

MADḤ AL-NABĪ EXPRESSION BY A SAUDI ARABIAN POET (STRUCTURAL ANALYSIS)

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ABSTRACT - The object of this article is *Nahj al-Burdah*, *madḥ al-Nabī* written by a Saudi Arabian Poet, Abdul Hamid (d. 1381 H). This work has a different structure from other *madḥ al-Nabī* such as *qaṣīdah burdah al-Buṣīrī*, *dalāil al-Khairāt* and *barzanji* because the author is a Salaf-oriented scholar. This article aims to examine the *madḥ al-Nabī* expression by a Saudi Arabian poet through analysis of the poetry structures. This research uses the theory of structuralism initiated by Syazili Farhud which formulates a series of poetic structures starting from theme, emotion, imagination, poetic language style, rhythm and rhyme. Based on the analysis, it was found that *nahj al-Burdah* contains eleven themes, which include *al-nasīb* (nostalgia of the poet), good news for the soul, repentance, surrender and wish, *madḥ al-rasūl al-karīm* (praise to the Messenger of Allah), *Mawlidīhi* (the birth of Prophet Muhammad), *mu'jizātīhi* (Miracles of the Prophet Muhammad), the majesty of the holy book Al-Qur'an, *jihād al-Rasūl wa ghazawātīhi* (Jihad of the Prophet Muhammad), *Isrā' wa al-mi'rāj*, asking for forgiveness from Allah and *al-munājah* (a hope). The poet's expression or emotion of love in *nahj al-Burdah* includes feelings of love, fear, regret and contentment as well as submission to God. Imagination found in the form of visualization imagination for the depiction of angelic signals to Prophet Muhammad. The figurative style of language used by poet is *al-tashbīh*, *al-majāz* and *al-kināyah*. The poet uses *bahr basiṭ* rhythm and with *qāfiyah mim*. Characteristics of this *madḥ al-Nabī* is all themes emphasize a large portion on the love of God.

Keywords: Madḥ al-Nabī, Abdul Hamid, Saudi Arabia, Struktural

ABSTRAK – Objek artikel ini adalah *Nahj al-Burdah*, *madḥ al-Nabī* karya Penyair Arab Saudi, Abdul Hamid (w. 1381 H). Karya ini mempunyai struktur yang berbeda dengan *madḥ al-Nabī* lainnya seperti *qaṣīdah burdah al-Buṣīrī*, *dalail al-Khairat* dan *Barzanji* karena penulisnya adalah ulama yang berorientasi salaf. Artikel ini bertujuan untuk mengkaji ungkapan *madḥ al-Nabī* seorang penyair Arab Saudi melalui analisis struktur puisinya. Penelitian ini menggunakan teori strukturalisme yang digagas oleh Syazili Farhud yang merumuskan rangkaian struktur puisi mulai dari tema, emosi, imajinasi, gaya bahasa puisi, ritme dan rima. Berdasarkan analisis ditemukan bahwa *nahj al-Burdah* memuat sebelas tema, yang meliputi *al-nasīb* (nostalgia sang penyair), kabar baik bagi jiwa, taubat, pasrah dan harapan, *madḥ al-rasūl al-karīm* (pujian kepada Rasulullah), *Mawlidīhi* (kelahiran Nabi Muhammad SAW), *mu'jizātīhi* (Keajaiban Nabi Muhammad SAW), keagungan kitab suci Al-Qur'an, *jihād al-Rasūl wa ghazawātīhi* (Jihad Nabi Muhammad SAW), *Isrā' wa al-mi'rāj*, memohon ampun kepada Allah dan *al-munājah* (sebuah harapan). Ungkapan atau emosi cinta penyair dalam *nahj al-Burdah* meliputi perasaan cinta, ketakutan, penyesalan dan rasa puas serta ketundukan kepada Tuhan. Imajinasi yang ditemukan berupa imajinasi visualisasi untuk penggambaran isyarat malaikat kepada Nabi Muhammad SAW. Gaya bahasa kiasan yang digunakan penyair adalah *al-tashbīh*, *al-majāz* dan *al-kināyah*. Penyair menggunakan irama *bahr basiṭ* dan dengan *qāfiyah mim*. Ciri khas *madḥ al-Nabī* ini adalah semua temanya menekankan porsi yang besar pada kecintaan kepada Allah.

Kata Kunci: Madḥ al-Nabī, Abdul Hamid, Saudi Arabia, Struktural

A. INTRODUCTION

Madḥ al-Nabī is a genre of poetry that represents the relationship between literature and religion because it is an expression of the poet's love for God's messengers in the form of beautiful language. In the development of Arabic literature, *madḥ al-Nabī* is a part of poetry with the theme of *madḥ* (praise). In language, the term *madḥ al-Nabī* comes from the Arabic *madḥ* which means praise, while the word *al-Nabī* is attributed to the Prophet Muhammad (Luwis, 1973: 889). This religious-themed literary work is written in the form of prose or poetry which contains praises to the Prophet Muhammad by mentioning his physical and moral goodness. Apart from that, expressions of longing to meet and visit tombs and holy places that are related to the life of the Apostle are often found. These poetries usually also mention his miracles and biographies. As a work of religious literature in general, *madḥ al-Nabī* describes the religious experience of a writer. The religious experience is based on the author's life

experience concretely. Zakī Mubārak said that *madḥ al-Nabī* as a literary work of high value is a way of expressing religious spirituality that is produced from a heart filled with truth and sincerity (Zakī, 1935: 1). So it is not surprising that many of the literary works of *madḥ al-Nabī* are written by Sufi poets.

Madḥ al-Nabī has characteristics in terms of content and form when being compared to other Arabic poetry. Among the characteristics in terms of content are as follows: First, *madḥ al-Nabī* is a religious poetry expressed in accordance with an Islamic perspective. Second, it is characterized by true feelings, nobility, kindness of conscience and love for the Prophet Muhammad and hoping for his *shafā'at* on the Day of Judgment. Third, it contains the preaching of Muhammad and *Futūḥāt al-Islāmīyah* and the desire to visit holy places. Fourth, sometimes it appears to be influenced by Shi'ah thinking and on other occasions it is influenced by Sufism. Fifth, it is dominated by prayer, istighfar, repentance and *shafā'ah*. The peculiarity of *madḥ al-Nabī* is seen in terms of form: First, *madḥ al-Nabī* mostly relies on a vertical kasidah consisting of two *shaṭr* and a unitary *rāwī* and *qāfiyah*. Second, *qawāfi* commonly used in *madḥ al-Nabī* are *mīm*, *sīn*, *lām*, *tā'*, *hamzah* and *jīm*. Third, kasidah *madḥ al-Nabī* depends on a long *baḥr* which is in accordance with its noble and very important goals (Al-Idrīsī, 2017:1-36).

Nahj al-Burdah is a work of *madḥ al-Nabī* which is unique because it was written in Saudi Arabia where society did not give enough space to the works of *madḥ al-Nabī*. This is due to the assumption that *madḥ al-Nabī's* work contains exaggerated praise to the Prophet Muhammad. Nahj al-Burdah was written by 'Abd al-Ḥamīd who was a scholar, politician and writer and a salaf-oriented preacher which was taken from the word *salaf al-ṣāliḥ*, means pious former people. *Salaf al-ṣāliḥ* is a classical scholar who makes the Al-Qur'an and Sunnah as sources of Islamic teachings. This can be seen in his fiction and non-fiction works which call for instilling the spirit of the true Islamic faith and instilling love and fear of Allah SWT and returning to the sunnah of the Prophet. Nahj al-Burdah's work was written in 1937 a year after 'Abd al-Ḥamīd became an important part of the Saudi kingdom as a Member of the Council of Shūrā (1355-1366 H). ('Umar, 1982: 179-182)

The background of the author of Nahj al-Burdah 'Abd al-Ḥamīd, which is different from the authors of other *madḥ al-Nabī* works, who are generally as Sufi like al-Būṣīrī with the teachings of the Shādhilīyah tarekat he adheres to, as well as dalil al-khairat and barzanji will certainly influence the structure *madḥ al-Nabī* which he wrote. Examining his work is very important to do to see the structure of *madḥ al-Nabī* which is far from being excessive or ghuluww or exaggerating in praising the Prophet Muhammad. This is because basically the people of Saudi Arabia do not refuse to praise the prophet Muhammad because they also love the Prophet Muhammad as other Muslim communities love their prophet, but there are several things from the work of *madḥ al-Nabī* which in their view are inconsistent with the Qur'an and sunnah for placing the authority of the Prophet above the authority of God. Therefore, of course, 'Abd al-Ḥamīd wrote Nahj al-Burdah departing from Islamic religiosity in the form of love for the Prophet Muhammad but with a different expression as outlined in the structure of his *madḥ al-Nabī* work.

B. LITERATURE REVIEW

Based on a search of several literatures, the study of *nahj al-Burdah* 'Abd al-Ḥamīd as a literary work of *madḥ al-Nabī* has not received attention. Several existing writings related to his figure, for example Manṣūr al-'Aṣaf which describes his works related to the history of the Prophet Muhammad, and his works of nazam poetry and his creativity in writing in Saudi Arabian newspapers such as *Umm al-Qurā* and *Ṣawt al- Ḥijaz* (Abdul, 1991: 234). In addition, it is also explained in his writings about his work on King 'Abd al-Azīz bin Sa'ūd entitled *al-Imām al-'Adil*. In this article, Manṣūr al-'Aṣaf emphasized that 'Abd al-Ḥamīd is a reliable poet whose aim is to spread Islamic education, therefore in his poetry he uses a language style that is easy for readers to understand (Manṣūr, 2017: 1). But in his review, Manṣūr al-'Aṣaf forgets *nahj al-Burdah* as the work of 'Abd al-Ḥamīd (Yusuf, t.th: 152).

No research has been written regarding his work *Nahj al-Burdah* as *madḥ al-Nabī*. If anything, it is only a study of other *madḥ al-Nabī* works written by figures other than 'Abd al-Ḥamīd. For example, the study of Aḥmad Shawqī's *nahj al-Burdah*, among others, Huda Fakhreddine who studied in her dissertation on Aḥmad Shawqī's *nahj al-Burdah* as modern Arabic poetry of the 20th century and the Abbasiyah modernist movement as a period of literary crisis and meta-poetic reflection . He also examined the role of Arab qasida as a space for foreign and indigenous, modern and traditional negotiations, especially in the context of the neo-classical movement (Huda, 2009). In this dissertation, it can be seen that Huda Fakhreddine studies Aḥmad Shawqī's *nahj al-Burdah* from a political aspect in relation to modern colonialism. In contrast to the study that the author will conduct on *nahj al-Burdah* 'Abd al-Ḥamīd as a discursive practice in terms of aspects of religious socio-political movements.

The early *madḥ al-Nabī* works written during the Prophet's time by Ka'ab bin Zuhayr also attracted the attention of researchers, for example the study conducted by Ismā'īl Ibrāhīm Muṣṭafa Barzanjī on the qasidah of Burdah Ka'ab bin Zuhayr. In his article, Barzanjī states that his study is in the field of discourse, and specifically how to form a poetic discourse. It seems that the poet in the artistic construction of poetry takes into account the context. Ka'ab bin Zuhayr was a Jahili poet but he delivered poetry to Rasulullah SAW (Francis, 2011: 138-140). Then later Ka'ab bin Zuhayr had to consider the position and context of his poetry so as to produce the Burdah kasidah poem. This study is almost similar to the study that the author will conduct regarding critical discourse analysis of *madḥ al-Nabī*, *nahj al-Burdah* 'Abd al-Ḥamīd, regarding poetry as a discourse that pays attention to context. However, existing studies stand in the positivism-empirical paradigm which places more emphasis on the strength of the text dimension. While this study is not limited to the text dimension, but also the dimensions of social cognition and social practice (Falāh, 2017: 190).

Furthermore, the studies that have been carried out are related to *madḥ al-Nabī* which is very monumental with its Sufistic elements, namely al-Būṣīrī's Burdah qasidah, as a text which is thought to be a hipogram of *nahj al-Burdah* 'Abd al-Ḥamīd which is the focus of the study in this paper. Among them: First, Stetkevych who wrote two important studies on the Burdah al-Būṣīrī qasidah. The first article explains the story of al-Būṣīrī's miraculous healing and the influence of the Burdah qasida which gave rise to a number of imitations , expansions, translations and comments on this Sufistic poem. Stetkevych traces the possible origins of the

structure present in the Burdah qasidah and how the poet transcends traditional classical madh poetry to address the object of praise at a spiritual level. Stetkevych categorizes the Burdah qasidah as a Arabic poem of praise in terms of requests addressed to the Prophet Muhammad and seeking intercession on the day of judgment. Stetkevych concludes the Burdah qasidah as a liturgical text which is al-Būṣīrī's experience in offering gifts of praise to the Prophet and in return receiving the healing gifts of healing spiritual transformation (Suzanne, 2006:145).

In contrast to a number of previous studies related to *madh al-Nabī*, it appears that *nahj al-Burdah* 'Abd al-Ḥamīd as a work of *madh al-Nabī* has not received attention from researchers, even though only Abdul Hamid, a Saudi Arabian writer who wrote about *madh al-Nabī*. The results of the study of *nahj al-Burdah* 'Abd al-Ḥamīd will automatically fill in the blanks in the existing research on *madh al-Nabī*, especially as *madh al-Nabī* which differs in structure from other works of *madh al-Nabī*.

C. METHODOLOGY

This study used qualitative research methods. This research describes the intrinsic elements and relationships between elements in poetry (Nyoman, 2010: 37).

The approach used is a structural approach. The structural work steps that need to be taken are as follows:

1. Build a structural theory according to the genre being studied.
2. Read carefully, note down the structural elements contained in the reading.
3. Analyze the elements of the themes, emotions, imagination, style of language, rhythm and rhyme.
4. Connect the elements of the building structure to create a unified meaning of the structure
5. Interpret the relationships between elements carefully (Endraswara, 2008:52).

Data collection techniques use library techniques, namely by using written sources. The data obtained in the research is then described. The data analysis steps in this research are as follows:

1. Create a synopsis.
2. Describe the structural elements found in poetry.
3. Analyze the relationship between the building blocks contained in poetry.
4. Make conclusions (Sangidu, 2018).

C. RESULT AND DISCUSSION

This research uses Syazili Farhud's analysis series model in poetry including themes, emotions, imagination, style of language, rhythm and rhyme.

1. Theme in *Abdul Hamid's Nahjul Burdah*

Nahj al-Burdah 'Abd al-Ḥamīd is an expression of *maḥabbah* (love) for Allah and the Messenger of Allah. This work is categorized as *madh al-Nabī*, a genre in Arabic literature (Al-Al-Sa'īd, 2018: 976). *Madh al-Nabī*'s works in general have a distinctive structure in terms of content and form which generally contain prayer, istighfar, repentance and intercession. After conducting content analysis, *madh al-Nabī* 'Abd al-Ḥamīd contains 11 themes, which include

al-nasīb (nostalgia for the poet), good news for the soul, repentance, surrender and supplication, *madh al-rasūl al-karīm* (praise to the Prophet), *Mawlidihī* (the birth of the Prophet Muhammad), *mu'jizātihī* (Miracles of the Prophet Muhammad), the majesty of the holy book Al-Qur'an, *jihād al-Rasūl wa ghazawātihī* (Jihad of the Prophet Muhammad), *Isrā' wa al-mi'rāj*, requests for forgiveness to Allah and *al-munājah* (a hope) ('Abd, 1937: 1).

Part I: Prophetic Nasib (*al-Nasīb*) (1-24)

١. أمن تذكر بيت الله والحرم * ووقفه بخشوع عند ملتزم
٢. جرت دموعك فوق الخد منبئة * عما بقلبك من خوف ومن ندم
٣. وقد ذكرت ليال قد عصيت بها * مولاك جهرا ولم تحذر من النقم
٤. فلم يجازك إلا بالجميل وقد * والى عليك جليل الفضل والنعم

Abd al-Ḥamīd begins his verse with *al-nasīb*, namely *tamḥīd* (introduction), before entering into the main theme, as a feature of classical religious poetry, especially poetry which contains praise, such as *ghazal* forms and anthropomorphism (Ma'tūq, 2015:181). *Al-Nasīb* on *kasidah nahj al-Burdah* 'Abd al-Ḥamīd consists of 24 stanzas that begin by using *maṭla'* (first line) which mentions the name *baytullah* and *bayt al-ḥarām* which means al-Ka'bah, as His word in the letter al-Māidah (al-Māidah [5]: 97), also uses the word *multazam* an efficacious place as a longing for carrying out the pilgrimage in a state of *khushū'*. Abd al-Ḥamīd uses *istifhāmīyah* (question sentence) in his *maṭla' kasidah nahj al-Burdah* in which the stanza becomes *barā'at al-istihlāl* (initial charm) (Sahar, 2018: 239), because it is a hint that this *kasidah* aims to express longing and devotion to Allah by mentioning the holy place i.e. the Ka'bah (1st stanza). On one hand, the use of the word Ka'bah which is associated with the pilgrimage ritual is a sign that the poem will become *madh al-Nabī*, but it can also be understood as the identity of the "beloved" not Prophet Muhammad but God (Suzanne, 2006:166). *Al-Nasīb* 'Abd al-Ḥamīd tends to contain repentance towards "the beloved".

Part II: Good news for soul (25-29)

٢٥. فقلت بشراك يا نفسي فقد بزغت * شمس الرجاء وطب يا قلب وابتسم
٢٦. فما بغير إلهي اليوم لى وله * وهو العليم بما بالقلب من سدم
٢٧. وهو الرحيم وما لى غيره سند * ومصدر الجود والإكرام والنعم
٢٨. وهو المهيم في روعي وفي بدني * وقد رضيت بما يرضاه من قسم
٢٩. وما البكاء سوى أنفاس محترق * يخفى الجوى وهواه غير منكم

On the second theme, 'Abd al-Ḥamīd switches suddenly from the erotic, lyrical-elegiac mood of *al-Nasīb* to good news for the soul. This section contains hope for the soul in the form of God's help (stanzas 25-28) by using *iltifāt* - the use of *ḍamīr* which changes in one stanza. Starting with *ḍamīr* "anā" in the *faqltu* sentence, then switching to use *ḍamīr* "kāf" in the word *bushrāki*, after that it returns to *ḍamīr* "anā" in the word *nafsī*. The use of *iltifāt* in this stanza shows the poet's dialogue with himself (Jamāl, 1997, 129).

Part III: Repentance, surrender, and supplication (30-32)

٣٠. مولاى جدلى بفضل منك يشملنى * واغفر جميع ذنوبى كشف الغمم
٣١. وامنن على برضوان يقر بنى * إليك حقا وكن يارب معتصمى
٣٢. وأذن لعبيدك طه بالشفاعة لى * يوم الزحام اذا ما عز ذو رحم

'Abd al-Ḥamīd explicitly expresses hope to God in the form of a request for forgiveness for all the sins that have been committed and the hope to be exposed to all hardships (verse 30). 'Abd al-Ḥamīd also begs for God's mercy as an act of submission to the protector or place of holding

on to the word *mu'tasimī* (verse 31). In general, this scholar of Indonesian descent offers repentance and submission or submission in return for obtaining His permission for the most valuable gift of the Prophet's intercession on the Day of Judgment which he expressed by using the word *yaum al-zihām* or day of frenzy. This is understood in the explanation of the next sentence which is "where each relative looks for each other". 'Abd al-Ḥamīd uses the word *zū raḥimi* which means *al-qarābah* or close relatives (verse 32). Here he believes that in the Last Days relatives will find each other.

Part IV: *Madḥ al-Rasūl al-Karīm* (Praise to the Messenger of God) (33-41)

٣٣. محمد خير من أرسلت من رسل * خير قرم ومن يمشى على قدم
 ٣٤. نبينا فخر من يهدى إليك بما * آتيته من بليغ القول والحكم
 ٣٥. لا عيب فيه سوى أن لا تشبيه له * في الحسن والجاه والألطف والشيم
 ٣٦. هو البشير بجنات ومرحمة * هو النذير بما أعددت من نعم
 ٣٧. طبابت أرومته عزت سلالته * عفنت أمومته عن سائر الحرم
 ٣٨. سمت منازلها سادت عشيرته * في كل وقت هموا من سادة الأمم
 ٣٩. فهم قریش ومنهم كان محتده * من هاشم لخليل الله جدهم
 ٤٠. بيت الزعامة والإحسان طبعهموا * والمجد والنبل من أجلي صفاتهم
 ٤١. من عمرو البيت واختصوا سدانته * سقوا الحجيج نقى من خير ما نهم

'Abd al-Ḥamīd contains praise to the Prophet Muhammad in various aspects. First, calling the Prophet Muhammad as the best sent among the Apostles. Muhammad has an advantage over the Apostles, which is determined as the closing of all His Prophets and Messengers, completing the previous teachings. Muhammad is also referred to as the best "great master" and the best "man" by using the expression *m`an yamshī `ala qadam* "the best who walks on foot" (verse 33). Second, the focus on the uniqueness of Muhammad's message and miracles, namely preserving the Islamic doctrine of *ijāz al-Qur'an* (the incomparable beauty of the rhetoric of the Qur'an) is the origin of the divinity of the Qur'an which was spread to Muhammad who is an important proof of his prophet status, in addition to other advantages such as benevolence and personal eloquence which is expressed in the language of the expression *baligh al-qawl wa al-ḥikam* which aims to show the way to Allah (verse 34). Third, praising the Prophet Muhammad as *al-bashir* "giver of good news" and *al-nadhīr* "warner" which is the *iqtibās* of the verses of the Qur'an about the Prophet Muhammad being sent by Allah as a bearer of good news and threats, as mentioned in the Al-Qur'an in al-Nisa' [4]: 28). By using the antithesis of *muqābalah* in the words *al-bashīr* and *al-nadhīr*, as well as the words *jannātin wa marḥamah* and the words *niqami*, 'Abd al-Ḥamīd adds to the aesthetics of the verse which aims to emphasize the purpose of the Messenger being sent by God. Fourth, mentioning the privileges of the Prophet's ancestors in the 37th stanza and presenting a form of rhyme with the same final letter, namely the words *ṭabat arūmatuhu*, *'Azzat sulālatuhu* and *'Affat umūmatuhu*. Mentioning the word *sulālatuhu*, namely his genealogy, shows the greatest pride of the Arab nation. Their specialty is that they really like to memorize genealogies. They are very proud of the glory of their ancestors. Therefore, it is not surprising that they are able to memorize the genealogy of the noble Prophet's lineage properly, from his father to his grandmother, the Prophet Abraham.

Part V: *Mawlidihī* (Birth of Prophet Muhammad) (42-61)

٤٢. يتمته قبل خلق الروح في بدن * وقد نظرت له في حالة اليتيم

* كآية لك لا تبقى على التهم	٤٣ . أنشأته رب أميا لتجعله
* على المكارم والإخلاص والعشم	٤٤ . ربيته أنت يا ربه من صغر
* فلم يشكك برؤيا الشمس والنجم	٤٥ . عرفته بك لما كنت راعيه
* وصنته بالنقى والخوف من اثم	٤٦ . أدبته خير تأديب وأحسنه
* بالناس بل هو زين الخلق كلهم	٤٧ . فكان سيد أهليه وأرحمهم

'Abd al-Ḥamīd mentions the Prophet Muhammad who has been an orphan since birth (verse 42). It depicts the birth of the Prophet Muhammad who was born as an orphan (his father, Abdullah, died before Muhammad was born). The use of the word orphan quotes from the Qur'anic verse (al-Duhā [93]: 6) which is called *iqtibās*. The word orphan comes from the word *yutm* "alone". A unique gem that has no match is named *al-Durrah al-Yatimah*. The word orphan is repeated in the Qur'an 23 times in various forms meant in the context of poverty and fatherlessness. Sincerity in general is a negative factor for the development of a person's soul and personality, it did not have a negative impact on the Prophet Muhammad even it can be said that sincerity became a great gift for him because he received protection from God (M.Quraish, 2002:388). Here it appears that expressing the legitimacy of God's authority over Muhammad as an ordinary human being who was born as an orphan but received His protection.

Part VI: *Mu'jizātihi* (Miracles of Prophet Muhammad) (62-70)

٦٢ . وأنت تدعم دعواه بمختلف * ومن الخوارق للعداء والنظم	٦٣ . ونصرته بجند لا يرى أبدا
* من الملائك معروفين بالسيم	٦٤ . وتقدف الرعب في الأعدا لتجعله
* يعلى شريعتك المثلى برغمهم	٦٥ . علمته كل شئ من لدنك وقد
* أهلته قبل للإيحاء والفهم	

In Kasidah nahj al-Burdah, 'Abd al-Ḥamīd also describes the miracles of the Prophet Muhammad. First, the miracle given to the Prophet in the form of the Qur'an with the virtue of its *naẓm*. 'Abd al-Ḥamīd mentions the word *naẓm* as a miracle of the Qur'an (62nd stanza). This stanza, in the view of 'Abd al-Ḥamīd regarding *naẓm al-Qur'an* is the essence of the miracles of the Al-Qur'an linguistically. Second, it appears that 'Abd al-Ḥamīd mentions a miracle to the Prophet Muhammad in the form of *jundi lā yarā Abadā* which is then explained in the second *shaṭr* namely Angels who are a class of Jinn who are *ma'sūm* (preserved from all sins or mistakes), (the 63rd stanza). Angels are God's soldiers who have great power. They are given the task of conveying Allah's message to His Prophets, establishing beliefs and instilling a sense of love for goodness in their servants and providing assistance to humans with various kinds of assistance. 'Abd al-Ḥamīd uses the *iltifāt* from the previous stanza which uses *ḍamīr anta* in the word *tad'amu* "You strengthen" then switches suddenly to use *dhamir nahnu* in the word *nansuranhu* to show His greatness and because of the involvement of Angels. Third, 'Abd al-Ḥamīd reaffirmed that another of the Prophet's miracles, was being a pious person in all matters in the midst of people who were illiterate or experts in knowledge. His knowledge was obtained after receiving guidance and revelation from Allah which was put into his soul through Jibril so that he would know what he did not know, (Baits 64 to 70). In this way, Allah has deigned to teach the Prophet His knowledge, as expressed by the author in the 65th stanza. The Messenger of Allah is an expert in knowledge who knows and informs all conditions and events that happened to the previous peoples. Messengers and the previous books because their knowledge is from Allah.

Part VII: *Al-Qur'an al-Karīm* (The Magnificence of the Holy Qur'an) (71-94)

٧١. قد فاق كل الورى علما ومعرفة * وجاءنا بكتاب جامع الكلم
 ٧٢. آيات حق بها أوحى الأمين إلى * فخر النبيين عما خط بالقلم
 ٧٣. وما بلوح من الذكر المنزه عن * ريب ومن يدعى الإنكار فهو عمى
 ٧٤. محكمات تعالى الله منزلها * أكرم بأول من قد قالها بفم
 ٧٥. أعيث فصاحتها الأبواب فانبهرت * لها وأمن منها صاحب الفهم
 ٧٦. وقد تحدى بها افضاد أمته * فأذعنوا أنها من قول ربهم
 ٧٧. لها معان سمث لم يد رغايتها * إنس تشع مع الأيام بالحكم
 ٧٨. فيها المواعظ والأمثال شاخصة * وهي الأساس لما في الشرع من نظم
 ٧٩. فيها الحقائق عن أخبار من سلفوا * وعن مصير الورى من بعد مزدحم

'Abd al-Ḥamīd explained the majesty of the Qur'an, beginning with mentioning Muhammad as a figure who was pious and had knowledge by bringing the holy book of the Qur'an which Allah revealed to him by using the expression on the word *jāmi' al-kalam*, (verse to -71). 'Abd al-Ḥamīd mentions that *al-āmīn* is Jibril who has conveyed revelations from Allah to the Prophet which he calls *fakhr al-nabīyīn* "the pride of the Prophets", which cannot be learned or achieved by anyone and any means except with almighty power namely the power of Jibril. 'Abd al-Ḥamīd said that the Qur'an contains *khulāṣah* (principles or conclusions) from the history and teachings of the famous prophets and apostles who received books, wisdom or *nubuwwah* that are superior to Allah from ordinary humans with advantages or special features that real. In the Al-Qur'an there is information about events that occurred in ancient times or events before the creation of humans and nature and the story of the predecessors which he called the term *man salafū*, as well as some unseen matters such as the apocalypse which he expressed in the language of expression in the sentence *maṣīr al-warā min ba'di muzdahami* which is meant as *yaum al-qiyāmah* "the Day of Judgment" (stanza 79).

Part VIII: *Isrā' wa al-Mi'rāj* (95-110)

٩٥. أسرى به الله من بيت إلى حرم * إلى السماء لنجوى خالق النسم
 ٩٦. من بعد ما اخترق السبع الطبايق وقد * القى النبيين فيها صاحب العلم
 ٩٧. أدناه منه وقد اولاه منزلة * لم يدينها أحدا في العصر الدهم
 ٩٨. وقال عنه حبيبي ثم قال له * أنت الشفيق غدا في سائر الأمم
 ٩٩. وهاك حوضا من الماء الشهي غدا * ترويه من شئت من عرب ومن عجم
 ١٠٠. وأنت اكرم خلقى بل وسيدهم * ومنك يسطع نور الحق في الظلم
 ١٠١. وقعت ذكرك واستعليت شأنك بي * وقد جعلتك فوق الرسل كلهم
 ١٠٢. من لم يحبك فالنيران موعده * ومن أحبك يجزى وافر النعم
 ١٠٣. وقد بدأتك منى بالصلاة فمن * يرضن عنك بها أصله من نقم
 ٤-١. والكافرون بما أوتيت أخذهم * في النار حتى بها لا يغدون من ضرم
 ١٠٥. والمؤمنون سائمي الصالحات لهم * وسوف أعطيك ما يرضيك من كرمي
 ١٠٦. ومن أطاعك نال الحب من قبلي * ومن عصاك لجهل كان كالنعم
 ١٠٧. لا ضير إن نصله نارا تطهره * وثم ندخله الجنات بالرحم
 ١٠٨. أنعم به من نبي عز أمته * في الخافقين وأعلامهم إلى القمم
 ١٠٩. دعى الإله لهم عند العروج إلى * سمائه أن يخفف من صلاتهم
 ١١٠. أبقي عليهم فلم ينزل بهم سخطا * بالرغم عما بدى من سوء بغيهم

'Abd al-Ḥamīd describes the *Isrā' wa al-Mi'rāj* journey of the Prophet by commencing his stanza in the form of a quotation from the Qur'an. The essential message is clear and prominently expressed. God walks his servant, Muhammad at night, who shows the signs of His Greatness, as mentioned in the Qur'an. 'Abd al-Ḥamīd explained that God the All-Hearing pleased to take

the Prophet on a high journey through space. Here God shows the signs of the power and greatness of the world He created, with the aim of increasing his knowledge and belief about the reality behind the entire visible world.

In this regard, 'Abd al-Ḥamīd took the source from the hadith narrated by Hasan that the Prophet and Gabriel arrived at *Bayt al-Maqdis*, where he greeted and then passed through each of the seven heavens with the Prophet Adam, Isa, Yahya, Yusuf, Idris, Harun Musa and Ibrahim. In the mutawatir hadith, the Prophet explained up to the *sidrat al-muntahā* by looking at the fate of adulterers, usury eaters, orphans' property eaters and others, the torment that God has prepared for his sinful servants. In this context there is a direct dialogue with God where prayer is obligatory. In several stanzas above, 'Abd al-Ḥamīd reasserts the special position of the Prophet among other Messengers which is presented quite explicitly in stanzas 97-101.

Part IX: *Jihād al-Rasūl wa Ghazawātihi* (Jihad of the Prophet Muhammad) (111-141)

- | | |
|----------------------------------|-------------------------------|
| * وكان حصنا لهم في كل مصطدم | * وكان عونا لهم في كل كازلة |
| * فجاء جبريل بالبشرى لأجلهم | * وكان يبكي ويدعو دائما لهموا |
| * من يتبعك إلى أن ترضى بالقسم | * يقول قال إلهي لا نسوءك في |
| * وفي الكمال غدا كالنار في العلم | * وكان حقا مثال الحسن في خلق |
| * من كل منقصة تترى بذى شيم | * منه استنار الورى والله طهره |

Here 'Abd al-Ḥamīd expresses praise for the Prophet's struggle in spreading Islam, helping people in times of trouble and being a fortress in every attack (verse 111). It is stated that the Prophet is a good example of morality. His character is like the *tashbīh* expression, namely *ka al-nār fī al-‘alam* which its light is a guide for the people (114th stanza).

Part X: Asking Forgiveness To Allah (142-161)

١٤٢. ما جاءه ظالم مستغفرا ندما * الا تقبله مولاه بالكرم
١٤٣. فكيف حال فتى أضحت محبته * لله ثم لهذا السيد السنم
١٤٤. قد جاء مستمطرا للعفو مفتقرا * للجود مستغفرا مع شدة الندم
١٤٥. حاشا يخيب إله العرش صبيكما * أو أن أضام وأنت اليوم معتصمي
١٤٦. ومن تكن أنت يا مولاي حافظه * فلن يهاب من الأرزاء والصلم
١٤٧. يمالك الملك مالى قط معتمد * الاك عند اشتداد الخطب والإزم
١٤٨. ولن تضيق بمثل ياكريم وما * أعيك خلق الورى من سابق العدم
١٤٩. فإن لى ذمة مذ كنت (عبد) لك يا * (حميد) والعبد أحرى الناس بالنعيم
١٥٠. إني (خطيب) الرضا والعفو ملتجىء * بباب جودك فاقبلنى وقل نعم
١٥١. أستغفر الله من جرمى ومعصيتي * ومن ذنوب غدت في منتهى العظم
١٥٢. أستغفر الله من ماقد جنته يدي * وما خطت قدمي سعيا إلى الحرم
١٥٣. أستغفر الله من عيني وما نظرت * وما نقضت من التوبات والذم
١٥٤. وما أسأت به للناس قاطبة * وسابنفسى من الطغيان والوهم

In this theme, 'Abd al-Ḥamīd asked God for forgiveness directly. His devotion to Allah through the lyrics of his *madh* poetry, hoped that all the sins he had committed would receive forgiveness from Him. An interesting stanza composed by 'Abd al-Ḥamīd while presenting the complex dynamics between the identities of 'abd and servant (stanza 149). The initial 'Abd had

two references. First, seeing himself as a figure named 'Abd al-Ḥamīd. Second, showing the servant of God, the Most Praised. However, in the next stanza it was explained that the 'Abd in question is himself by mentioning the name *khaṭīb* which is his name in the sentence *inni khaṭīb*, (150th stanza).

Furthermore, 'Abd al-Ḥamīd asked for forgiveness (istighfar) of all the sins he had committed with synonymous words such as *jurmī* (crime), *ma'ṣiyatī* (immorality) and *dhunūbi* (sin) which is in the bones (stanza 151). He asked forgiveness for what his hands and feet had done to the forbidden thing. Asking forgiveness for the evil eye and every word (stanza 152,153). At the end of the stanza, he emphasized that Allah is angry with those who commit immorality and despair of His forgiveness. 'Abd al-Ḥamīd used the expression *tashbih mujmal*⁴¹ in calling the sins of those who commit immorality such as *al-akami* "mountains" because the number of sins is as high as a mountain.

f. Part X: *Al-Munājah* (A Hope) (162-185)

١٦٢. يا من إذا قلت يارباه تسمعني * وتستجيب دعائي ساعة الظلم
 ١٦٣. أعصيك تسترني أنساك تذكرني * أضن عنك تجد بالفضل كالديم
 ١٦٤. أصد عنك تعاتب أخش منك نقل * لا نقطن فإني مصدر الكرم
 ١٦٥. لعنني ما عدوت الحد في أملئ * وحسن ظني برب دائم النعم
 ١٦٦. فإن أمنت من المكر العظم فلم * يكن بغيرك يا مولاي معتصمي
 ١٦٧. يا رب واجعل رجائي فيك مدخرى * ولا تكلني إلى الأعمال والهمم
 ١٦٨. فليس لي عمل القاك رب به * غير الذنوب وأرجو الفضلى بالظلم

At the end of the kasidah *nahj al-Burdah* 'Abd al-Ḥamīd, contained *munajat* (hope) asking Allah directly and admitted that he was in a state of injustice by using the term *sā'at al-zulami* (stanza 162). Using the antithesis of *ṭibāq ijābi*, which meant two words that are clearly opposite (K.Dammak, 2020: 313-330). Believing in God's love for his people. The word *a'sīka* "I disobeyed You" was juxtaposed with the word *tasturunī* "You covered my (disgrace)". Likewise, the words *ansāka* "I forgot you" and *tadhkurunī* "you remember me". The antithesis shows the positive energy that God always bestows despite the unjust treatment of his servants. God's gift to his people is presented in the form of *tashbih* or parables, namely as *al-diyami*, the plural of the word *dīmah* which means rain that falls non-stop all the time.

2. Feelings or Emotions (al-‘Atifah)

Abdul Hamid expressed various emotions and feelings in *Nahj al-Burdah* including feelings of love, feelings of fear of sin and regret for the sins committed as well as feelings of pleasure and submission to Allah SWT.

a. Feeling of Love

The feeling of love is described by Abdul Hamid in the twentieth and twenty-first stanzas as follows;

٢٠. والحب يجلو بتعذيب وفرط جوى *ولو تهدمت الأجسام بالسقم
٢١. والحب سعد لمن يدرى حقيقته *ويملك الصبر رغم السهد والألم

The poet describes the feelings of people who fall in love are not always happy. Sometimes the lover has to sacrifice for the one he loves. When someone has fallen deeply in love, they are willing to make sacrifices even though *tahaddamat al-ajsām bi al-saqami* ((تهدمت الأجسام بالسقم)) is tormented by the body, such as *al-suhdi* ((السهد); insomnia and *al-alami* ((الألم)); sick.

b. Feelings of fear and regret

٢. جرت دموعك فوق الخد منبئة * عما بقلبك من خوف ومن ندم

This Mecca-born scholar expressed his feelings with the word tears with the diction *dumū'*, which is the plural of the word *dam'un* which flows freely over the cheeks out of fear or *khawf* and regret or *nadam* (2nd stanza).

c. Feeling of grace

٢٨. وهو المهيم في روحى وفي بدنى * وقد رضيت بما يرضاه من قسم

'Abd al-Ḥamīd showed a high level of submission by using the diction of the word *ridā*, (28th stanza)⁴⁹. It precedes the word *ridā* with the word *rūh* and *badan* which is the antithesis of *ṭibāq ijābi*, namely that the two opposite words do not differ positively or negatively (Moh.Fauzan, 2020: 51) or the two words are clearly or completely opposite. This shows the totality of grace which includes physical and spiritual.

3. Imagination (al-Khayal)

In the context of Arabic literature, the style of imagination is referred to as *al-khayāl* (الخيال) which is the expression of the poet's experience into words and sentences with the aim of making it more realistic and concrete for readers and listeners. This style of imagination includes several things: First, visual imagery, namely imagination generated by the sense of sight. Second, auditory imagery, namely imagination generated by mentioning sound sounds such as silence, swishing, chaos and others, tactile imagery, namely imagination involving the sense of touch (skin), such as rough, soft, hot, cold. In this paper, only the form of visual imagination style is analyzed in the bait kasidah *nahj al-Burdah*.

Visual Imagery

ونصرنه بجند لا يرى أبدا * من الملائك معروفين بالسيم
وكان حقا مثال الحسن في خلق * وفي الكمال غدا كالنار في العلم

The phrase *bi al-saimy* ((بالسيم)) is a form of the poet's visual imagination of the gestures shown by the angels to the Prophet. As it is known that angels cannot be seen visually but signals can be captured by the senses of sight, such as an angel incarnating to the Apostle as a man. In the next stanza, the poet describes the Prophet's visual imagination as a guide to Mankind. The word *al-nār* (النار) is the poet's visualization of the figure of the Prophet who is a fire or light that can be captured by the eye which can then guide people to the path of light.

4. Style of Poetry

The language style of qasidah *nahj al-Burdah* which is interesting to explore is in terms of figurative language, namely figurative language that can trigger aesthetic effects and produce certain connotations of an expression. In this context, the kasidah of *nahj al-Burdah* will be explained from the aspects of *al-tashbīh*, *al-majāz* and *al-kināyah* (Hasan, 1981: 634).

a. Al-Tashbih

The following stanza is a form of the expression of al-tashbīh 'Abd al-Ḥamīd in describing the condition of the lover.

٨. فما لقلبك خفاق كذى وجل * وما لجسمك منحول كذى هرم

The poet in the stanza above is seen using two expressions of *al-tashbīh*. The first is in *al-shaṭr al-awwal* (الشرط الأول), namely the sentence *famā liqalbika khaffāqun kazī wajalin* (فما لقلبك خفاق) "and your heart will not beat like a person trembling with fear". The second is in *al-shaṭr al-thāni* (الشرط الثاني) in the expression *wamā li jismika Manḥūlun kazī harami* (وما لجسمك) "and your body is not as fragile as that of an elderly parent". 'Abd al-Ḥamīd uses al-tashbīh al-mursal al-mufaṣal because it mentions the particle or custom of al-tashbīh (ادة التشبيه), namely the letter al-kāf (ك) and its similarity aspect or wajh al-shibh (وجه الشبه) namely the words *khaffāqun* (خفاق) and *manḥūlun* (منحول). In others, he describes the noble character of the Prophet Muhammad.

(2) Al-Majāz (المجاز)

In the several stanzas below, the use of al-majāz and al-isti'ārah used by the poet will be seen, as follows. First, al-majāz al-mursal (المجاز المرسل).

٤١. من عمرو البيت واختصوا سدائته * سقوا الحجيج نقي من خير مائهم

In the above expression 'Abd al-Ḥamīd mentions the sentence *min khayr māihim* (من خير مائهم) "from the best of their water" which is meant as a well or spring or al-bi'r (البيئر). As is well known, in the al-Masjid al-Ḥarām area, southeast of the Kaaba with a depth of 42 meters, there is a Zamzam well which has the feature of never running dry even though it is consumed by millions of pilgrims and Umrah pilgrims can enjoy Zamzam water and even bring it as a souvenir when they return home. This expression shows al-majāz al-mursal by mentioning the cause but what is meant is the effect or is called al-'alāqah al-sababiyah. So, the word al-bi'r (البيئر) or Zamzam well is the cause for their water (مائهم).

Second, al-isti'ārah (الاستعارة). It has been mentioned previously that the relation al-majāz or al-'alāqah (العلاقة) is equality or al-mushābahah (المشابهة). Al-isti'ārah (الاستعارة) is divided into two: al-isti'ārah al-taṣrihiyah (الاستعارة التصريحية) namely al-majāz in which al-mushabbah is removed and al-mushabbah bih is presented. The following is the use of al-isti'ārah al-taṣrihiyah (الاستعارة التصريحية) in both kasidah *nahj al-Burdah*;

٧٩. فيها الحقائق عن أخبار من سلفوا * وعن مصير الورى من بعد مزدحم

In this stanza, 'Abd al-Ḥamīd uses the expression *isti'ārah al-taṣrihiyah* (الاستعارة التصريحية) by mentioning *musyabbah bihi* (مشبهة به) namely the word *maṣīri al-warā min ba'di muzdahami* (مصير الورى من بعد مزدحم) and discarding al-mushabbah is from the expression that is the

word yaum al-qiyāmah ((يوم القيامة)). The phrase is essentially yaum al-qiyāmah kamaṣīr al-warā min ba'di muzdahim (القيامة كمصير الورى من بعد مزدحم) "The Day of Judgment is like a place to return after they flock." The indication or al-qarīnah is not mentioned in the text but can be known from the context of the previous stanza which talks about akhbar or news in the Qur'an.

(3). Al-Kināyah

Following are some of the uses of al-kināyah used by the poet in his qasida. As mentioned earlier, al-kināyah is a lafaz which is meant to show the usual meaning but is not meant to be the original meaning (Ḥamīd, 2019: 987).

١٧٢. والطف بأمة طه من وصفتهموا * بعزة وغدوا اليوم كالرمم

'Abd al-Ḥamīd expressed an inspired plea for the restoration and strengthening of the Muslim Ummah. The word ramam (الرمم) "generation of rotting bones" was meant by al-kināyah by 'Abd al-Ḥamīd as a characteristic of the condition of Muslims who, according to the poet, no longer adhere to the teachings of the Prophet and the wisdom that has come from the Al-Qur'an (stanza 178). The word (عزة) "izzah" means the power of God to give strength to people's hearts and lead them out of the darkness of ignorance and backwardness on the path of following the Shari'ah

5. Rhythm and Rhyme

'Abd al-Ḥamīd in the *Nahj al-Burdah* qasidah uses a style of rhythm (*wazn*), namely the short lengths or highs and lows of the sound regularly called (*tafīlah al-shi'ir al-'arabī*) and rhyme (*qāfiyah*), similarities sound of the final letter of each stanza. So, nahj al-Burdah is a multazim (traditional) poetic work consisting of the unitary naẓm and qāfiyah, its general form consists of two shaṭr, the first is called ṣadr and the second is called 'ajuz (Muhammad, 2004: 24). *Ṣdar* is divided into two, namely *hashwu* and *'arūd*, while 'ajuz consists of *hasywu* and *ḍarb* (Mustafā, 1998:21) Furthermore, if one looks at the rhythmic pattern (*wazn*), this work uses *baḥr basiṭ* and the *qāfiyah* of the mim letters. The styles of rhythm (*wazn*) and rhyme (*qāfiyah*) discussed in this paper are only a few verses from Nahj al-Burdah.

ووقفه بخشوع عند ملتزم	١. أمن تذكر بيت الله والحرم
ووقفه بخشوع عند مل تزمي	أمن تذكر كربي ت الله وال حرمي
٠/// ٠//٠/٠/ ٠/// ٠//٠//	٠/// ٠//٠/٠/ ٠/// ٠//٠//
متفعلن فعلن مستفعلن فعلن	متفعلن فعلن مستفعلن فعلن
مخبون مخبون سالم مخبون	مخبون مخبون سالم مخبونة

The poet consistently uses *baḥr basiṭ* and *qāfiyah mim*. The types of *qāfiyah* used also vary, including *qāfiyah ba'du* sentences or parts of words, *qāfiyah kalimah* or one word, *qāfiyah kalimah wa ba'du ukhra*, namely one word and several words, *qāfiyah kalimah* or two sentences and others. From the analysis of the content and form above, it appears that the work of 'Abd al-Ḥamīd is still related to the work of *madḥ al-Nabī* which was popular in the Middle Ages,

namely the kasidah Burdah al-Būṣīrī. It is hoped that this work was written in relation to his attitude and reading of the work so that it gave birth to writing in the form of mu'araḍah.

D. Conclusion

Nahj al-Burdah by 'Abd al-Hamid is an expression of the poet's love for the Prophet Muhammad written in his verses. Unlike the other *madḥ al-Nabī* structures which give a broad portion to the Prophet Muhammad in expressing his form of love, 'Abd al-Hamid's nahj al-Burdah generally contains almost the same theme as the other *madḥ al-Nabī* works but gives a large portion of broad to God. At the beginning of his kasidah he mentions love and devotion to God. The poet seems to want to invite the reader to love God first before loving His prophet. And do not express praise to the Prophet before praising God who has created and sent His prophet to mankind. In praising the Prophet, he only mentions the glory of the Prophet as a messenger of God because in fact the glory of the Prophet is as a messenger of God and this glory is a gift from God. The poet also presents *madḥ al-Nabī*'s work which only asks for protection, gifts and favors as well as direct forgiveness from Allah. The history of the prophet Muhammad is also outlined in poetry which refers to valid sources, namely the Qur'an and Sunnah. Abdul Hamid is a prolific writer, there are still many literary works in poetry that have not been researched and analyzed by scholars.

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