* "*Faidhotul Man Min Rohmati Wahhabil Manan*".

3. Result and Discussion

The following is the result of the analysis of 'arudh (classical Arabic poetic meter), *qawafi* (rhyme scheme), and thematic interpretation of the *qasidah* *Faidhotul Mann min Raḥmati Wahhabil Manan* composed by 'Umar bin Muḥammad bin Sālim bin Hafidz.

1. مع الأحبة عادت حينما عادوا # عادت لنا بالحمى المأثوس أعياد

This verse belongs to the *bahr al-basīṭ al-tāmm* (البحر البسيط التام), which follows the rhythmic pattern مستفعلن فاعلن / مستفعلن فاعلن / مستفعلن فاعلن. The final part of the first hemistich, known as its 'arud (عروضها), is *makhbun*

(مخيون) because due to the omission of the second letter bearing *sukun*. Meanwhile, the final part of the second hemistich, referred to as *darb* (ضربها), is identified as *maqṭū'* (مقطوع) because due to the omission of the final letter and the application of *sukun* to the letter before it. In the middle of the first hemistich, referred to as *hashw* (حشوها), the same pattern of *makhbun* (مخيون) because due to the omission of the second letter bearing *sukun*. As for the middle of the second hemistich, it follows the pattern called *al-ṭayy* (الطي), because due to the omission of the fourth letter bearing a *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah 'an al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "The festive day once again returns to us with familiar warmth; it comes back together with our beloved ones, as they themselves return".

Sub-theme Analysis : centered on emotional warmth and joy experienced during festive celebrations. The presence of beloved people is emphasized as the key element of this joyous atmosphere.

Keyword : " loved ones (orang-orang tercinta).

مع الأحبة عادت حينما عادوا				عادت لنا بالحمى المأنوس أعياد				١٠
عادوا	دت حينما	بتعا	معلأحب	يادن	مأنوسنع	بلحمل	عادتلنا	
0/0/	0//0/0/	0///	0//0//	0/0/	0//0/0/	0//0/	0//0/0/	
فعلن	مستفعلن	فعلن	متفعلن	فعلن	مستفعلن	فاعلن	مستفعلن	
قطع	صحيح	خبين	صحيح	قطع	صحيح	صحيح	صحيح	
ضرب	حشو			عروض	حشو			

2حق الهنا فاشكروا المولى لتزدادوا # الله أكبر نادانا البشير لقد

This verse belongs to the *baḥr al-basīṭ al-tāmm* (البحر البسيط التام), following the rhythmic pattern *مستفعلن فاعلن* (مستفعلن فاعلن). The final part of the first hemistich, known as its *'arūd* (عروضها), is categorized as *makhbūn* (مخيون) due to the omission of the second letter bearing a *sukun*. The final part of the second hemistich, referred to as *darb* (ضربها), is classified as *maqṭū'* (مقطوع) because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle section of the first hemistich (*hashw*) is also *makhbūn* (مخيون), due to the omission of the second letter bearing a *sukun*, while the middle of the second hemistich follows the pattern *al-ṭayy* (الطي), because due to the omission of the fourth letter bearing a *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah 'an al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "Allahu Akbar! the bearer of glad tidings has called upon us: the joy of happiness is a rightful blessing. Therefore, give thanks to Allah, so that you may be granted even more."

Sub-theme Analysis : The underlying theme reflects an encouragement to express gratitude to Allah in order to receive an increase in blessings.

Keyword : Gratitude (bersyukur).

حق الهنا فاشكروا المولى لتزدادوا				الله أكبر نادانا البشير لقد				٢٠
دادو	موليلتز	فشكرل	حققاهذا	راقدا	دائليشي	برنا	اللاهناك	
0/0/	0//0/0/	0///	0//0//	0///	0//0/0/	0///	0//0/0/	
فعلن	مستفعلن	فعلن	متفعلن	فعلن	مستفعلن	فعلن	مستفعلن	
قطع	صحيح	خين	خين	خين	صحيح	خين	صحيح	
ضرب	حشو			عروض	حشو			

3 عاد إلى القطر إن الأنس عَوَّادُ # الله أكبر حاوي مر من مسلفوا

This verse belongs to the *baḥr al-basīṭ al-tāmm* (البحر البسيط التام), with the rhythmic pattern مستفعلن فاعلن مستفعلن / عروضاها / (عروضها). The final part of the first hemistich ('arūduhā / عروضاها) is categorized as makhbun (مخبون), due to the omission of the second letter bearing a *sukun*. Meanwhile, the final part of the second hemistich (ḍarbuḥā / ضربها) is classified as *maqṭū'* (مقطوع), because due to the omission of the final letter and the application of *sukun* to the letter before it. In the middle section of the first hemistich (ḥashwuhā / حشوها), the pattern is also makhbu (مخبون) for the same reason is due to the omission of the second letter bearing a *sukun*. As for the middle of the second hemistich, it follows the ṭayy (الطي) because due to the omission of the fourth letter bearing a *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majrarah al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' al-qāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "Allāh is the Greatest; he bears the bitterness of the past (his predecessor). He has returned to his homeland; indeed, familiarity and closeness shall return."

Sub-theme Analysis : This verse highlights a return filled with hope, accompanied by a deep belief that despite the bitterness and wounds of the past, intimacy and warmth will be restored. The emotional tone of the verse captures a blend of longing, resilience, and spiritual trust in renewal.

Keyword : Return

عاد إلى القطر إن الأنس عَوَّادُ				الله أكبر حاوي مر من مسلفوا				٣
وادو	الأنسعو	قطران	عادال	سلفو	وسررمن	برحا	اللاهناك	
0/0/	0//0/0/	0//0/	0///0/	0///	0//0//	0///	0//0/0/	
فعلن	مستفعلن	فعلن	متفعلن	فعلن	متفعلن	فعلن	مستفعلن	
قطع	صحيح	صحيح	طي	خين	خين	خين	صحيح	

ضرب	حشو	عروض	حشو	
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4تحقق الآن يا لله ميعاد # وعُد الكرام الهداة الغر من زمن

This verse belongs to the *bahr basith taam*, with a rhythmic pattern of مستفعلن فاعلن # مستفعلن فاعلن. The final part of the first hemistich (عروضها) is classified as مخيون because due to the omission of the second letter bearing a *sukun*. The final part of the second hemistich (مقطوع) is categorized as ضربها because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle part of the first hemistich is صحيح indicating it aligns perfectly with the rhythmic pattern (حشوها). Meanwhile, the middle part of the second hemistich is classified as مخيون due to the omission of the second letter bearing a *sukun* (حشوها).

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah ‘an al-riddf wa al-ta’sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta’sīs*. Its classification, known as *asmā’ aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : “The noble promises of the esteemed leaders from the past have now come to pass ya Allah.”

Sub-theme Analysis : highlights the realization of the promises made by the noble figures of the past, bringing new hope filled with faith and respect.

Keyword : promise (janji).

تحقق الآن يا لله ميعاد				وعُد الكرام الهداة الغر من زمن				٤
عادن	اللا همى	نانيا	تحققفل	زمنن	تلغررمن	ملهذا	وعدلكرا	
0/0/	0//0/0/	0//0/	0//0//	0///	0//0/0/	0//0/	0//0/0/	
فاعلن	مستفعلن	فاعلن	متفعلن	فاعلن	مستفعلن	فاعلن	مستفعلن	
قطع	صحيح	صحيح	خبين	خبين	صحيح	صحيح	صحيح	
ضرب	حشو			عروض	حشو			

5ونور طه مدى الآباد وقاد # أنوار طه تلالا في مراعنا

This verse belongs to the *bahr basith taam*, with the rhythmic pattern مستفعلن فاعلن # مستفعلن فاعلن. The final part of the first hemistich (عروضها) is مخيون because due to the omission of the second letter bearing a *sukun*. The final part of the second hemistich, مقطوع, corresponds to ضربها because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle part of the first hemistich is مخيون, categorized as حشوها because due to the omission of the second letter bearing a *sukun*. Similarly, the middle part of the second hemistich is also مخيون, classified as حشوها for the same reason.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah ‘an al-riddf wa al-ta’sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd*

(prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "The light of Nabi Muhammad shines in our place, and the light of Nabi Muhammad will be a guidance throughout all ages."

Sub-theme Analysis : highlights the light of Nabi Muhammad as a lasting guidance for humanity across time.

Keyword : light of Nabi Muhammad (Cahaya Nabi Muhammad)

ونور طه مدى الآباد وقاد				أنوار طه تلالا في مرابعا				هـ
قادو	نايادوق	همدل	ونورطا	بعنا	لاقيمرا	هتلا	انوارطا	
0/0/	0//0/0/	0///	0//0//	0///	0//0/0/	0///	0//0/0/	
فعلن	مستفعلن	فعلن	متفعلن	فعلن	مستفعلن	فعلن	مستفعلن	
قطع	صحيح	خبين	خبين	خبين	صحيح	خبين	صحيح	
ضرب	حشو			عروض	حشو			

6مظهرُ وارسو السر المصون من ال # قوم الأئمة آساد وأسياد

This verse belongs to the *bahr basith taam*, with the rhythmic pattern *مستفعلن فاعلن # مستفعلن فاعلن*. The final part of the first hemistich (عروضها) is classified as (مخيون) because due to the omission of the second letter bearing a *sukun*. The final part of the second hemistich (مقطوع) is classified as (ضربها) because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle part of the first hemistich (الطي) is classified as (حشوها) because due to the omission of the fourth letter bearing a *sukun*. Similarly, the middle part of the second hemistich (مخيون) is also classified as (حشوها) due to the omission of the second *sukun* letter.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحدو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah 'an al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "The inheritors of the guarded secret emerge from the community of imams, the lions and noble leaders."

Sub-theme analysis : highlights leaders who play an important role in preserving and inheriting the secret, possessing courageous and honorable personalities.

Keyword : noble leaders.

قوم الأئمة آساد وأسياد				مظهرُ وارسو السر المصون من ال				٦
يادن	سادنواس	م تنا	قوملثنم	نمئل	سررلمصو	وارسس	مظهرهو	
0/0/	0//0/0/	0///	0//0/0/	0///	0//0/0/	0//0/	0///0/	
فعلن	مستفعلن	فعلن	مستفعلن	فعلن	مستفعلن	فاعلن	فاعلن	
قطع	صحيح	خبين	صحيح	خبين	صحيح	صحيح	طي	
ضرب	حشو			عروض	حشو			

7و الله بأبي قضاء ماله راد # قدم رام أهل الردى إطفاء نور الهدى

This verse belongs to the *bahr basith taam*, with the rhythmic pattern مستفعّل فاعلن # مستفعّل فاعلن. The final part of the first hemistich (عروضها) is (صحيح), indicating it perfectly matches the rhythmic pattern. The final part of the second hemistich (مقطوع) is (ضربها) because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle part of the first hemistich (صحيح) is (حشوها), indicating it follows the rhythmic pattern correctly. The middle part of the second hemistich (مخيون) is (حشوها), because due to the omission of the second letter bearing a *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah 'an al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *ḥarakated* consonant exists.

Thematically

Translation : "The enemies attempt to extinguish the light of guidance. However, by Allah, no one can reject His decree."

Sub-theme analysis : Allah's will and decision are sovereign, beyond alteration by any power in existence.

Keyword : decision (keputusan atau ketetapan).

و الله بأبي قضاء ماله راد				قد رام أهل الردى إطفاء نور الهدى				٧
رادو	نمالهو	بيقضا	وللاهب	رلهدى	اطفاننو	لرردى	قدراماه	
0/0/	0//0//	0//0/	0//0/0/	0//0/	0//0/0/	0//0/	0//0/0/	
فاعلن	متفعل	فاعلن	مستفعّلن	فاعلن	مستفعّلن	فاعلن	مستفعّلن	
قطع	خبّن	صحيح	صحيح	صحيح	صحيح	صحيح	صحيح	
ضرب	حشو			عروض	حشو			

#8. مؤملاً عود ماقد كان يعتادُ
إني أرى الوادئ الليمون في طريق

This verse belongs to the *bahr basith taam*, with the rhythmic pattern مستفعّل فاعلن # مستفعّل فاعلن. The final part of the first hemistich (عروضها) is (مخيون) due to the omission of the second consonant with *sukun*.

The final part of the second hemistich (ضربها) is *maqṭū'* (مقطوع) because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle part of the first hemistich (ḥashwuhā) is *ṣaḥīḥ* (صحيح) as it aligns correctly with the rhythmic pattern. The middle part of the second hemistich (حشوها) is *makhbun* (مخيون) due to the omission of the second consonant with *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحذو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah 'an al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *ḥarakated* consonant exists.

Thematically

Translation : "I saw a valley full of lemon trees along the road, with the hope of the return of something that used to be."

Sub-theme analysis : "hope for the restoration of former days"

Keyword : hope.

مؤملاً عوداً ماقد كان يعتاد				إني أرى الوادئ الليمون في طريق				٨
تادو	قدكانيع	عودما	مؤمملا	طرين	ميمونفي	واديل	اننيأرل	
0/0/	0//0/0/	0//0/	0//0//	0///	0//0/0/	0//0/	0//0/0/	
فعلن	مستفعلن	فاعلن	متفعلن	فعلن	مستفعلن	فاعلن	مستفعلن	
قطع	صحيح	صحيح	خبـن	خبـن	صحيح	صحيح	صحيح	
ضرب	حشو			عروض	حشو			

9 وفئتيه الحق زهاد وعباد # من العلوم وأعمال منزله

This verse belongs to the *bahr basith taam*, with the rhythmic pattern مستفعلن فاعلن مستفعلن فاعلن # مستفعلن فاعلن. The final part of the first hemistich (عروضها) is categorized as (مخبون) because due to the omission of the second letter bearing a *sukun*. The final part of the second hemistich (ضربها) is (مقطوع), because due to the omission of the final letter and the application of *sukun* to the letter before it. The middle part of the first hemistich (حشوها) is also (مخبون), because due to the omission of the second letter bearing a *sukun*. The middle part of the second hemistich (حشوها) is (مخبون), because due to the omission of the second letter bearing a *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحنو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah 'an al-riddf wa al-ta'sīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *ta'sīs*. Its classification, known as *asmā' aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية) is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "From purified knowledge and righteous deeds, and guided by their commitment to truth, they lived in a state of *zuhud* and were deeply grounded in worship".

Sub-theme Analysis : "The integration of pure knowledge, righteous deeds, steadfast commitment to truth, and a life grounded in *zuhud* and worship forms a unified spiritual value that reflects the totality of servitude within the Islamic scholarly tradition".

Keyword: *zuhud*

وفئتيه الحق زهاد وعباد				من العلوم وأعمال منزله				٩
بادن	هادنوعب	حققزه	وفئتيه	زهتن	مالنمنز	مواغ	منلعو	
0/0/	0//0/0/	0//0/	0//0//	0///	0//0/0/	0///	0//0//	
فعلن	مستفعلن	فاعلن	متفعلن	فعلن	مستفعلن	فاعلن	متفعلن	
قطع	صحيح	صحيح	خبـن	خبـن	صحيح	خبـن	خبـن	
ضرب	حشو			عروض	حشو			

10 يرى خليفته للحق وفاد # الله أكبر ما حال المهاجر إذ

This verse belongs to the *bahr basith taam*, with the rhythmic pattern مستفعّلن فاعلن # مستفعّلن فاعلن. The final part of the first hemistich (عروضها / *arūḍuhā*) is classified as *makhbūn* (مخيون) because due to the omission of the second letter bearing a *sukun*. The final part of the second hemistich (ضربها / *ḍarbuḥā*) is *maqṭūʿ* (مقطوع), because due to the omission of the final letter and the application of *sukun* to the letter before it. The medial part of the first hemistich (حشوها / *ḥashwuhā*) is also *makhbūn* (مخيون), because due to the omission of the second letter bearing a *sukun*. Similarly, the medial part of the second hemistich (حشوها) is again *makhbūn* (مخيون) because due to the omission of the second letter bearing a *sukun*.

The *kalimat al-qāfiyah* (كلمة القافية) in this verse is formed from a portion of a word. The main *ḥarf al-qāfiyah* (حرف القافية) is the letter *dāl*, functioning as the *rāwī* (الراوي), or the defining letter that gives the *qaṣīdah* its name. Accordingly, this poem can be termed a *qaṣīdah dāliyah* (قصيدة دالية). The *wāw* that follows the *ḍammah* on the *rāwī* is called *waṣl* (الوصل), and the *alif* that precedes the *rāwī* is referred to as *riddf* (الردف). The *ḍammah* on the *dāl* is known as *majrā* (المجرى), denoting the vowel on the *rāwī* in absolute position, while the *fathah* on the *wāw* is termed *ḥadhw* (الحدو), the vowel that comes before the *riddf*. The type of *qāfiyah* (أنواع القافية) in this line is *majarradah ʿan al-riddf wa al-taʿsīs mawsūlah bi-madd* (مجردة عن الردف والتأسيس موصولة بمد), meaning the rhyme contains a *waṣl* in the form of *madd* (prolongation), but lacks both *riddf* and *taʿsīs*. Its classification, known as *asmāʾ aw alqāb al-qāfiyah* (أسماء أو ألقاب القافية), is *mutawātir* (متواتر), indicating that between two consonants rendered silent, one *harakated* consonant exists.

Thematically

Translation : "Allāhu Akbar (الله أكبر), what is the state of the wanderer, when he sees his successor become a bearer of glad tidings for life."

Sub-theme wanderer or *Hijrah* is not merely a physical relocation, but a form of sacrifice of both soul and body for spiritual and social purposes.

Keyword: wanderer (*Hijrah*)

يرى خليفته للحى وفاداً				الله أكبر ما حال المهاجر إذ				١٠
فادو	للحيوف	فتهل	يرخلي	جراذ	حاللمها	برما	اللاهناك	
0/0/	0//0/0/	0///	0//0//	0///	0//0/0/	0///	0//0/0/	
فاعلن	مستفعّلن	فاعلن	متفعّلن	فاعلن	مستفعّلن	فاعلن	مستفعّلن	
قطع	صحيح	خين	خين	خين	صحيح	خين	صحيح	
ضرب	حشو			عروض	حشو			

The central theme of this *qasidah* is "love" (*al-maḥabbah*), a term that encapsulates the core elements of the poem: affection, longing, praise, supplication, and hope for divine guidance. These are reflected through various expressions and phrases that serve as forms of praise (*madḥ*) to God and His creations. According to Ibn Qayyim, as cited in the article, love (*maḥabbah*) is divided into four categories: first, love for Allah (*maḥabbat Allāh*); second, love for what Allah loves; third, love for the sake of Allah and because of Allah; and fourth, love for things other than Allah, which constitutes *shirk* (Loka & Yulianti, 2019). The first three types of love are clearly present in this *qasidah*.

Furthermore, according to Chapman, as referenced in the article, there are five dimensions of love languages, one of which is *words of affirmation*, referring to expressions of affection or praise (Zahra & Rakhmad, 2022).

4. Conclusion

The *qasidah Faidhotul Man Min Rohmati Wahhabil Manan* by Habib Umar bin Muhammad bin Salim bin Hafidz is one of the classical Arabic literary works that possesses a high level of aesthetic value in terms of rhythmic structure (*ʿarudh*) and rhyme (*qāfiyah*), while also conveying profound spiritual meaning. Structurally, the *qasidah* is composed using the *bahr basith taam* pattern, with the rhythmic scheme *mustafʿilun faāʿilun mustafʿilun faāʿilun* applied consistently in both the opening (*ṣadr*) and closing (*ʿajuz*) parts of each line.

Nevertheless, variations in the implementation of this pattern can be found, such as *mukhayyun* (elision of the second consonant with *sukūn*), *maqṭū'* (omission of the final letter and *sukūn* on the preceding one), and *ṭayy* (elision of the fourth consonant with *sukūn*), all of which reflect the dynamic aesthetics involved in the recitation of the poem.

From the perspective of *qafiyah*, the entire poem maintains consistency in using the final consonant *dāl*, accompanied by additional elements such as *ridf* (an *alif* preceding the *rawi*), *wasl* (a *wāw* following a *ḍammah*), *majrā* (a *ḍammah* on the *rawi*), and *ḥadhw* (a vowel preceding the *ridf*). This indicates that the *qasidah* belongs to the category of *qafiyah dāliyah* and features the type *qafiyah mutawātir*, in which there is a single vowelized letter between two consonants, enriching the euphony of the final sound in each verse.

Thematically, the *qasidah* raises the central theme of "revival", expressed through gratitude for the arrival of Eid, love for the Prophet Muhammad, hopeful returns, promises of goodness from past leaders, and the emergence of successors who bring the light of guidance. The verses in this *qasidah* not only touch upon the emotional and religious dimensions of the reader but also serve as a social and spiritual reflection for the Muslim community on the importance of faith, knowledge, leadership, and perseverance in facing the challenges of the times.

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