

UNCOVERING THE MEANING OF THE POEM "يَا رَبِّ يَا عَالَمُ الْحَال" BY
IMAM ABDULLAH BIN ALAWI AL-HADDAD: A ROLAND
BARTHES SEMIOTIC STUDY

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ABSTRACT

This research aims to reveal the denotative and connotative meanings contained within the religious poem "يَا رَبِّ يَا عَالَمُ الْحَال" by Imam Abdullah bin Alawi Al-Haddad through the study of Roland Barthes' semiotics. Literary works, particularly poetry or verses (syair), possess an efficient density of meaning in their use of language, thus requiring in-depth analysis such as semiotics. Semiotics is the discipline that studies the relationship between signs with the goal of interpreting and assigning meaning to a text. This study employs a qualitative descriptive method by focusing the analysis on denotative meaning (the literal or actual meaning) and connotative meaning (the secondary meaning, which is more complex and subjective, influenced by cultural context and social values) found in the verses of the poem. The research results indicate that denotative meaning provides the literal meaning that can be found in a dictionary, while the connotative meaning in this poem uncovers philosophical or Sufistic dimensions. The connotative meanings discovered are a profound illustration of the servant's attitude of humility (poverty/destitution) before Allah, the acknowledgment that Allah is the sole source of assistance, the affirmation of Allah's Oneness and absolute perfection, and that the highest ultimate life goal (maqam) is to achieve Allah's eternal pleasure (ridha). This poem is essentially a supplication (munajat) and an admission of a servant's weakness. This research contributes to expanding the understanding of the spiritual meaning behind religious Arabic poems for non-Arab readers, particularly in Indonesia.

Keywords: Denotative meaning, Connotative meaning, poem يَا رَبِّ يَا عَالَمُ الْحَال



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Introduction

Literary work is a form of language art created by an author. Literary work and literature itself have complementary characteristics within their scope. A literary work is an imaginative and creative creation. Meanwhile, the term literature covers the study and analysis of the work, including literary history, literary criticism, and literary science. Among literary genres, poetry is the most dense form of literature (Feni Amanda Putri & Achmad Yuhdi, 2023).

This density is achieved because poetry uses very few words (efficient), but manages to convey a very broad or rich meaning. In other words, poetry can be defined as the economical use of language, where the number of words used produces a much greater and deeper meaning compared to the language used in daily conversation (Asqi & Febriani, 2021). In the study of semiotics, poetry or verse can be further analyzed by observing the denotative and connotative meanings contained within it.

Semiotics is a discipline that studies the relationship between signs with the aim of interpreting and giving meaning to a text. A text here is defined as a collection of signs sent by a sender to a receiver through specific codes. These signs and codes can be found in various communication media, such as books, magazines, newspapers, posters, and many more (Rahmawati et al., 2024). Denotative meaning is the literal or true meaning that first appears and can be officially found in a dictionary (Parera, 2004). Therefore, denotative meaning is fixed and limited in scope. Denotative meaning can also be interpreted as the initial or pure meaning of an object, text, or sign. This meaning is the essential essence of an object obtained through direct sensory observation, without involving any interpretation, or the addition of subjective values (Maulidiyah, 2021)

Connotation is a secondary meaning of a word that is more complex and subjective. This meaning is formed and highly influenced by cultural context, individual personal experience, and prevailing social values in society (Hanifah et al., 2024). Barthes explains that connotative meaning is the aspect of a word or expression's meaning that is closely related to a person's feelings and emotions, and is influenced by prevailing cultural values and ideology (Nurhandayani, 2017).

Roland Barthes is a key figure in semiotics, known as a prominent philosopher, literary critic, and scholar. Barthes focuses on the analysis of hidden meanings behind various texts and images, especially the connotations and social implications contained within them. According to Barthes, the purpose of semiology (the science of

semiotics) is to understand how humans give meaning to everything. This process of giving meaning is more than just communication, but also includes the formation of a structured system of signs from these objects. Barthes views signification (the process of giving meaning) as a comprehensive and structurally organized process (Rahmawati et al., 2024)

According to Ahmad asy-Syayib's idea, poetry is a form of imaginative expression of the poet's thoughts and feelings. Poetry is composed by utilizing the full potential of language, both in terms of form (physical) and content (outward) (Azizah & Hidayatullah, 2023). Therefore, every poet has a distinctive language style or *stayle* in creating their poetry to convey the intended meaning. In the process of word selection, poets tend to choose language that is considered unusual or unique. This unconventional language choice aims to show the depth of the meaning of the poetry they create, as well as to attract attention or even evoke sympathy from the reader (Azizah & Hidayatullah, 2023)

Several studies have focused on the semiotic analysis of Arabic literary works, especially poetry, as well as modern media such as animated films and memes. Among them is the research conducted by Suci Ramadhanti, Afrina Refdianti, Yasmadi, Renni Hasibuan, and Kddour (2024) which discusses the connotative and denotative meanings in the animated film *Hasan Al-Bashri* (Febriani et al., 2024). Similarly, the research conducted by Arin Faridatul Azma (2021) examined the meaning or message of peace in the music video *Atouna El Toufoule* using Charles Sanders Peirce's semiotic study (Arin Faridatul Azma, 2021). The research by Feni Amanda Putri and Ahmad Yuhdi (2023) analyzed the connotative meaning in the lyrics of the song *Sampai Jadi Debu* by Ananda Badudu (Feni Amanda Putri & Achmad Yuhdi, 2023). Rahmwati, Hasan Busri, and Moh. Badri (2024) also studied the denotative and connotative meanings with the object of memes on Twitter social media using Roland Barthes' semiotic study (Rahmawati et al., 2024). The research by Buterai Zai (2021) analyzed the connotative meaning in the collection of poems *Ketika Cinta Bicara* by Khalil Gibran (Zai, 2021).

This research is expected to contribute to the science of semantics by applying the theory of meaning to the genre of religious verse texts. It also aims to expand the understanding of the spiritual meaning behind the *salaf* (early pious generations) verses, which have so far been mostly studied theologically. This research strives to uncover the connotative and denotative meanings contained in the verse text, so that the intention of the poem can be conveyed to non-Arab people, especially in Indonesia. Thus, the objective of this research is to identify the denotative and connotative

meanings found in the poem "Yaa Robbi yaa aalimal haal" using Roland Barthes' semiotics study.

Research Method

The method chosen in this research is descriptive qualitative research. This research focuses on the analysis of connotative and denotative meanings in the verses of the poem *yaa robbi yaa aalimal haal* by Imam Abdullah bin Alawi Al-Haddad. The primary data used are the verses of the poem *yaa robbi yaa aalimal haal* by Imam Abdullah Al-Haddad. Furthermore, the additional or secondary data are several YouTube channels of scholars who recite the poem, theses, websites, journals, and others that support this research. The research results are also presented in the form of a description of the poem or primary data to strengthen the research findings.

The research results are also in the form of descriptions of poetry or primary data to strengthen the research results. Several stages of techniques in the descriptive analysis method include: (1) Identification, namely noting things related to the research theory. In the identification stage, researchers note words, phrases, or lines of poetry that contain denotative and connotative meanings. (2) Classification, namely selecting data, focusing on data, and classifying it. At this stage, researchers group data into denotative and connotative meanings according to the context of the use of poetic language. (3) Analysis, namely presenting the analysis of data that has been classified, so that it can be understood clearly. This stage is used by researchers to describe the denotative meaning based on lexical meaning, then interpret the connotative meaning by paying attention to the context of the poem, imagery, and the theme that is built. (4) Description, namely the classified data will be presented in the discussion so that conclusions can be drawn. In this final stage, researchers present the results of the analysis narratively to clarify the meaning and message contained in the poem and draw research conclusions.

Results and discussion

Based on the references that the researcher has read, the poem "Yaa Robbi Yaa Aalimal Haal" is a poem created by a Sufi scholar named Abdullah bin Alawi bin Muhammad bin Ali Al-Tarimi Al-Haddad Al-Husaini Al-Yamani (Farid, 2020). He was born in Subir, a village on the outskirts of Tarim in Wadi Hadhraut, southern Yemen on Sunday, 5th of the month of Safar in 1044 AH, corresponding to 30th July 1634 AD (Farid, 2020). At the age of 4, he contracted smallpox which resulted in loss of vision.

However, Allah replaced it with the eyes of the heart (the light of knowledge and understanding as well as belief and piety). His love for knowledge and scholars resulted in his ability to master the teachings of the experts of tahkik (people who recognize Allah with certain ahkkul). At the beginning of Imam Haddad's life journey, he often traveled around Yemen to meet the righteous, visit the graves of scholars and saints. When he was in his village, he often sat in the corner of the Al-Hijrah mosque, and at night, he often prayed in turns from one mosque to another in the city of Tarim. It was from here that Allah opened the door to his heart (Farid, 2020).

ince childhood, Al-Habib often read Surah Yaasin which affected his soul and caused him to shed so many tears. Thus often causing his inability to read this noble surah. This is what prompted Sayyid Abdullah Bilfagih to explain about Al-Habib by saying "Here is the futuh (opening) for Al-Habib". The poems created by Imam Haddad often raise the theme of monotheism, religious advice (Farid, 2020).

Poem lyrics

يَا رَبِّ يَا عَالِمَ الْحَالِ — إِلَيْكَ وَجَّهْتُ الْأَمَالَ

O my Lord, O You who know the condition — to You I direct my hopes

فَامُنُّنْ عَلَيْنَا بِالْإِقْبَالِ — وَكُنْ لَنَا وَاصِلِحِ الْبَالِ

So grant us the favor of Your acceptance — and be our Protector and mend our hearts

يَا رَبِّ يَا رَبَّ الْأَرْبَابِ — عَبْدُكَ فَقِيرُكَ عَلَى الْبَابِ

O my Lord, O Lord of all lords — Your poor servant is at the door

أَتَى وَقَدْ بَتَّ الْأَسْبَابِ — مُسْتَدْرِكًَا بَعْدَ مَا مَالَ

He came after the means were cut off — seeking to catch up after having slipped

يَا وَاسِعَ الْجُودِ جُودَكَ — فَالْخَيْرُ خَيْرُكَ وَعِنْدَكَ

O You whose generosity is vast, be generous — because goodness is Your goodness and is with You

يَا مُوجِدَ الْخَلْقِ طَرًّا — وَمُوسِعَ الْكُلِّ بَرًّا

O Creator of the entire universe suddenly — and O You who is vast to all with goodness

أَسْأَلُكَ اسْتِبَالَ سِتْرًا — عَلَى الْقَبَائِحِ وَالْأَخْطَالِ

I ask You for the curtain of concealment — to cover up evil deeds and mistakes

يَا مَنْ يَرَى سِرِّ قَلْبِي — حَسْبِيَ اِطْلَاعُكَ حَسْبِي

O You who sees the secret of my heart — Your knowledge of me is sufficient for me

فَامْحُ بِعَفْوِكَ ذَنْبِي — وَاصْلِحْ قُصُودِي وَالْأَعْمَالَ

So erase my sin with Your forgiveness – and correct my intentions and deeds

رَبِّ عَلَيْكَ اعْتِمَادِي — كَمَا إِلَيْكَ اسْتِنَادِي

O my Lord, upon You is my reliance – just as to You is my surrender

صِدْقًا وَأَقْصَى مُرَادِي — رِضَاؤُكَ الدَّائِمُ الْحَالِ

Indeed, my utmost desire – is Your eternal pleasure

يَارَبِّ يَارَبِّ إِنِّي — أَسْأَلُكَ الْعَفْوَ عَنِّي

O my Lord, O my Lord, I – ask for Your forgiveness for me

وَلَنْ يَخِيبَ فِيكَ ظَنِّي — يَا مَالِكَ الْمُلْكِ يَا وَالِ

And my hope in You will never be disappointed – O Master of the universe, O Guardian

أَشْكُو إِلَيْكَ وَأَبْكِي — مِنْ شُؤْمِ ظُلْمِي وَإِفْكِي

I complain and cry to You – from the misfortune of my tyranny and my lies

وَسُوءِ فِعْلِي وَتَرْكِي — وَشَهْوَةِ الْقِيلِ وَالْقَالَ

And the evil of my deeds and my abandonment – and the lust for talking about what people talk about

وَحُبِّ دُنْيَا ذَمِيمَةٍ — مِنْ كُلِّ خَيْرٍ عَقِيمَةٍ

And the love of a despicable world – which is barren of all goodness

فِيهَا الْبَلَايَا مُقِيمَةٌ — وَحَشْوَهَا آفَاتٌ وَاشْغَالٌ

In it, calamities reside – and its content is full of dangers and distractions

يَا وَيْحَ نَفْسِي الْغَوِيَّةَ — عَنِ السَّبِيلِ السَّوِيَّةِ

Woe to my misled soul – from the straight path

أَضْحَتْ تُرَوِّجُ عَلَيَّ — وَقَصْدُهَا الْجَاهُ وَالْمَالُ

It has become a deceiver to me – and its aim is status and wealth

يَا رَبِّ قَدْ غَلَبَتْنِي — وَبِالْأَمَانِي سَبَتْنِي

O my Lord, it has overcome me – and with wishes it has trapped me

وَفِي الْحُطُوطِ كَبَتْنِي — وَقَبَدَتْنِي بِالْأَكْبَالِ

And in worldly pleasures it has thrown me down – and it has bound me with chains

قَدْ اسْتَعْنْتُكَ رَبِّي — عَلَى مُدَاوَمَةِ قَلْبِي

I have asked for help from You, my Lord – to constantly guard my heart

وَحَلِّ عُقْدَةَ كَرْبِي — فَانْظُرْ إِلَى الْغَمِّ يَنْجَالِ

And untie the knot of my grief – then look at the sorrow disappearing

يَا رَبِّ يَا خَيْرَ كَافِي — أَحْلُلْ عَلَيْنَا الْعَوَافِي

O my Lord, O best Provider of sufficiency – bestow upon us well-being

فَلَيْسَ شَيْءٌ ثَمَّ خَافِي — عَلَيْكَ تَفْصِيلٌ وَاجْمَالِ

For nothing is hidden – from You, neither in detail nor in sum

يَا رَبِّ عَبْدُكَ بِبَابِكَ — يَخْشَى أَلِيمَ عَذَابِكَ

O my Lord, Your servant is at Your door – he fears Your painful punishment

وَيَرْتَجِي لثَوَابِكَ — وَغَيْثُ رَحْمَتِكَ هَطَّالِ

He hopes for Your reward – and the rain of Your mercy always falls

وَقَدْ أَنَاكَ بِعُذْرِهِ — وَبِأَنْكَسَارِهِ وَفَقْرِهِ

And he has come to You with his excuse – and with his despair and destitution

فَاهْزِمِ بِبُيُوتِكَ عُسْرَهُ — بِمَحْضِ جُودِكَ وَالْإِفْضَالِ

So defeat his difficulty with Your ease – with Your pure generosity and favor

وَأَمْنٌ عَلَيْهِ بِتَوْبَةٍ — تَغْسِلُهُ مِنْ كُلِّ حَوْبَةٍ

And bestow upon him the favor of repentance – which cleanses him from every sin

وَاعْصِمْهُ مِنْ شَرِّاَوْبَةٍ — لِكُلِّ مَا عَنْهُ قَدْ حَالَ

And protect him from the evil of turning back – to all that he has abandoned

فَأَنْتَ مَوْلَى الْمَوَالِي — الْمُنْفَرِدُ بِالْكَمَالِ

So You are the Protector of all protectors – the One who is unique in perfection

عَلَوْتَ عَنْ ضَرْبِ الْأَمْثَالِ — وَبِالْعُلَى وَالتَّعَالِي

And with loftiness and transcendence – You are high above all likenesses

جُودُكَ وَفَضْلُكَ وَبِرُّكَ — يُرْجَى وَبَطْشُكَ وَقَهْرُكَ

Your generosity, Your favor, and Your goodness – are hoped for, and Your severity and Your power

يُخْشَى وَذِكْرُكَ وَشُكْرُكَ — لِأَرْزَمِ وَحَمْدِكَ وَالْإِجْلَالِ

Are feared, and remembering You and being grateful to You – is an obligation. And praising You and glorifying You

يَا رَبِّ أَنْتَ نَصِيرِي — فَلَقِّنِي كُلَّ خَيْرِ

O my Lord, You are my helper – so teach me every good thing

وَاجْعَلْ جَنَّاتِكَ مَصِيرِي — وَاخْتِمِ بِالْإِيمَانِ الْأَجَالَ

And make Your Paradise my final abode – and end my life with faith

وَصَلِّ فِي كُلِّ حَالَةٍ — عَلَى مُزِيلِ الضَّلَالَةِ

And grant blessings in every state – upon the remover of misguidance

مَنْ كَلَّمَتْهُ الْغُرَالَةُ — مُحَمَّدٍ الْهَادِي الدَّالَّ

He whom the raven spoke to – Prophet Muhammad SAW, the guide and pointer of the way

وَالْحَمْدُ لِلَّهِ شُكْرًا — عَلَى نِعَمٍ مِنْهُ تَتَرَى

All praise belongs to Allah as gratitude – for His abundant blessings

نَحْمَدُهُ سِرًّا وَجَهْرًا — وَبِالْغُدُوِّ وَالْأَصَالِ

We praise Him secretly and openly – and in the morning and in the evening

Based on the researcher's analysis, the following results were obtained;

| Verse Line | Denotative Meaning (Literal) | Connotative Meaning |
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| يَا رَبِّ يَا عَالِمَ الْحَالِ | "O my Lord, O You who know the condition" | Affirmation of the absolute Omniscience of Allah , the feeling that nothing is hidden from Him. Even the deepest secrets of the heart. This finding is reinforced by the idea that a word can be said to contain connotative meaning if it has a "sense of value," either positive or negative(Feni Amanda Putri & Achmad Yuhdi, 2023). |
| إِلَيْكَ وَجَّهْتُ الْأَمَالَ | To You I direct my hopes | Absolute dependence on everything and the recognition that Allah is the only source of help and |

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| | | fulfillment of needs. This finding strengthens the idea that connotative meaning is associative meaning, which arises from social or personal attitude (Sari et al., 2021). |
| فَاْمُنْ عَلَيْنَا بِالْاِقْبَالِ | So grant us the favor of Your acceptance | A request for acceptance/pleasure for all good deeds performed. This connotative meaning arises based on the feeling of the author and the reader requesting pleasure from Allah, in accordance with the idea presented in previous research (Sinaga et al., 2021). |
| وَكُنْ لَنَا وَاَصْلِحِ الْبَالِ | And be our Protector and mend our hearts | A request/prayer for the heart or soul to be repaired and guarded from all forms of corruption. This connotative meaning strengthens the idea conveyed in previous findings, which states that connotative meaning has a positive "sense of value" (Feni Amanda Putri & Achmad Yuhdi, 2023). |
| عَبْدُكَ فَقِيْرُكَ عَلَى الْبَابِ | Physical position at the threshold of the door | Humility, destitution, and absolute need (a servant hoping for the master's compassion) , showing an attitude of |

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| | | waiting for forgiveness and mercy. From this word, a connotative meaning arises which is reinforced by the explanation in the article that connotative meaning exists because of the emotional feeling (Maulidiyah, 2021). |
| آتَى وَقَدْ بَتَّ الْأَسْبَابُ | He came after the means were cut off | Statement of despair from one's own strength , or the help of creation, and turning completely to the strength of Allah alone. This finding is reinforced by the idea that a word is said to have connotative meaning if it has a sense of value, which is the feeling of despair of a servant toward his own strength (Feni Amanda Putri & Achmad Yuhdi, 2023). |
| وَمُوسِعَ الْكُلِّ بَرًّا | And O You who is vast to all with goodness | The attribute <i>al-wasi'</i> (the All-Encompassing/Vast) indicates that Allah's mercy and goodness encompass all creation without exception, opening the door of hope even for sinners. The connotative meaning given in this sentence is the feeling of certainty that Allah's mercy is vast. In line with the idea |

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| | | presented in previous research (Maulidiyah, 2021). |
| سِتْرًا عَلَى الْقَبَائِحِ وَالْأَخْطَاءِ | The curtain of concealment to cover up evil deeds and mistakes | A request for forgiveness and the covering of shame, so that sins are not exposed or disgraced before fellow creations. In this finding, there is connotative meaning with a sense of value, which is the feeling of need for Allah to cover a servant's shame (Sari et al., 2021) |
| يَا مَنْ يَرَى سِرِّ قَلْبِي | O You who sees the secret of my heart | Sincerity and self-awareness, the recognition that the value of a deed is not in the outward appearance that is visible to the eye, but in the hidden intention that is only known by Allah. This finding is reinforced by the idea that connotative meaning arises from a "sense of value" or positive value. The feeling present in this connotative meaning is the feeling of self-awareness (Feni Amanda Putri & Achmad Yuhdi, 2023). |

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| وَاصْلِحْ قُصُودِي وَالْأَعْمَالُ | And correct my intentions and deeds | Priority of the inner self , focus on purifying intention as the root of all deeds. Damaged deeds originate from impure intentions. This finding has a positive connotative meaning , which is reinforced by the idea that connotative meaning can be expressed with feeling (Cahyani et al., 2020). |
| رِضَاؤُكَ الدَّائِمُ الْحَالُ | Your eternal pleasure | The highest ultimate goal (<i>maqam</i>) of a life journey is to achieve the eternal pleasure of Allah, which is eternal happiness. This analysis is believed to reject the idea that negative connotation is a figure of speech containing a bad meaning (Zai, 2021). |
| وَلَنْ يَخِيبَ فِيكَ ظَنِّي | And my hope in You will never be disappointed | <i>Husnudzon Billah</i> (having good presumption of Allah), an expression of firm belief that Allah will surely grant the supplication of His earnest servant. This finding discusses the feeling or good presumption towards Allah. This reinforces the opinion presented in the research (Zai, 2021). |

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| <p>أَشْكُو إِلَيْكَ وَأَبْكِي — مِنْ شُؤْمِ ظُلْمِي وَإِفْكِي</p> | <p>I complain and cry to You # From the misfortune of my tyranny and my lies</p> | <p>Deep regret for all the mistakes made , expressed through complaint and crying to Allah. The connotative meaning contained in this sentence has a sense of value. In accordance with the idea conveyed in previous research (Sari et al., 2021).</p> |
| <p>وَشَهْوَةِ الْقِيلِ وَالْقَالَ</p> | <p>As well as the lust for talking about what people talk about</p> | <p>Disease of the tongue , which is the danger of the tongue and being busy with other people's affairs, which is the main obstacle to the purity of the heart. According to the researcher, the connotative meaning contained is a negative connotation. This finding supports the statement that negative connotation is a figure of speech containing a bad meaning (Zai, 2021).</p> |
| <p>وَحُبِّ دُنْيَا ذَمِيمَةٍ</p> | <p>And the love of a despicable world</p> | <p>Depiction that loving the world is a form of contempt, the world as a trap that does not produce goodness of the heart. This finding reinforces the idea in previous research that connotative meaning can be a negative connotative meaning (Zai, 2021).</p> |

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| فِيهَا الْبَلَايَا مُقِيمَةٌ | In it, calamities reside | The basic nature of the world ; the world is described as an unsafe place, where difficulties and trials are the fixed rule, without exception. The world is where a servant's faith is tested. This finding supports the existing statement that the existence of connotative meaning is influenced by cultural context (Hanifah et al., 2024). |
| وَقَبَّدَتْنِي بِالْأَكْبَالِ | And it has bound me with chains | Attachment and limitation caused by lust and worldly pleasures. The soul feels shackled and unable to fly towards Allah. This finding is reinforced by the idea that connotative meaning is the result of processing the reality of the recipient's life from the meaning of the poem (Maulidiyah, 2021). |
| وَحَلِّ عُقْدَةِ كَرْبِي-- فَإَنْظُرْ إِلَى الْغَمِّ يَنْجَا | And untie the knot of my grief, then look at the sorrow disappearing | Depiction of the problem as a complicated knot. Only divine power can release it, which will result in human relief. This finding serves to support that connotative meaning is influenced by personal experience and |

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| | | social values (Hanifah et al., 2024) |
| مَنْ كَلَّمَتْهُ الْغَزَالَةُ | He whom the raven spoke to | Miracle and proof of the prophethood of Prophet Muhammad SAW (although usually the narration is about the deer/goat. الغزالة is not الغزال which means raven, in its context it still refers to the prophetic miracle) showing the nobility and spiritual strength of Prophet Muhammad SAW. This finding is to reject the idea that connotative meaning arises due to the existing sense of value. In the connotative meaning of the word "كَلَّمَتْهُ الْغَزَالَةُ", there is no connotative meaning arising due to feeling, but the meaning arises because of the prophet's miracle that can be seen with human eyes (Sari et al., 2021). |

The analysis above reveals a connotative meaning, indicating that it arises from a "feeling of value." This feeling stems from a servant's need for help, forgiveness, mercy, and guidance from the Creator. This poem represents a series of prayers offered by a servant to their Creator. One of the poems, which is a form of practice of the Alawiyah order, is the prayer to ward off disaster, collected in the Hadrah Basudan recitation series, usually recited on Tuesdays.

Conclusion

This research successfully identified and analyzed the denotative and connotative meanings contained in the poem "Yaa Robbi Yaa Aalimal Haal" by Imam Abdullah bin Alawi Al-Haddad using Roland Barthes' semiotics study. Denotative meaning is the

literal meaning and the initial meaning of the verse. This includes direct translations such as: *O my Lord, O You who know the condition* (يَا رَبِّ يَا عَالَمَ الْخَالِ). Connotative meaning reveals a deeper and more subjective secondary meaning, which is closely related to feelings, emotions, cultural values, and religious ideology. The connotative meaning in this poem shows several fundamental aspects in Islamic/Sufistic spirituality: absolute dependence: the connotative meaning highlights the affirmation of Allah's oneness and absolute Omniscience (يَا رَبِّ يَا عَالَمَ الْخَالِ) and the recognition that Allah is the only source of help. Overall, this poem is a *munajat* (a prayer of supplication) and an acknowledgment of the total weakness of a servant before Allah SWT. This research successfully expanded the understanding of the spirituality meaning behind *salaf* verses, which have so far been widely studied theologically, with the hope that the intention of the poem can be conveyed to non-Arab people, especially in Indonesia.

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