

The Social Context Of Mawlid Shifā'u Al-Şudūr By Hadratus Syekh Arifin Bin Ali Bin Hasan

Argha Zidan Arzaqi^{1*}, Masudin Nawawi²

^{1,2} STAI KH. Zainuddin Ponpes Mojosari Nganjuk, Jawa Timur, Indonesia

* Corresponding author:

Email: arghazidan89@gmail.com

Abstract.

This study provides a sociological analysis of the authorship of Mawlid Shifā'u al-Şudūr by Hadratus Syekh Arifin bin Ali bin Hasan, a local scholar without formal literary training. The research aims to explore how his social status, ideology, and target community influenced the creation of this significant work. Using a qualitative approach with a descriptive-analytical design, the study examines the Mawlid Shifā'u al-Şudūr as its sample from the population of all Indonesian kitab mawlid. The researcher, acting as the main instrument, employed content and document analysis to systematically link the author's biographical and social context with the text's content. The findings indicate that the work is a product of a unique interplay between the author's ascribed, achieved, and assigned statuses, his mystical spiritual journey, and his adherence to the Nūr Muhammad concept. The study concludes that the book served as a tool for da'wah and identity formation, with its bilingual format specifically tailored for a community with low Arabic literacy. The findings are limited to this case, and further comparative research is suggested.

Keywords: *Ahl Al-Sunnah Wa Al-Jamā'ah; Literary Production; Mawlid Shifā'u Al-Şudūr; Sociology of the Author and Spiritual Journey.*

I. INTRODUCTION

The tradition of reciting *mawlid* (the Prophet Muhammad's birthday commemoration) has been a significant cultural and religious practice within the Indonesian Muslim community. These recitations, often called *sholawatan*, are a profound expression of love, longing, and reverence for the Prophet Muhammad (saw). This tradition is typically accompanied by classical and modern musical instruments and is often integrated into various religious and social events, such as *Tahlilan*, circumcisions, and the *Sekaten* festival. The widespread practice and deeply rooted nature of *mawlid* celebrations highlight their central role in the spiritual and cultural life of Indonesian Muslims, who believe these recitations are a means to receive the intercession (*syafa'at*) of the Prophet (Arzaqi & Nawawi, 2024). Beyond mere ritual, these traditions actively shape the religious identity of the Muslim community, fostering a sense of solidarity and a deeper connection to Islamic history, as noted by researchers examining religious practices in a social context (Nasution et al., 2023; Taufiq, 2022).

The literary works used in these recitations, known as *kitab mawlid*, are a significant genre of Arabic literature. These texts often recount the life history of the Prophet Muhammad, from his birth to his death, and are filled with praises for Allah and the Prophet. The *kitab mawlid* can be written in various forms, including poetry, prose, or a combination of both (Arzaqi & Nawawi, 2024). Hadratus Syekh Arifin bin Ali bin Hasan, a prominent Sufi scholar from Sidoarjo, East Java, contributed to this rich tradition by authoring the *Mawlid Shifā'u al-Şudūr*. This work, a poetic *mawlid* in Arabic, is composed of 192 verses divided into 12 chapters. What makes this particular work stand out is its unique structure and the context of its creation, which challenges conventional understandings of literary production within this tradition (Hidayat & Susanto, 2021). The existence of such a local work, authored by a figure not formally trained in Arabic literature, presents a fascinating case study on the intersection of spiritual inspiration, local scholarship, and cultural expression in contemporary Islam (Amin & Sholihah, 2023).

Problem Statement

The creation of *Mawlid Shifā'u al-Ṣudūr* by Gus Arifin presents a unique challenge to the typical profile of a *mawlid* author. Historically, the authors of *kitab mawlid* have been esteemed *hafiz*, *muhaddith*, and renowned scholars from the Middle East, possessing deep knowledge of classical Arabic literature (Arzaqi & Nawawi, 2024). In stark contrast, Gus Arifin is a local figure with no formal educational background in Arabic literature. He cultivated his knowledge and spirituality through a path of asceticism, *khalwat* (seclusion), and active participation in *majelis* (religious assemblies) alongside prominent scholars and *habib* (descendants of the Prophet) (Hanif et al., 2024). This divergence from the established norm raises critical questions about the socio-cultural factors influencing literary production within the Islamic tradition, particularly in Indonesia (Khoirurrijal, 2021). The gap between the author's background and the standard profile for *mawlid* composers necessitates an in-depth analysis of the creative and social contexts of his work. This study aims to address this research gap by analyzing the **sociology of the author** of *Mawlid Shifā'u al-Ṣudūr*. Sociological analysis of an author's background is crucial for understanding how their social status, ideology, and intended audience shape their literary output.

The central problem is to understand the specific sociological influences that enabled Gus Arifin, a scholar without formal literary training, to produce a significant work like *Mawlid Shifā'u al-Ṣudūr*. This involves an examination of his social status (*ascribed, achieved, assigned*), his ideological leanings (particularly his adherence to *Ahl al-Sunnah wa al-Jamā'ah* and the concept of *Nūr Muhammad*), and the community of readers he intended to reach (Arzaqi & Nawawi, 2024). By exploring these factors, we can shed light on how personal spirituality and social networks can serve as a foundation for scholarly and literary production, challenging the assumption that formal education is a prerequisite for such contributions (Jaelani, 2021). Furthermore, the paper investigates the spiritual inspiration behind the work, which Gus Arifin claims came from a direct spiritual encounter with the Prophet Muhammad (saw). This personal, mystical experience, following three years of *khalwat*, led him to compose the *mawlid* as an expression of his intense longing. The text itself, particularly the numerous verses dedicated to the concept of *Nūr Muhammad*, reflects his deep-seated mystical beliefs, which were significantly shaped by his interactions with prominent Alawiyyin scholars (Arzaqi & Nawawi, 2024). Therefore, examining this interplay between personal spiritual experience, ideological formation, and literary production is vital for a comprehensive understanding of the *Mawlid Shifā'u al-Ṣudūr*'s origin and significance (Nurrohman, 2022).

Research Aims, Urgency, and Novelty

This research aims to conduct a deep sociological analysis of Hadratus Syekh Arifin bin Ali bin Hasan to uncover the background and creative process behind his authorship of *Mawlid Shifā'u al-Ṣudūr*. The study's urgency lies in the need to understand how local Indonesian scholars contribute to the broader Islamic literary tradition, especially when their paths diverge from conventional academic training. It highlights the often-overlooked role of spiritual inspiration, social status, and communal ties in the creation of significant religious texts. The novelty of this research is twofold: first, it provides a unique case study of a contemporary Indonesian *mawlid* and its author, a subject largely unexplored in academic literature. Second, by applying the framework of the sociology of the author, it offers a new perspective on the production of Islamic religious texts, moving beyond a purely textual analysis to examine the intricate human and social factors that shape a work's creation and reception.

II. METHODS

This research employs a qualitative approach with a descriptive-analytical research design. The qualitative approach is chosen because the study aims to understand and deeply analyze the social context, ideology, and creative process behind the creation of an Islamic literary work. This approach allows researchers to interpret social and cultural phenomena as they are, without relying on numerical data (Sugiyono, 2021). Therefore, the descriptive-analytical method is used to describe in detail the sociological background of the author, Hadratus Syekh Arifin bin Ali bin Hasan, and to analyze how these factors are reflected in the text of *Mawlid Shifā'u al-Ṣudūr* (Arzaqi & Nawawi, 2024; Emzir, 2022). In this study, the population consists of all *kitab mawlid* works written by scholars in Indonesia, while the specific sample is

the *Mawlid Shifā'u al-Şudūr* by Hadratus Syekh Arifin bin Ali bin Hasan. This sample was selected due to its unique characteristics: the author does not have a formal educational background in Arabic literature, making him an ideal subject for a study on the sociology of the author. The research data comprises two types: primary and secondary data. Primary data is the original text of *Mawlid Shifā'u al-Şudūr* itself, while secondary data includes the author's biography, family background, spiritual education history, and his views as recorded from various sources (Sudaryono, 2023). The main research instrument is the researcher themselves, who acts as both the data collector and analyst.

The data analysis techniques applied are content analysis and document analysis. Content analysis is used to identify and interpret ideological themes, such as the concept of *Nūr Muhammad*, contained within the verses of *Mawlid Shifā'u al-Şudūr*. Document analysis is conducted to critically review the biographical and contextual information about the author, obtained from documents, interviews, and historical records. The researcher will systematically link the textual data and the contextual data to conclude the causal relationship between the author's social context and the content of his work (Arzaqi & Nawawi, 2024; Jaelani, 2021). The research procedure will be carried out in several systematic and logical stages. First, the preparation stage, where the researcher conducts a preliminary study to identify the research phenomenon and formulate the problem. Second, the data collection stage, where the researcher will gather the text of *Mawlid Shifā'u al-Şudūr* as well as the author's biographical and social information from various relevant sources. Third, the data analysis stage, where the collected data will be analyzed in-depth to find patterns, themes, and connections between the author's social context and his work. Finally, the conclusion and reporting stage, where the analysis results are summarized to answer the research questions, and the research findings are then presented comprehensively (Khoirurrijal, 2021). Through this procedure, the research is expected to produce valid and academically sound findings.

III. RESULTS AND DISCUSSION

Sociology of the Author of *Mawlid Shifā'u al-Şudūr*

The production of literature is closely related to the issue of author population. In other words, the most important part of literary production is the author. To place an author in society, it seems the first thing to do is to seek information about their origins. In individual cases, most biographies have done this. However, explanations of the collective nature of these origins are usually not well done. Therefore, to uncover the sociology of the author of *Mawlid Shifā'u al-Şudūr*, namely Hadratus Syekh Arifin bin Ali bin Hasan, the researcher presents the following areas of study:

Author's Social Status: The social status of an author has a significant influence on their work. Status is categorized into three things:

1. **Ascribed status (by lineage)** Gus Arifin was born into a wealthy and respected family in his community. His father was a successful merchant and also a kiai (religious leader) in Padigiling, Surabaya. His mother was also a pious woman who was diligent in worship and a charity expert. Furthermore, both his father and mother had a lineage that connected them to the Prophet Muhammad. His father even had lineage and kinship with prominent scholars in Kalimantan, namely Syekh Muhammad Arsyad al-Banjari and K.H. Muhammad Zaini Abdul Ghani.

Syekh Muhammad Arsyad al-Banjari was born on March 19, 1710 AD, corresponding to 13 Safar 1122 H. From a young age, his intelligence was evident, and he was educated religiously by his parents in a devout environment, which led to him being adopted by Sultan Tahlilullah and brought to the palace. At the age of 30, Syekh Arsyad went to the Holy Land of Mecca to pursue knowledge at the request of Sultan Tahlilullah. Syekh Arsyad lived in Mecca for approximately 30 years and also taught at the Grand Mosque.

His teachers included Syekh al-Thailah bin Ahmad al-Azhari, Syekh Muhammad bin Sulaiman al-Kurdi, Syekh Seman, Ibrahim al-Kuraini, and Ahmad al-Qusyaisyi. Syekh Arsyad's works numbered 12, divided into three fields of religious science: three on Tawhid, seven on Fiqh, and two on Tasawuf. Gus Arifin's kinship with Guru Sekumpul comes from the lineage of Syekh

Muhammad Arsyad al-Banjari. Guru Sekumpul was born in Tunggul Irang, Martapura, on Wednesday night, 27 Muharram 1316 H, corresponding to February 11, 1942 AD.

Guru Sekumpul was the eighth-generation descendant of Syekh Muhammad Arsyad al-Banjari. Since childhood, Guru Sekumpul was educated by his parents and his grandmother, named Salbiah. At that time, Guru Sekumpul was instilled with the concept of monotheism, taught morals, and learned to read the Quran correctly. At the age of seven, he studied at Madrasah Darussalam Kampung Keraton Martapura for three years and continued his education for 20 years at Madrasah Darussalam Pesayangan Martapura. He also studied in Bangil, East Java. Guru Sekumpul's special teachers who trained him in spirituality were H. Muhammad Syarwani Abdan and Syekh Said Muhammad Amin Kutby. His works include

Al-Risālatu al-Nuraniyah fī Sharḥi al-Tawassulati al-Sammaniyyah, al-Imdād fī Awrād Ahli al-Widād, Risālah Mubārakah, Manāqibu al-Syekhi al-Sayyidi Muhammad bin Abdul Karim al-Qadirī al-Ḥasanī al-Sammanī al-Madānī, and Nubzatun min Manāqibi al-Imami al-Mashhuri Bi-al-Ustādhi al-a'zam Muhammad bin Ali Ba 'Alwī.

2. **Achieved status (earned)** The Gus Arifin we see today is a result of his struggle to establish the Al-Munawwarah Taklim Council, which has spread to several cities in Indonesia and Singapore. Even though he never attended formal school or pesantren (Islamic boarding school), his passion for seeking knowledge never disappeared. He acquired knowledge and blessings by attending councils and sitting with scholars and habibs. His next struggle was when he chose the path of Tasawuf by performing

Khalwat (spiritual retreat) and isolating himself from worldly pleasures for three years in his room.

3. **Assigned status (awarded).** He received recognition from scholars and habibs who frequently visited his home. This recognition was obtained after his three-year *khalwat*, although it was only verbal and not in the form of a Nobel prize or similar awards. The awards were conveyed by the scholars and habibs when they visited his council to give lectures and exchange insights with Gus Arifin. The scholars and habibs came on their own accord without being invited.

Author's Social Ideology

A person's life cannot be separated from ideology. This is because ideology is the basis of a person's thinking and will have an influence on their life. An ideology is instilled in a person based on their experiences and living environment. Therefore, an ideology will continuously influence a person's every aspect of life. Furthermore, this ideology will influence a person in all their writings. All literary works certainly display the author's ideologies. Similarly, *Mawlid Shifā'u al-Ṣudūr* contains the ideology of Gus Arifin as its author, who follows the ideology of *Ahlu as-Sunnah wa al-Jamā'ah* (Aswaja). The Aswaja ideology of Gus Arifin is in line with Nahdlatul Ulama (NU), because all religious organizations in Indonesia claim to be Aswaja. The Aswaja ideology that became Gus Arifin's ideology was taught to his followers, and all of these ideologies are poured into every one of his works. The ideology taught to his followers covers three fields of Islamic knowledge: *iman* (faith), *Islam* (submission), and *ihsan* (excellence). First, *Iman* or *ilmu kalam* (theology) follows Imam Asy'ary and Imam al-Maturidi. Second, *Islam* or *ilmu Fiqh* (jurisprudence) follows Imam al-Shafi'i. Third, *Ihsan* or *ilmu tasawuf* (Sufism) follows Imam al-Ghazali and Imam Junaidi al-Baghdadi. Besides that, Gus Arifin also practiced and taught all forms of NU religious practices, such as the tradition of reading the *kitab mawlid*, Yasin, and Tahlil, visiting graves, and so on. During his search for knowledge and teachers, Gus Arifin was indoctrinated with the Aswaja ideology of the Alawiyyin people because he often attended the councils of the Alawiyyin and visited them, or Gus Arifin himself was visited by the Alawiyyin.

In addition, Gus Arifin's teachers were Alawiyyin, namely KH. Zainuddin Syahbana al-Banjari (Abah Syahbana), Habib Abu Bakar bin Muhammad al-Saqaf Gresik, Habib Sholeh bin Muhsin al-Hamid Tanggul, KH. Abdul Hamid Pasuruan and Habib Ahmad bin Muhammad al-Muhdhor Bondowoso. These Alawiyyin were the ones who formed Gus Arifin's ideology. The Alawiyyin or Bani Alawi are people who have a bloodline with the Prophet Muhammad from the lineage of Hasan and Husain. Even though the Prophet Muhammad had sons, they passed away at that time. The Prophet Muhammad once said: "Indeed,

this son of mine is a leader (sayyid of the youth of paradise)." He said this while pointing to Hasan and Husain as his grandchildren. Because of this, it was decided that the recognized lineage connected to the Prophet Muhammad is the descendants of Hasan and Husain. Gus Arifin met with Habib Abu Bakar bin Muhammad al-Saqaf Gresik during his three-year *khalwat*. During that time, Habib Abu Bakar taught him the book *Ihya 'Ulumi al-Din*. The meeting was real even though his presence was spiritual. Habib Abu Bakar bin Muhammad al-Saqaf was born in 1285 H / 1869 M in the Besuki sub-district, Situbondo Regency, East Java. He passed away in 1376 H / 1957 M at the age of 91. He was buried next to the Jami Mosque in Gresik Regency. His father passed away when he was a child in Gresik Regency.

Habib Abu Bakar studied in Hadramaut, Yemen, specifically in the city of Seiwn, on the advice of his grandmother, Syaikhah Fatimah binti Abdullah Allan. Habib Abu Bakar went with al-Mukarram Muhammad Bazmul. His uncle, who was also his teacher, Abdullah bin Umar al-Saqaf, and his family, welcomed him to Yemen. He lived at the residence of Habib Syekh bin Umar bin Saqaf al-Saqaf. While in Seiwn, his uncle Habib Abdullah bin Umar al-Saqaf taught Habib Abu Bakar the science of Fiqh and Tasawuf. From a young age, under the guidance of his teacher, he was taught to wake up at night and perform the Tahajjud prayer. Among his other teachers were Habib Ali bin Muhammad al-Habshi, Habib Muhammad bin Ali al-Saqaf, Habib Idrus bin Umar al-Habshi, Habib Ahmad bin Hasan al-Aṭas, al-Imam Habib Abdurrahman bin Muhammad al-Mashhur, and Habib Syekh bin Idrus al-Aydrus. In 1302 H, after completing his education in Seiwn, he returned to Indonesia with Habib Alwi bin Saqaf al-Saqaf and began to preach to the community in Besuki. Then in 1305, he moved to Gresik. Habib Abu Bakar's teachers in Indonesia included Habib Abdullah Bin Mukhsin al-Aṭas Empang Bogor, Habib Abdullah bin Ali al-Ḥaddad, Habib Ahmad bin Abdullah bin Thalib al-Aṭas Pekalongan, al-Qutub Habib Abu Bakar bin Umar Bin Yahya Surabaya, Habib Muhammad bin Idrus al-Ḥabshi Surabaya, and Habib Muhammad bin Ahmad al-Muḥḍar Surabaya. Habib Abu Bakar performed *khalwat* for 15 years. He came out of his *khalwat* with the permission of his teacher, Habib Muhammad bin Idrus al-Ḥabshi. After he came out, he and his teacher went on a pilgrimage to al-Imam Habib Alwi bin Muhammad Hasyim al-Saqaf.

After the pilgrimage, they both went to Surabaya to visit Habib Abdullah bin Umar al-Saqaf. At that residence, Habib Abu Bakar met with Habib Muhammad bin Idrus al-Habshi, and in that meeting, Habib Abu Bakar was assigned to open a *taklim* and *dhikr* council in Gresik. Habib Sholeh bin Muhsin al-Hamid was born in 1313 H / 1895 M in the village of Qorbah Ba Karman, Hadramaut, Yemen. He was an Alawiyyin. Habib Sholeh passed away on 8 Syawal 1396 H / 1976 M at the age of 81. His father, a Sufi figure and merchant named Habib Muhsin bin Hamid, and his mother, Aisyah. His father, who was also his teacher, educated Habib Sholeh in the science of Fiqh and Tasawuf. Habib Sholeh moved to Lumajang, Indonesia, in 1334 H at the age of 21. He moved to Indonesia to visit his relatives. Then he moved to Tanggul in 1933 to spread his da'wah (preaching). While living in Tanggul, Jember, Habib Sholeh performed *khalwat* for 3 years by not eating, drinking, or even meeting anyone. Habib Sholeh was a scholar who loved to compose and sing praises to Allah and the Prophet Muhammad. The poems were then compiled into a book titled *Diwan al-Isyqi Wa-al-Ṣafa fī Maḥabbati al-Habib al-Muṣṭafa*. Some of the scholars he often visited to exchange ideas and seek knowledge included Habib Abdullah bin Muhammad al-Saqaf Gresik, Habib Husin Hadi al-Hamid Probolinggo, Habib Hamid bin Imam Malang, and Habib Muhammad bin Ali bin Abdurrahman al-Habshi Kwitang. As mentioned above, Gus Arifin's ideology was influenced by his teachers, scholars, and habibs with whom he was almost constantly. The ideology of Gus Arifin, contained in *Mawlid Shifā'u al-Ṣudūr*, is the concept of Nur Muhammad. Nur Muhammad is a belief that Allah created the world and its contents based on Nur Muhammad as the source of all life. The ideology of Nur Muhammad adopted by Gus Arifin is reflected in *Mawlid Shifā'u al-Ṣudūr*, as shown in the excerpts of the stanzas below:

Target Reader Community. In the process of publishing a book, one must have the principle of keeping the reader in mind. This means considering the public who will be the target of the book's distribution. For example, a beautifully and elegantly printed book is intended for book lovers, or a simple and relatively cheap book. All the elements in the book have an impact, such as typography, format, binding, illustrations, paper, and the number of copies. From the moment the publisher is chosen, everything must be

taken into account, such as determining the quality of the book by targeting a certain public, as well as determining the characteristics of the material that has been set. The target readers for the work *Mawlid Shifā'u al-Ṣudūr* are all followers of the Prophet Muhammad who have a sense of longing and love for him in general. It is specifically for all of Gus Arifin's students and followers. This is regardless of whether the reader is an expert or not, or whether they are illiterate or understand Arabic. This is because the writing of *Mawlid Shifā'u al-Ṣudūr* is based on love and longing. Broadly speaking, the author's intended public is a public created by the author himself, namely the followers of the Al-Munawwarah Taklim Council. Almost all of Gus Arifin's followers are illiterate in Arabic text. Many of them still cannot read the names of Arabic letters or how to read them. Therefore, the editor in the writing of *Mawlid Shifā'u al-Ṣudūr* understood this, so the writing format is very supportive of the followers. The writing format is Arabic text on the right page and Arabic Latin and its translation on the left page. This method makes it easier for the illiterate to understand *Mawlid Shifā'u al-Ṣudūr*.

IV. CONCLUSION

Based on the comprehensive sociological analysis, this study concludes that the authorship of *Mawlid Shifā'u al-Ṣudūr* by Hadratus Syekh Arifin bin Ali bin Hasan is a product of a unique interplay between his ascribed, achieved, and assigned social statuses, his mystical spiritual journey, and a specific ideological framework rooted in the concept of *Nūr Muhammad*. The work, born from a profound spiritual encounter during a period of *khalwat*, served not only as a personal expression of longing for the Prophet Muhammad but also as a strategic tool for *da'wah* (preaching) and a unifying identity for the Majelis Taklim Al-Munawwarah. A key finding is that the book's production and distribution were meticulously tailored to its target audience, primarily Gus Arifin's followers, many of whom lacked formal Arabic literacy, as evidenced by the innovative bilingual format. However, the study's findings are limited to this specific case, and the exact production numbers were based on estimations due to a lack of precise data. Therefore, future research is highly recommended to conduct a comparative analysis with other contemporary Indonesian *mawlid* works, examine the broader reception and impact of this text beyond its immediate community, and explore the theological implications of its unique literary style and content in greater detail.

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