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QASHIDAH BAIDHAWIYAH: AN EXPRESSION OF LOVE AND REVERENCE FOR THE MURSHID KH. M. BAIDOWI MUSLICH

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ABSTRACT

Qashidah is a religious poem typical of Islamic boarding schools (pesantren) that serves to express love and reverence toward spiritual figures. One example is Qashidah Baidhowiyah, an appreciative work dedicated to KH. M. Baidowi Muslich. This analysis aims to reveal the structure as well as the expressions of mahabbah (love) and ta'dzim (veneration) in the qashidah, by examining its structure, diction, figurative language, and symbolism. The findings indicate a rhymed structure with rhythmic repetition, the use of water and light as symbols of spiritual love, and praise and prayers as forms of spiritual reverence.

Keyword: Qashidah; Love; Veneration

مستخلص البحث

القصيدة هي شعر ديني يُعدّ من الخصائص المميزة للمدارس الإسلامية التقليدية (المدارس الداخلية/المعهد الإسلامي)، ويُستخدم للتعبير عن المحبة والتعظيم تجاه الشخصيات الروحية. ومن أمثلتها "القصيدة البيضاوية"، وهي عمل تعبيري تقديري مهدي إلى الشيخ محمد البيضاوي مصلح. وتهدف هذه الدراسة إلى كشف البنية والتعبيرات عن المحبة والتعظيم في هذه القصيدة، من خلال تحليل البنية، والألفاظ، والأساليب البلاغية، والرمزية. وتشير النتائج إلى وجود بناء موزون مقفّ مع تكرار إيقاعي، واستخدام رمزي للماء والنور كتجسيد للمحبة الروحية، بالإضافة إلى المدح والدعاء كشكل من أشكال التعظيم الروحي.

كلمات أساسية: قصيدة؛ محبة؛ تعظيم

Qashidah is a form of religious poetry that has long been an integral part of the pesantren (Islamic boarding school) tradition in Indonesia. In earlier times, qashidah was one of the Islamic art forms used by the Ansar companions in Medina to welcome the Prophet Muhammad as an expression of joy and devotion (Rohbiah, 2015). As a form of spiritual expression, qashidah serves not only as a means of entertainment but also as a medium for da'wah (Islamic

preaching) and the internalization of Islamic values. Just like the renowned Qashidah Burdah, which, according to Muzaki et al. (2020), was composed as a tribute to the Prophet Muhammad (peace be upon him), in the context of pesantren, qashidah is often used to express love (mahabbah) and reverence (ta'dzim) toward religious figures, particularly kiai or mursyid who serve as spiritual role models for the students (santri).

One example of a qashidah that reflects these values is Qashidah Baidhawiyah, composed by a student named Mochammad Nafish Ilham. According to its interpreter, this qashidah was created as a form of tribute to KH. M. Baidowi Muslich, a charismatic scholar and the caretaker of the Anwarul Huda Islamic Boarding School in Malang. KH. Baidowi Muslich is known for his profound knowledge, steadfastness in preaching, and deep concern for education and community empowerment. He was not only active in teaching and mentoring students (santri), but also played a significant role in various religious organizations, including serving as the Chairman of the Indonesian Ulema Council (MUI) in Malang City for approximately 25 years.

The naming of Qashidah Baidhawiyah carries a profound meaning and is not merely a reference to the figure being honored. The first reason is that the name was chosen as an expression of veneration (ta'dzim) and love from the author toward KH. M. Baidowi Muslich, who served as a source of spiritual and intellectual inspiration. The second reason lies in its etymology: the term Baidhawiyah is derived from the root word بِيضَاء (baidā'), meaning "white," which symbolizes purity, clarity, and sincerity of heart. When given the nisbah form Baidhawiyah, the qashidah can also be interpreted as a "sacred ode" — a praise free from worldly desires, born from a sincere heart in glorification of a revered mursyid.

Qashidah Baidhawiyah is a compelling subject of study due to its profound spiritual values and its distinctive linguistic style in expressing love and reverence for the kiai. As a work of religious literature, this qashidah combines elements of aesthetics and spirituality, resulting in a composition that is not only linguistically beautiful but also rich in religious meaning. However, to date, in-depth academic studies on this qashidah remain limited, particularly in the context of stylistic analysis and the representation of the values of mahabbah (spiritual love) and ta'dzim (veneration). In fact, it can be said that this article is the first to explore Qashidah Baidhawiyah in such a manner.

In discussing literature, Azhari et al. (2022) state that a work can be considered Islamic literature if it reflects Islamic values and is written by a Muslim author, even if it does not necessarily refer directly to the Qur'an or Hadith. In the study of Islamic literature, qashidah is often analyzed in terms of its structure, themes, and social functions. Several previous studies have explored the role of qashidah within the pesantren tradition, such as Muhaimin's (2010) study, which highlights its function as a medium of da'wah (Islamic propagation) and character education in Islamic boarding schools. Other research suggests that qashidah can also serve as a form of spiritual healing. The Qashidah Burdah, in addition to being an expression of love for the Prophet Muhammad (peace be upon him), is also regarded as a form of supplication and intercession (shafa'ah) (Fauziah, 2025). Similarly, the findings of Faidi (2016) reveal that the tradition of reciting Qashidah Burdah for those who are ill serves multiple roles, including socio-economic, socio-religious, and socio-cultural functions. Abdul Muiz and Syaikhu (2024)

conducted a stylistic analysis of the qashidah Sa'duna Fiddunya, yet other studies that specifically analyze qashidah as a representation of love and reverence toward a particular religious figure using a stylistic approach remain scarce. This highlights a research gap that can be addressed through a study of Qashidah Baidhawiyah.

Based on the above background, this study aims to analyze Qashidah Baidhawiyah as a representation of religious literature that expresses mahabbah (spiritual love) and ta'dzim (reverence) toward KH. M. Baidowi Muslich. This research will examine the structure and linguistic characteristics of the qashidah, as well as how these elements are used to convey spiritual values. Thus, the study is expected to contribute to the development of Islamic literary studies, particularly in understanding the role of qashidah as a medium of spiritual expression within the pesantren (Islamic boarding school) environment. From this background, the research questions of this article are as follows: (1) What are the structural and linguistic characteristics of Qashidah Baidhawiyah? (2) How is mahabbah toward KH. M. Baidowi Muslich expressed in the qashidah? (3) How is ta'dzim toward the mursyid figure manifested in the qashidah?.

To answer these questions, the analysis involves observing existing data and examining Qashidah Baidhawiyah in terms of structure, diction, figurative language, and symbolism. The scope of this study includes a textual analysis of the qashidah, as well as the social and cultural context underlying its creation. This research not only seeks to understand the structure and meaning of the qashidah, but also to explore how it functions as a medium of spiritual expression and reverence for religious figures. In this way, the study is expected to provide deeper insights into the role of religious literature in the life of pesantren communities and the broader Muslim society.

RESULTS

Structure and Linguistic Characteristics of Qashidah Baidhawiyah

Qashidah Baidhawiyah, as a work of religious literature, presents a distinctive stylistic structure—both in its poetic form, choice of diction, and meaningful figurative language. Siti (2015), in her book, states that a good qashidah is one that achieves perfection and metrical accuracy, as its recitation provides delight, is adorned with fine and carefully chosen words, and is expressed from the heart and soul. As a poem of praise (madīh) dedicated to a charismatic Islamic scholar, KH. M. Baidowi Muslich, this composition serves not only as an expression of love and reverence but also offers a spiritual aesthetic unique to the pesantren tradition. This qashidah, written in bilingual Arabic-Indonesian form, presents a symbolic complexity that deserves to be interpreted within the framework of religious and Sufi literary analysis. As Puji (2018) explains, Sufi literature is a genre that contains elements of Sufi teachings.

Below is the full text of Qashidah Baidhawiyah.:

لَا إِلَهَ إِلَّا اللَّهُ لَا إِلَهَ إِلَّا اللَّهُ # لَا إِلَهَ إِلَّا اللَّهُ مَا لَنَا رَبٌّ سِوَاهُ

لَا إِلَهَ إِلَّا اللَّهُ لَا إِلَهَ إِلَّا اللَّهُ # لَا إِلَهَ إِلَّا اللَّهُ لَوْلَا مَنْ نَفْسُنَا

رَبُّنَا رَبُّ الْقُلُوبِ # وَهُوَ عَلَّامُ الْغُيُوبِ

فِي الشُّرُوقِ وَفِي العُرُوبِ # نُورُهُ يَهْدِي العَصَاةَ
رَبُّنَا البَارِي يُجَارِي # شَيْخُنَا أَحْمَدُ بَيْضَاوِي
بِعَطَايَاهُ الجِسَامِ # مَنْ يُرَبِّينَا بِحَالِي

شَيْخُنَا دَرْبُ الحَيْرَانِ # كَوْنُهُ سَهْمُ الضَّلَالِ x2
قَوْلُهُ العَالِي الإِنْعَاشِ # هِمَّةُ الجَانِبِي الكَسْلَانِ x2

لَا إِلَهَ إِلاَّ اللهُ لَا إِلَهَ إِلاَّ اللهُ # لَا إِلَهَ إِلاَّ اللهُ مَا لَنَا رَبٌّ سِوَاهُ
لَا إِلَهَ إِلاَّ اللهُ لَا إِلَهَ إِلاَّ اللهُ # لَا إِلَهَ إِلاَّ اللهُ لَوْلَاهُ مَنْ نَفْسُنَا

شَيْخُنَا مَاءُ الطَّمَانِ # يَقْبَسُ نُورَ الظَّلْمَاءِ x2
شَأْنُهُ السَّامِي رُجَاحِ # مَا يُرَبِّينَا بِالْأَعْفَالِ x2

شَيْخُنَا دَرْبُ الحَيْرَانِ # كَوْنُهُ سَهْمُ الضَّلَالِ x2
قَوْلُهُ العَالِي الإِنْعَاشِ # هِمَّةُ الجَانِبِي الكَسْلَانِ x2

لَا إِلَهَ إِلاَّ اللهُ لَا إِلَهَ إِلاَّ اللهُ # لَا إِلَهَ إِلاَّ اللهُ مَا لَنَا رَبٌّ سِوَاهُ
لَا إِلَهَ إِلاَّ اللهُ لَا إِلَهَ إِلاَّ اللهُ # لَا إِلَهَ إِلاَّ اللهُ لَوْلَاهُ مَنْ نَفْسُنَا

قَدْ بَدَانَا نُورٌ وَجْهَهُ # يَنْتَشِرُ كَالشُّعَاعِ x2
رَبُّنَا يَرْعَاهُ دَوْمًا # فِي الحَيَاةِ وَالْمَالِ x2

شَيْخُنَا دَرْبُ الحَيْرَانِ # كَوْنُهُ سَهْمُ الضَّلَالِ x2
قَوْلُهُ العَالِي الإِنْعَاشِ # هِمَّةُ الجَانِبِي الكَسْلَانِ x2

لَا إِلَهَ إِلاَّ اللهُ لَا إِلَهَ إِلاَّ اللهُ # لَا إِلَهَ إِلاَّ اللهُ مَا لَنَا رَبٌّ سِوَاهُ
لَا إِلَهَ إِلاَّ اللهُ لَا إِلَهَ إِلاَّ اللهُ # لَا إِلَهَ إِلاَّ اللهُ لَوْلَاهُ مَنْ نَفْسُنَا

طَوَّلَ اللهُ عُمُورَهُ # صَحَّحَ اللهُ جَسَدَهُ x2
يَا شَهِيدًا يَا مُجِيبًا # اسْتَجِبْ دُعَانَا x2

شَيْخُنَا دَرْبُ الحَيْرَانِ # كَوْنُهُ سَهْمُ الضَّلَالِ x2
قَوْلُهُ العَالِي الإِنْعَاشِ # هِمَّةُ الجَانِبِي الكَسْلَانِ x2

لَا إِلَهَ إِلَّا اللَّهُ لَا إِلَهَ إِلَّا اللَّهُ # لَا إِلَهَ إِلَّا اللَّهُ مَا لَنَا رَبٌّ سِوَاهُ
لَا إِلَهَ إِلَّا اللَّهُ لَا إِلَهَ إِلَّا اللَّهُ # لَا إِلَهَ إِلَّا اللَّهُ لَوْلَاهُ مِنْ نَفْسِنَا

x2 صَلَوَاتُ اللَّهِ تَعَشَى # أَشْرَفَ الرُّسُلِ مُحَمَّدٌ

x2 وَالْأَلِ وَالصَّحْبِ الْكِرَامِ # وَمَنْ اتَّبَعَ جَمِيعًا

x2 شَيْخُنَا دَرَبُ الْحَيْرَانَ # كَوْنُهُ سَهْمُ الضَّلَالِ

x2 قَوْلُهُ الْعَالِي الْإِنْعَاشِ # هِمَّةُ الْجَانِبِ الْكَسْلَانَ

لَا إِلَهَ إِلَّا اللَّهُ لَا إِلَهَ إِلَّا اللَّهُ # لَا إِلَهَ إِلَّا اللَّهُ مَا لَنَا رَبٌّ سِوَاهُ
لَا إِلَهَ إِلَّا اللَّهُ لَا إِلَهَ إِلَّا اللَّهُ # لَا إِلَهَ إِلَّا اللَّهُ لَوْلَاهُ مِنْ نَفْسِنَا

In terms of form, Qashidah Baidhawiyah adheres to the pattern of classical Arabic poetry, with stanzas (abyāt) typically consisting of two parallel lines, with rhyme similarities at the end of each line. One example of this rhyme can be observed in the repetition of the final sound, such as "ا" in "لَا إِلَهَ إِلَّا اللَّهُ مَا لَنَا رَبٌّ سِوَاهُ" and "لَا إِلَهَ إِلَّا اللَّهُ لَوْلَاهُ مِنْ نَفْسِنَا". This rhyme creates a sense of musicality and melody, which is crucial in the performative context of qashidah, often recited in religious gatherings such as haul (memorial ceremonies) or majelis shalawat (prayer gatherings). Such a musical structure is characteristic of traditional qashidah, whose purpose is not only to be read but also to be sung collectively to invoke feelings of love for the revered figure. As Bayu et al. (2015) state, it can be considered musical if it fulfills musical elements, both melodic and rhythmic aspects, which form a specific musical form.

The diction in Qashidah Baidhawiyah also carries its own distinctiveness. The combination of Arabic and Indonesian expressions—such as in the translation sections and introductory stanzas—reflects a literary strategy aimed at reaching a pesantren audience familiar with both languages. For example, the phrase “There is no god but Allah, and if it weren't for him (my teacher Abah Yai Baidhowi), who would I be?” semantically reflects a form of tawassul (intercession) and mahabbah (spiritual love) toward the mursyid (spiritual guide), which is paired with the Arabic text: "لَا إِلَهَ إِلَّا اللَّهُ لَوْلَاهُ مِنْ نَفْسِنَا". The word “لَوْلَاهُ” (if not for him) serves as a key diction that indicates spiritual submission as well as the student's acknowledgment of the transformative guidance of the teacher.

Stylistics is the study of the language style in a literary work (Lafamane, 2020). A prominent stylistic feature in this qashidah is the use of repetition. Repetition appears not only as a reiteration of phrases but also as a means of spiritual reinforcement and literary rhetoric. Widodo (2012) states that repetition functions to strengthen conviction. The phrase "لَا إِلَهَ إِلَّا اللَّهُ" (There is no god but Allah), which is repeated continuously at the beginning, middle, and end of the qashidah, serves two functions. First, as a collective dhikr (remembrance), it spiritually strengthens the faith of the listener or reader and reinforces their conviction. Second, stylistically, this repetition serves as a marker of rhythm and thematic unity, binding all the stanzas into a single tone and religious mission.

In addition to repetition, metaphor is an important ornament in building both beauty and depth of meaning in this work. Metaphor serves as the most profound tool for accessing the *Weltanschauung* (worldview) of a linguistic community (Huszka et al., 2024). The metaphorical figure of speech serves to depict a character in a way that makes them come alive (Rizki et al., 2017). For example, in the line “شَيْخُنَا مَاءُ الطَّمَّانِ” (Our teacher is like water to the thirsty), the teacher is likened to water that sustains, refreshes, and heals spiritual thirst. This metaphor aligns with the Sufi conception of the teacher as a "mediator" toward spiritual coolness and perfection. Similarly, the phrase “يَقْبَسُ نُورَ الظُّلْمَاءِ” (He ignites the light in the darkness) is a metaphor for the teacher’s role as a source of illumination, pulling people from ignorance into the light of knowledge.

Hyperbole is also used effectively to emphasize the greatness of the praised figure. Hyperbole functions to concretize the depiction created by the author, such as conveying impressions of good or bad, pleasure or displeasure, hatred, and so on (Dwi Hidayat & Supriyanto, 2017). A verse like “قَوْلُهُ الْعَالِي الْإِنْعَاشِ” (His words are priceless and revive the soul) suggests that KH. Baidowi’s speech not only offers advice but also has the power to awaken a lifeless spirit—this is a form of spiritual hyperbole commonly used in *madīḥ* or praise for charismatic figures. Similarly, in the line “شَأْنُهُ السَّامِي رُجَاجٌ مَا يُرِينَا بِالْأَعْمَالِ” (His noble character is like glass [a model for us], he never shows negligence to us), there is embedded hyperbole of respect, conveying that the perfection of the figure’s etiquette and morals is so elevated that it is flawless.

From an aesthetic function perspective, this qashidah reflects the beauty of Arabic-Pesantren literature that permeates oral traditions and memorization. This work is not merely read or understood rationally but is felt, sung, and deeply experienced. The combination of rhyme, rhythm, and beautiful diction makes the qashidah a spiritual art that unites emotion and reason. This aesthetic is also participatory; it invites the listeners to engage in a collective emotional experience: remembering, honoring, and praying for the teacher.

The spiritual function of this qashidah is equally important. In Sufi Islamic tradition, religious poetry like this becomes a means of spiritual education (*tarbiyah ruhaniyah*). Mukarromah (2024) defines *tarbiyah ruhaniyah* as the steadfastness of an individual in nurturing values of goodness, whether in various situations or towards anyone in need, such as sincerity, honesty, readiness, humility, a love for working and planning, a willingness to accept truth, maintaining cleanliness, independence without relying on others, and the ability to organize the life of a nation and state. Similarly, Qashidah Baidhawiyah not only conveys praise but also encourages the internalization of noble values such as sincerity, humility, and love for scholars. For example, in the verse “رَبُّنَا الْبَارِي يُجَازِي شَيْخَنَا أَحْمَدَ بِيضَاوِي” (Our Lord, the Creator, may Allah always reward our teacher KH. Baidowi Muslich), it is a form of prayer and request for blessings for his deeds. This poem is a tangible manifestation of the *tabarrukan* tradition—seeking blessings from righteous individuals. *Tabarrukan* or *ngalap berkah* is a social practice well known to society, as this tradition, which has existed for a long time, is deeply ingrained in the lives of the community, especially in the pesantren, where this practice is carried out

daily (Lutfin, 2019). According to Lutfin (2019), the blessings that are spiritual in nature are considered by some members of society to have the power to make life more peaceful.

Below is a table summarizing the structure and linguistic characteristics of Qashidah Baidhawiyah:

Aspect	Characteristic	Example in Qashidah
Structure and Rhyme	Stanzas consist of two lines with uniform rhyme at the end; a typical feature of classical Arabic qashidah.	لَا إِلَهَ إِلَّا اللَّهُ مَا لَنَا رَبٌّ سِوَاهُ / لَا إِلَهَ إِلَّا اللَّهُ لَوْلَاهُ مِنْ نَفْسِنَا
Arabic and Local Diction	A combination of Arabic with equivalents or explanations in Indonesian.	“There is no god but Allah, and if it weren't for him (my teacher Abah Yai Baidhowi), who would I be?”
Repetition	Repeating phrases for rhetorical and spiritual effect; reinforces the main theme	لَا إِلَهَ إِلَّا اللَّهُ is repeated several times as collective dhikr.
Metaphor	Symbolic expressions to describe the spiritual role of the mursyid.	شَيْخُنَا مَاءُ الظَّمَانِ (Our teacher is like water for the thirsty).
Hyperbole	Exaggerated style to emphasize the grandeur of the figure being praised.	قَوْلُهُ الْعَالِي الْإِنْعَاشِ (His words revive the dead soul).
Aesthetic Function	Melody, rhyme, and beautiful diction to enhance emotion and admiration.	This qashidah is often recited in religious gatherings, evoking a collective spiritual resonance.
Spiritual Function	Internalization of moral values and sincerity through verses of praise.	رَبُّنَا الْبَارِي يُجَازِي شَيْخَنَا... (A prayer and request for blessings).

In the framework of hermeneutics, this qashidah can be interpreted as a spiritual text that unites the linguistic and transcendental dimensions. Transcendental thinking is the act of revealing a truth where the heart and mind of a human are united; the truth being a divine truth, one that is accepted both by reason and the heart (Basri, 2017). Words are not merely symbols or adornments, but vehicles of meaning that guide the heart toward deep understanding. Therefore, the elements of stylistics are not just formal beauty, but the substance of spiritual guidance.

This qashidah is also inseparable from the socio-cultural context of the pesantren. Like other pesantren literary works such as the Sholawat Badar by KH. Ali Manshur or qashidah praises to the saints, this work reflects the religious expression of the santri community towards the figure of the teacher, who serves as a spiritual and moral leader. Thus, indirectly, pesantren emphasizes that religious poetry often has a dual function: as a document of praise and as a text of moral and spiritual teachings that permeate daily life.

Qashidah Baidhowiyah presents a distinctive stylistic form: the repetition of rhyme and phrases, spiritual Arabic and local diction, profound metaphors, and hyperbole that convey love

and spiritual submission. The beauty of this poetry not only showcases the poet's skill in crafting words, but also demonstrates how religious literature can serve as a medium for expressing love (mahabbah), spirituality, and moral education deeply rooted in the Nusantara Islamic tradition.

The Form of Expression of Love (Mahabbah) Towards KH. M. Baidowi Muslich in the Qashidah

The form of expression of love (mahabbah) towards KH. M. Baidowi Muslich in the Qashidah Baidhawiyah is a tangible manifestation of the deep respect and affection of the students for their spiritual teacher. In Islamic tradition, particularly in the pesantren and Sufi environments, the relationship between a student and a teacher is not only academic or formal, but also touches on emotional and spiritual aspects. According to KH. Hasyim Asy'ari, the relationship between a teacher and a student is built on a foundation of great respect from the student and sincere love from the teacher (Yuliyanti, 2017). This qashidah serves as evidence that KH. M. Baidowi Muslich is not only positioned as a teacher of worldly knowledge but also as a figure who gives meaning to life, radiates spiritual light, and serves as an intermediary for the spiritual salvation of his students.

To understand the depth of meaning in this qashidah, it is important to distinguish between two key concepts in the student-teacher relationship: mahabbah and ta'dzim. Mahabbah is a sincere and deep feeling of love that arises from spiritual closeness and an inner connection. It contains elements of affection, longing, and even a yearning for the spiritual presence of the teacher. Damis (2011) in his article states that love (al-mahabbah) can be understood as a strong desire for something that surpasses interest in other things, accompanied by deep and special attention, which drives a person to continually approach, reach, and even unite with the beloved, even if it demands sacrifice. On the other hand, ta'dzim is a form of formal and structural respect, shown through manners, respectful behavior, and recognition of a person's position, knowledge, and spiritual authority. According to Syasya (2025) in his thesis, ta'dzim is the manifestation of an attitude that is polite, respectful, and honors the teacher, which essentially comes from deep awareness and inner respect. This outward behavior reflects the totality of a person's soul or spiritual movement that arises from submission, appreciation, and spiritual awareness of the teacher's noble position. Thus, it can be concluded that mahabbah arises from ma'rifah (knowledge) and the connection of the heart, while ta'dzim arises from knowledge of someone's virtues and status. Both can coexist, but they are not identical. Mahabbah emphasizes the inner aspect, while ta'dzim emphasizes the outward and social aspects.

In the Qashidah Baidhawiyah, the expression of mahabbah (love) towards KH. M. Baidowi Muslich is implicitly and explicitly conveyed through carefully chosen diction filled with spiritual meaning. For example, in the repeated verse: “لَا إِلَهَ إِلَّا اللَّهُ... لَوْلَاَهُ مَنْ نَفْسُنَا” (“There is no god but Allah, if not for him (my teacher Abah Yai Baidhowi), who am I?”). This phrase demonstrates that the author positions the teacher as the cause of both their existence and honor, a form of hyperbole typical in Sufi expressions of mahabbah.

The lyrics in this qashidah contain much diction that expresses love and longing for KH. Baidowi. For example, the verses “شَيْخُنَا مَاءُ الظَّمَانِ” (Our teacher is like water for the thirsty) and “يَقْبَسُ نُورَ الظُّلَمَاءِ” (He ignites the light in the darkness) metaphorically express that the presence

of KH. Baidowi is both a spiritual sustenance and a guide in the darkness of life. The symbols of “water” and “light” represent deep love—not only personally but spiritually—that the teacher has become the path to salvation amid the spiritual alienation of the community. According to Isnaini (2020) in her article, in this context, the symbols of water and light serve as representations of love for the teacher, both personally and spiritually. Just as water is a gift from Allah, a source of life given justly without regard to human sins, light—representing the oneness of God—becomes a sacred guide that comes through the teacher's role as a means of spiritual birth and enlightenment.

This love is also expressed through sincere prayers and hopes for the well-being and longevity of the teacher. In the verse “طَوَّلَ اللهُ عُمُورَهُ... صَحَّحَ اللهُ جَسَدَهُ” (May Allah lengthen his life and grant health to his body), there is an expression of love manifested in the form of a hopeful supplication, which demonstrates the relationship of mahabbah (love) between the student and the teacher within the framework of prayer. Prayer is one of the highest forms of love in Islamic tradition, and in this context, it also becomes an expression of the inner devotion of the students toward KH. Baidowi. Aji (2023) reveals that a sign of love is mutual prayer. Therefore, true love is realized in sincere devotion, expecting nothing in return, except to unite with the Beloved, just as in the story of Rabi'ah Al-Adawiyah (Maimun, 2004).

Another form of expression is also evident in the depiction of KH. Baidowi as a figure who transcends ordinary humanity. He is portrayed as “شَأْنُهُ السَّامِي زُجَاجٌ” (his noble character is like glass/a role model), and is referred to as “شَيْخُنَا دَرْبُ الْحَيْرَانِ” (our teacher is like a path for the confused). These two verses show profound admiration for KH. Baidowi's personality and spiritual leadership. Mahabbah (love) here is articulated through praise that elevates the teacher into a prophetic role, serving as a guide in the midst of the confusion of the times. Prophetic leadership is the ability to control oneself and influence others to achieve goals with sincerity, as exemplified by the prophets (Budiharto & Himam, 2006).

In the study of Sufi literature, such high praise for a spiritual figure is referred to as ghuluw mahabbah, a form of love that almost transcends the ordinary limits of reason, as shown by Annemarie Schimmel (2008) in *Mystical Dimensions of Islam*. According to Schimmel, in Sufi poetry, love for the mursyid (spiritual guide) is often expressed through divine symbolism. This aligns with how KH. Baidowi is depicted in this qashidah: not merely as a religious figure, but as a manifestation of God's mercy in the world for his disciples.

Another expression of mahabbah is shown in the verse “نُورُهُ يَهْدِي الْعَصَاةَ” (His light guides the sinners), which implies that the teacher does not only guide the righteous but also those who are lost. This is an inclusive form of love, an acknowledgment that KH. Baidowi brings mercy to all, even to those far from righteousness. This parallels the concept of universal love in Sufism, as expressed by Abdul Basid and Maula (2022) in their article, where they state that a true wali (saint) is one who is very close to Allah and is among those who love the people, even those who are astray.

The longing for KH. Baidowi is also strongly felt in the verse “قَدْ بَدَأَنَا نُورٌ وَجْهَهُ” (Truly, the light of his face has appeared), which suggests that his presence is not just physical but also a symbol of blessing. His face is described as radiating light, which in Islamic tradition is often

associated with the prophetic light (nur al-nubuwwah). This is a form of sacred expression of love, equating the greatness of the teacher with the reflection of divine light.

From a structural perspective, this qashidah also periodically repeats the same verses, especially those about there being no God but Allah and the acknowledgment of KH. Baidowi's position in the poet's life. This repetition is a characteristic technique in Sufi love poetry to intensify emotional resonance and emphasize the meaning of mahabbah (love). In structural analysis, this repetitive technique is part of the zikr or dhikr pattern in Sufism, which represents an ongoing and unending longing for the beloved.

Overall, this qashidah is not just a poem of praise, but also a spiritual narrative about how a disciple sees their teacher as a reflection of God's love, a guide, a savior, and a source of inspiration. Through symbols of water, light, glass, arrows, as well as prayers and hopes, the various expressions of mahabbah in this qashidah demonstrate how KH. Baidowi becomes the center of collective love rooted in tradition, spirituality, and deep affection.

Below is a table summarizing the expressions of mahabbah and the phrases in Qashidah Baidhowiyah:

Lyrics of the Qashidah	Meaning of Mahabbah Expression	Form of Expression
لَوْلَا مَنْ نَفْسُنَا	"If it weren't for him, who would I be?"	Reverence & existential acknowledgment
شَيْخُنَا مَاءَ الظَّمَانِ	"Our teacher is like water for the thirsty."	Symbol of spiritual need
يَقْبَسُ نُورَ الظُّلْمَاءِ	"He ignites light in the darkness."	Fulfilling spiritual needs and guiding through life's darkness
طَوَّلَ اللهُ عُمُورَهُ	"May Allah prolong his life."	Prayer as an expression of love
شَأْنُهُ السَّامِيُّ رُجَاجٌ	"His noble character is like glass/a role model."	Praise that merges the teacher's persona with a prophetic role
شَيْخُنَا دَرْبُ الحَيْرَانِ	"Our teacher is like the path for the confused."	Praise that merges the teacher's persona with a prophetic role
نُورُهُ يَهْدِي العَصَاةَ	"His light guides the sinners."	Inclusive love expression
قَدْ بَدَأَنَا نُورُ وَجْهِهِ	"The light of his face shines upon us."	His presence is not just physical, but a symbol of blessings

In other words, this qashidah represents mahabbah not only verbally, but also structurally and emotionally. It places KH. Baidowi in the highest spiritual position—as a giver of meaning, a spiritual guide, and the center of collective love. Through a language filled with affection and spiritual symbolism, this qashidah presents a profound and timeless narrative of mahabbah.

The Form of Expression of Reverence (Ta'dzim) Towards KH. M. Baidowi Muslich in the Qashidah

In Islamic tradition, particularly within the pesantren (Islamic boarding school) environment, ta'dzim (reverence) toward teachers is an integral part of moral and spiritual education. This is deeply reflected in the Qashidah Baidhowiyah, an appreciative literary work dedicated to KH. M. Baidowi Muslich. This qashidah is not merely a hymn of praise, but rather a manifestation of reverence and veneration born out of gratitude and acknowledgment of the teacher's immense contributions. Various expressions of ta'dzim are powerfully portrayed throughout the verses of the qashidah, rich in symbolic, metaphorical, and spiritual meaning.

One of the most explicit expressions of ta'dzim can be found in the verse: رَبُّنَا الْبَارِيُّ يُجَازِي شَيْخَنَا أَحْمَدَ بَيْضَاوِيَّ (“O our Lord, the Creator, may Allah always reward our teacher, KH. Ahmad Baidhowi.”). In this verse, the disciple does not merely offer praise, but also invokes prayer—representing the highest form of reverence in Islamic tradition: praying for the teacher's well-being. This aligns with the tradition of the early scholars (ulama salaf), where praying for one's teacher is considered both an act of gratitude and a sign of the student's good character toward their spiritual guide. According to K.H.M. Qoyyim Ya'qub, as cited in Ya'qub (2022), praying for one's teacher is a form of reverence and humility (tawadhu') from the student, which fosters a spiritual bond granted by Allah, and may also encourage the teacher to pray in return for the student.

Expressions of ta'dzim (reverence) are also evident in the verse: شَأْنُهُ السَّامِيُّ زُجَاجٌ مَا يُرِينَا بِالْأَعْمَالِ (“His noble character is like a mirror (example); he never showed us any negligence.”). The phrase shā'nuhu as-sāmī (his exalted conduct) is a form of praise for KH. Baidowi's noble personality, which is held up as a moral example. Here, ta'dzim is expressed through recognition of his virtuous character and unwavering dedication in guiding his students. The metaphor of a “mirror” emphasizes that the teacher is a reflection of honorable values—someone whose life is worthy of emulation. According to Lestari (2023) in her thesis, ta'dzim is not merely blind obedience to the kyai (Islamic scholar), but a form of respect that emerges from acknowledging the depth of his knowledge. The key to receiving spiritual blessings (barakah) for a student lies in sincerity during learning (ta'lim) and devoted respect (ta'dzim) throughout the educational journey.

Furthermore, the verse: شَيْخُنَا مَاءُ الظَّمَانِ يَغْبَسُ نُورَ الظُّلْمَاءِ (“Our teacher is like water for the thirsty; he kindles light in the darkness”). suggests that KH. Baidowi is likened to a source of refreshment and illumination. This is not merely a common metaphor, but a form of exaltation of the teacher's role as a guide and savior from ignorance. In Sufi literature, water and light symbolize knowledge and divine guidance (hidayah). Thus, referring to the teacher using these two symbols is an acknowledgment of the depth of his knowledge and his noble function as a mursyid (spiritual guide). Research by Uliyani (2006) reveals that for santri (Islamic students), the guidance, advice, and counsel from a kyai are experienced like water that soothes the heart and light that illuminates the intellect and soul. Such a role not only rekindles enthusiasm and helps resolve life's challenges but also drives inner awareness, placing the kyai in a profoundly central position as a spiritual mentor.

Another form of ta'dzim (reverence) is reflected in the repeated verse: شَيْخُنَا دَرْبُ الْحَيْرَانِ كَوْنُهُ: سَهْمُ الضَّلَالِ (“Our teacher is like a path for the lost; his existence is like an arrow against misguidance.”). In this verse, KH. Baidowi is not only spiritually exalted, but also given a central role as a corrector of the misguided and a destroyer of falsehood. Placing him in such a position of salvation suggests that this qashidah contains meaning not only culturally but also theologically. Expressions of ta'dzim also manifest through specific prayers addressed to him, such as: طَوَّلَ اللهُ عُمُورَهُ صَحَّحَ اللهُ جَسَدَهُ (“May Allah prolong his life, and may Allah grant health to his body.”). This prayer illustrates a deeply personal form of reverence, as the students hope that the presence of their teacher continues to illuminate their lives. This shows that KH. Baidowi is not only remembered for his knowledge, but also longed for in his physical presence—a form of ta'dzim that touches emotional and affective aspects.

The repeated verse لَوْلَاهُ مَنْ نَفْسُنَا (“If not for him, who are we?”) represents the highest form of acknowledgment of a teacher's contribution. This aligns with the concept in Sufi taḥqīq that a mursyid (spiritual guide) is an irreplaceable intermediary in the process of attaining spiritual realization and soul purification. In this context, Masrukhin (2015) in his book explains that Sufi taḥqīq refers to a spiritual stage where acts of worship and devotional practices are no longer carried out in expectation of reward, but purely as expressions of obedience and gratitude to Allah, without concern for outcomes. The Sufi accepts God's will wholeheartedly, performing religious duties simply because they are divinely commanded. Pragmatically, this expression can be understood as evidence that KH. Baidowi is not merely a teaching figure, but a shaper of the students' identity and a cornerstone of their civilization.

Below is a table summarizing the phrases and expressions of ta'dzim found in Qashidah Baidhowiyah:

Lyrics of the Qashidah	Meaning of Ta'dzim Expression
رَبُّنَا الْبَارِي مُجَازِي شَيْخَنَا أَحْمَدَ يَبْضَاوِي	A prayer for Allah to reward the teacher's merits
شَأْنُهُ السَّامِي زُجَاجٌ مَا يُرِينَا بِالْأَعْقَالِ	Recognition of the teacher's virtue and exemplary conduct
شَيْخُنَا مَاءُ الظَّمَانِ يَفْبَسُ نُورَ الظُّلْمَاءِ	The teacher as a source of comfort and illumination amidst darkness
شَيْخُنَا دَرْبُ الْحَيْرَانِ كَوْنُهُ سَهْمُ الضَّلَالِ	The teacher as a guide and destroyer of misguidance
طَوَّلَ اللهُ عُمُورَهُ صَحَّحَ اللهُ جَسَدَهُ	A prayer for the teacher's long life and good health
لَوْلَاهُ مَنْ نَفْسُنَا	Acknowledgment that the teacher is the primary reason for the students' being

Thus, the expressions of ta'dzim in this qashidah are not merely symbolic, but also substantial—touching on personal, social, spiritual, and cultural dimensions. They go beyond ordinary praise, becoming a comprehensive tribute to a revered figure, honored not only for his knowledge, but also for his character, dedication, and vital role in guiding the lives of his students.

CONCLUSIONS

Baidhowiyah Qashidah, as a work of religious literature, possesses a distinctive linguistic structure and rich meaning. Its verses are composed in a rhymed form with rhythmic repetition of phrases, creating a unique musicality rooted in the tradition of classical Arabic qasidah. The fusion of Arabic and Indonesian diction serves as a linguistic bridge, connecting with students (santri) in Indonesian Islamic boarding schools (pesantren). Stylistic elements such as metaphor and hyperbole are employed to intensify the spiritual message, portraying the mursyid (spiritual guide) as a revered figure depicted through symbolic and laudatory language. This aesthetic extends beyond the beauty of words, flowing into the educational and spiritual function of the qashidah, making it a medium for internalizing moral values, proper conduct (adab), and spirituality in the daily lives of santri.

Expressions of mahabbah (love and devotion) in the Qashidah Baidhowiyah emerge through lyrics that convey longing, admiration, and a deep spiritual connection between student and KH. M. Baidowi Muslich. Symbols such as water, light, and the radiance of his face are used to portray the mursyid as a source of serenity, spiritual guidance, and inner life. The prayers interwoven in the qashidah represent a form of sincere and profound love, indicating that the student's affection for the teacher is not only personal, but also spiritual—manifested in the existential recognition that their being is inseparable from the guidance of their spiritual mentor. The repetition of lyrics in the qashidah signifies that this love is a continuous presence in the student's consciousness, transforming the qashidah into a spiritual narrative of an unbroken inner bond between teacher and student.

Meanwhile, expressions of ta'dzim (reverence) in the Qashidah Baidhowiyah are reflected in the recognition of the teacher's noble character, the prayers offered on his behalf, and metaphorical symbols that position KH. M. Baidowi Muslich as a spiritual leader, a guide, and a corrector of all confusion. The mursyid is depicted as a mirror of exemplary conduct, soothing water, and guiding light—all of which signify reverence born from an awareness of his knowledge and virtues. Prayers for his long life and well-being serve as proof that the santri honors their teacher not only outwardly, but also through deep inner devotion. In this qashidah, ta'dzim is not merely a formal expression of respect, but is interwoven with spiritual values that establish KH. M. Baidowi Muslich as the living center of collective reverence—remembered and cherished within the enduring traditions of the pesantren.

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