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Exoteric and Esoteric Values of the Ḥajj in *Syair Haji* by ‘Abd al-Ḥamīd: A Ricoeurian Hermeneutic Study

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Abstract

This study aims to examine the exoteric dimension and esoteric values of the pilgrimage (*ḥajj*) contained in *Syair Haji* by Sheikh ‘Abd al-Ḥamīd through Paul Ricoeur’s hermeneutical approach. As a work of religious literature, *Syair Haji* embodies spiritual messages and mystical experiences that reflect the inner journey of a *ḥajj* in pursuing the divine dimension. Ricoeur’s hermeneutical method is employed to interpret the text deeply through the processes of literal, reflective, and interpretative understanding, thereby uncovering the symbolic and existential layers of meaning within the poem. The results of the study show that Syair Haji by Shaykh ‘Abd al-Ḥamīd is not merely a reflection of the poet’s spiritual experience, as is commonly found in *Syair Haji*, but also contains a concept of integration between the exoteric dimension and the esoteric values of the pilgrimage. The *ḥajj* prescribed in Islam is an act of worship grounded in the *sharī‘ah* to ensure conformity with religious law, while the esoteric dimension of *ḥajj* aims to attain its spiritual essence. The exoteric aspect of *ḥajj* represents complete obedience to the divine law, whereas the esoteric aspect relates to *ma‘rifatullāh* the intimate knowledge of God through a purified heart. This study is expected to contribute to the development of Sufi literary studies and the application of hermeneutics in the interpretation of religious literary works. Furthermore, it aims to enrich contemporary Arabic literary scholarship, particularly in the fields of religious and mystical literature.

Keywords: *Syair Haji*; Paul Ricoeur’s Hermeneutics; Exoteric Dimension; Esoteric Values; ‘Abd al-Ḥamīd

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الملخص

تهدف هذه الدراسة إلى تحليل البعد الظاهري والقيم الباطنية لفريضة الحج في قصيدة الحج للشيخ عبد الحميد من خلال منهج التأويل عند بول ريكور .فهذه القصيدة، باعتبارها عملا أدبيا دينيا، تتضمن رسائل روحية وتجارب صوفية تعبّر عن الرحلة الباطنية للحاج في سعيه إلى البعد الإلهي. وقد تم توظيف منهج التأويل الريكوري لتحليل النص تحليلا عميقًا عبر مراحل الفهم الحرفي والتأملي والتفسيري، بغية الكشف عن الطبقات الرمزية والوجودية الكامنة في القصيدة. تظهر نتائج الدراسة أنّ شعر الحجّ للشيخ عبد الحميد لا يقتصر على كونه انعكاسا للتجربة الروحية للشاعر، كما هو الحال في قصائد الحج عموما، بل يتضمن مفهوما تكامليا يجمع بين البعد الظاهري للحج وقيمه الباطنية والروحية. فالحج الذي شُرِع في الإسلام هو عبادة تقوم على الشريعة لضمان التزامها بأحكام الدين، في حين يهدف البعد الباطني للحج إلى بلوغ جوهره الروحي. إن البعد الظاهري للحج يمثل الطاعة الكاملة لأوامر الله، بينما يرتبط البعد الباطني بمعرفة الله (المعرفة الإلهية) التي تتحقق بقلبٍ طاهرٍ متطهّر .ومن المتوقع أن تُسهم هذه الدراسة في تطوير الدراسات الأدبية الصوفية وتطبيق منهج التأويل في فهم النصوص الأدبية الدينية، كما تهدف إلى إثراء البحث الأدبي العربي المعاصر، ولا سيما في مجالي الأدب الديني والأدب الصوفي.

الكلمات المفتاحية: شعر الحج; التأويليّة عند بول ريكور; البعد الظاهري; القيم الباطنيّة; عبد الحميد

Abstrak

Penelitian ini bertujuan untuk mengkaji eksoteris dan nilai esoteris ibadah haji yang terkandung dalam *Syair Haji* karya Syeikh ‘Abd al-Ḥamīd dengan pendekatan hermeneutika Paul Ricoeur. Syair Haji sebagai karya sastra keagamaan mengandung pesan spiritual dan pengalaman mistik yang merefleksikan perjalanan batin seorang haji dalam menapaki dimensi ketuhanan. Metode hermeneutika Ricoeur digunakan untuk menafsirkan makna teks secara mendalam melalui proses pemahaman literal, reflektif, dan interpretatif, sehingga dapat mengungkap lapisan makna simbolik dan eksistensial dalam syair tersebut. Hasil kajian menunjukkan bahwa *Syair Haji* karya Syeikh ‘Abd al-Ḥamīd tidak

hanya refleksi pengalaman spiritual penyair seperti syair haji pada umumnya, tetapi mengandung konsep integrasi antara keberadaan eksoteris dan nilai esetoris haji. Haji yang diperintahkan dalam Islam adalah haji yang berangkat dari syariah sebagai landasan sehingga tidak menyalahi aturan, sementara itu keberadaan esetoris haji untuk mencapai esensi haji. Konsep eksoteris haji adalah ketaatan total kepada hukum Allah, sementara esoteris haji adalah ma'rifatullah yaitu mengenal Allah dengan hati yang telah disucikan. Penelitian ini diharapkan dapat memberikan kontribusi pada pengembangan studi sastra tasawuf serta pemahaman hermeneutika dalam konteks karya sastra keagamaan. Penelitian ini diharapkan memperkaya kajian sastra Arab kontemporer khususnya dalam bidang sastra religius dan tasawuf.

Kata Kunci: Syair Haji; Hermeneutika Paul Ricoeur; Eksoteris; Nilai esoteris; ʻAbd al-Ḥamīd

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A. Introduction

Religious literature is a type of literature that contains systems of belief, such as matters of monotheism (*tawhīd*), ethics, and Sufism.[1] It also conveys teachings about good living according to the author, in three aspects: religious, social, and individual. Therefore, religious literature can influence readers, especially in strengthening their commitment to practicing their religious teachings.[2] One form of religious literature frequently written in the context of Islamic literature is Ḥajj poetry (*Syair Haji*), which generally describes the spiritual experiences of the poet.

The focus of this study is on a religious poem themed around *ḥajj*, titled *Ḥaqīqat al-Ḥajj*, written by Sheikh ʻAbd al-Ḥamīd. The poem consists of 54 verses and is taken from the book *Asmá al-Risālāt* (1954), authored by ʻAbd al-Ḥamīd (d. 1961).[3] Sheikh ʻAbd al-Ḥamīd was a scholar and poet from Saudi Arabia who was known for his prolific writings, particularly on religious themes. He was the son of the Minangkabau scholar Sheikh Aḥmad Khaṭīb, and his mother was of Saudi origin. This poem not only depicts the pilgrimage as a sacred act that transforms one's spiritual condition, but also presents a dialectic between the exoteric and esoteric aspects of the *ḥajj* ritual.

[1] Sukron Kamil, *Sastra Banding* (Depok: Rajawali Buana Pusaka, 2020), 175.

[2] Mojtaba Rezaei Sani and Fariba Sadreddini, "The Impact of Religion and Spirituality on Literature: A Systematic Review", *Asian Journal of Language, Literature and Culture Studies*, 1.1 (2018), 1-8.

[3] ʻAbd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-ʻArabī, 1954), 368-371.

Several relevant studies include the one by Mila Nurpiani et al. "The Pillars of Ḥajj in the Ḥajj Poem by Muhammad Fanani: A Paul Ricoeur Hermeneutic Study". The findings of this study indicate that the symbols of the pillars of *ḥajj* depicted in the poem include the rituals of *iḥrām*, *wuqūf*, *tawāf*, *sa'ī*, *taḥallul*, and *tartīb* (order), along with the virtues associated with each of these rites.[4] A similar study on the theme of *ḥajj* was also written by Yosi Wulandari et al., entitled "Advice on Sharia in the Poem of Sidi Djamadi". The results show that the poem contains nine aspects of Islamic teachings that are emphasized for the Minangkabau community: sharia and custom, the obligation to seek knowledge, the *shahādah*, fasting, almsgiving (*zakāh*), prayer (*ṣalāh*), the twenty obligatory attributes of Allah, the *ḥajj*, and *tarāwīh* prayers.[5]

Although the number of studies on poetry dealing with the theme of the *ḥajj* and Ricoeur's hermeneutics has continued to grow, existing research tends to focus only on ritual symbolism or mystical experience in isolation. Few studies have explored how poetic discourse mediates the epistemological tension between *sharī'ah* (normativity) and *taṣawwuf* (interiority). This article seeks to address this gap by presenting a symbolic interpretation of *Syair Haji* by Shaykh 'Abd al-Ḥamīd, which articulates a dialectic between the exoteric and esoteric dimensions of the *ḥajj*.

The exoteric and esoteric dimensions in the poem *Ḥaqīqat al-Ḥajj* are examined through Paul Ricoeur's hermeneutic approach. This approach emphasizes the interpretation of texts by positioning the symbol as central to the text. Ricoeur's hermeneutics involves three stages of analysis: first, understanding the symbol; second, assigning meaning through careful exploration of the symbol's significance; and third, a philosophical reflection that takes the symbol as a starting point for deeper thought.[6]

To address this argument, the article is divided into several sections. Following the introduction, the first part discusses the exoteric and esoteric dimensions of the *ḥajj* as reflected in the poem *Ḥaqīqat al-Ḥajj*, analyzed through both implicit and explicit symbols. The next section explores the integration of the exoteric and esoteric aspects of *ḥajj*, also based on symbolic analysis within the poem. Finally, the conclusion summarizes the key findings of this study.

B. Literature Review

Several relevant studies include the one by Hamid Abbaszadeh and Ali Salimi (2023) entitled "The Moon over Muzdalifah: Nazik Al-Malaika's Poetic Image of Hajj

[4] Mila Nurpiani, "Rukun Haji dalam Syair Haji Karya Muhammad Fanani: Kajian Hermeneutika Paul Ricouer", *Sawergading,* 3.2 (2024), 175-188.

[5] Yosi Wulandari, Wachid Eko Purwanto, and Fitri Merawati, "Petuah tentang Syariat dalam Syair Sidi Djamadi", *Deiksis: Jurnal Pendidikan Bahasa dan sastra Indonesia,* 6.1 (2019), 74-82.

[6] Alexis Deodato S. Itao, "Paul Ricoeur's Hermeneutics of Symbols: A Critical Dialectic of Suspicion and Faith", *Kritike An Online Journal of Philosophy*, 4.1 (2010), 1-17.

Rituals Using a Semantic Formalist Approach." This study discusses the relationship between the poetic form and the meaning of the *ḥajj* ritual. The poet presents a new image of the *ḥajj* through the mechanism of estrangement, portraying it as a spiritual, humanistic, and social journey that highlights the problems of modern humanity, its suffering, and its hopes.[7]

Another study relevant to this article is the one written by Peter Webb (2023) titled *The Hajj Before Muhammad: The Early Evidence in Poetry and Hadith*. This article discusses scholarly debates on the nature of the *ḥajj* before Muhammad. The data corpus in this work consists of pre-Islamic poetry, which has rarely been used as a source for pre-Islamic history. The article shows that the *ḥajj* was practiced by generations before the Prophet Muhammad, with rituals that were not significantly different from those practiced afterward, despite some modifications and shifts. It also notes that the pre-Islamic *ḥajj* was a highly localized religious ritual dominated by groups residing around Mecca. Meanwhile, the expansion of the *ḥajj* into a pan-Arab phenomenon served the function of shaping communal identity and political power. Interestingly, the article also compares poetry and hadith about the *ḥajj*, revealing a massive reinterpretation of it as an Abrahamic rite.[8]

From the review of the aforementioned articles, it appears that there has been no specific study on *ḥajj* poetry written by Saudi Arabian literary figures, especially those that highlight the exoteric and esoteric values of the *ḥajj*.

C. Research Method

This poem is analyzed using Paul Ricoeur's hermeneutic approach. Ricoeur argues that hermeneutic studies involve a concept of text interpretation by positioning the symbol as a text.[9] This approach is used to understand and interpret a text through three stages: distancing (symbol), interpretation (meaning), and appropriation (understanding).[10]

This study is a qualitative research focused on content analysis. The subject of this study is the poem *Ḥaqīqat al-Ḥajj* by Sheikh ʻAbd al-Ḥamīd, while the object of the study is the element of exoteric and esoteric dimensions contained in the poem. Data

[7] Hamid Abaszadeh and Ali Salemi, "The Moon over Muzdalifah: Nazik Al-Malaika's Poetic Image of Hajj Rituals Using A Semantic Formalis Approach", *Journal of Research in Arabic Language,* 15.29 (2023), 1-3.

[8] Peter Webb, *The Hajj Before Muhammad: The Early Evidence in Poetry and Hadith*, (Leiden University: De Gruyter*,* 2023),33.

[9] Yosi Wulandari, Wachid Eko Purwanto, and Fitri Merawati, "Petuah tentang Syariat dalam Syair Sidi Djamadi", h. 162.

[10] Mila Nurpiani, "Rukun Haji dalam Syair Haji Karya Muhammad Fanani: Kajian Hermeneutika Paul Ricouer", h.178.

was collected using a hermeneutic approach through reading and note-taking techniques. Source triangulation was employed to validate the data obtained from documents. The data analysis was conducted in several stages: (1) identifying symbols in the verses of *Ḥaqīqat al-Ḥajj* that relate to element of exoteric and esoteric dimensions for further analysis and interpretation, (2) determining the meaning of each symbol found, (3) analyzing and interpreting the relationship between all identified elements, and (4) formulating statements and drawing conclusions from the analysis and interpretations conducted.

D. Results and Discussion

According to al-Ḥujwīrī, a renowned Sufi, the *ḥajj* is divided into two parts: first, the *maqām badanīyah* (a spiritual stage or rank that is still related to the body and outward (external) acts of worship), which refers to Mecca, and second, the *maqām rūḥānīyah* (an inner [esoteric] stage that is connected to the soul and spiritual consciousness), which is the friendship with God (*khullah*). The *maqām badanīyah* is achieved by renouncing all desires and pleasures, wearing the *iḥrām*, abstaining from permissible hunting, being present at ʻArafah, then proceeding to Muzdalifah to collect stones, circumambulating the Kaʻbah, visiting Mina, and throwing stones according to the prescribed manner. Meanwhile, the *maqām rūḥānīyah* is attained by renouncing social interactions, bidding farewell to worldly pleasures, and focusing solely on God. At this stage, one stops at ʻArafah as the place of spiritual insight (*maʻrifah*), then proceeds to Muzdalifah, experiences friendship (*ulfah*), and directs the heart to circumambulate the Kaʻbah as an act of divine purification. Next, one throws the stones representing desires at Mina as a symbol of faith, sacrifices the lower self at the altar of spiritual struggle (*mujāhadah*), and finally reaches the maqam of friendship (*khullah*).[11]

The *Ḥajj* poem (Syair Haji) by Sheikh ʻAbd al-Ḥamīd is analyzed in depth in this article from two perspectives: exoteric (*sharīʻah*) and esoteric (*taṣawwuf*). First, the poem is examined from the *sharīʻah* aspect. Then, it is observed from the esoteric perspective of *ḥajj*. The esoteric value of *ḥajj* here does not refer to the esoteric *maqām rūḥānīyah* according to al-Ḥujwīrī, who emphasizes that the act of *mujāhadah* does not necessarily lead directly to *mushāhadah*, so one does not have to visit the Kaʻbah to attain *mushāhadah* of God. The esoteric aspect of *ḥajj* in Sheikh ʻAbd al-Ḥamīd's poem is understood as the *maqām badanīyah*, but its essence lies in the esoteric (*taṣawwuf*) values of the *ḥajj* ritual.

The exoteric aspect of *ḥajj* is demonstrated by four symbolic data found in the verses of the poem, presented in a table and described in detail. The results of the exoteric *ḥajj* analysis in the poem are as follows:

[11] al-Ḥujwīrī, *Kashf al-Maḥjūb,* Trans. Isʻād ʻAbd al-Hādī Qindīl (Mesir: al-Majlis al-Aʻlá li-al-Shuʻūn al-Islamīyah, Lajnat al-Taʻrīf bi-al-Islām, 1974).

1. The Exoteric Aspect of the *Ḥajj* Ritual as Depicted in *Syair Haji*

There are four symbols that signify the exotericism of *ḥajj* in the poem. These are explicitly conveyed by the poet through the symbols of intention (*niyah*), known information (*ma'lūmah*), place (*makān*), and rituals (*manāsik*).[12] When examined closely, these symbols represent the outward aspects of the *ḥajj* worship, namely *ḥajj* from the perspective of *sharī'ah*. Exoterically, *ḥajj* is the intention to travel to Mecca to perform rituals at specific times, places, and in specific ways.[13] This can be seen in the following table.

Verse of the Poem	Translation	Symbol	Meaning	Interpretation
قد غادر الأوطان في مرضاته * وسعى إليه بخالص النيات	"He left his homeland seeking His pleasure and strove toward Him with sincere intentions"	النية / intention	To intend to do something	Intention or deliberate resolve is a symbol related to the concept of *ḥajj* from the perspective of Islamic law (*sharī'ah*)
والحج خص بأشهر معلومة * هو في صفاء الروح خير أداة	"The *ḥajj* is performed during the well-known prescribed months; it is the best means for purifying the soul"	معلومة / that are known	The *ḥajj* is performed during the months that have been appointed	*Ma'lūmah* is a symbol related to the outward explanation of *ḥajj*, particularly concerning its prescribed timing. *Ḥajj* is performed in the month of Dzulhijjah, demonstrating adherence to established rules and regulations

[12] 'Abd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-'Arabī, 1954), 368-371.

[13] Muṣṭafá Laghazūzī, *Thaqāfat al-Ḥajj: 'Ibādah wa-Akhlāq, Fann wa-Inḍibāṭ* (Beirut: Dār al-Kutub al-'Ilmīyah, 2006), 10.

هو في مكان (ترهب) قد كان مكـ*ـتوبا على مر في الحقبات	"He is in a place of *tarahhub* (monastic devotion) that has been recorded and known throughout the ages"	مكان / place	*Ḥajj* Is performed in designated places	*Makān* symbolizes the prescribed locations for performing the pilgrimage. The *Ḥajj* is carried out in Makkah, 'Arafah, Mina, and Muzdalifah, which are considered sacred spaces because they serve as the arenas for the implementation of Allah's divine laws
فدعا إلى (حج مناسكه الترهـ *ب) إنما في أقصر الساعات	"So He called for performing the pilgrimage with all its rituals as an act of spiritual devotion (asceticism), even if only for a short time"	مناسك / *Ḥajj* rituals	The *ḥajj* rituals performed by pilgrims	*Manāsik* symbolizes the procedures of performing the pilgrimage, which include entering into *iḥrām*, performing *ṭawāf*, *sa'ī*, standing at 'Arafah, spending the night (*mabīt*) at Muzdalifah and Mina, stoning the pillars (*ramy al-jamārāt*), offering the sacrificial

	animal, and performing *taḥallul* (ending the state of consecration).

The symbol of the *niyah* (intention) signifies the desire to perform an action. In this context, it refers to carrying out the pilgrimage with sincere intention to seek the pleasure of Allah. The intention for *ḥajj* is crucial in the *sharī'ah* perspective because it guides the pilgrim's mind during the rituals and affects the heart and limbs of the pilgrim.[14]

The symbol of *ma'lūmāt* (the known months) indicates that the *ḥajj* is performed during specific months that have been prescribed by *sharī'ah*, namely from the 8th to the 13th of Dhu al-Hijjah. This emphasizes that the performance of *ḥajj*, in the *sharī'ah* context, must adhere to the rules of timing and ritual requirements that are obligatory and mandated in Islam. This affirmation makes clear that *ḥajj* cannot be performed arbitrarily or outside the designated period. Implicitly, the symbol of *ma'lūmāt* also signifies that during this time, pilgrims must guard themselves against anything that could hinder their spiritual journey toward Allah.

The symbol *makān* (place) refers to locations historically used for spiritual retreat or seclusion. These places, such as the areas around the Ka'bah and 'Arafah, were once used for isolation, meditation, or ascetic practices (*rahbānīyah*). In the context of the *ḥajj*, these places include Mecca, 'Arafah, Mina, and Muzdalifah. This emphasizes that, on the exoteric level, *ḥajj* is bound to specific sacred sites as prescribed by Islamic law (*sharī'ah*). Meanwhile, the symbol rituals (*manāsik*) refers to the sequence of rites performed during *ḥajj*, including *iḥrām, ṭawāf, sa'ī*, standing at 'Arafah (*wuqūf*), staying overnight (*mabīt*) in Muzdalifah and Mina, stoning the pillars (*ramy al-jamārāt*), slaughtering the sacrificial animal, and ritual shaving/cutting of hair (*taḥallul*).

The four symbols, *niyah* (intention), *ma'lūmāt* (known months), *makān* (place), and *manāsik* (rituals), when correlated, explain the exoteric level of *ḥajj* in terms of *sharī'ah*: the intention to go to Mecca to perform the pilgrimage rituals at a specific time and place. Explicitly, these words convey the concept of *ḥajj* as a structured act of worship governed by Islamic legal rulings. Implicitly, they reflect the exoteric philosophy of *ḥajj*: total obedience to the divine law. Outward knowledge of *ḥajj*

[14] Muḥammad ibn 'Alī ibn 'Abd al-'Azīz al-Yaḥyá, "Maqāṣid al-Sharī'ah fī al-Ḥajj wa-Atharuhā al-Fiqhī", *Majallat al-'Ulūm al-Shar'īyah Jāmi'at al-Qaṣīm*, 15.1 (2021), 284-341.

according to *sharī'ah* is not the end, but rather the beginning of a deeper, inner understanding of the pilgrimage.

2. The Esoteric Values of the *Ḥajj* Ritual in *Syair Haji*

After the explanation of the exoteric aspects of *ḥajj*, this article continues with an in-depth analysis of the *ḥajj* poem by Sheikh 'Abd al-Ḥamīd from the perspective of the esoteric values of *ḥajj*. Based on the research findings, twelve pieces of data were identified in the form of symbols related to the esoteric values within the *ḥajj* ritual. These esoteric values are explained through the understanding of the essence of *ḥajj* as an act of purification of the soul (*tazkiyat al-nafs*), which is carried out through three stages: emptying oneself of negative traits (*takhallī*), adorning oneself with noble qualities (*taḥallī*), and manifestation of divine light in the heart (*tajallī*). The results of the study are presented in the form of data tables and accompanied by descriptive analysis. The following are the results of the Sufi analysis of the *ḥajj* poem.

There are three symbols that reflect the esoteric values of the *ḥajj* in the poem: *ḥaqīqah* (truth/reality), *ṣafā'* (healing), and *al-kalifāt* (vicegerency).[15] These esoteric values are illustrated in the advice of Ja'far al-Ṣadīq, a prominent figure in Sufism: when you first set out on your journey, leave behind all worldly matters, turn yourself entirely to Allah, abandon all distractions, entrust your affairs to the Creator, and purify yourself from sin.[16] From this advice, it can be concluded that the esoteric value of *ḥajj* is a spiritual struggle (*mujāhadah*) aimed at divine witnessing (*mushāhadah*). Esoterically, *ḥajj* is an act of self-purification (*tazkiyat al-nafs*) that leads to the recognition of God (*ma'rifatullāh*). The explanation of these symbols is presented in the following table.

Verse of the Poem	Translation	Symbol	Meaning	Interpretation
حقيقة الحج	"The Essence of *ḥajj*"	حقيقة / Essence	*Ḥaqīqah* means the truth or the essential essence of the *ḥajj*	*Ḥaqīqah* is the main symbol in the Sufi experience, serving as a guide to achieve spiritual fulfillment in worship, in order to always

[15] 'Abd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-'Arabī, 1954), 368-371.

[16] Istianah, "Prosesi Haji dan Maknanya", *Esoterik: Jurnal akhlak dan tasawuf*, 2.1 (2016), 35.

				remain close to Allah
والحج خص بأشهر معلومة * هو في صفاء الروح خير أداة	"The *ḥajj* is performed during the well-known prescribed months; it is the best means for purifying the soul"	صفاء / purification of the soul	Purification of the soul is the process of restoring it to its original pure state and healing afflicted souls through Sufi therapeutic practices	Spiritual purification is a symbol of *mujāhadah* or spiritual practice in the pilgrimage, aimed at achieving inner purity and closeness to Allah
لرضاء علام الغيوب فما رعو* ه لما به من شدة الكلفات	"In order to attain the pleasure of Allah, the All-Knowing of all unseen things, they do not pay attention to the hardships and difficulties they must face"	الكلفات / burden	The burdens or difficulties experienced by pilgrims during the performance of the *ḥajj* ritual	Burden symbolizes the *tazkiyat al-nafs* method in the *ḥajj* ritual, which includes *takhallī, taḥallī*, and *tajallī*

The symbol of the word *ḥaqīqah* refers to a term in Sufi knowledge called *lubb*, which means the core or essence, representing the esoteric truth that marks the limits of human transcendence and theological knowledge (divine knowledge). *Ḥaqīqah* is the third level after *sharī'ah* which is the exoteric reality, and *ṭarīqah*, which represents the esoteric level. *Ḥaqīqah* is the most important aspect in every spiritual journey, the core and secret of *sharī'ah* that serves as the ultimate goal of the spiritual seeker's (*sālik*) path.[17] In the context of the *ḥajj* ritual, *ḥaqīqah* is the result of practicing *sharī'ah*, serving as the main guide in the Sufi experience to achieve fulfillment in worship and to always remain close to Allah. Sufism is viewed as the perfection of *fiqh*, striving to enhance the servant's motivation to follow *sharī'ah* law in order to attain

[17] Totok Jumantoro and Samsul Munir, *Kamus Ilmu Tasawuf* (Wonosobo: Amzah, 2012), 70.

divine knowledge (*ma'rifah*) of Allah, leading to the perfect implementation of His laws and perfecting the spiritual essence of the worship itself.[18]

The symbol *ṣafā'* means purification of the soul. In Sufism, soul purification is called *tazkiyat al-nafs*, which relates to the qualities of the human soul. It means cleansing oneself from bad traits such as animalistic instincts, evil, and satanic temptations, then replacing them with divine attributes.[19] The essence of the *ḥajj* ritual functions as a means to purify the heart and soul. Meanwhile, the symbol *al-kalifāt* (burdens and difficulties on the path) represents the processes one must undergo to achieve soul purification and closeness to Allah. In Sufism, soul purification by the sufis is carried out through the methods of *takhallī, taḥallī*, and *tajallī*. In the *ḥajj* ritual, *takhallī* is the initial step in *tazkiyat al-nafs*, aimed at cleansing the soul from reprehensible traits such as love of the world and carnal desires to attain divine pleasure. The symbol *al-kalifāt* illustrates the arduous journey of *ḥajj* towards soul purification. A person performing *ḥajj* must pass through the stages of soul purification: *takhallī, taḥallī*, and *tajallī*.

The three symbols *ḥaqīqah*, *ṣafā' al-rūḥ*, and *shiddat al-kalifāt*, when correlated, explain the esoteric value of the *ḥajj* as an act of *mujāhadah* through the purification of the soul to achieve knowledge of God (*ma'rifatullāh*). Explicitly, these three symbols depict *ḥajj* as a process of soul purification experienced by a servant through the spiritual journey of *ḥajj*: emptying oneself of blameworthy traits (*takhallī*), filling oneself with noble qualities (*taḥallī*), and manifestation of divine light (*tajallī*). *Tazkiyah an-nafs* means purifying the soul from the impurities of sin, blameworthy traits, and worldly desires, while cultivating virtues such as sincerity, patience, humility, and love for Allah.

These three symbols also convey an implicit message about the philosophy of the esoteric value of *ḥajj*, that the essence of *ḥajj* is not merely a moral transformation, but a realization of divine unity (*tawḥīd*) to become a person who returns to the state of *fiṭrah*, pure and open to the Divine Light. Only a pure person, free from desires and ego, can meet their Lord. This is a spiritual foundation that liberates the heart from all barriers on the path to Allah, a spiritual rebirth possessing a pure, calm soul illuminated by the divine light. All of this aims to attain a *ḥajj mabrūr*, a blessed and accepted pilgrimage. In addition, the esoteric dimension of *ḥajj* is *ma'rifatullāh*, which means knowing Allah through a heart that has been purified. *Ḥajj* becomes a path of cleansing, purification, and divine witnessing, as all spiritual *maqāmāt* in Sufism culminate in this

[18] Che Zarrina binti Sa'ari and Sharifah Fatimah Binti Syed Omar, "Implementasi Tasawuf dalam Penghayatan Rukun Islam dan Pengaruhnya Kepada Penyucian Jiwa", *MANU Bil,* 20 (2014), 172.

[19] Siti Mutholingah, "Metode Penyucian Jiwa (Tazkiyah al-Nafs) dan implikasinya bagi Pendidikan Agama Islam", *Ta'limuna,* 10.1 (2021), 67-68.

state of awareness. A person is not only cleansed from sin, but is also spiritually reborn as a servant whose entire life is now devoted solely to Allah.

3. *Takhallī* in the *Ḥajj* Ritual

In the *ḥajj* poem, two symbols are found that refer to the process of *takhallī* in the *ḥajj* ritual, namely *taqashshuf* (asceticism) and *tajarrud* (detachment).[20] *Takhallī* is the act of emptying oneself from attachment to worldly pleasures. This can be achieved by distancing oneself from all forms of sin and striving to eliminate the impulses of the ego (*nafs*), which are the main causes of negative traits.[21] This process is illustrated in the *ḥajj* poem, as shown in the following table.

Verse of the Poem	Translation	Symbol	Meaning	Interpretation
بوقوفه متجرد مع غيره * من دون تفريق على عرفات	"By his standing (*wuqūf*) in a state of detachment together with others * without distinction (of status) at the plain of 'Arafah"	تجرد / *tajarrud*	Removing worldly clothing and wearing two pieces of white cloth during *iḥram*	*Tajarrud* refers to the process of emptying oneself of social pride and egoistic arrogance
إذ فيه أتعاب وبه تقشف* والصبر عن متع وعن زينات	"Because it contains hardship and asceticism, along with patience in restraining oneself from pleasures and worldly adornments"	تقشف / *zuhd*	Neglecting worldly life	*Zuhd* is one of the early stages in *takhallī*, which means abandoning *hubb al-dunyā* (love of the world) and carnal desires

The symbol *tajarrud* (detachment) shows that a person removes worldly clothing and wears two pieces of white cloth during *iḥrām*. This does not merely mean taking off clothes, but also a deconstruction of social identity, releasing social status. *Takhallī*

[20] 'Abd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-'Arabī, 1954), 368-371.

[21] A. Rivay Siregar, *Tasawuf: Dari Sufisme Klasik ke Neo-Sufisme,* (Wonosobo: Amzah, 2012), 102.

(self-emptying in *iḥrām*) marks a reevaluation of the self, not as a worldly human, but as a being seeking God. The symbol *tajarrud* signifies that the *iḥrām* clothing represents the emptying of oneself from status, position, honor, and ego (*anānīyah*). All humans become equal before Allah. *Iḥrām* transforms the concept of human identity, no longer based on worldly matters but on spiritual equality. Human identity disappears and becomes transient.

The symbol *taqashshuf* represents asceticism or the control of desires, indicating that the *ḥajj* is an act of renunciation (*zuhd*). *Zuhd* refers to the initial step that must be taken in emptying oneself (*takhallī*) or freeing oneself from dependence on material pleasures and worldly enjoyments.[22] *Ḥajj* is considered *zuhd* in the worldly sense because it is performed within a relatively short period. *Ḥajj* is an act of renunciation that liberates a person from attachment to material pleasures and worldly delights. It is not merely a physical condition but a path toward drawing closer (*taqarrub*) to Allah. *Ḥajj* trains its practitioners to abandon desires and the allure of the world. *Zuhd* is an effort or *mujāhadah* and *riyāḍ al-nafs* (spiritual training).

The two symbols *taqashshuf* and *tajarrud*, when correlated, represent the stage of *takhallī* in the *ḥajj* ritual. *Takhallī* means cleansing oneself from attitudes and traits that follow the urges of the nafs (desires). Explicitly, these two symbols convey the message of *takhallī* in *ḥajj* by abandoning the world, desires, ego, and arrogance, as well as practicing *zuhd* or asceticism. These symbols also imply the philosophy of *takhallī* in *ḥajj*, not merely moral transformation but the awareness of tauhid to become a person who returns to a pure, cleansed and open to the Divine Light. Only a pure person, free from nafs and ego, can meet their Lord. This is a spiritual foundation that frees the heart from all barriers on the path to Allah, marking a spiritual rebirth with a pure, calm soul illuminated by Divine Light.

At the *takhallī* stage, *ḥajj* is understood as active asceticism, not an escape from the world. The purification of the soul in *ḥajj* is not isolation but the integration of spirituality with social responsibility. *Takhallī* means liberation from ego, desires, arrogance, and worldly attachment. Here, *takhallī* is understood as the breaking down of the old self (material pleasures, status, and ego), or in other words, deconstructing oneself to open a new space for Divine meaning.

4. *Taḥallī* in the *Ḥajj* Ritual

There are three symbols referring to the *taḥallī* process in the *ḥajj* ritual, namely *ikhlāṣ, labbayk*, and *akhlāq*.[23] *Taḥallī* is the stage of filling the soul after the *takhallī*

[22] A. Rivay Siregar, *Tasawuf: Dari Sufisme Klasik ke Neo-Sufisme,* (Wonosobo: Amzah, 2012), 102.

[23] ʻAbd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-ʻArabī, 1954), 368-371.

stage. *Taḥallī* means adorning oneself by habituating good traits, attitudes, and actions. This is illustrated in the following table in the *ḥajj* poem.

Verse of the Poem	Translation	Symbol	Meaning	Interpretation
قد غادر الأوطان في مرضاته * وسعى إليه بخالص النيات	"He has left his homeland in pursuit of His pleasure * and strives to reach it with sincere intentions"	خالص / sincerity or pure intention	Sincerity in performing the pilgrimage means letting go of attachment to the worldly life	Sincerity is a symbol in the pilgrimage and a divine attribute embraced by the soul after emptying the desires and ego in the *taḥallī* stage
وأجاب دعوته ولبى قائلا * لبيك ياذا الجود والمتات	"And he responded to His call, saying: Here I am at Your service, O Lord of generosity and power"	لبيك / *talbiyah*	*Talbiyah* is a recitation uttered by pilgrims in response to Allah's call when beginning the state of *iḥrām*	*Talbiyah* is not merely a verbal expression, but a pure voice of the heart. Through its utterance, the soul is filled with noble qualities, particularly total submission to the will of Allah
من كان هذ شأنه لا بد يصـ * بح عالى الأخلاق والعادات	"Whoever possesses such qualities will surely become noble in character and conduct"	الأخلاق / moral, ethics, or character	Behavior, attitude, and morality of a person	*Akhlāq* (moral character) is a symbol of the tangible result of a soul that has been filled with the value of the light of Divine love (*nūr al-maḥabbah*). Among these qualities are patience, sincerity,

	humility, and love. A person no longer becomes a servant of desires and ego, but a servant of Allah who embodies His divine attributes.

The symbol of sincerity (*ikhlāṣ*) represents the effort to fill the soul with virtuous traits and behaviors, which is a stage in the tahalli process. *Ikhlāṣ* means safeguarding oneself from the influence or interference of others in one's deeds. truthfulness (*ṣiddīq*) is the purity of the heart from any form of self-display. A sincere person has no desire for praise (*riyā'*), and a truthful person (*ṣiddīq*) does not feel pride in themselves. There are three signs of sincerity: there is no difference between praise and criticism in their heart; they do not view their deeds as something great; and they do not expect any reward for their deeds in the hereafter.[24]

The symbol of *labbayk* or the *talbiyah* phrase is the expression of a pure heart, not merely a verbal utterance. *Talbiyah* is not only a response to Allah's call to His House and a hope to be accepted in performing *ḥajj* rituals in the Holy Land, but also a form of surrendering all actions to Allah alone, with effort and trust (*tawakkul*) in Him. Through *talbiyah*, the soul is filled with total submission to Allah's will.[25] Meanwhile, the symbol of *akhlāq* (moral character) represents the visible result of a soul that has been filled with the value of *nūr al-maḥabbah* (Divine love). These values include patience, sincerity, humility, and love. A person no longer becomes a servant of desires and ego but becomes a servant of Allah who embodies His noble attributes. *Akhlāq* here is understood as the absence of the "foam" (vanity) left by creation within the self, once one attains true awareness of *al-Ḥaqq* (The Absolute Truth). *Akhlāq* becomes the provision for closeness and companionship with Allah.[26]

The three symbols, *ikhlāṣ* (sincerity), *labbayk* (*talbiyah*), and *akhlāq*, when correlated, represent the stage of *taḥallī*. *Taḥallī* is the stage of filling the soul, which has been purified through *takhallī*, with praiseworthy traits. Explicitly, these three symbols convey the message of *taḥallī* in *ḥajj* as the process of self-filling with virtue, noble character, and sincere worship. The soul that has undergone *takhallī* is then

[24] al-Qushayrī, *al-Risālah al-Qushayrīyah* (Cairo: Dār al-Sha'b, 1989), 352.

[25] Che Zarrina binti Sa'ari and Sharifah Fatimah Binti Syed Omar, "Implementasi Tasawuf dalam Penghayatan Rukun Islam dan Pengaruhnya Kepada Penyucian Jiwa", *MANU Bil,* 20 (2014), 172.

[26] al-Qushayrī, *al-Risālah al-Qushayrīyah* (Cairo: Dār al-Sha'b, 1989), 352.

replenished with good habits through continuous spiritual practice. At this stage, the pilgrim adorns themselves with noble character, obedience, and spiritual attributes that strengthen their relationship with God. These symbols also convey an implicit message about the philosophy of *taḥallī* in the *ḥajj* as a transformation of behavior from worldly to divine. *Taḥallī* is understood as the formation of spiritual identity. A person begins to rewrite their self with new meaning, not merely as a worldly being, but as a servant of the Divine whose existence is governed by spiritual and moral values.

5. *Tajallī* in the *Ḥajj* Ritual

There are three symbols that refer to the process of *tajallī* in the *ḥajj* ritual, namely *ra'á, ṭawāf*, and *dhikr*.[27] *Tajallī*, or spiritual illumination, is the process of filling the human soul with the radiance of witnessing Allah's presence and the fervor of His love.[28] This is illustrated in the following table in the *ḥajj* poem.

Verse of the Poem	Translation	Symbol	Meaning	Interpretation
ورآه رأى العين ثم دنا إلى * الحجر السعيد وفاز بالقبلات	"And he saw it with his own eyes, then drew near to the blessed Black Stone and gained its blessing through his kisses"	رأى / saw	Beyond the mere physical function of sight, it means understanding the essence or deeper meaning behind an object	*Ra'á* becomes a symbol of spiritual witnessing or witnessing with the eye of the heart (*shuhūd bi-al-qalb*). It is a spiritual experience in which a servant feels direct closeness to Allah
وغدا يطوف كلاجىء في ساحة الـ * قصر المنيف يردد الدعوات	"And he began to circumambulate like a refugee in the courtyard of the magnificent palace, repeatedly reciting his supplications"	يطوف / *ṭawāf*	*Ṭawāf* is the ritual of circling the Ka'bah seven times, beginning and ending at the *Ḥajr Aswad*	*Ṭawāf* symbolizes *baqā'*, the servant living with Allah, just as the angels live in obedience

[27] 'Abd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-'Arabī, 1954), 368-371.

[28] Mir Valiuddin, *Contemplative Disciplines in Sufism* (London: East-West Publications, 1980), 368.

وبذكره تصفوا النفوس * وترتقي وتفوز يوم البعث بالجنات	"Through His remembrance, souls become purified and elevated, and they will attain paradise on the Day of Resurrection"	ذكره / *dhikr*	*Dhikr* is self-awareness practiced by a person in every situation	Living in *dhikr* means living in continuous divine awareness (*iḥsān*). A soul purified through *dhikr* will ascend towards God

The symbol *ra'á* means seeing with the physical eye, and it also symbolizes spiritual witnessing or witnessing with the eye of the heart (*shuhūd bi-al-qalb*). This is a spiritual experience in which a servant feels direct closeness to Allah. The Black Stone (*Ḥajr Aswad*) acts as an intermediary between the physical world and the realm of the spirit, as Ibn 'Arabī described it: the Black Stone is the tongue of Allah on earth. Kissing the Black Stone signifies the renewal of the primordial covenant between the human soul and its Lord (*al-A'rāf*: 172). This is the moment of tajalli, when the soul recognizes its origin again.

The symbol of *ṭawāf* shows that *ḥajj* is a symbol of eternal life (*baqā'*). The servant lives with Allah, just as angels live in obedience. They have reached *nafs al-muṭma'innah*, the peaceful, calm, and radiant soul that revolves around the will of Allah, no longer driven by personal desires. Meanwhile, the symbol of *dhikr* represents *baqā' billāh*, living in constant remembrance (*dhikr*) and continuous divine awareness (*iḥsān*). *Dhikr* means always and continuously remembering Allah. The soul purified by *dhikr* ascends towards the Divine.[29]

When correlated, the three symbols *ra'á*, *ṭawāf*, and *dhikr* form the stage of *tajallī* in the *ḥajj* ritual. *Tajallī* is the refinement and deepening of divine consciousness through spiritual insight with an esoteric approach. Literally, *tajallī* means the manifestation or appearance of Divine light and power, perceived and experienced by the soul after undergoing purification (*tazkiyah*) and liberation (*takhallī*). *Tajallī* describes the spiritual experience in which a pilgrim encounters closeness and illumination from Allah.

Explicitly, these three words contain a message about *tajallī* in the *ḥajj*, which is the unveiling of Divine Light through the union of feeling and witnessing God. These three symbols also convey an implicit message about the philosophy of *tajallī* in the *ḥajj*, not merely morality, but the awareness of tawhid to become a human who returns to a pure state, clean and open to Divine Light. Because only a pure person, free from

[29] Mir Valiuddin, *Contemplative Disciplines in Sufism* (London: East-West Publications, 1980), 371.

desires and ego, can meet their God. This is a spiritual foundation that frees the heart from all barriers toward Allah.

6. Integration of Exotericism and Esoteric Values of *Ḥajj* in Poetry

Fiqh/sharī'ah and *taṣawwuf* are two important aspects in Islamic teachings with distinct religious orientations.[30] *Sharī'ah* is a mandatory set of rules that must be followed by all Muslims. However, practicing *sharī'ah* without being grounded in its inner reality (*ḥaqīqah*) is incomplete, just as *ḥaqīqah* without being bound by sharia is unacceptable.[31] Nevertheless, there has been a dialectic between jurists (*fuqahā'*) and *taṣawwuf* scholars, where the jurists criticized the sufis for neglecting *sharī'ah* or religious law, while the sufis criticized the jurists as a group focused only on the formal legal aspects of religion, ignoring the essence or substance of Islamic teachings.[32]

The integration of *fiqh/sharī'ah* and *taṣawwuf* is very important as it forms a fundamental principle in the life of a Muslim. This is understood from *Sūrat al-Naḥl* verse 90, which emphasizes the importance of balancing *fiqh* law and *taṣawwuf* in religious practice. The legal norms in *fiqh* can be properly and correctly implemented through the experience of *taṣawwuf*.[33] The *ḥajj* poem by Sheikh 'Abd al-Ḥamīd is analyzed in depth in this discussion to observe the integration of the exoteric and esoteric values of *ḥajj*, as shown through three data points in the form of symbols within the verses of the poem.

The integration of *fiqh/sharī'ah* and *taṣawwuf* in the *ḥajj* poem is illustrated through the symbols of *tarahhuban* (asceticism), *al-sa'á* (*sharī'ah*), and *aqṣar* (very brief).[34] This integration of exoteric and esoteric aspects is intended as an effort to connect *fiqh* and *taṣawwuf* in the religious practice of Muslims. *Fiqh*, as the exoteric aspect that consists of rules, functions to regulate relationships among humans, while the esoteric values of *taṣawwuf* discipline a *faqīh* to purify his soul from negative actions.[35] This is illustrated in the following table.

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[30] Amin Abdullah, *Islamic Studies di Perguruan Tinggi* (Yogyakarta: Pustaka Pelajar, 2006), 142-144.

[31] A. Rivay Siregar, *Tasawuf: Dari Sufisme Klasik ke Neo-Sufisme,* (Wonosobo: Amzah, 2012), 102.

[32] Athoillah Islamy, "Haji Mabrur dalam Paradigma Fiqih Sosial Sufistik"*, Al-Qalam,* 26.1 (2020), 136-137.

[33] Acep Usman Ismail, "Integrasi Syariah dan Tasawuf"*, Ahkam,* 12.1 (2012), 131-132.

[34] 'Abd al-Ḥamīd, *Asmá al-Risālāt* (Mesir: Dār al-Kutub al-'Arabī, 1954), 368-371.

[35] Masburiyah, "Konsep dan Sistematika Pemikiran Sufistik Al-Ghazali"*, Nalar Fiqh: Jurnal Hukum Islam,* 3.1 (2011), 114.

Verse of the Poem	Translation	Symbol	Meaning	Interpretation
وأراد منا السعى في الدنيا وإعـ* داد القوى وإقامة الصلوات	"And He wills that we strive in this world, prepare our strength, and establish the prayers"	السعي / worldly effort and endeavor	Worldly effort is understood as outward worship, or *sharī'ah*	*al-sa'á* symbolizes outward worship, namely *sharī'ah*, which reflects the quality of formal, external practices prescribed in religious teachings
		القوى / strength or power	Strength is understood as inner worship or Sufism	*al-quwá* represents the symbol of inner worship, namely Sufism, which reflects the spiritual aspect of outward acts of worship
والدين إذهم لم يقر ترهبا * وتعبدا يفضى إلى العزلات	"Their religion did not prescribe monasticism or worship that leads to seclusion"	ترهبا / in a monastic way	Monasticism / the way of life of monks and nuns	*Tarahhub* represents an esoteric symbol that stands in contrast to the exoteric aspect, characterized by the renunciation of worldly life and seclusion in churches or places of worship for the purpose of spiritual retreat and devotion to God. The term *tarahhub* is also known as *ruhbanīyah* or monasticism

فدعا إلى (حج مناسكه الترهـ *ب) إنما في أقصر الساعات	"So He called for performing the pilgrimage with all its rituals as an act of spiritual devotion (asceticism), even if only for a short time"	أقصر / short time	The provisions of sharia that limit the time for performing esoteric worship	*Aqṣar* symbolizes the boundaries set by sharia on esoteric religious practices

The symbol *al-sa'á* (worldly endeavor) represents the exoteric dimension of worship, namely the *sharī'ah*, which concerns the quality of outward and formal religious acts as prescribed in the teachings of Islam through the Qur'an and the Sunnah.[36] Anyone wishing to enter the realm of Sufism must first understand and master the aspects of the *sharī'ah*. Jurisprudential law (*fiqh*) and Sufism cannot be separated: the former serves as the vessel, while the latter is its essence. The symbol *al-quwá* (strength or power) signifies the esoteric dimension or spiritual reality (*ḥaqīqah*), as reflected in the concept of *iḥsān:* "Worship Allah as though you see Him, and if you do not see Him, indeed He sees you."[37] If the *sharī'ah* represents the servant's consistency in carrying out divine commands, then Sufism is the act of sensing and witnessing God's presence within the observance of the *sharī'ah* itself.

The symbol *tarahhub* (monasticism) describes a form of religious conduct in the pilgrimage that is not prescribed in the *sharī'ah*, namely, a type of *ḥajj* practiced by some who imitate the ascetic way of life of the followers of Prophet Jesus. The pilgrimage is, in essence, an act of worldly renunciation (*zuhd*), yet it does not mean abandoning the world entirely, as monks do when they renounce marriage and worldly life to seclude themselves in devotion to God. This notion is clarified in the Qur'an, *Sūrat* al-*Ḥadīd* (57:27):

> *"And We placed in the hearts of those who followed him compassion and mercy. But monasticism they invented for themselves; We did not prescribe it for them, only seeking the pleasure of Allah, but they did not observe it with due observance..."*

This verse indicates that although God acknowledges their sincere intention to seek His pleasure, He emphasizes that their practice of monasticism had deviated far

[36] A. Rivay Siregar, *Tasawuf: Dari Sufisme Klasik ke Neo-Sufisme,* (Wonosobo: Amzah, 2012), 102.

[37] Mulyadi Kartanegara, *Menyelami Lubuk Tasawuf* (Jakarta: Erlangga, 2006), 27.

from its original aim, turning into an innovation (*bidʿah*) that ultimately undermined their own faith.

Meanwhile, The symbol *aqṣar* (very brief) reflects the limitations imposed by the *sharīʿah* on religious conduct that is esoteric in nature. The pilgrimage does embody the spirit of asceticism and spiritual retreat, yet the *sharīʿah* confines it to a relatively short period of time, signifying the need for balance between worldly life and the hereafter, so that one does not abandon worldly responsibilities entirely.

When correlated, the four symbols *al-saʿá* (worldly endeavor), *al-quwá* (strength), *tarahhub* (monasticism), and *aqṣar* (very brief), collectively emphasize the reinforcement of the *sharīʿah* for the purpose of integrating jurisprudence and Sufism. Explicitly, these terms convey the unity between the outer (*ẓāhir*) and inner (*bāṭin*) dimensions of worship in the pilgrimage. The *sharīʿah* governs the external conduct of human beings, while Sufism refines their inner being. Moreover, these symbols implicitly express the philosophy of integrating *sharīʿah* and Sufism in the *ḥajj*, wherein the *sharīʿah* provides the path, while Sufism gives it meaning. The integration of both leads to the perfection of moral and spiritual life.

E. Conclusion

Sheikh ʻAbd al-Ḥamīd's *ḥajj* poem (Syair Haji) not only contains religious experiences in performing the pilgrimage but also presents a dialectic between fiqh/*sharīʿah* and *taṣawwuf* (sufism) in understanding the meaning of *ḥajj*. The *ḥajj* must be carried out in accordance with Allah's law, which is called the exoteric aspect of the pilgrimage. However, to reach the deeper essence of *ḥajj*, one cannot separate it from its esoteric aspect. This dialectic between fiqh/*sharīʿah* and sufism begins with criticism of performing *ḥajj* in ways that do not comply with *sharīʿah*, such as following ascetic practices (monasticism) of the Christians. The *ḥajj* poem is also rich in Qur'anic dimensions, shown by many quotations (*iqtibās*) from Qur'anic verses explaining the pilgrimage. This certainly makes it interesting to further study the Qur'anic dimension in Sheikh ʻAbd al-Ḥamīd's poem.

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