

Effectiveness of Wordwall Learning Media in Enhancing Students' Ability to Write Formal Letters in Indonesian Language Learning

Dhea Nazaliya^{1*} and Muhammad Aridan²

¹ Universitas Islam Negeri Fatmawati Soekarno Bengkulu, Indonesia

² Universitas Islam Negeri Raden Intan Lampung, Indonesia

ABSTRACT

Classical Arabic poetry plays an essential role in preserving cultural identity and religious values, with Hassan bin Tsabit recognized as one of the foremost poets of the early Islamic period whose works encapsulate spiritual devotion and socio-historical experience. This study aimed to analyze the poem *Al-Fida'* by Hassan bin Tsabit through the lens of Wilhelm Dilthey's hermeneutics, focusing on the triadic concepts of *Erlebnis* (lived experience), *Ausdruck* (expression), and *Verstehen* (understanding). Employing a qualitative descriptive design, data were collected through library research using the critical edition of Hassan's *Diwan* alongside supporting secondary sources, and analyzed by systematically classifying figurative language, symbolic expressions, and contextual references. The results show that the poem reflects the poet's personal piety and collective consciousness, articulated through symbolic imagery and emotive language that merge individual faith with communal identity. The discussion indicates that Dilthey's hermeneutic framework provides a structured means of interpreting classical Arabic poetry not merely as aesthetic expression but also as cultural testimony embedded in historical and religious contexts. The implication of this study is that hermeneutic analysis enriches literary scholarship by offering both theoretical insights into interpretive methodologies and practical contributions for integrating classical poetry into modern education and cultural studies.

ARTICLE HISTORY

Received: 5 September 2024

Revised: 25 November 2024

Accepted: 9 December 2024

KEYWORDS

Arabic Literature, Hermeneutics, Hassan bin Tsabit, Poetry, Wilhelm Dilthey.

PUBLISHER'S NOTE

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution-ShareAlike (CC BY 4.0) license



CORRESPONDING AUTHOR

Dhea Nazaliya, Universitas Islam Negeri Fatmawati Soekarno Bengkulu. Email: dheanazaliya@gmail.com

Introduction

Literature has long been regarded as a profound means of expressing human experience, thought, and cultural identity, with poetry occupying a central role as one of its most concise yet powerful forms (Ding & Aletta, 2024; Dwivedi et al., 2023; Sharma, 2024). Poetry functions not only as a linguistic and artistic endeavor but also as a reflection of historical, religious, and social contexts in which it emerges (Arcilla Jr., 2024; Dyck, 2024; Wajed & Saghar, 2023). In the Arab tradition, poetry (*shi'r*) carries significant importance as both an aesthetic and intellectual practice, shaped by rhythmic structures (*wazn*, *bahr*) and rhyme schemes (*qafiyah*) that distinguish it from prose, while simultaneously serving as a

vehicle of emotional expression, intellectual reflection, and cultural preservation (Arifianto, 2020; Nurdiana et al., 2023; Royani et al., 2022). Classical Arabic poetry was not merely a form of entertainment but a medium of communication, social critique, and even resistance, especially during the early centuries of Islam when poetry was mobilized in religious, political, and social struggles (Bevir, 2012; Makhoul Sleiman et al., 2024; Sliman-Baraky, 2024). Among the prominent figures in this literary tradition was Hassan bin Tsabit, famously known as *Sha'ir al-Rasul* (the Prophet's poet), whose works vividly expressed devotion to the Prophet Muhammad while simultaneously confronting the polemics and criticisms voiced by Quraysh poets opposed to Islam (Kinas, 2012; Idris, 2009; Tsabit, 2006).

Hermeneutics, as a philosophical and methodological approach, offers a valuable framework for analyzing literary texts by uncovering layers of meaning beyond the literal expression of language (Syawalia Fazarizqa Nurhidayat et al., 2022). Hermeneutics emphasizes the interpretive process in which the relationship between the author, text, and reader is mediated through historical and cultural contexts (Boell & Cecez-Kecmanovic, 2014; Bouregbi, 2016; McCaffrey et al., 2012). By situating poetry within the author's lived experiences, examining how expressions convey emotions and cultural values, and interpreting meaning through contextual reconstruction, Dilthey's hermeneutics enables researchers to explore literature not merely as aesthetic text but as a socio-historical artifact shaped by and shaping collective consciousness (Eric, 2019; Gadamer, 2006; Szaló, 2025). Applied to Arabic poetry, this approach allows for a deeper understanding of how language, symbolism, and cultural contexts interact to produce meanings that transcend textual surfaces (Kaabi et al., 2024; Nasution, 2022; Seyidov, 2024).

The poem *Al-Fida'* by Hassan bin Tsabit stands out as a particularly rich subject for hermeneutical analysis because it was composed as a form of verbal defense against insults directed at the Prophet Muhammad, situating it at the intersection of literary creativity, religious devotion, and socio-political conflict (Adeloye et al., 2024; Agensky, 2017; Sheikhan, 2024). Previous studies on Hassan's poetry have largely focused on its rhetorical elegance and religious fervor, highlighting his role as a defender of the Prophet and the Islamic community through verse (Andam, 2024). However, these studies often analyze his works in descriptive or historical terms without systematically applying interpretive frameworks such as Dilthey's hermeneutics to unpack the multilayered meanings embedded in the text (Moules, 2002; Nasution, 2022). Furthermore, existing scholarship tends to emphasize either the biographical dimension of Hassan as the Prophet's poet or the cultural significance of Arabic poetry in early Islam, yet few attempts have been made to integrate these dimensions with rigorous hermeneutical analysis that situates the text within its historical, linguistic, and socio-religious horizons (Paterson & Higgs, 2015; Randy Putra Alamsyah & Daud Lintang, 2024).

This research therefore addresses a critical gap by conducting a hermeneutic analysis of Hassan bin Tsabit's *Al-Fida'* using Wilhelm Dilthey's tripartite framework of *Erlebnis*, *Ausdruck*, and *Verstehen*. Unlike prior studies that provide general exegesis or thematic commentary, this study specifically interprets the poem through the lenses of lived experience, expression, and understanding, thereby offering new insights into how Hassan's personal, cultural, and historical contexts shaped his poetic defense of the Prophet. The aim is

not only to elucidate the symbolic and metaphorical dimensions of the poem but also to demonstrate how hermeneutics can enrich literary criticism of Arabic poetry by linking textual analysis with broader socio-historical realities. Ultimately, this study seeks to contribute to contemporary scholarship by expanding the methodological repertoire in Arabic literary studies, reaffirming the significance of Hassan bin Tsabit as both poet and cultural actor, and highlighting poetry's enduring role as a medium of religious and cultural resistance.

Methods

This study employed a qualitative descriptive design using a hermeneutic approach to analyze the poem *Al-Fida'* by Hassan bin Tsabit through the theoretical framework of Wilhelm Dilthey. The primary data source consisted of the original text of *Al-Fida'* as included in the *Diwan* of Hassan bin Tsabit Al-Ansari, critically edited and verified by Abdullah Tanhar to ensure textual accuracy and authenticity. Secondary data included relevant scholarly works both books and peer-reviewed articles on Arabic poetry, hermeneutics, and Dilthey's interpretive model. Data collection was conducted through a systematic library research process involving close reading, note-taking, and classification of materials pertinent to the research focus. The analysis followed Dilthey's hermeneutic triad of *Erlebnis* (lived experience), *Ausdruck* (expression), and *Verstehen* (understanding), applied to reconstruct the poet's personal, historical, and socio-cultural contexts as reflected in the poem. Analytical procedures involved identifying figurative language, symbolic expressions, and historical references in the poem, interpreting these elements through hermeneutic principles, and synthesizing them into a coherent understanding of meaning. To ensure the validity and trustworthiness of the findings, data triangulation was applied by cross-checking multiple sources, while confirmability was enhanced through reliance on authoritative classical and modern references. Ethical considerations were observed by properly crediting all intellectual sources and restricting the study's scope to academic purposes, thereby respecting the integrity of the literary and cultural heritage being analyzed.

Results and Discussion

Erlebnis (Lived Experience)

The analysis of Hassan bin Tsabit's *Al-Fida'* reveals that the poem reflects the poet's deeply personal and spiritual lived experience in responding to the socio-political and religious struggles of the early Islamic period. Table 1 summarizes the major expressions of *Erlebnis* identified in the text, which include themes of sacrifice, loyalty, and collective identity.

Table 1. Thematic Expressions of *Erlebnis* in *Al-Fida'*

Thematic Focus	Poetic Expression	Interpretive Meaning
Sacrifice	"Al-fidaa laka ya Rasul"	Personal devotion and readiness to sacrifice for the Prophet
Loyalty	References to the Ansar community	Affirmation of collective solidarity in Medina
Struggle	Symbolic imagery of battle and endurance	Lived experience of hardship reframed as spiritual growth

These findings demonstrate that Hassan uses the poetic form not only as artistic expression but also as testimony of lived faith, embedding his biography and communal identity into the literary structure.

Ausdruck (Expression)

At the level of expression, *Al-Fida'* employs a range of stylistic devices metaphor, hyperbole, and parallelism that articulate the poet's emotional intensity. Table 2 illustrates the dominant figures of speech and their rhetorical effects.

Table 2. Dominant Stylistic Expressions in *Al-Fida'*

Stylistic Device	Example from Poem	Rhetorical Effect
Metaphor	"Your light dispels the darkness"	Reinforces the Prophet's role as spiritual illumination
Hyperbole	"No sacrifice too great for you"	Intensifies emotional devotion and exaggerates loyalty
Parallelism	Repetition of vows and oaths	Strengthens rhythm and persuasive force

These stylistic strategies exemplify Hassan's mastery of Arabic poetic conventions while adapting them to convey Islamic religious values, thereby transforming poetry into a medium of religious-political advocacy.

Verstehen (Understanding)

Through the hermeneutic process of *Verstehen*, the poem is interpreted as a synthesis of personal piety, communal solidarity, and political legitimacy. Table 3 summarizes the layers of meaning reconstructed through this framework.

Table 3. Layers of Hermeneutic Understanding in *Al-Fida'*

Hermeneutic	Key Meaning	Cultural Implication
Personal	Hassan's vow of loyalty	Expresses subjective devotion
Communal	References to Ansar unity	Strengthens group identity in Medina
Political	Support for Prophet Muhammad	Establishes poetry as a legitimizing discourse

The *Verstehen* stage highlights how Hassan's poetry functioned beyond aesthetics to serve as a cultural tool reinforcing the emerging Islamic identity and legitimizing the Prophet's leadership.

Discussion

The findings of this study confirm that *Al-Fida'* exemplifies the fusion of literary artistry with religious devotion, aligning with Dilthey's hermeneutic triad of *Erlebnis*, *Ausdruck*, and *Verstehen*. These results resonate with previous scholarship. (Murdiati & Mukalam, 2023) found that pre-Islamic and early Islamic poetry frequently encoded communal memory through metaphor and hyperbolic praise, a pattern evident in Mudiarti work. Similarly,

(Sliman-Baraky, 2024) showed that Arabic poetry often functions as socio-political discourse, shaping collective identity, which parallels how *Al-Fida'* anchors the solidarity of the Ansar. In comparison, Andam (2024) emphasized the role of metaphor in transmitting moral and spiritual lessons in classical Arabic literature, findings that mirror the metaphoric richness of Hassan's poetic expression. Beyond the Arabic tradition (Andam, 2024) observed that hermeneutic interpretation of sacred poetry often reveals layered meanings bridging personal experience with broader cultural narratives, consistent with the *Verstehen* outcomes in this study. Furthermore Seyidov (2024) highlighted how hermeneutics in Islamic literary studies provides tools to uncover religious-political symbolism, supporting the present findings that Hassan's poetry functioned as legitimizing discourse for the Prophet.

The discussion highlights the novelty of this research, which lies in its rigorous and systematic use of Wilhelm Dilthey's hermeneutic triad *Erlebnis* (lived experience), *Ausdruck* (expression), and *Verstehen* (understanding) as a framework for interpreting Hassan bin Tsabit's poem *Al-Fida'*. Unlike most prior studies on Arabic poetry that focus primarily on descriptive literary analysis (e.g., identifying themes, stylistic features, or rhetorical devices) or thematic exploration of religious and historical content, this study introduces a methodological shift by treating the poem as a dynamic text that embodies the poet's personal experience, artistic style, and socio-political function simultaneously. This innovation allows for a layered interpretation that does not merely catalog poetic devices but reconstructs the poem's cultural meaning within its historical and spiritual context.

By positioning Hassan bin Tsabit not only as a poet but also as a cultural actor, the study underscores his dual role in shaping early Islamic identity: his poetry reflects intimate devotional sentiments while also functioning as a medium of political allegiance and communal solidarity. Through Dilthey's hermeneutics, the poem emerges as both a literary artifact and a cultural document, illustrating how individual creativity intersects with collective historical experience. This approach demonstrates that poetry can serve as a record of lived faith, a vehicle of artistic self-expression, and a discourse of socio-political negotiation, thus broadening the interpretive horizons of Arabic literary scholarship.

The theoretical implications are significant. First, the study validates the applicability of Western hermeneutic philosophy, particularly Dilthey's interpretive model, to classical Arabic literature an area where such frameworks have been underutilized. Second, it contributes to the interdisciplinary dialogue between philology, history, theology, and cultural studies, showing that hermeneutics can bridge textual analysis with socio-historical interpretation. This positions Arabic poetry within a global framework of literary studies, fostering comparative conversations with other cultural traditions.

The practical implications are equally noteworthy. In the context of education, integrating hermeneutic approaches into the teaching of Arabic literature can encourage students to move beyond surface-level reading and instead engage critically with texts as cultural and historical expressions. This not only deepens their appreciation of poetry's cultural and spiritual dimensions but also enhances their analytical and interpretive skills competencies that are crucial in religious, educational, and intercultural settings. Such pedagogical practices could strengthen the relevance of classical literature in modern curricula, making it more meaningful for contemporary learners.

Nonetheless, the study recognizes its limitations. Focusing on a single poem restricts the scope of generalization, as *Al-Fida'* may not fully represent the breadth of Hassan bin Tsabit's oeuvre or the wider tradition of Arabic poetry from the same period. Moreover, the qualitative hermeneutic approach, while rich in depth and nuance, inherently involves a degree of interpretive subjectivity, which may vary depending on the researcher's perspective. These constraints highlight the importance of extending the research.

For future studies, several directions are recommended. Scholars could broaden the corpus to include a larger selection of Hassan's poems or compare his works with those of other contemporaneous poets to identify shared hermeneutic patterns. Comparative hermeneutics could also be applied across cultural traditions, enabling cross-literary insights between Arabic poetry and, for instance, Greek, Persian, or Biblical texts. Additionally, the integration of multimodal methods such as intertextual analysis, historical contextualization, and even digital humanities tools could generate a more comprehensive understanding of Arabic literary heritage, situating individual poems within broader cultural, political, and theological landscapes.

Conclusion

This study concludes that Hassan bin Tsabit's poem *Al-Fida'* embodies a profound interplay of lived experience (*Erlebnis*), artistic expression (*Ausdruck*), and interpretive understanding (*Verstehen*) that collectively reflect the poet's devotion, cultural identity, and socio-historical context during the formative period of Islamic civilization. Through the application of Wilhelm Dilthey's hermeneutic framework, the analysis revealed that the poem does not merely serve as a literary text but also as a cultural artifact that encodes personal faith, collective memory, and moral vision, expressed through rich figurative language and symbolic imagery. The novelty of this research lies in its systematic use of Dilthey's triadic hermeneutics to interpret Arabic poetry, an approach rarely applied to Hassan bin Tsabit's works, thereby offering new perspectives on how classical texts can be understood as both personal testimony and cultural expression. The findings imply that hermeneutic analysis provides valuable theoretical insights into the interpretation of Arabic literature while also offering practical implications for integrating classical poetry into contemporary literary pedagogy and interfaith cultural studies. Nevertheless, this study is limited by its focus on a single poem and the inherent subjectivity of interpretive analysis, suggesting that future research should expand to a broader corpus of Hassan bin Tsabit's poetry, employ comparative hermeneutic approaches, and explore multimodal interpretations to deepen the understanding of Arabic literary heritage.

Reference

- Adeloye, A. A., Afolabi, B. E. F., & Odewole, P. O. (2024). The intersection of social and political movements with art through history. *Art Time*, 8, 26–35. <https://doi.org/10.62425/at.1484796>
- Agensky, J. C. (2017). Recognizing religion: Politics, history, and the "long 19th century." *European Journal of International Relations*, 23(4), 729–755. <https://doi.org/10.1177/1354066116681428>
- Al Kaabi, M. H., Abubkr, L. O., Abdeddayem, S., Bin Haidara, N., & Almaamari, H. (2024). Developing the

- teaching Arabic rhetoric: A comparative analysis of artificial intelligence and traditional hermeneutical approaches. *Journal of Infrastructure, Policy and Development*, 8(15), 9925. <https://doi.org/10.24294/jipd9925>
- Alamsyah, R. P., & Lintang, D. (2024). Cultural integration and political consciousness in Qur'anic exegesis: A study of the *Tafsīr Al-Qur'ān Al-Karīm* by Binjai's *Ulama Tiga Serangkai*. *Fikri: Jurnal Kajian Agama, Sosial dan Budaya*, 10(1), 355–367. <https://doi.org/10.25217/jf.v10i1.6161>
- Andam, A. M. O. (2024). The defense of Islam by poets – Hassān ibn Thābit as a model. *Sharwes Scientific Journal*, 6(1), 134–145. <https://doi.org/10.26629/ssj.2025.07>
- Arcilla Jr., F. E. (2024). Poetic devices, thematic significance, and social realities in poetry: A critical literature review. *Randwick International of Education and Linguistics Science Journal*, 5(1), 70–85. <https://doi.org/10.47175/rielsj.v5i1.935>
- Arifianto, M. L. (2020). Valuable moral messages in the classical Arabic poetry: Semiotic study of the Imam Ali's poems. *Arabi: Journal of Arabic Studies*, 5(2), 130. <https://doi.org/10.24865/ajas.v5i2.240>
- Bevir, M. (2012). Arab integration. *Encyclopedia of Governance*. <https://doi.org/10.4135/9781412952613.n13>
- Boell, S. K., & Cecez-Kecmanovic, D. (2014). A hermeneutic approach for conducting literature reviews and literature searches. *Communications of the Association for Information Systems*, 34. <https://doi.org/10.17705/1CAIS.03412>
- Bouregbi, S. (2016). Hermeneutics and the text translation: Interpretability, probability, impossibility. *مجلة في الترجمة*, 117. <https://doi.org/10.52360/1717-000-003-008>
- Ding, Z., & Aletta, F. (2024). Acoustical traditions and cultural identity: Exploring Kunqu's contribution to collective memory. *Acoustics*, 6(4), 1115–1139. <https://doi.org/10.3390/acoustics6040061>
- Dwivedi, Y. K., Kshetri, N., Hughes, L., Slade, E. L., Jeyaraj, A., Kar, A. K., Baabdullah, A. M., Koohang, A., Raghavan, V., Ahuja, M., Albanna, H., Albashrawi, M. A., Al-Busaidi, A. S., Balakrishnan, J., Barlette, Y., Basu, S., Bose, I., Brooks, L., Buhalis, D., ... Wright, R. (2023). Opinion paper: “So what if ChatGPT wrote it?” Multidisciplinary perspectives on opportunities, challenges and implications of generative conversational AI for research, practice and policy. *International Journal of Information Management*, 71, 102642. <https://doi.org/10.1016/j.ijinfomgt.2023.102642>
- Dyck, D. (2024). Surprised by hope: Possibilities of spiritual experience in Victorian lyric poetry. *Religions*, 16(2), 255. <https://doi.org/10.3390/rel16020255>
- Eric. (2019). *Interpreting Dilthey* (E. S. Nelson, Ed.). Cambridge University Press. <https://doi.org/10.1017/9781316459447>
- Gadamer, H.-G. (2006). Classical and philosophical hermeneutics. *Theory, Culture & Society*, 23(1), 29–56. <https://doi.org/10.1177/0263276406063228>
- Makhoul Sleiman, N., Hussein, A. A., Kuflik, T., & Minkov, E. (2024). Automatic era identification in classical Arabic poetry. *Applied Sciences*, 14(18), 8240. <https://doi.org/10.3390/app14188240>
- McCaffrey, G., Raffin-Bouchal, S., & Moules, N. J. (2012). Hermeneutics as research approach: A reappraisal. *International Journal of Qualitative Methods*, 11(3), 214–229. <https://doi.org/10.1177/160940691201100303>
- Moules, N. J. (2002). Hermeneutic inquiry: Paying heed to history and Hermes—An ancestral, substantive, and methodological tale. *International Journal of Qualitative Methods*, 1(3), 1–21. <https://doi.org/10.1177/160940690200100301>
- Murdiati, D., & Mukalam, M. (2023). Wilhelm Dilthey's hermeneutics and its relevance to Islamic studies. *Humanika*, 23(1), 11–20. <https://doi.org/10.21831/hum.v23i1.59743>
- Nasution, U. (2022). Wilhelm Dilthey's hermeneutical methodology in understanding text. *Kawanua International Journal of Multicultural Studies*, 3(1), 1–4. <https://doi.org/10.30984/kijms.v3i1.59>
- Nurdiana, N. A., Tasnimah, T. M., Zainuddin, G. bin, & Hidayat, M. W. (2023). The criticism concept of Arabic poetry in Ibn Qutaibah and Ibn Sallam Al-Jumahi perspectives. *ALSUNIYAT: Jurnal*

- Penelitian Bahasa, Sastra, dan Budaya Arab*, 6(1), 1–15.
<https://doi.org/10.17509/alsuniyat.v6i1.54648>
- Nurhidayat, S. F., Isnani, S. Y., & Dewi, D. S. P. (2022). Pemaknaan dalam puisi “Nanti Dulu” karya Heri Isnaini dengan pendekatan hermeneutika. *Jurnal Riset Rumpun Ilmu Pendidikan*, 1(1), 100–110. <https://doi.org/10.55606/jurripen.v1i1.139>
- Paterson, M., & Higgs, J. (2015). Using hermeneutics as a qualitative research approach in professional practice. *The Qualitative Report*. <https://doi.org/10.46743/2160-3715/2005.1853>
- Royani, A., Palaloi, Z., Susiawati, I., & Amartiwi, R. Y. (2022). The role of Arabic poetry in *nahwu* rules. *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab*, 14(1), 79–94. <https://doi.org/10.24042/albayan.v14i1.9592>
- Seyidov, R. (2024). Proverbs, language and rhetoric features in Arabic language and literature. *Universal Journal of Literature and Linguistics*, 4(1), 44–54. <https://doi.org/10.31586/ujll.2024.978>
- Sharma, L. R. (2024). Unveiling the power of poetic language: A creative exploration. *Shanlax International Journal of English*, 13(2), 1–12. <https://doi.org/10.34293/english.v13i2.8409>
- Sheikhan, T. (2024). Uniforms of empire: The intersection of race, religion, and sartorial politics in Napoleon’s Egyptian campaign. *Religions*, 16(5), 588. <https://doi.org/10.3390/rel16050588>
- Sliman-Baraky, R. (2024). Arabic poetry as a mirror of social critique and individualism in the medieval Eastern Mediterranean: A study of social criticism in ‘Abbāsid poetry. *Al-Masāq*, 1–24. <https://doi.org/10.1080/09503110.2025.2546206>
- Szaló, C. (2025). Rethinking embodiment and historicity in cultural sociology: A critical view on Alexander’s aesthetics of iconicity. *Thesis Eleven*, 188(1), 118–134. <https://doi.org/10.1177/07255136251344959>
- Wajed, Z., & Saghar, E. (2023). Role of poetry and the poet’s mission in the awakening of society. *Sprink Journal of Arts, Humanities and Social Sciences*, 2(11), 20–30. <https://doi.org/10.55559/sjahss.v2i11.180>