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

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ABSTRACT

This study aimed to analyze the application of Michael Rifaterre's semiotic approach in discussing heuristic and hermeneutic reading methods in the book of Burdah. This research used a qualitative approach with a focus on text analysis. The method used involves Michael Rifaterre's semiotic approach as the main framework. Data was collected through literature studies related to Burdah and semiotic approaches, as well as analysis of Burdah texts using heuristic and hermeneutic lenses. The results showed that the heuristic approach helps reveal symbolic and metaphorical elements, while the hermeneutic approach deepens the understanding of the historical and cultural context surrounding Burdah. Thus, a combinative reading of both approaches forms a more holistic understanding. The study concluded that Michael Rifaterre's semiotic approach can be an effective framework for analyzing heuristic and hermeneutic readings in classical Islamic texts such as Burdah. The combination of the two approaches enriches the understanding of literary work, revealing deeper layers of meaning.

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Keyword

Nahwu Learning, Nahwu Science, Portfolio Authentic Assessment

مستخلص البحث

الشعر عمل أدبي يُنظر إليه غالبًا على أنه انعكاس للقلب لأنه يصف الظروف التي يمر بها الشاعر أو المجتمع، إما نقدًا أو مدحًا أو تعبيرًا عن مشاعر المرء. أحدها هو الشعر الذي ورد في كتاب البردة للإمام بوشيري والذي يمثل مشاعر الحب والشوق التي عاشها باستخدام لغة شعرية وجميلة للغاية. يقدم هذا البحث طريقة لمعرفة أشكال شعر الحب ووطنين الشوق في كتاب البردة وفهم معنى الرموز في القصيدة ومفهوم الحب الوارد في القصيدة. يحمل الباحث أفكار ريفاتير في تحليل القصيدة، أي الاهتمام بالعناصر الاستدلالية والتأويلية كراس مال أولي في فهم المعنى الضمني في القصيدة من أجل فهم المفهوم الحالي للحب. بينما أظهرت النتائج أن مفهوم الحب في كتاب البردة موجود في الفصل الأول المكون من 12 مقطعًا، تظهر شكل الحب والشوق ورغبة الشاعر في لقاء الحبيب الذي يجعل الشاعر يبكي باستمرار.

مفهوم الحب الاستدلالي؛ التأويل؛ السيميائية؛ الشعر.

كلمات أساسية

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INTRODUCTION

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

In this regard, one of the interesting semiotic works serves as a framework for analysis is Michael Riffaterre's theory of semiotics. In interpreting a sign (literary text, narrative and message), Riffaterre offers two readings, namely heuristic reading and reading hermeneutics (contextual) (Riffaterre, 1978). Through these two readings, the deepest message that resides within the text will be holistically revealed. In addition, the structuralist model that Riffaterre pinned also will make the elaboration of a sign more complex (Pradopo, 1999). Structuralist oriented to analysis of intrinsic elements, analysis, plot, setting, theme, style and point of view, which Later it will give understanding at the level of displacing of meaning (substitution of meaning) (Margolis & Riffaterre, 1980).

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

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

(6) research that explains the meaning of social messages from public service advertising texts "Stereotype Z" (Santoso & Lewa, 2020).

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

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

METHOD

This research was classified as descriptive research because it explains the description of the concept of love in the book Burdah by Imam Bushiri. This research used two types of data sources, (1) primary data sources obtained from the book Burdah by Imam Bushiri and the book Semiotics of poetry by Michael Riffaterre; and (2) secondary data sources obtained from books and scientific articles related to the topic of discussion. The data collection techniques used are reading techniques and note-taking techniques. Meanwhile, researchers used the Milles and Humberman model in analyzing data. This analysis model is clarified into three types: (1) data reduction simplifies the data obtained; (2) data presentation explains each data resulting from reduction; and (3) conclusions, drawing answer the research objectives.

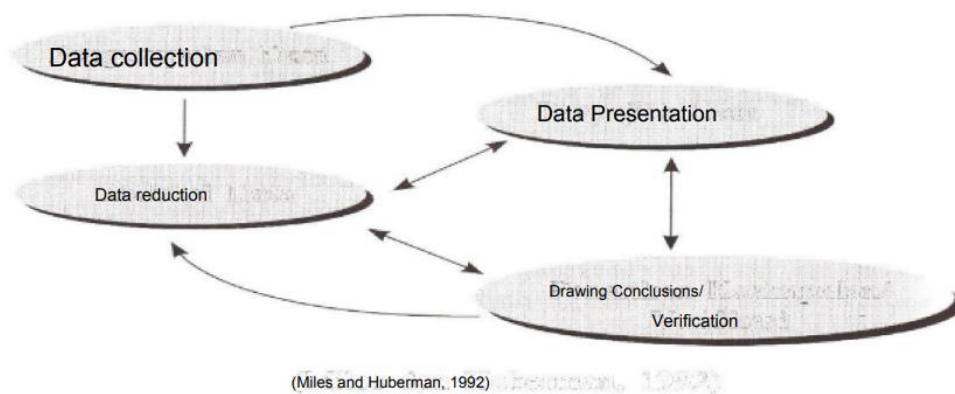


Figure 1. flow of data analysis methods

Figure 1 explains the data analysis method, starting with data reduction, data presentation, and conclusions. In the data reduction process, researchers sort the data used, then the data used will be presented, analysis will be required according to the existing theory, and conclusions will be drawn.

RESULTS & DISCUSSION

A. Love Sya'ir (sya'ir) and Humming Longing in the Book of Burdah

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

أَمِنْ تَذَكُّرِ جِيرَانٍ بِذِي سَلَمٍ * مَرَجَتْ دَمْعًا جَرِيٍّ مِنْ مُقْلَةٍ بِدَمٍ
 أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاظِمَةٍ * وَأَوْمَضَ الْبُرْقُ فِي الظُّلْمَاءِ مِنْ إِضْمٍ
 فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ أَكْمَفًا هَمَّتَا * وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَفَوْقَ يَهُمٍ
 أَيَحْسَبُ الصَّبُّ أَنَّ الْحُبَّ مُنْكَتَمٌ * مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ
 لَوْلَا الْهَوَى لَمْ تُرَقِّ دَمْعًا عَلَى طَلَلٍ * وَلَا أَرَقْتَ لِذِكْرِ الْبَانَ وَالْعَلَمِ
 فَكَيْفَ تُنْكِرُ حُبًّا بَعْدَ مَا شَهِدْتَ * بِهِ عَلَيْكَ عُذُولُ الدَّمْعِ وَالسَّقَمِ
 وَأَثَبْتَ الْوَجْدَ حَظِيَّ عِبْرَةٍ وَضَهَى * مِثْلَ الْبَهَارِ عَلَى خَدَيْكَ وَالْعَنَمِ
 نَعَمَ سَرَى طَيْفٍ مَنَ أَهْوَى فَأَرَقْنِي * وَالْحُبُّ يَعْتَرِضُ اللَّذَاتِ بِالْأَلَمِ
 يَا لَأَيِّ فِي الْهَوَى الْعُذْرِيَّ مَعْدِرَةً * مَيِّ إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تَلَمِ
 عَدْتِكَ حَالِي لَا سِرِّي بِمُسْتَبْرٍ * عَنِ الْوُشَاةِ وَلَا دَائِي بِمُنْحَسِمِ
 مَحْضَتِي النُّصْحَ لَكِنْ لَسْتُ أَسْمَعُهُ * إِنَّ الْمُجِبَّ عَنِ الْعُدَالِ فِي صَمَمِ
 إِيَّيْهِ نَصِيحَ الشَّيْبِ فِي عَدْلِي * وَالشَّيْبُ أَبْعَدُ فِي نَصِيحِ عَنِ التَّهَمِ

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

B. Meanings and Symbols in the Book of Burdah

Table 1. Heuristic and Hermeneutic the Book of Burdah

Sentence Form	Heuristic Reading			Hermeneutic Reading	
				Potential Hypogram	Actual Hypogram
<p>أَمِنْ تَدَكَّرِ جِزْرَانِ بِيَدِي سَلَمٍ ❖ مَرَجْتَ دَمْعًا جَرَى مِنْ مُقْلَةٍ بِيدَمِ</p>	بِيَدِي سَلَمٍ	جِزْرَانِ	تَدَكَّرِ	<p>Imam Bushiri's heart was disturbed by the feelings of anxiety he was experiencing</p>	
	مُقْلَةٍ بِيدَمِ	دَمْعًا	مَرَجْتَ		
<p>أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاظِمَةٍ ❖ وَأَوْمَضَ الْبَرْقُ فِي الظُّلَمَاءِ مِنْ إِضْمِ</p>	كَاظِمَةٍ	تَلْقَاءِ	هَبَّتِ الرِّيحُ	<p>Proof of how much Imam Bushiri loves his lover.</p>	
	إِضْمِ	الظُّلَمَاءِ	وَأَوْمَضَ الْبَرْقُ		
<p>فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ اكْهُمًا هَمَّتَا ❖ وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَفِيقْ بِهِمْ</p>	وَمَا لِقَلْبِكَ	قُلْتَ اكْهُمًا هَمَّتَا	فَمَا لِعَيْنَيْكَ	<p>Proof of the truth of Imam Bushiri's love</p>	<p>The poet experiences deep sadness because of love to the point that he cannot sleep, because he</p>
	بِهِمْ	قُلْتَ اسْتَفِيقْ	وَمَا لِقَلْبِكَ		

<p>أَيْحَسَبُ الصَّبُّ أَنَّ الْحُبَّ مُنَكِّتٌ * مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ</p>	<p>مُنَكِّتٌ مُضْطَرِمٍ</p>	<p>أَنَّ الْحُبَّ مُنْسَجِمٍ</p>	<p>أَيْحَسَبُ الصَّبُّ مَا بَيْنَ</p>	<p>While there is still crying and suffering in the water, there is always love</p>	<p>misses his lover and the poet does not want to be advised by anyone because the poet thinks they are detractors, and does not feel as the poet feels.</p>
<p>لَوْلَا الْهَوَى لَمْ تُرِقْ دَمْعًا عَلَى طَلَلٍ * وَلَا أَرِقْتَ لِذِكْرِ الْبَانِ وَالْعَلَمِ</p>	<p>وَلَا أَرِقْتَ</p>	<p>لَمْ تُرِقْ دَمْعًا عَلَى طَلَلٍ</p>	<p>لَوْلَا الْهَوَى لِذِكْرِ الْبَانِ</p>	<p>A lover always remembers something related to his lover</p>	
<p>فَكَيْفَ تُنَكِّرُ حُبًّا بَعْدَ مَا شَهِدْتُ * بِهِ عَلَيْكَ عُدُولُ الدَّمْعِ وَالسَّقَمِ</p>	<p>عُدُولُ الدَّمْعِ</p>	<p>بَعْدَ مَا شَهِدْتُ</p>	<p>فَكَيْفَ تُنَكِّرُ حُبًّا وَالسَّقَمِ</p>	<p>The poet's failure to hide his feelings</p>	
<p>وَأَثَبْتَ الْوَجْدُ حَظِي عِبْرَةً وَضَيَّ * مِثْلَ الْهَيَّارِ عَلَى خَدَيْكَ وَالْعَنَمِ</p>	<p>وَضَيَّ وَالْعَنَمِ</p>	<p>حَظِي عِبْرَةً عَلَى خَدَيْكَ</p>	<p>وَأَثَبْتَ الْوَجْدُ مِثْلَ الْهَيَّارِ</p>	<p>The poet gives a parable as if on the poet's face there are yellow and red roses that make other people</p>	
<p>نَعَمَ سَرَى طَيْفٌ مِّنْ أَهْوَى فَأَرَقْنِي * وَالْحُبُّ يَعْتَرِضُ اللَّدَاتِ بِالْأَلَمِ</p>	<p>فَأَرَقْنِي بِالْأَلَمِ</p>	<p>طَيْفٌ مِّنْ أَهْوَى يَعْتَرِضُ اللَّدَاتِ</p>	<p>نَعَمَ سَرَى وَالْحُبُّ</p>	<p>The poet also considers love to cause suffering and prevent joy</p>	
<p>يَا لَأَيْبِي فِي الْهَوَى الْعُدْرِيَّ مَعْدِرَةً * مِثِّي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تُلْمِ</p>	<p>الْعُدْرِيَّ وَلَوْ أَنْصَفْتَ</p>	<p>فِي الْهَوَى مِثِّي إِلَيْكَ</p>	<p>يَا لَأَيْبِي مَعْدِرَةً لَمْ تُلْمِ</p>	<p>The poet gives understanding to the reviler. If the reviler knows the poet's condition then he will understand</p>	

مَحَضَّتَنِي النَّصِيحَ لَكِنْ لَسْتُ أَسْمَعُهُ * إِنَّ الْمُجِبَّ عَنِ الْعُدَّالِ فِي صَمَمٍ	إِنَّ الْمُجِبَّ	لَكِنْ لَسْتُ أَسْمَعُهُ	مَحَضَّتَنِي النَّصِيحَ	The poet expresses how sincere the advice he received was, but he did not listen to it at all
			الْعُدَّالِ فِي صَمَمٍ	
إِنِّي اتَّهَمْتُ نَصِيحَ الشَّيْبِ فِي عَدْلِي * وَالشَّيْبُ أَبْعَدُ فِي نَصِيحٍ عَنِ التُّهْمِ	فِي عَدْلِي	نَصِيحَ الشَّيْبِ	إِنِّي اتَّهَمْتُ	The poet's diatribe on the advice he received.
	عَنِ التُّهْمِ	أَبْعَدُ فِي نَصِيحٍ	وَالشَّيْبِ أَبْعَدُ	

1. Heuristic and Hermeneutic Reading Analysis

أَمِنْ تَذَكُّرِ جِيرَانٍ بِدِي سَلِيمٍ * مَزَجْتَ دَمْعًا جَرَى مِنْ مُقْلَةٍ بِدَمٍ

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

أَمْ هَبَّتِ الرِّيحُ مِنْ تِلْقَاءِ كَاظِمَةٍ * وَأَوْمَضَ الْبُرْقُ فِي الظُّلْمَاءِ مِنْ إِضْمٍ

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

فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ أَكْمَفًا هَمَمًا * وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَفْقِي بِهِم

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

أَيْحَسَبُ الصَّبُّ أَنَّ الْحُبَّ مُنْكَتِمٌ ❖ مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ

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

لَوْلَا الْهَوَى لَمْ تُرْقِ دَمْعًا عَلَى طَلَلٍ ❖ وَلَا أَرَقْتَ لِذِكْرِ الْبَانِ وَالْعَلَمِ

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

فَكَيْفَ تُنْكِرُ حُبًّا بَعْدَ مَا شَهِدْتَ ❖ بِهِ عَلَيْكَ عُدُولُ الدَّمْعِ وَالسَّقَمِ

Fa kaifa means then how (Al Ghulayaini, 2007). *Tunkiru* you deny, lie, hide. *Hubban* means love. *Ba'da* means after. *Sahida* means to witness, to testify. *Udulun* is jama' from *adlun* means fair, honest (Munawwir, 1984). While *saqomi* means suffering. The meaning obtained is, "how do you deny love after tears and suffering have testified truthfully" (Munawwir, 1984). Here it is still not explained what the meaning of tears which testify.

وَأَثَبَتِ الْوَجْدُ خَطِيءَ عِبْرَةٍ وَضَيَّ * مِثْلَ الْمَهَارِ عَلَى خَدَيْكَ وَالْعَنَمِ

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

نَعَمْ سَرَى طَيْفٌ مِّنْ أَهْوَى فَأَرْقَنِي * وَالْحُبُّ يَعْتَرِضُ اللَّذَاتِ بِالْأَلَمِ

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

يَا لَأَيْبِي فِي الْهَوَى الْعُدْرِيِّ مَعْدِرَةً * مَنِّي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تَلْمِ

Ya laimii means O one who reviles, hurts, insults (Munawwir, 1984). *Fil hawa* means in love. *Aludzri* is the name of a tribe in Yemen (Azhari, 2018). *Ma'dziroh* means forgive, sorry, excuse me. *Minni* means from me. *Ilaika* means to you (Warson, 1984). *Wa law* means if. *Ansofta* means the same as *adalta* means you are fair. *Lam talumi* means you do not revile, denounce ((Warson, 1984). The meaning found is "O one who rails against my love which is like the love of the Udzor tribe, forgive me, if your fairness would not reproach me" (Al-Aydrus, 2019). This verse does not explain the detractors' intentions, who and why it is attributed to the *Udzars* and what the meaning of fairness is.

عَدَّتْكَ حَالِي لَا سِرِّي بِمُسْتَتِرٍ * عَنِ الْوُشَاةِ وَلَا دَائِي بِمُنْحَسِمِ

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

مَحَضَّتَنِي النَّصِيحَ لَكِن لَسْتُ أَسْمَعُهُ ❖ إِنَّ الْمُجِبَّ عَنِ الْعُدَّالِ فِي صَمَمٍ

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

إِنِّي اتَّهَمْتُ نَصِيحَ الشَّيْبِ فِي عَدْلِي ❖ وَالشَّيْبُ أَبْعَدُ فِي نَصِيحٍ عَنِ التُّهْمِ

Inni means verily I am (Al-Gholayani, Jamiud Durus Al-Arobiyyah, 1944; Al-Gholayani, Ad-durusu Al-Arobiyah, 2007). *Ittahamtu* means to accuse. *Nasihah syaibi* means advice from white hair. *Fi adzali* means to rail against me (Munawwir, 1984). *Abadu* means far away. *At-tuhumi* means accusation, presumption (Azhari, 2018; Munawwir, 1984). The meaning obtained is "I also accuse the advice from white hair , even though white hair is something far from being accused when it gives advice" (Al-Aydrus, 2019). This stanza still does not explain the purpose of the revile white hair and how white hair gives advice.

C. Discussion

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

1. Heuristic reading

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

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

2. Hermeneutic readings

Hermeneutics is taken from the Greek, *namely hermeneutike*, the root word hermeneutics comes from the verbs *herme* and *neuien*, meaning to *interpret* (Mert & Milnikov, 2010). The *nouns Hermé* and *Neia*, mean *interpretation*. From the meaning of the word it can be concluded that the meaning of hermeneutics is *to express, explain, translate*, open the basic character of interpretation in theology and literature (Palmer, 2005).

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

The reading of heuristics with hermeneutics is considered a gradation relationship, because the reading of hermeneutics must be preceded by the

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

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

CONCLUSIONS

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

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

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