Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin
Volume 14, Number 01, June 2026

ALMA ESBEYE'S SIRAH NABAWIYAH SONG: A REVIEW OF THE CONFORMITY OF ITS WORDING WITH HADITH NARRATIONS AND ITS IMPLICATIONS FOR THE AUDIENCE

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Abstract

This study reveals how popular culture, such as the Islamic-genre music of Gambus Alma Esbeye, presents lyrics about the life of the Prophet, which contain stories of orphans and the Prophet. However, this poses a problem, as anything that tells the story of the Prophet requires validity in terms of its truthfulness. Therefore, this study was conducted to identify the consistency of these lyrics with authentic historical accounts that narrate such stories and to analyse the implications of the content by observing user discussions on the social media comments section of the channel. The results show that, in terms of wording, the lyrics are similar to one of the accounts in the book Durratun Nasihin. Furthermore, some lyrics were found to align with accounts in the book al-Tārīkh al-Kabīr by Imam Al Bukhari and Musnad Al Bazzar by Al Bazzar. This study employs qualitative methods and literature review with a

reception theory analysis approach. The aim of this research is to serve as a source of information, particularly for audiences seeking validation or truth regarding the stories conveyed by the lyrics, based on the Prophet's traditions.

Keywords: *Lyrics of Sirah Nabawiyyah, Gambus Music, Hadith, Implications.*

Introduction

This study focuses on a musical work that has drawn public attention on a social media platform: the Sirah Nabawiyah song, which tells the story of an orphan. The song was previously performed by the Tunisian singer Darshof Hamdani and became popular again after it was performed by Alma ESBEYE, a well-known vocalist of Islamic genres from the gambus group ESBEYE (*Alma Esbeye, Suaranya dalam Musik Padang Pasir* -, n.d.). The song was first widely published on the YouTube channel ALMA ESBEYE Official on 21 December 2024 and was immediately welcomed by the public. The video has been watched more than one million times—precisely 1,155,648 views to date—and has become the background of thousands of da'wah contents on TikTok, Instagram Reels, and other digital platforms (ALMA ESBEYE, 2024).

This popularity is rooted in the fact that the lyrics of this Sirah Nabawiyah song have been performed by many singers over quite a long period, beginning in 2012 with Dorsaf Hamdani, uploaded on the YouTube channel of Amir Hamdani, with 74,384 views, 547 likes, and 36 comments (Amir Hamdani, 2012). Other YouTube channels have also posted performances by Dorsaf Hamdani, among them the channel Amin Abdullah, uploaded in 2016 with 102,799 views, 819 likes, and 58 comments (Amin Abdillah, 2016); the channel Embik Ben, uploaded in 2016 with 182,006 views, 1,400 likes, and 82 comments (Embik Ben, 2016); the channel Konya il Kultur ve Turizm Mudurlugu, uploaded in 2020 with 9,294 views, 150 likes, and 0 comments (Konya İl Kültür ve

Turizm Müdürlüğü, 2020); Luthfie Abdullah, uploaded in 2020 with 42,477 views, 844 likes, and 68 comments (Luthfie Abdullah, 2020); the channel Bedah Rasa, uploaded in 2021 with 246,471 views, 3,200 likes, and 198 comments (Bedah Rasa, 2021); Syamsul Bahri, uploaded in 2021 with 943 views, 61 likes, and 16 comments (Erna & Friends, 2021); Faiz Fakhruddin, uploaded in 2021 with 2,725 views, 77 likes, and 9 comments (Cak Ndolin2, 2021); Bang Hilmy, uploaded in 2021 with 5,689 views, 98 likes, and 13 comments (Hilmy 14, 2021); Gus Afi, uploaded in 2021 with 324 views, 2 likes, and 2 comments (Roni Ahmeed, 2021); Nida Zahwa, uploaded in 2022 with 2,701 views, 42 likes, and 10 comments (Alazka Jogja, 2022); and Kafiazka Gambus, uploaded in 2022 with 15,715 views, 219 likes, and 17 comments (Kafiazka Channel, 2022). Last of all comes Alma Esbeye in 2024. These data show that the public has had great interest in this musical work, as seen from the number of views. They also indicate a strong appetite for narratives about the life of the Prophet in a form that is light, emotional, and easily accessible. It can therefore be said that, in this context, music has become one of the popular instruments of da'wah.

However, a problem arises when a song takes up a narrative about the life of the Prophet, because hadith studies then require the validity of the sources used to be examined. Do these lyrics refer to authentic (*sahih*) narrations, or are they merely a reproduction of popular stories that have not been scientifically validated?

Studies of Arabic songs are indeed interesting: besides the beauty of their language, efforts to explore their content are an important step toward explaining to the public the values, context, and sources of the songs. In this way, people can later be careful and selective in receiving such songs, and avoid falling into misunderstanding. Among such studies, Fina Nur Azizah and colleagues, in their research "Semantic Analysis of the Lyrics of the Song Hubb Wa Hayah by Baraa Masoud," examined the language of that song specifically. The lyrics of Hubb Wa Hayah carry various

meanings, and at times do not mean what their words literally say but have another, implicit intention for particular reasons, among them reasons related to *siyāq al-kalām*, that is, the context within a sentence (Azizah et al., 2023).

Sharikhul Hanif also examined the meaning of the song *"Dīn as-Sālam."* He presented this in a study titled "The Representation of Meaning in the Lyrics of the Song Dīn As-Salām in the Perspective of Arabic Literary Theory." His findings were that the use of representation in Arabic literary works, particularly in the lyrics of *"Dīn as-Sālam,"* reveals the meanings contained in those lyrics. The analysis shows that the poet conveys the imagery he wishes to communicate through his work. Overall, the representation in the lyrics emphasizes the meaning of Islam as a religion of peace. Islam teaches its followers to love peace and to always strive for peace, not for war, conflict, or chaos (Hanif, 2022).

The article "The Effect of Sholawat Nariyah and Abu Nawas's Poetry on the Anxiety of Sectio Caesarea Patients" shows that the chanting of sholawat and religious poetry can significantly reduce the anxiety of preoperative patients. The study demonstrates the effectiveness of spiritual therapy as a complementary method in medical care (Karina et al., 2024).

The article "Cultural Acculturation in the Verses of the Sholawat Ahbabul Musthofa" discusses how Islamic da'wah through the sholawat verses of Ahbabul Musthofa contains elements of cultural acculturation. This approach makes the religious message more acceptable because it is conveyed through local cultural symbols. Da'wah of this kind is considered effective in strengthening the acceptance of Islam within society (Khoiriyah, 2015).

Culture" from Langgam.id discusses the public's mistake in equating Arabic-language songs with sholawat for the Prophet. For example, Arabic love songs such as 'Ala Bāli are often regarded as sholawat because they are sung by a hijab-wearing singer or used in religious contexts. The author stresses that this error misleads the

community's understanding and can diminish the spiritual meaning of sholawat. The solution is education by scholars and religious figures so that people can distinguish between entertainment and worship (Palanta, 2024).

Based on previous studies, there are several gaps that this research seeks to fill. First, regarding the specific object, no earlier study has specifically discussed the Sirah Nabawiyah song performed by Alma ESBEYE. Second, regarding the method of scholarly hadith analysis: previous research generally used thematic or da'wah analysis, without academically examining the *sanad* and *matan*. Third, this research broadly combines the study of the text with audience reception, and no earlier research has simultaneously examined the validity of the text and its social implications for the religious understanding of society.

In the preliminary analysis for this research, we found that the lyrics of the song titled Sirah Nabawiyah performed by Alma ESBEYE on his YouTube channel resemble the wording of a hadith of the Prophet. We searched other YouTube channels related to this matter, because the ALMA ESBEYE channel itself does not state the source of the lyrics in its description box. As a result, we found that the channel Luthfie Abdillah states that these lyrics are quoted from the hadith book Durrotun Nasihin by Sheikh Usman bin Hasan bin Ahmad Syakir Al-Khubawi, and so does the channel Faiz Fakhrudiin, which adds the reference *Syirkah Ahmad bin Sa'ad bin Nabhan wa Auladuh*, pages 264 to 265.

The book Durratun Nasihin is itself a popular hadith book widely used in traditional Islamic boarding schools (*pesantren*) as material for sermons and advice (Al-Khubawi, n.d.). The book is known to contain many moral and spiritual stories, but it has long been criticized by hadith scholars because it presents many narrations without *sanad* or drawn from weak (*dha'if*) or even fabricated (*maudhu'*) hadiths (Al-Hajaj, 2002, pp. 156–157). For example, lyrics describing "the heavens weeping at the death of the

Prophet Muhammad" are a narrative that often appears in books of exhortation (*mau'izah*) such as Tanbih al-Ghafilin by Abu Laits as-Samarqandi (Ats-Samraqandi, 1993, p. 396), but are not found in primary hadith sources such as the Kutub al-Sittah. In hadith science, a hadith of this kind, whose chain is weak or whose origin is unclear, cannot be used as proof (*hujjah*) in matters of creed and law, and its use even in matters of the virtue of deeds (*fadhā'il*) remains disputed (Al-Qardhawi, 1992, pp. 71–73).

Accordingly, in this study we seek to identify where the lyrics conform to the wording of hadith, accompanied by an in-depth examination of the validity of the hadiths found to be similar, and to observe how social media users interact with this hadith-flavored song content as a form of analysis of the song's implications for its audience. These points of inquiry are reflected in the title of this study: Alma Esbeye's Sirah Nabawiyah Song: A Review of the Conformity of Its Wording with Hadith Narrations and Its Implications for the Audience.

Method

This study uses a qualitative method with a descriptive-analytical approach. The object of the research is the lyrics of the Sirah Nabawiyah song. The data sources are categorized into two types: primary and secondary sources. The primary sources are the main hadith books, such as those included in the Kutub al-Sittah, namely Shahih al-Bukhari, Shahih Muslim, Sunan Abu Dawud, Sunan At-Tirmidzi, Sunan An-Nasa'i, and Sunan Ibn Majah, as well as hadith books outside that scope such as Durrotun Nasihin, Tanbih al-Ghafilin, and other books of exhortation (*mau'izah*). The secondary data sources are scholarly literature, such as journals and websites related to the study of da'wah music. In addition, the reception theory of Hans Robert Jauss and Wolfgang Iser, as developed by Stuart Hall, is also included as an approach for

analyzing the implications of the song's content for its audience (Hall, 1980).

Theoretical Framework

The Definition of Gambus Songs and Their Relevance in Islamic Culture

Gambus music is a traditional Malay art rooted in Arab culture, particularly that of Hadramaut, Yemen. H.M. Said Lubis states that the gambus entered the Indonesian archipelago in the nineteenth century through Hadrami traders and scholars, especially in coastal regions such as Riau, North Sumatra, and Kalimantan (Lubis, 1990, p. 45). Initially, the gambus functioned as a medium of da'wah, musically conveying praises of the Prophet Muhammad and religious poetry.

Over time, the gambus underwent acculturation with local culture. Lubis notes that Arab elements such as the *maqām* scale and Arabic poetry were combined with Malay melodies and *pantun*, along with the use of local instruments such as the drum (*gendang*), *marwas*, and *rebana* (Lubis, 1990, p. 47). This makes the gambus the result of a dynamic interaction between Arab and Malay cultures.

Margaret J. Kartomi emphasizes the important role of the gambus in the spiritual and social life of Muslim communities, especially those of Hadrami descent and coastal Malay society (Kartomi, 1990, p. 137). She sees the gambus as a medium of religious expression that carries praises of the Prophet, Sufi poetry, and sholawat, conveying Islamic values aesthetically and emotionally. Furthermore, Kartomi highlights the social function of the gambus at communal events such as weddings, circumcisions, and the Prophet's Birthday (Maulid). This music strengthens social bonds, brings a religious atmosphere, and reinforces the cultural-religious identity of Muslims (Kartomi, 1990, pp. 139–140). In this context,

the gambus is not mere entertainment but a bridge between spirituality, art, and community solidarity.

The gambus is also a symbol of cultural identity, especially for the Arab-Indonesian community. According to Kartomi, this music strengthens the connection to Middle Eastern cultural roots while also showing active participation in local culture (Kartomi, 1990, p. 141). Although some of its religious functions have now shifted toward entertainment and have also colored the development of *dangdut* music, the religious trace of the gambus remains perceptible, reflecting its flexibility in the face of changing times.

Suka Hardjana points out that the beauty of music must be viewed within its socio-cultural context, not merely by Western technical standards (Hardjana, 2003, pp. 15–17). In the gambus, aesthetic value lies in its capacity to express spirituality, Islamic-Malay identity, and collective emotion. Hardjana advocates a functional aesthetic approach, in which beauty arises from the role of music in the life of society, for example in religious celebrations or da'wah (Hardjana, 2003, pp. 49–51). Thus, in Hardjana's view, the gambus represents a harmony between musical form, social function, and spiritual meaning. It is not only an art to be listened to but also to be deeply felt as a living expression of Islamic religious and cultural values (Hardjana, 2003, pp. 72–75).

Reception Theory in Media Studies

Reception theory was developed by Hans Robert Jauss and Wolfgang Iser, who emphasize the active role of the audience in making meaning of a text (Varsava, 1984). In this context, the audience does not simply receive a message as intended by its sender (the producer) but interprets it according to their horizon of expectations, cultural background, and personal experiences.

Stuart Hall later developed this theory in the context of mass media through the concepts of encoding and decoding (Hall, 1980, p. 59). In the study of reception theory (*Reception Theory*), there are

three main positions that readers can take when they interact with a text. **First** is the dominant-hegemonic position (*dominant-hegemonic reading*). This position describes a situation in which the reader fully accepts the content of the text without resistance or rejection. The reader agrees with the values, views, and ideology conveyed by the text and considers them consistent with their own views. In this case, the meaning constructed by the text is accepted as it is by the reader, so that a harmonious relationship is formed between reader and text (Hall, 1980, p. 59).

Second, there is the negotiated position (*negotiated reading*). In this position, readers neither fully agree with nor reject the text, but engage in a selective process. They accept part of the text's content that they consider relevant or consistent with their personal values and experiences, but reject other parts that do not fit their background or thinking. This process of acceptance and rejection reflects a complex negotiation of meaning in the reader's mind, in which they actively weigh and examine the content of the text from various points of view (Hall, 1980, p. 60).

Third is the oppositional position (*oppositional reading*). This position shows that the reader actively rejects most, or even all, of the content of the text being read. This rejection is often grounded in a mismatch between the reader's views and the ideology or message contained in the text. Readers in this position are critical and question the authority of the text's meaning, and do not hesitate to form alternative understandings that run contrary to what the author conveys. This stance affirms an ideological gap between reader and text, so that the resulting meaning becomes contradictory and full of resistance (Hall, 1980, p. 61).

These three positions—dominant-hegemonic, negotiated, and oppositional—form the theoretical basis of this study. This approach is used to explain how readers respond to a text in diverse ways, depending on their social, cultural, and ideological backgrounds.

Table 1. Stuart Hall's Encoding and Decoding.

Aspect	Dominant-Hegemonic Code	Negotiated Code	Oppositional Code
Definition	The audience understands and accepts the message as intended by its creator.	The audience accepts part of the dominant meaning but also adapts it.	The audience totally rejects the dominant meaning and interprets it in an opposing way.
Attitude toward the dominant meaning	**Fully accepts**	Partly agrees, partly criticizes	**Fully rejects and opposes**
Example	Believing that TV news about government policy is entirely true and legitimate.	Acknowledging inflation as a problem, but rejecting low wages as the solution.	Considering TV news to be biased, and creating a counter-narrative.
Role of hegemonic ideology	**Accepted wholesale**	Negotiated, depending on the situation	Resisted with a counter-ideology
Nature of decoding	Obedient and linear toward the dominant message	**Adaptive + situational opposition**	Resistive or critical
Relationship to power	Reinforces dominant power	Sometimes reinforces, sometimes challenges	Directly resists hegemonic power structures

Aspect	Dominant-Hegemonic Code	Negotiated Code	Oppositional Code
Purpose of decoding	Absorbing the message as the sender intends	Matching the message to reality or personal interests	Replacing the meaning with a contradictory ideological interpretation

Discussion

The Lyrics of Sirah Nabawiyah and Their Conformity to the Wording of Hadith

Table 1: Word-by-word translation of the Sirah Nabawiyah lyrics.

أكيف لا أرضى Why would I not want to	خرج النبي صلى الله عليه وسلم يوم العيد لأجل صلاة العيد In the morning, the Prophet (peace be upon him) went out to perform the Eid prayer
يا رسول الله O Messenger of Allah	فرئ الصبيان يلعبون He saw children playing
فأخذه النبي صلى الله عليه وسلم The Messenger (peace be upon him) at once took the child	ووجد صبيا واقفا يبكي He saw a child standing there crying
وتوصل إلى داره	فقال له النبي صلى الله عليه

وسلم The Prophet (peace be upon him) asked:	And brought him to his house
وقال له: ما يبكيك أيها الصبي؟ What makes you cry, child?	فأقامه وألبسه لباس العيد The child stood upright and was given Eid clothes
فقال له الصبي: وهو لم يعرف أنه النبي صلى الله عليه وسلم The child answered, not knowing that the one asking was the Prophet:	فخرج الصبي Then the child went out
دعاني أيها الرجل Pray for me, sir	يلعب مع الصبيان Playing with his peers
فإن أبي مات في احدى الغزوات مع رسول الله My father died in a battle	فقال له الصبيان The other children asked
وأمي تزوجت بغير أبي My mother has married another man	كنت واقفا بيننا الآن تبكي You were standing among us (earlier) crying
فأخذ داري They took my house	وما يضحكك الآن؟ What makes you smile now?
وأكل مالي And took my property	فقال لهم The child answered
فصرت كما تراني So I became as you see me	كنت جائعا فشابعا I used to be hungry, now I am

full	
وكنت عاريا فكسيت I used to be naked, then I was clothed	عاريا جائعا حزينا ذليلا Naked, starving, sad, and humiliated
وكنت بغير أبي I used to have no father	فلما أتى يوم العيد رأيت الصبيان يلعبون When Eid day came, I saw my peers playing
فأصبح رسول الله أبي Now the Messenger of Allah (peace be upon him) is my father	فتشدد حزني فبكيت My sorrow grew and I cried
وعائشة أمي Aisha is my mother	فقال له النبي صلى الله عليه وسلم The Prophet (peace be upon him) then offered
وفاطمة أختي Fatimah is my sister	أما ترضى أن أكون لك أبا Would you like me to be your father?
وعلي عمي Ali is my uncle	وعائشة أما Aisha will be your mother
والحسن والحسين إخوتي Hasan and Husain are my brothers	وفاطمة أختا Fatimah will be your sister
فقال له الصبيان The other children then said	وعلي عما Ali will be your uncle
يا ليت آبائنا Oh, if only our fathers	والحسن والحسين إخوة؟ Hasan and Husain would be your

	brothers?
ماتوا في احدى الغزوات مع رسول الله Died in a battle alongside the Messenger of Allah (peace be upon him)	فقال له الصبي The child replied

This story is widely circulated in popular Islamic culture such as gambus music, in which it is made into Islamic poetry or songs with stanzas arranged to touch the emotions. When examined from the perspective of *'arudh*, the science that studies meter, or the measure of verse, in Arabic poetry, poetry inspired by this story is generally composed in a particular *bahr* so that it can be sung or chanted with a suitable rhythm (Dhaif, n.d., p. 21).

In an analysis of meter, or rhythmic pattern, the poetic form built from this story corresponds most closely to *baḥr al-rajaz*, one of the 16 *baḥr*s in classical Arabic poetry as classified by Khalil ibn Ahmad al-Farahidi (al-Farahidi, n.d., p. 56). *Bahr al-rajaz* has the metrical pattern: مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ. (Syarif, 2002, p. 74). This pattern has a light and repetitive rhythm, which suits a theme that is emotional yet simple, and is also suitable for being sung in the form of a song or *nasyid*. This *bahr* is also often used in educational poetry, children's poetry, and narrative verse because it is easy to digest and remember (al-Marzuqi, 1992, p. 89, vol. 1).

As an example, the line of verse describing the child's condition:

كنتُ جائعًا فأشبَعني، وكنتُ عاريًا فكساني، وكنتُ يتيمًا فصار النبيُّ أبي

when recited with the proper rhythm, shows a tendency toward a rhythm close to the structure of *bahr al-rajaz*. This pattern not only makes it easier to convey the message musically but also strengthens the emotional suggestiveness of the verse.

Thus, the use of *bahr al-rajaz* in verse that draws on the story of the orphan and the Messenger of Allah (peace be upon him) on the day of the festival is a harmonious blend of literary beauty and depth of da'wah meaning. This *bahr* gives room for the expression of gentle emotion and spirituality, making it an effective means of touching the hearts of listeners through the medium of Islamic poetry or song.

The lyrics of this song are found in a popular hadith book, namely Durratun Nasihin, with the following wording:

حكى عن أنس بن مالك رضى الله عنه عن النبي عليه الصلاة والسلام (أنه خرج لصلاة العيد والصبيان يلعبون وفيهم صبي جالس في مقابلتهم وعليه ثياب بذلة وهو يبكي ، فقال النبي عليه الصلاة والسلام له : أيها الصبي مالك تبكى فلا تلعب معهم ؟ فلم يعرفه الصبي ، فقال له أيها الرجل مات أبي بين يدى رسول الله في غزوة كذا وتزوجت أمي وأكلت أموالى وأخرجني زوجها من بيتى ، وليس لى طعام ولا شراب ولا ثياب ولا بيت ، فلما نظرت اليوم إلى الصبيان ذوى الآباء أخذتني مصيبة أبي فلذلك أبكى ، فأخذه رسول الله بيده فقال له يا صبي هل ترضاني أن أكون أبا وعائشة أما وعليا عما والحسن والحسين أخوين وفاطمة أختا لك ؟ فعرف الصبي أنه رسول الله ، فقال لم لا أرضى يارسول الله ؟ فحمله النبي عليه الصلاة والسلام إلى منزله وألبسه أحسن الثياب وأشبعه وزينه وطيبه تخرج الصبي ضاحكا مستبشرا ، فلما رآه الصبيان قالوا له كنت قبل هذا الآن تبكى فما بالك صرت الآن مسرورا ؟ فقال كنت جائعا فشبعت وكنت عاريا فلبست وكنت يتيما فكان رسول الله أبي وعائشة أمى والحسن والحسين أخوى وعلى عمى وفاطمة أختى أفلا أفرح ؟ فقال الصبيان ياليت آباءنا قتلوا في سبيل الله في تلك الغزوة فتكون كذلك ، فلما توفى النبي عليه الصلاة والسلام خرج الصبي وهو يحثو التراب على رأسه ، فاستغاث وقال الآن صرت غريبا ويتيما ، فضمه أبو بكر الصديق إلى نفسه رضى الله عنه)

Translation:

Anas bin Malik, may Allah be pleased with him, narrated about the Prophet Muhammad, peace and blessings be upon him (that he went out for the Eid al-Fitr prayer while the children were playing. Among them was a boy sitting in front of them, wearing uniform clothes, and crying. Then the Prophet, peace and blessings be upon him, said to him: O child, why are you crying and not playing with them? The child did not recognize him and said to him: O sir, my father died at the hands of the Messenger of Allah in a certain battle, my mother remarried, and her husband ate my

property and drove me out of my house. I have no food, drink, clothing, or home. When I saw the children who have fathers today, I remembered the calamity that befell my father, and that is why I cried." Then the Messenger of Allah, peace and blessings be upon him, took his hand and said, "O child, would you like me to be your father, Aisha your mother, Ali your uncle, Hasan and Husain your brothers, and Fatimah your sister?" The child then realized that he was the Messenger of Allah, peace and blessings be upon him, and said, "Why would I not want that, O Messenger of Allah?" Then the Prophet, peace and blessings be upon him, took him to his house, clothed him in the finest garments, fed him until he was full, adorned him, and perfumed him. The child went out smiling and joyful. When the other children saw him, they said, "You used to cry; why are you happy now?" He answered, "I used to be hungry, now I am full. I used to be naked, now I am clothed. I used to be an orphan, and now the Messenger of Allah is my father, Aisha is my mother, Hasan and Husain are my brothers, Ali is my uncle, and Fatimah is my sister. Why would I not be happy?" The children said, "If only our fathers had been killed in the cause of Allah in that battle, then you would be just like that." When the Prophet, peace and blessings be upon him, passed away, the child went out scattering dust on his head, and cried out, "Now I have become a stranger and an outcast." Abu Bakr as-Siddiq then embraced him, may Allah be pleased with him (Al-Khubawi, n.d., p. 278).

In terms of literary style, this narrative text, which tells the story of an orphan whom the Messenger of Allah (peace be upon him) met on the day of Eid al-Fitr, is composed from a third-person point of view: the narrator stands outside the story and describes events objectively, as if witnessing the incident directly without being involved in it. This is marked by the use of pronouns such as "he" for the Prophet (peace be upon him) and "the child" for the main character, as well as narrative forms such as "the Messenger of Allah took his hand" or "Abu Bakr embraced him," which show that the

narrator is not part of the dialogue but an external observer (Keraf, 2006, pp. 137–138) (Nurgiyantoro, 2007, pp. 284–289).

This story is corroborated by several narrations, among them the hadith narrated by Imam Bukhari in *al-Tārīkh al-Kabīr* (I/395):

عن بشير بن عقربة الجهني، قال: استشهد أبي مع النبي صلى الله عليه وسلم في بعض مغازيه، فمر بي النبي صلى الله عليه وسلم وأنا أبكي، فقال لي: اسكت، أما ترضى أن أكون أنا أباك وعائشة أمك؟ قلت: بلى، بأبي أنت وأمي، يا رسول الله.

"From Basyīr bin 'Aqrabah al-Juhanī, who said: My father was martyred with the Prophet (peace be upon him) in one of his campaigns. The Prophet passed by me while I was crying. He said: Be quiet; are you not pleased that I should be your father and Aisha your mother? I replied: Certainly, O Messenger of Allah, may my father and mother be ransomed for you (A. A. M. bin I. ibn I. al-Bukhari, 1986, p. 395)."

Another narration states that the Messenger of Allah (peace be upon him) then embraced the child, stroked his head, and took him home. This is as corroborated by al-Bazzār:

حَدَّثَنَا إِبْرَاهِيمُ بْنُ عَبْدِ اللَّهِ بْنِ الْجُنَيْدِ، ثنا أَبُو الأَسْعَدِ مِنْ وَلَدِ بَشِيرِ بْنِ عَقْرَبَةَ الْجُهَنِيِّ، وَكَانَ يَنْزِلُ عَسْقَلانَ فِي الرَّمْلَةِ فِي قَرْيَةِ طُورٍ، فَحَدَّثَنَا عَنْ أَبِيهِ، عَنْ جَدِّهِ، عَنْ بَشِيرِ بْنِ عَقْرَبَةَ الْجُهَنِيِّ، قَالَ: لَقِيتُ رَسُولَ اللَّهِ ﷺ يَوْمَ أُحُدٍ فَقُلْتُ: مَا فَعَلَ أَبِي؟ فَقَالَ: اسْتُشْهِدَ رَحِمَهُ اللَّهِ عَلَيْهِ، فَبَكَيْتُ، فَأَخَذَنِي فَمَسَحَ رَأْسِي وَحَمَلَنِي مَعَهُ، وَقَالَ: أَمَا تَرْضَى أَنْ أَكُونَ أَنَا أَبُوكَ، وَتَكُونَ عَائِشَةُ أُمَّكَ؟ قَالَ الْبَزَّارُ: لا نَعْلَمُهُ يُرْوَى إلا بِهَذَا الإِسْنَادِ.

Ibrahim bin Abdullah bin al-Junaid narrated to us. He said, "Abu al-As'ad, from the descendants of Basyir bin Aqrabah al-Juhani, narrated to us. He lived in Ashqalan, in the region of Ramla, precisely in the village of Thur. He narrated to us from his father, from his grandfather, from Basyir bin Aqrabah al-Juhani, who said: 'I met the Messenger of Allah (peace be upon him) on the day of the Battle of Uhud, and I asked: "What happened to my father?" He replied: "He has fallen as a martyr, may Allah have mercy on him." So I wept, and the Messenger of Allah (peace be upon him) embraced me, stroked my head, and took me with him. He said: "Are you not pleased that I should be your father, and Aisha your mother?"" Al-Bazzar said: "We do not know of this hadith being

narrated except through this chain of transmission (al-Bazzar, 2009, p. 328, vol. 1)."

This hadith conveys a picture of the compassion of the Messenger of Allah (peace be upon him) toward children who have lost their parents, particularly orphans whose parents fell on the battlefield of jihad. The Prophet's (peace be upon him) treatment of Basyir bin Aqrabah displays a very deep emotional, spiritual, and social touch. He did not merely deliver news of the father's martyrdom with great mercy but also immediately provided a symbolic replacement for the father and mother figures, namely himself and Aisha (may Allah be pleased with her). This shows how much attention the Prophet paid to the inner state of a child who had just lost his protector. This moment also shows the virtue of caring for and attending to orphans, as in many other hadiths.

Although the chain of this hadith is not narrated widely through many routes, and al-Bazzar even states that no other narration is known apart from this chain, the chain nevertheless contains an element of continuity (*ittishāl*), and its narrators are known among hadith scholars. Therefore, even though it is not a *mutawatir* hadith or one famously narrated in the *kutub al-sittah*, this hadith can be accepted as supporting the virtue of caring for orphans, especially because it contains moral values in line with other Islamic teachings on compassion, care, and protection (Al-Haytsami, 1994, p. 204, vol. 8).

Besides that story, the Messenger of Allah (peace be upon him) also explicitly promised a high station to those who care for orphans. In a sound (*sahih*) hadith narrated by Imam al-Bukhari, the Prophet said:

حَدَّثَنَا عَبْدُ اللَّهِ بْنُ عَبْدِ الوَهَّابِ، قَالَ: حَدَّثَنِي عَبْدُ العَزِيزِ بْنُ أَبِي حَازِمٍ، قَالَ: حَدَّثَنِي أَبِي، قَالَ: سَمِعْتُ سَهْلَ بْنَ سَعْدٍ، عَنِ النَّبِيِّ صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ قَالَ: أَنَا وَكَافِلُ اليَتِيمِ فِي الجَنَّةِ هَكَذَا. وَقَالَ بِإِصْبَعَيْهِ السَّبَّابَةِ وَالوُسْطَى.

Abdullah bin Abdul Wahab narrated to us, saying: Abdul Aziz bin Abi Hazim narrated to us, saying: My father narrated to us, saying: "I and the one who takes care of (sponsors) an orphan will

be in Paradise like this," and he gestured with his index and middle fingers, spreading them slightly apart (M. bin I. A. 'Abdillah al-Bukhari, 2001, p. 9, vol. 8).

The hadith of the Prophet Muhammad (peace be upon him) stating, "I and the one who takes care of an orphan will be in Paradise like this," as he gestured with his index and middle fingers, is one of the great sayings that illustrate the extraordinary virtue of a social and religious act in Islam: caring for orphans. This hadith was narrated by Sahl bin Sa'd and is recorded in Sahih al-Bukhari, making it an authentic (*sahih*) hadith of very high standing in Islamic literature (M. bin I. A. 'Abdillah al-Bukhari, 2001, p. 9, vol. 8).

Imam Ibn Hajar al-'Asqalani, in *Fath al-Bari*, the commentary (*sharh*) on *Sahih al-Bukhari*, explains that what is meant by *kafil al-yatim* (the guardian of an orphan) is a person who provides for the orphan's needs of life, both materially and in terms of attention and affection. This includes adoptive parents, relatives, or even strangers who sincerely look after an orphan's needs (al-Atsqalani, 1959, p. 436, vol. 10). Ibn Hajar also stresses that the word ***"ana"*** ("I") in the hadith indicates that a person who cares for an orphan will receive a special station very close to the Prophet (peace be upon him) in Paradise, and this shows the great honor and virtue of that deed.

Meanwhile, Imam al-Nawawi, in *al-Minhaj*, his commentary on *Sahih Muslim*, states that this wording also contains a strong encouragement to look after orphans and a warning against the danger of neglecting them. According to him, the nearness between the Prophet (peace be upon him) and the one who cares for an orphan in Paradise is a reward that shows the nobility of that deed in the sight of Allah. Al-Nawawi also affirms that the meaning of ***"kafil"*** is not limited to financial support but also includes education, moral guidance, and social protection in general (An-Nawawi, n.d., p. 113, vol. 18).

The explanation of the term "as-sabbāhah" in the hadith shows that what is meant is the index finger, the finger next to the

thumb. It is so named because it is often used to glorify Allah (*tasbih*) in prayer, especially when sitting for the *tahiyyat*. It is also called as-sabbābah, because it is the finger used to point at Satan in the recitation of the *tashahhud*, as an affirmation of the meaning of *tawhid*. The Prophet's (peace be upon him) gesture with the finger becomes a symbol of the straight, close, and parallel relationship between him and those who care for orphans in Paradise to come, as an indication of their nobility and high rank (Ibn al-Bathal, 2003, p. 217, vol. 9).

In the social context, this hadith is a main foundation for building an Islamic social system that cares for vulnerable groups. Caring for orphans is not merely an individual act but also part of the collective responsibility of the community. When Muslim society practices the spirit of this hadith, a strong, compassionate community, free from social inequality, is born. Thus, the hadith about the Prophet's (peace be upon him) closeness to those who care for orphans is not only an eschatological (otherworldly) promise but also an ethical and moral call for every Muslim to become a protector for those who have lost their guardian. This hadith is a combination of spiritual encouragement and social responsibility that come together in the teaching of Islam as a whole (Ibn al-Bathal, 2003, p. 217, vol. 9).

The closeness of position between the Messenger of Allah (peace be upon him) and the one who cares for an orphan in Paradise, as indicated by the two fingers, shows the extraordinary honor granted for that deed. This shows that Islam places concern for orphans as an act that has not only a social impact but is also a deed of great otherworldly (*ukhrawi*) value.

Thus, the lyrics show conformity with the hadith narrations. We present this as a step in analyzing the validity of the content of the lyrics, which concern the Prophet, so as to avoid wrong assumptions or perceptions. We explain the conformity of the lyrics with the narrations of the Prophet once more as follows.

Table 2: Conformity of the lyrics with hadith narrations.

LYRICS OF SIRAH NABAWIYAH	NARRATIONS	SOURCE
خرج النبي صلى الله عليه وسلم يوم العيد لأجل صلاة العيد... ماتوا في احدى الغزوات مع رسول الله	حكى عن أنس بن مالك رضى الله عنه عن النبي عليه الصلاة والسلام أنه خرج لصلاة العيد والصبيان يلعبون وفيهم صبي جالس في مقابلتهم وعليه ثياب بذلة وهو يكي...فقال الصبيان ياليت آباءنا قتلوا في سبيل الله في تلك الغزوة فتكون كذلك	Durratun Nasihin by Utsman bin Hasan bin Ahmad As-Sakir Al-Khubawi
فقال له النبي صلى الله عليه وسلم أما ترضى أن أكون لك أبا وعائشة أما	عن بشير بن عقربة الجهني، قال: استشهد أبي مع النبي صلى الله عليه وسلم في بعض مغازيه، فمر بي النبي صلى الله عليه وسلم وأنا أبكي، فقال لي: اسكت، أما ترضى أن أكون أنا أباك وعائشة أمك؟ قلت: بلى، بأبي أنت وأمي، يا رسول الله	*al-Tārīkh al-Kabīr* by Imam Al Bukhari
فأخذه النبي صلى الله عليه وسلم وتوصل إلى داره	حَدَّثَنَا إِبْرَاهِيمُ بْنُ عَبْدِ اللَّهِ بْنِ الْجُنَيْدِ، ثنا أَبُو الأَسْعَدِ مِنْ وَلَدِ بَشِيرِ بْنِ عَقْرَبَةَ الْجُهَنِيِّ، وَكَانَ يَنْزِلُ عَسْقَلانَ فِي الرَّمْلَةِ فِي قَرْيَةِ طُورٍ، فَحَدَّثَنَا عَنْ أَبِيهِ، عَنْ جَدِّهِ، عَنْ بَشِيرِ بْنِ عَقْرَبَةَ الْجُهَنِيِّ، قَالَ: لَقِيتُ رَسُولَ اللَّهِ ﷺ يَوْمَ أُحُدٍ فَقُلْتُ: مَا فَعَلَ أَبِي؟ فَقَالَ: «اسْتُشْهِدَ رَحْمَةُ اللَّهِ عَلَيْهِ»، فَبَكَيْتُ، فَأَخَذَنِي فَمَسَحَ رَأْسِي وَحَمَلَنِي مَعَهُ، وَقَالَ: «أَمَا	*Musnad al-Bazzar* by Al Bazzar

	تَرْضَى أَنْ أَكُونَ أَنَا أَبُوكَ، وَتَكُونَ عَائِشَةُ أُمَّكَ»؟ قَالَ الْبَزَّارُ: لا نَعْلَمُهُ يُرْوَى إلا بِهَذَا الإِسْنَادِ.	
-	Not found	فأقامه وألبسه لباس العيد، فخرج الصبي يلعب مع الصبيان، فقال له الصبيان: كنت واقفا بيننا الآن تبكي وما يضحكك الآن؟
-	Not found	فخرج الصبي يلعب مع الصبيان، فقال له الصبيان: كنت واقفا بيننا الآن تبكي وما يضحكك الآن؟ فقال لهم: كنت جائعا فشابعا وكنت عاريا فكسيت وكنت بغير أب فأصبح رسول الله أبي وعائشة أمي وفاطمة أختي وعلي عمي والحسن والحسين إخوتي، فقال له الصبيان: يا ليت آبائنا ماتوا في إحدى الغزوات مع رسول الله.

Validity of the Narrations

The first hadith, which tells of the Prophet (peace be upon him) going out for the 'Id prayer and seeing a small child in shabby clothes crying because his father had fallen in battle, after which the

children said, *"If only our fathers had also fallen like his father,"* is indeed mentioned in the book Dzurat al-Nasihin, but it is not found in the primary hadith books with a connected chain *(muttashil)* from Anas bin Mālik or other Companions. That book is known to contain many stories and hadiths that are not supplied with a *sanad* or are drawn from weak and fabricated hadiths (Al-Khubawi, n.d., p. 278). Because it is not found in primary hadith sources such as Sahih al-Bukari, Sahih Muslim, and Musnad Aḥmad, nor in *takhrij* works such as Silsilat al-Ahadith al-Sahihah by al-Albani, this narration is classed as *dha'if jiddan* or even *la asla lahu* (without any source). Therefore, it cannot be used as legal proof, and if it is conveyed, it should be only as a moral story with cautionary wording, without attributing it definitively to the Prophet (peace be upon him).

The second hadith, in which the Prophet (peace be upon him) saw a child crying because his father had fallen in battle, and then said: *"Are you not pleased that I should be your father and 'Aisha your mother?"* (A. A. M. bin I. ibn I. al-Bukhari, 1986, p. 395). Although the *matan* of this hadith shows the Messenger's (peace be upon him) compassion toward orphans, in terms of *sanad* it remains weak *(dha'if)* because it contains a *majhul* narrator who cannot be used as proof independently in establishing law (al-Ijli, 1980, p. 49). Basyir bin 'Uqbah al-Juhani is a narrator who reported this hadith directly from the Prophet (peace be upon him), but scholars differ in assessing his credibility. In Mīzān al-I'tidāl, al-Dhahabī states that Basyir bin 'Uqbah is *"not known who he is,"* and that the only one who narrated from him was his own son, so he is categorized as a *majhul* narrator because his narrations and character are not sufficiently known in the hadith literature (al-Dhahabi, 1997, p. 326, vol. 1).

The third hadith, narrated by the same name, Basyir bin 'Aqrabah al-Juhani, in the chain narrated by al-Bazzar, shows significant weakness from the standpoint of chain criticism. The chain passes through narrators whose identities are unclear, namely Abu al-As'ad and his father, who is *majhul*, as well as Basyir bin

'Aqrabah himself, who according to al-Dhahabi in *Mizan al-I'tidlal* is a *majhul* narrator because he was narrated from only by his son, and his narrations and probity are not known with certainty (al-Dhahabi, 1997, p. 326, vol. 1). Al-Bazzar also states that this hadith is narrated only through that chain without any other corroboration (al-Bazzar, 2009, p. 328, vol. 1), so its chain is classed as very weak *(dha'if jiddan)* and cannot be made a basis for law, but only a story accompanied by a note of that weakness.

Although the chains of the three hadiths are weak *(dha'if)*, and one of them is of unknown origin, they can still be used as evidence in the context of *fadhā'il al-a'māl* (the virtues of deeds) with certain conditions: jurists and hadith scholars generally permit the use of *dha'if* hadiths in matters of the virtue of deeds as long as they contain no serious *shubhah* (doubt) and do not contradict the principles of the authentic religion. Because these three hadiths carry a moral message and the value of the Messenger's (peace be upon him) compassion toward orphans, as well as the spirit of building bonds of family affection, they can, despite their weak chains, serve as spiritual motivation and a reminder of the values of goodness in the lives of Muslims. However, these hadiths must not be made the basis of *fiqh* law such as obligations or prohibitions, but only an additional reinforcement in practicing goodness, while remaining careful in treating the quality of their chains (al-Albani, 1989, pp. 159–160, vol. 1).

Implications for the Audience's Understanding and Perception: A Reception Theory Approach

In media studies, reception theory emphasizes that the meaning of a text—in this case the lyrics of the Sirah Nabawiyah song—is determined not only by its creator or original source but also by how the audience interprets and responds to it (Hall, 1980, p.

55). This process is influenced by the listeners' cultural background, religious knowledge, and social context.

An analysis of audience comments and interactions on digital platforms shows that most listeners receive the lyrics of this song in a dominant way, as an authentic historical narrative and hadith. This indicates that the audience engages in *dominant-hegemonic reading*, in which they adopt the meaning intended by the song's creator without criticism (Hall, 1980, p. 59).

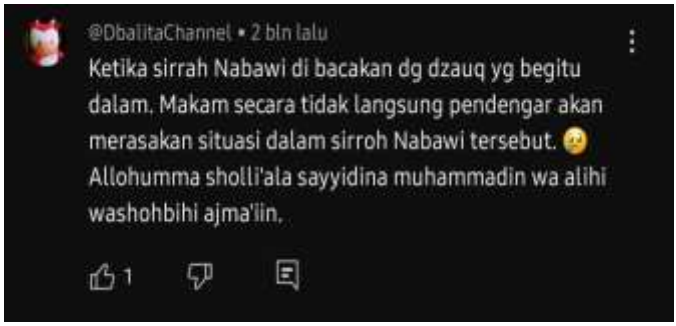


Figure 1: Audience comment

Implicitly, this reveals the emotional and spiritual side of the commentator after hearing this content: they absorb each verse of the lyrics, and it carries them into the time when the situation in the story occurred. This can also deepen love for, and a sense of closeness to, the figure of the Prophet Muhammad. Explicitly, this commentator fully accepts what the creator conveys in the post, without any justification in the form of criticism or rejection. The commentator's position is thus *Dominant-Hegemonic*.

However, there is also a *negotiated reading* from some audience members who realize that the lyrics contain dramatic elements and narratives that may not fully match their preferences, so they contextualize the message with a more critical interpretation (Hall, 1980, p. 59).

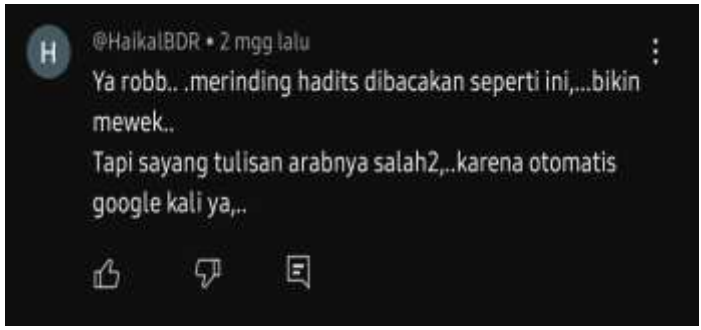


Figure 2: Audience comment



Figure 3: Audience comment

This comment represents the fact that the audience's attitude or response also includes criticism of the content, which is mostly regarded as typos in the writing of the Arabic wording. More specifically, the commentators accept the content presented, but on the other hand they found writing errors in the Arabic verses of the lyrics, so their comments state "it's a pity the Arabic writing is full of mistakes, probably because it was automatic Google, right?" or "I got a bit distracted by the verse Hasan wal Husain Ikhwaty, because as far as I know *ikhwat* or *akhwat* is for the feminine, or women, while both of them are male." Thus the commentators' critical

response, together with their acceptance of the content, shows that they are in a *negotiated reading* position.

Meanwhile, the phenomenon of *oppositional reading* appears in a small group that openly criticizes (Hall, 1980, p. 61).

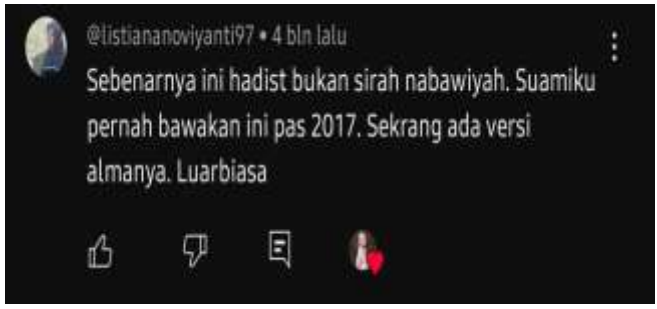


Figure 4: Audience comment



Figure 5: Audience comment

The comment above openly claims that the lyrics are a hadith, not merely sirah nabawiyah or history about the Prophet. In this situation, the commentator states that the content is Hadith, meaning that, as we read it, they also want to clarify the content so that it is not misunderstood as Sirah Nabawiyah, which refers to the history of the Prophet's life journey. From this, the commentator indirectly positions themselves as an *Oppositional Reading*.

Thus, the Sirah Nabawiyah song functions not only as a medium for conveying da'wah messages but also as an arena for the interaction of meaning between the content creator and a diverse audience. This variation in the reception process opens space for

dialogue as well as a challenge in ensuring that religious messages conveyed through popular media can be understood correctly and do not give rise to misinterpretation.

Conclusion

This study shows that popular culture, such as the lyrics of sirah nabawiyyah from a musical work of an Islamic genre, carries song lyrics that conform to hadith narrations. This is shown by several lyrics supported by narrations, such as the lyrics stating that the Prophet offered to adopt the orphan as his own child, a statement that agrees with what Imam Al Bukhari narrated in his book *al-Tārīkh al-Kabīr*. And in the lyrics explaining that the Prophet then took the orphan and brought him to his house, the statement agrees with the narration of Al Bazzar in his book Musnad Al Bazzar. In terms of *sanad*, this hadith is assessed as *dha'if jiddan* (very weak), with Basyir bin 'Aqrabah as the sole link in the chain, declared *majhul* in its transmission; although very weak, these hadiths can still be used in the context of *fadhā'il al-a'māl*. Overall, the story shows the Prophet's concern and compassion for orphans. The Prophet also said something promising a high station to those who care for orphans. With this study we therefore wish to confirm that the lyrics of sirah nabawiyyah require their source to be stated in the post description of the Alma Esbeye channel, stating that these lyrics are an adaptation of narrations about the Prophet and not purely a narration of the Prophet.

Furthermore, regarding the implications for the audience, the audience is diverse. Using the reception theory approach in media studies, we divide the audience's responses into three categories. First, *Dominant-Hegemonic Reading*, namely those who accept without criticizing. This can be seen in one comment excerpt from @DbalitaChannel: "When the sirah of the Prophet is delivered with such *dzauq* (spiritual taste), listeners indirectly feel the situation in that sirah." Second, *Negotiated Reading*, namely those who accept with

a little negotiation. This is shown by comments from the social media users @HaikalBDR and @Hiutusiamildan. Both appear to be deeply moved by the song performed by the singer, but are slightly distracted by the wrong writing in the verses of the lyrics shown in the content. Third, *Oppositional Reading*, namely those who reject implicitly by offering criticism. Among the many comments, those showing this position include @listiananoviyanti97 and @bolotiroh. Both state that the lyrics are a hadith of the Prophet about the dialogue between the Prophet and an orphan, not the sirah nabawi or merely a historical account of the Prophet's life journey. From this we can finally learn what the implications of this hadith-flavored content are for audiences. This data can also later serve as a publication guideline for other content creators who intend to present similar content in the future.

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