



The Hermeneutics and Listener Reception of the Song “Ma Syamamtul Warda” and the Lesson Plan

Muhammad Kesit Barnabila¹, Naufal Mu’ammam², Muhammad Thoriq Zizad Zakaria³,
Kamal Yusuf⁴

¹Magister Pendidikan Bahasa Arab, UIN Sunan Ampel Surabaya, Jawa Timur, Indonesia

^{2,3,4}Bahasa dan Sastra Arab, UIN Sunan Ampel Surabaya, Jawa Timur, Indonesia

*E-mail: 02240924010@student.uinsa.ac.id

ABSTRACT

Arabic songs that go viral on Indonesian social media are often enjoyed aesthetically without a deep understanding of the lyrics' meaning. One of them is a song entitled "Ma Syamamtul Warda," discovered by Toha Fasyni. The purpose of this study is to: 1) explain the meaning of the song "Ma Syamamtul Warda" hermeneutically; 2) find out the listener's reception of the song "Ma Syamamtul Warda"; 3) the plan lesson plan that involves innovative strategies through special modules. The method used in this study is descriptive-qualitative by combining literature reviews and field studies. Data were collected using observation guidelines and in-depth interview guidelines with several students. The data analysis technique employs Stuart Hall's hermeneutic encoding/decoding theory, which categorizes a person's understanding into three categories: hegemony-dominance, negotiation, and opposition. The results of the analysis show that: 1) the lyrics of the song "Ma Syamamtul Warda" have symbolic, Sufi, spiritual, and cosmic elements that are shown through each verse; 2) The majority of listeners' reception of the song "Ma Syamamtul Warda" shows the category of hegemonic-dominant decoding and there is one lyric that is interpreted by the informant with the category of negotiation decoding. Meanwhile, the category of opposition decoding, which indicates that listeners can interpret the song effectively, was not identified; 3) the lesson plan in class X of high school involves 10 core activities that incorporate innovative strategies through special modules.

Keywords: hermeneutics, listener reception, song, lesson plan

Hermeneutika dan Resepsi Pendengar terhadap Lagu “Ma Syamamtul Warda” serta Rencana Pelaksanaan Pembelajaran

ABSTRAK

Lagu-lagu Arab yang viral di media sosial Indonesia seringkali hanya dinikmati secara estetis, tanpa pemahaman mendalam atas makna liriknya. Salah satunya adalah lagu yang berjudul “Ma Syamamtul Warda” temuan Toha Fasyni. Tujuan penelitian ini adalah untuk mendeskripsikan: 1) makna lagu “Ma Syamamtul Warda” secara hermenetika; 2) resepsi pendengar terhadap lagu “Ma Syamamtul Warda”; 3) rencana pelaksanaan pembelajaran yang melibatkan strategi inovatif melalui modul khusus. Metode yang digunakan dalam penelitian ini adalah deskriptif-kualitatif dengan menggabungkan kajian pustaka dan studi lapangan. Data dikumpulkan menggunakan pedoman observasi dan pedoman wawancara mendalam terhadap sejumlah mahasiswa. Teknik analisis data menggunakan teori hermeneutika encoding/decoding ala Stuart Hall yang membagi pemahaman seseorang menjadi tiga yaitu hegemoni-dominan, negosiasi, oposisi. Hasil analisis menunjukkan bahwa: 1) lirik lagu “Ma Syamamtul Warda” memiliki unsur simbolis, sufistik, spiritual dan kosmik yang diperlihatkan melalui tiap-tiap bait; 2) resepsi pendengar tentang lagu “Ma Syamamtul Warda” mayoritas menunjukkan kategori *Decoding* hegemoni-dominan dan ada satu lirik yang diinterpretasikan informan dengan kategori *Decoding* negosiasi. Sementara itu, kategori *Decoding* oposisi yang menunjukkan bahwa pendengar bisa menginterpretasikan lagu dengan baik tidak ditemukan; 3) rencana pelaksanaan pembelajaran di kelas X SMA melibatkan 10 kegiatan inti yang melibatkan strategi inovatif melalui modul khusus.

Kata kunci: hermenutika, resepsi pendengar, lagu, rencana pelaksanaan pembelajaran

Submitted
24/5/2025

Accepted
5/7/2025

Published
8/7/2025

Citation	Barnabila, M. K., Mu’ammam, N., Zakaria, M. T. Z., & Yusuf, K. (2025). The Hermeneutics and Listener Reception of the Song “Ma Syamamtul Warda” and the Lesson Plan. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 4, Nomor 4, Juli 2025, 639-654. DOI: https://doi.org/10.55909/jpbs.v4i4.730</i>
----------	--

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

The viral phenomenon of Arabic songs played by Indonesian millennials cannot be separated from technological advances, especially the increasingly massive development of social media. The familiarity of this song can be attributed to various factors, such as the song lyrics, rhythm, or background music that suits teenagers' ears. As quoted by Ain et al. (2024), Arabic songs have unique characteristics, including variations in melody patterns, tones, and distinctive rhythms. Unfortunately, this incident is not balanced with teenagers' understanding of the essence of these viral songs. The meaning of a song lies not only in the written lyrics but also in how the listener interprets the lyrics. Classic Arabic songs, which often contain high literary value and are filled with symbols and metaphors rich in meaning, are not always understood by the song's listener (Wahidah & Mardiansyah, 2025).

One example is the song "Mâ Syamamtul Warda," which went viral after being covered by Alfina Nindiyawati and Danuarta in a YouTube video clip on their official account. The video clip, which is 3 minutes 40 seconds long, was uploaded on August 2, 2024, and has garnered 1.7 million views in just seven months. If we take the average number of viewers per day, then there are 6 thousand viewers every day. That does not include other covers by Alma Esbeye, Al-Khodijah or the use of the song in the background of videos on Instagram, short social media posts, and TikTok.

The song Mâ Syamamtul Warda was first popularized by Abdullah Bayati in 2016. The relevance of this study becomes increasingly evident when considering the phenomenon of the virality of Arabic songs, which are often enjoyed solely for their aesthetic aspects without exploring their deeper meanings. Despite its high popularity, the majority of listeners understand the song primarily from a phonetic perspective rather than its semantic meaning. This situation highlights a gap in the public's understanding of Arabic literary works presented in musical form. For example, research by Rahmi Busyrowi (2020) tends to focus on the aspect of expressive speech acts, while Masruroh

and Najib (2024) examine the virality of foreign songs that entered Indonesia as a medium of da'wah. Another study by Anhar Salim et al. (2024) analyzed listeners' reception of Indonesian songs from the perspective of Stuart Hall's theory. From previous research, there has been no study that has analyzed the song "Mâ Syamamtul Warda" in terms of literature or language, nor has there been any research that reviews the reception of listeners to Arabic songs.

The song "Ma Syamamtul Warda" has unique aesthetic and semantic values. Its poetic lyrics contain symbols that can be interpreted in various ways by its listeners. The use of metaphors, natural imagery, and strong diction in the lyrics demonstrates that this song is more than just entertainment; it is also a cultural and spiritual expression. Therefore, a hermeneutic analysis of this song can help reveal the various layers of meaning that may be hidden in it.

The uniqueness of this research lies in its approach that combines hermeneutic analysis with listener reception studies. There are three problem formulations. First, what is the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics? Second, how is the reception of listeners of the song "Mâ Syamamtul Warda" through Stuart Hall's theory? Third, how is the implementation plan for learning that uses innovative strategies through manual modules?

There are three research objectives. First, to describe the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics. Second, to describe the reception of listeners of the song "Mâ Syamamtul Warda" through Stuart Hall's theory. Third, to describe the implementation plan for learning that uses innovative strategies through manual modules.

Relevant articles are widely found in various online journals. The following are some of the articles in question:

- 1) Prasastriansyah, A. W., & Aprianti, A. (2018). Analisis Hermeneutika Teks Lagu Celengan Rindu Karya Fiersa Besari. E-Proceeding of Management, Vol. 5,



- No.3, Desember 2018, 4028-4033.
- 2) Maulidah, U., & Abror, M. (2024). Respon Pendengar terhadap Lagu Berisik, Kota, dan Tanya Karya Dere Melalui Perspektif Resepsi Sastra Wolfgang Iser. *DEIKTIS: Jurnal Pendidikan Bahasa dan Sastra*, 4(4), 630-636. <https://doi.org/10.53769/deiktis.v4i4.1025>
 - 3) Dewi, Y. S., & Damayanti, W. (2025). Pembelajaran Keterampilan Menemukan Isi Artikel Ilmiah Menggunakan Strategi Inovasi melalui Google Form Opsi File Upload. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(2), 187–204.

METHOD

The method used in this article is library research, namely by utilizing library sources to obtain research data. Library research is a study method that involves collecting information and data through the use of various materials available in the library, such as documents, books, magazines, historical records, and other sources (Rahmawati, 2025; Razak, 2020; Fraenkel et al., 2021; Putra & Sujatmiko, 2021). Additionally, this study is a field study designed to gain a comprehensive understanding of the research object. The library study focuses on literature that discusses Stuart Hall's hermeneutics, and the field study was conducted by involving students of the Sunan Ampel State Islamic University of Surabaya as research informants.

Primary data were collected through observation and in-depth interviews with six research informants, all of whom were students at UIN Sunan Ampel Surabaya. Data collection was carried out using the purposive sampling method, focusing on the criteria for Arabic language students at UIN Sunan Ampel. Observations aim to understand how informants respond to songs spontaneously, both in terms of lyrics and their understanding. In-depth interviews were conducted

to explore the interpretation and understanding of related informants based on their experiences and cultural and religious backgrounds. The secondary sources are in the form of literature related to Stuart Hall's hermeneutics theory, specifically in the analysis of songs.

The data analysis method in this study employs a hermeneutic approach, drawing on the Stuart Hall model, which involves three levels of listener reception: hegemony-dominance, negotiation, and oppositional. Data obtained from observations and interviews were analyzed thematically to identify patterns of interpretation that emerged among research informants. Thematic categorization was carried out by sorting the interview results based on listener reception. The results of the analysis were then contextualized with Stuart Hall's hermeneutic theory and relevant theories to obtain more comprehensive conclusions regarding the meaning of the song "Ma Syamamtul Warda" and its reception by listeners.

The lesson plan, utilizing innovative strategies through manual modules, was developed based on a comprehensive library study. The implementation plan, which utilizes innovative strategies, was identified in several scientific articles published in online journals, including Dewi & Damayanti (2025), Razak & Elmustian (2024), and Mulyadi (2023).

RESULTS

The song 'Ma Syamamtul Warda' expresses love and deep longing for a lover, specifically the Prophet Muhammad SAW. In this case, the songwriter interprets the feeling of love through verses of lyrics that contain elements of romance. However, in the interpretation of each verse of lyrics, there are various receptions, depending on the background, environment, social, and cultural context of each individual. The complete lyrics of the song "Ma Syamamtul Warda" are as follows.

زَادَنِي شَوْقًا إِلَيْكَ	مَا سَمَّمْتُ الْوَرْدَ إِلَّا
خِلْتَهُ يُحْنُو عَلَيْكَ	وَإِذَا مَا مَالَ عُصْنٌ
فَالْحَشَا بَاقِي لَدَيْكَ	إِنْ يَكُنْ جِسْمِي تَنَاءً
حَلِ بِي مِنْ مُقَلَّتَيْكَ	لَسْتُ أَدْرِي مَا الَّذِي
قَوَّسُهُ مِنْ حَظِّكَ	رُشِقَ الْقَلْبُ بِسَهْمٍ
يَا حَبِيبِي فِي يَدَيْكَ	إِنْ دَائِي وَدَوَائِي
فَهُوَ مَنْسُوبٌ إِلَيْكَ	كُلُّ حُسْنٍ فِي الْبِرَايَا
رَبَّنَا صَلِّ عَلَىكَ	يَا حَبِيبِي يَا مُحَمَّد

Figure 1
Screenshot Lirik Lagu 'Ma Syamamtul Warda

The results of this study indicate that the lyrics of the song "Ma Syamamtul Warda" contain deep meanings that represent love and spiritual longing for the Prophet Muhammad SAW. The songwriter uses poetic symbols such as roses, tree branches, and arrows to convey spiritual emotions symbolically. The five informants interviewed agreed that the song's verses reflect a form of love that is transcendental and not limited by space and time. The first to fifth verses are interpreted as a form of expression of longing and surrender, while the sixth to last verses strengthen the meaning of servitude and affirmation towards the figure of the Prophet. This interpretation is not only understood cognitively but also internalized effectively and spiritually by the listeners.

1. Interpretation of the Song 'Ma Syamamtul Warda' Using the Principle of Hermeneutics

Five informants directly convey their opinions about the song Ma Syamamtul Warda. Some categorize it as a qosidah, while others consider it a sholawat because the lyrics focus on praising the Prophet Muhammad. However, all informants agreed that the meaning contained in

each verse of the lyrics has the same interpretation, namely the expression of the songwriter's love for his lover, namely the Prophet Muhammad SAW, so that none of the lyrics are interpreted outside of that context. The researcher will sequence the interview results from the first informant to the last, facilitating an understanding of the data obtained during the field study.

First, Izza Afkarina, who stated that the Ma Syamamtul Warda qosidah describes an intense love for the Prophet Muhammad. "I have never even smelled the scent of flowers other than, but that verse makes me miss him even more," said Izza, starting her comment. She continued, "When the tree branch moved, I thought he loved you. It was like a very symbolic expression of longing as if all the movements of nature showed love for the Prophet." Moreover, the verse 'If my body goes far, then the spirit of my life that remains is only you' is very touching. It is a form of love that does not depend on the physical but on the spiritual.

Izza also highlighted the verse about the gaze: "What comes to me from your eyes. My heart feels like an arrow has pierced it. It is like a metaphor for love that is painful but at the same



time life-giving." She also linked the verse to classical poetry: "I feel this is almost the same as the verse Burdah Imam al-Bushiri".

: نَعْمَ سِرِّي طَيْفٌ مِنْ أَهْوَى فَارَقَنِي : Love can be painful because of longing that is not conveyed." According to Izza, the seventh lyric emphasizes that the Prophet is the source of all beauty." Izza concludes that this entire qasidah is a form of sacred love, which is profound and deeply integrated into the poet's spiritual life.

Maisyah, on the other hand, interpreted this qasidah as not just an ordinary love poem, but rather as an expression of intense love for the Prophet Muhammad. She explained the meaning of the first verse by saying, "Mâ syamamtul wardâ illâ zâdanî syawqan ilayka... it is a beautiful verse because it depicts the real feelings of a true lover. When the branch bows, it is as if it is showing affection for the Prophet."

Maisyah also emphasized that the third lyric is a form of longing that cannot be contained. When asked about the verse about the arrow, she explained that the Prophet's gaze alone makes someone restless. Maisyah then gave an example of a person who loves the Prophet who will not be satisfied with just reciting salawat. Even when reciting salawat, the longing is even more intense. This can be seen from her statement that stated, "I believe there are people who love the Prophet so much that they can see him consciously, not just in a dream. And when that person cannot see the Prophet, he feels very sick. He is even willing to die as long as his heart remains with the Prophet."

The third informant, Wildan Falah, directly interpreted the first lyrics as something that had an impact on feelings, "The first verse immediately stabbed me. I do not smell the fragrance of roses except that my longing for you increases... it is like when we as a people see the beauty of nature, then immediately remember the Prophet Muhammad." The verse 'So if my body is far away, I will bring my heart closer so that it remains close to you,' according to Wildan, really represents the Prophet's people who never met him, but whose

hearts are always connected. The informant also quoted that this song has a meaning, as in the verse طوبى لمن لم يراني وأمن بي —'Lucky are those who have never seen me but believe in me.' When interpreting the arrow verse, Wildan stated, "It is as if a shot from your bow struck my heart. A lover can be cured simply by imagining the person they love. Illness and healing both come from the beauty of the Prophet." Finally, Wildan provided an analogy that the glory of Ramadan, the night of Lailatul Qadr, and all of that was due to the birth of the Prophet Muhammad, as if the Prophet Muhammad was the source of happiness for all Muslims in the world.

Khoirurrosi, as the fourth informant, interpreted something that tended to be unique, especially linking it to a semiotic perspective that was connected to hermeneutics. He explained that this poem describes a spiritual longing for the Prophet Muhammad SAW. The rose (al-ward) is a symbol of love and longing. Regarding the arrow verse, Khoirurrosi interpreted it as a deep and inevitable love—the arrow comes from fate, implying that this love is part of one's destiny. Then, Khoirurrosi linked it to "Sufism in the Nabawi made that all beauty in this world is a reflection of the glory of the Prophet. The informant also linked the poem to the social realm, specifically in the mention of the last verse, 'Ya Habibi ya Muhammad,' as a form of emotional and spiritual closeness, which is a characteristic of the Islamic tradition in Indonesia. The informant then concluded that, from a hermeneutic perspective, this poem demonstrates that love for the Prophet has permeated all aspects of the poet's life. Every event, every natural phenomenon, all return to love for the Prophet Muhammad.

Finally, Shofwatul Qolbi, or Shofwa, interprets each verse in this poem as an expression of intense love. She then quotes the second verse and interprets the love in the verse as something that can be born from ordinary things, even seemingly trivial ones. In the context of transcendental love, Shofwa illustrates that the

body cannot limit the expression of love. Regarding people who look at the Prophet, Shofwatul believes that the lyrics are not just a metaphor but the real feelings of people who fall in love, even though they are separated by distance and time. The informant then closes the interpretation with the statement that only the Prophet can calm the longing heart, and all the beauty among creatures is attributed to the Prophet Muhammad.

2. Reception of Listeners of the Song "Mâ Syamamtul Warda" through Stuart Hall's Theory

The application of Stuart Hall's decoding theory in literary and musical works, including songs, opens up space for researchers to understand that each listener brings a different background of experience, ideology, and emotions. In the song Ma Syamamtul Warda, for example, the listener's interpretation is highly dependent on their relationship with religious values, Sufi experiences, and emotional closeness to the figure of the Prophet Muhammad. If someone shares the same values as the poet, they will likely engage in dominant decoding. Listeners with a partially aligned value background but different interpretations will engage in negotiated decoding. Conversely, audiences who are not in line with the religious or symbolic content in the song tend to reject the meaning of the text, thereby engaging in oppositional decoding.

The first verse contains a meaning that does not stand alone but is closely related to the horizon of meaning of the reader or listener. The interviewed subjects stated that they immediately understood the meaning of this verse as a form of longing for the Prophet, which suggests that their interpretation aligns with the songwriter's intention. All five informants agreed that the lyrics in the first verse suggest a longing for the Prophet Muhammad, with no differing opinions. Therefore, from the perspective of Stuart Hall's theory, this response is classified as hegemonic-dominant

decoding because the listener receives the message in its entirety according to the message encoded by the songwriter. The second verse emphasizes that the relationship between the song writer and the Prophet is not only based on personal religious experience but also shares with the song's listener the feelings the songwriter experienced while writing. The author aims to enhance the symbolic significance of the tree branches that bow, serving as a visual representation for the listener of the song. This was confirmed through interviews with the five informants, including the opinions of Khoirurrosi and Wildan., who also confirmed that the branches bowing are interpreted as a form of respect and solemnity on the part of the author before the Prophet. In Hall's decoding theory, this is also an example of dominant decoding because the five informants did not reject the symbolic meaning contained in the text; instead, they affirmed and strengthened the encoded meaning with their interpretations.

In the context of Stuart Hall's interpretation, the message constructed by the songwriter is hegemonic because it is based on religious values and beliefs that are adjusted to the listeners of the song - in this case, the majority of target listeners are Muslims. So, when listeners accept this message without much negotiation, it indicates the power of the dominant narrative that the author has successfully transmitted to the listeners. However, it is possible that listeners from non-religious or secular backgrounds may engage in oppositional decoding as they could perceive this verse as an excessive cult of religious figures. Because the informants in this study came from a Muslim background and were not included in the *awwam* category in terms of religion, the decoding results showed a hegemonic-dominant category, as the message received was the meaning intended by the songwriter.

In these lyrics, the songwriter states that he sees something real, but his mind cannot explain what he is seeing. The response from the informant indicates that this verse is understood as a form of



love that is profound and even transcendent, making it impossible to explain rationally. When the audience can feel the emotional impact of this verse, the decoding process occurs at a dominant level, as they not only understand the text but also live its meaning through personal experience. Four informants, or more than half of the total informants, namely Dewi Maisyah, Shofwa, and Khoirurrosi, reported this experience, stating that every time these lyrics were played, they often imagined themselves talking to the Prophet Muhammad. Two other informants, namely Wildan and Izza, only confirmed that the author imagined the Prophet but did not provide information that they often felt this way. This fact indicates that the five informants have fully grasped the emotional and spiritual meaning, thereby categorizing it as hegemonic-dominant decoding in Stuart Hall's scheme.

In the fourth verse, the interpretation obtained after analyzing the song lyrics from a hermeneutic perspective is a message that an abstract form of love can be transformed into a spiritual experience. This message is conveyed by the poet as a Sufi experience, with the hope that it will be readily accepted by listeners who share parallel religious awareness or believe that the presence of the Prophet Muhammad does not require a physical form. This parallel experience further strengthens the author's intention that decoding remains in the dominant area. However, listeners with a non-religious background will likely interpret this verse symbolically and fall into the category of negotiation decoding. However, the five informants share a religious background, as they are all Muslims who received Islamic education at Islamic universities. This data is reinforced by the results of interviews, which resulted in the conclusion that the five informants fall into the hegemonic-dominant decoding category.

After the previous verse describes the Sufi experience, this verse introduces a new spiritual experience: the pain of loving and missing someone. The effect of this verse becomes

particularly strong when the listener has had a religious experience that resonates with an inner wound. The author describes love for the Prophet Muhammad as a painful sacrifice because they are separated by distance and time. This is what strengthens the status of this verse in the Hegemonic-Dominant decoding. According to the informant, most people understand the meaning of this verse as a form of selfless love. In contrast, others interpret this verse as an expression of pain due to not being able to meet the Prophet Muhammad physically. The acceptance of the meaning from the informant explains that the informant's reception of this lyric falls into the hegemonic-dominant decoding category.

In the sixth verse, the author conveys this message through a distinctive symbol that is interpreted by religious listeners as a form of total surrender, thereby strengthening the dominant decoding position when presented to the song's listener. However, for listeners who do not have a spiritual affinity or closeness, this verse can seem hyperbolic or an ordinary metaphor, and they may engage in negotiation decoding, even opposition. However, in the context of the study, the dominant decoding is the hegemonic one because the informants' religious horizons are very close. The responses of most informants who interpret this verse as a form of total surrender by a lover show that all informants are in the hegemonic-dominant decoding position, as the listener accepts the meaning structure as intended by the author. However, there is one informant who is included in the Negotiation Decoding category, namely Izza, because there is an additional meaning that is not from the author's reception by linking the lyrics to a Josiah.

Based on Stuart Hall's encoding/decoding theory, the overall response of informants to song lyrics is in the hegemonic-dominant decoding category. This means that informants accept and understand the message in the song as encoded by the songwriter without rejecting or distorting its meaning. Only one informant interpreted the sixth

verse by linking it to the Burdah qasidah, so it falls into the negotiation decoding category. No opposition decoding category was identified in this study, as the informants' religious and cultural backgrounds align with the song's religious context. This finding indicates that the spiritual and Sufi meanings contained in the song have been successfully transmitted in their entirety to listeners who have a similar horizon of religious understanding.

3. Learning Implementation Plan

The learning implementation plan for the interpretation of the song "Mâ Syamamtul Warda" uses the principles of hermeneutics and reception of listeners of the song "Mâ Syamamtul Warda" through Stuart Hall's theory using a dual strategy through a manual module in class XI of high school. The dual strategy involves a process skills approach, copying task techniques, and test techniques. All of these learning strategies are contained in the manual module. The manual module has three structures. First, learning one. This learning resource includes a teaching guide on the meaning of the song "Mâ Syamamtul Warda," that utilizes the principles of hermeneutics. Each unit of meaning is provided with an empty field to be used as a place to copy the teaching guide material. This means that learning involves a process skills approach and copying assignment techniques, and second, learning involves two. Content learning contains a collection of question units to be answered in the empty fields of the manual module. This means that the module contains test techniques and copying assignment techniques.

The lesson plan is limited to core activities. The activity units in the learning implementation plan are:

- 1) The teacher facilitates students to be in the first learning of the manual teaching module
- 2) The teacher facilitates students to copy the description of material 1 in the manual

teaching module about the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics

- 3) The teacher facilitates students to copy the description of material 2 in the manual teaching module about the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 4) The teacher facilitates students to copy the description of material 3 in the manual teaching module about the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 5) The teacher facilitates students to copy the description of material 4 in the manual teaching module about the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 6) The teacher facilitates students to copy the description of material 1 in the manual teaching module, which explains the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 7) The teacher facilitates students to copy the description of material 2 in the manual teaching module, which explains the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 8) The teacher facilitates students to copy the description of material 3 in the manual teaching module, which explains the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 9) The teacher facilitates students to copy the description of material 4 in the manual teaching module, which explains the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 10) The teacher facilitates students to be in the second learning of the manual teaching module



- 11) The teacher facilitates students to answer practice questions on material 1 in the manual teaching module on the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 12) The teacher facilitates students to answer practice questions on material 2 in the manual teaching module on the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 13) The teacher facilitates students to answer practice questions on material 3 in the manual teaching module on the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 14) The teacher facilitates students to answer practice questions on material 4 in the manual teaching module on the meaning of the song "Mâ Syamamtul Warda" using the principle of hermeneutics
- 15) The teacher facilitates students to answer practice questions on material 1 in the manual teaching module on the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 16) The teacher facilitates students to answer practice questions on material 2 in the manual teaching module on the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 17) The teacher facilitates students to answer practice questions on material 3 in the manual teaching module on the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory
- 18) The teacher facilitates students to answer practice questions on material 4 in the manual teaching module on the reception of listeners to the song "Mâ Syamamtul Warda" through Stuart Hall's theory

DISCUSSION

Stuart Hall is a Jamaican cultural theorist who became a central figure in the Cultural Studies

school at the Birmingham School in the 1970s. He is known as a thinker who successfully bridged structuralism and post-structuralism theories by emphasizing the importance of reading the social context in the communication process (Stuart Hall, 2024:371-374). His ideas have a significant influence in the realm of contemporary hermeneutics, particularly in understanding that meaning is not singular or fixed but rather depends on the relationship between the text and the audience (Supianti & Hidayat, 2023). In his thinking, Hall rejects the view that communication messages are always received in their entirety by the listener and instead emphasizes that the audience is an active subject who can interpret messages in various ways. Stuart Hall's Decoding Theory categorizes the meaning-making process into three categories: hegemonic-dominant, negotiated, and oppositional. Dominant listeners are those who receive messages in accordance with the sender's intent. Negotiating listeners receive part of the message but change the meaning according to their context. Meanwhile, oppositional listeners reject or resist the meaning conveyed because it conflicts with their values or perspectives (Salim et al., 2024).

Based on the research results, the first verse uses roses as a symbol of intense desire and deep longing for someone. This symbol embodies aesthetic beauty, considering that roses are among the most cherished flowers of every lover. The attachment between roses and longing represents the element of *balaghah* towards the figure that is missed, namely the Prophet Muhammad SAW (Awadin et al., 2025). The symbol of the rose is often referred to as the "Rosario," which in Latin refers to the epistemological term for a believer's longing for the figure they love (Pasi, 2023). The rose in this lyric is interpreted as a symbol of love and fragrance, and it can be metaphorized as a trigger for spiritual longing. Longing for the Prophet in this lyric is not merely ordinary longing but longing that increases every time you interact with the beauty of God's creation—in this case,

roses. Data collected from several versions of translations and interpretations of informants state that this lyric positions the Prophet as the center of all beauty that can be felt. From this first lyric, it can be concluded that the songwriter invites the reader to enter into a spiritual experience, not just a logical one, which can only be fully understood by those who have the same horizon of faith.

In the second verse, the songwriter employs a natural image, in the form of a bent tree branch, as a metaphor for nature's respect or affection for the Prophet. The branch can be interpreted as a representation of humans and nature, considering that it is one of the elements that cannot be separated from the tree, which both need. The visualization of the curved branch serves as a symbol that not only humans miss but also the universe submits to due to the blessing of the Prophet's existence. This interpretation is reinforced by informants who consider the verse as a symbolic praise for the Prophet Muhammad SAW, as stated that "branches" are a symbol of nature that also expresses love and affection.

The hermeneutic interpretation of this verse suggests a shift in meaning from a visualized symbolic expression to a spiritual one. According to Paul Ricoeur, as cited in Prasetyo (2023), symbolic expression can be interpreted as an image that has a special meaning. In this case, the image does not have to be the same as what is seen; its meaning must be investigated through the text and context, which is the author's interpretation. The branches in the text are depicted bowing so that when interpreted in the realm of hermeneutics, the symbolism of the branches can be understood as a form of ta'dzim or respect. Even in the spiritual realm, the branches bowing can be likened to dhikr, or an effort to always remember the Prophet Muhammad in every condition (Haifd & Hakiki, 2025) The bowing of the branches reflects the submission of the heart, both from nature and from the songwriter, as part of a creature that glorifies the Prophet.

The third verse presents the relationship between body and soul in the form of very emotional diction, which, if interpreted in Indonesian, becomes, "If my body is far away, then my heart is still with you." This sentence emphasizes that the spiritual relationship with the Prophet is not limited by space and time. In Ibn Katsir's book of Dates, there are several opinions stating the year the Prophet Muhammad died, but the most clear opinion is that he died in 632 AD (Katsir, 2008). Even though they have been separated for almost 14 centuries, the feeling of love and longing will not be extinguished even though the lover cannot be found again in the world. The author of the song expresses that even though they are physically separated, their inner closeness remains firmly attached to their hearts.

From a hermeneutic perspective, this verse contains a convergence between spiritual experience and faith (Zuhriyah, 2014). Spiritual experience can be seen in how someone who has never met and does not know the physical condition of their lover harbors a profound sense of love and longing. The experience of faith is also evident in each individual's belief that the Prophet Muhammad truly existed and that the teachings in the Quran and the hadith about him are not just a story (Mahfudzot, 2025). This interpretation is also supported by the opinion of the informant, who considered the verse as a form of spiritual love that a people had for the Prophet, even though they had never met him in person. This once again confirms the dominant acceptance of the message, as the listener internalizes the meaning of the lyrics according to the Islamic values they believe in. They not only understand the literal meaning but also absorb layers of meaning that are emotional and spiritual in nature.

The fourth verse expresses a more personal and profound feeling because in the words "لست" dan "بي", the author uses dhomir mutakallim wahdah as a representation of himself. Here, the songwriter presents diction that shows the metaphysical effect of a lover's gaze even though



it is only a mere fantasy. According to Fikra (2024), the gaze in Sufi poetry is often considered a symbol of inspiration or the radiance of spiritual love. This gaze has a serene and calming impact because it evokes the image of seeing the beloved, as well as a sense of sadness. After all, the lover will never be found in the world. This is in line with the mystical experience in the Sufi tradition, where the presence and gaze of the Prophet can penetrate consciousness and shake the hearts of those who miss the Prophet (Sa'adah & Fikra, 2024).

From a hermeneutic perspective, this verse reflects the complexity of the emotional relationship between the songwriter and the beloved, which, in this case, eliminates the boundaries between human love and divine love. The songwriter's inability to articulate the feelings evoked by imagining looking at the Prophet reveals that spiritual love has dimensions that defy ordinary logic (Arifah et al., 2025). The message contained in the text can be interpreted as an abstract form, which is then internalized to become part of the listener's spiritual reality. The author wants the listener of the song to more easily convey the message he carries so that the lyrics of this verse use a human metaphor, namely someone who looks with their eyes.

The verse then continues with a sharp metaphor about love that hurts but is still yearned for. The songwriter interprets love as a "سهم" or arrow, associated with the word "الظ" dan "القلب". This verse unites elements of logic, emotion, and faith in one series of diction, making it symbolically dense through the visualization of the arrow. The symbol of the arrow in the classical Arabic poetry treasury is commonly used to describe the inner wound caused by longing (Risma et al., 2025). The symbolism of the arrow in this verse does not stop at the dramatic visual event but expands to emphasize that love for the Prophet does not always bring comfort but also suffering that is accepted with joy. This interpretation makes this verse a turning point in the narrative, from passive longing to active

suffering suffered by the author. If the longing to meet someone is delayed for a long time, then the pain also feels even more excruciating. As the Arabic proverb says, "The cure for longing is meeting a lover" (Rahmawati, 2022). Therefore, when the meeting is delayed for a long time, the longing becomes increasingly intense, piling up and intensifying the pain.

The author interprets that love is inevitable because it has become part of divine provisions, although sometimes love gives pain. The painful love in this verse symbolizes the effect of the spiritual presence of the Prophet Muhammad SAW, which is transformed into a human feeling. When pain becomes part of inner pleasure, then this verse has succeeded in representing the reality of love in a Sufi spiritual framework. According to the informant, the expression of the bow and arrow is likened to the sacrifice of a lover who has not met his beloved. Izzah, one of the informants, interprets this verse explicitly as a paradox of love that can be compared to the verse of the qosidah Burdah Imam al-Bushiri, which reads:

نعم سرى طيف من أهوى فأرقتي # والحب يعترض اللذات بالأم

According to the results of an interview with Izza Afkarina on March 25, 2025, it is known that this qasidah tells the story of someone who wakes up at night and then sees the figure of a lover. However, the pleasure of meeting the lover is only a shadow because it is an unreal hallucination. The pain referred to in the two verses of the qasidah means the pain of not being able to meet the lover. This qasidah also explains that longing can produce painful hallucinations, and the cure is only to be met. This opinion is reinforced by the hadith, which explains that every disease must have an antidote, and the antidote to all diseases of the heart is liquor mahbub.

After the previous verse explains the pain caused by love and deep longing, this verse explains the cure for that pain. The sixth verse clarifies the relationship between suffering and healing, centered on the figure of the Prophet as

the source of both. The poet not only admits that he is sick because of love but also believes that his healing can only come from the person he loves. This verse embodies the understanding that spiritual suffering can only be alleviated through spiritual closeness to the source of love itself. The poet places his entire existence in the authority of the Prophet, both as the cause and the resolver of his inner struggle. The existence of the Prophet can only be sought from the spiritual and spiritual side so that a meeting can occur, but not in a real physical form (Hanif & Fathy, 2023). The meaning of the sixth verse also shows that the relationship between the poet and the Prophet is not one-way but spiritually interactive. The poet does not simply express love but also surrenders his entire existence to the figure he loves. In Sufi discourse, this is known as *fauna*, which is the disappearance of oneself in the existence of the Beloved (Ahmad, 2025). From this stanza, it can be concluded that the poet has no authority over himself, and everything about him is controlled by love for the Prophet.

The seventh stanza places the figure of the Prophet as the source of all beauty in the universe. This stanza is a classic example of a message encoded with hegemonic power that the author wants to instill, namely, making religious values the center of meaning. The author shows a praise designed through a cosmic narrative of the words "حسن في البرايا" which places the Prophet as the axis of goodness and beauty. The author places the lyrics in a way that makes them more easily accepted by listeners who share similar beliefs - the belief that the Prophet Muhammad embodies the absolute goodness that exists in humans. When interpreted more deeply, these lyrics reveal that the poet is attempting to unite aesthetics and doctrine in a single breath. Listeners from a secular cultural background might perceive this stanza as a form of glorification, which can lead to oppositional decoding if it does not align with their framework of faith. However, for religious audiences, such as the informants in this study, this

stanza represents the pinnacle of spiritual affirmation.

The song "Ma Syamantul Warda" closes with a direct affirmation of the identity of the beloved and a prayer to God to bestow grace upon the Prophet. Aesthetically, this verse embodies simplicity that is rich in meaning, marking the narrative's close with its peak spiritual power. The repetition of the greeting "ya habibi ya Muhammad" emphasizes that all the previous verses are indeed directed at the Prophet as the center of love, longing, and hope. In the Islamic tradition, mentioning the name of the Prophet, followed by *shalwar*, is the highest form of respect that also serves as a prayer and a form of love (Haifd & Hakiki, 2025). The addition of *shalawat* becomes an emotional and religious climax, demonstrating how the poet's love is not only a personal expression but also a part of worship. The structure of this verse is relatively simple because it does not use figurative language or place elements of *balaghah* in it. However, that simplicity is the essence of this song, as the lyrics serve as the climax of all previous expressions of longing and love by directly mentioning the name of the lover.

In hermeneutic interpretation, these lyrics invite listeners to see that every form of beauty in the world is a reflection of the Prophet's existence. This verse is a metaphysical affirmation that positions the Prophet not only as a historical figure but also as a representation of universal goodness. The Prophet's universal goodness encompasses all of humanity, regardless of religion or race. This interpretation is reinforced by Firdausy's (2023) opinion that the Prophet's position as an *uswatun hasanah* serves as a role model for all creatures on earth (Firdausy & Syamhadi, 2023). This example also confirms Islam's position as a religion of love and compassion (Mohtarom, 2023). The five informants in the study accepted the meaning conveyed by the author, even linking the verse to the doctrine of "*rahmatan lil 'alamin*" in order to strengthen the dominant decoding position in



interpreting the lyrics. From here, the seventh verse is a theological construction that positions the Prophet as a manifestation of Allah's grace.

The simplicity in the last verse of the song is an affirmation that no longer requires symbolism, as the author wants to convey the peak of love and sincere longing without intermediaries, such as specific symbols. From the informant's point of view, this verse does not convey a special meaning; instead, it presents a heart-rending situation within the lyrics. Stuart Hall would classify this response as dominant decoding because the listener can understand the text's contents without any differences of opinion. The impact of these lyrics can also be felt directly by the author. This confirms the status of lyrics as a dominant decoding category because the message has been received not only at the cognitive level but also at the affective and spiritual levels.

The main advantage of this study lies in its approach, which combines hermeneutic analysis with Stuart Hall's reception theory, allowing it to not only explain the meaning of the text in depth but also capture the actual meaning of the listeners. This approach enables researchers to uncover the layers of spiritual, symbolic, and emotional meaning in the song "Ma Syamamtul Warda," which are often overlooked in conventional linguistic studies. This study also successfully presented qualitative data through interviews. The selection of informants from among Arabic language students strengthens the validity of the findings because they possess background knowledge that aligns with the text's context. However, one of the limitations of this study is the relatively small and homogeneous number of informants, which may not accurately reflect the diversity of socio-cultural backgrounds that could affect the decoding process. To overcome this weakness, further research is suggested that involves informants with more diverse religious and cultural backgrounds, in order to explore the possibility of decoding opposition and expand the spectrum of text meaning more specifically.

CONCLUSION

First, the lyrics of the song "Ma Syamamtul Warda" convey a person's dependence on love and longing for the Prophet. These lyrics employ elements of symbolism, such as roses in the first verse and arrows in the fifth verse, which convey the meaning of longing and pain. Another interpretation of the song's verses also encompasses Sufistic, spiritual, and cosmic aspects, which are depicted through the second, third, and fourth verses. The lyrics in the first to fifth verses explain feelings of love and longing.

Second, according to Stuart Hall's theory, the reception of the song "Mâ Syamamtul Warda" by the listeners is categorized as hegemonic-dominant decoding, indicating that the overall response of the informants to the song lyrics falls within this category. This means that the informants accept and understand the message in the song as encoded by the songwriter without rejecting or distorting its meaning. Only one informant interpreted the sixth verse by linking it to the Burdah qasidah, so it falls into the negotiation decoding category. No opposition decoding category was identified in this study, as the informants' religious and cultural backgrounds align with the song's religious context. This finding indicates that the spiritual and Sufi meanings contained in the song have been successfully transmitted in their entirety to listeners who have a similar horizon of religious understanding.

Third, the implementation plan for learning the meaning of the lyrics of the song "Ma Syamamtul Warda" and the reception of listeners of the song "Mâ Syamamtul Warda" through Stuart's theory involves eighteen core activities. The first nine activities focus on the meaning of the song "Ma Syamamtul Warda," while the second nine activities explore the listeners' reception of "Ma Syamamtul Warda," including copying the meaning and re-examining it, as well as practicing the answer to the practice question units in the manual teaching module.

REFERENCES

- Ahmad, N. I. (2025). Konsep Fana , Baqa ', dan Ittihad Abu Yazid Al-Busthami dan Relevansinya dalam Pendidikan Islam. *IHSAN: Jurnal Pendidikan Islam* 3, no. April (2025): 165–173.
- Ain, A. Q., Nuraeni, D., & Milah, A. S. (2024). Analisis Isim Ma'rifat Pada Lagu Deen as- Salām Annisa. *Muhasabah: Jurnal Pendidikan Bahasa Arab* 6, no. 1 (2024): 86–97.
- Arifah, B., Fikri, S. & Hidayat, H. (2025). Bahasa, Pendidikan, dan Agama dalam Pembelajaran. *Lahjah Arabiyah: Jurnal Bahasa Arab dan Pendidikan Bahasa Arab* 6, No. 1 (2025): 38–54.
- Awadin, Adi Pratama, Ahmad Zuhdi, Fitroh Ni, Edi Sutardi, and Edi Komarudin. "Epistemologi Ilmu Balaghah Dalam Al-Quran." *Lahjah Arabiyah: Jurnal Bahasa Arab dan Pendidikan Bahasa Arab* 6, no. 1 (2025): 87–102.
- Bonga, J. (2021). *The Philosophy of Longing: Memaknai Hakikat Rindu*. Stiletto Book,
- Dewi, Y. S., & Damayanti, W. (2025). Pembelajaran Keterampilan Menemukan Isi Artikel Ilmiah Menggunakan Strategi Inovasi melalui Google Form Opsi File Upload. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(2), 187–204. <https://doi.org/10.55909/jpbs.v4i2.703>
- Firdausy, A. R. & Syamhadi S. (2023). Etika Distribusi Dalam Alqur'an. *Iltizam: Jurnal Ekonomi dan Keuangan Islam* 1, no. 1 (2023): 154–177. DOI:10.35316/iltizam.v1i1.3376
- Fathonah, S., Purba, A., & Setyonegoro, A. (2024). Penerapan Model Project Based Learning dalam Pembelajaran Menulis Teks Pidato di Kelas VIII B SMP Negeri 18 Kota Jambi. *Lingua Rima: Jurnal Pendidikan Bahasa dan Sastra Indonesia* Vol. 13 No. 2 Juli 2024, 121-133.
- Fraenkel, J. R.; Wallen, N. E., Hyun, H. H. (2012). *How to Design and Evaluate Research in Education. Eighth Edition*. New York: McGraw-Hill.
- Haifd, H., & Hakiki, K. M. (2025). Nilai-Nilai Pendidikan Dalam Surat Al-Ahzab Ayat 56 Bersholawat Kepada Nabi. *Jurnal Mifathul Ilmi: Jurnal Pendidikan Agama Islam* 2, No. 2 (2025): 38–47.
- Hall, S. (2024). Culture, the Media and the 'Ideological Effect'. *New Critical Writings in Political Sociology*. Routledge, 2024. 341-374.
- Hanif, A. & Fathy, A. (2023). Dimensi Spiritualitas Musik Sebagai Media Eksistensi dalam Sufisme Jalaluddin Rumi." *FiTUA: Jurnal Studi Islam* 4, no. 2 (2023): 111–128.
- Hilal, U. Z. (2019). Peran Sosial Guru PAI dalam Masyarakat (Studi pada Guru PAI SMP di Kecamatan Tempel). *Jurnal Al Qalam* 20, no. 1 (2019): 71.
- Katsir, I. (2008). Kisah Para Nabi dan Rasul, Cetakan VI. Penerjemah: Abu Huzaifah. Editor: Abdul Basith Abdul Aziz. Jakarta: Pustaka as-Sunnah.
- Listyantanto, A. & Syarifuddin, S. (2024). "Fenomena-Fenomena Metafisika Dalam Al Qur'an. *Jurnal Budi Pekerti Agama Islam* 2, No. 6 (2024): 86–93.
- Mahfudzot, K. (2025). Esensi Cinta kepada Nabi Muhammad Menurut Al-Qur'an. *Tabsyir: Jurnal Dakwah dan Sosial Humaniora*, 6(1) (2025): 239–251.
- Masruroh, F. A. & Najib, A. (2024). Actualization of Music as a Media of Da'wah in the Era of Society 5.0. *Icorhstech* 1, no. 1 (2024): 611–618.
- Maulidah, U., & Abror, M. (2024). Respon Pendengar terhadap Lagu Berisik, Kota, dan Tanya Karya Dere Melalui Perspektif Resepsi Sastra Wolfgang Iser. *DEIKTIS: Jurnal Pendidikan Bahasa dan Sastra*, 4(4), 630-636. <https://doi.org/10.53769/deiktis.v4i4.1025>



- Merdeka, Kurikulum untuk Madrasah. (2025). Rancang Bangun Aplikasi Android Baca Tulis Arab. AABATA' Berbasis Kurikulum Merdeka Untuk Madrasah Ibtidaiyyah. *Lahjah Arabiyah: Jurnal Bahasa Arab dan Pendidikan Bahasa Arab* 6, No. 1 (2025): 22–37.
- Mohtarom, A. (2023). Struggling Against Radicalism Through the Sunnah of the Prophet Muhammad SAW. *Jurnal Multidisiplin Ibrahimy* 1, no. 1 (2023): 14–25.
- Maulidah, U., & Abror, M. (2024). Respon Pendengar terhadap Lagu Berisik, Kota, dan Tanya Karya Dere Melalui Perspektif Resepsi Sastra Wolfgang Iser. *DEIKTIS: Jurnal Pendidikan Bahasa dan Sastra*, 4(4), 630-636. <https://doi.org/10.53769/deiktis.v4i4.1025>
- Muhammad, A. (2004). *Bidayah Wa An-Nihayah" Mujallad Awwal*. Cairo: Darul Kutub Ilmiah.
- Mulyadi, M. (2023). Efektivitas Penggunaan Teknik Tugas Menyalin dan Teknik Tes dalam Pembelajaran Keterampilan Membaca Teks Eksposisi Topik Profetik. *Jurnal Pembelajaran Bahasa dan Sastra*, 2(4), 499–508. <https://doi.org/10.55909/jpbs.v2i4.321>
- Pasi, G. (2023). Istilah Rosario: Suatu Metafora." *FORUM/ : Filsafat dan Teologi* 52, no. 2 (2023): 95–107.
- Prasetyo, E. Y. (2023). *Komunikasi Simbolik Naskah "Suluk Sungai" Karya Abdullah Wong Dalam Hermeneutika Paul Ricoeur*. Tesis. Jakarta: Fakultas Dakwah dan Ilmu Komunikasi Universitas Islam Negeri Syarif Hidayatullah, 2023
- Prasastriansyah, A. W., & Aprianti, A. (2018). Analisis Hermeneutika Teks Lagu Celengan Rindu Karya Fiersa Besari. *E-Proceeding of Management*, Vol. 5, No.3, Desember 2018, 4028-4033.
- Putra, Z., & Sujatmiko, B. (2021). Studi Literatur Pengaruh Pembelajaran Berbasis Andorid untuk Meningkatkan Hasil Belajar Siswa SMK. *IT-Edu: Jurnal Information Technology and Education*, 5(01), 489-496. <https://ejournal.unesa.ac.id/index.php/it-edu/article/view/38146>
- Rahmawati, A. (2022). Makna Cinta Rindu dan Ridho Perspektif Al-Ghazali dalam Kitab Ihya Ulumuddin. *Skripsi*. Bengkulu: UIN Fatmawati Sukarno, 2022
- Rahmi, A., & Busyrowi, A. (2020). Tindak Tutur Ekspresif dalam Lirik Lagu Arab Populer: Analisis Lagu Magadir dan Nur Al-'Ain. *Diwan: Jurnal Bahasa dan Sastra Arab*, 12(1), 53–70.
- Razak, A., & Elmustian, E. (2024). Penerapan Pendekatan Keterampilan Proses dan Teknik Tugas Menyalin dalam Pembelajaran Online Keterampilan Memperkuat Rima Pantun. *Jurnal Pembelajaran Bahasa dan Sastra*, 3(6), 761-774. <https://doi.org/10.55909/jpbs.v3i6.644>
- Razak, A. (2020). *Pendekatan Konstruktivisme dalam Pembelajaran Membaca Pemahaman*. Pekanbaru: UR Press.
- Risma, S. , & Nur, M. (2025). Tasybih dalam Diwan 'Al-A'mal AL-Ula 1' Karya Mahmoud Darwis (Suatu Tinjauan Balaghah). *Jurnal Sarjana Ilmu Budaya* 5, no. 1 (2025): 18–34.
- Salim, A, M., Arianto, A., & Muhtar, S. M.. (2024). Analisis Resepsi Lirik Lagu '33x' dari Perunggu (Studi Kasus Pada Basis Penggemar Perunggu). *Journal of Communication Sciences (JCoS)* 6, No. 2 (2024): 90–95.

- Supianti, M., & Hidayat, O.(2023). Analisis Persepsi Makna Ketauhidan Penonton Film Tarung Sarung (Studi Pada Mahasiswa Universitas Teknologi Sumbawa). *Jurnal Komunika Islamika: Jurnal Ilmu Komunikasi dan Kajian Islam* 10, No. 1 (2023): 1–12. <http://jurnal.uinsu.ac.id/index.php/komunika>.
- Zuhriyah, L. (2014). Teologi Konvergensi dan Kerukunan Antar Umat Beragama. *Religió Jurnal Studi Agama-Agama*, 4(1). Retrieved from <https://jurnalfuf.uinsa.ac.id/index.php/religio/article/view/500>
- Wahidah, A. N., & Mardiansyah, Y/ (2025). Kajian Semiotika Riffaterre Pada Lagu ‘Ain Humood Alkhudher Karya Saif Fadhel. *Lughaat* 1, No. 1 (2025): 15–27.