



RIFFATERRE'S SEMIOTIC STUDY OF THE *QASIDAH YA BADROTIM* IN *MAULID AD-DIBA'* TRADITION

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ABSTRACT

This study aims to explore the comprehensive meaning and symbolism of the *qasidah "Ya Badrotim"* in *Maulid Ad-Diba'* by Shaykh Abdurrahman Ad-Diba'i. It employs Michael Riffaterre's semiotic theory as an analytical framework, particularly focusing on the concepts of matrix, model, and variants to uncover deeper layers of meaning. This research is motivated by the limited scholarly attention given to specific *qasidabs* within *Maulid Ad-Diba'*, and thus seeks to fill this gap. Using a descriptive qualitative method with a semiotic approach, the study reveals that the meaning embedded in the *qasidah "Ya Badrotim"* extends beyond literal description and reflects a complex semiotic structure. The analysis shows that the primary matrix represents the concept of the perfection of the Prophet Muhammad (peace be upon him), which is articulated through various symbolic models and variants, such as light, the full moon, and divine guidance. Additionally, the hypogram analysis demonstrates an intertextual relationship between this *qasidah* and earlier *qasidabs* within *Maulid Ad-Diba'*. These findings confirm that Riffaterre's semiotic approach is effective in uncovering deeper meanings in *qasidah* texts. This study enriches Arabic literary semiotics and offers a deeper understanding of meaning in religious *qasidah* literature.

Keywords: Maulid Ad-Diba', Qasidah *Ya Badrotim*, Riffaterre Theory, Semiotics

ABSTRAK

Penelitian ini bertujuan untuk mengungkap makna dan simbolisme secara komprehensif dalam qasidah "*Ya Badrotim*" pada *Maulid Ad-Diba'* karya Syekh Abdurrahman Ad-Diba'i. Penelitian ini menggunakan teori semiotika Michael Riffaterre sebagai kerangka analisis, khususnya dalam mengkaji makna melalui konsep matriks, model, dan varian. Kajian ini dilatarbelakangi oleh masih terbatasnya penelitian yang secara khusus mengkaji qasidah dalam *Maulid Ad-Diba'*, sehingga penelitian ini berupaya mengisi kekosongan tersebut. Metode yang digunakan adalah deskriptif kualitatif dengan pendekatan semiotik. Hasil penelitian menunjukkan bahwa makna yang terkandung dalam qasidah "*Ya Badrotim*" tidak hanya bersifat deskriptif, tetapi juga merepresentasikan struktur semiotik yang kompleks. Berdasarkan teori Riffaterre, matriks utama qasidah ini merepresentasikan konsep kesempurnaan Nabi Muhammad saw., yang diwujudkan melalui berbagai model dan varian simbolik, seperti cahaya, bulan purnama, dan petunjuk Ilahi. Selain itu, analisis hipogram menunjukkan adanya hubungan intertekstual antara qasidah ini dengan qasidah-qasidah sebelumnya dalam *Maulid Ad-Diba'*. Temuan ini menegaskan bahwa pendekatan semiotika Riffaterre efektif dalam mengungkap lapisan makna yang lebih dalam pada teks qasidah. Penelitian ini juga berkontribusi dalam memperkaya kajian semiotika sastra Arab serta memperdalam pemahaman terhadap makna dalam sastra qasidah religius.

Kata Kunci: Maulid Ad-Diba', Qasidah *Ya Badrotim*, Teori Riffaterre, Semiotika

INTRODUCTION

The commemoration of the Prophet Muhammad's birthday (*Maulid al-Nabi*) is a significant devotional and socio-cultural practice within Muslim communities (Putra et al., 2019), particularly in Southeast Asia. In Indonesia, the *Maulid* tradition has evolved into a complex religious expression that integrates ritual, performance, and cultural identity, reflecting processes of localization and acculturation within Islamic practices (Putriditya et al., 2024). This tradition is commonly manifested through the recitation of classical *Maulid* texts, among which *Maulid al-Diba'i*, composed by Shaykh' Abd al-Rahman al-Diba'i, occupies a prominent position. These texts are not merely recited as ritual formulas, but function as performative literature combining poetic narration, praise (*madh nabawi*), and communal participation.

Recent scholarship highlights that *Maulid* texts in the Indonesian-Malay world are transmitted through dynamic textual and performative practices, including interlinear translation, melodic chanting, and communal recitation, which enhance their accessibility and cultural adaptability (Ricci, 2023). Such practices indicate that *Maulid* literature serves not only as a religious text but also as a living tradition that reinforces collective memory, spiritual identity, and social cohesion. Furthermore, poetic elements in these texts, such as rhythm, metaphor, and symbolic language, play a crucial role in shaping emotional engagement and religious experience among participants (Dewi et al., 2023; Waqfin et al., 2022).

Recent scholarship has increasingly framed the *Maulid* tradition as a dynamic intersection of religious devotion, literary expression, and socio-cultural practice, particularly in the Indonesian context (Putriditya et al., 2024; Ricci, 2023). The recitation of *Maulid al-Diba'i* exemplifies this phenomenon, functioning not only as a ritual performance but also as a medium for transmitting religious values, shaping collective identity, and fostering emotional attachment (*mahabbah*) to the Prophet Muhammad. As a form of devotional poetry, the *qasidah* within this text embodies rich symbolic structures that convey theological and spiritual meanings through metaphorical language (Zulkarnain et al., 2025). However, existing studies have largely emphasized the performative, social, and educational dimensions of *Maulid* practices, while the internal textual structures and deeper symbolic meanings of the poetic content remain underexplored.

However, despite its widespread practice, the recitation of *Maulid al-Diba'i* is often limited to performative and ritual dimensions, in which participants focus on melodic recitation without fully engaging with the text's semantic and symbolic meanings. This phenomenon reflects a broader issue in religious literary practices: aesthetic appreciation is not always accompanied by interpretive understanding. In fact, previous studies demonstrate that devotional poetry (*qasidah*) in Islamic tradition contains layered meanings that encode theological, spiritual, and ethical values through symbolic structures (Zulkarnain et al., 2025). Thus, a deeper analytical approach is required to uncover these meanings and to bridge the gap between recitation and comprehension.

The *qasidah* sections in *Maulid al-Diba'i* particularly express *mahabbah* (love) toward the Prophet Muhammad and function as both aesthetic and spiritual constructs (Chandra, 2022). These poetic expressions convey longing, admiration, and reverence (Makrifah & Intan Sari, 2023) while simultaneously acting as mediating symbols that strengthen the relationship between believers and the Prophet (Alfani, 2023). Among these, the *qasidah* "*Ya Badrotim*" stands out as a widely recognized and frequently performed piece, often adapted into various musical and cultural forms across Indonesian regions (Haikal, 2021). This adaptability reflects the dynamic nature of Islamic literary traditions, in which texts are continually reinterpreted across diverse socio-cultural contexts.

In this regard, semiotics offers a relevant analytical framework for uncovering the multilayered meanings embedded in devotional texts. While previous studies have predominantly employed structural approaches such as Saussurean semiotics, these remain limited in capturing the complexity of poetic meaning (Waqfin et al., 2022). Therefore, this study adopts Riffaterre's semiotic theory, which emphasizes interpretative reading processes, including heuristic and hermeneutic analysis, as well as the identification of matrix, model, and hypogram (Azizah et al., 2024; Fikri et al., 2024). Despite its proven effectiveness in analyzing Arabic poetry, its application to classical Islamic devotional texts such as *Maulid al-Diba'i* remains limited.

Methodologically, semiotics offers a relevant analytical framework for uncovering the deeper meanings embedded in poetic texts. Semiotic studies emphasize that literary works function as systems of signs that require interpretative processes to reveal their implicit meanings (Sinaga, 2026). In Islamic poetry, symbolic elements such as light, love, and intercession are often employed as metaphors for spiritual concepts and theological values (Al Hamimy, 2025; Husna et al., 2025). Among various semiotic approaches, Riffaterre's semiotic theory is particularly suitable for analyzing poetry due to its focus on indirect expression, interpretative reading, and intertextual relationships (Hikmah, 2022).

Previous studies on *Maulid al-Diba'i* have predominantly focused on its educational values, social functions, and performative aspects. For example, research has examined its role in character education and in the transmission of religious values (Yulsafla & Sariakin, 2025). Meanwhile, semiotic analyses conducted using structural approaches such as Saussurean semiotics have provided insights into sign systems but remain limited to surface-level interpretation (Zulkarnain et al., 2025). On the other hand, studies employing Riffaterre's semiotics have proven effective in uncovering deeper symbolic meanings in Arabic poetry, particularly in revealing hidden spiritual messages and intertextual references (Buana et al., 2025).

Nevertheless, the application of Riffaterre's semiotic framework to classical Islamic devotional texts, especially the *qasidah* within *Maulid al-Diba'i*, remains relatively limited. This indicates a clear research gap, particularly in the analysis of specific poetic units, such as the *qasidah* "*Ya Badrotim*," which has not been examined in a comprehensive semiotic lens. Given its rich symbolic content and widespread cultural significance, such analysis is essential to deepen scholarly understanding of Islamic devotional literature.

Accordingly, this study aims to fill this gap by analyzing the *qasidah* "*Ya Badrotim*" using Riffaterre's semiotic framework. The novelty of this research lies in its focus on a specific devotional text and its effort to uncover its symbolic structures and deeper meanings. The central research question guiding this study is: *How are the meanings and symbolic structures of the qasidah "Ya Badrotim" constructed and interpreted through Riffaterre's semiotic theory?* Through this analysis, the study seeks to advance semiotic studies, Arabic literary analysis, and the broader understanding of Islamic devotional traditions.

METHOD

This study employs a qualitative descriptive design grounded in Michael Riffaterre's semiotic theory. The qualitative method is appropriate because the research aims to interpret and uncover symbolic meanings embedded in the *qasidah* "*Ya Badrotim*", rather than measuring numerical data. Contemporary literary scholarship emphasizes that qualitative semiotic analysis serves as an interpretive framework for revealing latent meanings in poetic and religious texts beyond their literal surface structures (Kurniawan et al., 2024). This research is also categorized as library research, since the primary data source is textual material rather than field observation.

The primary data consist of the verses of the *qasidah "Ya Badrotim"* found in *Maulid Ad-Diba'i* by Shaykh Abdurrahman Adh-Diba'i. The secondary data are derived from scholarly books and peer-reviewed journal articles that support semiotic interpretation. Recent studies indicate that integrating classical textual sources with contemporary academic references strengthens the depth, credibility, and interpretive validity of semiotic analysis in literary studies (Wulandari et al., 2024). Data were collected through reading and note-taking, involving intensive, repeated reading to identify symbolic, metaphorical, and intertextual elements relevant to Riffaterre's semiotic framework.

The data analysis procedure follows Riffaterre's semiotic model, which includes: (1) heuristic reading to understand the literal meaning of the text, (2) hermeneutic reading to reveal implicit meanings, (3) identification of the matrix as the core meaning, (4) determination of models and variants as the development of meaning within the text, and (5) hypogram analysis to examine intertextual relationships (Wati & Mustofa, 2023). Data validity is ensured through source triangulation, comparing the primary text with relevant scholarly interpretations. The analytical procedure also follows the interactive model of Miles and Huberman, consisting of data reduction, data display, and conclusion drawing, which remains widely used in qualitative research for ensuring systematic interpretation and analytical rigor (Adeyemi et al., 2023).

RESULTS AND DISCUSSION

Results

Qasidah "Ya Badrotim"

يَا بَدْرَ تَيْمٍ حَازَ كُلَّ كَمَالٍ

O Full Moon who has attained all perfection

مَاذَا يُعَبِّرُ عَنْ عِلَّالِكَ مَقَالِي

How can my words describe your nobleness

أَنْتَ الَّذِي أَشْرَقْتَ فِي أَفْقِ الْعُلَا

You are the one who shines on the high horizon

فَمَحَوْتَ بِالْأَنْوَارِ كُلَّ ضَلَالٍ

Then you erase all darkness with your lights

وَبِكَ اسْتَنَارَ الْكَوْنُ يَا عَلَمَ الْهُدَى

And because of you, shine brightly the universe, O banner of guidance

بِالنُّورِ وَالْإِنْعَامِ وَالْإِفْضَالِ

With light, pleasure, and grace

صَلَّى عَلَيْكَ اللَّهُ رَبِّ دَائِمًا

May Allah, my Lord, bestow Mercy upon you forever

أَبَدًا مَعَ الْإِبْكَارِ وَالْأَصَالِ

Eternal together in the morning and evening

وَعَلَى جَمِيعِ الْأَلِ وَالْأَصْحَابِ مَنْ

May peace and blessings be upon all the family and friends

قَدْ خَصَّهِمْ رَبُّ الْعَالَا بِكَمَالٍ

Where the Most Sublime God has privileged them with perfection

Heuristic Reading

In the heuristic reading, or the first stage of reading, the *qasidah* poem is read for meaning, in accordance with existing language conventions. In the first line, "يَا بَدْرَ تَيْمٍ حَاَزَ كُلَّ كَمَالٍ". The phrase *يَا بَدْرَ تَيْمٍ* comes from the word *بَدْرٌ* which means "full moon" in the Al-Ma'any Arabic-Indonesian online dictionary. Whereas in Al-Munawwir's dictionary the word *الْبَدْرُ* (ج بُدُوْرٌ) means *قَمَرٌ كَامِلٌ* or full moon (Munawir 2020). *حَاَزَ* means to reach. *كُلَّ* means all, all. *كَمَالٍ* means perfection. The meaning obtained from this line is 'O full moon that has reached all perfection'. The use of the phrase *يَا بَدْرَ تَيْمٍ* indicates that this line praises the figure likened to the full moon. And the phrase *حَاَزَ كُلَّ كَمَالٍ* (attains all perfection) means that the person being praised has perfect characteristics.

In the second line *مَاذَا يُعَبِّرُ عَنْ عِلَالِكَ مَقَالٍ. مَاذَا* means whether, how. *يُعَبِّرُ* means to describe, explain, or reveal. *عَنْ عِلَالِكَ* means at a loss, a high position. *مَقَالٍ* means words, speech. The meaning is 'how can my words describe your nobility'. This line states that the limitations of human language cannot express the nobility of the Prophet Muhammad SAW.

The third line *أَنْتَ الَّذِي أَشْرَقْتَ فِي أَفْقِ الْعُلَا. أَنْتَ الَّذِي أَشْرَقْتَ* means you who shine, shine. *فِي أَفْقِ* means on the horizon, horizon, skyline. *الْعُلَا* means high, lofty. The meaning is 'You are the one who shines on the high horizon'. The word *أَشْرَقْتَ*, which means "shining," shows that this figure has a bright radiance. And the word *أَفْقِ الْعُلَا*, which means 'high horizon,' shows the high position he has.

In the fourth line *فَمَحَوْتَ بِالْأَنْوَارِ كُلَّ ضَلَالٍ. فَمَحَوْتَ* means to erase, remove. *بِالْأَنْوَارِ* means with lights, rays. *كُلَّ ضَلَالٍ* means all, darkness or misguidance. The meaning is: "Then you erased all darkness with your lights." This line shows that the figure erases the darkness with his light.

Fifth line *وَبِكَ اسْتَنَارَ الْكَوْنُ يَا عَلَمَ الْهُدَى. وَبِكَ* means and with you. *اسْتَنَارَ* means luminous. *الْكَوْنُ* means the universe. *يَا عَلَمَ الْهُدَى* means O leader, giver. *الْهُدَى* means guidance, the right path. The meaning is 'And because of you, shine the universe brightly, O giver of guidance'. This line shows that because of its radiance, the universe is bright and directed. In the sixth line *بِالنُّورِ وَالْإِنْعَامِ وَالْإِفْضَالِ* means with light, pleasure, and grace. This line shows the three aspects of blessings that the praised figure, the Prophet Muhammad, has.

Furthermore, the seventh line *صَلَّى عَلَيْكَ اللَّهُ رَبِّ دَائِمًا* means 'May Allah, my Lord, bestow Mercy on you forever'. This line expresses prayer and praise to the Prophet Muhammad, asking that Allah bestow Mercy on him forever. In the eighth line *أَبَدًا مَعَ الْإِبْكَارِ وَالْأَصَالِ*. *أَبَدًا* means everlasting, eternal. *مَعَ الْإِبْكَارِ* means together in the morning. *وَالْأَصَالِ* means the evening, afternoon. The meaning is 'Eternal together in the morning and evening'. The word *أَبَدًا* means the continuation of the previous grace, and the word *الْإِبْكَارِ وَالْأَصَالِ* means the time of day, which indicates continuous prayer.

The ninth line *وَعَلَى جَمِيعِ الْأَلِ وَالْأَصْحَابِ مَنْ* means 'may peace be upon the entire family and companions'. This line shows that the prayers and praises are not only for the Prophet but also for his family and companions. In the tenth line *قَدْ خَصَّهِمْ رَبُّ الْعُلَا بِكَمَالٍ . قَدْ خَصَّهِمْ* means indeed they were given privileges. *رَبُّ الْعُلَا* means the Most Sublime Lord. *بِكَمَالٍ* means with perfection. The meaning is 'Indeed, the Most Sublime Lord has privileged them with perfection'. This line aims to reinforce the honor of the Prophet's family and companions through the perfection bestowed by Allah SWT.

Hermeneutic Reading

The heuristic reading above only reveals the meaning of the *qasidah* according to linguistic conventions. It is necessary to conduct a second-stage reading or hermeneutic reading to produce the meaning that exists in this *qasidah, ya badrotim*. This hermeneutic reading seeks to interpret the *qasidah* verse in accordance with literary conventions. This aligns with Riffaterre's theory, in that understanding emotics in poetry requires two stages of reading (Firdausah, 2021). In this hermeneutic reading, the reader can interpret a work based on the first reading by making comparisons, thereby achieving unity of meaning (Lutfi, 2023).

In the first line *يَا بَدْرَ تَمِّ حَازَ كُلِّ كَمَالٍ*, the word *بَدْرَ تَمِّ* which means full moon, describes the physical beauty and moral perfection, and wisdom of the Prophet. In Islam, the Prophet is often compared to the moon because he is a light for mankind, like the moon reflects the sun's light in the darkness. And in the sentence "*حَازَ كُلِّ كَمَالٍ*", which means "has reached all perfection", it shows that the perfection he has is not a part but the whole, encompassing both the physical, the moral, and wisdom.

In the second line, "*مَاذَا يُعَبِّرُ عَنْ عُلَاكَ مَقَالِي*", this sentence shows the author's humility and amazement at the perfection and nobility of the Prophet, which is a form of longing. This sentence shows that human language has limitations in expressing the greatness of the Prophet. In addition, this line shows that the greatness of the Prophet cannot be explained only in words but must be felt and lived.

In the third line "*أَنْتَ الَّذِي أَشْرَفْتَ فِي أْفُقِ الْعُلَا*" the author reveals that the Prophet is a light that shines brightly on the heights. The meaning of the shining light is the arrival of revelation and truth brought by the Prophet Muhammad. At the same time, the high horizon means his high position as the last Prophet who brought the message. This can be interpreted as the coming of the Prophet with his revelation, which brought great changes in the history of mankind.

Furthermore, the fourth line "فَمَحَوَتْ بِالْأَنْوَارِ كُلَّ ضَلَالٍ" in this sentence describes how the Prophet transformed human civilization from darkness to the light of truth through the teachings of Islam. The sentence "بِالْأَنْوَارِ" means the knowledge, revelation, and truth taught by Prophet Muhammad. And the phrase "ضَلَالٍ" means "darkness" or "misguidance," referring to the jahiliyyah era, the era before Islam.

In the fifth line, "وَبِكَ اسْتَنَارَ الْكَوْنُ يَا عَلَمَ الْهُدَى," the author reveals that, through the light and radiance brought by the Prophet, the universe became bright. This is due to the gift that Allah SWT bestowed upon the Prophet Muhammad. The phrase "اسْتَنَارَ الْكَوْنُ" does not only refer to humans, but to the entire existence that benefits from the coming of the Prophet. In this line, the author also uses the term "عَلَمَ الْهُدَى," which means the banner of guidance. The term refers to the Prophet Muhammad, who brought the teachings of truth and showed them to all mankind. He is the leader who shows the path of truth.

In the sixth line "بِالنُّورِ وَالْإِنْعَامِ وَالْإِفْضَالِ" the author mentions some of the blessings and gifts the Prophet received, namely light, pleasure, and grace. The phrase "بِالنُّورِ" can be interpreted as guidance or revelation, while "وَالْإِنْعَامِ" can refer to the pleasure, in the form of grace, given by Allah through the Prophet. This can take the form of life guidance, noble morals, and the teachings of truth. Furthermore, the phrase "وَالْإِفْضَالِ" refers to a gift in the form of the Prophet Muhammad's presence, a manifestation of Allah's Mercy to His servants.

In the seventh line, "صَلَّى عَلَيْكَ اللَّهُ رَبِّ دَائِمًا" is a statement of prayer and praise of salawat written by the author for the Prophet. It also shows that praise and salawat can bring us closer to Allah SWT. In this line, there is also the sentence "دَائِمًا" which can mean that the Mercy given by Allah SWT to the Prophet Muhammad is eternal and will not be interrupted.

Furthermore, the eighth line "أَبَدًا مَعَ الْإِبْكَارِ وَالْأَصَالِ" shows that salawat and praise, apart from being a form of respect, are also a means of getting closer to Allah, which can be done continuously. In this line, the author uses the word "أَبَدًا," which means "eternal, forever." And the phrase "الْإِبْكَارِ وَالْأَصَالِ" which means morning and evening, indicates the continuity of salawat that can be done throughout the day. This can also be related to the main times of worship and prayer, held in the morning and evening.

In the ninth line, "وَعَلَى جَمِيعِ الْأَلِّ وَالْأَصْحَابِ مَنْ"، the author shows that the blessing of salawat is not only directed to the Prophet but also to all his family and friends. The word "الْأَلِّ" refers to the *Ahlul Bait* or the family of the Prophet, who is glorified. And the phrase "وَالْأَصْحَابِ" refers to the Prophet's companions who fought and fought for Islam.

In the tenth line "قَدْ خَصَّهِنَّ رَبُّ الْعَالَمِ بِكَمَالٍ" there is the sentence "خَصَّهِنَّ", *dhamir* هُنَّ refers to the family and friends of the Prophet. This means that the family and companions of the Prophet also received privileges and a high position in Islam. The sentence "كَمَالٍ" means

perfection. The perfection in question is not just the absence of defects or anything else, but perfection in carrying out the mandate and fulfilling their role in fighting for Islam. This can also be attributed to some literature in Islam that the companions and family of Prophet Muhammad are role models for Muslims.

Matrix, Model, Variant

In addition to heuristic and hermeneutic readings in Riffaterre's semiotic theory, matrix, model, and variant identification are also carried out. Before determining the matrix, the model must be known first. The model is a monumental sign of poetry and is textually present (Dewi et al., 2023). The model can be a word, phrase, or sentence that is the subject matter of a poem or song. In the poem *Ya Badrotim*, the model serves as a metaphor for light and perfection, symbolizing the Prophet's majesty. It is found in the sentence *يَا بَدْرَ تَيْمٍ* full moon as a symbol of the Prophet's perfection, and *وَبِكَ اسْتَنْارَ الْكُونُ يَا عَلَمَ الْهُدَى*. The Prophet is likened to a light that illuminates the universe. The light is in the form of truth, faith, and knowledge taught to mankind that will erase ignorance and misguidance. The poem's overall content leads to this model. Furthermore, the model is expanded through variant forms that exist in the overall content of the poem, including

أَنْتَ الَّذِي أَشْرَفْتَ فِي أَفْقِ الْعَلَا

You are the one who shines on the high horizon.

In this stanza, there is the first variant in the form of the Prophet's perfection and light shining on the high horizon. The high horizon symbolizes the lofty position of the Prophet Muhammad SAW among other creatures of God.

فَمَحَوْتَ بِالْأَنْوَارِ كُلَّ ضَلَالٍ

Then you erase all darkness with your lights.

The second variant is the expression that the Prophet's light can erase the darkness. Light is a symbol of the knowledge taught by the Prophet, and darkness is the ignorance and misguidance that mankind has done before.

وَبِكَ اسْتَنْارَ الْكُونُ يَا عَلَمَ الْهُدَى.

And because of you, shine brightly the universe, O banner of guidance

The third variant is an expression that, through his light, the Prophet illuminates the universe thanks to the gifts and grace of Allah. This third variant is also an expression of the Prophet's perfection as the banner of guidance for mankind.

صَلَّى عَلَيْكَ اللَّهُ رَبِّ دَائِمًا

May Allah, my Lord, bestow Mercy on you forever.

The fourth variant is a prayer as a form of respect for the Prophet Muhammad SAW, for the knowledge taught to humankind.

وَعَلَى جَمِيعِ الْأَلِ وَالْأَصْحَابِ مَنْ

May peace and blessings be upon his family and companions, whom Allah has blessed.

The fifth variant is an expression that connects the Prophet with his followers because of his perfection.

After determining the model and its variants, the next step is to determine the matrix. According to Riffaterre, the matrix is the center of meaning that lies beyond the text (Haikal, 2021). In the *Ya Badrotim* poem, the matrix is the perfection and light of the Prophet Muhammad SAW as a guide for humankind. The light and perfection of the Prophet Muhammad SAW can be understood as a form of divine guidance for Muslims, reflected in his knowledge as conveyed through the Al-Quran and hadith. As has been explained to Anjani, the Qur'an is considered the greatest miracle of the Prophet Muhammad SAW, providing guidance and guidelines for the life of Muslims. Hadith is also referred to as the backbone of Islamic civilization and is the second authority in Islam, after the Qur'an.

Hypogram

Hypograms are the background or foundation for the creation of new literary works (Najib Halim et al., 2022). This is similar to what Bisaraguna said in his research: that, to provide a fuller meaning in literary interpretation, a literary work needs to be aligned with other literary works that serve as a hypogram or background for its creation (Bisaraguna, 2020). Likewise, according to Riffaterre, a new poem is considered fully meaningful if it establishes an intertextual relationship with other texts. The *qasidah Ya Badrotim* shows an intertextual relationship with the previous *qasidah Ya Nabi Salam 'Alaika*, or commonly known as the recitation of *Mahalul Qiyam*. *Qasidah Ya Badrotim* and *Ya Nabi* are in one book, *Maulidul Dhiba'*. Based on the arrangement of the sequence, the *qasidah Ya Nabi Salam 'Alaik* was written first by the author in his book. *Qasidah Ya Nabi Salam 'Alaik* is read during *mahalul qiyam*, where the reader is in a standing position while chanting the prayer and sometimes accompanied by musical instruments (Sugiantoro et al., 2023). Several sentences convey the same meaning in both *qasidabs*. In the third line of the *qasidah Ya Nabi Salam 'Alaika*, there is the phrase "أَشْرَقَ الْبَدْرُ عَلَيْنَا- فَاخْتَفَتْ مِنْهُ الْبُدْرُ" which means to compare the Prophet Muhammad with the full moon. This is similar to the first line in the *Ya Badrotim qasidah* "يَا بَدْرَ تِمِّ حَازَ كُلِّ كَمَالٍ". Similarly, the fifth line in the *qasidah Ya Nabi Salam 'Alaika* "أَنْتَ شَمْسٌ أَنْتَ بَدْرٌ- أَنْتَ نُورٌ فَوْقَ نُورٍ" also likens the Prophet to the full moon and has light.

Discussion

The findings of this study indicate that the *qasidah "Ya Badrotim"* possesses a structure of meaning that is not direct, but rather constructed through a complex system of signs as explained in Michael Riffaterre's semiotics. The use of metaphors such as "the full moon" and "light" serves not only as aesthetic expressions but also as indirect forms that convey the perfection and spiritual authority of the Prophet Muhammad (SAW). This confirms that the meaning of the *qasidah* cannot be understood literally but must be interpreted through a hermeneutic reading.

Within the framework of Riffaterre's theory, this study's findings show that, through heuristic reading, the *qasidah* predominantly expresses praise for the greatness of the Prophet Muhammad SAW and the author's longing. This statement aligns with Ulin Nihaya's view, as cited in Muhammad Wasi's study, that *qasidah* is a form of praise for the Prophet Muhammad (SAW) (Wasi', 2024). The *qasidah* demonstrates that all its stanzas express profound admiration for the Prophet, who is portrayed as a perfect figure like the full moon, shining on the highest horizon and becoming a source of light that dispels all darkness. This is also consistent with the findings of Muhammad Tang S et al., who explain that in the Qur'an, Surah Al-Ahzab verse 46, according to Tafsir Al-Misbah, the Messenger is sent as a light that illuminates and guides

humanity through darkness (Tang et al., 2021). Furthermore, the *qasidah* emphasizes that the Prophet's nobility cannot be fully expressed in words, as his presence brings light, blessings, and grace to the universe. Overall, the content of this *qasidah* aligns with the research conducted by Ngakidatul Hikmah, who analyzed *Shalawat Kawakib* from a semiotic perspective. *Shalawat Kawakib* is also one of the *qasidabs* found in *Maulid Ad-Dhiba'*. The similarity between these two *qasidabs* lies in their shared expression of deep longing for the Prophet Muhammad (SAW) (Hikmah, 2022).

Based on the hermeneutic reading, the *qasidah "Ya Badrotim"* also emphasizes the Prophet Muhammad's role as a model and source of guidance for humanity. This aligns with the study by Fatimah and Sutrisno, which states that the Prophet serves as an exemplary figure in moral conduct, education, and other aspects of life (Fatimah & Sutrisno, 2022). He is also portrayed as the bearer of light and the final Messenger who brings truth and rescues humanity from misguidance. Furthermore, the practice of *shalawat* expressed in this *qasidah* reflects its spiritual function as a form of reverence for the Prophet, his companions, and his family. This is supported by the study of Azizah Aprilia Putri et al., which states that, in addition to being a form of respect, reciting *shalawat* brings the intercession (*shafa'ah*) of the Prophet Muhammad and serves as a means of attaining inner peace and blessings (Najma & Putri, 2024). This indicates that the blessings of the teachings brought by the Prophet extend not only to him, but also to his family and all of his companions.

Within the framework of Riffaterre's semiotics, the identification of the matrix underlying the entire *qasidah* points to the concept of "the Prophet as the source of divine light and perfection (Mulloh et al., 2023). This matrix manifests in various forms, such as the symbols of light, the full moon, and guidance. The presence of these symbols demonstrates that the meaning of the *qasidah* is constructed through an interconnected system of signs that produces a unified and coherent meaning. These findings reinforce Riffaterre's view that poetry operates through the transformation of signs, resulting in a structured unity of meaning.

Furthermore, the hypogram analysis in this study indicates that the *qasidah "Ya Badrotim"* has an intertextual relationship with other *qasidabs* within the *Maulid* tradition, such as "*Ya Nabi Salam' Alaika*." This is evidenced by several lines that convey similar meanings in both *qasidabs*. Parts of "*Ya Nabi Salam' Alaika*" express praise and longing for the Prophet, as does "*Ya Badrotim*". This finding is consistent with the study by Nurmalinda and Kurniati, which states that *shalawat "Ya Nabi Salam' Alaika"* contains expressions of praise for the Prophet Muhammad as well as narratives of events and experiences related to him (Nurmalinda & Kurniati, 2023). The third and fifth lines of "*Ya Nabi Salam' Alaika*" further confirm that this *qasidah* functions as a hypogram for "*Ya Badrotim*." This demonstrates that the meaning of a *qasidah* does not stand independently, but is constructed through an interconnected network of texts. These findings align with Riffaterre's semiotics of intertextuality, which emphasizes that the meaning of poetry is always influenced by other texts that serve as its background.

Compared with previous studies, such as the Saussurean semiotic analysis conducted by Hikmah (2022) on *Shalawat Kawakib*, which is also found in *Maulid Al-Dhiba'i*, this study offers a more in-depth approach. This is because the present study does not merely focus on the relationship between signifier and signified, but also reveals the structure of meaning through the concepts of matrix, model, variants, and hypogram. Moreover, in contrast to studies that emphasize religious values or the practice of *Maulid* recitation, such as the research conducted by Ilzam Hubby Dzikrillah Alfani, which examines the recitation of *Maulid Dhiba'* at Pondok Pesantren Krapyak. This study positions the *qasidah* as a literary text with a complex semiotic

system. Therefore, this research offers a new perspective in the study of religious *qasidah*, which has previously been understood primarily in a normative sense (Alfani, 2023).

Overall, the findings of this study indicate that the *qasidah "Ya Badrotim"* functions not only as a form of religious praise but also as a complex symbolic construction of the concept of divine light and the perfection of the Prophet Muhammad (SAW). This study contributes to expanding the application of Riffaterre's semiotics in Arabic literary studies, particularly in the analysis of religious poetry, which has not been widely examined using this approach. Academically, this research also demonstrates that religious *qasidah* possesses not only spiritual value but can also be analyzed as a complex and systematic structure of signs. This opens up opportunities for further development of semiotic studies within the broader tradition of Islamic literature.

CONCLUSION

Based on the data analysis above, it can be concluded that the poem *Ya Badrotim* is a *qasidah* that praises and expresses a deep longing for the Prophet Muhammad (SAW). Through Riffaterre's semiotic approach, the meaning of the *qasidah* is not direct; rather, it is produced through a process of indirectness of expression and constructed through the relationships among the matrix, model, variants, and hypogram, which together form a unified meaning. Overall, this *qasidah* presents the Prophet Muhammad as a symbol of perfection and divine light, serving as guidance for humanity. The metaphors of light and the full moon function as the primary symbols of the Prophet's position as the bearer of revelation and the illuminator of human life. In addition, this *qasidah* emphasizes the importance of sending blessings (shalawat) as a form of reverence as well as a spiritual medium that connects the community with the Prophet, his family, and his companions. His study contributes to the development of Arabic literary studies, particularly in the application of Riffaterre's semiotic theory to uncover symbolic meanings in religious *qasidah* poetry found in the *Maulid Ad-Dhiba'*. The findings also demonstrate that the poetic texts within the *Maulid* recitation tradition do not merely function as ritual readings but also convey profound spiritual messages and symbolism, enabling readers to engage with them more reflectively. However, this study has limitations as it focuses only on one *qasidah* in the *Maulid Ad-Dhiba'* and employs a single theoretical approach, namely Riffaterre's semiotics. Therefore, future research is recommended to examine other *qasidahs* within the *Maulid Ad-Dhiba'*, conduct comparative analyses between *qasidahs*, or apply different literary theories such as those of Peirce or Barthes, to further expand the study of meaning in the tradition of Islamic religious literature.

AUTHOR CONTRIBUTIONS STATEMENT

[NK] contributed to the conceptualization of the study, data collection, data analysis, and manuscript drafting. [PSY] supervised the research process, provided methodological guidance, contributed to the interpretation of the findings, and critically reviewed and revised the manuscript. All authors have read and approved the final version of the manuscript.

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