

## Hermeneutic and Heuristic Review of Aina Adzhabu Poetry by Nizar Qobbani

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### Abstract

*This research examines the poetry of Aina Adzhabu by Nizar Qabbani, a Syrian poet. This poem tells about the character I who lost his girlfriend Dariya. However, there are still words and sentences that are difficult for readers to understand. Therefore, this poem is very suitable for analysis using riffaterre semiotic theory. The method used in this research is descriptive qualitative method. The data source used was a book entitled Qasayid Mutawahisha by Nizar Qabbani, and the data source used was riffaterre semiotic theory, then the data collection technique used was library techniques. In this poem there are many sentences that do not have complete meaning, such as *أد كفض في انضها لرجبه، فصره للبرهن نم جاني عقال، نيرا عقال ا شربن أرة*, which contain a replacement of the meaning of the previous meaning (displacing of meaning). Then to get the complete meaning, you have to use a search matrix, model and hypogram. This model will guide the reader to find the matrix. In the opinion of the author, the model in this poem is in two sentences *أد كفض في انضها لرجبه، فصره للبرهن نم جاني عقال* these two models were chosen, because both of them represent the entire sound of the text of the poem contained in the subject, firstly the poet's unwillingness due to Dariya's departure so that he considers his lover as a mystery in his life, and secondly the idea that his love for my character for Daria is a delusion. The poetry matrix that is then obtained is about "Imagine Love" which can be seen from the use of the word love repeated up to four times. Then in the last line the idea that the love of my character for Daria is just a fantasy.*

**Keywords :** Riffaterre Semiotics, Aina Adzhabu's Poetry, Nizar Qabbani

### Introduction

Ahmad Ash-Shayib says that syi'ir is speech or writing that has wazan or bahr (following the prosody or rhythm of the old style) and qafiyah (final rhyme or conformity of the end of the line/satr) as well as elements of expression of taste and imagination that must be more dominant than prose. However, poetry is actually an expression of the author in conveying

something. Poetry is an aesthetic work with a specific form and purpose written by a poet. Basically, when a poet creates a poem, he has actually built, loved a new world. This is by looking at Muhamad al-Kuttani's definition, quoting Al-Aqqad, that poetry is a beautiful expression of language born from the turmoil of the poet's soul, not separated from his personal experience. This definition seems to have accommodated the definition

of free poetry (ash-syi'r al-hurr).<sup>1</sup> Free verse is found in many modern Arabic poems. One of the modern Arabic poets is Nizar Qabbani.

Nizar Qabbani was born in Damascus in 1923. He was adored by generations of Arab poets for his sensual and romantic verse. Nizar Qabbani was a prolific writer throughout his life, he has published many poetry anthologies. One of the poems he has written is "Kitab al-Hubb". In the poem, the issue of love and the condition of women is the dominant theme.<sup>2</sup>

As Nizar Qabbani emerged as a poet, she started trying to voice her opinions on women's rights through her poetry. Her poetry is almost all dominated by feminism and Nizar Qabbani very well describes the plight of women in contemporary society.<sup>3</sup> Nizar Qabbani mulai menulis puisi-puisi yang simpatik tentang hasrat perempuan, tentang nasib mereka yang mengenaskan.

In the early seventies, Nizar Qabbani published four poetry anthologies in succession, thus adding to the success in terms of his poetic career. These collections

are "Qasa'id Mutawahissha" (1970), "Kitab al-Hubb" (1970), "Miat risalat Hubb" (1970) and "Ash'ar Khariia 'ala al-Qanun" (1972). All of his works are honest works about love which later became a natural phenomenon in Arab society. On the other hand, it received a positive response from the younger generation who wanted to challenge conservative traditions and customs.<sup>4</sup>

Then of the many poems by Nizzar Qabbani, the researcher chose one of his poems entitled Aina Adzhabu as the object of research because there are many provinces of meaning in the poem Aina Adzhabu compared to other works. The poem Aina Adzhabu tells about the conflict between the character I who lost Dariya. Because of the many discontinuities in meaning in this poem, the researcher is interested in the meaning in the poem. Usually, poetry lovers find it difficult to understand what the poet means. Of course, understanding poetry must be read repeatedly, one of the reasons for the difficulty is that the language used by the author often uses displacing of meaning. In <sup>أنا</sup>

Indeed, I am in <sup>أفنى في أنضار الرجوة، أضرب الرمش من حياي عنك</sup> in the gardens of his <sup>نورا عنك / شمش أرة</sup> Meaning: his eyes ... no poems sawe of him / Poems live

eyes / If it were not for

would be written, in the array there is a lack of continuity of expression, namely the

<sup>1</sup>Sukron Kamil, *Teori Kritik Sastra Arab Klasik dan Modern* (Jakarta: Rajawali Pers, 2009), hal. 11.

<sup>2</sup>Achmad Atho'illah Fathoni, *Leksikologi Sastrawan Arab Modern Biografi dan Karyanya*, hal 212.

<sup>3</sup>The Famous People, "Nizar Qabbani Biography" (<https://www.thefamouspeople.com/profiles/snizar-qabbani-5958.php>, diakses pada 14 Maret 2022 pukul 08:06

<sup>4</sup> Abdullah A-M-A Al-Shahham, *"The Political Poetry Of Nizar Qabbani A Critical Study and Translation"*, hal.58-59.

displacing of meaning caused by the metaphor. *وَقَدْ أَحْتَرَلَتِ الشَّمْسُ أَصْرًا سَخِ* Meaning: since the sun loved you, they have changed. From the above array, the meaning cannot be understood. *شَشْرُهُ الْبُرْجُ وَالْبُرْجَةُ* *وَالْبُرْجُ بَلَدٌ*, the meaning obtained is and the sky, becoming more pure and good. In the words *الشَّمْسُ* *نَمَّ حَائِطِي عَمَّالٍ رَضْنِ* Poems living in the gardens of his eyes there is figurative language, namely metaphor. So what becomes the metaphorical majas above is the word "Poems live in the garden of his eyes". The above array causes a lack of continuity of expression, namely the displacing of meaning, the reader will be faced with confusion about the real meaning. Is it possible for poetry to live in the eye garden? Isn't it impossible that there is a garden inside the eye? So what does the poem mean? Therefore, after making various in-depth observations, the researcher is finally interested in conducting a research entitled "Poem Aina Adzhabu" by Nizar Qabbani Riffaterre Semiotic Analysis. As for this study, researchers will answer the lack of continuity of expression above by using Riffaterre's Semiotic theory, because this theory is more appropriate to be used in exploring the meaning of the sentences in this study. In this theory, two stages will be carried out, namely heuristic and hermeneutic reading, which will later reveal

clearly the difficulties experienced by the reader in understanding the poet's intention.<sup>5</sup> With the use of Riffaterre's semiotic theory, the researcher hopes to find the signification (signs) of the poem that is conveyed implicitly, the lack of continuity of expression, and can understand the overall unity of meaning from the beginning to the end of the poem perfectly.

### Research Methods

This research is a literary research that uses qualitative methods that are literature or what is commonly called library research. This research uses a semiotic approach, namely Riffaterre's semiotics. The semiotic approach is an approach that views literary works as a sign system. In this case the researcher will interpret the sign system contained in the poem Aina Adzhabu. This research describes the heuristic and hermeneutic readings in Aina Adzhabu's poetry, reveals the discontinuity of expression in Aina Adzhabu's poetry, and describes the matrix, model, variant and hypogram in Aina Adzhabu's poetry.

The results of the analysis, both in diachronic dialectological research and comparative historical linguistics, in the form of rules can be presented in two ways,

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<sup>5</sup> Rina ratih, *Teori dan Aplikasi Semiotik Michael Riffaterre* (Yogyakarta: Pustaka belajar, 2017), 5.

namely a). formulation using ordinary words, including the use of technical terminology and b) formulation using signs or symbols. The two methods above are called informal methods and formal methods, respectively.<sup>6</sup> Before being analysed, the data obtained by the author is first collected according to the type of data available. After the data is collected according to each type, the author then analyses the data with a method to describe and interpret the existing data. After the data is analysed, conclusions are drawn by inductive thinking, namely departing from specific conclusions then drawn into a general conclusion. Riffaterre's semiotic theory analyses the poem's language and unity of meaning. To find and get a comprehensive understanding and meaning, it is required that readers examine two levels, namely the first is heuristic reading with meaning based on the language system, but in this reading it does not get a deeper understanding, so it requires reading at the second level, namely hermeneutic by determining potential hypograms with a description of matrices, models, and variants. Then, it is continued by determining the actual hypogram by parsing the previous text.

## Discussion

<sup>6</sup> Mahsun, *Metode Penelitian Bahasa* (Jakarta: Kharisma Putra Utama Offset 2012) Hal 224

The lack of continuity of expression can be caused by displacing of meaning, distorting of meaning, and creating of meaning. According to Riffaterre, the displacement of meaning is caused by the use of figurative materials, such as similes and metaphors. The use of figurative language is a tool to achieve poetic effect in poetry. In this alternation of meaning, a word or sign has no continuity of meaning.<sup>7</sup> The distortion of meaning is caused by ambiguity, contradiction, and nonsense. The creation of meaning is caused by the organisation of text space, namely enjambement, rhyme, typography and homologue.<sup>8</sup> Then in this poem the author found two forms of displacing of meaning and one creating of meaning as follows:

### Simile

The use of figurative language is found in the following array. *نطعم الرائي انضبت انضبتني في صباح جربان / ليلها*  
Has seeped into the pores of my skin/ like a drop of dew, seeping in. The words "like a drop of dew" are a form of simile. The word like dew means that Dariya's tenderness is like dew that soothes his heart, even in the previous line it is said that a drop of dew which is a form of

<sup>7</sup> Galuh Syafethi, Skripsi: "*Semiotik Riffaterre: Kasih Sayang pada Puisi An Die Freude*" (Yogyakarta: UNY, 2016), Hal 14.

<sup>8</sup> Rina ratih, *Teori dan Aplikasi Semiotik Michael Riffatere* (Yogyakarta: Pustaka belajar, 2017), 5-6.

Dariya's soothing tenderness has seeped into the pores of his skin. This indicates that Dariya means a lot to him.

### Metaphors

In stanzas one and two, figurative language is found, which is utilised by the poet to describe objects, ideas, etc. by giving them excessive weight. In the word

مِوَيْ نِي ۖ أَحْسَنُ أَلِّ مِوَيْ نِي ۖ أَحْسَنُ أَلِّ مِوَيْ نِي ۖ أَحْسَنُ أَلِّ مِوَيْ نِي ۖ أَحْسَنُ أَلِّ

مِوَيْ نِي ۖ أَحْسَنُ أَلِّ from In this stanza, the poet seems to want to say that he is very lost with the departure of his lover (Dariya). Every day, since Dariya's departure, he felt as if she was still very close to him, accompanying him at all times. But when he realised that she was gone, he felt very sad, he seemed to feel as if he was being punished for her departure. The feeling of being punished is exaggerated by the author by providing figurative language / مِوَيْ نِي ۖ أَحْسَنُ أَلِّ

Another metaphorical figurative language appears in the following quotation مِوَيْ نِي ۖ أَحْسَنُ أَلِّ in this array there is a lack of continuity of expression, namely the displacing of meaning caused by the metaphor. The poet seems to want to describe the admiration for his lover so that there is a great love for Dariya. The poet describes her lover's beauty by saying مِوَيْ نِي ۖ أَحْسَنُ أَلِّ, In this case, the use of the word poems living in the garden of his eyes is an attempt by the poet

to describe the beauty and loveliness of his beloved. As we know, garden denotatively means a garden that is beautiful to look at, recreate and relax. The use of the word eye garden to describe that the beauty and beauty of her lover is the poet's idea to create her poems. This is confirmed, with the next stanza مِوَيْ نِي ۖ أَحْسَنُ أَلِّ. If not for your eyes, this poem would not have been written.

### Enjambement

Enjambement in poetry can be interpreted as a connected array or the event of connecting two consecutive rhymes. In the sixteenth stanza, we find enjambement مِوَيْ نِي ۖ أَحْسَنُ أَلِّ. In this array my character explains that Dariya is a mystery in her life, and anyone who follows her superstitions will be tired. In this array, researchers found enjambement, namely in the word مِوَيْ نِي ۖ أَحْسَنُ أَلِّ in the middle of the array, then put the chunk of the array at the beginning of the next array, namely مِوَيْ نِي ۖ أَحْسَنُ أَلِّ.

### Heuristic Reading Analysis Heuristic reading

Heuristic reading occupies a position in the first level whose function is to clarify the meaning in terms of language. The following is the poem Aina Adzhabu by Nizzar Qabbani in heuristic reading: مِوَيْ نِي ۖ أَحْسَنُ أَلِّ. The meaning obtained from this array is "I am no longer one of them, where else

should I go."

and *هو أي يوم أحش ال ألب لعل* The meaning of *هو* is so close. lyric *هو أي* means every day, *أفشب* meaning I feel you are your " *أصلك وجهك جزءا*" meaning of *هو* which is part of. every day, and *أصلك وجهك جزءا* means face becomes

*حالم وأصلك وجهك أخصه* The meaning of

this array is from my life and age to be more fertile. The meaning of this array is unclear as to what fertile age means.

meaning *وأنش الفراءه أجو شوال* meaning and being so is so sweet and easy. beautiful. *وأطمة. وأنش الفراءه أجو* the that everything

*بما نشربند. بما نشربند* meaning it may seep in, and *فصلك ضايع* meaning in the pores of the origin of the word *ل* (has seeped into the pores of my skin). *أششب فنيا تطشج.* The meaning of this lyric is like a drop of dew, soaking in.

*أعزل أعزل* meaning that it's hard to get used to your absence. *أصعب وأعزل* meaning and getting used to being without you is so hard.

*ل م ل* meaning of *أجل* that's loving you. (how much I love you...even) *أفضل* It means more than loving yourself. *أعزل* means your eyes the origin of the word *ع*. (poetry lives in the garden of your eyes). *أعزل* means if not, *ع* means eyes. The meaning is that if not for your eyes, this poem would not

have been written. *أعزل* meaning that since, *شسس* meaning the sun, the meaning obtained is that since the sun loves you, they have changed. The meaning of the array is unclear. *أشش أقي* the meaning is and the sky, becoming purer and better. *أعزل* meaning

because all the seas love you.

*أصلك* the meaning gained what *أصلك* makes your tears sink in. It is unclear the meaning of the array is.

*أشش* meaning your love, *أشش* the bar- bar, *أشش* means big, the meaning obtained is that your love is bar-bar, bigger than me. *أشش*

*أشش* The meaning of this array is but why, are you so stubborn?

*أشش* means wrong. *أشش* meaning to imagine, the meaning is that my mistake is to imagine myself as... *أشش* means king, *أشش* means friend. The meaning obtained is that a king, O my friend, is not a mistake.

*أشش* means the child, *أشش* means small. The meaning it measures how far behave like a child.

are. *أشش* What this means is that this array is forgive me, if I part the planets dreaming. *أشش* meaning The meaning of

and give you embroidered silk garments. *أشش* is if *أشش* means the eye, and *أشش* meaning my eyes. The meaning obtained

you are close to my eyes. *أشش*



أَطْلُبُ، The meaning of this array is do you not see me asking instead of being asked?

أخبرني من أنت؟ أو من عرسك means tell me or inform me. The meaning obtained is tell me who you are? Indeed my race.

بشعر عرس الزور تطارد المرأة، meaning of تطارد means chasing, and المرأة means rabbit. The meaning obtained is like the feeling of a person chasing a rabbit.

أنت أجمل وأسرى ضالحي نمى، The meaning of the array is that you are the most beautiful mystery in my life.

أرابة ورزق أكل الضلاليح، The meaning of the array is that anyone who follows superstitions will get tired.

### Results of heuristic reading

After the author conducts a heuristic reading, the author finds meanings that are still unclear and cannot be understood. The following are the results of the heuristic reading obtained from the poem Aina Adzhabu:

#### Where I'm Going

I don't know where else to go  
 Every day... I feel you are so close  
 Every day... I feel your face as a punishment  
 Of my life and age becoming more grey  
 And become so beautiful  
 Everything has become so sweet and easy  
 Have seeped in the pores of my skin  
 Like a drop of dew, sinking in  
 It's hard to get used to your absence  
 And getting used to your absence is so hard  
 How did I...how did I love you, so that

My self towards her is in awe  
 Poetry lives in the garden of her eyes  
 If not for her eyes, this poem would not have  
 been written  
 Since I loved you  
 And the sky, become more pure and good  
 The sea and all  
 Make your tears soak in  
 Your barbaric love...greater than mine,  
 But why...are you so stubborn?  
 Surely my fault is to imagine myself as a  
 king  
 a king, O my friend, it is not a mistake  
 and I behave like a child  
 Measuring how far is the distance between  
 planets  
 Forgive me, if you continue to dream  
 And give you embroidered silk clothes.  
 If you were close to my eyes  
 Don't you see I'm asking not being asked?  
 Tell me who you are? Truly my feelings  
 Is like the feeling of a man chasing a rabbit  
 You are the real mystery of my life  
 Whoever follows superstition gets tired

### Hermeneutic reading

As explained in the understanding of Riffaterre's semiotic theory above, the meaning obtained from the first level of reading, heuristic, is not yet sufficient and cannot provide a centralised understanding that illustrates a unified structure. Therefore, the second reading, hermeneutic, becomes

important to find the unity of the poem's meaning structure.

This hermeneutic reading is done in a structural way. According to Riffaterre, it is done back and forth from the whole section and back to the next section. The results that have been obtained from reading

the first sentence, the first stanza of the poem above, for example, can be revised, or justified and reviewed, after the reading takes place. Thus two types emerge, as follows:

### Hipogram Potensial

As explained earlier, potential hypograms relate to groups of conventional associations called descriptive systems or complex themes. This can take the form of any implication of linguistic meaning, such as presuppositions or connotations that are considered common and not in the dictionary.

The first stanza of the poem *aina adzhabu* describes the departure from her. The departure of her (my lover) is a result of the behaviour and quarrels between her and

me.. *لَمَّا لَمَّ لِي أَنِّي لَمْ أَرَهُ / وَنِي حِينَ أَرَيْتُ أَلْ*

The me seemed confused about where to go if he had to lose Dariya. Every day, since Dariya's departure, he felt as if Dariya was still very close to him, accompanying him all the time. Even though Dariya had gone far away, but

because my love was so deep, causing my love to feel that Dariya still felt so close. However, the various mistakes he made seemed as if he was being punished for all his mistakes.

The next stanza shows how the description of my love for her is so great. In

this array *فَضْرِبْ لِي عَرْضَ نَمِي حَائِقِي عَائِلَ نَهْجِ عَزَائِكِ ل*

From the excerpt of the poem above, it is evident how admiring I am of my lover Dariya. In fact, his love is so deep that he asks himself "how do I...how do I love you".

Then in the next line, the admiration of my beloved is expressed "my soul is in awe of her", the use of the word *nafsun*, which means soul, emphasises that my love for her comes from within her soul.

The next stanza explains that Dariya's departure is a conflict with my character. This can be seen in the following line Since I loved you, and everything / made your tears soak / your love bar ... bigger than me / but why ... are you so stubborn. In this line, the love and conflict that occurs between the I and Dariya. Even the me has believed that

although Dariya's love is wild or bar-bar, but

Dariya's love is very big for him.

Then the next line appears to be the me asking about Dariya's rigidity. It was this rigid attitude that made Dariya leave. Then the I realised all his mistakes. This can be seen in the following line "forgive me if you



continue to dream / and give you embroidered clothes / I always daydream if you are close to my eyes/. In the above line, it appears how the I apologise for all her mistakes. What he seemed to give through material means such as embroidered clothes did not make his lover Dariya happy. I also apologise for only giving beautiful dreamsto Dariya.

In the last line, it seems that the I am asking her to give an understanding of why she is and what her personality is. It appears in the following line "Tell me who you are? Really what I feel / I feel like chasing a rabbit / you are the real mystery in my life.

### **Matrices, models and actual hypograms**

With the potential hypograms above, the hermeneutic reading begins to get a unity of meaning that was originally still diverse as in the heuristic. The first stanza builds on the image of the poet who deeply feels the loss of Dariya. The poet also explains that his memories with Dariya are always raging in his mind and his days.

The meaning that has been obtained is not yet complete because there is no unit of meaning at the centre, which is called the "matrix". It is this matrix that will unite the oppositions in the poem and form the basis of the equivalence relationship between them. Before the matrix, a model needs to be chosen. The model is the monumental sign of the poem and it is textually present.

It is this model that will lead the reader to find the matrix. In my opinion, the model in this poem is in two sentences *و ولزرتُ أُنيمَ الحظائِمِ أَرَعَاةً أَمِجًا خُتَلِمَ نَمِ حَالًا*

These two models were chosen because they represent the entire sound of the poem's text, firstly the poet's unhappiness at Dariya's departure and thus considering her as a mystery in his life, and secondly the idea that my character's love for Dariya is superstitious.

The matrix of the poem then obtained is about "Imaginary Love" seen from the use of the word love repeated up to four times. Then in the last line the idea that my character's love for her is superstitious. As written in the sixteenth stanza of the sentence *أَمِجًا خُتَلِمَ نَمِ حَالًا* و ولزرتُ أُنيمَ الحظائِمِ أَرَعَاةً

*الحظائِمِ أَرَعَاةً.*

### **Summary**

Riffaterre's semiotic theory focuses on the language of poetry, as well as the unity of meaning. To find and get a comprehensive understanding and meaning, Riffaterre requires readers to examine two levels, the first is heuristic reading, namely by interpreting based on the language system, but in this reading it has not yet gained a deeper understanding, so it requires reading at the second level, namely hermeneutic by determining potential hypograms by describing matrices, models, and variants.

Then, it is continued by determining the actual hypogram by parsing the previous text.

Nizar Qabbani's poem *Aina Adzhabu* has scattered meanings and contradictory ideas in the heuristic level. At the hermeneutic level of reading, it is seen that the poem conveys the idea that I feel very lost Dariya, a lover who is loved even more than himself.

The model in the poem is *أدأهي*

*بشأنه من حباله و  
ولقد فرغ من الأمانه*

The model can produce the matrix of the poem "Imaginary Love". The underlying hypogram of this poem is about loving something that has been lost, which may not come back again, because it is just a fantasy.

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