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RHYME, RHYTHM, AND RELIGIOUS VALUES IN THE QAṢĪDAH ILĀ ‘ARAFĀT FROM THE DĪWĀN AḤMAD SHAWQĪ

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ABSTRACT

This study analyzes Ahmad Shawqī’s qaṣīdah Ilā ‘Arafātī with a focus on prosodic structure (‘arūd and qawāfī) and embedded religious values. Employing a qualitative descriptive-analytical method, the research examines 20 selected verses through taqṭī‘ ‘arūdī to identify wazn, variations of zihāf and ‘illat, and systematic qāfiyah analysis, complemented by interpretive reading of religious themes. The findings reveal that the qaṣīdah employs baḥr ṭawīl with zihāf qabḍ in ḥashw and ‘illat ḥadhf in ḍarb, while utilizing qāfiyah muṭlaqah mardūfah mawsūlah bi-madd with a mutawātir pattern, free from ‘uyūb al-qawāfī. The text further conveys religious values encompassing ‘aqīdah (faith in Allah, angels, messengers, and the afterlife), ‘ibādah (depictions of sacred places and ḥajj rituals), and akhlāq (humility, honesty, patience, and equality). This study enriches Arabic literary scholarship by integrating prosodic and religious analysis of Shawqī’s qaṣīdah, a subject rarely explored in previous research, and highlights the dual function of classical Arabic poetry as both aesthetic art and medium of spiritual internalization.

INTRODUCTION

Poetry is a literary form that imaginatively expresses the poet’s thoughts and feelings through the concentration of language, physical structure, and inner structure (Ahyyar, 2019). In the Arabic tradition, poetry is known as shi‘r, which refers to a literary work composed of eloquent words that follow a specific meter and rhyme scheme and are expressed beautifully (Maulidiya, 2018). Scholars define shi‘r as rhythmic speech that possesses meter and rhyme (Salsabila et al., 2025), intentionally written to convey meaning through rhythm and verse that contain vivid

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imagery (Hasan, 1993). Naẓm, meanwhile, denotes a collection of shi‘r compiled to facilitate memorization and comprehension for students (Annisa & Rohanda, 2025).

In the history of Arabic literature, poetry represents the oldest genre and serves as a vital medium of the Arab people’s aesthetic consciousness (Dardiri, 2011). It functions as a vehicle for expressing ideas, emotions, and experiences, while also reflecting the social realities of its time (Istiqomah & Rohanda, 2025). The development of Arabic poetry produced many prominent figures, among whom Ahmad Shawqī (1868–1932) stands out. Nicknamed Amīr al-Shu‘arā’ (Prince of Poets), Shawqī’s works are compiled in *Dīwān al-Shawqiyyāt*, a monumental anthology consisting of four volumes that address themes of nationalism, religion, society, and history (Alfatawi & Fathin, 2022; Nawawi, 2017).

One of the most significant qaṣīdahs in Shawqī’s *Dīwān* is *Ilā ‘Arafāt*, which portrays the sacred journey of the Hajj as well as a believer’s spiritual quest for self-discovery. Composed in 1910, this qaṣīdah was Shawqī’s poetic apology to Khedive ‘Abbās Ḥilmī II after he left the Ḥijāzī Hajj caravan in 1909 (Syafa, 2024). The present study focuses on three central aspects of this qaṣīdah: rhyme, meter, and religious values. These elements constitute integral components of Arabic poetry, encompassing ma‘ānī (meaning), wazn (meter), qāfiyah (rhyme), and lafẓ (diction) (Hasim, 2015; Zamzam et al., 2019).

The study of ‘arūd and qawāfi is essential for appreciating the beauty, sound regularity, and structural coherence of Arabic poetry (Afifah & Ajang, 2020; Anas et al., 2021; Hasyim, 2018; Mahfudz, 1996; Mahmud, 2018). Equally important are the religious values embedded in poetry, which convey messages of faith, worship, and ethics (Nur et al., 2024; Pramudya et al., 2024; Ramadhan et al., 2024; Syi’aruddin, 2018; Widodo, 2017). Such values serve as instruments of spiritual and moral education, encouraging individuals to act virtuously and strengthen their devotion to Allah.

Previous studies have examined religious aspects and the technical fields of ‘arūd and qawāfi separately. Wahyuni, Chasanah, and Hidayatillah (2025) analyzed religious values in Barzanjī poetry through metaphor; Saniaturrohmah (2025) investigated changes in rhyme, meter, and message in *Imām al-Ḥaddād’s Qaṣīdat Ḥurūf Dāl*; Mutiara (2024) studied the elements of ‘arūd in *Shawqī’s Yā Malakan Ta‘abbadan*; while Ṣāliḥīn (2021) explored the baḥr and variations of *ziḥāf* and ‘illah in *al-Ḥamziyyah al-Nabawiyyah*. However, to date, no study has comprehensively examined rhyme, meter, and religious values in *Shawqī’s Ilā ‘Arafāt*.

Addressing this research gap, the present study aims to: (1) describe the patterns of change in rhyme and meter in Ahmad Shawqī’s qaṣīdah *Ilā ‘Arafāt*; and (2) identify and analyze the religious values contained within it. This research is expected to contribute academically by enriching the study of ‘arūd and qawāfi, while also broadening the understanding of religious messages in modern Arabic poetry. Thus, the study not only expands the body of knowledge in Arabic literary scholarship but also provides a valuable reference for scholars and students in exploring the integration of aesthetic and religious dimensions in Shawqī’s work.

METHODS

This study employs a qualitative descriptive-analytical design. The analysis focuses on the sciences of ‘arūd and qawāfi to describe and analyze the various changes occurring in the

wazn (meter), *qāfiyah* (rhyme), and the religious values contained in the verses of the *qaṣīdah Ilā ‘Arafāt* by Ahmad Shawqī (Rohanda, 2016). The research data consists of the forty-one stanzas of the *qaṣīdah Ilā ‘Arafāt* in *Dīwān Aḥmad Shawqī*. For analytical purposes, this study concentrates on twenty selected stanzas. The data source is the 2012 *Mawsū‘at Hindāwī* edition of *Dīwān al-Shawqiyyāt*, an anthology of poetry encompassing diverse themes such as praise, elegy, description, and social and historical events.

Data collection employed the observe-and-note technique, which involved repeatedly reading the *qaṣīdah* stanzas, marking them, and recording changes in meter and rhyme as well as the religious values embedded within. The data analysis procedure comprised several stages that were interconnected in a systematic manner. The verses were first transcribed into ‘*arūdī*’ notation to capture their metrical structure. They were then subjected to *taqī‘*, a segmentation process that divides the verses into smaller rhythmic units. The segmentation results were matched with the appropriate *tafīlah* patterns to identify the metrical framework. Finally, the poem’s meaning was interpreted in light of its sound structure and the religious values it conveys.

Through these steps, the study seeks to provide an in-depth understanding of the patterns of change in meter, rhyme, and religious values in Ahmad Shawqī’s *qaṣīdah Ilā ‘Arafāt*. In doing so, it contributes to the advancement of ‘*arūd*’ and *qawāfī* studies within modern Arabic literary scholarship, while also highlighting the integration of aesthetic and spiritual dimensions in Arabic poetry.

RESULTS AND DISCUSSION

The following is an analysis of the rhyme (‘*arūd*’), meter (*qāfiyah*), and religious themes in the *qaṣīdah Ilā ‘Arafāt* from Ahmad Shawqī’s *Dīwān*:

The *qaṣīdah Ilā ‘Arafāt* from Ahmad Shawqī’s *Dīwān*:

إِلَى عَرَافَاتِ اللَّهِ يَا خَيْرَ زَائِرٍ # عَلَيْكَ سَلَامُ اللَّهِ فِي عَرَافَاتِ
وَيَوْمَ تَوَلَّى وَجْهَةَ الْبَيْتِ نَاضِرًا # وَسِيمٌ مَجَالِي الْبَشَرِ وَالْقِسَمَاتِ
عَلَى كُلِّ أَفْقٍ بِالْحِجَازِ مَلَأْتُكَ # تَرَفُّقٌ تَحْيَا اللَّهُ وَالْبَرَكَاتِ
إِذَا حَدِيثَ عَيْسِ الْمَلُوكِ فَانْهَمُ # لَعَيْسُكَ فِي الْبَيْدَاءِ خَيْرُ حَدَاةٍ
لَدَى الْبَابِ جَبْرِيلُ الْأَمِينِ بِرَاحِهِ # رَسَائِلُ رَحْمَانِيَّةِ الْنَفَحَاتِ
وَفِي الْكَعْبَةِ الْغُرَاءِ رَكْنٌ مَرْحَبٌ # بِكَعْبَةِ قُصَادٍ وَرَكْنٌ عَفَاةٍ
وَمَا سَكَبَ الْمِيزَابُ مَاءً وَإِنَّمَا # أَفَاضَ عَلَيْكَ الْأَجْرَ وَالرَّحْمَاتِ
وَزَمَزَمَ تَجْرِي بَيْنَ عَيْنَيْكَ أَعْيُنًا # مِنَ الْكَوْثَرِ الْمَعْسُولِ مَنْفَجِرَاتِ
وَيَرْمُونَ إِبْلِيسَ الرَّجِيمِ فَيَصْطَلِي # وَشَانِيكَ نِيرَانًا مِنَ الْجَمْرَاتِ
يَحْيِيكَ طَهْ فِي مَضَاجِعِ طُهرِهِ # وَيَعْلَمُ مَا عَاجَلَتْ مِنْ عَقَبَاتِ
وَيُنْثِي عَلَيْكَ الرَّاشِدُونَ بِصَالِحٍ # وَرَبُّ ثَنَاءٍ مِنْ لِسَانِ رَفَاتِ
لَكَ الدِّينُ يَا رَبَّ الْحَجِيجِ جَمْعَتَهُمْ # لَبِيتَ طُهورَ السَّاحِ وَالْعُرْصَاتِ
أَرَى النَّاسَ أَصْنَافًا وَمِنْ كُلِّ بَقْعَةٍ # إِلَيْكَ انْتَهَوْا مِنْ غُرْبَةٍ وَشَتَاتِ

عَنْتَ لَكَ فِي التُّرْبِ الْمُقَدَّسِ جِهَةٌ # يَدِينُ لَهَا الْعَاقِي مِنَ الْجِبْهَاتِ
 مَنُورَةٌ كَالْبَدْرِ شَمَاءَ كَالسَّهْلِ # وَتُخَفِّضُ فِي حَقِّ وَعِنْدَ صَلَاةٍ
 وَيَا رَبِّ لَوْ سَخَّرْتَ نَافَةَ صَالِحٍ # لَعَبْدُكَ مَا كَانَتْ مِنَ السَّلْسَلَاتِ
 وَيَا رَبِّ هَلْ سَيَارَةٌ أَوْ مَطَارَةٌ # فَيَبْدُونُو بَعِيدَ الْبَيْدِ وَالْفُلُوتِ
 وَيَا رَبِّ هَلْ تَغْنِي عَنِ الْعَبْدِ حُجَّةٌ # وَفِي الْعَمْرِ مَا فِيهِ مِنَ الْهَفَوَاتِ
 وَتَشْهَدُ مَا آذَيْتَ نَفْسًا وَلَمْ أَضُرْ # وَلَمْ أَبْغِ فِي جَهْرِي وَلَا خَطْرَاتِي
 وَلَا غَلَبَتْنِي شَقْوَةٌ أَوْ سَعَادَةٌ # عَلَى حِكْمَةٍ آتَيْتَنِي وَأَنَاةً

Table 1. Analysis of the 'Arūd in the Qaṣīdah Ilā 'Arafāt

الرقم	الشطر الأول	الشطر الثاني
١	إِلَى عَرَافَاتِ اللَّهِ يَا خَيْرَ زَائِرٍ	عَلَيْكَ سَلَامُ اللَّهِ فِي عَرَافَاتِ
	إِلَاعٍ	رِفَاتِلَا
	هِيَاحِي	رِزَائِرٍ
	0/0/0//	0/0/0//
	فَعُولُنْ	فَعُولُنْ
٢	وَيَوْمَ تَوَلَّى وَجْهَةَ الْبَيْتِ نَاضِرًا	وَسِيمٌ مَجَالِي الْبَشَرِ وَالْقَسَمَاتِ
	وَيَوْمُ	وَسِيمُ
	تَوَلَّى	مَجَالِي
	0/0/0//	0/0/0//
	فَعُولُنْ	فَعُولُنْ
٣	عَلَى كُلِّ أَفْقٍ بِالْحِجَازِ مَلَائِكُ	تَرْفُ تَحَايَا اللَّهِ وَالْبَرَكَاتِ
	عَلَاكِلْ	تَرْفُ
	لَأَقْنَبِلْ	تَحَايَا
	0/0/0//	0/0/0//
	فَعُولُنْ	فَعُولُنْ
٤	إِذَا حَدِيثِ عَيْسِ الْمَلُوكِ فَإِنِّهِمْ	لَعَيْسُكَ فِي الْبَيْدَاءِ خَيْرُ حَدَاةٍ
	إِذَاحِ	لَعَيْسُكَ
	دَيْتَيْسِلْ	كَفَلْبِيدَا
	0/0/0//	0/0/0//
	فَعُولُنْ	فَعُولُنْ

[illegible]

ويَعْلَمُ مَا عَاجَلَتْ مِنْ عَقَبَاتٍ				يُحْيِيكَ طَه فِي مَضَاجِعِ طَهْرِهِ				١٠
رَفَاتِي	تَمْنَعُ	مَمَاعِلُجْ	وَيَعْلَمُ	عَطْهَرَهِي	مَضَاجِ	كَطَاهَا فِي	يُحْيِيكَ	
0/0//	/0//	0/0/0//	/0//	0//0//	/0//	0/0/0//	0/0//	
فَعُولُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُ	مَفَاعِلُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُنْ	
الحذف	القبض	صحيح	القبض	القبض	القبض	صحيح	صحيح	
ضرب	حشو			عروض	حشو			١١
وَرَبُّ ثَنَاءٍ مِنْ لِسَانِ رَفَاتٍ				وَيُثْنِي عَلَيْكَ الرَّاشِدُونَ بِصَالِحِ				
رَفَاتِي	لِسَانُ	ثَنَاءُ ثَمْنُ	وَرَبُّ	بِصَالِحِنْ	شَدُونُ	عَلَيْكَ لَرَا	وَيُثْنِي	
0/0//	/0//	0/0/0//	/0//	0//0//	/0//	0/0/0//	0/0//	
فَعُولُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُ	مَفَاعِلُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُنْ	
الحذف	القبض	صحيح	القبض	القبض	القبض	صحيح	صحيح	١٢
ضرب	حشو			عروض	حشو			
لَبِيتَ طَهْرُ السَّاحِ وَالْعَرَصَاتِ				لَكَ الدِّينُ يَا رَبَّ الْحَجِيجِ جَمْعَتَهُمْ				
رِصَاتِي	حَوْلُجْ	طَهْرُ سَسَا	لَبِيتُ	جَمْعَتَهُمْ	حَجِيجُ	نِيَارِبِلْ	لَكَ دِي	
0/0//	/0//	0/0/0//	0/0//	0//0//	0/0//	0/0/0//	0/0//	
فَعُولُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُنْ	مَفَاعِلُنْ	فَعُولُنْ	مَفَاعِيلُنْ	فَعُولُنْ	
الحذف	القبض	صحيح	صحيح	القبض	صحيح	صحيح	صحيح	١٣
ضرب	حشو			عروض	حشو			
إِلَيْكَ انْتَهَوْا مِنْ غُرْبَةٍ وَشَتَاتِ				أَرَى النَّاسَ أَصْنَافًا وَمِنْ كُلِّ بَقْعَةٍ				
شَتَاتِي	بَتْنُو	تَهْمَنْغَرُ	إِلَيْكَ	لَبَقْعَتُنْ	وَمِنْ كُلِّ	سَأَصْنَافُنْ	أَرْنَا	
0/0//	/0//	0/0/0//	0/0//	0//0//	0/0//	0/0/0//	0/0//	
فَعُولُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُنْ	مَفَاعِلُنْ	فَعُولُنْ	مَفَاعِيلُنْ	فَعُولُنْ	
الحذف	القبض	صحيح	صحيح	القبض	صحيح	صحيح	صحيح	١٤
ضرب	حشو			عروض	حشو			
يَدِينُ لَهَا الْعَاتِي مِنَ الْجِبْهَاتِ				عَنْتَ لَكَ فِي التُّرْبِ الْمُقَدَّسِ جِبْهَةٌ				
بَهَاتِي	مَنْلَجُ	لَهْلَعَاتِي	يَدِينُ	سَجْبَهَتُنْ	مَقْدَدُ	كَفْتَرِبِلْ	عَنْتَلْ	
0/0//	/0//	0/0/0//	/0//	0//0//	/0//	0/0/0//	/0//	
فَعُولُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُ	مَفَاعِلُنْ	فَعُولُ	مَفَاعِيلُنْ	فَعُولُ	
الحذف	القبض	صحيح	القبض	القبض	القبض	صحيح	القبض	
ضرب	حشو			عروض	حشو			
وَتُخَفِّضُ فِي حَقِّ وَعَنْدَ صَلَاةٍ				مَنْوَرَةٌ كَالْبَدْرِ شَمَاءَ كَالسُّهَاءِ				
صَلَاتِي	وَعَنْدُ	ضَفِيحَقْقُنْ	وَتُخَفِّضُ	ءَكْسَسَهَا	رَشْمَا	رَتْنَكَلْبِدْ	مَنْوَوُ	

١٥	0/0//	/0//	0/0/0//	/0//	0//0//	0/0//	0/0/0//	/0//
	فَعُولُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولْ
	الحذف	القبض	صحيح	القبض	القبض	صحيح	صحيح	القبض
	ضرب	حشو			عروض	حشو		
١٦	لَعِبْدُكَ مَا كَانَتْ مِنَ السَّلَاسَاتِ				وَيَا رَبِّ لَوْ سَخَّرْتَ نَاقَةً صَالِحًا			
	لَسَاتِي	مَنَسَسْ	كَمَا كَانَتْ	لَعَبْدُ	تَصَالَحُنْ	تَنَاقَ	بَلُوسَخَّرْ	وَيَارَبْ
	0/0//	/0//	0/0/0//	/0//	0//0//	0/0//	0/0/0//	/0//
	فَعُولُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولْ
	الحذف	القبض	صحيح	القبض	القبض	صحيح	صحيح	القبض
	ضرب	حشو			عروض	حشو		
١٧	فَيَدْنُو بَعِيدُ الْبَيْدِ وَالْفَلَوَاتِ				وَيَا رَبِّ هَلْ سَيَارَةٌ أَوْ مَطَارَةٌ			
	لَوَاتِي	دَوْلَفْ	بَعِيدَلِي	فَيَدْنُو	مَطَارَتْنِ	رَتْنَاوْ	بَهْلَسِييَا	وَيَارَبْ
	0/0//	/0//	0/0/0//	0/0//	0//0//	0/0//	0/0/0//	0/0//
	فَعُولُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ
	الحذف	القبض	صحيح	صحيح	القبض	صحيح	صحيح	صحيح
	ضرب	حشو			عروض	حشو		
١٨	وَفِي الْعَمْرِ مَا فِيهِ مِنَ الْهَفَوَاتِ				وَيَا رَبِّ هَلْ تَغْنِي عَنِ الْعَبْدِ حُجَّةٌ			
	فَوَاتِي	مَنْهْ	رَمَافِيهِ	وَفَلَعَمْ	دَحْجَجَتْنِ	عَنْلَعَبْ	بَهْلَتَغْنِي	وَيَارَبْ
	0/0//	/0//	0/0/0//	0/0//	0//0//	0/0//	0/0/0//	0/0//
	فَعُولُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ
	الحذف	القبض	صحيح	صحيح	القبض	صحيح	صحيح	صحيح
	ضرب	حشو			عروض	حشو		
١٩	وَلَمْ أَبْغِ فِي جَهْرِي وَلَا خَطَرَاتِي				وَتَشْهَدُ مَا أَذَيْتَ نَفْسًا وَلَمْ أَضُرْ			
	طَرَاتِي	وَلَاخْ	غَفِيَجَهْرِي	وَلَمَّابْ	وَلَمْ أَضُرْ	تَنْفَسَنْ	دَمَا أَذِي	وَتَشْهْ
	0/0//	/0//	0/0/0//	0/0//	0//0//	0/0//	0/0/0//	/0//
	فَعُولُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولْ
	الحذف	القبض	صحيح	صحيح	القبض	صحيح	صحيح	القبض
	ضرب	حشو			عروض	حشو		
٢٠	عَلَيَّ حِكْمَةٌ آتَيْنِي وَأَنَاةٌ				وَلَا غَلَبَتْنِي شَقْوَةٌ أَوْ سَعَادَةٌ			
	أَنَاَتِي	تَتِيوْ	مَتْنُ أَتِي	عَلَا حَكْ	سَعَادَتْنِ	وَتَنَاوْ	بَتْنِي شَقْ	وَلَا غَلْ
	0/0//	/0//	0/0/0//	0/0//	0//0//	0/0//	0/0/0//	0/0//
	فَعُولُنْ	فَعُولْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ	مُفَاعِلُنْ	فَعُولُنْ

الحذف	القبض	صحيح	صحيح	القبض	صحيح	صحيح	صحيح
ضرب	حشو			عروض	حشو		

1. Analysis of Rhyme ('*Arūd*)

The rhyme ('*arūd*) in Ahmad Shawqī's *Ilā 'Arafātī* follows the *baḥr ṭawīl* pattern, with the following *taf'īlah*:

فُعُولُنْ مَفَاعِيلُنْ فُعُولُنْ مَفَاعِيلُنْ # فُعُولُنْ مَفَاعِيلُنْ فُعُولُنْ مَفَاعِيلُنْ

The '*arūd*' undergoes a variation known as *zihāf qabḍ*, which involves omitting the fifth silent consonant. The original *taf'īlah* مُفَاعِيلُنْ (*mufā'īlun*) becomes مَفَاعِلُنْ (*mafā'īlan*) in words such as:

رِزَائِنْ، تَنَاضِرُنْ، مَلَائِكُو، فَإِنَّهُمْ، بِرَاجِهِي، مُرْجَحِنْ، وَإِنَّمَا، كَأَعِينِ، فَيَصْطَلِي، عَطْرَهِي، بِصَالِحِنْ، جَمْعَتَهُمْ،
لِبَقْعَتِنْ، سَجَبَتِنْ، أَكْسَسَهَا، تَصَالِحِنْ، مَطَارَتِنْ، دَحْجَجَتِنْ، وَلَمْ أَضِرْ، سَعَادَتِنْ.

The *darb* is affected by '*illah ḥadhf*', which omits the *sabab khafīf*. The original *taf'īlah* مُفَاعِيلُنْ (*mufā'īlun*) becomes فُعُولُنْ (*fa'ūlun*), as seen in:

رَفَاتِي، سَمَاتِي، رَكَاتِي، حَدَاتِي، فَحَاتِي، عَفَاتِي، حَمَاتِي، جَرَاتِي، مَرَاتِي، رَفَاتِي، رَصَاتِي، شَتَاتِي، بَهَاتِي، صَلَاتِي، لَسَاتِي،
لَوَاتِي، فَوَاتِي، طَرَاتِي، أَنَاتِي.

The *hashw* also undergoes *zihāf qabḍ*, changing فُعُولُنْ (*fa'ūlun*) into فُعُولُ (*fa'ūlu*), as in:

إِلَاعَ، عَلِيكَ، هَفِيْعَ، وَيَوْمَ، وَسِيمَ، رَوْلَقَ، حَجَازَ، تَزَفَفَ، هَوْلَبَ، إِذَاحَ، مَلُوكَ، لَعِيْسَ، ءَخِيْرَ، أَمِيْنَ، يَتَنَ، بَكْعَبَ،
وَرَكِنَ، وَمَاسَ، أَفَاضَ، رَوْرَ، وَزَمَزَ، لَمْنَفَ، رَجِيْمَ، مَنَلَجَ، مَضَاجَ، تَمْنَعَ، شَدُونَ، وَرَبَ، لَسَانَ، حَوْلَعَ، بَتَنُو، عَنَتَلْ،
مَقْدَدَ، يَدِيْنِ، مَنَلَجَ، مَنُوو، وَتُخَفَ، وَعَنْدَ، وَيَارَبَ، لَعِبَدَ، مَنَسَسَ، دَوْلَفَ، مَنَلَهَ، وَتَشَهَ، وَلاَحَ، تَنِيُو.

This finding indicates that Ahmad Shawqī preserved the basic structure of the *baḥr ṭawīl* while skillfully employing permissible variations in rhyme according to the rules of '*arūd*'. The *qaṣīdah* thus demonstrates adherence to the classical Arabic prosodic system while showcasing the poet's mastery in manipulating the *wazn*.

The process of *taqṭī'* applied to the verses of the *qaṣīdah* enables precise identification of the forms of *zihāf* and '*illat*'. By writing the verses in *khafī' 'arūdī* and aligning the results with the appropriate *taf'īlah*, it becomes evident that the variations are not accidental but rather part of Shawqī's technical skill in shaping sound structures.

The analysis further reveals a strong consistency in the patterns of variation. The presence of *zihāf qabḍ* and '*illat ḥadhf*' in several verses indicates a repetitive pattern deliberately maintained to preserve musical continuity. This demonstrates that Shawqī not only mastered the rules of '*arūd*' formally but also employed them as aesthetic instruments reinforcing the religious message of the *qaṣīdah*.

The variations introduced provide a richer musical nuance. The rhythm formed from the combination of original *taf'īlah* and altered *taf'īlah* produces a dynamic sound effect that enhances the expressive power of the *qaṣīdah*. This effect allows the spiritual message contained within the text to be conveyed more profoundly and affectingly.

From an aesthetic perspective, the use of such variations illustrates how Shawqī balanced adherence to classical norms with creative freedom. He preserved the integrity of the basic pattern while simultaneously presenting improvisations that enriched the reader's and listener's experience. The analysis of rhyme variations thus underscores that *Ilā 'Arafātī* is not merely a work faithful to tradition but also a living composition of high aesthetic value, owing to the poet's technical proficiency in manipulating *wazn*.

Furthermore, the application of a descriptive-analytical method proves capable of uncovering both the technical layers and the artistic dimensions of *shi'r* (Sukkar, 2024). Through systematic mapping of the forms of *ziḥāf* and *'illat*, this study not only describes the variations that occur but also reveals their aesthetic function in reinforcing the religious message (Ghyadh, 2022). Accordingly, *Ilā 'Arafātī* can be regarded as evidence that the classical structure of *'arūd* remains relevant and productive when cultivated by a poet possessing both technical expertise and a sharp aesthetic vision.

2. Analysis of Rhythm (*Qawāfī*)

The rhythm (*qawāfī*) in this *qaṣīdah* is constructed through a series of lexical forms that originate from specific source words. For instance, the form *فَاتِي* is derived from *عَزَفَات*, while *مَاتِي* comes from *الْفَسَمَات*, and *كَاتِي* from *الْبَرَكَات*. Similarly, *دَاتِي* is derived from *حُدَاة*, *فَاتِي* from *الْجَمَرَات*, and another occurrence of *فَاتِي* from *عُقَابَات*. The form *مَاتِي* is taken from *الرَّحِمَات*, whereas *رَاتِي* appears both from *مُنْفَجِرَات* and *الْجَمَرَات*. Further examples include *فَاتِي* from *عُقَابَات*, *فَاتِي* from *عَزَفَات*, and *صَاتِي* from *الْعَرَصَات*. The sequence continues with *نَاتِي* from *هَاتِي*, *شَاتِي* from *الْجَبَّهَات*, and *لَاتِي* from *صَلَاة*. Additional forms such as *سَاتِي* from *وَاتِي*, *سَلْسَلَات* from *الْفَلَوَات*, and another *وَاتِي* from *خَطَرَاتِي* further enrich the rhythmic pattern. The form *رَاتِي* is also derived from *خَطَرَاتِي*, while *نَاتِي* comes from *أَنَاءة*. Collectively, these forms represent partial lexical constructions that converge into a unified rhythmic system.

The *ḥarf al-qāfiyah* is the *rawī muṭlaq*, specifically the letter *tā'* (ت) at the end of each verse, which classifies the poem as a *qaṣīdah ṭā' iyyah*. The *waṣl* is represented by the letter *yā'* (ي), arising from the *ḥarakah kasrah* on the *rawī*. The *ridf* is the letter *alif* (ا), functioning as a *ḥarf al-madd* immediately preceding the *rawī*. The *ḥarakah al-qāfiyah* consists of *majrā'*, the *ḥarakah* of the *rawī muṭlaq* in the form of *kasrah* on the letter *tā'* (ت), and *ḥadhw*, the *ḥarakah* of the letter preceding the *ridf*, realized as *fathah* on the letter *fā'* (ف).

The type of *qāfiyah* employed in these verses is *qāfiyah muṭlaqah*, wherein the *rawī* carries a vowel. More precisely, it belongs to the category of *qāfiyah muṭlaqah mardūfah mawsūlah bi-madd*, characterized by the presence of *ridf* and *waṣl* in the form of a *ḥarf al-madd*. This *qāfiyah* is identified as *mutawātir*, in which two quiescent letters are followed by one vowelized letter. Consequently, no *'uyūb al-qāfiyah* are found within this *qaṣīdah multazim*.

The consistency in the use of *qāfiyah* demonstrates Ahmad Shawqī's technical proficiency in maintaining rhythmic unity throughout the *qaṣīdah*. The uniformity of the final sound not only provides musical beauty but also strengthens the rhetorical force, ensuring that

the religious message embedded in the text is more readily received by both readers and listeners.

The consistent choice of the *rawī* letter *tā*’ with *kasrah* affirms that Shawqī did not merely follow the tradition of the *qaṣīdah ṭā’iyyah*, but also constructed a distinctive musical identity. In classical Arabic poetic tradition, the selection of the *rawī* is often associated with particular emotional nuances. By choosing *tā*’, Shawqī evokes both firmness and gentleness, qualities that resonate with the spiritual theme of the pilgrimage to Mecca.

The pattern of *qāfiyah muṭlaqah mardūfah mawsūlah bi-madd* illustrates an aesthetic strategy aimed at extending the resonance of sound. The presence of *ridf* in the form of *alif* and *waṣl* in the form of *yā*’ adds layers of musicality, allowing each verse to flow seamlessly and remain interconnected. This observation aligns with the views of scholars of *‘arūd*, who emphasize that *ridf* and *waṣl* reinforce cohesion between verses, thereby ensuring that poetry achieves both technical elegance and emotional unity (Yücel, 2026).

The absence of *‘uyūb al-qawāfi* in this *qaṣīdah multazim* underscores Shawqī’s complete mastery of prosodic rules. The flawless rhyme structure reveals a deliberate effort to preserve technical precision in service of the religious message. Rhythmic consistency thus functions not only as a formal device but also as a rhetorical instrument that amplifies the dimensions of *‘aqīdah*, *‘ibādah*, and *akhlāq* within the work. In this way, Shawqī successfully integrates the technical aspects of prosody with a higher spiritual purpose.

3. Analysis of Religious Values

a. ‘Aqīdah (Faith Values)

The values of *‘aqīdah* in this *shi‘r* are reflected through a number of words and expressions that signify belief in Allah and other elements of faith. The word الله and the expression الله سلام affirm the oneness of Allah as the source of safety and blessing. Faith in the unseen is evident in the words جبريل الأمين and ملائكة, which indicate belief in angels as executors of Allah’s will. In addition, words such as الأجر, الرحمة, الكوثر, along with the mention of طه (the Prophet Muḥammad, peace be upon him), reflect belief in Allah’s mercy, the reward of good deeds, the pleasures of the afterlife, and prophethood. The expressions يا رب and حكمة آتيتني emphasize belief in Allah’s power and wisdom in governing human life (Afnanda & Salimi, 2025). Thus, the use of these words and expressions demonstrates that this *shi‘r* contains strong *‘aqīdah* values, manifested in belief in Allah, angels, messengers, as well as divine mercy and promised reward (Eliana et al., 2020).

The *‘aqīdah* values contained in Ahmad Shawqī’s *qaṣīdah Ilā ‘Arafātī* reveal a strong foundation of faith through the deliberate choice of diction and religious symbols. The mention of the *lafẓ Allāh* and the expression *Salāmullāh* affirm belief in the oneness of God as the source of safety and blessing. Faith in the unseen is reflected in the words *malā’ik* and *Jibrīl al-Amīn*, which signify recognition of the role of angels as executors of divine will. In addition, terms such as *rasā’il raḥmāniyyah*, *al-ajru*, *al-raḥamāt*, and *al-kawthar* reinforce belief in divine mercy, reward, and the pleasures of the afterlife. The mention of *Ṭāhā* as a name for the Prophet Muḥammad (peace be upon him) underscores the prophetic dimension as an integral part of Islamic *‘aqīdah*. Expressions such as *yā rabb* and *ḥikmah ātaytanī* highlight awareness of Allah’s power and wisdom in governing human life (Afnanda & Salimi, 2025).

The presence of these elements of *'aqīdah* is not merely declarative but functions as a cohesive force binding the overall meaning of the *qaṣīdah*. Shawqī strategically places symbols of faith within his verses so that the religious message does not appear as mere ornamentation but rather as the core of the poetic structure. This demonstrates that the *qaṣīdah* is not only a literary work but also a medium of *da'wah* that conveys the fundamental beliefs of Islam.

From an aesthetic perspective, the use of words imbued with *'aqīdah* meaning strengthens the spiritual resonance of the *qaṣīdah*. The sound produced by the patterns of *'arūd* and *qawāfi* blends with religious meaning, creating harmony between form and content. Thus, the values of *'aqīdah* are present not only at the semantic level but also within the musicality of the *shi'r*, which moves the emotions of readers and listeners.

This analysis shows that Shawqī successfully integrated theological dimensions into the structure of classical poetry. He not only affirmed belief in Allah, angels, messengers, and the rewards of the afterlife but also presented these beliefs in an artistic form that is both beautiful and highly suggestive. In this way, the *qaṣīdah Ilā 'Arafātī* stands as evidence that Arabic *shi'r* can serve as a medium for the internalization of *'aqīdah* while simultaneously functioning as a work of art with universal value (Eliana et al., 2020).

b. *Ibādah* (Worship Values)

The values of *'ibādah* (*sharī'ah*) are evident in words directly related to the performance of the *hajj* as one of the pillars of Islam. The words *عرفات*, *وجهة البيت*, *الكعبة*, and *بيت طهور* indicate sacred places and directions in worship. Ritual practices of *hajj* are reflected in words such as *الميزاب*, *يرمون*, *الجمرات*, which describe drinking from the water of Zamzam and performing the ritual of stoning the *jamrah*. Furthermore, words such as *الحجيج*, *جبهة*, *صلاة*, and *حجة* emphasize acts of devotion, prostration, and prayer as forms of obedience to Allah in accordance with Islamic law (A. Mutiara & Farhah, 2017). Thus, this *shi'r* embodies values of *'ibādah* through depictions of places, symbols, and sequences of *hajj* rituals as expressions of obedience and servitude to Allah (Syaripuddin & Ardi, 2023).

The values of *'ibādah* in Ahmad Shawqī's *qaṣīdah Ilā 'Arafātī* are clearly evident through diction directly associated with the performance of the *hajj*, one of the pillars of Islam. The mention of sacred places such as *'Arafāt*, *wajhat al-bayt*, *al-Ka'bah*, and *bayt ṭahūr* underscores the orientation of worship centered upon the House of Allah. Ritual symbols of *hajj* also appear in words such as *Zamzam*, *al-mīzāb*, *yarmūn*, and *al-jamarāt*, which depict the practice of drinking Zamzam water, the descent of divine mercy through the spout of the Ka'bah, and the performance of stoning the *jamrah*. Furthermore, words such as *al-ḥujjāj*, *jabhah*, *ṣalāh*, and *hajj* highlight acts of devotion, prostration, and prayer as expressions of obedience to Allah in accordance with Islamic law (A. Mutiara & Farhah, 2017).

The presence of these elements of *'ibādah* demonstrates that Shawqī did not merely compose *shi'r* with linguistic beauty but also incorporated concrete dimensions of ritual. The *qaṣīdah* thus serves as a symbolic representation of the *hajj* journey, in which each verse contains references to places, actions, or symbols with profound religious meaning. In this way, the *shi'r* functions both as a reminder of the obligation of worship and as a spiritual reflection that imaginatively connects the reader to the experience of *hajj*.

From an aesthetic perspective, the depiction of worship through distinctive diction enhances the sacred atmosphere of the *qaṣīdah*. The sound produced by the patterns of *‘arūd* and *qawāfī* blends with the meaning of worship, creating harmony between form and content. This renders the *qaṣīdah* not only musically beautiful but also imbued with religious significance that awakens the consciousness of readers and listeners.

This analysis shows that Shawqī successfully integrated the dimension of *sharī‘ah* into the structure of classical poetry. He emphasized the importance of *hajj* as an act of servitude to Allah, while simultaneously presenting the experience of worship in an artistic form that is both beautiful and highly suggestive. In this way, the *qaṣīdah Ilā ‘Arafātī* can be regarded as a literary work that not only possesses aesthetic value but also functions as a medium for the internalization of *‘ibādah* values in Islam (Syaripuddin & Ardi, 2023).

c. *Akhlāq* (Ethical Values)

The values of *akhlāq* in this *shi‘r* are reflected in words that describe moral attitudes and virtuous behavior. The expression *خير زائر* portrays the noble attitude of a servant who comes as a guest of Allah. The word *البشر* conveys cheerful countenance and sincerity in worship, while the word *عفاة* reflects humility and simplicity. The values of equality and justice are evident in the word *تساووا* and the expression *فلا الأنساب*, which affirm the absence of social distinctions before Allah. In addition, expressions such as *ما أذيت نفساً*, *لم أضر*, and *أناة* highlight ethical values of honesty, refraining from harming others, and patience in life (Muhajirin, 2023). Thus, this *shi‘r* embodies values of *akhlāq* manifested in humility, equality, honesty, patience, and conduct that does not harm others, representing noble ethics in Islam (Fahmi & Nuruddin, 2014).

The values of *akhlāq* in Ahmad Shawqī’s *qaṣīdah Ilā ‘Arafātī* are reflected through diction that conveys moral attitudes and virtuous behavior. The expression *khayr zā‘ir* illustrates the noble disposition of a servant who comes as a guest of Allah with humility. The word *al-bashar* depicts cheerful countenance and sincerity in worship, while the word *‘ufāt* embodies simplicity and modesty. The values of equality and justice are evident in the word *tasāwawū* and the expression *falā al-ansāb*, which affirm the absence of social distinctions before Allah. Moreover, expressions such as *mā ādhaytu nafsan*, *lam aḍurr*, and *anāh* highlight ethical principles of honesty, refraining from harming others, and patience in the course of life (Muhajirin, 2023). Thus, this *shi‘r* contains values of *akhlāq* manifested in humility, equality, honesty, patience, and conduct that does not harm others, representing noble ethics in Islam (Fahmi & Nuruddin, 2014).

Beyond this, the depiction of *akhlāq* in the *qaṣīdah* demonstrates how Shawqī positioned moral values as the core of religious experience. The presence of words emphasizing honesty, patience, and humility is not merely linguistic ornamentation but part of the spiritual message intended to be instilled in readers and listeners. In this way, the *qaṣīdah* functions as a medium of moral education, internalizing Islamic values through the beauty of language and the musicality of *shi‘r*.

From an aesthetic perspective, the values of *akhlāq* presented are intertwined with the structures of *‘arūd* and *qawāfī*, so that the moral message is conveyed not only semantically but also reinforced by the harmony of sound. The consistent and beautiful rhythm makes the

ethical message more easily received, as it appears in a form that touches emotions while simultaneously awakening consciousness. This shows that Shawqī successfully integrated ethical dimensions into literary art, making the *qaṣīdah* both a means of internalizing *akhlāq* and a work of art of universal value.

Thus, the values of *akhlāq* in Ahmad Shawqī's *qaṣīdah Ilā 'Arafātī* not only affirm the importance of moral conduct in the life of a Muslim but also demonstrate how literature can function as a medium for character formation. Shawqī presents noble ethics through beautiful *shi'r*, so that readers and listeners are not merely captivated by the aesthetic quality of the language but are also inspired to emulate the values contained within it.

CONCLUSION

Based on the findings, Ahmad Shawqī's *qaṣīdah Ilā 'Arafātī* employs the *baḥr ṭawīl* with several variations that remain consistent with the rules of *'arūḍ*, namely *ziḥāf qabḍ* and *'illat ḥadhf*. In terms of *qawāfī*, the *qaṣīdah* utilizes *qāfiyah* in the form of partial words, with the *ḥarf al-qāfiyah* consisting of *rawī muṭlaq*, *waṣl*, and *ridf*. The *ḥarakah al-qāfiyah* applied are *majrā'* and *ḥadhw*, while the type of *qāfiyah* is *muṭlaqah mardūfah mawsūlah bi-madd*, identified as *mutawātir*, with no *'uyūb al-qawāfī* detected. These findings affirm Shawqī's ability to preserve the structural regularity of classical Arabic *shi'r* through consistent use of rhyme and rhythm.

From the perspective of meaning, the *qaṣīdah* embodies religious values encompassing aspects of *'aqīdah*, *'ibādah*, and *akhlāq*. The values of *'aqīdah* are reflected in belief in Allah, angels, messengers, and divine mercy and reward. The values of *'ibādah* are evident in depictions of sacred places and the sequence of *ḥajj* rituals, while the values of *akhlāq* are manifested in teachings of humility, human equality, honesty, and patience. This demonstrates that Shawqī's *qaṣīdah* is not only aesthetically beautiful in terms of poetic structure but also profoundly imbued with strong religious messages.

This study contributes to the expansion of Arabic literary scholarship by integrating analysis of *'arūḍ*, *qawāfī*, and religious values in the *qaṣīdah Ilā 'Arafātī*, which has rarely been examined in previous research. However, the study is limited to the analysis of 20 verses, and therefore does not fully represent the overall characteristics of Shawqī's work or the complete content of the *qaṣīdah*. Future research is recommended to analyze the entire *qaṣīdah Ilā 'Arafātī* and to broaden the scope to other *qaṣīd*, in order to achieve a more comprehensive understanding of technical and semantic aspects in both classical and modern Arabic *shi'r*.

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