



Analysis of Qafiyah in Salawat Mahalul Qiyam Verses of Kitab al-Barzanji by Syaikh Ja'far Al-Barzanji

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Purpose

This research seeks to examine and describe the forms, classifications, and flaws ('aib) of qāfiyah found in the Salawat Mahalul Qiyam verses of Kitab al-Barzanji composed by Shaykh Ja'far al-Barzanji.

Method

The study applies a descriptive qualitative method using the qawāfi approach. Data were obtained through listening and note-taking techniques conducted on 38 poetic verses of the Salawat Mahalul Qiyam as the primary data source.

Results/findings

The analysis produces three major findings. First, the qāfiyah pattern is predominantly categorized as ba'da kalimah, occurring in 37 verses, while only one verse belongs to the kalimah wāḥidah category. Second, every verse employs the mutawātir type of qāfiyah with four different rawī letters: kāf (ك), rā' (ر), nūn (ن) and tā' (ت) with kasrah being the most frequently occurring vowel pattern. Third, the study identifies four qāfiyah flaws ('aib), namely al-iṭā', al-iqwā', al-ishrāf, and al-iqfa'.

Conclusion

The findings indicate that the Salawat Mahalul Qiyam is structured according to the principles of qawāfi in classical Arabic poetry. Despite the presence of several qāfiyah flaws, these elements support the cohesion of meaning and intensify spiritual expression when the poem is recited or chanted.

Keywords

Al-Barzanji, Mahalul Qiyam, Qawafi, Syair Classic

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Abstrak

Tujuan

Penelitian ini bertujuan untuk mengkaji dan mendeskripsikan bentuk, klasifikasi, serta kekurangan ('aib) qāfiyah yang terdapat dalam bait-bait Salawat Mahalul Qiyam dari Kitab al-Barzanji yang disusun oleh Syaikh Ja'far al-Barzanji.

Metode

Penelitian ini menggunakan metode kualitatif deskriptif dengan pendekatan qawāfi. Data diperoleh melalui teknik mendengarkan dan mencatat yang dilakukan terhadap 38 bait puisi Salawat Mahalul Qiyam.

Hasil/temuan

Analisis ini menghasilkan tiga temuan utama. Pertama, pola qāfiyah sebagian besar dikategorikan sebagai ba'da kalimah, yang muncul dalam 37 ayat, sedangkan hanya satu ayat yang termasuk dalam kategori kalimah wāḥidah. Kedua, setiap ayat menggunakan jenis qāfiyah mutawātir dengan empat huruf rawī yang berbeda: kāf (ك), rā' (ر), nūn (ن), dan tā' (ت) dengan kasrah sebagai pola vokal yang paling sering muncul. Ketiga, penelitian ini mengidentifikasi empat kekurangan qāfiyah ('aib), yaitu al-iṭā', al-iqwā', al-ishrāf, dan al-iqfā'.

Kesimpulan

Temuan tersebut menunjukkan bahwa Salawat Mahalul Qiyam disusun berdasarkan prinsip-prinsip qawāfi dalam puisi Arab klasik. Meskipun terdapat beberapa ketidaksesuaian dalam qāfiyah, unsur-unsur tersebut mendukung kesatuan makna dan memperkuat ekspresi spiritual saat puisi tersebut dibacakan atau dilantunkan.

Kata kunci

Al-Barzanji, Mahalul Qiyam, Ilmu Qawafi, Syair klasik

المخلص

الهدف

يهدف هذا البحث إلى دراسة ووصف أشكال القافية وتصنيفاتها وعيوبها في أبيات صلوات محلّ القيام من كتاب البرزنجي، الذي ألفه الشيخ جعفر البرزنجي.

الطريقة

استخدم هذا البحث المنهج الوصفيّ الكيفي بمنهج القوافي، وجمعت البيانات من خلال تقنيّتي الاستماع والتدوين على ثمانية وثلاثين بيتاً شعرياً من صلوات محلّ القيام.

النتائج

أسفر هذا التحليل عن ثلاث نتائج رئيسية. أولاً، صُنِّف نمط القافية في معظم الأبيات ضمن قافية «بعد كلمة»، حيث وردت في سبعة وثلاثين بيتاً، في حين لم يرد نمط «كلمة واحدة» إلا في بيت واحد. ثانياً، استُخدم في جميع الأبيات نوع القافية المتواترة، بأربعة أحرف مختلفة للرّوي، وهي: الكاف (ك)، والراء (ر)، والنون (ن)، والتاء (ت)، وكانت الكسرة أكثر الحركات وروداً. ثالثاً، كشفت الدراسة عن أربعة عيوب في القافية، وهي: الإيطاء، والإقواء، والإصراف، والإخفاء.

الخلاصة

تُظهر هذه النتائج أن صلوات محلّ القيام قد نُظِّمَتْ وفق مبادئ القوافي في الشعر العربي الكلاسيكي. وعلى الرغم من وجود بعض أوجه الاختلال في القافية، فإن هذه العناصر تسهم في تحقيق وحدة المعنى وتعزيز التعبير الروحي عند إلقاء القصيدة أو إنشادها.

الكلمات الرئيسية

البرزنجي، محلّ القيام، علم القوافي، الشعر القديم.

INTRODUCTION

Throughout the development of Islamic tradition, poetry has played an important role as a medium of religious propagation, *dawah*, and the transmission of spiritual values within society. This can be seen in the continuing tradition of reciting *maulid* texts such as *Kitab al-Barzanji*, *Simtud Durar*, and *Maulid ad-Diba'i* in various religious and cultural activities (Inayah, et al., 2023). Beyond their literary value, these poems function as a means of preserving Islamic teachings, expressing love for the Prophet, and strengthening social and cultural identity among Muslim communities, including in Indonesia. In practice, however, the recitation of poetry often emphasizes rhythm, atmosphere, and emotional appreciation rather than linguistic precision, which may lead to adaptations in poetic form and structure according to the social and cultural context of the reciting community (Sassabila, et al., 2026).

Poetry not only functions as entertainment but also as a tool for social, political, and moral communication (Azizah, 2019). Through poetry, Arab society praises the bravery, loyalty, and honor of their tribes, while also condemning enemies or reprehensible acts. In form, classical Arabic poetry is highly bound by rhythm and rhyme patterns (*arudh* and *qāfiyah*). Each stanza consists of two lines (*shadr* and *'ajuz*) with a consistent rhyme from beginning to end. This characteristic distinguishes poetry from other literary forms such as prose (*natsr*), which is free from sound constraints (Sari, 2020).

In classical Arabic poetry, the beauty of language is achieved through two main disciplines: *'ilm al-'arūd*, which governs metrical patterns, and *'ilm al-qawāfi*, which governs rhyme patterns at the end of verses (Hamid, 1995; Buana, 2020). These two disciplines maintain the balance, musicality, and aesthetic unity of Arabic poetry (Risaldi, et al., 2024). Of the two, *'ilm al-qawāfi* plays a crucial role in creating harmonic sound when the poem is recited while also serving as a guideline for maintaining consistency in rhyme across stanzas (Nawawi, 2004); (Mahliatussikah, et al., 2025). This study also covers the identification of *'uyūb al-qāfiyah*, namely deviations or structural flaws that can affect the regularity of rhyme patterns in Arabic poetry (Janah & Latif, 2022). One work that applies these principles is the *Salawat Mahalul Qiyam* in the *Kitab al-Barzanji* by Sheikh Ja'far al-Barzanji, which to this day is still routinely recited in various religious traditions as an expression of respect and love for the Prophet Muhammad SAW (Salh & Fattah, 2025).

Several previous studies have examined the *Salawat Mahalul Qiyam* as well as the *qāfiyah* structure in Arabic poetry. Ramadani (2024) analyzed the *Salawat Mahalul Qiyam* using Roland Barthes's semiotic approach, employing five semiotic codes supplemented by an analysis of *'ilm al-'arūd*. However, that study did not address *'ilm al-qawāfi*, even though this aspect plays a crucial role in shaping the harmonic sound and aesthetic unity of the poem when it is recited. Meanwhile, Boimin (2021) examined *qāfiyah* in the poem *Man Anā* by Al-Imam Umar Mudhor bin Abdurrahman Assegaf and demonstrated that *qāfiyah* plays a role in maintaining the rhythm, harmony, and aesthetic beauty of the poem. Another study on the poem *Amin Ummu Afaa Dimnatun Lam Takallami* by Zuhair bin Abi Sulma (Annisa et al., 2024) analyzes the structure of *qāfiyah* in *mīmiyyah* poetry and highlights the difficulty in determining the boundaries of *qāfiyah*. However, there has been no research specifically analyzing the forms of *qāfiyah*, types of *qāfiyah*, and *'uyūb al-qāfiyah* in *Salawat Mahalul Qiyam*.

Based on this gap, this study addresses the issue that the *qāfiyah* structure in the *Salawat Mahalul Qiyam* has never been comprehensively examined according to the principles of *'ilm al-qawāfi*. This text reveals variations in rhyme patterns that require further identification, including the possible presence of *'uyūb al-qāfiyah* as well as ambiguities in determining the boundaries of the *qāfiyah* whether they encompass only the *rawī* letters or also other elements such as *waṣl*, *khurūj*, *ridf*, and *ta'sīs* (Faizin & Atisah, 2020). Therefore, this study aims to systematically analyze the forms of *qāfiyah*, types of *qāfiyah*, and *'uyūb al-qāfiyah* in the *Salawat Mahalul Qiyam* based on the principles of *'ilm al*

-*qawāfī*. Unlike previous studies that have focused more on semiotic analysis or '*ilm al-'arūd*', this study provides a specific analysis of the structure of *qāfiyah*, which is expected to enrich Arabic linguistic studies particularly in the field of '*ilm al-qawāfī*' and serve as a reference for research on other religious poetic texts.

METHOD

This research falls under the category of qualitative research aimed at identifying, classifying, and analyzing the structure of *qāfiyah* in the *Salawat Mahalul Qiyam* poetry within the *Kitab al-Barzanji* by Sheikh Ja'far *al-Barzanji*. The approach used is the *qawāfī* approach, which focuses on a descriptive and interpretative study of the elements of rhyme in Arabic literary texts, including form, letters, harakat (vowel marks), the naming of *qāfiyah*, and the possibility of *qāfiyah* flaws in each verse (Mahmud, 2011; Sugiyono, 2009). The main data of this study consists of all the verses of the *Salawat Mahalul Qiyam* poetry in the *Kitab Maulid al-Barzanji*, totaling 38 verses. Meanwhile, supporting data were obtained from various literatures such as books on *qāfiyah* science, journal articles, and relevant previous research (Haque, et al., 2022).

Data collection was conducted using the listening method, which involves reading and studying the poetry text repeatedly and systematically to identify the elements of *qāfiyah* in each stanza (Sudaryanto, 1993). This method was applied through the free listening technique with active participation, where the researcher acts as a passive observer of the written text, as well as the note-taking technique, which involves systematically recording each *qāfiyah* pattern found based on the principles of *qawāfī* science.

The analysis in this study was conducted on a single text, namely *Salawat Mahalul Qiyam*, which consists of 38 verses. The selection of this text was tailored to the research objective, which is to describe the forms of *qāfiyah*, the types of *qāfiyah*, and the '*uyūb al-qāfiyah*' in the text. Therefore, the results of this study only describe the characteristics of *qāfiyah* in *Salawat Mahalul Qiyam* and are not intended to be generalized to all classical Arabic poetry or Islamic religious poetry. Data analysis was conducted using data triangulation through three stages. The first stage was data reduction, which involved identifying, selecting, and classifying *qāfiyah* data based on form, type, and '*uyūb al-qāfiyah*' in accordance with the principles of '*ilm al-qawāfī*'. The second stage was the presentation of data in the form of a narrative description to explain the characteristics of each finding based on the theoretical framework used. The third stage involves drawing inferential conclusions through the interpretation of the classification results (Adlini, et al., 2022) to explain the structure of *qāfiyah* in the *Salawat Mahalul Qiyam*.

RESULT/FINDING AND DISCUSSION

A Glimpse of *Salawat Mahalul Qiyam*

Salawat Mahalul Qiyam is one of the most sacred and meaningful parts of reciting the book *al-Barzanji* by the great scholar Sayyid Ja'far *al-Barzanji* (2016, البرزنجي). In the context of Islamic religious tradition, this term refers to a solemn moment when the congregation stands together to recite *salawat* to the Prophet Muhammad as a form of respect, reverence, and an expression of love and spiritual longing for the Messenger of Allah (Saukani & Hakim, 2024).

Salawat Mahalul Qiyam section occupies the top position in the entire series of recitations of *al-Barzanji* (Pratiwi & Rahman, 2023). When this part is recited, the atmosphere of the gathering usually becomes silent and reverent; many attendees shed tears of emotion because they feel the spiritual presence of the Prophet among them. Standing during *Salawat Mahalul Qiyam* is not only an outward expression of respect but also a symbol of inner involvement that reflects a deep love for the figure of Prophet Muhammad (Wahyuni, et al., 2025). In Muslim community traditions, especially in Indonesia, this

moment is considered the most sacred, connecting the ritual, emotional, and spiritual dimensions (Mas'ud et al., 2025).

From the perspective of Arabic literature, the *Salawat Mahallul Qiyam* is composed using the *baḥr raml* (بحر الرمل) meter, one of the patterns in the science of 'arūd that has a rhythmic structure of fa'ilātun fa'ilātun fa'ilātun (Ramadani, 2024). This pattern produces a soft, orderly, and melancholic rhythm that is in perfect harmony with the tone of the salawat, which expresses love and longing for the Prophet. Some of its verses employ the variation *ḍarb al-majzū' aṣ-ṣaḥīḥah*, a form of salawat that omits one *taf'īlah* at the end to create a deeper, more contemplative musical impression (Ramadani, 2024). Thus, the stanzas in *Salawat Mahallul Qiyam* not only highlight the beauty of sound but also serve to reinforce the emotional and spiritual messages contained within.

In the socio-cultural context, especially in the Nusantara region, such as Bugis and Makassar, *Salawat Mahallul Qiyam* has undergone a unique process of acculturation. The Bugis community performs it with a gentle and soulful rhythm, reflecting their character of delicacy, politeness, and serenity in their culture. Meanwhile, the Makassar community sings it with a more assertive and spirited tone, reflecting their bravery and spiritual strength, hallmarks of the community (Hamid & Awwaliyah, 2022). In both contexts, *Salawat Mahallul Qiyam* functions not only as a religious ritual but also as a symbol of local cultural expression that enriches the community's Islamic identity (Sari, et al., 2026).

More than just a Maulid tradition, *Salawat Mahallul Qiyam* also becomes an integral part of various religious ceremonies such as aqiqah, weddings, and housewarming celebrations (Jubaidi & Khoirunnisa, 2024). Reciting salawat is believed to bring blessings and inner peace, as well as strengthen spiritual values in every life event. Through the collective recitation of salawat, the community manifests a form of collective *dhikr* (remembrance) that unites hearts and feelings in love for the Prophet Muhammad SAW (Fattah & Ayundasari, 2021).

From a theological perspective, the practice of *Salawat Mahallul Qiyam* has indeed given rise to differing views among scholars. Traditionalists and the scholars of *Ahlussunnah wal Jama'ah* regard it as a virtuous and meaningful practice because it serves as a means to strengthen love and respect for the Prophet. They argue that standing during *Salawat Mahallul Qiyam* is not a form of *bid'ah*, but rather a manifestation of etiquette and love for the Messenger of Allah stemming from the spirit of *ta'zīm an-Nabī*. Conversely, some more textualist circles view it as a practice not directly exemplified by the Prophet. Nevertheless, the majority of Muslims worldwide, including in Indonesia, emphasize its spiritual and emotional aspects, viewing *Salawat Mahallul Qiyam* as an expression of love and gratitude for the Prophet's birth, which brought mercy to all of creation (Jubaidi & Khoirunnisa, 2024).

Thus, the *Salawat Mahallul Qiyam* is not merely a series of verses of praise, but a work of religious literature imbued with profound theological, spiritual, and cultural significance. It embodies a harmonious blend of classical Arabic literary aesthetics, expressions of local culture, and the deep spiritual experience of the Muslim faith. Through *Salawat Mahallul Qiyam*, the values of love for the Prophet are expressed through literature, music, and rituals rich in meaning. Its existence demonstrates that the beauty of literature in Islam lies not only in the words themselves, but also in the heartfelt resonance and spirituality that live within every chant of the salawat.

Qafiyah Analysis in the Salawat Mahallul Qiyam

The science of *Qawāfi* is one of the key branches of the study of 'Arūd, a discipline that examines patterns of meter, rhythm, and musicality in classical Arabic poetry. The primary focus of this science lies in the analysis of the final sounds of each verse, whether in terms of letters, vowel counts, or rhythmic regularity. The presence of *qāfiyah* serves not only to conclude a verse but also as an aesthetic element that enhances the harmony

and beauty of an Arabic literary work. Therefore, the science of *Qawāfi* plays a crucial role in maintaining the consistency of sound and rhythmic unity in poetry.

Etymologically, the term *qawāfi* is the plural form of the word *qāfiyah* (قافية). The word derives from the root *qafā* (قفا) or *qāf* (قاف) meaning “nape,” “back of the neck,” or something that follows and supports. This linguistic meaning later evolved into a technical term in Arabic literature to denote the final part of a poetic verse that serves as the foundation for the beauty of rhythm and the cohesion between lines of poetry (Mahfudz, 1996). In a terminological sense, *qāfiyah* is understood as a sequence of sounds at the end of a verse consisting of specific letters and their vowel marks, which are repeated regularly throughout the entire poem.

The primary purpose of the science of *Qawāfi* is to maintain consistency and harmony in the sounds at the end of each verse, thereby creating a balance between form and meaning. In the tradition of Arabic literature, the aesthetic value of a poem is determined not only by the depth of meaning and the beauty of diction, but also by the regularity of rhythm established through the rhyme scheme at the end of each stanza (Annas, et al., 2021). Thus, *qāfiyah* can be understood as a phonological element that connects one stanza to another through the similarity of sounds at the end. This similarity in sound creates a musical, rhythmic, and harmonious impression that is a hallmark of classical Arabic poetry. In addition to serving as an aesthetic element, *qāfiyah* also has a structural function because it helps maintain the consistency of the poetic pattern and reinforces the expression of meaning and emotion that the poet wishes to convey to the listener or reader.

Based on the analysis of Ilmu Qawāfi in *Salawat Mahalul Qiyām* by Sayyid Ja‘far al-Barzanji ((2016, البرزنجي), the study identifies three major aspects of *qāfiyah*: the form of *qāfiyah*, the types of *qāfiyah* including *qāfiyah* letters, harakat, and naming patterns and the flaws of *qāfiyah* within the poetic structure.

Rhyming Pattern

An analysis of the science of Qawāfi in the *Salawat Mahalul Qiyam* by Sayyid Ja‘far al-Barzanji ((2016, البرزنجي) reveals three perspectives: the form of the qafiyah, the type of qafiyah which consists of the qafiyah letter, the qafiyah vowel, and the qafiyah name and finally, the aspect of qafiyah flaws in the *Salawat Mahalul Qiyam*. In this analysis, the 38 verses of the *Salawat Mahalul Qiyam* will be discussed in detail and in sequence.

1) Some words

After the word or part of a word, there is a form of rhyme (*qāfiyah*) that is located in part of the word element within a verse of poetry. In other words, the sound of the *qāfiyah* does not cover the entire word, but only appears at the end part (Hamid, 1995).

Bait 1

يَا نَبِيَّ سَلَامٌ عَلَيْكَ يَا رَسُولَ سَلَامٌ عَلَيْكَ #		
تَقْطِيع	يَا نَبِيَّسَ لَمَعَلِيكَ	يَا رَسُولَ لَمْ عَلِيكَ

The word *عَلَيْكَ* in the first line is shortened at the ‘ain’ letter at the beginning, becoming *لَيْكَ*. Then, there is an *alif* at the end because it is written according to its pronunciation (*isyba’ al-harakat*), so the rhyme in the first line becomes *لَيْكَ*. This rhyme position is considered part of some words because *لَيْكَ* is only a part of the entire word *عَلَيْكَ*.

Based on the explanation above, the stanzas that consist of the *qafiyah* pattern are some of the words in stanzas 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38.

2) One word

The form of *qāfiyah* as a single word (single word rhyme) is a rhyme pattern that is located within a single word at the end of a verse (Hamid, 1995). This *qāfiyah* begins from the silent letter at the end of the verse, which appears as a result of the *isybā'* process on the *rawī* harakat until the vowel before the silent letter that is between two vowels.

Bait 5

أَنْتَ شَمْسٌ أَنْتَ بَدْرٌ # أَنْتَ نَوْرٌ فَوْقَ نَوْرٍ				
تَقْطِيع	أَنْتَ شَمْسٌ	أَنْتَ بَدْرٌ	أَنْتَ نَوْرٌ	فَوْقَ نَوْرٍ

Based on the analysis above, the word *نَوْرٌ* does not undergo truncation, but rather the change of the *tanwin* harakat on the final letter into a *sukun*, in accordance with its pronunciation in the poem, so it becomes *نَوْرُنْ* which serves as the rhyme in the fifth line.

Type of Rhyme (*Qāfiyah*)

Based on its classification, *Qāfiyah* consists of three aspects: *qāfiyah* letters, *qāfiyah* diacritical marks, and *qāfiyah* naming. In the *Salawat Mahalul Qiyām*, four types of *qāfiyah* letters are identified, namely *rawī muṭlaq*, *rawī muqayyad*, *waṣl*, and *ridf*. In terms of diacritical marks, the poem contains *majrā* and *ḥadzwu*, while its *qāfiyah* naming is classified only as *mutawātir*.

1) *Rawī*

Rawī is the principal letter in a *Qāfiyah* that determines the identity and naming of an Arabic poem, such as *qaṣīdah lāmiyyah* or *rā'iyyah*, based on its ending letter (Hamid, 1995). However, letters of *madd* (*alif*, *yā'*, *wāw*) and *hā'* (ح) are not classified as *rawī*. In *Mahalul Qiyām*, two types of *rawī* are identified, namely *rawī muṭlaq* and *rawī muqayyad*, both of which contribute to the rhythmic and musical beauty of the poem's *qāfiyah* structure.

- a. *Rawī Muthlaq* is a *rawī* that consists of vowel letters.

Bait 3

أَشْرَقَ الْبَدْرُ عَلَيْنَا # فَاحْتَفَّتْ مِنْهُ الْبُدُورُ				
تَقْطِيع	أَشْرَقَ	رَعْلَيْنَا	فَحْتَفَّتْ	هَلْبُدُورُ

The word *الْبُدُورُ* in the third line experiences a truncation at the initial letter, resulting in the truncation to *دُورُ*. Then, there is an addition (*isyba al-harakah*) of the letter *waw* at the end because it is written according to its pronunciation, so the rhyme in that line is *دُورُو*. Therefore, the *rawī* in that line is '*ra*' because the last letter is harakat. Based on this explanation, besides line 3, there are lines in the *Salawat Mahalul Qiyam* that have an absolute *rawī* '*ra*', namely line 4, 6, 10, 18, 22, 23, 24, 25, 26, 30, 37, and 38.

Bait 2

يَا حَبِيبَ سَلَامٍ عَلَيْكَ # صَلَوَاتُ اللَّهِ عَلَيْكَ				
تَقْطِيع	يَا حَبِيبَ	لَمَعَلِيكَ	صَلَوَاتُ	لَهَلْعَلِيكَ

The word *عَلَيْكَ* experienced a deletion at the initial letter, resulting in *لَيْكَ*. Then, there is *isyba al-harakah*, which is the letter *waw* according to the pronunciation of the poem, becoming *لَيْكَا*. The rhyme in the second verse is *لَيْكَا*, so the *rawī* in that verse is '*ka*' because the last letter is harakat. Based on this explanation, besides verse 2, there is a

Salawat Mahalul Qiyam verse that has an absolute *rawī* of 'kaf,' they are verses 1, 11, 12, and 13.

Bait 7

يَا حَبِيبِي # يَاعَرُوسَ الْخَافِقِينَ يَا مُحَمَّد	
تَقْطِيع	يَا حَبِيبِي
يَا مُحَمَّد	يَا عَرُوسَ
خَافِقِي	

The word "الْخَافِقِينَ" in the seventh verse experiences truncation at the beginning letters, resulting in a shortened form "فَقِينَ". Then, a *ya* ' is added at the end because it is written according to its pronunciation. In the seventh verse, there is a rhyme فَاقِي, so the absolute *rawī* in the verse is "nun" as the last letter with harakat. Salawat Mahalul Qiyam which has an absolute *rawī* nun are verses 5, 8, 9, 19, 20, and 21.

Bait 31

يَا وَلِيَّ الْحَسَنَاتِ # يَا رَفِيعَ الدَّرَجَاتِ	
تَقْطِيع	يَا وَلِيَّ
حَسَنَاتِي	يَا رَفِيعَ
دَرَجَاتِي	

Based on the analysis above, line 31 ends with the word الدَّرَجَاتِ. There is an *isyba al-harakah*, which is the addition of the letter *ya* to become the word دَرَجَاتِي (according to its pronunciation), so the rhyme is جَاتِي. The *rawī* muthlaq in the verse is "ta". In the Salawat Mahalul Qiyam verse that has a *rawī* muthlaq of "ta" besides line 31, there are lines 32, 33, 34, 35, and 36.

- b. *Rawī muqayyad* is a *rawī* that consists of dead letters. As for *rawī muqayyad* in the Mahalul Qiyam prayer, it is in verse 5.

Bait 5

أَنْتَ شَمْسُ أَنْتَ بَدْرٌ # أَنْتَ نُورٌ فَوْقَ نُورٍ	
تَقْطِيع	أَنْتَ شَمْسُ
أَنْتَ بَدْرُ	أَنْتَ نُورُ
فَوْقَ نُورٍ	

This rhyme does not include the letters of *ta'sis* and *ridf*, so the word نُورُ is called a pure restricted (*muqayyad mujarradah*) word (without *ta'sis* and *ridf* letters). This is because the word is attached to a *sukun* letter (a silent letter) when pronounced. The letter with a *sukun* in this word is *nun*.

2) Washal

Washal is a *madd* letter (*alif*, *waw*, *ya*'), which appears because it connects the *rawī* *harakah* or *ha* that accompanies the *rawī* (Hamid, 1995).

الْوَصْلُ هُوَ حَرْفٌ لَيْنٌ يَنْشَأُ عَنْ حَرَكَةِ الرَّوِيِّ إِذَا جَاءَ بَعْدَهُ

al-wasl huwa ḥarfun layyinun yanša'u 'an ḥarakati al-rawiyy idzā jā'a ba'dahu

The washal letters in Mahalul Qiyam salawat include washal *ya*', washal *waw*, and washal *alif*.

- a. Washal *ya*'

Bait 18

نَحْوَهَاتِيكَ الْمَنَازِلُ # فِي الْعَشِيِّ وَالْبُكُورِ	
تَقْطِيع	نَحْوَهَاتِي
كَلْمَنَازِلُ	فَلْعَشِيِّ
وَالْبُكُورِي	

The word كور in the verse experiences a deletion of the initial letter, becoming كور. Then, a *ya'* is added at the end because it is written according to its pronunciation, so the rhyme in that verse is كوري. The letter *ya'* functions as a *washal* (connecting) in the rhyme because it arises from the addition of a *kasrah* harakat on the *rawī*. *Salawat Mahalul Qiyam* in *washal ya'* are verses 4, 6, 7, 8, 9, 10, 15, 19, 26, 29, 30, 31, 32, 33, 34, 35, 36, 37, and 38.

b. *Washal waw*

Bait 16

جَنَّتُهُمْ وَالْذَمْعُ سَائِلٌ # قُلْتُ قَفْ لِي يَا دَلِيلُ			
تَقْطِيع	جَنَّتُهُمْ	ذَمْعُ سَائِلُ	قُلْتُ قَفْ لِي
			يَا دَلِيلُ

The word دَلِيل in the 16th verse experienced a truncation at the beginning of letters, resulting in لِيل. Then, a *waw* was added at the end because it was written according to its pronunciation, so the rhyme in this verse becomes لِيلُو. That *waw* functions as a *washal* because it arises from the addition of the *dhammah* harakat on the *rawī*. *Salawat Mahalul Qiyam* verse in *washal waw* are namely verses 3, 14, 17, 20, 22, 24, 27, and 28.

c. *Washal alif*

Bait 13

وَأَتَاكَ الْعُودُ يَبْكِي # وَتَذَلُّلٌ بَيْنَ يَدَيْكَ			
تَقْطِيع	وَأَتَاكَ	عُودُ يَبْكِي	وَتَذَلُّلٌ
			بَيْنَ يَدَيْكَ

The word يَدَيْكَ in the 13th verse was shortened by removing the initial letters, resulting in دَيْكَ. Then, an *alif* was added at the end because it was written according to its pronunciation, so the rhyme in this verse becomes دَيْكََا. The *alif* functions as a *washal* because it arises from the addition of a *fathah* harakat on the *rawī*. The verses of *Salawat Mahalul Qiyam* in *wasyal fathah* are verses 1, 2, 11, 12, 21, and 23.

3) *Ridf*

Ridf is one of the elements of the *qāfiyah* letter, which is a mad letter, namely *alif*, *yā'*, or *wāw*, located before the *rawī* letter without any separation between them.

الردف هو حرف مد قبل الروي

/al-ridfu huwa harfun maddin qabla al-rawi/

The presence of *ridf* functions to beautify the rhythm and strengthen the harmony of sounds at the end of the verse.

a. *Ridf ya*

Bait 23

عَبْدُكَ الْمُسْكِينُ يَرْجُو # فَضْلَكَ الْجَمُّ الْغَفِيرُ			
تَقْطِيع	عَبْدُكَ	الْمُسْكِينُ	يَرْجُو
		فَضْلَكَ	الْجَمُّ الْغَفِيرُ

The *qāfiyah* in that verse is فَيْر. In this *qāfiyah* structure, the *ridf* element is marked by the presence of the letter *yā'* as a mad letter located before the *rawī* letter. The presence of the *ridf yā'* gives a longer and more harmonious sound effect at the end of the verse. Based on the analysis results, the author found that *ridf* in *Salawat Mahalul Qiyam* prayer

consists of verses 1, 2, 7, 8, 9, 11, 12, 13, 15, 16, 17, 19, 20, 21, 23, 24, 25, 27, 28, 29, and 38.

b. *Ridf alif*

Bait 31

كُفِّرْ عَنِّي الذُّنُوبَ # وَاعْفُ عَنِّي السَّيِّئَاتِ				
تَقْطِيع	كُفِّرْ عَنْ	يَذْذُنُوبًا	وَعَفْوَئِينَ	سَيِّئَاتِي

The word السَّيِّئَاتِ contains an *alif* letter located before the *rawī* without a separator, so the rhyme in the verse is يَذْذُنُوبًا with a *ridf* in the form of an *alif*. Additionally, the *ridf alif* found in the poetry appears in lines 31, 32, 33, 34, 35, and 36.

c. *Ridf waw*

Bait 5

أَنْتَ إِكْسِيرُ وَغَالِي # أَنْتَ مَصْبَاحُ الصُّدُورِ				
تَقْطِيع	أَنْتَ إِكْسِي	رُنْ وَغَالِي	أَنْتَ مَصْبَا	حُصْنُ صُدُورِي

The word الصُّدُورِ contains a *waw* letter located before *rawī* without a separator, so the rhyme in this verse becomes صُدُورِ with a *waw* as the rift. As for the *waw* rift in *Salawat Mahalul Qiyam* structure, it consists of verses 3, 4, 5, 6, 10, 14, 18, 22, 26, 30, and 37. Additionally, there is an *alif* rift found in the poetry in verses 31, 32, 33, 34, 35, and 36.

Harakat Qafiyah

Based on the research that has been conducted, the *qafiyah* harakat in the salawat poetry with *Salawat Mahalul Qiyam* is *Majra* and *hazw*.

1) *Hazw* is the diacritical mark before the letter *ridf*.

Bait 1

يَا ثَبِي سَلَامٌ عَلَيْكَ يَا رَسُولَ سَلَامٍ عَلَيْكَ #				
تَقْطِيع	يَا ثَبِي	سَلَامٌ	لَمَعَلِيكَ	يَا رَسُولَ سَلَامٍ عَلَيْكَ

In the first verse, the rhyme is لَمَعَلِيكَ with the letter before *ridf* being ث, so the harakat on the verse is *fathah*. Based on this explanation, several lines of salawat poetry that use *hazw fathah* are lines 1, 2, 7, 8, 9, 11, 12, 13, 29, 31, 32, 33, 34, 35, and 36.

Bait 30

فَعَلَيْكَ اللَّهُ صَلَٰى # دَائِمًا طُولَ الدُّهُورِ				
تَقْطِيع	فَعَلَيْكَ	لَهُ صَلَٰلًا	دَائِمًا طُو	لَدُدُّهُورِي

The rhyme in line 30 is لَدُدُّهُورِي, so the letter before *ridf* is ه with a *hazw* dhamma mark. The lines that have a *hazw* dhamma mark are lines 3, 4, 5, 6, 10, 14, 18, 22, 26, 30, and 37.

Bait 21

فِي مَعَانِيكَ الْإِنَامُ # قَدْ تَبَدَّتْ حَائِرِينَ				
تَقْطِيع	فِي مَعَانِي	كَالْأَنَامُ	قَدْ تَبَدَّتْ	حَائِرِينَ

The rhyme in line 21 is إِزْنًا, so the letter before the rhyme is ر with a *kasrah* harakat. The lines that have a *kasrah* harakat are lines 15, 16, 17, 19, 20, 21, 23, 24, 25, 27, 28, and 38.

- 2) *Majra* is an indefinite *rawī* letter harakat. In the maqbul qiyam poetry, there are 3 *Majra* harakat, namely *kasrah*, *dhammah*, and *fathah*.

a. *Majra kasrah*

Bait 36

رَبِّ فَارْحَمْنَا جَمِيعًا # بِجَمِيعِ الصَّالِحَاتِ	
تَقْطِيعَ رَبِّفَرَحَمَ نَا جَمِيعُنْ بِجَمِيعُنْ صَالِحَاتِي	

Based on the analysis, the verses of *Salawat Mahalul Qiyam* with harakat *Majra kasrah* besides verse 36 are verses 4, 6, 7, 8, 9, 10, 15, 18, 19, 25, 26, 29, 30, 31, 32, 33, 34, 35, 37, and 38.

b. *Majra dhammah*

Bait 27

سَعِدَ عَبْدٌ قَدْ تَمَلَّى # وَأَنْجَلَى عَنْهُ الْحَزِينُ	
تَقْطِيعَ سَعِدَ عَبْدُنْ قَدْ تَمَلَّأَ وَأَنْجَلَى عَنْ هُلْجَزِيئُو	

Based on verse 27, it has a *rawī* letter , which has a *dhamma* harakat called *Majra dhammah*. The verse that is a maqam poem with a *Majra dhamma* harakat besides verse 27 are verses 14, 16, 17, 20, 22, 24, and 28.

c. *Majra fathah*

يَا نَبِيَّ سَلَامٌ عَلَيْكَ # يَا رَسُولَ سَلَامٍ عَلَيْكَ	
تَقْطِيعَ يَا نَبِيسَ لِمَعْلِيكَ يَا رَسُلَسْ لَمْ عَلَيْكَ	

Based on the first verse, it has the *rawī* letter , which has a *fathah* harakat called *Majra fathah*. The poetic lines that are considered *Salawat Mahalul Qiyam* with *Majra fathah* harakat, besides the first verse, are verses 2, 11, 12, 13, 21, and 23.

Name *Qafiyah*

In the science of qawafi, there are five types of *qafiyah*: *mutadarik*, *murakib*, *mutawatir*, *mutakawis*, and *mutarakib* (Hamid, 1995). Based on research, the author found one type of *qawafi* in the verse of *Salawat Mahalul Qiyam*, which is *mutawatir*. In this type, each *qafiyah* has one vowel letter between two consonant letters.

Bait 23

عَبْدُكَ الْمُسْكِينُ يَرْجُو # فَضْلَكَ الْجَمَّ الْغَفِيرَ	
تَقْطِيعَ عَبْدُكُلْمَسْ كَيْنُ يَرْجُو فَضْلُكَ الْجَمَّ مَلْعَفِيرَا	

In this verse, the rhyme *فَيْرَا* contains a *ra* ' with a *fathah* vowel between two *sukun* (silence), which are *ya* ' and *alif*. Therefore, it is called a continuous rhyme.

'Aib rhyme (*Qafiyah*)

- 1) *Itha* refers to repeating the word *rawī*, both its pronunciation and meaning, in two consecutive lines from a *qashidah* or poem (Hamid, 1995).

Bait 1 and 2

يَا نَبِيَّ سَلَامٌ عَلَيْكَ # يَا رَسُولَ سَلَامٍ عَلَيْكَ	
تَقْطِيعَ يَا نَبِيسَ لِمَعْلِيكَ يَا رَسُلَسْ لَمْ عَلَيْكَ	
يَا حَبِيبُ سَلَامٌ عَلَيْكَ # صَلَوَاتُ اللَّهِ عَلَيْكَ	
تَقْطِيعَ يَا حَبِيسَ لِمَعْلِيكَ صَلَوَاتِلْ لَهُ عَلَيْكَ	

The word **عَلَّكَ** in the first line and the word **عَلَّكَ** in the second line have the same pronunciation and meaning (*rawī*), so this repetition is considered a defect (*aib itha'*), because repeating the same *rawī* identically in two consecutive lines is not allowed according to the rules of qawafi science.

- 2) *Iqwa'* is the existence of a difference in the *majrā'* (phonetic movement) between the *kasrah* and *dhammah* movements (Hamid, 1995).

Bait 15 and 16

عِنْدَمَا شَدُّوا الْمَحَامِلَ # وَتَنَادَوْا لِلرَّحِيلِ				
تَقْطِيع	عِنْدَمَا شَدُّ	دَلْمَحَامِلَ	وَتَنَادَوْ	لِلرَّحِيلِ
جَنَّتُهُمْ وَالْدَّمْعُ سَائِلٌ # قُلْتُ قِفْ لِي يَا دَلِيلُ				
تَقْطِيع	جَنَّتُهُمُودُ	دَمْعَسَائِلُ	قُلْتُ قِفْ لِي	يَا دَلِيلُ

The word **رَحِيل** in line 15 has a *rawī* with a *kasrah* diacritic, while the word **دَلِيلُ** in line 16 has a *rawī* with a *dhammah* diacritic. The difference in the harakat *Majra'* between *kasrah* and *dhammah* in these two lines is considered a category of *aib iqwa'*.

- 3) *Ishraf* is the existence of a difference within *majrā'* (*rawī* harakah) between the *fathah* harakah and the *dhammah* or between the *fathah* harakah and the *kasrah* (Hamid, 1995).

Bait 23 and 24

عَبْدُكَ الْمِسْكِينُ يَرْجُو # فَضْلَكَ الْجَمَّ الْغَفِيرَ				
تَقْطِيع	عَبْدُكَلْمِسْ	كَيْنَ يَرْجُو	فَضْلَاكَلْجَمَّ	مَلْغَفِيرَا
فِيكَ قَدْ أَحْسَنْتُ ظَنِّي # يَا بَشِيرُ يَا نَذِيرُ				
تَقْطِيع	فِيكَ قَدْ أَحْ	سَنْتُ ظَنَّنِي	يَا بَشِيرُ	يَا نَذِيرُ

Line 22 on the word **الْغَفِيرَ** has a *rawī* with a *fathah*, while in line 24 at the end of the sentence, the word **نَذِيرُ** has a *rawī* with a *dhammah*. Therefore, the difference in the harakat (diacritical marks) between *fathah* and *dhammah* in these two lines is considered a flaw of oversight.

- 4) *Iqfa'*, is the existence of a difference in the *rawī* between the letters that are close in their *makhraj* (Hamid, 1995). One example is in verse 29 of the *rawī muthlaq*, the *nun*, and in verse 30 of the *rawī muthlaq*, the *ra'*, and both letters originate from the *makhraj al-jauf*.

Bait 29 and 30

لَيْسَ أَرْكِي مِنْكَ اصْلا # قَطُّ يَا جَدَّ الْحُسَيْنِ				
تَقْطِيع	لَيْسَ أَرْكِي	مِنْكَ اصْلَانُ	قَطُّطَيَا جَدَّ	دَلْحُسَيْنِي
فَعَلَيْكَ اللَّهُ صَلَّى # دَائِمًا طُولَ الدُّهُورِ				
تَقْطِيع	فَعَلَيْكَ	لَهُصْلَانُ	دَائِمًا طُو	لَدَدُّهُورِي

The word **لَحُسَيْنِ** in line 29 has an absolute *rawī* represented by the letter *nun*, while the word **الدُّهُورِ** in line 30 has an absolute *rawī* represented by the letter *ra'*, so the difference in *rawī* between the two letters that are close in articulation point, namely *nun* and *ra'*, which both belong to the *makhraj al-jauf* in both lines, is considered an *aib iqfa''*.

Bait 17 and 18

وَتَحْمَلُ لِي رَسُولٌ # أَيُّهَا الشَّوْقُ الْجَزِيلُ				
تَقْطِيع	وَتَحْمَلُ	لِي رَسُولٌ	أَيُّهَا الشَّوْقُ	الْجَزِيلُ
نَحْوَاهَاتِيكَ الْمَنَازِلُ # فِي الْعَشِيِّ وَالْبُكُورِ				
تَقْطِيع	نَحْوَاهَاتِي	كُلْمَنَازِلُ	فَلْعَشِيِّ	وَالْبُكُورِ

The word "الْجَزِيلُ" in the seventeenth verse carries a *mutlaq rawī* in the form of the letter *lām* (ل), while the word "الْبُكُورِ" in the eighteenth verse carries a *mutlaq rawī* in the form of the letter *rā'* (ر). The divergence between these two *rawī* letters *lām* and *rā'* constitutes a phonetic proximity, as both are articulated from the same place of articulation, namely the *tharful lisān* (the tip of the tongue). Given that the two *rawī* letters differ from one another yet share a common makhraj, the relationship between the two verses falls under the category of '*aib al-iqfā*'.

Bait 29 and 30

لَيْسَ أَرْكَى مِنْكَ أَصْلًا # قَطُّ يَا جَدَّ الْحُسَيْنِ				
تَقْطِيع	لَيْسَ أَرْكَى	مِنْكَ أَصْلًا	قَطُّ	يَا جَدَّ الْحُسَيْنِ
فَعَلَيْكَ اللَّهُ صَلَّى # دَائِمًا طُولَ الدُّهُورِ				
تَقْطِيع	فَعَلَيْكَ	لَهُصَلَا	دَائِمًا	طُولَ الدُّهُورِ

The word "الْحُسَيْنِ" in the twenty-ninth verse carries a *mutlaq rawī* in the form of the letter *nūn* (ن), while the word "الدُّهُورِ" in the thirtieth verse carries a *mutlaq rawī* in the form of the letter *rā'* (ر). The divergence between these two *rawī* letters *nūn* and *rā'* constitutes a phonetic proximity, as both are articulated from the same place of articulation, namely the *tharful lisān* (the tip of the tongue). Given that the two *rawī* letters differ from one another yet share a common makhraj, the relationship between the two verses falls under the category of '*aib al-iqfā*'.

The Science of Rhyme (Qawafi) in Salawat Mahalul Qiyam

This research shows that in the form of *qafiyah* in *Salawat Mahalul Qiyam* salawat, most use a pattern of part of a sentence (*ba'da kalimah*), which appears in 37 out of 38 verses. This finding aligns with previous research analyzing the poem 'Amin Ummu Aufa by Zuhair bin Abi Sulma (Annisa, et al., 2024), which also predominantly features the *ba'da kalimah* pattern. This similarity indicates that Arab poets generally choose longer words at the end of verses, so the *qafiyah* part is only located at the very end of the poem. However, in this study, the context is not only focused on the beauty of poetry but also on producing harmonious sound through the science of qawafi, and it is recited during religious events.

In the type of rhyme scheme in the poem, four *rawī* letters are found: *kaf*, *ra'*, *nun*, and *ta*. All verses use the *mutawatir* rhyme pattern, which is a single vowel between two consonants (شكري, 2021). This pattern makes the rhythm of the poem regular and easy for the congregation to follow when recited together. This indicates that Ja'far al-Barzanji not only wrote the poem as a literary work but also intended for it to be read and recited collectively in religious contexts.

The research also identified four types of *qafiyah* flaws, namely *al-ita'*, *al-iqwa'*, *al-ishraf*, and *al-ikhfa*. In the science of qawafi, flaws in poetry are considered errors in the rules, but in the context of poetry, these errors do not occur arbitrarily; instead, they become part of the rhyme to maintain the theme and religious values of the poem (Mahl-iatussukah, et al., 2025). The presence of *al-ita'* gives a deep impression of repetition, similar to remembrance, while the differences in sound in *al-iqwa'* and *al-ishraf* remain

harmonious because the content of the lines is interconnected. Meanwhile, al-iqfa' is almost imperceptible because the sounds of the letters are close together. From this, it can be understood that classical literary rules are not always strictly applicable to religious poetry, which serves functions of worship and community.

The findings of this study indicate that *Salawat Mahalul Qiyam* generally follows the rules of 'ilm al-qawāfī, although several 'uyūb al-qāfiyah were identified. The presence of these 'uyūb is understood as a structural characteristic identified through textual analysis, not as a basis for evaluating its aesthetic, spiritual, or performative functions. Although most stanzas (37 out of 38) employ the *ba'da kalimah* rhyme form, this analysis still provides a systematic description of rhyme forms, types of rhyme, and 'uyūb al-qāfiyah in *Salawat Mahalul Qiyam*. Thus, this study complements previous research that focused more on semiotics and 'ilm al-arūd by applying the framework of 'ilm al-qawāfī to the same text.

This study has several limitations. The analysis was conducted on only one edition of *Salawat Mahalul Qiyam* and employed a text-based qualitative descriptive approach; consequently, textual variations across editions as well as performative aspects such as recitation and audience reception were not included in the study. Therefore, the findings of this study are not intended to be generalized to all maulid texts or Arabic poetry. Future research could expand the scope of study by comparing the qāfiyah in *Al-Barzanji*, *Maulid ad-Dibā'ī*, and *Simtud Durar*, as well as combining textual analysis with field research to gain a more comprehensive understanding of the structure of qāfiyah in the maulid tradition.

CONCLUSION

Study identifies three main findings regarding the structure of qāfiyah in *Salawat Mahalul Qiyam*. First, the form of qāfiyah is dominated by the *ba'da kalimah* pattern (37 out of 38 verses), while only the fifth verse uses the *kalimah wāhidah* pattern. Second, all stanzas use *mutawātir qāfiyah* with four *rawī* letters (*kāf*, *rā*', *nūn*, and *tā*'), with the *kasrah* harakat as the most dominant vowel. Third, this study identifies four forms of 'uyūb al-qāfiyah, namely *al-iṭā*', *al-iqwā*', *al-ishrāf*, and *al-iqfā*', which appear in several verse within the text. The findings indicate that *Salawat Mahalul Qiyam* generally follows the principles of 'ilm al-qawāfī with a consistent qāfiyah structure, although some 'uyūb al-qāfiyah are still present. The presence of these 'uyūb does not negate the regularity of the qāfiyah structure but rather forms part of the textual characteristics that can be explained through the principles of 'ilm al-qawāfī.

This study makes two major contributions. First, it complements the analysis of *Salawat Mahalul Qiyam* by presenting an analysis of 'ilm al-qawāfī a topic not covered in (Ramadani, 2024) study thereby providing a more comprehensive understanding of the text's poetic structure. Second, this study demonstrates that the 'ilm al-qawāfī framework can be systematically applied to identify qāfiyah forms, types of qāfiyah, and 'uyūb al-qāfiyah in maulid texts. These findings expand the application of qawāfī studies to Islamic religious literature and provide a methodological foundation for comparative research on other maulid texts, such as *Simtud Durar* and *Maulid ad-Dibā'ī*, to evaluate whether similar qāfiyah structural patterns are also found in those works.

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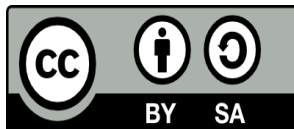
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