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Why Is It Advised To Stand In Mahallul Qiyam? (A Semiotic Study Of Narratology)

Sri Dewi Priwarti Siregar[1], Asep Sopian[2], Yayan Nurbayan[2]
[1] Program Studi Magister Pendidikan Bahasa Arab, Universitas Pendidikan Indonesia, Indonesia
[2,3] Program Studi Pendidikan Bahasa Arab, Universitas Pendidikan Indonesia, Indonesia

Email: sridewipriwarti@upi.edu asepsopian@upi.edu yayannurbayan@upi.edu

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Abstract

This study uses a semiotics narrative approach to examine the meaning behind the practice of standing during Mahallul Qiyam when reading the book of Al-Barzanji. The research method used is the analysis of Al-Barzanji text and interviews with several informants who are accustomed to the practice. The results show that the practice of standing during Mahallul Qiyam when reading Al-Barzanji symbolizes the respect and honor of Muslims towards Prophet Muhammad as an example in daily life. In this position, Muslims are invited to reflect on the blessings and virtues given by Prophet Muhammad to mankind. This practice also represents the joy and happiness of Muslims in celebrating the presence of Prophet Muhammad in the world, as well as a message of unity among Muslims. By understanding the meaning and message behind this practice, it is hoped that Muslims can deepen their spiritual experience and perform their worship with more devotion and significance. This study concludes that the practice of standing during Mahallul Qiyam when reading Al-Barzanji has a profound meaning and contains many religious and spiritual messages that can be taken by Muslims.

Kata Kunci:
Mahallul Qiyam; Roland Barthes; Semiotika Naratologi

Abstrak

Penelitian ini menggunakan pendekatan naratif semiotika untuk mengkaji makna di balik praktik berdiri selama Mahallul Qiyam saat membaca kitab Al-Barzanji. Metode penelitian yang digunakan adalah analisis teks Al-Barzanji dan wawancara dengan beberapa informan yang terbiasa dengan praktik ini. Hasil penelitian menunjukkan bahwa praktik berdiri selama Mahallul Qiyam saat membaca Al-Barzanji melambangkan rasa hormat dan kehormatan umat Islam terhadap Nabi Muhammad sebagai contoh dalam kehidupan sehari-hari. Dalam posisi ini, umat Islam diundang untuk merenungkan berkah dan keutamaan yang diberikan oleh Nabi Muhammad kepada umat manusia. Praktik ini juga mewakili kegembiraan umat Islam dalam merayakan kehadiran Nabi Muhammad di dunia, serta pesan persatuan di antara umat Islam. Dengan memahami makna dan pesan di balik praktik ini, diharapkan umat Islam dapat mendalamkan pengalaman spiritual mereka dan melaksanakan ibadah mereka dengan lebih khidmat dan makna. Penelitian ini menyimpulkan bahwa praktik berdiri selama Mahallul Qiyam saat membaca Al-Barzanji memiliki makna yang dalam dan mengandung banyak pesan agama dan spiritual yang dapat diambil oleh umat Islam

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A. Introduction

In Indonesia, *Mahallul Qiyam* has become part of the local religious culture. Generally, it is practiced in religious occasions such as regular prayers, weddings, Aqiqah[1], and Mawlid celebrations of the Prophet Muhammad[2]. *Mahallul Qiyam* is part of the recitation of *Al-Barzanji*[3], *Simthudduror*[4], *Addhiya ullami*[5], and *Diba'*[6]. When reciting *Mahallul Qiyam*, the participants will stand in a row. Initially, they read a series of praises to Allah Almighty and the Prophet, then continued with praises to the family and friends of the Prophet. After that, they recite the main prayer sentences with a melodious rhythm and full of solemnity. Standing while reciting *Mahallul Qiyam* is considered a form of respect for the Prophet Muhammad and his family, as well as showing respect and obedience in reading this prayer[7].

Habib Muhammad said that according to the information of Habib Ahmad bin Hasan al-Attas, the Messenger of Allah was present from beginning to end during the recitation of the *Mawlid Diba'*. Although standing while reading the Prophet's Mawlid or *Mahallul Qiyam* is not mandatory, according to Habib Muhammad the standing attitude is a form of love and respect for the Prophet who was present. A companion who respected the Prophet so much even remained standing when the other companions were seated. In one narration it is mentioned that when the Messenger of Allah came, all the companions stood up. However, then the Prophet ordered the companions to sit down again, and they did. However, a companion named Hasan bin Thabit remained standing and expressed a poem explaining that for him it was mandatory to stand to welcome the presence of someone very noble, namely the Prophet SAW. He smiled at the poem and let Hasan bin Thabit remain to stand[8].

Several previous studies have discussed the *Mahallul Qiyam* prayer, including research by Mahzumi which discusses standing rituals in the recitation of the Prophet's

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[1] Rugaiyah and Samsul Ma'arif, 'Tradisi Bacaan Sirah Nabawi "Albarzanji" Pada Acara Aqiqah Menurut Hukum Islam', *ALMASHADIR Jurnal Ilmu Hukum Dan Ekonomi Islam*, 5.1 (2023), 29–45.

[2] Munawir Abdul Fattah, *Tradisi Orang-Orang NU*, 2006.

[3] جعفر بن حسن ابن عبد الكريم الحسين الشهر زوري ال, مولد البرزنجي, *Https://Kbbi.Kemdikbud.Go.Id/*, 1177 https://kbbi.kemdikbud.go.id/entri/barzanji.<

[4] سمط الدرر في أخبار مولد خير البشر, الحبيب علي بن محمد بن حسين الحبش, 2010.

[5] عمر بن سالم بن حفيظ ابن الشيخ ابي بكر سالم, الضياء الامع, عمر بن سالم بن حفيظ ابن الشيخ ابي بكر سالم, 2023; الضياء الامع بذكر مولد النبي الشفع, سالم.

[6] Abdur Rahman bin Muhammad bin 'Umar, '٢٠٢٠, مولد الدبعي.

[7] Afina Izzati, Yazid Muttaqin, and Khoirul Anam, 'NU Online', 2023 https://islam.nu.or.id/search?q=mahallul+qiyam&gsc.tab=0&gsc.q=mahallul qiyam&gsc.sort=date [accessed 2 April 2023].

[8] Delami and Ferry Saputra, 'Stilistika Dalam "Aurad Al-Yaum Wa Laylah" Karya Ibnu Arabi', *Diwan : Jurnal Bahasa Dan Sastra Arab*, 14.2 (2022), 77–89 https://doi.org/10.15548/diwan.v14i2.834.

mawlid which is commonly practiced by most Muslims in Indonesia. Mahzumi addressing this difference of opinion about standing during *Mahallul Qiyam* can at least lead us to a wise attitude to accept dissent as a mercy, not a curse. Overall, the Prophet Muhammad's mawlid tradition has brought more diverse cultural richness to the Indonesian nation when compared to other Muslim-majority countries[9].

Furthermore, Mirnawati analyzed *Al-Barzanji*'s poems as a whole and only briefly discussed Mahalul Qiyam. It is different from research[10]. Wawan Setiawan who interviewed with HT, a leader of Islamic boarding schools in Bandung named Sayyid Muhammad Bin 'Alawi al-Maliki al-Hasany, stated that Imam *Al-Barzanji* in his mawlid book in prose stated that some of the leading imams of hadith experts considered it good (*istihsan*) to stand during the history of the birth of the Prophet SAW. They felt very lucky because they glorified the Prophet. According to Setiawan, this standing attitude was taken as a body movement to show respect for Muslims, as an expression of joy and joy for the birth of the Prophet, as well as a form of gratitude to Allah for sending the Prophet Muhammad who illuminated human life. However, this standing attitude was not due to the Prophet being physically present at that time. Therefore, the intention used was to honor and appreciate the personal greatness of the Apostle as if to feel the majesty of his attitude and the greatness of his position as an Apostle[11].

Based on previous studies, *Mahallul Qiyam* has been shown to have some basic laws and views from several different figures on the religious practices of Muslims. However, research on the implied meaning in *Mahalul Qiyam's* poetry, especially about the exhortation of standing attitudes, is limited. Therefore, this study will explain why it is recommended to stand while reciting *Mahalul Qiyam* through meaning analysis.

To answer the question of why the *Mahalul Qiyam* prayer should be read while standing, this study will use the semiotic and narratological approach of Roland Barthes. Analysis of verbal texts (linguistic and literary) with a semiotic approach itself is a breakthrough in capturing symptoms that appear through text messages. The text, which had been considered rigid and static and could only be interpreted conventionally by agreement, began to be analyzed so that the text itself expressed by expressing the meaning of the text[12]. Thus, semiotics can help examine the meaning of the *Mahalul Qiyam* prayer and narratology will explain the story in it.

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[9] Fikri Mahzumi, 'Historiografi Mahal Al-Qiyam Pada Tradisi Maulid', *Jurnal Al-Fikrah*, 96.November (2016), 20–25.

[10] Mirnawati Mirnawati, 'Analisis Semiotika Dalam Teks Al-Barzanji', *A Jamiy : Jurnal Bahasa Dan Sastra Arab*, 8.1 (2019), 31–https://doi.org/10.31314/ajamiy.8.1.31-52.2019.

[11] Wawan Setiawan, 'Makna Simbolik Budaya Marhabaan Bagi Kalangan Nahdlatul Ulama', *Hanifiya: Jurnal Studi Agama-Agama*, 3.2 (2020), 55–66–https://doi.org/10.15575/hanifiya.v3i2.8203.

[12] Rachida Chih, David Jordan, and Stefan Reichmuth, *The Presence of the Prophet in Early Modern and Contemporary Islam Volume*, *Brill.Com/Ho1* (LEIDEN BOSTON: BRILL, 2009), II–???.

In this study, the author limits the object to be analyzed, namely the poem *Mahallul Qiyam* on the first page of *Al-Barzanji*. The selection of this object is based on the findings of the author in previous research and in the field in the form of observations and short interviews with the participants of the sholawat, where *Al-Barzanji* is more famous among the general public, and its application has been very widely encountered, also in interviews the author found that *simthudduror, Addhiya ullami,* and *diba'* are more often chanted at haul events by *habaib* and *syarifah* in Indonesia. Also through social media observations carried out on the youtube channel of prayer lovers, in this conservation, the author reduced the finding data by as much as 70% of youtube channels presenting *Al-Barzanji*'s version of *Mahallul Qiyam*. The recitation of *Mahallul Qiyam* in most events is also found only up to the first page and then followed by other prayers.

The recitation of *Mahallul Qiyam* in the book of *Al-Barzanji* contains a unique style of language and has a distinctive rhythm, loaded with metaphors and symbols. In Arabic literary studies, this uniqueness is called *al-Madaih al Nabawiyah* or prophetic poetry. Almost all the prose verses used in *Al-Barzanji*'s text leave a question mark, that is, what is written there tends to cause myths in people's lives, although viewed from the lens of language structure, This is the subject of discussion with Roland Barthes' semiotic approach in this study.

This study is quite important to discuss, because the practice of shalawat is basically related to the Qur'an and will always be material that can continue to be studied from all angles and perspectives[13]. As in surah Al-Azhab verse 56 Allah SWT says:

﴿إِنَّ ٱللَّهَ وَمَلَٰٓئِكَتَهُۥ يُصَلُّونَ عَلَى ٱلنَّبِيِّۚ يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ صَلُّواْ عَلَيۡهِ وَسَلِّمُواْ تَسۡلِيمًا ٥٦﴾

It means: "Verily Allah and His angels prayed for the Prophet. O believers, pray for the Prophet and pay homage to him." (QS. Al-Ahzab 33:56) 10

From this verse, it is explained that reading the prayer in *Al-Barzanji*, *Simthudduror, Addhiya ullami,* and *Diba'* is a form of practicing the commandments of Allah SWT, including in the recitation of *Mahallul Qiyam*.

B. Method

This research was conducted using several methods to collect the necessary data. First, researchers conduct a literature study by studying books, journals, papers, and other sources related to *Mahallul Qiyam* and an explanation of why it is recommended to stand in that place. Second, researchers conduct direct observations in *Mahallul Qiyam* to observe the behavior and actions of worshippers while standing there, to obtain accurate and realistic data about the actions of standing in *Mahallul Qiyam*. Finally,

[13] Lili Maria Asmi, 'Living Qur'an Al-Ahzab : 56 (Kajian Pemahamanayat Shalawat Di Majelis Al-Burdatul Mukarromah Berembang)', *Uin Sulthan Thaha Saifudin Jambi* (Universitas Islam Negeri Suthan Thaha Saifudin Jambi, 2020) http://repository.uinjambi.ac.id/4425/.

after the data was obtained, researchers conducted an analysis using the theory of naratonarratologicaltics to analyze the meaning and symbolic message of the act of standing in *Mahallul Qiyam*.

C. Results and Discussion

Al-Barzanji

The author's name is Ja'far ibn Hasan ibn Abdul Karim ibn Sayyid Muhammad ibn al Qutb al Arif Sayyid Rasul ibn Abdus Sayyid ibn Abdur Rasul ibn Qalandar ibn Abdus Sayyid ibn Isa ibn al Husayn ibn Bayazid ibn al Murshid Abdul Karim ibn al Qutb al A'zam al Ghauth al Fard al Jami' Isa ibn Ali ibn Yusuf ibn Mansur ibn Abdul Aziz ibn Abdullah ibn Ismail al Muhaddith ibn Imam Musa al Kazim ibn al Imam Ja'far al Sodiq ibn al Imam Muhammad al Baqir ibn al Imam Ali Zainal Abidin al Sajjad ibn al Imam al Shahid al Husayn ibn al Imam al-Mukminin Ali ibn Abu Talib. He was born in Medina on the first Thursday of the month of Dhul-Hijjah 1126H (1711 AD) and died on Tuesday of the 4th month of Sha'ban 1177 AH (1766) in the city of Medina and was buried in Jannatul Baqi'[14].

As explained earlier, Shaykh Ja'far *Al-Barzanji* is the author of the famous book of Mawlid and is known as Kitab *Al-Barzanji*. The book is titled "*Iqd Al-Jawahir*" (necklace of jewelry), but some scholars argue that the title of the essay is "*I'qdul Jawhar fi mawlid an-Nabiyyil Azhar*". The author's name is also taken from the place of origin of the descendants of Sheikh Ja'far *Al-Barzanji*, namely the Barzinj region, Arkad region (Kurdistan). The name became popular in the Muslim world in the 1920s when Sheikh Ja'far al-Barazanji led a nationwide Kurdish uprising against the British who then controlled Iraq[15]. This book is one of the most popular and widely spread Mawlid books to remote Arab and Islamic countries both in the East and in the West[16].

Mahallul Qiyam recitation in *Al-Barzanji*[17]:

اَشْرَقَ الْبَدْرُ عَلَيْنَا، فَاخْتَفَتْ مِنْهُ الْبُدُوْرُ مِثْلَ حُسْنِكْ مَا رَأَيْنَا، قَطُّ يَا وَجْهَ السُّرُوْرِ

Asyraqal badru 'alayna, fakhtafat minhul budūru Mitsla husnik mā ra'aynā, qaththu yā wajhus surūri

اَنْتَ شَمْسٌ اَنْتَ بَدْرٌ، اَنْتَ نُوْرٌ فَوْقَ نُوْرِ اَنْتَ اِكْسِيْرٌ وَّغَالِى، اَنْتَ مِصْبَاحُ الصُّدُوْرِ

Anta syamsun anta badrun, anta nūrun fawqa nūri Anta iksīruw wa ghālī, anta mishbāhus shudūri

يَاحَبِيْبِيْ يَامُحَمَّدْ، يَا عَرُوْسَ الخَافِقَيْنِ يَا مُؤَيَّدْ يَا مُمَجَّدْ، يَا اِمَامَ القِبْلَتَيْنِ

Yā habībi yā Muhammad, yā 'arūsal khāfiqayniYā mu'ayyad yā mumajjad, yā imāmal qiblatayni

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[14] Mirnawati. 'Analisis Semiotika Dalam Teks Al-Barzanji

[15] Abdul Aziz Dahlan, *Ensiklopedia Hukum Islam*, 2001.

[16] Abdusshomad Muhyiddin, *Fiqih Tradisional*, VI (pustaka bayan, 2004).

[17] جعفر بن حسن ابن عبد الكريم الحسين الشهر زوري ال.

مَنْ رَآى وَجْهَكَ يَسْعَدْ، يَا كَرِيْمَ الوَالِدَيْنِ حَوْضُكَ الصَّافِي الْمُبَرَّدْ، وِرْدُنَا يَوْمَ النُّشُوْرِ

Man ra'ā wajhaka yas'ad, yā karīmal wālidayni Hawdhukas shāfil mubarrad, wirdunā yawman nusyūri

مَا رَأَيْنَا الْعِيْسَ حَنَّتْ، بِالسُّرَى اِلَّا اِلَيْكَ وَالْغَمَامَةْ قَدْ اَظَلَّتْ، وَالْمَلَا صَلُّوْا عَلَيْكَ

Mā ra'aynal 'īsa hannat, bis surā illā ilayka Wal ghamāmah qad azhallat, wal malā shallū (shallaw pada sebagian naskah) 'alayka

Roland Barthes

Roland Barthes was born in Cherbourg in 1915 and as a child, his father died in battle. Since then, she has been raised by her mother and maternal grandparents. Before completing his primary and secondary education in Paris, Barthes spent his childhood in Bayonne, southwestern France. From 1943 to 1947, he contracted tuberculosis, and in his rest time, he read a lot and published the first article on André Gide. After teaching in Romania and Egypt, where he met A.J. Greimas. He taught at the Ecole de Hautes Etudes en Science Sociales, Barthes became a member of the Collège de France in 1977 until he died in 1980[18].

Roland Barthes' semiotic theory focuses on the analysis of symbols or signs used in language or communication. Barthes said that signs consist of markers and signifiers. It also distinguishes between indicative (literal) and implicit (symbolic) meanings in signs. According to Barthes, language is used not only to convey literal meaning but also to convey symbolic meaning. It identifies different types of signs used in language, such as pictorial signs, linguistic signs, axiomatic signs, mythological signs, etc. Barthes also developed narrative theory, which is the analysis of narratives or stories. He distinguished between history and discourse. and argued that narrative consists of a series of events arranged in a certain order. Barthes stresses the importance of analyzing the structure and meaning in narratives and says that narratives are also used to convey symbolic and ideological meanings[19].

Barthes wrote many books, some of which became important references for the study of semiotics in Indonesia. Barthes' major works include: Zero Degrees in Writing[20], Barthes' critique of bourgeois culture is very present in this book. A year later, Barthes published Michelet[21]. Another of Barthes' books received much attention, Myth[22]. In this book, he analyzes publicly known cultural data such as the Tour de France bicycle race, newspaper advertisements, and the like as symptoms of bourgeois society.

[18] John Lechte, *FIFfY KEY CONTEMPORARY Thinkers*, first publ (London: Routledge, 1994).

[19] Roland Barthes, *Image Music Text*, 1977; Roland Barthes, *S/Z*, 2004; Roland Barthes, *The Rustle of Language*, *Biomembranes*, 1989, 4 B https://doi.org/10.1007/978-1-4684-3336-4_7.

[20] (Blackwell, 1988:4)

[21] Erwin Panofsky, 'On the Relationship of Art History and Art Theory: Towards the Possibility of a Fundamental System of Concepts for a Science of Art', *Critical Inquiry*, 35.1 (2008), 43–71 https://doi.org/10.1086/595628.

[22] Roland Barthes, 'Mythologies (Myth Today)', *Books Abroad*, 31.4 (1972), 387.

Later also published Critical Essays[23], and Elements of Semiotics[24], in this pamphlet, Barthes expounded linguistic principles and their relationship to other fields).

A year later, she wrote in Fashion System "Method System" (1967). This book is an attempt to establish a method of structural analysis of women's fashion. At first glance, fashion is something casual and harmless. But Barthes points out that there is a system behind it. To do this, he studied an article on sewing methods in a magazine from 1958 to 1959. Fashion is understood as a "language" characterized by a system of relationships and contrasts (e.g. between different colors, certain textiles, closed collars) or open, etc.)[25].

Barthes' last book, S/Z[26], Bertens deserves to be called a book with a strange title, this book is a prime example of how Barthes works. In this book, he analyzed a relatively little-known novel, entitled Sarrasine, written by the 19th-century French writer Honoré de Balzac. Au penislain John Lechte[27]. This book was written by Barthes in an attempt to explain the narrative codes applied in realistic texts. Barthes argues that Sarraisne is woven into the rules of rationalization, a process similar to the rhetorical process of fashion signs. The five codes considered by Barthes are the hermeneutic code (puzzle code), the sign code (implied meaning), the symbolic code, the proaretic code (the logic of action), and the gnomic or cultural code that produces a certain set of ideas, formulations.

Roland Barthes' semiotic model discusses the meaning of signs using meaning in two stages, namely the search for indicative meaning and implied meaning, that is, real and figurative meaning.

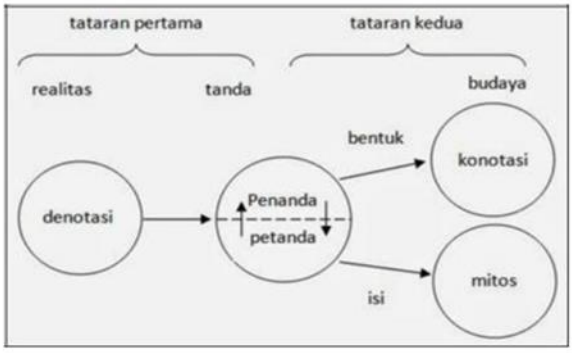


Figure 1. Two Orders of Signification from Roland Barthes

Figure 1 explains the meaning of the first stage is the relationship between signifiers and signifiers in a sign that has an external reality. Signs represent elements

[23] Lechte.

[24] Roland Barthes and Highway Code, 'Elements of Semiology', *Linguistics*, 2002, pp. 1–17.

[25] Iswidayati Sri, 'Roland Barthes Dan Mithologi', *Imajinasi - Jurnal Seni*, 2.2 (2006).

[26] Barthes, *S/Z*.

[27] Lechte.

of form or content, while signs represent elements of concept or meaning. The unity between the signifier and the signifier is called a sign. In the second stage, meaning relates to content, marking this work through content and emotions that connote a certain ideology. Anything can be a legend, a legend that appears one time and disappears another time because it has been replaced by many other legends. In other words, myths act as information from symbols that then present certain meanings based on the historical and cultural values of the community. The function of myths is to reveal and justify the dominant values prevailing at a given time[28].

Roland Barthes' Semiotic Analysis in the text of *Mahallul Qiyam*

Bait 1: اَشْرَقَ الْبَدْرُ عَلَيْنَا، فَاخْتَفَتْ مِنْهُ الْبُدُوْرُ مِثْلَ حُسْنِكْ مَا رَأَيْنَا، قَطُّ يَا وَجْهَ السُّرُوْرِ

In Roland Barthes' semiotic theory, this stanza can be analyzed as follows:

The signs in this stanza are the words "الْبَدْرُ" (full moon), "الْبُدُوْرُ" (stars), "حُسْنِكْ" (your beauty), "وَجْهَ" (face), and "السُّرُوْرِ" (happiness).

1. Signified: In this stanza is a picture of one's beauty and glory. In this stanza, signified is the beauty and glory of Prophet Muhammad, which is depicted as a full moon shining brightly and making the stars look dim.
2. Referent: In this stanza are real objects or situations represented by signified. In this stanza, the referrer is Prophet Muhammad (peace be upon him), who is revered and admired by many Muslims around the world.

In this stanza, the poet describes the beauty of the image revered through the allegory of the full moon shining above our heads, making millions of other full moons disappear. Roland Barthes believed that, in narrative writing, events or objects could be presented through allegory or metaphor to evoke the emotions of the reader or listener. The full moon fable shining brightly above depicts the beauty of the person being praised so that it makes the listener feel awe and amazement. For Barthes, this image can be understood as a symbolic sign of the existence of a person of great importance and privilege. Then the expression of beauty that has never been seen before in the form of a face filled with happiness can be interpreted as another sign that reflects one's nobility and beauty.

Bait 2: اَنْتَ شَمْسٌ اَنْتَ بَدْرٌ، اَنْتَ نُوْرٌ فَوْقَ نُوْرِ اَنْتَ اِكْسِيْرٌ وَّغَالِى، اَنْتَ مِصْبَاحُ الصُّدُوْرِ

In Roland Barthes' semiotic theory, this stanza can be analyzed as follows:

1. The signs in this stanza are the words "شَمْسٌ" (sun), "بَدْرٌ" (full moon), "نُوْرٌ" (light), "إِكْسِيْرٌ" (wine), and "مِصْبَاحُ الصُّدُوْرِ" (lamp of the heart).
2. Signified: in this stanza is a picture of one's beauty and glory. In this stanza, signified is the beauty and glory of Prophet Muhammad (peace be upon him),

[28] Panji Wibisono and Dan Yunita Sari, 'Analisis Semiotika Roland Barthes Dalam Film Bintang Ketjil Karya Wim Umboh Dan Misbach Yusa Bira', *Jurnal Dinamika Ilmu Komunikasi*, 1.1 (2021), 30–43.

which is described as the sun, the full moon, the bright light, the expensive wine, and the lamp of the heart.

3. Referent: in this stanza are real objects or situations represented by signified. In this stanza, the referrer is Prophet Muhammad (peace be upon him), who is revered and appreciated by Muslims as a leader and moral role model.

In the second stanza, Roland Barthes was able to perform a semiotic analysis of the depictions of the sun and moon. Both of these images may be interpreted as signs that represent the existence of a very important and valuable person, who emits a light that distinguishes them from others. Barthes can also analyze the words "elixir" and "expensive" as signs describing the strength and splendor of the person.

Bait 3: يَاحَبِيْبِيْ يَامُحَمَّدْ، يَا عَرُوْسَ الخَافِقَيْنِ يَا مُؤَيَّدْ يَا مُمَجَّدْ، يَا اِمَامَ القِبْلَتَيْنِ

In Roland Barthes' semiotic theory, this stanza can be analyzed as follows:

1. The signs in this stanza are the words "حَبِيْبِيْ" (my beloved), "مُحَمَّدْ" (Muhammad), "عَرُوْسَ" (bride), "مُؤَيَّدْ" (helper), "مُمَجَّدْ" (glorified), and "اِمَامَ القِبْلَتَيْنِ" (priest of the two qiblas).
2. Signified: in this stanza is respect and love for Prophet Muhammad SAW. In this stanza, signified is a picture of Prophet Muhammad SAW as a lover and bride who depicts deep love and loyalty to the teachings of Islam, as well as a helper and imam who becomes an example in religious life.
3. Referent: in this stanza are real objects or situations represented by signified. In this temple, the referrer is Prophet Muhammad SAW, who is revered and appreciated by Muslims as a prophet and messenger of Allah SWT.

In this stanza, the poet mentions the name of the prophet Muhammad and gives him several titles. Roland Barthes said that in a story, a title or title can be used to provide additional information about a particular character or image. In this regard, the titles indicate the importance of the figure of Prophet Muhammad in the life of Muslims, thus strengthening the image of his majesty and presence. With Roland Barthes in mind was able to conduct a semiotic analysis of the image of Muhammad as "the bride of the East and the West" and "the leader of the two Qiblas". Barthes probably interpreted these words as a sign describing Muhammad's importance as a religious leader who connected the two hemispheres of the world and the two Qiblas in Islam. Furthermore, the use of a word such as "beloved" can be interpreted as a sign of love and affection for Muhammad.

Bait 4: مَنْ رَآى وَجْهَكَ يَسْعَدْ، يَا كَرِيْمَ الوَالِدَيْنِ حَوْضُكَ الصَّافِي الْمُبَرَّدْ، وِرْدُنَا يَوْمَ النُّشُوْرِ

1. The signs in this stanza are the words "مَنْ" (who), "وَجْهَكَ" (your face), "يَسْعَدْ" (will be happy), "كَرِيْمَ" (your majesty), "الْوَالِدَيْنِ" (parents), "حَوْضُكَ" (pond), "الصَّافِي" (clean one), "الْمُبَرَّدْ" (cool one), "وِرْدُنَا" (our flowers), and "النُّشُوْرِ" (day of vengeance).

2. Signified: in this temple is a sense of love and longing for the Prophet Muhammad SAW, as well as the hope to meet him in the Hereafter. In this stanza, signified is a depiction of happiness and blessings for anyone who sees the face of Prophet Muhammad SAW. The clean and cool pond depicts the promised paradise, and the flowers as a symbol of beauty and purity are offered as gifts on the day of vengeance.
3. Referent: in this stanza are real objects or situations represented by signified. In this stanza, the referrer is Prophet Muhammad SAW, who is loved and respected by Muslims as a prophet and messenger of Allah SWT. He is recognized as an example in the religious life and is expected to be met in the afterlife as a source of eternal happiness and blessings.

In the fourth stanza, Roland Barthes was able to perform a semiotic analysis of the picture of clear and cool water flowing from the lake and the lake itself. This image may be interpreted as a sign of abundance and purity. In addition, the words "lake" and "day of resurrection" can be interpreted as signs that represent the existence of heaven and the Day of Judgment in Islam.

Bait 5: مَا رَأَيْنَا الْعِيْسَ حَنَّتْ، بِالسُّرَى اِلَّا اِلَيْكَ وَالْغَمَامَةْ قَدْ اَظَلَّتْ، وَالْمَلَا صَلُّوْا عَلَيْكَ

1. The signs in this stanza are the words "الْعِيْسَ" (fish), "اِلَّا" (except), "اِلَيْكَ" (to you), "الْغَمَامَةْ" (clouds), "الْمَلَا" (angels), and "صَلُّوْا" (praying).
2. Signified: in this stanza the meaning is conveyed through the signifier. In this stanza, signified is the image of an individual who is greatly admired and loved by many. Fish, clouds, and angels are symbols used to describe how important this person is and how much love he has.
3. Referent: in this stanza are real objects or situations represented by signified. In this stanza, the referrer is Prophet Muhammad (peace be upon him), who is revered and admired by many Muslims around the world.

This verse depicts the love and respect given to Prophet Muhammad (peace be upon him) by Muslims around the world. The symbols used in this temple, such as fish, clouds, and angels, illustrate how important Prophet Muhammad (peace be upon him) was in the lives of Muslims and how much influence it had in shaping their beliefs and values.

From the above analysis, the author deduces 5 codes contained in the couplet of *Maahallul qiyam* using Roland Barthes' semiotics[29]:

[29] Ninuk Lustyantie, 'Pendekatan Semiotika Model Roland Barthes Dalam Karya Sastra Prancis', *Seminar Nasional FIB UI*, 2012, 1–15.

Table 1. Classification of semiotic codes according to Roland Barthes in the text *Mahallul Qiyam*

No.	Code	Explanation
1.	Hermeneutic Code (Enigma Code)	In this poem, the first stanza uses the Hermeneutic Code by making the full moon a metaphor that invites curiosity and curiosity. The word "millions of other faded moons" also adds an element of mystery and puzzle, making the reader want to find out the true meaning of the couplet.
2.	Semic Code (Connotative Meaning)	The first and second stanzas use the Semic Code with connotative meaning. For example, the word "badru" (full moon) in the first stanza, in addition to describing light, also has a connotative meaning that refers to the figure of the Prophet Muhammad who became a light for Muslims. Similarly, the word "medicine of all users" in the second stanza, in addition to referring to the beauty of light, also has a connotative meaning that refers to the Prophet Muhammad as a healer of the heart.
3.	Symbolic Code	The second stanza uses the Symbolic Code by using words such as "sun" and "full moon" to describe the figure of the Prophet Muhammad who is believed to be the source of light for Muslims.
4.	Proaretic Code (Action Logic)	The third stanza uses the Proaretic Code by showing the actions of Muslims in praising and glorifying the Prophet Muhammad through *shalawat*.
5.	Gnomic Code (Cultural Code)	The poem uses the Gnomic Code by using Arabic terms of cultural and religious significance, such as *"Hawdh"* (lake) and *"Qiblatayn"* (two qiblas). In addition, this poem also contains references to Islamic culture which is widely known throughout the world.

Narratological analysis of Roland Barthes in the text *Mahallul Qiyam*

There is a quote that can be used from Roland Barthes, namely "In every narrative, a function, a semantic invariant: the narrative exists only by its being put in circulation; it is read aloud, it is recounted"[30]. This quote refers to the importance of the

[30] Barthes, *S/Z*.

narrative function in a text, where the narrative exists only because it is read or told. Roland Barthes' theory of narratology, is known for his S/Z theory. His S/Z theory focuses on narrative structure and analyzes a text by dissecting every element contained in it, such as characters, settings, plots, and themes.

In this poem, there is a main character mentioned, namely the Prophet Muhammad Saw. The Holy Prophet Muhammad SAW is described as a noble figure, with various titles he carries. In addition, this poem also contains a background in the form of natural beauty, such as the full moon, sun, and clouds. The plot is praise and respect for the Holy Prophet Muhammad (peace be upon him), as well as an expression of admiration for the beauty of nature created by Allah SWT.

There are two main types of discourse in *Al-Barzanji*: narrative and descriptive. Narrative discourse is used to narrate important events in the life of Prophet Muhammad, while descriptive discourse is used to explain the characteristics and traits of the Prophet and his companions.

Al-Barzanji's narrative structure can be divided into several major parts, such as the beginning of the Prophet's life, the journey of hijra, the Prophet's da'wah activities in Medina, the wars faced by the Prophet, as well as other important events such as Isra' and Mi'raj, the appointment of Ali as the Prophet's heir, and the death of the Prophet. Each of these sections has a different narrative structure, depending on the historical and cultural context in which it is based[31].

In addition, *Al-Barzanji* also uses complex narrative techniques, such as flashbacks, repetition, and changing points of view. This is done to add depth and dimension to the narrative presented and strengthen the rhetorical influence of the text.

In the *Mahallul Qiyam* section, Roland Barthes' narratological analysis gives an overview of the descriptive discourse on the majesty of the Holy Prophetsa. In his view, the act of reading a text is not just reading but also involves complex social and cultural actions. In this context, reciting *Mahallul Qiyam* in Al Barzanji's standing has an important symbolic meaning.

Mahallul Qiyam in Al Barzanji tells about the most important event in the history of Muslims, namely the night of Isra' Mi'raj when Prophet Muhammad SAW was commanded to perform the five daily prayers. Therefore, the recitation of *Mahallul Qiyam* is considered a sacred act that requires high respect.

In the view of narratologist Roland Barthes[32], the act of reading a sacred text such as *Mahallul Qiyam* will affect the way the reader perceives the meaning of the text. The act of standing while reciting *Mahallul Qiyam* in Al Barzanji reflects respect and

[31] مولد البرزنجي ,جعفر بن حسن ابن عبد الكريم البرزنجي الشافعي رحمه الله تعالى ال (كراتشي-باكستان, ١٧٦٣).

[32] M Nancy, *Roland Barthes on Photography: The Critical Tradition in Perspective*, *Choice Reviews Online*, 1997, XXXIV https://doi.org/10.5860/choice.34-5485.

reverence for Prophet Muhammad SAW and reminds the reader of the important position of the Prophet in the religion of Islam. Thus, the act of standing reflects respect, honor, and adherence to the teachings of Islam.

Therefore, reciting *Mahallul Qiyam* in Al Barzanji standing up is not just a physical act, but also involves a deep symbolic meaning. The act reflects reverence, honor, and observance of the religion of Islam as well as important events in the history of Muslims.

D. Conclusion

From the semiotic analysis of narratology that has been carried out using Roland Bhartes' theory, it can be concluded that standing at the time of reciting *Al-Barzanji* in "*Mahallul Qiyam*" is more than symbolic make-up. Earlier scholars read the Barzani text with a correct understanding of its meaning, they seemed to feel the presence of the Prophet Muhammad, peace would come to him, and they considered it a good thing when they stood up. Actions express joy in the presence of the great guest. It is a custom, not a matter of haram and sunnah, but has a written virtue. For example, standing when a parent or teacher arrives is a meaningful act of respect. Such customs are still practiced in today's society, respecting guests or migrants, although not everyone practices these customs.

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