



SEMANTIC ANALYSIS OF VERB WAZAN IN THE POETRY OF JALALUDDIN RUMI

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ABSTRACT

This study aims to analyze the forms of the wazan fi'il in the Arabic poem entitled “دعاء” by Jalaluddin Rumi using a semantic approach. Jalaluddin Rumi is known as a great Sufi figure whose poems are rich in spiritual meaning, symbolism, and inner expressions. One of the linguistic elements that strengthens this meaning is the use of the form of fi'il (verb) which has a certain pattern or wazan in Arabic. This study uses a qualitative method of library research, by analyzing each verse of the poem morphosemantically, namely by looking at the relationship between the verb pattern and the meaning produced. The primary data comes from the text of the poem, while secondary data is obtained from Arabic linguistic references, sharaf science, and Sufism literature. The results of the analysis show that Rumi's choice of wazan form is very strategic and full of meaning, such as the use of wazan *انفعل*, *فاعل*, *تفعّل*, *أفعل* which indicates the meaning of movement, will, transformation of the soul, and surrender. Each fi'il in this poem does not stand alone, but forms a deep spiritual narrative. This study confirms that the analysis of wazan fi'il can be an important tool in understanding the inner message and linguistic aesthetics of Sufi poetry. This broadens the scope of Arabic literary studies from only thematic studies to a deeper structural-semantic analysis.

Keywords: *Wazan Fi'il, Arabic Semantics, Sufi Poetry*



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Introduction

Poetry is an expressive medium that not only conveys the beauty of language but also holds deep meanings hidden behind word choices and grammatical structures. One form of poetry rich in spiritual and mystical meaning is the works of Jalaluddin Rumi. Rumi, a great Sufi poet from the 13th century, is not only known for the depth of his thought but also for his stylistically and semantically rich use of Arabic and Persian. In his poetry, Rumi frequently employs diction patterns known as wazan (weight patterns) of certain verbs that convey special meanings and indicate processes, states of mind, or spiritual journeys. (Zahid, 2023)

In the context of Arabic, wazan fi'il plays a crucial role in forming the meaning of a verb (fi'il) through specific patterns. Wazan such as *fa'ala*, *fa''ala*, *infa'ala*, and others not only indicate morphological forms but also convey nuances of meaning such as reflexive, intensive, or passive. Therefore, analyzing wazan fi'il in Rumi's poetry is an important step toward understanding the inner dynamics and Sufi messages he seeks to convey. Rumi does not merely choose words aesthetically but also semantically to guide readers or listeners toward a profound spiritual experience.

In the poem titled دعاء (Doa), it is evident that Rumi constructs his verses with a linguistic structure that reflects humility, submission, and the quest for the Divine. There are many forms of fi'il that indicate processes and changes in spiritual conditions, such as “سأصبح”, “سأذوب”, “سأركض”, “سأجري”, all of which contain certain root words and fi'il patterns. These patterns indicate not only the actions performed by the poet but also the condition of his soul and his submission before God. (Zaenuri, 2022)

For example, the form “سأذوب” (I will melt/disappear) comes from the root word “ذ-و-ب” with the wazan pattern *fa'ulu* or *fa'ala*, which indicates the meaning of dissolving or perishing. This gives the impression that the poet wants to completely detach himself from his ego and physical existence. Semantically, this word represents a form of self-annihilation (*fana'*) in the Sufi tradition, namely the destruction of one's identity in the presence of God's majesty. By analyzing this wazan, readers can grasp the deep spiritual meaning, not just the literal action.

Similarly, the word “سأجري” (I will flow/run), which comes from the root “ج-ر-ي” with the pattern *af'alu* or in the *mudhari'* (future tense) form. This pattern emphasizes continuity and an unfinished process. In the context of the poem, Rumi associates himself with water flowing in humility toward the garden of God, so that the structure of the wazan fi'il reinforces the spiritual symbolism in the verse. Water, as a symbol of humility and submission, is also associated with the meaning of divine mercy. The poem also features forms such as “أرتجف” (I tremble), from the root “ر-ج-ف” in the *af'ala* pattern or *mudhari'* verb form, which indicates an ongoing state. This form conveys a sense of fear or awe, a spiritual emotion experienced by the poet since “falling from the sky.” A semantic analysis of this meter enriches our understanding of the servant's weak position before the power and mercy of God, which is full of mystery and grandeur.

It is important to understand that the choice of words in Rumi's poetry is not random or merely aesthetic. Every word written with a specific wazan carries meaning rooted in the Sufi and spiritual context believed by Rumi. In this poem, we not only see the beauty of language but also a spiritual journey map filled with symbols and semantic codes. By analyzing the wazan fi'il in depth, we can uncover the depth of meaning hidden behind the layers of words in his poetry. (Yunus, 2021) Through a semantic approach based on wazan fi'il, this article will explore several key verbs in Jalaluddin Rumi's poem دعاء and reveal how the morphological structure of these words reinforces

the spiritual and symbolic meaning of the poem. Thus, it is hoped that readers will not only appreciate the aesthetic value of the poem but also be able to understand the hidden Sufi layers of meaning within it. (Yaqin, 2022)

Research Method

This study uses a qualitative approach with a library research method, focusing on linguistic analysis in classical literary works. The purpose of this method is to explore the semantic meanings of wazan fi'il (verb patterns) in Sufi poetry by Jalaluddin Rumi. The research was conducted through an in-depth study of the poem entitled “دعاء” (Du'a), which was analyzed structurally and semantically to find the relationship between word forms and the spiritual meanings contained therein. The main data source in this study is the Arabic text of Rumi's poem “دعاء.” Data was collected through documentation techniques, namely identifying, copying, and classifying the forms of fi'il that appear in each stanza.

After that, the data was analyzed using a morphosemantic analysis approach, which examines meaning based on the verb patterns (wazan) used in Arabic, such as فَعَلَ، أَفْعَلَ، تَفَعَّلَ، وَانْفَعَلَ. The researcher also examined various additional references in the form of classical sharaf books, modern Arabic semantics books, and Jalaluddin Rumi's Sufi studies. The aim was to strengthen the understanding of the use of fi'il in Sufi literary texts and support contextual semantic interpretation. The triangulation of sources was used to ensure the validity of the interpretation by comparing the findings with the views of Arabic linguists and Sufi scholars. This method was considered relevant because Sufi poetry, such as Rumi's works, not only contains explicit messages but also rich implicit meanings that need to be revealed through in-depth and interpretative textual analysis. (Shidiqiyah, 2023)

Result and Discussion

A. The Concept of Wazan Fi'il in Arabic Semantics

In Arabic, the concept of wazan fi'il is an important foundation in the formation of word meaning. Wazan (وزن) literally means “weight” or “pattern,” and in sharaf (morphology), it functions as a system that regulates the form and changes of verbs (fi'il) and nouns (isim) based on root words (جذر / *jizr*). Each root consists of three or four basic letters that are then weighed on a specific pattern such as فَعَلَ (fa'ala), أَفْعَلَ (af'ala), انْفَعَلَ (infa'ala), and so on. In semantic studies, wazan fi'il not only functions structurally, but also carries certain nuances of meaning inherent in the pattern. For example, the pattern فَعَلَ is a neutral basic form and often expresses ordinary actions, such as كَتَبَ (*kataba* - he wrote).

However, when the word is formed in the pattern فَعَّلَ, such as كَتَّبَ (*kattaba*), the meaning becomes intensive or causes someone else to write, giving rise to a causative or intensifying meaning. Similarly, the pattern أَفْعَلَ gives the impression of making something happen, as in the word أَسْلَمَ (*aslama*) from the root س-ل-م, which means “to surrender” or “to convert to Islam”—unlike its basic form سَلِمَ (*salima*), which means “safe.” Meanwhile, the pattern انْفَعَلَ often has a passive or reflexive meaning, such as انْكَسَرَ (*inkasara*) which means “to break” or “to break on its own,” indicating that the subject experiences the action passively or spontaneously.

In the context of Jalaluddin Rumi's Sufi poetry, the choice of wazan fi'il is not random, but carries very strong spiritual and symbolic meanings. Wazan fi'il is used to describe inner states, spiritual transformations, and the profound dynamics of the search for God. For example, in his

poem, he uses the verb أرتجف (I tremble) with the pattern أَفْعَلَ, which indicates a strong emotional response, not just a simple action. Thus, through this pattern, the meaning of the words in Rumi's poetry becomes more than just a grammatical structure; it becomes a bridge between language and spirituality.

B. Purpose of the Analysis of Wazan Fi'il

The main purpose of this analysis is to reveal the semantic power contained in the wazan fi'il used by Jalaluddin Rumi in his poem “دعاء”. Each verb form that appears in this poem not only functions as a grammatical tool but also holds deep and complex meanings. By understanding the patterns of fi'il and their changes, we can trace how spiritual meaning, emotions, and spiritual transformation are conveyed subtly yet powerfully in each verse of the poem.

In addition, this analysis aims to show that the choice of fi'il forms by Sufi poets such as Rumi is not random, but rather conscious and meaningful. Through specific wazan patterns such as أَفْعَلَ, تَفْعَلُ, انْفَعَلَ, and فاعل, for example, Rumi conveys various spiritual phases such as the destruction of the ego, inner journey, search for truth, and ultimate submission to God. Thus, this analysis seeks to reveal the close relationship between morphological structure and spiritual meaning in classical Arabic poetry. (Rahmadaniati, 2025)

Another objective is to assist readers, particularly students or researchers in the fields of Arabic linguistics and Sufi literature, in understanding the important role of sharaf in the study of the semantics of literary texts. With this approach, readers are expected to be able to explore the implicit meanings of poetic texts, especially in the symbolic and metaphorical contexts often used in Sufi poetry. The analysis of wazan fi'il can be the key to understanding the inner structure of poetic language, not just its outer shell. (Nuruddin, 2022)

In addition, this study aims to show that this type of morphological analysis can be an alternative methodological approach in literary studies. Many studies of poetry focus only on themes, style, or historical aspects, but overlook the structural power of words. Therefore, this wazan fi'il-based approach is expected to enrich the methods of literary text interpretation, especially in classical Islamic literature, which is rich in theological and mystical messages. (Hanif & Fathy, 2023)

C. Analysis of Wazan Fi'il in the poem “دعاء” by Jalaluddin Rumi

دعاء

جلال الدين الرومي

سأركض سريعاً، ولن أتوقف، حتى أنضم إلى قافلتني
سأذوب كالهواء وأفنى، حتى يأخذني الحبيب
يشتعل قلبي فرحاً، كالنار التي تُفني بيتي، ثم أرحل في الصحراء
سأصبح تراباً في الأرض القاحلة، حتى تجعلني أخضراً وظليلاً
سوف أجري متواضعاً كالماء، ساجداً في الطريق نحو حديقة وردك
منذ أن سقطت من السماء، أرتجف كذرة غبار،
ولا أجد الطمأنينة إلا إذا بلغت المقصد

رأيتُ السماء ملأى بالرعب، والأرض موطن الهلاك،
 وسأنجو من هذين الخطرين إذا وصلت إلى السلطان
 في هذا العالم الذي يتكوّن من تراب وماء،
 يختلط الكفر بالهلاك، وأعبر القلوب المليئة بالشرك حتى أصل إلى الإيمان
 الملك، سيّد الكون، الذي يحفظ التوازن والانسجام،
 ينظر إلى العاشق المتوازن
 أتمنى أن يتوهج وجهي باللون الذهبي، كلمعان قطعة ذهب،
 حتى يضعني في توازنه
 رحمته كالماء، تنساب إلى الأماكن المنخفضة،
 فسأكون تراباً، لكي تسقيني رحمته،
 "فيجذبني إلى" الرحيم

a. Per-Verse Analysis

In the first verse, "سأركض سريعاً، ولن أتوقف، حتى أنضم إلى قافلتني" there is the verb سأركض (I will run) from the root ر-ك-ض in the pattern أفعّل/أركض which follows the wazan أفعّل in the mudhari' verb. This pattern indicates an active and continuous action, suggesting a rapid and determined spiritual movement. The word أتوقف comes from the root و-ق-ف with the pattern تفعل (توقف), indicating a reflexive or conscious restraint, which in a spiritual context means the desire to continue walking without stopping toward a spiritual goal. The word أنضم comes from the root ض-م-م with the pattern انضم/انضم, which indicates a passive-reflexive meaning: he wants to enter or become part of "قافلتني" (my caravan), a symbol of the spiritual community or seekers of truth.

The second verse, "I will melt like air and perish, until my beloved takes me," contains the word سأذوب (I will melt/dissolve) from the root ذ-و-ب with the pattern فعل/ذاب in the mudhari' form, signifying existential dissolution or *fana*. This word semantically indicates the release of the ego in the spiritual process. Meanwhile, أفنى (I will perish) from the root ف-ن-ي follows the wazan أفعّل in the fi'il madhi form, containing the meaning of causing one's own destruction, reflecting the desire to disappear in divine love. The word يأخذني (he takes me) is the fi'il mudhari' form of the root خ-ذ-أ in the basic pattern فعل, with the addition of the pronoun -ني, indicating a direct relationship between the poet and "الحبيب" (the Beloved), that is, God.

In the third verse, "My heart burns with joy, like a fire that consumes my home, then I depart into the desert," the verb "burns" (يشعل) from the root ش-ع-ل follows the pattern يفتعل, meaning to ignite spontaneously or be triggered from within. This describes the fire of love in the poet's heart burning from within spiritually. The word تُفنى is the passive form of أفنى, indicating that his house is destroyed by fire, which symbolically signifies the annihilation of the material world by the power of divine love. The word أرحل, from the root ر-ح-ل in the pattern أفعّل, conveys the meaning of embarking on a spiritual journey with full awareness toward a desolate place (الصحراء), a symbol of contemplation.

The fourth verse, “I will become dust in the barren earth, until you make me green and shady,” contains the verb *أصبح* from the root *ح-ب-ص* in the pattern *أصبح*, which indicates transformation—“to become” something. This describes the spiritual transition from ego to dust (humility). The word *تجعلني* from the root *ج-ع-ل* is the *تَفْعَل* form in the *mudhari*, indicating a causative meaning: it is God who “makes” him green and shady. Semantically, this shows humanity’s total dependence on the divine will in the process of spiritual purification and growth.

The fifth verse, “سوف أجري متواضعًا كالماء، ساجدًا في الطريق نحو حديقة وردك”، contains the verb *أجري* from the root *ج-ر-ي* in the form *أفعل* (*fi‘il mudhari*), which means to flow or run fast. In this context, it carries the connotation of submission and humility like water. The word *ساجدًا* is the *isim fa‘il* form of *س-ج-د* with the *wazan* *فاعل*, meaning “one who prostrates,” signifying total submission in the journey toward God. The use of the verb and noun in this verse reinforces the meaning that the poet humbles himself completely to be worthy of entering “حديقة وردك” (Your garden of flowers), which in Sufi terminology means the presence of God. (Fitri, 2022)

The sixth verse, “منذ أن سقطت من السماء، أرتجف كذرة غبار، ولا أجد الطمأنينة إلا إذا بلغت المقصد”، contains the verb *سقطت* from the root *س-ق-ط* in the basic *wazan* *فعل*, indicating the action of falling—suggesting the loss of a high spiritual position. The word *أرتجف* from the root *ر-ج-ف* follows the *wazan* *أفعل*, meaning to experience inner turmoil. This indicates that the poet is experiencing existential anxiety after falling from spiritual glory. The word *أجد* (I find) from the root *ج-د* is also in the form *أفعل*, conveying an active search for *طمأنينة* (peace), which is only achieved if *أبلغت* (I reach) *المقصد*—the spiritual goal, indicating the end of the spiritual journey.

The seventh verse, “رأيت السماء مملأى بالعرب، والأرض موطن الهلاك، وسأنجو من هذين الخطرين إذا وصلت إلى”، contains the verb *رأيت* from the root *ر-أ-ي* in the past tense *فعل*, expressing a direct experience: seeing danger from two realms. The word *سأنجو* comes from *ن-ج-و* with the pattern *أفعل*, meaning to save oneself consciously. Meanwhile, *وصلت* from the root *و-ص-ل* is a verb form that, in a spiritual context, indicates the highest achievement: reaching “السلطان” (the Sovereign), namely God. (Fahimah, 2020)

In the eighth and ninth verses, many verbs reflect the mixed condition of humanity. The word *يتكون* comes from the root *ك-و-ن* following the *wazan* *يتفعل* (form V), implying the internal formation of the world from basic elements, namely earth and water. The word *يختلط* (to mix) comes from *خ-ل-ط* on the *wazan* *يفتعل*, indicating a complex mixture of disbelief and destruction. The word *أعبر* (I cross) from the root *ع-ب-ر* with the pattern *أفعل* indicates an active struggle to cross over “القلوب المليئة” (hearts filled with polytheism), until *أصل* (I arrive) from the root *و-ص-ل* indicates spiritual success in attaining true faith.

The last verse, “His mercy is like water, flowing to low places, so I will become dust, so that His mercy may water me,” contains the word *تنساب* from the root *ن-س-ب* in the pattern *تنفاعل*, meaning to flow gently. This describes the nature of God's mercy, which is full of love. The verb *سأكون* comes from the root *ك-و-ن* in the *wazan* *كان يكون*, indicating a state, implying the desire to become “ترابًا” (lowly earth). The word *تسقينني* comes from the root *س-ق-ي* in the form *تفعل/تسقي*, meaning to give drink metaphorically, signifying to bestow mercy. The entire verse shows that the poet is willing to become as low as possible to be worthy of receiving the outpouring of divine love.

Table 1
Analysis Of Wazan Fi'il In The Poem 'دعاء' By Jalaluddin Rumi

No.	Bait	Fi'il	Wazan	Semantic Meaning
1	سأركض سريعاً، ولن أتوقف، حتى أنضم إلى قافلتني	سأركض، أتوقف، أنضم	أفعل، تفعل	Demonstrating swift action and strong determination to join the spiritual journey.
2	سأذوب كالهواء وأفني، حتى يأخذني الحبيب	سأذوب، أفني، يأخذني	أفعل، فَعَلَ	Symbolizing the transience of self in order to become one with the Beloved (God).
3	يشتعل قلبي فرحاً، كالنار التي تُفني بيتي، ثم أرحل في الصحراء	يشتعل، تُفني، أرحل	يفعل، تُفعل، أفعل	Implies a spiritual love that burns the worldly existence.
4	سأصبح تراباً في الأرض القاحلة، حتى تجعلني أخضراً وظليلاً	سأصبح، تجعلني	أفعل، تَفَعَّل	Becoming humble (like the earth) in order to grow richly through God's grace.
5	سوف أجري متواضعاً كالماء، ساجداً في الطريق نحو حديقة وردك	أجري، ساجداً	أفعل، فاعل	Flowing gently with a submissive attitude toward spiritual beauty.
6	منذ أن سقطتُ من السماء، أرتجف ، كذرة غبار	سقطتُ، أرتجف	فَعَلْتُ، تَفَعَّل	Depicting the fall of the soul and the turmoil of a spiritual journey.
7	ولا أجد الطمأنينة إلا إذا بلغت المقصد	أجد، بلغت	أفعل، فَعَلْتُ	The search for inner peace and the attainment of spiritual goals.
8	رأيتُ السماء ملأى بالرعب، والأرض ، موطن الهلاك	رأيتُ	فَعَلْتُ	A metaphorical view of the frightening reality of the world.
9	وسأنجو من هذين الخطرين إذا وصلت	سأنجو، وصلت	أفعل، فَعَلْتُ	The desire to be saved and united with God (Al-Sultan).

	إلى السلطان			
10	فسأكون ترابًا، لكي تسقيني رحمته	سأكون، تسقيني	كان، تُفعل	Becoming soil that is worthy of receiving God's blessings.

D. Analysis

The results of the analysis of the first verse show that the use of verbs such as *سأركض* and *أوقف* indicate a spiritual dynamic between the desire to move quickly toward the truth and the refusal to stop halfway. The verb patterns *أفعل* and *تفعل* used give an active and intentional meaning. In a Sufi context, this reflects the spirit of a *salik* (spiritual seeker) who does not want to be hindered by the world or desires, but continues to walk with the “قافلتي” (spiritual caravan) towards God (Fadlin, 2023). In the second and third verses, verb forms such as *أرحل*, *يشتعل*, *يأخذني*, *أفنى*, *سأذوب* are found, indicating an existential transition from existence to transience (*fana'*). These verbs signify an inner shift from the physical form to a higher spiritual form. The patterns *أفعل* and *يفتعل* in these words create the meaning of change and movement toward the dissolution of the ego.

This is in line with Sufi teachings, which emphasize that purification of the soul cannot be complete without the destruction of worldly identity first. The fourth and fifth verses show a morphological tendency in verbs such as *سأصبح*, *تجعلني*, *أجري*, *سأجدًا*, which point to the meaning of transformation and humility. The verb patterns used contain aspects of change from one state to another. For example, *سأصبح ترابًا* (I will become dust) implies total humility, in order to be worthy of mercy and blessings. The word *سأجدًا* as the isim fa'il of *ج-د-س* indicates absolute submission, which reinforces the spiritual message in the poem that the path to God is the path of humility, not arrogance.

Furthermore, the results of the sixth to seventh verses feature verbs such as *سقطتُ*, *أرتجف*, *أجد*, *بلغتُ*, *سأنجو*, *وصلتُ*, all of which have a dimension of personal spiritual experience. The pattern of fi'il used reflects the emotional state of the poet who is experiencing an existential crisis but still striving to find “الطمأنينة” (tranquility) by reaching “السلطان” (God). Here, the forms *أفعل* and *فعل* indicate a conscious and intense effort to achieve true meaning in life through a spiritual journey full of struggle. (Eva Nurhasanah, 2023)

Finally, in the eighth to ninth verses, verbs such as *يُنكَوْن*, *يختلط*, *أعبر*, *أصل*, *تتناسب*, *سأكون*, *تسقيني* show a combination of natural processes and spiritual will. The patterns *أفعل*, *يفتعل*, *يتفعل* indicate inner movement in facing a complex and broken world, as well as the effort to keep moving toward faith and divine love. Through the chosen verb forms, Rumi successfully conveys the message that only by humbling oneself as low as the earth can one receive the outpouring of God's mercy.

Conclusion

Based on the results of this study, it can be concluded that the wazan fi'il in Jalaluddin Rumi's poem “دعاء” not only functions as a grammatical structure but also as a semantic tool that conveys a deep spiritual message. Rumi's choice of wazan is highly selective and contextual, adapting to the inner mood and Sufi message he wants to convey in each stanza of his poem.

The use of wazan such as *أفعل* and *تفعل* in this poem indicates intensification, change, and inner will. For example, the verbs *أذوب* (I will melt) and *أفنى* (I will perish) reflect the spiritual effort to melt into God, a central concept in the teachings of *fana'*. This confirms that the verb forms in

Arabic have the ability to convey strong psychological and transcendental nuances in literary expression.

Another conclusion is that through the analysis of wazan fi'il, readers can better understand the spiritual journey of the poet. Each form of fi'il represents a specific phase in the Sufi journey, from outward movements toward the search for truth, the destruction of the ego, to the attainment of divine love. This analysis shows that language is not merely a medium, but also a mirror of complex and dynamic spiritual experiences.

Methodologically, this study proves that a linguistic-semantic approach based on sharaf is highly effective in revealing the hidden dimensions of Sufi literary texts. Thus, this study is expected to serve as a reference in the study of contemporary Arabic literature, particularly in analyzing the depth of meaning through structural and semantic analysis of wazan fi'il in classical Islamic literary works.

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