

# Looking at the Depiction of Worldly Life in Ibn al-Qayyim al-Jauziyyah's Poetry: A Revealing Meaning Through Riffaterre's Semiotics Analysis

Asrina<sup>1\*</sup>

<sup>1</sup>*Program Studi Bahasa dan Sastra Arab Fakultas Adab dan Humaniora Universitas Islam Negeri (UIN) Imam Bonjol Padang, Kampus III Sungai Bangek, Balai Gadang, Padang - Sumatera Barat, Indonesia*

<sup>1</sup>[asrinamag@uinib.ac.id](mailto:asrinamag@uinib.ac.id)

**\*Corresponding author**

*Received: (leave blank); Accepted: (Leave blank); Published: (leave blank)*

## ABSTRACT

*This study aims to explore the meaning of worldly life in Ibn al-Qayyim al-Jauziyyah's poem through Riffaterre's semiotic approach. This poem highlights the importance of understanding worldly life, a relevant theme amidst the relentless pressures of worldly life. To deepen the understanding of the meaning and significance of this poem, Riffaterre's semiotic approach is used, which emphasizes intertextuality and interpretation of the text as a dynamic process. This approach involves four main aspects: discontinuity of expression, heuristic and hermeneutic reading methods, the concept of matrix, model, and variant, and the formation of hypograms. Primary data comes from the text of Ibn Al-Qayyim al-Jauziyyah's poem, and secondary data comes from related books and scientific articles. Data analysis follows the perspective of Miles and Huberman, including data reduction, presentation, and conclusion. The results of the study show that Ibn Qayyim Al-Jauziyyah describes worldly life in his poetry compositions with various images, including images of the world perishing like someone dreaming in the arms of a lover, clouds that will disappear if exposed to sunlight, and food that is very delicious and attractive but disgusting. Then he explained that there is nothing more despicable than the humiliation of the world for people who devote themselves to the interests of the world, where this world is like the wings of a mosquito, which are very small and weak. He describes how strange it is for humans to live in the world, as strange as humans who live nomadic lives, and he longs to return to their hometown happily to achieve victory, namely the paradise they long for. Understanding the description of worldly life in the poetry of Ibn Qayyim al-Jauziyyah, how people are deceived by it, and how they should behave in facing worldly life is not only limited to providing knowledge but will also be an antidote to various life pressures.*

**Keywords:** *Life Pressure, Poetry of Ibn Qayyim al-Jauziyyah, Worldly Life's Depiction, Riffaterre's Semiotics, Directions in Dealing with Worldly Life.*



ISSN: 2550-214X © 2025. Published for Ideology Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-No Commercial-No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

## 1 INTRODUCTION

Worldly life often stresses people (Wulandari & Pratama, 2023), whether because of personal relationships, social relationships, financial problems, work, education, hopes, mental conditions,

failure, death, social media, or illness. The high demands of social life and personal life, busy schedules, and news that enters life every minute often cause stress. The term endless pressure (Pemberton et al., 2017), for example, or the term quarter-life crisis (Syahiti et al., 2024), or the term sandwich generation (HS & Karyono, 2024) emerged due to the pressures of worldly life. It is recorded that around 450 million people in the world experience mental and behavioral disorders due to various factors. (Maria Krisinta Adventinawati, 2024) The opposite situation, worldly life, often makes human eyes dazzled. (Hizkil, 2021) The world's glitter often dazzles the eyes so that humans crave and hope for it. However, just like after a long sleep, a person will wake up. Likewise, if death comes suddenly, after days of struggling with the complicated busyness of the world, it will be seen that the afterlife is truly clear. The veil of worldly life that is on the heart, hearing, and sight will disappear.

Literary works serve as one of the mirrors of human life, record worldly life, and the journey of human life with various styles of language and depiction. Several Arab poets talk about the world in their poems. Among these poets are Abû al-'Atahiyah, Imam al-Syâfi'î, Ibn al-Qayyim al-Jauziyyah, Syam ad-Dîn al-Kûfî, Imam 'Âlî Zainal 'Âbidîn, Jamâluddîn al-Sansarî, Al-Amîr al-San'anî, Mâlik bin Raib, Ibn Masyraf at-Tamîmî, 'Âlî al-Hâdî bin Muhammad al-Jawwad, Ibrahim bin Mas'ud al-Alibiri, Salih 'Abd al-Quddus, Muhammad bin 'Ašimin, Ibn al-Mu'taz, Sâlih bin Syarif al-Randî (poet of Andalus), and Ibn al-Hazm al-Andalusî. (Ahmad, 2002) In this research, we will examine the depiction of worldly life in Ibn al-Qayyim al-Jauziyyah's poetry.

The depiction of the world in Ibn Qayyim al-Jauziah's poetry is interesting to study because in the poem, the world is depicted with something that many people may not have thought of. The words of his poem are full of connotations that stir many souls. The depiction in his poem is alive like a performance that is present as a whole life, full of movement, warmth, and beauty. The depiction of worldly life can be used as a reflection or an answer to facing the various pressures of life.

Ibn al-Qayyim al-Jauziyyah offers a different perspective in seeing the world. Starting from the beginning of his poem, the reader is taken away from his entire world and joins a lover full of longing, sweetened with passion. Syam al-Din Abu 'Abd Allah Muhammad bin Abu Bakar Ibn Qayyim Al-Jauziyyah, شرح القصيدة الميمية - رحلة إلى بلاد الأشواق - ed. Muthafa 'Araqiy. The first stanza of Ibn Qayyim al-Jauziyyah's poem in القصيدة الميمية:

إذا طلعت شمس النهار #### فإنها أمانة تسليمي عليكم فسلموا

*When the morning sun rises, that is the time for me to greet you, so answer my greeting*

(Al-Jauziyyah, 2004)

Ibn al-Qayyim al-Jauziyyah (1292-1350 AD) was known as a jurist, expert in ushul fiqh, and a mujtahid. (Mahmudah, 1987) He was also known as a pious *zahîd*, a pious Sufi, a loving and affectionate person, diligent in dhikr and istigfar, especially at dawn approaching dawn and approaching noon. (Al-Hijazi, 1972) Throughout his life of approximately 60 years, he mastered various sciences, especially Islamic sciences, which are contained in his various works of more than 60 titles. (Al-'Asqalaniy, 1993) Perhaps drowned out by his fame as a scholar and grand imam of the Hambali school, very little has been raised to the surface regarding the artistic sides of his inner self and his expertise in the art of word processing, especially Arabic poetry. And this is another aspect that makes the study of Ibn Qayyim al-Jauziyyah's poetry even more interesting.

The study conducted by 'Abd al-Fattâh Lâsyin on his expertise in literary genres shows that Ibn Al-Qayyim al-Jauziyyah is one of those who was given by Allah the ability to connect pronunciation with meaning. (Lasyin, 1982) In the second stanza of القصيدة الميمية, Ibn al-Qayyim al-Jauziyyah composed a poem which is an إقتباس from the Qur'an, namely the al-Wâqi'ah surah. The stanza is:

سلام من الرحمن فى كل ساعة #### وروح وريحان وفضل وأنعم

*Greetings from the Most Gracious to you always, with which greetings there is tranquility, mercy, and pleasure (paradise)*

(Al-Jauziyyah, 2004)

Ibn Qayyim al-Jauziyyah's ability to understand the harmony of pronunciation and meaning in the word of Allah, Surah Tâhâ, verses 118–119, can be seen through his stanza:

إن لك ألا تجوع فيها ولا تعرى #### وأنت لا تظمأ فيها ولا تضح

*Indeed, you will not starve in it and will not be naked. Indeed, you will not feel thirsty in it nor will you be hit by the heat of the sun.*

According to Ibn Al-Qayyim al-Jauziyyah, the verse indicates the elimination of all suffering, both physical and spiritual. (Lasyin, 1982) He stated that those who truly examine the word will surely see that the words contained in the word of Allah contain high and extraordinary eloquence. The expression جوع (hunger) is mental suffering, while عرى (naked) is physical suffering. In both of these words, there is harmony and conformity in meaning. Likewise, the expression عطش (thirsty) with ضحى (Duha time), because thirst is a feeling of inner heat, while ضحى (duha time) is a real feeling of heat.

Regarding worldly life, Ibn al-Qayyim al-Jauziyyah describes it in القصيدة الميمية starting in the 112th stanza. Ibn Qayyim al-Jauziyyah begins her picture of the world with a dream that appears in her sleep at night and then breaks off when morning approaches:

وَلَوْ ثَبَّرْتُ الدُّنْيَا وَرَاءَ سُتُورِهَا #### رَأَيْتُ خَيْالاً فِي مَنَامٍ سَيُصْرَمُ  
كَحُلُمٍ بِطَيْفٍ زَارٍ فِي النَّوْمِ وَانْقَضَى #### الْمَنَامُ وَرَاحَ الطَّيْفُ وَالصَّبُّ مُغْرَمُ

(Al-Jauziyyah, 2004)

*If you look at the world from behind the curtain, you find it like a dream in sleep that will be interrupted*

*It's like a dream about your dream lover visiting you in your sleep... when the sleep is over, the dream is gone... and the longing is crazy*

As a scientist who is skilled in poetry, Ibn al-Qayyim al-Jauziyyah in expressing his thoughts often inserts beautiful poetic compositions. His poetic stanzas decorate his works, which, on average, touch the heart and enlighten logic. Among those who tried to reveal his poetic side is Ahmad Mâhir al-Baqari in his work *Ibn Al-Qayyim al-Lugawî (1989 AD/1409 H)*. Al-Baqari stated that when studying the texts of the Qur'an and Hadith, Ibn Qayyim Al-Jauziyyah based it on extraordinary linguistic studies, and great attention to Arabic lexicology. (Al-Baqarî, 1989) Another researcher is 'Abd al-Fattâh Lâsyin through his work *Ibn al-Qayyim wa Hissuhu al-Balagî fî Tafsîr al-Qur'ân (1982M/1402H)*. He stated that through observations of his works and the methods used in interpreting the stanza s of the Qur'an and the Hadith of the Prophet SAW, many things were found related to aspects of بلاغة, such as the بيانية aspect, the secret of the بلاغة of the verses of the Qur'an or Hadith, and the beauty of the arrangement of sentences or expressions. such as the بيانية aspect, the secret of the بلاغة of the verses of the Qur'an or Hadith, and the beauty of the arrangement of sentences or expressions. (Lasyin, 1982)

The stanza s of Ibn Qal-ayyim al-Jauziyyah's poetry is collected in متن القصيدة النونية ويليه شوح القصيدة المتن القصيدة النونية has 6000 stanza s, and المتن القصيدة الميمية has 279 stanzas. Apart from those mentioned above, scientific works have been found that examine the poetry of Ibn al-Qayyim Al-Jauziah. Yaniah Wardani researches the *washf qalb* in the poetry of Ibn Qayyim al-Jauziyyah. (Wardani, 2009)

Hikmatul Aini Maftukhah and Muhammad Luthfi studied three poems by Ibn Qayyim al-Jauziyah in terms of structure and content, namely the poems *Fi Binaai al-Jannah*, *Fi Anhar al-Jannah*, and *Fi Ta'ami Ahli al-Jannah*. (Luthfi, 2014)

In addition, a study of Arabic poetry was also found using Riffaterre's semiotics. Ardiansyah et al. used Riffaterre's semiotic analysis in studying the poem "Hiya Fil Masāi Waḥīdatin" by Mahmoud Darwish. (Raden Muhammad Ardiansyah Kurniawan et al., 2024) Yusuf Haikal used Michael Riffaterre's semiotic analysis in examining the poem "Ikbarī 'Īsyirīna 'Āman" by Nizar Qabbani. (Haikal, 2021) Palendika used Riffaterre semiotic analysis on Syi'ir أحبك لا أو أحبك by Mahmoud Darwish. (Alandira, 2025) Akastangga uses Pierce's semiotic analysis in the poem "الدنيا" by Mahmud Al-Warraq. (Akastangga, 2021) However, as far as can be traced, no one has discussed the depiction of worldly life in Ibn Qayyim al-Jauziyah's poetry using Riffaterre's semiotics.

Based on the above, this study aims to see the depiction of worldly life in the poetry of Ibn Al-Qayyim al-Jauziyah by utilizing Riffaterre's semiotic theory. The choice of Riffaterre's semiotics is because Riffaterre's semiotics opens up space to reveal hidden meanings in poetry and deepen the understanding of meaning. In interpreting symbols in the context of poetry analysis, Riffaterre's semiotics looks at four aspects, namely indirect expression, heuristic and hermeneutic or retroactive reading methods, matrix concepts, models, and variants, and the formation of hypograms. Riffaterre's semiotics emphasizes intertextuality and the interpretation of text as a dynamic process. Thus, the findings of this study are expected to broaden academic insight into the role of literature as a powerful social tool in building critical awareness, as well as providing new perspectives on the complex relationship between art, language, and worldly life.

## 2 METHOD

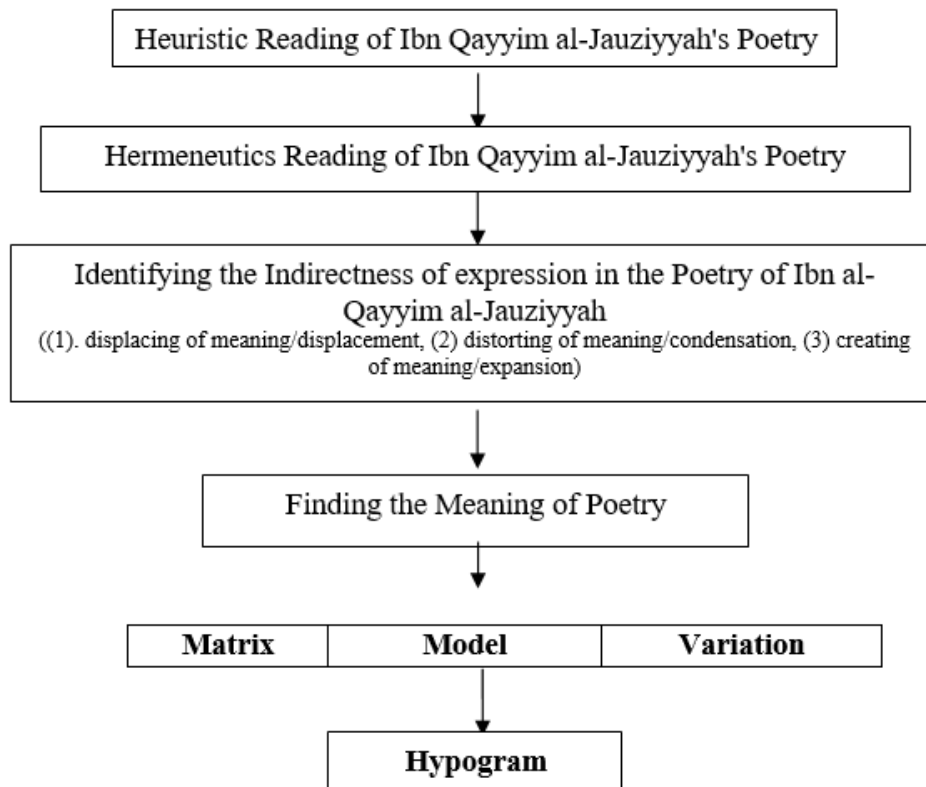
This study used a qualitative descriptive research method. This method was chosen because this study places more emphasis on research results resulting from the researcher's descriptive, analytical, synthetic, and evaluation abilities, rather than on statistics produced by research instruments. Qualitative descriptive method is very possible in literary research. (Kim et al., 2017) Qualitative research collects and analyzes non-numeric data to direct understanding and exploration of phenomena. (Nassaji, 2020) Data sources were obtained through library research. (Lotto et al., 1986) Library research is conducted as a stage in the research process by gathering bibliographic sources, gaining a deep understanding, and studying theories found in various literature relevant to the research. (George, 2019)

The data collection technique is the listening and tapping technique, (Mahsun, 2013) which includes reading, taking notes, and outlining important points related to the research topic. The primary data source for this research is the poetry of Ibn Qayyim al-Jauziyyah entitled *متن القصيدة النونية ويليه اشوح القصيدة الميمية*. The secondary data sources include books and scholarly articles that support and complement the research.

The data analysis technique used in this study follows the perspective of Miles and Huberman. (Aldridge, 2002) This technique involves three main steps: data reduction, data display, and conclusion drawing. (Rijali, 2019) In this stage, the researcher will collect various bibliographic sources relevant to the topic. (Lester et al., 2020) The collected data will then be reduced by identifying and selecting the most relevant and significant information for the research. (Onwuegbuzie & Weinbaum, 2016) Information will be presented in a structured and organized manner after the data is reduced. The final stage is concluding the results of data analysis.

Through the application of Riffaterre's semantic theory, this analysis will reveal how Ibn Qayyim al-Jauziyyah connects individual experiences with collective images of worldly life through narrative structures, symbolism, and metaphors that are not only explicit but also implied. Thus, this research will show how Ibn Qayyim al-Jauziyyah utilizes the hidden matrix and hypogram of his poetry to strengthen the picture of worldly life.

The flow of reading Ibn Qayyim al-Jauziyyah's poem which will be carried out according to Riffaterre's semantic analysis to find the complete meaning of the poem, is as follows:



Picture 1: Heuristic Reading of Ibn Qayyim al-Jauziyyah's Poetry

### 3 LITERATURE REVIEW

#### 3.1 Ibn Qayyim al-Jauziyyah

Ibn al-Qayyim al-Jauziyyah lived during the reign of the Bani Mamluks, namely the reign of Asraf Khalil (689-693 H)/(1290-1293 AD) until the reign of Nasir ad-Din al-Hasan (748-752 H)/(1347-1351 AD). (Syarif, 1995) Born around 36 years after the fall of the city of Baghdad, Ibn al-Qayyim al-Jauziyyah helped illuminate the dark times of Muslims and decorated the murky sides of Islamic intellectuals and civilization. (Yatim, 2002) Ibn al-Qayyim al-Jauziyyah grew up in a family that was religious and loved knowledge. Famous as a very pious person, a productive writer, humble and devout in worship, some scholars tend to view him as a Sufi. (Al-Hijazi, 1972)

Some narrations state that Ibn al-Qayyim al-Jauziyyah was born in the village of Azra, Damascus. His full name was Muhammad bin Abi Bakr bin Ayyub bin Sa'ad bin Harîs Az-Zar'i Aḡ-Dimasqî Abu 'Abdillâh Syams ad-Dîn ibn al-Qayyim al-Jauziyyah al-Hanbalî and is better known by the nickname Ibn al-Qayyim al-Jauziyyah. This nickname is based on his father Abu-Bakr bin Ayyûb, who was a curator (قيم) at the Al-Jauziyyah Madrasah in Damascus. He was born on 7 Safar 691 H / 1292 AD, (Al-

'Asqalaniy, 1993) and died on 13 Rajab 751 H / 1350 AD in Damascus. (Abu 'Abdullah Muhammad bin Abi Bakr bin Ayyub Ibn Qayyim al-Jauziyyah, 2019)

Armed with the sincerity and intelligence bestowed by Allah, Ibn al-Qayyim al-Jauziyyah's scientific career began to be forged in the hands of his father, who was an expert in *farâid* and the caretaker of Madrasah al-Jauziyyah. At the age of seven, he began to listen to the narration of Hadith from Shihâb an-Nabûlîsî al-Abîr, and at the age of nine, he had studied the book *Alfiah* by Ibn Mâlik from Abû al-Fatah al-Ba'labâkî, even though *Alfiah* Ibn Mâlik was usually taught to senior students. Then he studied Hadith with Abû Bakr bin Abd al Dâ'im (d. 718 H), al-Syirâzî (d. 714 H) and Ismâîl Majd al-Dîn Ibn Muhammad al-Harrânî (d. 729 H), studied Usûl al-Fiqh with Muhammad Safî al-Dîn Ibn Abd al-Rahîm ibn Muhammad al-Armawî ash-Shafî'î (d. 715 AH), and studied Usûl al-Hadîs with Sâfî al-Hindî, Ibn Taymiyyah, Syihâb ad-Dîn an-Nabî al-'Abîr, Qadî Taqiyyuddîn Sulaymân and Isâ al-Mut'im. (Syam ad-Din Muhammad ibn Ali Ibn Ahmad Al-Daudiy, 2008)

Not only in Damascus, Ibn Qayyim al-Jauziyyah's scientific journey continued to Mecca, Egypt and Morocco. However, among his teachers, it was Ibn Taymiyyah who greatly influenced his methods, perspective and religious understanding. No less than 16 years old, Ibn al-Qayyim al-Jauziyyah became a student of Ibn Taymiyyah. (Rajab, 1953) Ibn al-Qayyim al-Jauziyyah met Ibn Taymiyyah in 712 H. In fact, they were very different in person. The teacher is an emotional, stubborn and radical scientist, while the student is calm, likes dialogue and tends to provide logical satisfaction. Even though their characters are different, they have the same goal, namely wanting to restore the religious understanding of the people as taught by the Prophet Muhammad or as stated in the Koran and Sunnah.

Ibn Taymiyyah's character made Ibn al-Qayyim al-Jauziyyah persistent in fighting people who deviated from Islamic beliefs and teachings. He became one of the spearheads of spreading Ibn Taymiyyah's teachings through the works he wrote. Ibn al-Qayyim al-Jauziyyah tried to be a role model through his personal devotion to worship, asceticism, and wara', having love and compassion, diligently doing dhikr and istigfar, praying and bowing and prostrating for a long time. Among the attitudes he developed to save the people from decline were: (1) providing space and opportunities for ijtihad in various religious fields; (2) not bound absolutely by the opinions of previous scholars; (3) fighting people who deviate from the beliefs of the Salaf, people who claim to be Sufis and philosophers who create new things in religion; (4) returning to the Koran and Sunnah as the main sources of Islamic teachings.

In the field of jurisprudence, Ibn al-Qayyim al-Jauziyyah was one of the mujahid figures who did not hesitate to criticize the opinions of thinkers of that time by expressing rational views that did not conflict with the Shari'a. In the field of theology, he tends to rely more on religious texts. He tried to imitate the Al-Qur'an's method in determining the form of the Creator and was careful about philosophical terms. In the field of Sufism, his spiritual touch and feeling are inspired by the meanings of the Al-Qur'an and Sunnah and strive to be in line with Salafi ascetic experts. He upholds the meaning of self-actualization of a zahîd through calm, awareness and humility before Allah. His reflections in the field of Sufism aim to combine essence and Shari'a, purifying Sufism from the Islamic paradigm, which is characterized by extremes. And like Imam Al-Gazâlî, he tried to bring fiqh closer to Sufism. (Zayd, 1990)

As someone who likes to pour out his ideas in writing, Ibn al-Qayyim al-Jauziyyah has quite a lot of works. There are at least 60 works by Ibn al-Qayyim al-Jauziyyah that have been published in various disciplines. Specifically in the field of language, he wrote *Badâi'u al-Fawâid and At-Tibyân fî Aqsâm al-Qur'ân*. (Al-Baqarî, 1989) In the field of balâgah, he wrote *Al-Fawâid al-Musyawwaq ilâ 'ulûm al-Qurân wa ilm al-Bayân*, which was first printed in 1327 H in Cairo and was tashihed by Muhammad Badruddîn an-Na'sanî. (Lasyin, 1982) Meanwhile, his literary works in the form of a collection of

poetry stanzas are *Al-Qasidah al-Mîmiyyah and Syarh al-Qasidah al-Imâm Ibn al Qayyim, al-Mausûmah Al-Kâfiyah asy-Syâfiyah fî al-Intisâr li al-firqah al-Najiyah*. (Muz'îl, 1997)

Ibn al-Qayyim al-Jauziyyah had quite a lot of followers. Among his students were Al-Burhân Ibn al-Jauziyyah, author of *Tafsîr Ibn Kaşîr* and *Kitâb al Bidâyah wa an-Nihâyah*, Ismâ'il 'Imâd al-Dîn Abu al-Fidâ' Ibn 'Umar Ibnu Kaşîr (d. 774 AH), author of the book *Al-Dâil al-Mazâhib al-Hanâbilah*, 'Abd ar-Rahmân Zayn ad-Dîn Abû al-Faraj Ibn Ahmad ibn 'Abd ar-Rahmân Ibn ar-Rajab al-Bagdâdî al-Hanbâlî (d. 795H), *Syarf al-Dîn ibn al-Qayyim al-Jauziyyah*, 'Alî ibn 'Abd al-Kâfî ibn 'Alî ibn Tammâm al Subki Taqiy al-Dîn Abu al-Hasan al-Subki (d. 756 AH), Muhammad ibn Ahmad ibn Uşmân ibn Qayamaz al-Żahabî, (d. 748 AH), Ibn 'Abd al-Hâdî Muhammad Shams al-Dîn Abû 'Abdullâh ibn Ahmad ibn 'Abd al-Hâdî ibn Qudâmah al-Muqaddasî (d. 744 AH), author of *al-Mukhtasar al-Tabaqât al-Hanâbilah*, Muhammad Shams al Dîn Abû 'Abdullâh ibn 'Abd al-Qâdir ibn Muhyî ad-Dîn Uşmân an-Nâbilisî (d. 797 AH), Muhammad ibn Muhammad ibn Muhammad ibn al-Khidr al-Gâzî (d. 808 AH), Muhammad ibn Ya'qub ibn Muhammad Muhyi ad-Dîn al Tâhir al Fayruz 'Abadî (d. 817 AH), Muhammad ibn Muhammad ibn Ahmad ibn Abî Bakr al-Qarsyi al-Muqam at-Tilmasânî (d. 759 AH). (Zayd, 1990).

### 3.2 Worldly Life

The word “world” comes from the Arabic word دنيا. The فعل ماض (past tense) is دنى دنـم, which is the same as هقر, خسن, meaning lowly. It is said دنى=قرب, which means close. It is said that this world is what is close to us. (الدنيا: تعريف و شرح و معنى فى قاموس النور). In the Qur'an, the word دنيا is found in several surahs, including in surahs al-Baqarah, Âli Imrân, al-Nisâ, al-Mâidah, al-An'âm, al-A'râf, al-Anfâl, al-Taubah, Yûnus, Hûd, Yûsuf, al-Ra'd, Ibrâhim, al-Nahl, al-Kahf, Tâhâ, al-Hajj, al-Mu'minûn, al-Nûr, al-Qasas, al-'Ankabût, al-Rûm, Luqmân, al-Ahzâb, Fâtir, al-Saffât, al-Zumar, Gâfir, Fussilat, al-Syûra, al-Zuhurf, al-Jâtsiyah, al-Ahqâf, Muhammad, an-Najm, al-Hadîd, al-Hasyr, al-Mulk, al-Nâzi'ât, and al-A'lâ. (Al-Baqiy, 1945) In the Hadîth of the Prophet SAW, the words of the companions and the Salaf al-Sâlih can be found with many descriptions of the world.

For example, the image of a person who loves the world and neglects the interests of the afterlife is said by Imam al-Ghazâlî to be like a person who goes on the Hajj, where he stops at a stopover to feed the camels, and cleans them by dressing them in colorful clothes. He was absorbed in his camel affairs and left behind his caravan and neglected the pilgrimage, which was his main goal. He lived alone in the desert and became prey to wild animals. A sensible person will not prioritize his camel's affairs except as necessary. That's how the world should be, it is needed only as a necessity to take the path to the afterlife

### 3.3 Michael Riffaterre's Semiotics

Michael Riffaterre's semiotic concepts focus on revealing the meanings contained within texts, particularly poetic texts. (Margolis & Riffaterre, 1980) According to Riffaterre, poetry discourse involves a relationship between words and text, or between one text and another. This results in something more complex and non-literal through the transformation of matrices, minimal sentences, and literal meanings. (Riffaterre, 1978) Riffaterre's semiotics also focuses on the dialectic between the text and the reader. (Brownlie, 2008) Riffaterre positions the reader as a critical element in determining a text's meaning-making process. This is due to the assumption that in the process of communication, poetry functions as both code and message, while the reader is the recipient of the message. The process of meaning-making does not consider the creator of the poem as the sender of the message. Therefore, the reader plays a crucial role in determining the meaning of a poem.

Michael Riffaterre developed concepts related to poetry's meaning. According to him, four main aspects must be considered carefully to produce the meaning of poetry. The four main aspects that must

be carefully considered to produce meaning in poetry are: (1) indirectness of expression, (2) heuristic and hermeneutic or retroactive reading, (3) matrix, model, and variant, and (4) hypogram.(Pradopo, 2018).

In Riffaterre's semiotic theory, three forms can be taken in a poem to display indirect meaning.(Lantowa, 2017) First, there is the shift in meaning, also known as displacement, in which signs change meaning, a phenomenon that can occur in metaphors and metonymies. Second, there is the distortion of meaning, which is characterized by the occurrence of ambiguity and contradictions. Third, the creation of meaning (creating), which refers to meaning formed from signs produced by linguistic items that were previously meaningless, such as symmetry, homology, and typography.

Riffaterre proposes that there are two stages or levels of reading to understand poetry's meaning. The first stage is heuristic reading, and the second stage is retroactive reading, also known as hermeneutic reading. Heuristic reading is the process by which the reader integrates linguistic signs into a text.(Haikal, 2021) In the heuristic reading stage, understanding and grasping the true meaning of a poem are still insufficient. The reader must continue to strive for a unified meaning. Therefore, a hermeneutic reading stage, also known as the second stage of reading, is necessary.(Putri Gemilang, 2022) Retroactive or hermeneutic reading is a process of repeated and thorough reading in which meaning is provided based on prevailing literary conventions, particularly in poetry. In this stage of reading, the reader must continuously review and compare the meanings obtained from heuristic reading. Through this method, the reader can revise their understanding based on the meanings derived from hermeneutic reading.

In the process of meaning formation, it is important to consider matrices, models, and variants. The matrix refers to the source of all meaning in a poem and functions as a hypothesis, which can be seen as the central theme of the poem. The matrix can be likened to a concept that is not directly present in the text. The matrix is then realized through a series of variations. These forms of variants are organized and structured by a primary actualization called the model. The matrix, model, and text are variants of the same structure.(Faizun & Kawa, 2023) Thus, the matrix becomes the main driving element in a text, while the model determines the process of acquiring or developing meaning. The matrix is conveyed through models and variants, which produce a series of representative signs, including poetic signs. A word or phrase is said to have a poetic function if it refers to a group of words that have not yet appeared.

A text that serves as the background for the creation of another text or a literary work that forms the basis for the creation of other literary works is called a hypogram. A hypogram is a background that influences the creation of a literary work. It can include social conditions, the poet's life, and history.(Hasibuan, 2021) Riffaterre distinguishes between potential hypograms and actual hypograms.(Arifiany, 2022) A potential hypogram relates to the meaning or essence of the poetic text, even though this meaning is not directly stated in the text itself. On the other hand, an actual hypogram refers to the direct use of previous texts or elements from other texts to establish relationships or intertextuality with the current literary work. Actual hypograms can be complete texts, sentences, proverbs, or other parts of previously existing texts.

## **4 RESULT AND DISCUSSION**

### **4.1 Riffaterre's Semiotic Analysis of Depiction Worldly Life in Ibn al-Qayyim al-Jauziyyah Poetry**

The stanzas of Ibn al-Qayyim al-Jauziyyah's poetry, which describe worldly life are found in القصيدة الميمية. The depiction of worldly life starts from stanza 112 to stanza 128. The following are the stanzas of the poem:



رَأَيْتَ خَيْالًا فِي مَنْامٍ	##	وَلَوْ تُبْصِرُ الدُّنْيَا وَرَاءَ	سُتُورِهَا
سَيُصِرُّ	#		
مَنْامُ وَرَاحِ الطَّيْفِ وَالصَّبِّ	##	كُلِّمَ بِطَيْفٍ زَارٍ فِي النَّوْمِ وَانْقَضَى الْ	
مُغْرَمٌ	#		
سَيُقْلَصُ فِي وَقْتِ الزَّوَالِ وَيَقْصِمُ	##	وِظْلٌ أَنْتَهُ الشَّمْسُ عِنْدَ	طُلُوعِهَا
	#		
فَوَلَّتْ سَرِيعًا وَالْحُرُورُ	##	وَمُزْنَةً صَيْفٍ طَابَ مِنْهَا	مَقِيلُهَا
تَضَرَّمُ	#		
وَبَعْدَ قَلِيلٍ حَالُهُ تِلْكَ	##	وَمَطْعَمٍ ضَيْفٍ لَدَى مِنْهُ	مَسَاغُهُ
تُعْلَمُ	#		
وَمِنْ بَعْدِهَا دَارُ الْبَقَاءِ سَتُقَدِّمُ	##	كَذَا هَذِهِ الدُّنْيَا كَأَحْلَامِ	نَنَامِ
	#		
غَرِيبًا تَعِيشُ فِيهَا حَمِيدًا وَتَسْلُمُ	##	فَجَزُهَا مَمَرًا لَا مَقَرًّا وَكُنْ	بِهِ
	#		
وَرَاخٌ وَخَلَى ظِلُّهَا	##	أَوْ ابْنَ سَبِيلٍ قَالَ فِي ظِلِّ	دَوْحَةٍ
يَنْقَسُ	#		
إِلَى أَنْ يَرَى أَوْطَانَهُ	##	أَخَا سَقَرٍ لَا يَسْتَقِرُّ	قَرَارُهُ
وَيُسَلِّمُ	#		
بَنِيهَا وَلَكِنْ عَنْ مَصَارِعِهَا	##	فِيَا عَجَبًا! كَمْ مَصْرَعٍ وَعَظْمَتْ بِهِ	
عَمُوا	#		
سَقَتَهُمْ كُؤُوسَ السُّمِّ وَالْقَوْمُ نُؤْمُ	##	سَقَتَهُمْ كُؤُوسَ الْحُبِّ حَتَّى إِذَا نَشَوْا	
	#		
عِظَائِمِ وَالْمَغْمُورُ فِيهَا	##	وَأَعْجَبُ مَا فِي الْعَبْدِ رُؤْيَا هَذِهِ الْ	
مُنْتَبِئٌ	#		
لَنْسَلِبُ عَقْلَ الْمَرْءِ مِنْهُ وَتَصْلُمُ	##	وَمَا ذَاكَ إِلَّا أَنْ خَمَرَةً	حُبِّهَا
	#		
تُهَيِّنُ وَلِلْأَعْدَا تُرَاعِي	##	وَأَعْجَبُ مِنْ ذَا أَنْ	أَحْبَابَهُ الْإِلَى
وَتُكْرِمُ	#		
جَنَاحُ بَعِ وَضِ أَوْ أَدَقُّ	##	وَذَلِكَ بُرْهَانٌ عَلَى أَنْ	قَدَرَهُ
وَالْأُمُّ	#		

وَحَسْبُكَ مَا قَالَ الرَّسُولُ	###	لَهَا وَلِدَارِ الْخُلْدِ وَالْحَقُّ يُفْهَمُ
مُمَثِّلًا	#	
كَمَا يُدَلِّي الْإِنْسَانُ فِي الْيَمِّ أَصْبُعًا	###	وَيَنْزِعُهَا عَنْهُ فَمَا ذَاكَ يَعْزَمُ
	#	(Al-Jauziyyah, n.d.): <sup>6</sup>

### Heuristic Reading of Ibn Qayyim al-Jauziyyah's Poetry about Worldly Life

Heuristic reading is the integration of linguistic signs in the text, where meaning is obtained based on linguistic knowledge. (Dwivedi et al., 2018) Poetry is seen as an expression of action or question about various objects, events, situations, and conditions. (Lidow, 2022) At this stage, problems are sometimes encountered which Riffaterre calls ungrammaticalities, (Edson et al., 1983) namely, interpretations that contradict dictionary definitions. (Kuleli, 2017) The following is a heuristic reading of the stanza s of poetry.

#### First stanza:

*"If you see the world behind its (curtain) cover, you (will) see a dream in sleep that will be interrupted (because the night has ended and morning has come)."*

#### Second stanza:

*"(Worldly life) is like a dream about a shadow (dream lover) who visits sleep, sleep ends, the shadow goes away, and longing (goes) crazy."*

#### Third stanza:

*"And (worldly life is like) the shadow cast by the sun when it rises (which) will shrink and disappear when the sun sets (at noon)."*

#### Fourth stanza:

*"And (worldly life is like) summer rain (with clouds containing rainwater that cover the hot sun) so that a nap (feels) comfortable, but it (the cloud) passes quickly and the heat comes back (burns)."*

#### Fifth stanza:

*"And (worldly life is like a restaurant) for (guests) with (delicious food), and soon (after the delicious food is eaten) it will be known that the condition of the food (becomes disgusting)."*

#### Sixth stanza:

*"This is what (the life of) this world is like, like a dream of someone (who is asleep) in sleep, and after that (the life of this world) is an eternal land that will come (the afterlife)."*

#### Seventh stanza:

*"Make (the world) a path, not a place to stay. Be you (like) a stranger in the world who lives in peace and security in it."*

#### Eighth stanza:

*"Or (like) a traveler who takes a nap under the shade of a tree (to) rest (for a while), (then) leaves the shade of the tree to continue his journey".*

#### Ninth stanza:

*"Or (like) a wandering brother who will not settle until he sees his home and feels safe."*

**Tenth stanza:**

*"How astonishing! How many deaths he announces to his children, but of his own fate he is blind (unaware)."*

**Eleventh stanza:**

*"The world offers them cups of love (to drink), until when they are drunk, it offers them cups of poison, and (when they are infatuated) they fall asleep (die)."*

**Twelfth stanza:**

*"And the most surprising thing in a man is to see this world as something great, while the one who is immersed in it is infatuated."*

**Thirteenth stanza:**

*"And that is only the wine of his love, completely stealing one's mind and paralyzing it."*

**Fourteenth stanza:**

*"And what is even stranger is the one who humiliates his loved ones but does good and honors his enemies,"*

**Fifth stanza:**

*"That is proof that the size of this worldly life is only as big as a mosquito's wing, or smaller, and cruel."*

**Sixteenth stanza:**

*"Sufficient for you is what the Messenger of Allah has conveyed as a picture of the world and the eternal abode; its truth has been understood."*

**Seventeenth stanza:**

*"Like a man who dips his finger into the sea and pulls it out, then what benefit does he get?"*

**Hermeneutics Reading of Ibn Qayyim al-Jauziah's Poetry about Worldly Life**

Hermeneutics reading is an advanced reading technique to achieve a more accurate meaning and interpretation. (Koskinen & Lindström, 2013) If heuristic reading is based on general linguistic conventions, then hermeneutic reading focuses on the conventions of literary language. (G, 2007) Since Ibn Qayyim al-Jauziah's poem is written in Arabic, the literary convention here is the convention of Arabic literature.

**First Stanza:**

وَلَوْ تَبَصَّرُ الدُّنْيَا وَرَاءَ سُتُورِهَا #### رَأَيْتَ خَيَالاً فِي مَنَامٍ سَيُصْرَمَ

Ibn al-Qayyim al-Jauziyyah opens his poem about worldly life by inviting people to think and open their eyes to see the real world. This poem begins with the particle "لو". In Arabic, this particle does not always indicate تمنى (wishful thinking), or something that requires an answer (if only). This particle can also mean a command, namely "try". Then the letter is followed by a verb in the future tense (الفعل المضارع), namely تبصر, which means to see. Ibn Qayyim al-Jauziyyah uses the word تبصر and not تنظر or ترى. The word بصر or تبصر usually means seeing with the eyes of the heart, as for Allah, the term is used: هو لا تدركه الأبصار. The use of the word تبصر is considered very appropriate because what is asked to be seen is what is behind the veil, and only that word can be used, and it is impossible to use the words تنظر or ترى because to see what is hidden must be with the eyes of the heart.

The word سَـتُور is the plural form of سَـتَر, which means something that covers. In the context of the world, the poet mentions that there is something covered (secret) behind the existing reality. It seems that the word سَـتُور is more appropriate, because usually the word سَـتَر is often associated with a beautiful cover or curtain, and this is suitable for the life of the world that seems enchanting. If the word حِجَاب is used, which means "cover", it is less appropriate because there is no image of beauty in the word; it only means closed in general. Regarding the choice of this pronunciation, it can be seen that Ibn al-Qayyim al-Jauziyyah is a linguist who is careful in choosing words.

From the aspect of بَيَان, this stanza of the poem is included in تشبیه تمثیل, because there is a similarity whose وجه الشبه consists of consecutive information, namely the similarity of the world with a fantasy that occurs in a dream that stops when sleep ends. In other words, the beauty in a dream is only a false beauty, because after waking up, it turns out that it has disappeared. Thus, the first stanza can be translated: *"Try to see the world from behind its beautiful curtain, you will find this world like a dream in sleep that is interrupted by the coming of morning."*

**Second stanza:**

كَحْلِمٍ بِطَيْفٍ زَارٍ فِي النَّوْمِ وَانْقَضَى ##### الْمَنَامُ وَرَاحَ الطَّيْفُ وَالصَّبُّ مُغْرَمٌ

In the second stanza, Ibn Qayyim al-Jauziyyah uses a language that is rarely heard and foreign to the ear to describe the world. Viewed from the aspect of أسلوب, this stanza of poetry is included in إستعارة, because there is a لوازم, namely the word زار. The use of the word زار contains إستعارة مكنية because خيال cannot come to visit like a human being. Likewise, the word راح here means خيال, similar to humans, but humans as مشبه به are not mentioned. Meanwhile, the word الصب contains the meaning of الشوق. In Arabic literature, uslûb or style of language is a way used by the author to present his ideas according to the goals he wants to achieve. Uslûb is a display of language form in which the other three literary elements appear, namely خيال (imagination), عاطفة (emotion), and فكرة (idea). Words are the main ingredients that form أسلوب in the appearance of language or art of a literary work. Therefore, a poet who is good at choosing words has a style of language built on a solid foundation.

The word طَيْف in the stanza of the poem above means imagination that comes in a dream. The word طَيْف is more alive than the word خيال, because the word طَيْف contains the connotation of spinning, going back and forth, and always coming and going. While the phrase خيال refers to imagination in general, poets not only describe the world like a dream in a conscious state, but also humans fantasize about something in a dream state. The word طَيْف used by the poet is very rarely used in everyday language. Likewise, the word الصَّبُّ means مشتق, which means "the one who misses", a word that is rarely used in everyday language. Meanwhile, مُغْرَم means "missing greatly". It is possible that the poet used it to mean the word وَلَع (crazy longing). This meaning was once used by Ka'ab bin Zuhair in his qasidah "Bânat Su'ad" as in the following stanza:

لكنها خلة قد سيطم منها ##### فجع وولع واخلاف وتبدل

(Khaffajî, Ibrahim 'Ali Abu al-Khasyab, n.d.-a)

*"But he (Su'ad, his lover) had betrayed him, mixed with pain, longing for revenge, broken promises, and lack of standing."*

Thus, the second stanza above can be interpreted: *"The life of this world is like a dream (imagination) about the dream lover who visits in sleep, when sleep is over, the dream lover passes away, and the longing becomes crazy."*





In this stanza, there is the use of figures of speech by Ibn Qayyim al-Jauziyyah. In the stanza above, there is the form مجاز عقلي, namely in the sentence كؤوس الحب. The word كؤوس, which means glasses, is not logical if it contains love (الحب). However, because there is قرينة لفظية which prevents it from being interpreted as the original meaning, namely سقّتهم, which means "he gave them a drink". Thus, this sentence contains the meaning of a figure of speech, namely مجاز عقلي, namely إسناد الفعل أو ما في معناه إلى غير ما هو له لعلقة. In addition to the figure of speech, in the stanza, there is also طباق, which is gathering of two opposing words in one sentence, namely between كؤوس الحب and the sentence كؤوس السم. The first طباق implies pleasure, while the second طباق contains suffering. Thus, this stanza of the poem can be interpreted as: "The world offers them cups of love for them to drink, until when they are drunk, the world offers them cups of poison, and when they are crazy, their lives end."

#### Twelfth stanza:

وأعجب ما في العبدِ رؤية هذه ### عظامٍ والمغمورُ فيها  
كُنتُ مُنَيَّ مُنَيَّ

In this stanza, the word المغمورُ means the master of falsehood, as if its owner is covered by that falsehood. The word مُنَيَّ means busy loving it and following its will. (Al-Jauziyyah, n.d.) This stanza means: "And the most surprising thing in a human being is to see this world as something big, while the one who is drowning in its falsehood is crazy about it."

#### The thirteenth stanza:

وما ذاك إلا أن خمرة ### لنسلب عقل المرء منه وتصلم  
حبّه

The word نَسْلِبُ in this stanza means to take and uproot it, and the word تَصْلِمُ means to cut from its origin. (Al-Jauziyyah, n.d.) This stanza can be interpreted as: "And it is only the wine of the love of the world, truly stealing a person's mind and paralyzing it."

#### The fourteenth stanza:

وأعجب من ذا أن ### تُهينُ ولالأعدا تُراعي  
أحبابه الألى ونكّرهم

In this stanza, there is the word الألى, which is a connecting pronoun (اسم الموصول) for the intelligent, both feminine and masculine, and plural. The word تُراعي means doing good and maintaining it. This stanza of the poem can be interpreted as: "And what is even stranger is the one who humiliates his loved ones, and to his enemies he does good and honors them."

#### The fifteenth stanza:

وذلك برهان على أن قدرها ### جناح بعوض أو أدق والأم

In this stanza of the poem, there is برهان, a word that means argument or argumentation. The word أدق means smaller. (Al-Jauziyyah, 2004) The word الأم means more despicable and lower. (Al-Jauziyyah, n.d.) In this stanza, there is التشبيه in the expression: أن قدرها جناح بعوض. This form of التشبيه is a البليغ form of التشبيه because in this التشبيه there is no أداة التشبيه and وجه الشبه. And if the two elements are displayed, then more or less it will look like this: أن قدرها (الدنيا) مثل جناح بعوضة في صغرها وحقارتها. The word بعوض, namely the wing of a mosquito, is used as a depiction of a very small, weak, and despicable world. This poem means "That is proof that the size of this world's life is only as big as a mosquito's wing, or smaller, and cruel."





expressions, but also invites listeners or readers to think, not to be lulled by the world, and that the world is not eternal and the happiness it offers is only momentary happiness. There seems to be an emotion (عاطفة) of concern from the poet about the condition of the Muslim community at that time, namely, a frustrating condition that was not only due to political and economic decline, but most importantly, the understanding of Islamic teachings and a sense of religiosity.

Among Muslims, many worshiped the world, went to graves that they considered sacred, committed heresy, superstition, and even shirk. Such conditions made Ibn al-Qayyim al-Jauziyyah anxious, and he expressed this anxiety in the form of poetry. Ibn al-Qayyim al-Jauziyyah tried to offer various strategies on how to face a world full of deception that would plunge humanity into the abyss of destruction. In the first stanza alone, the poet has tried to open the eyes of humans by describing the world as the shadow of a beloved lover who is always desired and is always present in dreams, which gives satisfaction not in a real form but only in imagination.

In terms of خيال (imagination) and فكرة (idea), in the second stanza, the poet describes the world as a dream lover who only meets in a broken dream (كحلم بطيف). The dreamer feels as if he is the luckiest person when he meets his dream lover in a dream. But unfortunately, when he wakes up, he finds that everything he gets while sleeping is nothing but a fantasy and does not match what he expected, let alone reality.

Such is the reality of life, presenting various hopes and dreams that can make humans forget about age and death that follow them every moment. Such is the picture of the world, embracing humans like the embrace of a lover in the most beautiful dream, but when the dream is over, the adored love passes away. The lover only gives momentary joy and leaves behind prolonged disappointment and very deep wounds. The life of the world, which is like an adored lover who is always imagined in every dream, will be destroyed with the coming of death, and then what is faced is eternity in the afterlife. Life in the world only feels like a blink of an eye when faced with the eternal afterlife.

In the next stanza, the poet describes the world as a shadow witnessed when the sun shines, and the shadow disappears when the sun sets. Or like a cloud in the scorching heat, people rejoice because the cloud brings coolness and protects them from the heat of the sun and makes napping comfortable (ومزنة صيف). But unfortunately, the coolness only comes for a moment, when the cloud disappears, the heat of the sun burns again. The world is also described by the poet as a pile of delicious and fragrant food (ومطعم صيف), but a moment after being eaten, the delicious and tempting food turns into something disgusting.

Still from the خيالي aspect, the poet describes humans in this world as like a traveler who rests for a moment under a tree, after which he must continue his journey. This means that humans live in this world only for a short time. A description like this is found in the Hadith of Ibn Umar R.A, and it seems that Ibn al-Qayyim al-Jauziyyah was inspired by this Hadith. In the hadith, Ibn Umar R.A. said that "The Messenger of Allah SAW said while holding my shoulders, *"Be in this world like a stranger or a traveler"*. Ibn Umar said: *"When it is evening, do not wait for morning, and when you are in the morning, do not wait for evening. Take advantage of your health before your illness and your life before your death"*. Indeed, a traveler's heart will not feel calm and will not feel safe until he returns to his country to meet his family safely".

The poet's expression of surprise is seen in the tenth stanza, where he asks; Why are there so many fields of death, but humans are blind to those fields? The field of death is described by the poet with a glass of love wine, which makes him intoxicated with love. The world pours poison, while humans are in a state of negligence and will not be aware of the dangers of this poison.

سقتهم كؤوس الحب حتى اذا نشوا #### سقتهم كؤوس السم والقوم نوم

In the stanzas above, the poet's feelings of concern over the social conditions of the Muslim community at that time are juxtaposed with the reality of the world in his view as a devout and ascetic servant. Through stanzas of poetry that can be sung and easily memorized, Ibn Qayyim al-Jauziyah wants to remind humans, even by quoting stanzas of the Qur'an or the Hadith of the Prophet SAW that describe the world. The poet presents this reality by imagining what humans usually see, in addition to what he knows from the Qur'an and Hadith. Such imagination or fantasy in Arabic literary studies is called خيال ابتكاري, where the poet expresses what humans usually see in this life. Not limited to depicting the world that people usually see, the poet also compares the world with something that is considered lowly and trivial. The world in the poet's imagination is no different from a mosquito's wing, which is so small and light, even smaller and more slowly than that. Here, the poet states that there is nothing like the world in its ugliness. Therefore, humans should treat the world with an ascetic attitude, not glorifying the world and not making it a top priority, because the lowliness of the world cannot be compared to anything else. The poet uses this image by referring to the Hadith of the Prophet SAW which states something similar:

لو كانت الدنيا تعدل عند الله جناح بعوضة ما سقى كافرا منها شربة ماء

*If the world in the sight of Allah were compared to the wings of a mosquito, then Allah would not give a single sip of water to the disbelievers in this world.*

Regarding the smallness of worldly pleasures when compared to the pleasures of the hereafter, the poet gives a description which is an إقتباس from the Hadith of the Prophet SAW:

والله ما الدنيا في الآخرة إلا مثل ما يجعل أحدكم أصبعه هذه (وأشار يحيى بالصباغة) في اليم

فلينظر بم يرجع" (رواه مسلم)

*For the sake of Allah! The world to the hereafter is just like a person who dips his finger (he gestures with his index finger) into the sea, so pay attention to what he gets after he raises it again."*

In the Hadith, the analogy between the world and the hereafter in terms of the shortness of the world and its deliciousness is like someone dipping his finger into the ocean, then he pulls it back, then the water that is seen sticking to the finger is the world, while the water that remains in the ocean is the hereafter. Time in the world is short and brief, and its deliciousness is not eternal. The analogy is expressed in the imagination of the poet who was inspired by the Hadith of the Prophet SAW, which is wrapped in beautiful words and uses beautiful تشبيه as well. The imagination contained in this stanza of poetry is included in the category of خيال تفسيري, because the poet expresses it with the symbol of water in the ocean as the pleasure of the hereafter, which is so vast that it requires interpretation or explanation.

وينزعها منه فماذا يك يغتم؟ #### كما يدلي الانسان في اليم أصبعه

Still in his إقتباس style, the poet states that the world is a prison for believers and heaven for unbelievers. A believer is ordered to do what the Syara' commands as if the provisions prescribed by the Syara' bound him. A believer is likened to a prisoner, where the world seems to him to be narrow. There are no obligations unless he believes that he is a creature who has obligations, a servant who must obey God's commands. Allah will reward his obedience with heaven and reward those who disobey him with hell. Allah has promised all this in the Qur'an.

وأي اغتراب فوق غربتنا التي #### لها أعدت الأعداء فينا تحكم

In another stanza, the poet describes humans in this world as strangers far from their hometown and family. He is unknown, and his life is not calm, making him uncomfortable. Moreover, he does not have time to rest because his time is spent earning a living.

وان تك قد عاقتك سعدى فقلبك ال #### معنى رهين فى يديها مسلم

The poet also said that being a stranger because of being far from one's hometown is not eternal, because what is eternal is only life in heaven. Heaven is a place of eternal return for people who can defeat the lusts and demons that control humans.

وقد ساعدت بالوصل غيرك فالهوى #### لها منك والواشى بها يتنعم

This is emphasized in the Qur'an in Surah al-Zariyyat, verses 40-41:

وأما من خاف مقام ربه ونهى النفس عن الهوى فإن الجنة هي المأوى

*"And as for those who fear the truth of their Lord and restrain their desires, then indeed heaven is their return."* (QS. al-Zariyat/51: 40-41)

The عاطفة that arises in the depiction of worldly life is the poet's concern about seeing Muslims who are in a state of decline and decline in all areas. In terms of خيال, Ibn al-Qayyim has succeeded in showing the richness of captivating ways of expressing and combining them with تشبيه or استعارة. The richness of philosophical meaning contained in it shows a very good understanding of the poetic material he presents. This shows that Ibn al-Qayyim al-Jauziyyah's imagination or imagination is very high in composing the stanza s of his poems. How at the beginning of the stanza he tries to understand the world in a sense of worry mixed with disappointment which is conveyed subtly and with soft words: *"If only you could open the curtain of the real world, it would be no different from the illusion of momentary happiness in a broken dream"*, an invitation to deep contemplation which is full of تشبيه and تمثيل.

#### 4.3 Matrix, Model, and Varian of ibn Qayyim al-Jauziah's Poetry about Worldly Life

The matrix functions as the basis for all meaning in a poem, including the overarching theme that unites the entire work. (Jos & Chris, 2021) Sometimes the matrix can refer to a concept that is not mentioned directly in the poetic text. (Goldman & Schmalz, 2004) The matrix identified in Ibn Qayyim al-Jauziyyah's poetry is about the transience of worldly life and how one should behave in life in this world. Ibn Qayyim al-Jauziyyah describes the transience of worldly life in his poetry compositions with various images, including images of worldly life that is temporary like a dream in sleep, or a person who dreams in the arms of a lover, clouds that come briefly and then pass, food that is very delicious and attractive but disgusting after being eaten. Then he described that there is nothing more despicable than the humiliation of the world for a person who devotes himself to the interests of the world, where this world is like the wings of a mosquito which are very small and weak. He also describes how strange it is for humans to live in the world, as it is foreign for people who live wandering lives and he longs to return to his hometown happily to achieve victory, namely the coveted heaven.

Model is a basic unit that functions as a conceptual representation in poetry, whether in the form of words, phrases, or sentences. Researchers identify models in Ibn Qayyim al-Jauziyyah's poetry in the phrase: وَلَوْ ثَبَّرَ الدُّنْيَا وَرَأَى سُئُورَ هَا أَيْتَ خَيْتًا لَأَفَى مَنَامٍ سَيُصْرَمَ (Try to see the world from behind its curtain, you will find it like a dream that comes in a sleep that will end). It is as if the poet is saying: "Indeed, if

you see the reality of the world, without being deceived by its phenomena full of lies, you will find that the world is only a dream that will disappear when death comes.” The second model is in the phrase *فَجُزْهَا مَمَرًا لَا مَقَرًا* (Make the world a way to pass through, not to settle). It is as if Ibn Qayyim al-Jauziyyah is saying, “*Make this world as just a crossing to the hereafter. not as a place to live because the eternal country is the country of the hereafter.*”

Based on these models, more detailed variants were developed, which further elaborate on the theme of the ephemerality of worldly life and how to behave in life in the world. Variants derived from the first model about the ephemerality of worldly life include: *كحلمٍ بطيفٍ زار في النوم وانقضى المنام وراح الطيف* (Like a dream of the shadow of the ideal lover that comes in sleep, when the dream is over the shadow of the ideal lover passes away), *وظل أنته الشمس عند طلوعها سيقلص في وقت الزوال* (like shadows in the morning, which will shrink and disappear at midday), *ومزنة صيف طاب منها مقيلها فتولت سريعاً* (like a cloud containing rainwater in the summer so that a nap is pleasant, but it passes quickly), *ومطعم ضيف لذ* (like delicious food, but after eating it becomes disgusting), *منه مس* (like delicious food, but after eating it becomes disgusting), *اغته وبعد قليل حاله تلك تغل* (the world is like a dream), and *جناح بعوض أو أدق والألم* (that the size of the world is only as wide as a mosquito's wing, even smaller and more painful), or the water that sticks to a finger after being dipped in the ocean.

The variant developed from the second model, namely, how to behave in the world, is *وكن أو ابن سبيل قال في ظل دوح* (be a stranger to the world), *به* (or a traveler taking a nap under a shady tree), *راؤه إلى أن يرى أوطانه* (or the wandering brother who will not settle down until he sees his hometown).

#### 4.4 The Hypogram in Ibn Qayyim al-Jauziyyah's Poetry about Worldly Life

Hypogram is an explanation of the background or basis in the process of creating a poem. (Marpaung, 2023) Hypogram can include social and historical context, the poet's life, and similar elements. (Man & Riffaterre, 1981) Hypogram can be classified into two types: potential hypogram and actual hypogram. (Mokoginta et al., 2021) Potential hypogram is related to the meaning or essence of the poem, although it is not directly mentioned in the text itself. While actual hypogram refers to the direct use of previous texts or textual elements to build a relationship or intertextuality with the literary work created. (Sari Pradani & Syamsu Rizal, 2020) The actual hypogram can consist of the entire text, sentences, proverbs, or other parts of a pre-existing text. The potential hypogram of Ibn Qayyim al-Jauziyyah's poetry about worldly life reflects his spiritual expression and da'wah work. This poem was created as a manifestation of Ibn al-Qayyim al-Jauziyyah's spiritual experience in seeing the world as a journey to the afterlife. Ibn Qayyim al-Jauziyyah composed poetry as a reflection of his spiritual journey, as well to teach and inspire others in the search for spiritual truth and foster a closer relationship with Allah and not be deceived by worldly life.

## 5 CONCLUSION

From the studies that have been carried out, it was found that Ibn Qayyim Al-Jauziyyah describes worldly life in his poetry compositions with various images. Among these images are images of worldly life that are only temporary like a dream in sleep, images of people dreaming in the arms of their dream lover, shadows that will shrink and disappear at noon, clouds that contain rainwater in the heat of the sun but quickly pass and the heat of the sun burns again, and food that is very delicious and attractive but becomes disgusting after being eaten. Then he described that there is nothing more despicable than the humiliation of a person who devotes himself to the interests of the world. The size of this world is like the wings of a mosquito which are very small and weak. Ibn Qayyim al-Jauziyyah described how

humans should live in the world like a wanderer, or a wanderer, where this world is used only as a passing place, and he will return to his hometown happily to achieve victory, namely the coveted paradise.

Skilled in processing words and skilled in conveying meaning, Ibn al-Qayyim al-Jauziyyah succeeded in conveying a picture of worldly life that is different from what many people understand. Ibn al-Qayyim al-Jauziyyah's poetry stanza s about worldly life adhere strictly to the rules of Arabic poetry structurally, therefore they are included in الشعر الملتزم, where there is a unity of وزن and قافية until the final stanza of the poem. In the stanzas of poetry discussed in this article, the influence of Ibn Qayyim al-Jauziyyah on Islamic values and sources is visible. One of his distinctive styles that is recorded in the composition of the stanzas of his poetry is إقتباس. In terms of meaning, apart from wanting to express a picture of the transience of worldly life, Ibn al-Qayyim al-Jauziyyah tries to provide an understanding of how one should behave in living this worldly life. Thus, it can be seen that literary works through the poetry of Ibn Qayyim al-Jauziyyah play a role as a powerful social tool in building critical awareness, while also providing a new perspective on the complex relationship between art, language, and worldly life.

## 6 RESEARCH IMPLICATIONS

This study has implications in providing an understanding of the depiction of the ephemerality of worldly life, and how to behave in dealing with it. The depiction emphasizes several forms. Among these depictions is that worldly life is only a moment, like a dream in sleep. Worldly life can make humans drunk and crazy, like a dream in the embrace of an ideal lover, but when sleep ends, the lover disappears. Worldly life becomes increasingly meaningless with the arrival of death, like the shadow cast by the morning sun, but the shadow will shrink and disappear as the sun moves towards noon. Worldly life is only a momentary pleasure, like a cloud containing rainwater in the summer, but the cloud quickly passes so that the heat of the sun burns again. Worldly life is very deceptive, like a very delicious food dish, but then becomes disgusting after being eaten.

The next implication is to provide an understanding of how deceived humans are by worldly life, and how life robs humans of their reason and healthy thoughts. Worldly life seems to offer endless intoxicating pleasure, so that humans forget themselves and are not prepared to face death. Because they are crazy about worldly life, humans are willing to insult people they should love and honour their enemies. Because they are crazy about worldly life, humans forget their fate that they will face death like others. Humans consider worldly life something big, when in fact it is only something trivial, like the water left on a finger after being dipped in water. The size of this worldly life is very small, like a mosquito's wing, even smaller than that.

In addition, an understanding of how to face worldly life is obtained from the description of a traveller who makes the world only a passing path to the afterlife. Or the description of a traveller who will not settle until he sees his hometown, namely heaven, or the description as a short rest to continue the journey, namely to the village of the afterlife. Understanding the description of worldly life, how humans are deceived by worldly life, and how they should behave in facing worldly life is not only limited to providing learning but will also be an antidote to various pressures of life.

## 7 RESEARCH LIMITATIONS

This study has limitations and shortcomings that can be addressed to provide richer data and information on the topic studied. The stanzas of the poem studied are sourced from القصيدة الميمية and have not utilized data from القصيدة النونية/because القصيدة النونية has far more stanza s than القصيدة الميمية. In

addition, the research theme is limited only to the depiction of the ephemerality of worldly life, how humans are deceived by worldly life, and how humans should face worldly life. The approach used is limited to Riffaterre's semiotics because Riffaterre's semiotics reveals the meanings contained in texts, especially poetry texts, in this case by Arabic literary language style, besides also emphasizing intertextuality and interpretation of texts as a dynamic process.

## REFERENCES

- Ibn Qayyim al-Jawziyyah, Muhammad bin Abu Bakar. (2019). *I'lam al-Muwaqqi'in 'an Rabb al-'Alamin* (Jil. 1). Dar Ibn Hazm.
- Ahmad, Muhammad bin Abd al-Salam. (2002). *Mahlan Ya Jami' al-Dunya*. al-Maktabah al-Su'udiyah li al-Tawzi'. <https://www.alalbany.org/library/book/34221>
- Akastangga, M. D. B. (2021). Analisis semiotika Peirce dalam puisi "al-Dunya" karya Mahmud al-Warraq. *PENAOQ: Jurnal Sastra, Budaya dan Pariwisata*, 2(1), 22–30. <https://doi.org/10.51673/PENAOQ.V2I1.612>
- al-Sakhawi, Shams al-Din Ahmad bin 'Ali. (1993). *al-Durar al-Kaminah fi A'yan al-Mi'ah al-Thaminah* (Jil. 3). Dar al-Jayl.
- al-Baqari, 'Abd al-Majid. (1989). *Ibn al-Qayyim al-Lughawi*. Mu'assasah Shabab al-Jami'ah.
- 'Abd al-Baqi, Muhammad Fuad. (1945). *al-Mu'jam al-Mufahras li-Alfaz al-Qur'an al-Karim*. Dar al-Hadith.
- 'Abd al-Dayim, Salih. (1992). *Musiqah al-Shi'r al-'Arabi*. Maktabah al-Khanaji.
- al-Hijazi, Ibrahim Jalal. (1972). *Ibn Qayyim wa Mawqifuhu min Tafkir al-Islam*. Majma' al-Buhuth al-Islamiyyah.
- Al-Jawziyyah, Shams al-Din Abu 'Abd Allah Muhammad bin Abu Bakar Ibn Qayyim. (t.t.). *Rihlah ila Bilad al-Ashwaq: Sharh al-Qasidah al-Mimiyyah* (M. 'Arafiy, Ed.). Maktabah Ibn Taymiyyah. <http://www.moswarat.com>
- Al-Jawziyyah, Shams al-Din Abu 'Abd Allah Muhammad bin Abu Bakar Ibn Qayyim. (2004). *Matan al-Qasidah al-Nuniyyah wa Yalīhā Sharh Qasidah al-Mimiyyah*. Al-Maktab al-Islami Dar Ibn Hazam.
- Alandira, P. (2025). *Ajamiy: Jurnal Bahasa dan Sastra Arab*. September 2024. <https://doi.org/10.31314/ajamiy.13.2.482-500.2024>
- Aldridge, D. (2002). Review: Michael Huberman & Matthew B. Miles (Eds.) (2002). *The Qualitative Researcher's Companion*. *Forum Qualitative Sozialforschung*, 3. [https://www.researchgate.net/publication/277169966\\_Review\\_Michael\\_Huberman\\_Matthew\\_B\\_Miles\\_Eds\\_2002\\_The\\_Qualitative\\_Researcher's\\_Companion](https://www.researchgate.net/publication/277169966_Review_Michael_Huberman_Matthew_B_Miles_Eds_2002_The_Qualitative_Researcher's_Companion)
- Arifiany, W. (2022). Analisis Semiotika Michael Riffaterre Pada Puisi fi Bilādiy lā Ihtirāma lilfaqīri Karya Anis Syausan. *Ajamiy: Jurnal Bahasa Dan Sastra Arab*, 11(2), 454. <https://doi.org/10.31314/ajamiy.11.2.454-463.2022>
- Brownlie, S. (2008). Using Riffaterre to rehabilitate the lover. *Literature-Film Quarterly*.
- Dwivedi, V. D., Goertz, K. E., & Selvanayagam, J. (2018). Heuristics in Language Comprehension. *Journal of Behavioral and Brain Science*, 08(07), 430–446. <https://doi.org/10.4236/jbbs.2018.87027>
- Edson, L., Riffaterre, M., & Thomas, J.-J. (1983). Semiotique de la poesie. *Poetics Today*, 4(2), 355. <https://doi.org/10.2307/1772295>
- Faizun, M., & Kawa, A. D. D. (2023). Michael Riffaterre's Semiotic Analysis of the Poem "Ila Ummi" by Mahmoud Darwish. *Diwan: Jurnal Bahasa Dan Sastra Arab*, 9(2), 224–241. <https://doi.org/10.24252/diwan.v9i2.29399>
- G, A. (2007). Literary Hermeneutics. *Знание. Понимание. Умение*, 3, 238–239.
- George, M. W. (2019). The Elements of Library Research. In *The Elements of Library Research*. Princeton University Press. <https://doi.org/10.1515/9781400830411>
- Goldman, K. D., & Schmalz, K. J. (2004). The Matrix Method of literature reviews. *Health Promotion Practice*, 5(1), 5–7. <https://doi.org/10.1177/1524839903258885>

- Haikal, Y. (2021). Analisis Semiotika Michael Riffaterre pada Puisi Īkbarī ‘Īsyūrīna ‘Āman Karya Nizar Qabbani / Michael Riffaterre’s Semiotic Analysis on the Poetry Ikbarī &#39;Īsyūrīna &#39;Āman by Nizar Qabbani. *Diwan : Jurnal Bahasa Dan Sastra Arab*.
- Hasibuan, S. (2021). Puisi “Ĥanūn” Karya Faruq Juwaidah dalam Antologi Lau Annanā Lam Naftariq (Analisis Semiotika Riffaterre) / Poetry “Ĥanūn” by Faruq Juwaidah in Lau Annanā Lam Naftariq’s Anthology (Riffaterre Semiotic Analysis). *Diwan : Jurnal Bahasa Dan Sastra Arab*, 7(1), 21. <https://doi.org/10.24252/diwan.v7i1.19282>
- Hizkil, A. (2021). Hakikat Kehidupan Dunia dalam Q.S. Al Ĥadid (57): 20 (Analisis Pembacaan Heuristik Dan Hermeneutik Michael Riffaterre). *Al-Irfan : Journal of Arabic Literature and Islamic Studies*, 4(2), 170–185. <https://doi.org/10.36835/alirfan.v4i2.4756>
- HS, H. H., & Karyono, O. (2024). Eksistensi Anak Generasi Sandwich Menurut Pandangan Islam. *An-Nisa*, 17(1), 41–50. <https://doi.org/10.30863/an.v17i1.6731>
- Jos, S., & Chris, M. J. (2021). *Poetry : The Structural Elements*. 1–7.
- Khaffaji, Ibrahim ‘Ali; Abu al-Khashyab, Muhammad ‘Abd al-Mun‘im al-. (t.t.). *Turathunā al-Adabī*. Dar al-Tiba‘ah al-Muhammadiyah.
- Khaffaji, Ibrahim ‘Ali; Abu al-Khashyab, Muhammad ‘Abd al-Mun‘im al-. (t.t.). *Turathunā al-Adabī: Suwar min Rawā‘i ih wa Malāmihih* (Jil. 1 & 2). Dar al-Tiba‘ah al-Muhammadiyah li al-Azhar. Diakses pada 9 Mei 2025 daripada <https://library.pass.ps/book-1325-en.html>
- Kim, H., Sefcik, J. S., & Bradway, C. (2017). Characteristics of Qualitative Descriptive Studies: A Systematic Review. *Research in Nursing and Health*, 40(1), 23–42. <https://doi.org/10.1002/nur.21768>
- Koskinen, C. A. L., & Lindström, U. Å. (2013). Hermeneutic reading of classic texts. *Scandinavian Journal of Caring Sciences*, 27(3), 757–764. <https://doi.org/10.1111/j.1471-6712.2012.01080.x>
- Kuleli, M. (2017). International Journal of Languages ’ Education and Teaching. *International Journal of Languages’ Education and Teaching*, 5, 230–238. <http://files.eric.ed.gov/fulltext/ED574953.pdf>
- Lantowa, J. (2017). *Semiotika: Teori, Metode, Dan Penerapannya Dalam Penelitian Sastra*. CV. Budi Utama).
- Lasyin, ‘Abd al-Fattah. (1982). *Ibn al-Qayyim wa Ĥassuh al-Balāghī fī Tafsīr al-Qur’ān*. Dar al-Ra’id al-‘Arabī
- Lester, J. N., Cho, Y., & Lochmiller, C. R. (2020). Learning to Do Qualitative Data Analysis: A Starting Point. *Human Resource Development Review*, 19(1), 94–106. <https://doi.org/10.1177/1534484320903890>
- Lidow, D. (2022). Notes on the Definition of “Entrepreneur.” *The Entrepreneurs*, May, 359–364. <https://doi.org/10.7312/lido19914-015>
- Lotto, L. S., Miles, M. B., & Huberman, A. M. (1986). Qualitative Data Analysis: A Sourcebook of New Methods. *Educational Evaluation and Policy Analysis*, 8(3), 329. <https://doi.org/10.2307/1163741>
- Luthfi, H. A. M. dan M. (2014). *Tiga Puisi Ibnu Qayyim al-Jauziyah Kajian Struktur dan Isi*. 11.
- Mahmudah, T. S. (1987). *Ibn Qayyim al-Jawziyyah: Juhuduhu fī al-Dars al-Lughawī*. Dar al-Jami‘at al-Miṣriyyah.
- Mahsun. (2013). *Metode Penelitian Bahasa*. Rajawali.
- Man, P. De, & Riffaterre, M. (1981). Hypogram and Inscription: Michael Riffaterre’s Poetics of Reading. *Diacritics*, 11(4), 17. <https://doi.org/10.2307/464972>
- Margolis, J., & Riffaterre, M. (1980). Semiotics of Poetry. *The Journal of Aesthetics and Art Criticism*, 39(1), 93. <https://doi.org/10.2307/429927>
- Maria Krisinta Adventinawati. (2024). Pencegahan Kesehatan Mental dalam Upaya Mengurangi Stigma Kesehatan Mental di Masyarakat. *Hukum Inovatif: Jurnal Ilmu Hukum Sosial Dan Humaniora*, 2(1), 110–116. <https://doi.org/10.62383/humif.v2i1.1010>
- Marpaung, M. B. (2023). Michael Riffaterre: A Pioneer of Semiotics Analysis on Poetry. *Budi Bahasa: Buku Persembahan Purnabakti Prof. Dr. Made Budiarsa, ,M.A., January*, 700–709.
- Mokoginta, K., Ilmi, N., & Mahardhika, H. (2021). J. E. Tatengkeng and Robert Frost’s Poems: An Application of Michael Riffaterre’s Semiotic Model. *SELTICS*, 4(2), 82–101. <https://doi.org/10.46918/seltics.v4i2.1097>
- Muz’il, S. (1997). *Syarh al-Qashidah al-Mimiyah li al-Imam Ibn al-Qayyim*. Dar Ibn Hazm.
- Nassaji, H. (2020). Good qualitative research. *Language Teaching Research*, 24(4), 427–431.



- <https://doi.org/10.1177/1362168820941288>
- Onwuegbuzie, A. J., & Weinbaum, R. K. (2016). Mapping Miles and Huberman's Within-Case and Cross-Case Analysis Methods onto the Literature Review Process. *Journal of Educational Issues*, 2(1), 265. <https://doi.org/10.5296/jei.v2i1.9217>
- Pemberton, S., Fahmy, E., Sutton, E., & Bell, K. (2017). Endless Pressure: Life on a Low Income in Austere Times. *Social Policy and Administration*, 51(7), 1156–1173. <https://doi.org/10.1111/spol.12233>
- Pradopo, R. D. (2018). *Pengkajian Puisi : Analisis Strata Norma Dan Analisis Struktural Dan Semiotik*. Gajah Mada University Press.
- Putri Gemilang, C. D. (2022). Semiotika Riffaterre Dalam Puisi “Qabla an Numdhi” Karya Faruq Juwaidah. *A Jamiy : Jurnal Bahasa Dan Sastra Arab*, 11(2), 473. <https://doi.org/10.31314/ajamiy.11.2.473-485.2022>
- Raden Muhammad Ardiansyah Kurniawan, Ridwan Ritonga, Aminuddin Hrp, A., Kastrawi, P., Manan Nasution, A., & Ismail. (2024). Analisis Semiotika Riffaterre dalam Puisi "Hiya Fil Masāi Waḥīdatin" Karya Mahmoud Darwish. *Kajian Linguistik Dan Sastra*, 9(1), 43–61. <https://doi.org/10.23917/cls.v9i1.3233>
- Rajab, Ibn. (1953). *Kitāb al-Dhayl ‘alā Ṭabaqāt al-Ḥanābilah*. Maṭba‘ah al-Sunnah al-Muḥammadiyah.
- Riffaterre, M. (1978). *Semiotics of Poetry*. Indiana University Press.
- Rijali, A. (2019). Analisis Data Kualitatif. *Alhadharah: Jurnal Ilmu Dakwah*, 17(33), 81. <https://doi.org/10.18592/alhadharah.v17i33.2374>
- Sari Pradani, P. I., & Syamsu Rizal, S. (2020). Michael Riffaterre's Semiotics on William Shakespeare's A Madrigal (A Semiotic Analysis on Poetry). *Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, 4(1), 41–64. <https://doi.org/10.14710/culturalistics.v4i1.9560>
- Syahti, M. N., Surya, E. P. A., & Handayani, R. (2024). Quarter Life Crisis: Strategi Untuk Sukses Dan Personal Growth. *Jurnal Ekonomika Dan Bisnis (JEBS)*, 4(4), 588–592. <https://doi.org/10.47233/jebs.v4i4.1911>
- Al-Dāwūdī, Shams al-Dīn Muḥammad ibn ‘Alī ibn Aḥmad. (2008). *Ṭabaqāt al-Mufasssirīn*. Maktabah Wahbah.
- Syarif, M. (Ed.). (1995). *History of Muslim Philosophy*. Otto Harrasowitz Wiesbaden.
- Qāsim, W. (1980). *Qaḍiyyāt ‘Amūd al-Shi‘r fī al-Naqd al-‘Arabī al-Qadīm*. Dār al-‘Ulūm.
- Wardani, Y. (2009). Syair *Wasf al-Qalb* karya Ibn Qayyim al-Jawziyyah. *Buletin Al-Turas*, 15(3). <https://doi.org/10.15408/bat.v15i3.4267>
- Wulandari, R., & Pratama, S. (2023). Eksplorasi persepsi diri dan implikasinya terhadap kesejahteraan psikologis mahasiswa. *JBKPI: Jurnal Bimbingan dan Konseling Pendidikan Islam*, 3(1), 90–101.
- Yatim, B. (2002). *Sejarah Peradaban Islam: Dirasah Islamiyah II*. PT Raja Grafindo Persada.
- Zayd, B. ibn ‘Abdillāh A. (1990). *Ibn al-Qayyim – Ibn Qayyim al-Jawziyyah: Ḥayātuhu wa Āthāruhu wa Mawāriduhu*. Dār al-‘Āshimah.
- Al-Dunyā: Ta‘rīf wa Sharḥ wa Ma‘nā fī Qāmūs al-Nūr*. (tanpa tahun). Diakses pada 4 Mei 2025 daripada <https://qamus.inoor.ir/ar/3L54F/الدنيا>