



A Structural Semiotic Analysis on Fārūq Juwaidah's Poem *Fī 'Ainaiki 'Unwānī*

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Abstract

The purpose of the research is to analyse the poem *Fī 'Ainaiki 'Unwānī* by Fārūq Juwaidah using structural-semiotic analysis study. The research method used is a qualitative-descriptive method with content analysis approach. The result of this research shows that the meaning in this poem is still spread and implied at the heuristic level. However, this poem indicates an idea of the feeling expressed from the two sides of woman and man lovers at the hermeneutic level. On one side, a woman feels concerned about his affection and doubts it. On another side, a man is promising an eternal love for her to answer her worries. Furthermore, structural analysis shows that this poem contains a lot of *tasybīh* that strengthens the lines with the theme of affection written by Fārūq Juwaidah in this poem.

Keywords: Fārūq Juwaidah, *Fī 'Ainaiki 'Unwānī*, Structural-Semiotics.

Introduction:

Arabic language has linguistic richness and literary beauty¹ (A'la et al., 2016) which can enchant individual who enjoys it. At the next level, Arabic language serves as a way to achieve goals, for example: communication, expression and collaboration. One of the Arabic literary works that has a good aesthetic value is poetry.

¹ Abdul A'la et al, *UINSA EMAS: Menuju World Class University* (UIN Sunan Ampel Press: Surabaya, 2016) P 180.

Poetry is a literary work that does not exist in empty space² but it is a reflection of the reality that surrounds it. Poetry is also classified as the oldest literary work and a medium to achieve enjoyment and wisdom. Mudlofar³ also stated that the presence of poetry is also an expression of emotional and inner art of humans. In short, human life always goes hand in hand with poetry in which the inner expression is supported by the aspects of soul, emotion, and feeling.

Meanwhile, modern poetry can be a medium to express these feelings and emotions without being tied tightly to the form and diction of poetry like in classical Arabic poetry. As Thompson⁴ mentioned in his research which has reviewed Waed Athamneh's book, he stated that Athamneh's opinion shows that the modern poet is free to write any relevant new topics without considering and using verse rules.

According to Muradi⁵, Arabs in ancient times had the habit of expressing their ideas and thoughts through a language in the form of poetry. In addition, they liked to hold *musābaqah* or competition to make poetry. The best poetry would be announced and hung on the walls of the *Ka'bah*. The theme of poetry usually revolves around heroism, ethnicity, ridicule, praise, etc. The place of the competition was located in the *Ukāz* market where commercial transactions were also conducted.

One of the most famous Egyptian Arabic poets in Indonesia is Fārūq Juwaidah (here in after abbreviated as FJ). FJ was born on February 10, 1945 in a high-lying village in the city of *Qilin*, province of *Kafr Syeikh*. He graduated from the Faculty of Letters, Cairo University, majoring in Journalism in 1968 and began his career in journalism as an editor of *Al-Ahrām* magazine in the

² Mohammad Affan, 2018. "Arab Spring dalam Sastra Arab: Ekspresi dan Representasi" *Al-Irfan : Journal of Arabic Literature and Islamic Studies* 1 (1): P 73.

³ M. Mudlofar, *Pengantar Teori dan Praktik: Menulis Puisi dan Prosa* (Al-Rahmah: Surabaya, 2007) P 33-34.

⁴ Thompson, L. (2017). Modern Arabic Poetry: Revolution and Conflict, written by Waed Athamneh, *Journal of Arabic Literature*, 48(3), 341.

⁵ Ahmad Muradi, *Bahasa Arab dan Pembelajarannya Ditinjau dari Berbagai Aspek* (Pustaka Prisma: Yogyakarta, 2011) P 15-16.

Department of Economics in the same year. Then, he became Editorial Secretary of *Al-Ahram* in 1975, and subsequently became a supervisor at the *Ahrām* cultural rubric in 1978 which eventually became the first daily cultural rubric in the history of Arab journalism.⁶

FJ actively participates in various memberships and associations of journalists, writers and composers, as well as book societies. He also actively participates in various poetry festivals both at the Arabic and international levels, including the cultural conference held by UNESCO, and the *International Poetry Day* in Paris in 1999. Due to his undoubtful work in the world of poetry, he received a state merit award as a token of honor for his services in literature from the Supreme Cultural Council in 2001 as he also received the *Cavafy* international award in literature in 2007.⁷

FJ had brought out many various valuable books and writings containing poetry (*qasidah/syi'ir*), law-politics, culture, and travel literature. He had published 17 collections of poetries namely *Habībatī Lā Tarhalī*, *Yabqi' al-Hub*, *Kānat Lanā Auṭān*, *U'āniqu Fī 'Umrī*, *Fī 'Ainaiki 'Unwānī*, *Zamānu'l al-Qahri' Allimnī*, and *'Azfun Munfaridun*,⁸ one of his poems which is also a poetry anthology entitled *Fī 'Ainaiki 'Unwānī* has been translated into Indonesian and released in September 2020 by Diva Press Yogyakarta publisher. The excellence of this poem is that it becomes a *qasidah* that has been sung by *Somaya Saéd Fetiha El Khashab*—a well-known Egyptian singer, and its lines are full of romantic and affection meanings which have become the characteristic of FJ. FJ showed an affair monologue in this poem. Both woman and man characters in this poem spoke as if FJ himself spoke, told the story, and seemingly positioned himself to the both of them. FJ tends to show monologic literary work which represents his two positions, even though there is a dominant part of the poem that indicates directly that *this part is his*. As stated

⁶ Kamāluddīn Husain, 2014. “ Fārūq Juwaidah Syā'irul Hubb Wa Ar-rūmānsiyyah” *Majallah Afriqā Qāratnā, Syu'arā Wa Adabā Ifriqiyyā* Vol 2, P 2.

⁷ Ibid

⁸ Ibid

by Gofar⁹, the monological literary work is the work that the author's word controls the interpretation of it, and all characters speak only to represent certain positions—in this case the emotional state—of the author as in several poems by Romantic poets.

Therefore, this poem is an interesting thing to study and analyze further using structuralism-semiotic theory which does not only discuss the aspects of semiotics, but also the aspects of structuralism. Several previous studies related to the semiotic analysis of poetry have been conducted by Sulista dan Latif¹⁰ on the poem *Lau Annanā Lam Naftariq*. He stated that the poem using Riffaterre's semiotic elements has spreading meanings at the heuristic level. However, after reading it, this poem produces a meaning that expresses deep sadness because of the separation from the beloved one caused by the fate of death at the hermeneutic level.

In addition, a similar study was conducted by Nailarrochim¹¹ who stated that his analysis of the *Al-Kūlī ra* poem by Nā zik *Al-Malā'ikah* still has implied and spreading meanings in heuristic reading, while hermeneutic reading produces two following models (the main figurative sentence of the poem): '*Yā syabaḥa al-haiḍatu mā abqait*'—*O ghost who has left nothing*, and '*Lā syaia siwā aḥzānu al-maut*'—*nothing but a sad death*. These models can produce a poetry matrix which is about the essence of death in a philosophical view.

This study is aimed at analysing the poetry of *Fī 'Ainaiki 'Unwānī* from semiotic elements as well as structuralism. This is what makes this research different from the two previous studies of Arabic poetry mentioned above. Semiotic analysis cannot be separated from structuralism analysis. Structuralism analysis contains interrelated elements of literary works in the form of themes, language styles, rhyme sound styles, etc. Between the structural

⁹ Gohar, Saddik M. 2011. Rethinking Watariyyat Layliyya /Night Strings by the Iraqi Poet Muthafar al-Nawwab. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 3(4): 458.

¹⁰ Cici Sulista & Abdul Latif, 2019. Analisis Puisi "Lau Annana Lam Naftariq" Karya Farouk Juwaidah. (*Jurnal Al-Fathin* Vol.2, Edisi 1 Januari-Juni) P,121-134.

¹¹ Noor Nailarrochim. 2020. " PUISI AL-KŪLĪRA KARYA NĀZIK AL-MALĀĪKAH : (Studi Analisis Semiotika Michael Riffaterre)". (*Jurnal 'A Jamiy: Jurnal Bahasa dan Sastra Arab* Vol 9 , No. 2, September) P, 225-238.

elements, there is coherence or a close correlation; these elements are not autonomous, but are the whole in the units.¹² This structuralism aims to find a structural form in this FJ poem. Moreover, the way of poetry interpretation can use semiotic studies by looking for important signs in the forms of icon, index, or symbol.¹³

Pradopo explains¹⁴ four important things of poetry interpretation, which are (1) the poem is an indirect expression stating something with another meaning, (2) heuristic and retroactive or hermeneutic readings, (3) matrix, model, and variant, and (4) hypogram. These four things will be used in the interpretation of the poetry of FJ *Fī 'Ainaiki 'Unwānī* followed by relevance analysis between the structural elements in it.

Method:

The research uses qualitative-descriptive method with content analysis approach in the form of structural-semiotic study that its result is described by way of narration. According to Pradopo,¹⁵ content analysis functions to determine the content and meaning in documents, such as: written essay, picture, graphic, painting, biography, photography, report, textbook, letter, newspaper, film, drama, journal, magazine, and newsletter. The primary data in this research is a poem entitled *Fī 'Ainaiki 'Unwānī* which is included in the anthology collection of *Fī 'Ainaiki 'Unwānī*. In addition, the secondary data used that have strong relevance to this research are scientific journals, literary research books, scientific books, and online articles. Data collection is obtained through documentation and observation.

¹² Rachmat Djoko Pradopo, *Beberapa Telaah Sastra, Metode, Kritik, dan Penerapannya* (Yogyakarta: Pustaka Pelajar, 1995) P, 142.

¹³ Rachmat Djoko Pradopo, 1999 "Semiotika: teori, metode, dan penerapannya dalam pemakaian sastra" *Humaniora*/No. 12 September-Desember, 0 (12), P, 77.

¹⁴ Ibid

¹⁵ Rachmat Djoko Pradopo, *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya* (Yogyakarta: Pustaka Pelajar, 2003) P 5-6.

Meanwhile, the data analysis technique used refers to Pradopo¹⁶ that studying a poem using structuralism-semiotic approach can be conducted with the following interpretations: 1) translating the text from the source language to the target language, 2) analysing the aspects of the elements a whole and paying attention to the correlation between each other, 3) meaning is given to every element of a poem in totality in accordance with the convention of the poetry, 4) after analysing in each elements, the poem will be returned to its original meaning in a semiotic framework, 5) in the aspect of poem interpretation, semiotic readings (heuristic and hermeneutic readings) are needed.

Discussion and Results:

1. Structuralism-Semiotic Theory

Theoretically, semiotics is considered as a development of structuralist genre, both of which are included in the scope of collaborative studies. Sign system that is located in various places—one of the places is in the scope of literature—makes semiotics become the entrance to understanding the meaning of the signs behind literary works.¹⁷ In other words, the likely signs whether it is abstract or concrete—in the poem *Fī ‘Ainaiki ‘Unwānī* will be analyzed further.

a. Arabic Poetry Text and Translation

Giving the meaning of the poetry with structural semiotics can be conducted by, firstly, translating from the source language (Arabic) into the target language (English). In his anthology, Faruq wrote:¹⁸

¹⁶Ibid, P,94-95.

¹⁷ Asriningsari A & Umayya NM, *Semiotika: Teori dan Aplikasi pada Karya Sasta* (IKIP PGRI Semarang Press: Semarang, Tanpa Tahun) P. 32.

¹⁸ Fârûq Juwaidah, *Fī ‘Ainik ‘Unwâni Cetakan Ke-2* (Kairo: Dâr Al-Syurûq, 2007) P, 9-11.

فِي عَيْنَيْكَ عُؤَانِي

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| <p>(١٩) رِيَّاحُ الْحَزْنِ تَعْصُرُنِي
 (٢٠) وَتَسْحَرُ بَيْنَ وُجْدَانِي
 (٢١) أَحْبُوكِ وَاحَةً هَدَانِي
 (٢٢) عَلَيَّهَا كُلُّ أَحْرَانِي
 (٢٣) أَحْبُوكِ نَسَمَةً تَرَوِي
 (٢٤) لَصِمْتِ النَّاسَ.. أَلْحَانِي
 (٢٥) أَحْبُوكِ نَسْوَةً تَسْرِي
 (٢٦) وَتَشْعَلُ نَارَ بُرْكَانِي
 (٢٧) أَحْبُوكِ أَنْتِ.. يَا أَمَلًا
 (٢٨) كَضَوْءِ الصُّبْحِ يَلْقَانِي
 (٢٩) أَمَاتِ الْحُبَّ عَشَاقًا
 (٣٠) وَحُبُّكَ أَنْتِ أَحْبَابِي
 (٣١) وَلَوْ خَيْرَتْ فِي وَطْنِي
 (٣٢) لَقُلْتُ هَوَاكِ أَوْطَانِي
 (٣٣) وَلَوْ أُنْسَاكِ يَا عُمْرِي
 (٣٤) حَنَايَا الْقَلْبِ.. تَنْسَانِي
 (٣٥) إِذَا مَا ضِعْتُ فِي دَرْبِي
 (٣٦) فَفِي عَيْنَيْكَ.. عُؤَانِي</p> <p style="text-align: right;">(للشاعر: فاروق جويده)</p> | <p>وَقَالَتْ: سَوْفَ تَنْسَانِي (١)
 وَتَنْسَى أَنْنِي يَوْمًا (٢)
 وَهَيْتُكَ نَبِيضَ وُجْدَانِي (٣)
 وَتَعْسُقُ مَوْجَةَ أُخْرَى (٤)
 وَتَهْجُرُ دِفْءَ شَطَائِي (٥)
 وَتَجْلِسُ مِثْلَمَا كُنَّا (٦)
 لِنَسْمَعَ بَعْضَ أَلْحَانِي (٧)
 وَلَا تَعْنِيكَ أَحْرَانِي (٨)
 وَيَسْفُطُ كَأَلْمَنِي إِسْمِي (٩)
 وَسَوْفَ يَبُوءُ عُؤَانِي (١٠)
 تُرَى.. سَتَقُولُ يَا عُمْرِي (١١)
 بِأَنَّكَ كُنْتَ تَهْوَانِي؟! *** (١٢)

 قُلْتُ: هَوَاكِ إِيمَانِي (١٣)
 وَمَعْفُورَتِي.. وَعِصْيَانِي (١٤)
 أَنْيَّتُكَ.. وَالْمُنَى عِنْدِي (١٥)
 بَقَايَا بَيْنَ أَحْضَانِي (١٦)
 رَبِيعَ مَاتَ طَائِرُهُ (١٧)
 عَلَى أَنْقَاضِ بُسْتَانِ (١٨)</p> |
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To Your Eyes, I Would Return

She said, "You will forget me" (1)

One day, you will forget that I have granted you my heart (2,3)

Then, you will be captivated by another wave and leave the warmth of my beaches (4,5)

You will sit as we used to (6)

Listening to some of my tones (7)

My sorrow will no longer burden you (8)

My name will fade like a dashed hope and my address will get lost (9,10)

Behold Oh my love, will you say that you love me? (11,12)

So, I said, "Your love is my faith, forgiveness and sin" (13,14)

I came to you with hope remaining in my arms (15,16)

Like birds dying in the spring (17)
In the ruins of a garden (18)
The winds of sadness hit me and laugh at my feelings (19,20)
I love you like an oasis on which all my sorrows have calmed down (21, 22)
I love you like a breeze that blows my songs to people's silence (23,24)
I love you like an euphoria that flows and fires my volcano (25,26)
I love you, oh Hope (27)
Like the light of dawn approaching me (28)
Love has killed many lovers (29)
But, your love has brought me back to life (30)
If I were to choose a home (31)
I would say that your love is my home (32)
And if I were to forget you, oh My love, then the love in my heart would forget me (33,34)
If I lost my way (35)
Then to your eyes, I would return (36)

b. Semiotic Readings: Heuristic and Hermeneutic

According to Pradopo,¹⁹ the conducting heuristic reading on poetry texts translated will be read based on its linguistic structure. Infixes or synonyms will be also provided in brackets based on normative grammar, and the arrangement of several sentences stated in this poem may be reversed to clarify the meaning.

1) Heuristic Reading

First Stanza

a) Lines 1, 2, 3

(There is a woman) she said (to her beloved man), "You will forget me.
You will forget one day (that) I have granted you my heart.

¹⁹ Rachmat Djoko Pradopo, *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya* (Yogyakarta: Pustaka Pelajar, 2003) P, 96.

b) Lines 4, 5, 6, 7

(The woman also said to him), "(Then) you will be captivated (seduced) by another wave and leave the warmth of my beaches. And you will sit (there on that other wave, and do) as we used to do, (which is) listening to some of my tones.

c) Lines 8, 9, 10

"My sorrow will no longer burden you (anymore). My name will fade like a dashed hope, and my address will get lost (fade away).

d) Lines 11, 12

"Behold, O my love, will you say that you (still/really) love me?"

Second stanza

a) Lines 13, 14

(The man replied) So, I said (to his beloved woman), "Your love is my faith, forgiveness and sin."

b) Lines 15, 16, 17, 18, 19, 20

"I came to you with hope remaining in my arms. (It is) like birds dying in the spring (which are) in the ruins of a garden. The winds of sadness hit me and laugh at (mock) my feelings (which had little hope left).

c) Lines 21, 22, 23, 24, 25, 26, 27, 28

"I love you like an oasis on which all my sorrows have calmed down (comforted). I love you like a breeze that blows (brings) my songs to people's silence (loneliness becomes beautiful because there is singing). I love you like a euphoria that flows and fires my volcano (my love flame). I love you, Oh (my) Hope (and my future), like the light of dawn approaching me.

d) Lines 29, 30

Love has killed (caused death, misery, hurt for) many lovers. (But), your love (woman's love) that (was able) to bring me back to life.

e) Lines 31, 32

"If I were to choose a home, (then), I would say that your love is my home.

f) Lines 33, 34

"And if I were to forget you, Oh My love, (then) the love in my heart would (also) forget me.

g) Lines 35, 36

"If I lost my way, then, to your eyes, I would return."

2) Hermeneutic reading

In hermeneutic reading, poetry translation is based on literary conventions according to the second-level semiotic system. According to Pradopo,²⁰ the unsustainability of poetry expression is motivated by (1) displacing of meaning, (2) distorting of meaning; and (3) creating of meaning. Displacing of meaning is in the form of metaphor and metonymy; distorting of meaning is caused by ambiguity, contradiction, and nonsense. Meanwhile, creating of meaning is caused by the use of visual forms, such as poetry, alignment of forms and lines, and typography.

This statement is affirmed by Fonras²¹ who stated that hermeneutics is a theory reflecting upon what people do when they interpret something. He stated that meaning-making interpretation is possible to integrate this hermeneutics with other strategies or theories, such as structural analysis to reach a more in-depth and better understanding to make qualifying interpretation.

Thus, in the hermeneutic reading here, figurative language reading—especially its metaphors and ambiguities as well as structural components in this poem will be analyzed further.

²⁰ Ibid, P, 97.

²¹ Fornas, Johan. 2020. "Symbols and Narratives of Europe: Three tropes". *Punctum: International Journal of Semiotics*, 6(2) March, page 87.

Title

Fī 'Ainaiki 'Unwānī literally means "In Your Eyes is My Address". But, it has been translated as "**To Your Eyes, I Would Return**" means a man who promises all his love and his love only to his beloved woman.

First Stanza

a) Lines 1, 2, 3

There is a woman who tells her beloved man about her worries that one day *he* (You) will leave her, and forget that *she* (I) has / *وَهَبْتُكَ نَبْضَ وَجْدَانِي* / granted *him her* heart.

b) Lines 4, 5, 6, 7

The woman also worried that *you* (the man) will be captivated by another wave / *وَتَغْتَشِقُ مَوْجَةً أُخْرَى* / (another woman figure), and / *وَتَهْجُرُ* / leave the warmth of *my* (the woman's) beaches (slowly turning away from the woman), and the man will sit on the other wave (with another woman) as *they* used to do and listen to the singing of the other woman as the man listens to the song of *the* woman, as shown in the line *listening to some of the tones* / *لِتَسْمَعَ بَعْضَ أَلْحَانِي* / .

c) Lines 8, 9, 10

In that way, the sorrow (of the woman) will not burden the man / *وَلَا* / *تَغْنِيكَ أُخْرَانِي* / . *My* (the woman's) name will fade like a dashed hope / *وَسَوْفَ يَنْوَهُ عُنْوَانِي* / and *my* address will get lost / *وَيَسْقُطُ كَالْمَنَى اسْمِي* / The name and address indicated everything about her, and it will be forgotten if the man turns away from her.

d) Lines 11, 12

'Behold, Oh my beloved! Will you say that you love me? 'is an expression that means asking for a certainty whether the man will always truly love her?! / *ثُرَى..سَتَقُولُ يَا عُمْرِي بِأَنَّكَ كُنْتَ تَهْوَانِي؟! /*

Second Stanza

a) Lines 13, 14

The man (I) finally answered firmly, "Your love is my faith, forgiveness and sin" / *فَقُلْتُ: هَوَاكَ إِيمَانِي وَمَغْفِرَتِي.. وَعَصِيَانِي* / He emphasized that this woman's love has made his life colorful. This is represented by the words: faith, forgiveness, and sin.

b) Lines 15, 16, 17, 18, 19, 20

He came with the hope *remaining in his arms* (his soul) / *بَقَايَا بَيْنَ أَحْضَانِي* / (The expression of the lack of hope that the lover has) like birds dying in the spring / *رَبِيعٌ مَاتَ طَائِرُهُ* / in the ruins of a garden / *عَلَى أَنْفَاضِ بُسْتَانٍ* / (little hope and love that is not maintained). As if the wind also feels the sadness (which) hits (*him*) and laughs at (mock) *his* feelings.

c) Lines 21, 22, 23, 24, 25, 26, 27, 28

He (man) loves this woman like an oasis (lake in the middle of a desert filled with water and leafy plants) / *أُجْبِكِ وَاحَةً هَدَأَتْ* / on which all *his* sorrows have calmed down. *He* loves *her* like a breeze that blows / *أُجْبِكِ* / *his* songs to people's silence (this man's love gives the woman coolness and beauty like singing in a silent atmosphere) / *لِصَمْتٍ* / *his* songs to people's silence (this man's love gives the woman coolness and beauty like singing in a silent atmosphere) / *النَّاسِ.. أَلْحَانِي* / *He* also loves *her* like a burst of euphoria (the love that he feels gives a complete sense of comfort and joy) / *أُجْبِكِ نَشْوَةً تَسْرِي* / and fires my volcano (love flame) / *وَتَشْعَلُ نَارَ بَرَكَانِي* / *He* loves that woman who becomes his hope and future / *أُجْبِكِ أَنْتِ.. يَا أَمَلًا* / , and it is strengthened by the line '*like the light of dawn*' (a bright new day, and a bright future, or a woman who can enlighten him and give new things and turn to a new page with him if one day they can be together as husband and wife) approaching *him* / *كَضَوْءِ الصُّبْحِ يَلْقَانِي* / .

d) Lines 29, 30

Love has killed (caused death, misery, hurt) (for) many lovers. As for the love of this woman, it brought *him* back to life (able to make the spirit of life back).

e) Lines 31, 32

If *the man* (I) were to choose (being faced with the choice to) a home (indicating a place where he was born or he comes from), then, he would say (affirm) that the woman's love is *his* home (the love of the woman is everything that the man's heart and love will be return. The man's heart is only attached to the woman's heart because his love is only for her) / لَقُلْتُ هَوَاكِ أَوْطَانِي / .

f) Lines 33, 34

And if the character *I* (the man) were to forget the woman, then the love in *his* heart will also forget himself (if the man does not love the woman, his love will be in vain and pointless, and will lose his true identity).

g) Lines 35, 36

If *the man* lost *his* way (got lost or did not understand the purpose of life or the purpose of his love for a woman) / إِذَا مَا ضِعْتُ فِي دَرْبٍ / , then, in *the woman's* eyes is where *he* would return / فَفِي عَيْنَيْكَ..عُنْوَانِي / (for the man to rediscover his love for her).

c. Theme and Problem

Theme is an idea that underlies a writer to create literary works. There is a basic theme in this poem, which is about “affection” which represented a dialogue that is full of challenges happened in the love life between a man and a woman whose endless love fate. However, this man promises his partner an eternal love. In reality, people face a fundamental and natural problem occasionally. It is affirmed by the lines shown in this poem, which are: a) Lines 1—12 are the utterances of a woman to her partner, and she expresses all feelings from her heart, especially her worries of the man's love that might change or be attracted to other women, b) lines 13—36 are the utterances of a man to his partner as an answer to the expression and worries of his woman, and c) at the end of this poem, the man promises that his love is only for her

partner unless he will regret it and lose his way. Furthermore, the one and only he will find his true love is that woman narrated by FJ in this poem.

d. Rhyme Scheme Analysis

A poem cannot be separated from the sound style, both old and new poem genres that each of them has its own characteristics. Pradopo said,²² that every poem or rhyme has assonance, alliteration, variation, poetry, and sound combination which give rise to orchestration. It serves to emphasize meaning, create rhythm, and arouse dream and feeling. In this poem *Fī 'Ainaiki 'Unwānī*, FJ uses assonance (i) which makes it rhythmic and emphasizes the emotional image of the author.

In the first stanza of lines 1-12, the writer dominantly uses assonance (i) which arouses feelings of worry and hope. It is affirmed by the words *tansānī y, wujdānī y, syathānī y, alhānī y, ahzānī y, ismī y, 'unwānīy, 'umrī y, tahwānī y*. Meanwhile, the second stanza of lines 13-36 also dominantly uses assonance (i) which arouses definite and strong feelings. It is affirmed by the words *ī mānī y, 'ishyānī y, 'indī y, ahdhānī y, bustānī, ta'shurunī y, wujdānī y, ahzānī y, tarwī y, alhānī y, tasrī y, burkānīy, yalqānīy, ahyānīy, wathanin, authānīy, 'umrīy, tansānīy, darbin, dan 'unwānīy*.

e. Word and Stylistic Analysis

A poem is certainly never separated from figurative language or language style. In Arabic language, figurative language is a term mentioned in *'ilmu bayan*. According to Dayyab et al,²³ the study of *tasybī h, majāz, and kināyah* is called *'ilmu bayan*. Furthermore, the researchers found that there are some words in the poem which contain *signs*. Therefore, a continuous analysis was carried out and shown in this table below.

²² Ibid, P, 102.

²³ Hifni Bek Dayyab et al, *Kaidah-Kaidah Bahasa Arab Terjemah Qowaidul Lughoh* (Al-Hidayah: Surabaya, 1990), P, 210.

Tasybī h is two things related because there is a certain purpose. The elements contained in *tasybī h* are: *musyabbah* (something compared), *musyabbah bih* (one that is in compared in it), *wajhu syibh* (the point of equation) dan *adat* (the particle). The researchers found that there are some *tasybī h* in the poem *Fī ‘Ainaiki ‘Unwānī* by FJ, which are:

No	Sentence	Stylistic Analysis	Word Analysis
1	في عينيك عنواني	This line indicated <i>tasybī h balī gh</i> , because the metaphor <i>‘unwān</i> is not affixed by <i>wajhu syibh</i> and <i>adat at-tasybih</i> . <i>To your eyes, I would return</i> . The word <i>‘unwānī</i> is an analogy.	The word <i>‘unwāniy</i> denotatively means ‘my address’. In this context, ‘address’ means a target or destination that someone is aiming to go. A man in the poem states that a place that becomes his last destination is <i>the woman he loves</i> . The word <i>‘unwānī</i> is an analogy of the place to return.
2	وَتَعْتَنُقُ مَوْجَةً أُخْرَى	This line indicated <i>tasybī h balī gh</i> , because the metaphor <i>maujah</i> is not affixed by <i>wajhu syibh</i> and <i>adat at-tasybih</i> . <i>You are attracted by a wave (maujah)</i> . <i>Maujah</i> here becomes a direct metaphor object, which is ‘attracted by another thing’, which means another woman or thing.	The word <i>maujah</i> literally means ‘wave’. In this context, the ‘wave’ is a sea adornment. It looks beautiful in the beach. The woman in this poem worries about her beloved man will be attracted to the beauty that another woman has. It is compared to the line ‘attracted by another wave’ which means he might turn away from her.

3	وتَهَجَّرُ دَفَاءً شَطَانِي	This line indicated <i>tasybī h balī gh</i> , because the metaphor <i>dif'a syaṭ 'ānī</i> is not affixed by <i>wajhu syibh</i> and <i>adat at-tasybih</i> . You leave <u>the warmth of my beaches</u> (<i>dif'a syaṭ 'ānī</i>). <i>Dif'a syaṭ 'ānī</i> here becomes a direct metaphor object which <i>is left by her partner</i> .	The word <i>dif'a syaṭ 'ānī</i> literally means 'the warmth of my beaches'. In this context, 'the warmth of the beaches' is an analogy of warmth or sincerity of love that the woman gives to her partner.
4	وَيَسْفُطُ كَأَلْمَنِي إِسْمِي	This line indicated <i>tasybī h mursal</i> , because the word <i>ismiy</i> is represented as <i>munā</i> which is along with <i>adat tasybī h (ka)</i> .	The word <i>munā</i> literally means 'hope', something that someone wants to reach or something that someone dreams of. However, in the reality, all we want does not go as expected. So does a love life. The woman's name is just a hope that may be forgotten and may vanish.
5	وَسَوْفَ يَنْوَهُ عُنْوَانِي	-	The word ' <i>unwān</i> lexically means 'address'. The poet gives figurative meanings of it, which are residence, origin, a direction leading to a person, or everything about the woman (her identity).
6	ثَرَى..سَتَقُولُ يَا عُمْرِي	-	The word ' <i>umry</i> lexically means 'age'. The poet gives a figurative meaning of this word, which is 'my dear or

			my love'. It is a warm greeting addressed to her partner which represents affection and tenderness.
7	<p>فَقُلْتُ: هَوَاكِ إِيمَانِي وَمَغْفِرَاتِي.. وَعَصِيَا نِي</p>	<p>This line indicated <i>tasybī h tamtsil</i> in the perspective of <i>wajhul syibh</i>, because <i>hawāk</i> is represented as <i>ī mī nī y</i>, <i>maghfirātīy</i>, and <i>'ishyānī</i>.</p>	<p><i>Hawāki ī mani wa maghfiratī wa 'isynāni</i> represents the greatness of the love of his beloved one is like faith, forgiveness, and sin for himself. It means love gives colors and twists of life.</p>
8	<p>رَبِيعٌ مَاتَ طَائِرُهُ عَلَى أَنْفَاصِ بُسْتَانٍ</p>	<p>This line indicated <i>tasybī h muakkad</i>, because a hope that the man has is to ensure his love only for his beloved woman and implicitly represented as a bird dying in the scattered garden.</p>	<p>The phrase <i>matā ṭ āiruhū</i> syntactically means a dead summer bird. The poet gives a figurative meaning of this phrase, which is 'the man has little hope helplessly'. 'Bird' is represented as someone (the man) who is greatly suffering from love.</p> <p>The phrase <i>anqādhi bustān</i> semantically means 'a scattered garden'. The poet gives a figurative meaning of this phrase, which is 'the love that is neglected or not guarded, because there is little hope left to prove and</p>

			maintain love between the two human beings'. In this line, the poet mentioned 'a scattered garden' instead of 'a beautiful garden' that is represented as a blossoming love.
9	رِيَا حُ الْحَزْنَ تَعَصْرُنِي وَتَسْحَرُ بَيْنَ وَجْدَانِي	This line indicated <i>tasybī h muakkad</i> , because the restlessness of the heart that the man feels is described as a wind that blows into his heart full of sadness and plays with his feeling.	The phrase <i>riyāḥu'l-ḥuzni</i> represents the presence of sadness which is like a wind blowing into the man's feeling due to the lack of hope to prove his love.
10	أَجْبُكِ وَاحَةً هَدَأَتْ عَلَيْهَا كُلُّ أَحْزَانِي	This line indicated <i>tasybī h muakkad</i> , because the love that the woman in the poem gives to her beloved man is described as an oasis that is able to cheer him up from his sadness.	The word <i>wāḥah</i> lexically means 'oasis'. 'Oasis' is defined as a fertile and water-filled place in the desert. The love that the woman presents to her partner is like this analogy: an oasis which is able to get rid of his uneasiness.
11	أَجْبُكِ نَسْمَةً تَرْوِي لِصَمْتِ النَّاسِ..أَلْحَانِي	This line indicated <i>tasybī h muakkad</i> , because love is represented as a gentle breeze capable of bewitching other humans.	The word <i>nasmah</i> lexically means 'wind breeze' or 'gentle breeze'. 'Gentle breeze' is defined as coolness and freshness that in this line is affirmed by the sentence 'which blows songs for the silence

			<i>of human</i> '. It means giving beauty to silence, and filling loneliness. It shows that a man's love for a woman is represented as a love that can awaken and enlighten the soul and fill the silence as well.
12	أَجْبُكَ نَشْوَةٌ تَسْرَى وَتُنشِعِلُ نَارَ بُرْكَانِي	This line indicated <i>tasybī h muakkad</i> , because love is represented as a euphoria that is able to provoke happiness and love turmoil into that man.	The word <i>nasywah</i> lexically means 'euphoria'. A real inner peace and happiness that the man feels when he loves his woman.
13	أَجْبُكَ أَنْتِ.. يَا أَمَلًا كَضَوْءِ الصُّبْحِ يَلْقَانِي	This line indicated <i>tasybih mufashal</i> , because the <i>wajh shabah</i> mentioned in this expression: <i>I love you, oh My Hope, like the light of dawn approaching me.</i>	The phrase <i>dau-i'ş-şubhi</i> lexically means 'the light of dawn'. It is an expression that the way the man in the poem loves his woman is represented as something new like a new page that brightens his heart.
14	لَقُلْتُ هَوَاكَ أَوْطَانِي	This line indicated <i>tasybih muakkad</i> , because love is represented as a homeland, place of origin, or hometown which is an incomparable place and full of memories in his life.	The word <i>waṭ an</i> lexically means 'homeland' or 'residence', a place of birth and homeland for someone. It also represents the heart that the man gives to his woman is like everything in his life and second to none. It also represents that the man will only return to her as he will

			return to his own country after he leaves or he loses his way.
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f. Structural Relation between the Elements and it as a Whole

The reading of the poem *Fī 'Ainaiki 'Unwānī* using heuristic and hermeneutic analyzes shows a complementary correlation and coherence between one element and the others. Further analysis has been conducted to get a clearer discussion. The title *Fī 'Ainaiki 'Unwānī* represents *hope and optimism* that the man in this poem feels towards the woman that he dreams of. It closely relates to the lines of the poem. The lines 13-36 contain an expression of the majesty of man's love to his beloved woman, and he promises her eternal love. However, the lines 1-12 show a contradictive expression from the woman. She feels doubtful and pessimistic about her man's love: will he remain faithful to the woman, or will his love always be for her only and not turn away from her? as shown in the last expression of the question posed by the woman, '*Look, O My Love, will you say that you love me?*' FJ reinforced this woman's expression with his language style of *tasybih*, such as *دفع شطاني, موجة أخرى*, and *يا عمري*.

Thus, these lines 13-36 represent a man that calms down the woman and ensures her by giving a promise of eternal love and proves it to his beloved woman so that the woman does not feel worried or hesitate anymore. At the same time, he answers all worries that the woman feels as shown in the first stanza. It is shown in the statements of the man, which are: (1) if he forgets his woman, it means that he forgets himself too, and (2) if he is faced with a choice to get comfort and serenity as if he is at home or in his homeland, he will choose

the woman to be a place where he will tell about his sorrow, life story, and affection to get the comfort and serenity, and (3) whatever happens, he will always *come back* to the woman has mentioned in the lines ‘*If I were to choose a home / I would say that your love is my home / and if I were to forget you, oh My love, then the love in my heart would forget me / if I lost my way / then to your eyes, I would return*’. In other words, even the man is in a different country from the woman, or they both are separated by time and place, the love and the soul of the man will still remain for her, and will always *come back* to her. This stanza is reinforced by the language style of *tasybih*, such as *يا نار بركاني, نشوة, نسمة, واحة*, *أملأ* *ضوء الصبح*, and *وطن*. Thus, these statements represented that there is a significant coherence between title, stanza, line, meaning, symbol, and sound in this poem.

Conclusion:

The poem *Fī ‘Ainaiki ‘Unwānī* by FJ has implied and spreading meanings at the heuristic level. Meanwhile, it has clear meanings and ideas at a hermeneutic level and produces two meanings from the pair of two partners, which are (1) the first stanza, *a woman* who poses her worries and doubts to her man that her love is irreplaceable and she will not turn away for someone else, except him, and (2) the second stanza, *a man* who responds what the woman has said to him and answers all her worries and doubts by promising an eternal love which is only for her. Thus, the theme concluded from this poem is the “Promise of Eternal Love”, and FJ so relates to this theme because he is known as a love and romanticism poet. It is also relevant to the previous studies mentioned above that the poem has spreading meanings at the heuristic level, but after conducting hermeneutics, it will be more clear to understand and the meanings, matrixes, and figurative language models can be produced accurately.

The rhyme style of the first stanza in lines 1-12 in this poem shows that the poet mostly uses assonance (i) which provokes feelings of worry and hope,

while the second stanza in lines 13-36 also mostly uses assonance (i) which provokes the affirmation of the feeling. In terms of language style, this poem generally contains several *tasybīh*(s) which are: (1) *tasybīh balīgh* found in the phrase موجة أخرى ,دفع شطأني, (2) *tasybīh mursal* found in the phrase كالمني اسمي, (3) *tasybīh tamtsil* found in the phrase هوأك إيماني، ومغفرتي، وعصياني, (4) *tasybīh muakkad* found in the phrase /ربيع مات طائرله على أنقاض بستان / , /لقلت هوأك أوطاني / , /نشوة تسري وتشعل نار بركاني / , /نسمة تروي لصمت الناس ألحاني / , /أحزاني / , and (5) *tasybīh mufashal* found in the phrase كضوء الصبح يلقاني.

The implication of Finding/ Result:

The implications of the research are that (1) other researchers hopefully could investigate this poem more using another method of analysis and in the perspectives of figurative languages, such as *majaz* and *kinayah*, (2) these results could be references for another poem researchers, (3) these results also could be used as teaching materials of literature subjects (دراسة شعرية) for teachers and lecturers, (4) Arabic learners as well as poem and literature enthusiasts can observe and study it further from many aspects of literature works as well as feel and understand more deeply about the poem when they read in Indonesian version of this FJ's poetry anthology.

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