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Analysis of Heuristic and Hermeneutic Reading in Burdah Book: A Study of Michael Rifaterre's Smiotika Approach

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ABSTRACT

Sya'ir or poetry is a literary work that is often considered as a mirror of the heart because it describes the conditions being experienced by the poet or society, either as criticism, praise, or as an expression of one's feelings. One of them is the poem contained in the book of Burdah written by Imam Bushiri which represents the feelings of love and longing he experienced by using a very poetic and beautiful language. This study aims to analyze the application of Michael Rifaterre's semiotic approach in discussing heuristic and hermeneutic reading methods in the book of Burdah. This research uses a qualitative approach with a focus on text analysis. The method used involves Michael Rifaterre's semiotic approach as the main framework. Data were collected through literature studies related to Burdah and semiotic approaches, as well as analysis of Burdah texts using heuristic and hermeneutic lenses. The results showed that the heuristic approach helps reveal symbolic and metaphorical elements, while the hermeneutic approach deepens the understanding of the historical and cultural context surrounding Burdah. Thus, a combinative reading of both approaches forms a more holistic understanding. The study concludes that Michael Rifaterre's semiotic approach can be an effective framework for analyzing heuristic and hermeneutic readings in classical Islamic texts such as Burdah. The combination of the two approaches enriches the understanding of the literary work, revealing deeper layers of meaning.

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Keyword

concept of love; heuristics; hermeneutics; semiotics; sya'ir.

مستخلص البحث

الشعر هو عمل أدبي غالبا ما يعتبر مرآة للقلب لأنه يصف الظروف التي يمر بها الشاعر أو المجتمع ، إما نقدا أو مدحا

أو تعبيراً عن مشاعر المرء. إحداهما القصيدة الواردة في كتاب البردة الذي كتبه الإمام بوشيري والتي تمثل مشاعر الحب والشوق التي عاشها باستخدام لغة شاعرية وجميلة للغاية. تهدف هذه الدراسة إلى تحليل تطبيق المنهج السيميائي لميخائيل ريفاتير في مناقشة طرق القراءة الإرشادية والتأويلية في كتاب البردة. يستخدم هذا البحث نهجاً نوعياً مع التركيز على تحليل النص. تتضمن الطريقة المستخدمة نهج مايكل ريفاتير السيميائي كإطار رئيسي. تم جمع البيانات من خلال الدراسات الأدبية المتعلقة بالبردة والمقاربات السيميائية. وكذلك تحليل نصوص البردة باستخدام العدسات الإرشادية والتأويلية. أظهرت النتائج أن المنهج الاستدلالي يساعد على الكشف عن العناصر الرمزية والمجازية، في حين أن المنهج التأويلي يعمق فهم السياق التاريخي والثقافي المحيط بالبردة. وبالتالي، فإن القراءة التوافقية لكلا النهجين تشكل فهماً أكثر شمولية. وتخلص الدراسة إلى أن النهج السيميائي لمايكل ريفاتير يمكن أن يكون إطاراً فعالاً لتحليل القراءات الإرشادية والتأويلية في النصوص الإسلامية الكلاسيكية مثل البردة. إن الجمع بين النهجين يثري فهم العمل الأدبي، ويكشف عن طبقات أعمق من المعنى.

مفهوم الحب الاستدلالي؛ التأويل؛ السيميائية؛ الشعر.

كلمات أساسية

INTRODUCTION

To speak of semiotics is to reveal the meaning of a sign. A sign is something that describes a certain meaning. The need for the elaboration of this sign requires a scientific discipline called smiotics. However, semiotics does not stand alone but requires several necessary elements, including morphology, syntax and semantics (Ambarini & Umayya, 2016).

In this regard, one of the interesting semiotic works serves as a framework for analysis is Michael Riffaterre's theory of semiotics. In interpreting a sign (literary text, narrative and message), Riffaterre offers two readings, namely heuristic reading and reading hermeneutics (contextual) (Riffaterre, 1978) It is through these two readings, the deepest message that resides within The text will be holistically revealed. In addition, the structuralist model that Riffaterre pinned also will make the elaboration of a sign more complex (Pradopu, 1999). Structuralist oriented to analysis of intrinsic elements, analysis, plot, setting, theme, style and point of view, which Later it will give birth to understanding at the level of displacing of meaning (substitution of meaning).

Distorting of meaning and creating of meaning In this regard, one of the interesting semiotic works serves as a framework for analysis is Michael Riffaterre's theory of semiotics. In interpreting a sign (literary text, narrative and message), Riffaterre offers two readings, namely heuristic reading and reading hermeneutics (contextual). It is through these two readings that the deepest message that resides within The text will be holistically revealed. In

addition, the structuralist model that Riffaterre pinned also will make the elaboration of a sign more complex. Structuralist oriented to analysis of intrinsic elements, analysis, plot, setting, theme, style and point of view, which Later it will give birth to understanding at the level of displacing of meaning (substitution of meaning) (Margolis & Riffaterre, 1980).

In addition, heuristic reading will also be oriented towards the study of linguistic-structuralist analysis. While hermeneutic reading will depart from the content and meaning that appears to the meaning (message) of the text that is inner, transcendental and latent. The goal is to get the horizon or horizon that the text really wants and to get the meaning comprehensively and optimally. In addition, heuristic reading will also be oriented towards the study of linguistic analysis-structuralist. While the hermeneutic reading will depart from the content and meaning that appears towards the meaning (message) of texts that are inner, transcendental and latent. The goal is to obtain the horizon or horizon that the text really desires and to get meaning comprehensively and optimally. Taking into account the methodological offer of Michael Riffaterre's semiotic analysis above, The author is interested in applying it in analyzing Taking into account the methodological offer of Michael Riffaterre's semiotic analysis above, the author is interested in applying it in analyzing the concept of love contained in Imam Bushiri's *Burdah* based on Heuristic and Hermeneutic readings.

In relation to the study of literary works in the form of poetry or shi'ir using Michael Riffaterre's semiotic analysis, researchers found several previous studies, namely: (1) research that focuses on hypograms through the meaning of poetry (Puspita et al., 2020), and which examines the position and condition of women in poetry (Asqi & Febriani, 2021) using heuristic and hermeneutic readings (Rochim, 2020) (2) research that examines the interpretation of Surat Al-Maidah verse 38 (Fajri, 2020) and which analyzes the meaning contained in verse 223 of Surat Al-Baqarah (Fajrin, 2019); (3) research that discusses the meaning contained in the *song Sakura* (Dwipayanti et al., 2021) and research that examines the meaning of *Sekar Gadung* song lyrics during the performance of Lenger Lanang Langgeng Sari (Marahayu et al., 2019); (4) research that discusses the meaning of the *ceningrara* mantra and how people think about the mantra (Rabianti, 2019) and research that explains the allusion to the *Lo I Keta* mantra (Kurniawan et al., 2019); (5) research that examines short stories gets indirect expressions, heuristic and hermeneutic readings, finds matrices, models, variants, and hypograms in the short story (Demokrawati & Widowati, 2015); (6) research that explains the meaning of social messages from public service advertising texts "Stereotype Z" (Santoso & Lewa, 2020).

Based on the explanation of previous studies above, there are several similarities and differences with this study, the similarity is the method used, namely Michael Riffaterre's semiotics. While the difference lies in several aspects, namely: (1) research conducted by (Puspita et al., 2020) using the object of Du'a' poetry, (Asqi & Febriani, 2021) using the object of Nizar Qabbani's poem in the book Al-Hub, and (Rochim, 2020) using the object of the poem Al-Kulira by Nazik Al-Mala'ikah; (2) research conducted by (Fajri, 2020) and (Fajrin, 2019) using the Quran as its object; (3) research conducted by (Dwipayanti et al., 2021) and (Marahayu et al., 2019) made songs the object of their study; (4) research conducted by (Rabianti, 2019) and (Kurniawan et al., 2019) makes community culture the object of study; (5) research conducted by (Demokrawati & Widowati, 2015) makes short stories the object of study; (6) research conducted by (Santoso & Lewa, 2020) makes advertising the object of study. While this research, makes the Book of Burdah by Imam Bushiri as the object of study in this study.

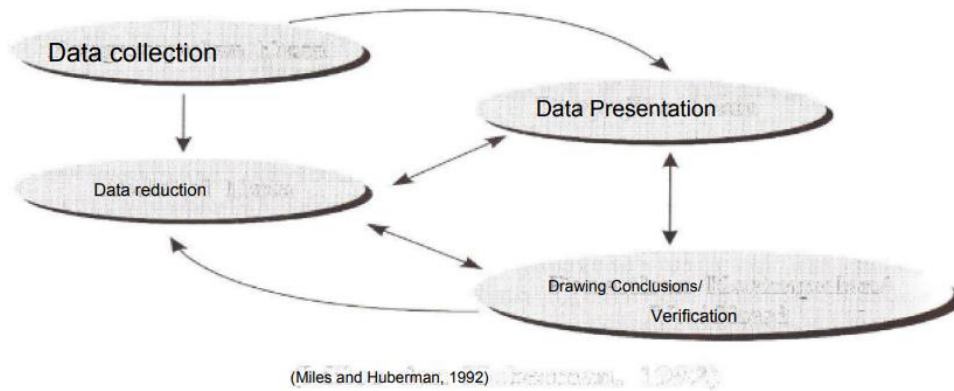
Departing from these similarities and differences, the position of this research among the previous research above is as a complement and continues previous research. This means that the previous studies above, researchers can make references in conducting this research.

METHOD

This research is a library research based on the analysis of texts and related literature. This research method was carried out by detailing Michael Riffaterre's semiotic approach as the main theoretical foundation, and data were collected through literature studies related to Burdah as well as semiotic approaches. The focus of research lies on the understanding and interpretation of Islamic classical texts, with an emphasis on heuristic and hermeneutic readings. Through the incorporation of information from various literary sources, this research achieves its aim to produce an in-depth analysis of how semiotic approaches can be applied in the context of reading classical Islamic texts, particularly the Burdah. Thus, this research contributes to a better understanding of the application of semiotic methods in the reading of classical texts through a careful and detailed literature review.

This research is classified as descriptive research because it explains the description of the concept of love in the book Burdah by Imam Bushiri. This research uses two types of data sources, namely: (1) primary data sources obtained from the book Burdah by Imam Bushiri and the book Semiotics of

poetry by Michael Rifaterre; and (2) secondary data sources obtained from books and scientific articles related to the topic of discussion. The data collection techniques used by researchers are reading techniques and note-taking techniques. Meanwhile, researchers used the Milles and Humberman model in analyzing research data. This analysis model is clarified into three types, namely: (1) data reduction, namely simplifying the data obtained; (2) data presentation explains each data resulting from reduction; and (3) conclusions drawn answer the research objectives obtained



RESULTS & DISCUSSION

A. Shi'ir Love and Humming Longing in the Book of Burdah

The researcher focuses on chapter one which discusses love and longing, as for the following stanza:

أَمِنْ تَذَكُّرِ جِيرَانٍ بِذِي سَلَمٍ ❖ مَرَجْتَ دَمْعًا جَرِيٍّ مِنْ مُقَلَّةٍ بِدَمٍ
 أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاطِمَةٍ ❖ وَأَوْمَضَ الْبَرْقُ فِي الظُّلَمَاءِ مِنْ إِضْمٍ
 فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ أَكْفَقَا هَمَّتَا ❖ وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَفِقُ بِهِمْ
 أَيَحْسَبُ الصَّبُّ أَنَّ الحُبَّ مُنْكَتِمٌ ❖ مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ
 لَوْلَا الهَوَى لَمْ تُرِقْ دَمْعًا عَلَى طَلَلٍ ❖ وَلَا أَرَقْتَ لِذِكْرِ البَانِ وَالْعَلَمِ
 فَكَيْفَ تُنْكِرُ حُبًّا بَعْدَ مَا شَهِدْتَ ❖ بِهِ عَلَيْكَ عَدُوُّ الدَّمْعِ وَالسَّقَمِ
 وَأَثَبْتَ الوَجْدَ خَطِيءَ عِبْرَةٍ وَصَنَى ❖ مِثْلَ البَهَارِ عَلَى خَدِّكَ وَالْعَنَمِ
 نَعَمْ سَرَى طَيْفٌ مَنْ أَهْوَى فَارْقِنِي ❖ وَالْحُبُّ يَعْتَرِضُ اللَّدَاتِ بِالأَلَمِ
 يَا لَأَيْمِي فِي الهَوَى العُدْرِيِّ مَعْذَرَةٌ ❖ مِثْلِي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تَلَمِ
 عَدَّتْكَ حَالِي لَا سِرِّي بِمُسْتَتِرٍ ❖ عَنِ الوُشَاةِ وَلَا دَائِي بِمُنْحَسِمِ
 مَحْضَتْنِي النُّصْحَ لَكِنْ لَسْتُ أَسْمَعُهُ ❖ إِنْ المُجِبِّ عَنِ العَدَالِ فِي صَمَمِ
 إِنِّي أَتَهَمْتُ نَصِيحَ الشَّيْبِ فِي عَدْلِي ❖ وَالشَّيْبُ أَبْعَدُ فِي نُصْحٍ عَنِ التُّهَمِ

The Book of Burdah is a book of qosidah containing 160 Sha'ir which is arranged into 10 chapters with different discussions, namely (1) chapter one, discussing love and longing consisting of 12 sha'ir stanzas; (2) Chapter two, concerning the remembrance of lust, consists of 16 stanzas of Sha'ir; (3) chapter three, concerning the nature of the glory and majesty of the Prophet consisting of 31 stanzas of Sha'ir; (4) chapter four, relating to the birth of the Prophet Muhammad consists of 13 stanzas of Sha'ir; (5) chapter five, discussing the miracles of the Prophet Muhammad consists of 16 sha'ir stanzas; (6) Chapter six, discussing the glory and majesty of the Holy Book consists of 16 Sha'ir Temples; (7) the chapter of destination, discussing the journey of isro' mi'roj of the Prophet consists of 13 stanzas of sha'ir; (8) chapter eight, related to the struggle of the Prophet Muhammad consisting of 17 stanzas of Sha'ir; (9) chapter nine, relating to tawasul to the Prophet consisting of 12 sha'ir stanzas; and (10) chapter ten, related to bermunajat consisting of 15 sha'ir stanzas (Al-Azhar, 2018; Alaydrus, 2019).

B. Meanings and Symbols in the Book of Burdah

Tabel 1. Heuristic and Hermeneutic the Book of Burdah

Sentence Form	Heuristic Reading		Hermeneutic Reading	
			Potential Hypogram	Actual Hypogram
أَمِنْ تَذَكُّرٍ جِزْرَانِ بِيَدِي سَلَمٍ * مَرَجَتْ دَمْعًا جَرَى مِنْ مُقْلَةٍ بِدَمِ	بِيَدِي سَلَمٍ	جِزْرَانِ	تَذَكُّرٍ مَرَجَتْ	Imam Bushiri's heart was disturbed by the feelings of anxiety he was experiencing
أَمْ هَبَّتِ الرِّيحُ مِنْ تِلْقَاءِ كَاظِمَةٍ * وَأَوْمَضَ الْبَرْقُ فِي الظُّلَمَاءِ مِنْ إِضْمِ	كَاظِمَةٍ إِضْمِ	تِلْقَاءِ الظُّلَمَاءِ	هَبَّتِ الرِّيحُ وَأَوْمَضَ الْبَرْقُ	Proof of how much Imam Bushiri loves his lover.
فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ أَكْفَمًا هَمَّتًا * وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَفِقَ بِهِمْ	وَمَا لِقَلْبِكَ	قُلْتَ أَكْفَمًا هَمَّتًا	فَمَا لِعَيْنَيْكَ وَمَا لِقَلْبِكَ	Proof of the truth of Imam Bushiri's love The poet experiences deep sadness because of love to the point that he cannot sleep, because he misses his lover

<p>أَيْحَسَبُ الصَّبُّ أَنَّ الْحُبَّ مُنْكَتِمٌ * مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ</p>	<p>مُنْكَتِمٌ</p>	<p>أَنَّ الْحُبَّ</p>	<p>أَيْحَسَبُ الصَّبُّ</p>	<p>While there is still crying and suffering in the water, there is always love</p>	<p>and the poet does not want to be advised by anyone because the poet thinks they are detractors, and does not feel as the poet feels.</p>
<p>لَوْلَا الْهَوَى لَمْ تُرُقْ دَمْعًا عَلَى طَلَلٍ * وَلَا أَرَقْتَ لِذِكْرِ الْبَانِ وَالْعَلَمِ</p>	<p>وَلَا أَرَقْتَ</p>	<p>لَمْ تُرُقْ دَمْعًا عَلَى طَلَلٍ</p>	<p>لَوْلَا الْهَوَى</p>	<p>A lover always remembers something related to his lover</p>	
<p>فَكَيْفَ تُنْكِرُ حُبًّا بَعْدَ مَا شَهِدْتَ * بِهِ عَلَيْكَ عُدُولُ الدَّمْعِ وَالسَّقَمِ</p>	<p>عُدُولُ الدَّمْعِ</p>	<p>بَعْدَ مَا شَهِدْتَ</p>	<p>فَكَيْفَ تُنْكِرُ حُبًّا</p>	<p>The poet's failure to hide his feelings</p>	
<p>وَأَثَبْتَ الْوَجْدَ حَطِيٍّ عَبْرَةَ وَضَيٍّ * مِثْلَ الْمَهَارِ عَلَى خَدَيْكَ وَالْعَنَمِ</p>	<p>وَضَيٍّ</p>	<p>حَطِيٍّ عَبْرَةَ</p>	<p>وَأَثَبْتَ الْوَجْدَ</p>	<p>The poet gives a parable as if on the poet's face there are yellow and red roses that make other people</p>	
<p>نَعَمْ سَرَى طَيْفٌ مَنْ أَهْوَى فَأَرَقَنِي * وَالْحُبُّ يَغْتَرِضُ اللَّدَاتِ بِالْأَلَمِ</p>	<p>فَأَرَقَنِي</p>	<p>طَيْفٌ مَنْ أَهْوَى</p>	<p>نَعَمْ سَرَى</p>	<p>The poet also considers love to cause suffering and prevent joy</p>	
<p>يَا لَأَيْبِي فِي الْهَوَى الْعُذْرِيَّ مَعْدِرَةً * مِثِّي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تُلْمِ</p>	<p>الْعُذْرِيَّ</p>	<p>فِي الْهَوَى</p>	<p>يَا لَأَيْبِي</p>	<p>The poet gives understanding to the reviler. If the reviler knows the poet's condition then he will understand</p>	
<p>مَحْضَتْنِي النَّصْحَ</p>	<p>إِنَّ الْمُجِبَّ</p>	<p>لَكِنْ لَسْتُ</p>	<p>مَحْضَتْنِي</p>	<p>The poet</p>	

لَكِنَّ لَسْتُ أَسْمَعُهُ ❖		أَسْمَعُهُ	النُّصِيحَ	expresses how sincere the advice he received was, but he did not listen to it at all
إِنَّ الْمُحِبَّ عَنِ الْعُدَّالِ فِي صَمَمٍ			الْعُدَّالِ فِي صَمَمٍ	
إِنِّي اتَّهَمْتُ نَصِيحَ الشَّيْبِ فِي عَدْلِي ❖	فِي عَدْلِي	نَصِيحَ الشَّيْبِ	إِنِّي اتَّهَمْتُ	The poet's diatribe on the advice he received.
وَالشَّيْبُ أَبْعَدُ فِي نُصِيحِ عَنِ التُّهْمِ	عَنِ التُّهْمِ	أَبْعَدُ فِي نُصِيحِ	وَالشَّيْبُ أَبْعَدُ	

1. Heuristic and Hermeneutic Reading Analysis

أَمِنْ تَذَكُّرِ جِيرَانٍ بِذِي سَلَمٍ ❖ مَرَجَتْ دَمْعًا جَرَى مِنْ مُقْلَةٍ بِدَمٍ

The word *Tazakkur* means to remember, to remember, to recall. *Jiron* means neighbor, neighborhood, jama' from the word *Jarin* (Warson, 1984). *Dzi salam* is a place name between *Makkah* and Medina (Noer, 2012). *Mazajita* means you mix, in the form of *fi'il madhi* which is mabni breadfruit because it meets *dzomir rafa' mutaharrik* and is thought *anta* means you or you (Al Ghulayaini, 2007; Warson, 1984). *Daman* means tears (Munawwir, 1984). *Jaroo* means to flow. *Muqlatin* means eyeball. *Bi damin* means with blood. The meaning obtained is "Is it because you remember the lover in Dzi greetings? You shed tears with blood" (Al-Aydrus, 2019). Here it is still not explained who the lover who is in *the dzi salam* and why to cry blood.

أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاطِمَةٍ ❖ وَأَوْمَضَ الْبَرْقُ فِي الظُّلْمَاءِ مِنْ إِصْمٍ

Habbat Ar-rihu means blowing, blowing, sloppy. *Tilqo'* means direction, meeting, meeting. *Kadzimah* is the name of the road to *Makkah* (Noer, 2012) *Aumadho barq* means to flash, emitting flashes and sparkles of lightning. *Dzulma* means darkness of the night. *Idhom* means *halun fi dzulma'* means state in the dark (Azhari, 2018). The meaning obtained is "or is it because of the wind that blows from the direction of *Khadzimah*? And the sparkle of lightning from the direction of *idhom* in the pitch black night" (Al-Aydrus, 2019). Here it is still unclear why the poet cried.

فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ اكْفُفَا هَمَّتَا ﴿٥﴾ وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَفِيقْ يَهُم

The word *ainaika* means both your eyes (Warson, 1984). *In* means if, that, but in this context it is more suitable to be interpreted if (Noer, 2012). *Qulta* means you saya. *Ikfufa* means to endure, to block, to cup tears. *Hamata* means down, flowing. *Qolbik* means your heart (Warson, 1984). *Istafik* in the form of *fi'il amar* indicates command means awaken, awake (Al Ghulayaini, 2007) *Yahimi* means wandering aimlessly in this context can be interpreted as confused (Noer, 2012). The meaning is "why if you hold your tears it keeps flowing? And why when you awaken your heart it remains restless" (Al-Aydrus, 2019). From this stanza it is still not explained what the poet meant what it was, so that the questioner was still wondering inside.

أَيَحْسَبُ الصَّبُّ أَنَّ الْحُبَّ مُنْكَتِمٌ ﴿٦﴾ مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ

Yahsabu has the same meaning as *yadzunnu* i.e. to suppose, to guess. *Sobbu* means lover, one who is drunk on romance to the point of making them cry (Noer, 2012). *Al-hubba* means love. *Munkatimun* means hidden. *Munsajimun* means to teary, tumbling, shedding. *Mudhtorimin* stirs, animates, lights up (Warson, 1984). The meaning obtained is "does not a lover think that love is hidden? Behind tears in their eyes and hearts in their hearts". In this stanza it is still not explained why the poet cried and the poet advises himself if out of love it is impossible to keep secret.

لَوْلَا الْهَوَى لَمْ تُرِقْ دَمْعًا عَلَى طَلَلٍ ﴿٧﴾ وَلَا أَرِقْتَ لِذِكْرِ الْبَانِ وَالْعَلَمِ

Lau means if, *Al-hawa* means love, compassion, inclination. *Lam turiq* means not pouring, not flowing, not crossing. *Totalin* means rubble of collapse. *La ariqta* means you don't stay up late. *Dzikh* means to remember (Munawwir, 1984). *Al-ban* means Ban tree (Azhari, 2018). *Al-alam* means the name of the mountain in Makkah (Azhari, 2018). The meaning obtained is "if it were not for love, you would not shed tears over the rubble of the house and you would not stay up late to remember the Ban tree and the mountain" (Al-Aydrus, 2019). This couplet still arises the question of what is meant by the ruins of the house to make the poet cry and stay up late because he is always remembered.

فَكَيْفَ تُنْكِرُ حُبًّا بَعْدَ مَا شَهِدْتَ ﴿٨﴾ بِهِ عَلَيْكَ عُذُوكُ الدَّمْعِ وَالسَّقَمِ

Fa kaifa means then how (Al Ghulayaini, 2007). *Tunkiru* you deny, lie, hide. *Hubban* means love. *Ba'da* means after, after. *Sahida* means to witness,

to testify. *Udulun* is jama' from *adlun* means fair, honest (Munawwir, 1984). While *saqomi* means suffering. The meaning obtained is, "how do you deny love after tears and suffering have testified truthfully" (Munawwir, 1984). Here it is still not explained what the meaning of water means the tears that testify is how.

وَأَثَبْتَ الْوَجْدُ حَطَّيْ عَبْرَةٍ وَضَنَى ﴿٦﴾ مِثْلَ الْبَهَارِ عَلَى خَدَّيْكَ وَالْعَنَمِ

Asbata means to prove, to show. *Al-wajdu* has the same meaning as *Al-huznu* which is sadness. *Khottoi* in the form *tasniyyah* (showing two) means two lines. *Abrotin* means crying is a synonym of the word *bukaun* (Azhari, 2018; Ma'arif, 2015; Munawwir, 1984; Ya'qub, 2018). *Wadhona* means to be weak or to be thin. *Misla* means like, as if. *Al-bahari* means yellow roses that still smell. *Khodaika* means both your cheeks. *Anami* means both your cheeks (Azhari, 2018). The meaning found is, "the sadness of your love shows two crying lines that imprint and make you thin as if on both your cheeks there are yellow and red roses" (Al-Aydrus, 2019). This verse is still unexplained regarding the reason that makes the poet cry and who the poet refers to as well as the meaning of the two crying lines and what they have to do with yellow and red roses.

نَعَمْ سَرَى طَيْفٌ مِّنْ أَهْوَى فَأَرْقِنِي ﴿٧﴾ وَالْحُبُّ يَعْتَرِضُ اللَّذَاتِ بِالْأَلَمِ

Na'am is a *harfu ijabah* that serves to respond to the previous verse stanza means indeed, yes (Ya'qub, 2018). *Saro* means walking at night. *At-thoifu* means to be imagined when sleeping. *Ahwa* means longing love (Warson, 1984). *Arroqoni* means the same as *asharo*, which is staying up late, insomnia (Azhari, 2018). *Al-hubbu* means love. *Ya'taridhu* means to hinder, prevent, resist. *Ladzaati* jama' from the word *ladzah* means enjoyment. *Al-alam* means pain, suffering pain (Warson, 1984). The meaning found is, "Indeed, someone I love and miss is always imagined in my mind so that I have trouble sleeping, love hinders pleasure because of pain" (Al-Aydrus, 2019). This verse has not explained the reason why love hinders pleasure, when in fact love is pleasure itself.

يَا لَأَيْمِي فِي أَهْوَى الْعُذْرِي مَعْدِرَةٌ ﴿٨﴾ مِئِّي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تَلْمِ

Ya laimii means O one who reviles, hurts, insults (Munawwir, 1984). *Fil hawa* means in love. *Aludzri* is the name of a tribe in Yemen (Azhari, 2018).

Ma'dziroh means forgive, sorry, excuse me. *Minni* means from me. *Ilaika* means to you (Warson, 1984). *Although* it means if, if. *Ansofta* means the same as *adalta* i.e. you are fair. *Lam talumi* means you do not revile, denounce ((Warson, 1984). The meaning found is "O one who rails against my love which is like the love of the Udzor tribe, forgive me, if you were fair you would not reproach me" (Al-Aydrus, 2019). This verse does not explain the detractors' intentions, who and why it is attributed to the *Udzars* and what the meaning of fairness is.

عَدَّتْكَ حَالِي لَا سِرِّي بِمُسْتَتِرٍ ﴿٦٠﴾ عَنِ الْوُشَاةِ وَلَا دَائِي بِمُنْحَسِمٍ

The word *adatka* has the same meaning as the word *balaghotka* and *the word jawazatka* which is to have come to you, transcend, pass, but in this context it can be interpreted that you know (Azhari, 2018). *Hali* means my state, my condition, my business. *La sirri* means no secret and also has the same meaning as *mustatirin*. *Al-wusat* means liars, slanderers, liars as the word *Ladzabun*. *La daai* means no pain me. And *munsajimin* means disconnected synonym of the word *imunqotiu* (Warson, 1984) The meaning found is, "you know my situation, my love can no longer be covered for slanderers who want to ruin it. While my pain does not end up healing" (Al-Aydrus, 2019). This stanza is still not explained who the slanderer in question is and what pain the poet suffered until he never recovered.

مَحْضَتْنِي النَّصْحَ لَكِنْ لَسْتُ أَسْمَعُهُ ﴿٦١﴾ إِنَّ الْمُجِبَّ عَنِ الْعُدَّالِ فِي صَمَمٍ

Mahadhtani means being so sincere or sincere to me has the same meaning as *kholis*. *An-nusha* means advice (Warson, 1984). *Lakin* means but. *Asma'uhu* means listening to it. *Inna* means really, really. *Al-muhibba* means lover, one who loves. *Udzal* means scolder, liar. *Somami* means deaf (Munawwir, 1984). The meaning found is, "so sincerely did you advise me, but I still did not hear it. Verily lovers will be deaf to the scolders" (Al-Aydrus, 2019). This couplet still does not explain the intention of the deaf lover how.

إِنِّي أَتَهَمْتُ نَصِيحَ الشَّيْبِ فِي عَذَلِي ﴿٦٢﴾ وَالشَّيْبُ أَبْعَدُ فِي نَصْحٍ عَنِ التُّهْمِ

Inni means verily I am (Al-Gholayani, Jamiud Durus Al-Arobiyyah, 1944; Al-Gholayani, Ad-durusu Al-Arobiyyah, 2007). *Ittahamtu* means to accuse. *Nasihasyaibi* means advice from gray hair. *Fi adzali* means to rail against me (Munawwir, 1984). *Abadu* means far away. *At-tuhumi* means accusation, presumption (Azhari, 2018; Munawwir, 1984). The meaning obtained is "I also

accuse the advice of ubanku who participated in lambasting me, even though ubanku is something far from being accused when he gives advice" (Al-Aydrus, 2019). This stanza still does not explain the purpose of the revile gray hair and how gray hair gives advice.

C. Discussion

The semiotic process itself takes place in the reader's mind, which can be obtained from the second reading. If one wants to understand the semiotics of poetry, according to Riffaterre, we must be able to distinguish between two levels of reading (Riffaterre, 1978): heuristic reading at the first level, and hermeneutic or retroactive reading at the second level. The explanation is as follows:

1. Heuristic reading

Heuristic reading is analyzing the meaning of the linguistic structure conventionally, namely analyzing language directly in order to clarify meaning, produce literal and explicit meanings (Ambarini & Umay, 2016). The purpose of this reading is a meaning that conforms to conventions in formal or non-formal communication (Hegele, 2021). This reading aims to express the meaning of each sentence in various ways, such as adding prepositions, conjunctions, or other morphemes that have the same meaning. Heuristic reading can be summed up as a study of the literal meaning of words in a literary work without involving the context of the text (Riffaterre, 1978).

In poetry works, heuristic reading is an analysis of the words, stanzas, and terms of the literary work of the poem. At this stage it is simply to examine the convection of language in literary works, so that readers can unite linguistic signs (Ambarini & Umay, 2016). In this first stage, the reader will have the assumption that poetry is a representation of an event or a statement about various objects and situations. However, in this first reading the reader will encounter some problems called ungrammatical, which is a contradictory meaning when obtained from the dictionary. The meaning obtained from this hereuristic reading is not satisfactory or sufficient because at this stage only a fragmented and ununified meaning is obtained. If the reader wants to interpret the text correctly, then the reader must proceed to the second level of reading, so that the unity can be identified and the text becomes the only whole (Riffaterre, 1978).

2. Hermeneutic readings

Hermeneutics is taken from the Greek, *namely hermeneutike*, the root word hermeneutics comes from the verbs *herme* and *neuien*, meaning to *interpret* (Mert & Milnikov, 2010). The *nouns Hermé* and *Neia*, mean

interpretation. From the meaning of the word it can be concluded that the meaning of hermeneutics is *to express, explain, translate*, open the basic character of interpretation in theology and literature (Palmer, 2005).

Hermeneutic reading, which is the concept of reading that is required to interpret all literary works is not only analyzed one word by one, but the whole and relates it to the external cortex (Riffaterre, 1978). Literary works in this case really need to be interpreted, because literary works have a structured language. On the other hand, language has many meanings that are still hidden either intentionally or unintentionally in order to provoke imagination that can not only be proven but interpreted (Riffaterre, 1978), therefore this technique requires retroactive repetition and interpretation according to hermeneutics based on literary conventions.

The reading of heuristics with hermeneutics is considered a gradation relationship, because the reading of hermeneutics must be preceded by the reading of the heuristic, which is the first level reading. While hermeneutic reading is considered a re-reading or second-level reading to provide an interpretation based on literary conventions. Because, poetry is a form of expression not directly. So, in order to be easy to understand and get further meaning, it is necessary to search for themes and problems by looking for matrices, models and variants (Ambarini & Nazia, 2010).

In poetry reading, hermeneutic eradication is an effort carried out to interpret all sign systems that exist in words, stanzas, and terms of literary works (Ambarini & Nazia, 2010). Riffaterre suggests in his book *Semiotics of Poetry* (Riffaterre, 1978) that there are four points to producing a meaning or creation of poetry, namely: (1) indirectness of expression; (2) heuristic readings, hermeneutic or retroactive readings; (2) keywords (keyword) or matrix; and (4) hypograms (hypograms related to intertextual principles).

The findings of this study illustrate that the application of Michael Riffaterre's semiotic approach in analyzing heuristic and hermeneutic readings in the Burdah book provides deep insight into the structure and meaning of the text. The heuristic approach helps identify symbolic and metaphorical elements in Burdah, while the hermeneutic approach provides a historical and cultural context that enriches the understanding of the text. Combinative analysis of both approaches results in a more holistic interpretation, revealing layers of meaning that might be missed in traditional readings. In addition, the study also highlights the relevance of semiotic approaches in understanding Islamic classical texts and provides a basis for the development of broader analytical methods in this field. The implications of these findings could pave the way for

further research on the application of semiotics in the context of literature and religious texts.

CONCLUSIONS

Sya'ir in the book of Burdah has scattered meanings at the first level of heuristics. However, after being read using the second level, namely hermeneutics using Rifaterre's semiotic analysis, it yields the meaning that the poem is an expression of someone who is in love and sad because he is missing his lover but cannot meet, then daydreams if a meeting occurs the poet will be willing to spend time with his lover. Remembering this made the poet experience insomnia because he was afraid that if he met a lover in a dream, they would quickly separate because he was awakened, causing the poet's health to decline and making the poet very sad as if the poet was bleeding because his tears had been drained. In the poetry of the book, it seems as if the poet is in dialogue with other people, but in reality the poet is in dialogue with himself to convince and make sure the feelings he is experiencing, and questions that can only be answered by the poet.

The Book of Burdah is a book consisting of 160 poems and composed of 10 different chapters, but what discusses the poet's feelings of love and longing is found in the first chapter which consists of 12 stanzas which represent the poet's feelings for the Prophet Muhammad who is considered the lover who is always awaited. - look forward to his presence and his intercession. The poet's love for the Prophet is a love that is very pure, and holy because it is not only because of lust but the fruit because of the sweetness of faith and obedience.

For future researchers who want to continue their research under the title "Analysis of Heuristic and Hermeneutic Reading in Burdah Book: A Study of Michael Rifaterre's Semiotics Approach," here are some suggestions that can be taken for further development:

1. **Expansion in Cultural and Historical Contexts:** Researchers can further explore the cultural and historical contextual aspects of Burdah, so as to provide a deeper understanding of the influence of the cultural environment on the formation and interpretation of texts.
2. **Use of Mixed Methodology:** Combining quantitative and qualitative methods can provide more comprehensive insights. For example, the use of surveys or interviews with readers to understand their perceptions of text can add a new dimension to the study.
3. **Application of the Semiotic Approach to Other Texts:** Researchers can expand the scope of research by applying Michael Rifaterre's semiotic approach to other classical Islamic texts. This can provide an

interesting comparison and broaden the generalizability of research results.

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