

The Concept of Love in Nizar Qabbani's Qamus Al-Ashiqin: a Semiotic Analysis Based on Roland Barthes' Theory of Myth in Arabic Culture

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مستخلص

تتناول هذه الدراسة تمثيل الحب في ديوان نزار قباني "قاموس العشاقين" من خلال نظرية السيميائية لرولان بارت، مع التركيز على البعد الأسطوري ضمن السياق الثقافي العربي. تستكشف الدراسة استخدام العلامات والرموز التي تُظهر وتُوحى وتُؤسّر مفهوم الحب في قصائد قباني. وباعتماد على المنهج الوصفي النوعي والتحليل النصي، ركّزت هذه الدراسة على القصيدة التي بعنوان "قاموس العشاقين". وقد جُمعت البيانات من خلال التوثيق، والاقتباس، والقراءة المتعمقة للنصوص. تشير النتائج إلى أن قباني يصوّر الحب ليس فقط كعاطفة شخصية، بل أيضًا كأيدولوجيا ثقافية تتجسّد فيها مفاهيم التضحية، والحنين، والتسامي. وتنعكس المعاني الأسطورية الكامنة في القصائد القيم الثقافية العربية الواسعة المرتبطة بالحب. وتُسهم هذه الدراسة في ميدان الدراسات الأدبية العربية من خلال تأطير التحليل السيميائي ضمن الشعر العربي، كما تقدّم رؤية جديدة لنظرية بارتس في إطار تقليد أدبي غير غربي.

الكلمات المفتاحية: نزار قباني؛ الحب؛ السيميائية؛ رولان بارت؛ الأسطورة؛ الأدب العربي

Abstract

This study investigates the representation of love in Nizar Qabbani's poetic anthology "Qamus al-Ashiqin" through Roland Barthes' semiotic theory, with an emphasis on its mythical layer in the context of Arab culture. The research explores the use of signs and symbols that denote, connote, and mythologize love in Qabbani's poetry. Using a qualitative descriptive method and textual analysis, this study focuses on the poem titled "Qamus al-Ashiqin". The data were collected through documentation, quoting, and close reading. Findings show that Qabbani presents love not only as a personal emotion but also as a cultural ideology, often embodying sacrifice, longing, and transcendence. The mythical meanings embedded in the poems reflect broader Arab cultural values concerning love. This research contributes to Arabic literary studies by contextualizing semiotic analysis in Arabic poetry and offers a fresh perspective on Barthes' theory within a non-Western literary tradition.

Keywords: Nizar Qabbani; Love; Semiotics; Barthes; Myth; Arabic Literature

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INTRODUCTION

Love is an essential element in life that must always be acknowledged in its presence. Love has been an integral part of human existence since the creation of Adam and Eve.¹ Love is a concept that has a special place in human interaction, and the definition of love varies from society to society.² Love is defined relatively due to its nature and different meanings for each individual. Some people view love as an emotion, while others perceive it as a source of motivation.³ Therefore, the concept of love transformed into meaning from time to time, especially among poets. From the classical to the modern era, love has been a significant talking point in literary works, where each period adds new nuances and different interpretations. Classical poets often described love as a sublime feeling that involves sacrifice and honor.⁴ For instance, the love story between Qais and Laila, known as "Layla and Majnun," is one of the most famous love stories in Arab literature. Majnun (which means "madman" due to his profound love) portrays great sacrifice, abandoning worldly life and becoming a wandering poet because her parents disapproved of his love for Laila.⁵ Romantic poets, on the other hand, viewed love as an expression of individuality and deep emotion, as expressed by the poet William Blake, who always emphasized the emotional sensitivity of each artist.⁶ In the contemporary era, love is often interpreted through the lens of diversity and the complexity of modern human relationships.

¹ Alfian Tri Laksono, 'Memahami Hakikat Cinta Pada Hubungan Manusia: Berdasarkan Perbandingan Sudut Pandang Filsafat Cinta Dan Psikologi Robert Sternberg', *Jaqfi: Jurnal Aqidah Dan Filsafat Islam*, 7.1 (2022), pp. 104–16, doi:10.15575/jaqfi.v7i1.17332.

² Azam Ghorbani and Akram Sadat Sadat Hoseini, 'Concept of Love in Nursing Based on the Iranian View: Love, True Meaning, or Virtual?', *International Journal for Human Caring*, 28.1 (2024), pp. 26–37, doi:10.20467/IJHC-2022-0022.

³ Balkis Nur Azizah, Nur Lailatus Saskia, and Nashrullah Nashrullah, 'Analisis Puisi Uhibbuki Jiddan Karya Nizar Qabbani: Kajian Psikoanalisa Sigmund Freud', *Afshaha: Jurnal Bahasa Dan Sastra Arab*, 2.2 (2023), pp. 128–46, doi:10.18860/afshaha.v2i2.19655.

⁴ Desta Leila Kartika, Suseno Susanto, and U'um Qomariyah, 'Cinta Abadi Dalam Novel Laila Majnun Karya Nizami Dan Novel Romeo Juliet Karya William Shakespeare Kajian Intertekstual', *Jurnal Sastra Indonesia*, 7.2 (2019), pp. 140–47, doi:10.15294/jsi.v7i2.29836.

⁵ Kartika, Susanto, and Qomariyah, 'Cinta Abadi Dalam Novel Laila Majnun Karya Nizami Dan Novel Romeo Juliet Karya William Shakespeare Kajian Intertekstual'.

⁶ Tri Wahyu Prasetyo, 'Menilik Romantisisme: Merayakan Perasaan Dan Menghadirkan Keindahan', *National Geographic Indonesia*, 2023 <<https://nationalgeographic.grid.id/read/133836610/menilik-romantisisme-merayakan-perasaan-dan-menghadirkan-keindahan>>.

Sternberg posits that love consists of three components forming an interconnected triangular knot. These three components are intimacy, passion, and decision/commitment. Each component can be utilized in various ways.⁷ Of course, these changes in the meaning of love reflect cultural and social evolution and demonstrate how love remains an ageless theme, always relevant and continuously renewed with each generation.

Love is a universal concept and is considered a human attribute. It arises in encounters between people, creating relationships, solidarity, empathy, and a deep sense of unity. This emotional state is transmitted from one person to another, stimulating feelings of sympathy among them. In this context, an individual shares emotions such as happiness and sadness with others, and from there, love emerges.⁸ Love is inherent in every human being, whose power can transform character and even limit the intellect.⁹

In Arab literature, works that explore the essence of love often serve as a source of inspiration for readers from various walks of life. One prominent work in the discourse on love is "*Qamus Al-Ashiqin*" by Nizar Qabbani, a renowned poet from Syria. Qabbani wrote extensively about love intensely, often depicting it as a transformational force in an individual's life. "*Qamus Al-Ashiqin*" is one of many anthologies of Nizar Qabbani's poetry, presenting 66 poems that convey his various expressions of love. To him, love, which some might consider cliché, remains fresh. Throughout his life and creative process, Nizar never viewed love as outdated. On the contrary, he persistently spoke on behalf of love and women to demonstrate that love, especially in the Arab world, is not simple. For him, love must be continually pursued as a form of appreciation and respect for love itself.¹⁰

In this monumental work, Qabbani presents a panoramic view of love in all its forms: from beauty to suffering, joy to deep sorrow. However, what makes "*Qamus Al-Ashikin*" particularly captivating to readers is the rich narrative of love and how Qabbani describes and interprets the meaning of love through the signs and symbols implied in his work.

We can utilise a semiotic approach to delve deeper into how these signs and symbols function within the text. In the context of literary analysis, semiotics, particularly the approach developed by Roland Barthes, offers an intriguing perspective for

⁷Boban Eranimos and Surya Thankappan, 'A Comparative Study on Intensity of Intimacy, Passion and Commitment in Romantic Relationship Based on Gender', *International Research Journal*, 3.3 (2015) <<https://itirj.naspublishers.com/wp-content/uploads/2018/10/boban.pdf>>.

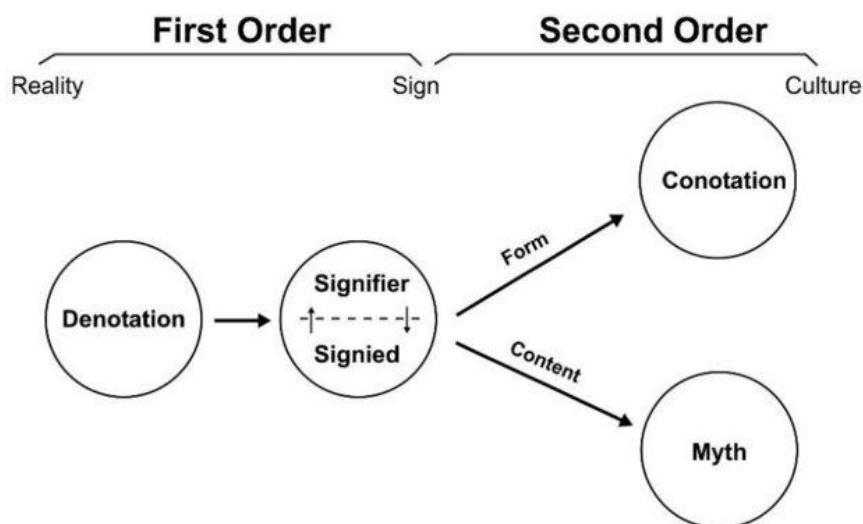
⁸Mohsen Adib Hajbaghery and Shahnaz Bolandian, 'Love in Nursing: A Concept Analysis', *Journal of Caring Sciences*, 9.2 (2020), pp. 113–19, doi:10.34172/JCS.2020.017.

⁹Miftahul Jannah, 'Teologi Sufi Kajian Atas Mistisisme Cinta Jalaluddin Rumi', *Jurnal Al-Aqidah*, 12.2 (2020), pp. 37–52, doi:10.15548/ja.v12i2.2271.

¹⁰Nizar Qabbani, *Kamus Para Pecinta Nizar Qabbani Terj. Musyfiqur Rahman* (Diva Press, 2020).

understanding complex concepts such as love. Roland Barthes devised a systematic model to analyze negotiation processes, meaning, and interaction. At the core of Barthes' theory is the concept of two orders of signification:

Figure 1. The Two Orders of Signification



Several studies have examined the concept of love in literary works, including in the works of Nizar Qabbani. Ulfa and Anwar, in their research "The Concept of Love in the Poetry 'Asyhadu An La Imraata Illa Anti,'" used Sternberg's triangular love theory to show that the poem encompasses intimacy, passion, and commitment, forming the concepts of true love romance, and friendship.¹¹ Firdaus and Ulfa used Ferdinand de Saussure's semiotics to analyse the poem "Hub Bila Hudud," finding many symbols of love in the poem.¹² Fikri et al. in Semiotic Analysis on the Concept of Love in Nizar Qabbani's *Risalah Min That al-Ma'i* analysed "Risalah Min That al-Ma'i" through Michael Riffaterre's semiotics, finding that the poem depicts love as a complex emotional force, using metaphors and personification.¹³ Alsaleet and Kadhim, in Comparative Feminist Study of Nizar Qabbani's "Kitab al-Hubb" (The Book of Love) and Gibran on Love Poem conducted a comparative feminist study between Qabbani and Gibran, highlighting how both poets depict the status of women in a patriarchal

¹¹Vina Ulfa Mahfudhoh and M. Anwar Firdausi, 'Concept of Love in the Poetry "Asyhadu An La Imraata Illa Anti" by Nizar Qabbani', *Diwan: Jurnal Bahasa Dan Sastra Arab*, 15.2 (2024), pp. 90-107, doi:10.15548/diwan.v15i2.1123.

¹²Muhammad Firdaus and Fitria Ulfa, 'Shurah Al-Hub Fii Qashidah Hub Bila Hudud Lii Nizar Qabbani: Dirasah Tahliliyah Simiyaiyah', *Jurnal Adabiya*, 26.1 (2024), p. 87, doi:10.22373/adabiya.v26i1.19128.

¹³Maulana Muhammad Fikri, Abdul Muntaqim Al Anshory, and Muhammad Ramdhani, 'Semiotic Analysis on the Concept of Love in Nizar Qabbani's *Risalah Min Taht Al-Ma'i*', in *AICOLLIM The 4th Annual International Conference on Language, Literature and Media*, Universitas Islam Negeri Maulana Malik Ibrahim Malang (Repository of Maulana Malik Ibrahim State Islamic University of Malang, 2022).

society.¹⁴ Puspita Loka explored the concept of love according to Ibn Qayyim al-Jauziyah and Erich Fromm, finding that love is a force that unites humans and gives meaning to life.¹⁵ Nur Istiqomah highlighted how social and political contexts influenced Qabbani's view of love, especially love for the homeland.¹⁶ Finally, Zuhdi used a new criticism approach to interpret Qabbani's poems in "100 Risalah Hub," revealing various styles of language that reflect anger, true love, and struggle.¹⁷

Although these studies provide valuable insights into love, particularly in Qabbani's works, they generally do not extensively employ semiotic approaches to unravel the signs and symbols in his texts. Therefore, this research aims to fill this gap by analysing Qabbani's work through a semiotic approach, explicitly using Roland Barthes' semiotic theory to understand better how the meaning of love is constructed and conveyed through symbols in his poetry. The main questions to be answered are: how does Nizar Qabbani represent the concept of love in his work "*Qamus Al-Ashiqin*," and how can Roland Barthes's semiotic approach be used to analyse these signs and symbols? The main objective of this study is to understand in depth how Nizar Qabbani represents the concept of love in his work "*Qamus Al-Ashiqin*" and to analyse the signs and symbols used by Qabbani in representing love in his poetry text.

Barthes' theory of myth argues that modern myths are constructed through signs whose meanings have been culturally naturalized. Myth operates through connotation, turning cultural ideologies into common sense.¹⁸ This study draws upon this theory to examine how Qabbani embeds Arab cultural ideology into poetic symbols. While Firdaus and Ulfa applied semiotic analysis to Qabbani's "*Hub Bila Hudud*" using Saussure's dyadic model,¹⁹ they did not explore myth. Fikri et al. analyzed "*Risalah Min Taht al-Ma'i*" using Riffaterre's intertextual model, focusing on metaphor but not ideological meaning.²⁰ This study differs by focusing on ideological reproduction in Arabic poetry using Barthes' tripartite model.

¹⁴Ayat Kadhim Alsaleet and Mushtaq Ahmed Kadhim Aldewan, 'Comparative Feminist Study of Nizar Qabbani " " Kitab AL- Hob" ' 'The Book of Love and Gibran Gahlil Gibran on Love Poem', *Child Studies in Asia-Pacific Context (CSAC)*, 12.1 (2022).

¹⁵Melati Puspita Loka and Erba Rozalina Yulianti, 'Konsep Cinta (Studi Banding Pemikiran Ibnu Qayyim Al-Jauziyyah Dan Erich Fromm)', *Syifa Al-Qulub: Jurnal Studi Psikoterapi Sufistik*, 3.2 (2019).

¹⁶Nur Istiqomah, 'Analisi Puisi Nizar Qabbani 'Hubb Bilaa Hudud'', *Academia.Edu*, 2017.

¹⁷Halimi Zuhdy and M. Anwar Masadi, 'Analisis Form Puisi-Puisi Nizar Qabbani Dalam Antologi Puisi 100 Risalah Hub', *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, 10.2 (2016), p. 65, doi:10.18860/ling.v10i2.3247.

¹⁸Roland Barthes, *Mythologies* (The Noonday Press, 1972).

¹⁹Firdaus and Ulfa, 'Shurah Al-Hub Fii Qashidah Hub Bila Hudud Lii Nizar Qabbani: Dirasah Tahliliyah Simiyaiyah'.

²⁰Fikri, Al Anshory, and Ramdhani, 'Semiotic Analysis on the Concept of Love in Nizar Qabbani's Risalah Min Taht Al-Mā'i'.

Previous studies have explored semiotic analysis in poetry using various theoretical frameworks and poetic subjects. Ramdhani and Nugraha applied Roland Barthes' semiotic theory to analyze the poem *Hatiku Selemba Daun* by Sapardi Djoko Damono, revealing that poetic language operates as a system of signs that reflects the personal myths of the poet.²¹ In contrast, Mustika and Isnaini employed Charles Sanders Peirce's semiotic framework to examine the concept of love in Sapardi's poems, focusing on the triadic elements of sign: icon, index, and symbol. Their findings demonstrated that love is constructed through culturally embedded symbols that carry emotional and philosophical meanings.²² Meanwhile, Nurjanah, Lestari, and Firmansyah studied Sukmawati Soekarnoputri's poem *Ibu Indonesia* using Barthes' semiotic approach, uncovering how the poem contains ideological myths that lead to multiple interpretations.²³ Similarly, Siagian, Nainggolan, and Sitorus analyzed the collection *Pengagum Rindu* by M. Hanfanaraya, highlighting how diction and stylistic elements function as signs representing longing in symbolic form.²⁴ These studies demonstrate that both Barthes' and Peirce's semiotic theories are effective in revealing hidden layers of meaning in poetry, particularly in emotional and affective themes such as love. However, none of these works specifically investigate the concept of love in modern Arabic poetry, particularly in Nizar Qabbani's works, through the lens of Barthes' theory of myth. Therefore, this study seeks to fill that gap by analyzing *Qamus al-Ashiqin* as a poetic text that encodes cultural myths of love within contemporary Arab society.

The theme of love is central to human experience and has been richly explored across cultures and literary traditions. In Arab literature, Nizar Qabbani (1923–1998) stands out as a poet who passionately voiced the nuances of love, sensuality, and identity. His anthology "*Qamus al-Ashiqin*" (The Dictionary of Lovers), published in 1981, consists of sixty-six poems exploring multifaceted meanings of love, from yearning and intimacy to social criticism and spiritual longing. Previous studies have analyzed Qabbani's poetry using various frameworks, including psychoanalysis,²⁵ feminist

²¹Ridho Ramdhani and Yudistira Setia Nugraha, 'Analisis Semiotika Puisi "Hatiku Selemba Daun" Karya Sapardi Djoko Damono', *Khirani: Jurnal Pendidikan Anak Usia Dini*, 1.1 (2023), pp. 41–49, doi:10.47861/khirani.v1i1.277.

²²Ika Mustika and Heri Isnaini, 'Konsep Cinta Pada Puisi-Puisi Karya Sapardi Djoko Damono: Analisis Semiotika Carles Sanders Pierce', *Jurnal Al-Azhar Indonesia Seri Humaniora*, 6.1 (2021), pp. 1–10, doi:10.36722/sh.v6i1.436.

²³Enung Nurjanah, Suci Lestari, and Dida Firmansyah, 'Tinjauan Semiotika Puisi Ibu Indonesia Karya Sukmawati Soekarnoputri', *Parole*, 1.3 (2018), pp. 283–90 <<http://dx.doi.org/10.22460/p.v1i3p%25p.658>>.

²⁴Beslina Afriani Siagian, Diana Mawati Fransiska Nainggolan, and Drs. Pontas Jamaluddin Sitorus, 'Kajian Semiotika Puisi-Puisi Pengagum Rindu Oleh M. Hanfanaraya', *Jurnal Suluh Pendidikan*, 9.2 (2021), pp. 97–106, doi:10.36655/jsp.v9i2.582.

²⁵Azizah, Saskia, and Nashrullah, 'Analisis Puisi Uhibbuki Jiddan Karya Nizar Qabbani: Kajian Psikoanalisa Sigmund Freud'.

criticism,²⁶ and classic semiotics.²⁷ However, few have explicitly used Roland Barthes' theory of myth to examine how love is ideologically constructed through poetic symbols in an Arab context. This research fills that gap by applying Barthes' layered semiotic model—denotation, connotation, and myth—to selected poems from "Qamus al-Ashiqin." The novelty of this research lies in its emphasis on the mythical dimension of love in Qabbani's work, interpreted through the lens of Arab cultural ideology. Unlike existing research that merely stops at linguistic or symbolic interpretations, this study explores how recurring symbols such as jasmine, ocean, and wheat fields are culturally mythologized.

METHOD

This study uses a qualitative approach.²⁸ This approach allows the author to understand in depth, both textually and contextually, using signs and symbols used by Qabbani to represent the concept of love in the text and consider the cultural, social, and historical contexts in which the literary work was produced. This study uses library research based on the research data.²⁹ The primary data source in this study is "Qamus Al-Ashiqin" by Nizar Qabbani.³⁰ In addition, this study will also use secondary sources such as scientific articles, websites, books on Arabic literature, and semiotics to support analysis and interpretation. The data collection techniques used in this study are reading, listening, and recording. The reading technique collects data through reading activities. The listening technique obtains data by listening to language. After reading and listening, the next step is to take notes. The note-taking technique collects data by noting or quoting text from Nizar Qabbani's love poems in his book *Qamus Al-Ashiqin*. This study will use Roland Barthes' semiotic approach to analyse signs and symbols in literary works. This approach will help understand how meaning is constructed and understood through the signs in the text and how these signs represent the concept of love.

This research adopts a qualitative, descriptive, and interpretative approach through library research methods. The primary source of data is *Qamus al-Ashiqin* by Nizar Qabbani, a seminal poetic work reflecting themes of love in modern Arabic literature. Secondary sources include scholarly books, journal articles, and theoretical texts on semiotics, Arabic poetics, and cultural studies, with a particular focus on Roland Barthes' theory of myth.

²⁶Alsaleet and Aldewan, 'Comparative Feminist Study of Nizar Qabbani " " Kitab AL- Hob" ' 'The Book of Love and Gibran Gahlil Gibran on Love Poem'.

²⁷Firdaus and Ulfa, 'Shurah Al-Hub Fii Qashidah Hub Bila Hudud Lii Nizar Qabbani: Dirasah Tahliliyah Simiyaiyah'.

²⁸George Leal Jamil and others, *Handbook of Research on Business Models in Modern Competitive Scenarios*, ed. by George Leal Jamil and others (IGI Global, 2019), doi:10.4018/978-1-5225-7265-7.

²⁹C. R. Kothari, *Research Methodology: Methods and Techniques* (New Age International, 2004).

³⁰Nizar Qabbani, *Qamus Al-Ashiqin* (Mansyurat Nizar Qabbani, 1999).

Data Collection Techniques:

1. Close reading and selection of poems thematically related to the ideology of love.
2. Identification and documentation of symbolic language, metaphors, and rhetorical expressions.
3. Cross-referencing poetic symbols and themes with the broader Arab cultural and historical context.

Analytical Procedure:

1. Identifying the denotative meanings of selected poetic expressions to establish their literal or surface-level content.
2. Interpreting the connotative meanings of these expressions, considering the emotional, psychological, and cultural resonances embedded in Qabbani's language.
3. Analyzing the mythical layer of meaning, in line with Barthes' semiotic framework, to uncover how the selected poems reflect or construct ideological narratives about love within Arab culture.

This methodological framework enables a layered reading of Qabbani's poetic discourse, moving from textual signs to deeper cultural myths that shape the Arab conception of love.

RESULT AND DISCUSSION

Nizar Qabbani and His Love Poems

In the history of modern Arabic literature, many poets have created works that reflect the characteristics of romanticism, one of whom is Nizar Qabbani. Romanticism is a literary movement that emphasises feelings and emotions conveyed through beautiful and expressive literature. This movement considers feelings or souls fundamental, while reason is secondary.³¹ The main goal of this movement is to touch and amaze the reader's emotions, with each event or conflict often presented dramatically and completely.³²

Nizar Qabbani was a poet from Syria. His full name was Nizar Tawfiq Qabbani. He was born on March 21, 1923, in *Mi'dhanah al-Syahr* (ميدنة الشهر), the capital of Syria, Damascus. *Mi'dhanah al-Syahr* is one of the old neighbourhoods of Damascus. Nizar lived when Damascus was the centre of Syria's economic, political, and cultural life. As is typical of major cities, social disparities were starkly evident in Damascus.³³

³¹Sakiah Panggalo, 'Aliran Romantisme Kesusasteraan Arab', *JlIP - Jurnal Ilmiah Ilmu Pendidikan*, 5.6 (2022), pp. 1631-37, doi:10.54371/jlup.v5i6.615.

³²Sukron Kamil, *Teori Kritik Sastra Arab: Klasik Dan Modern* (Raja Grafindo Persada, 2012).

³³Qurrota Ayuni, *Puisi Dan Perlawanan Atas Budaya Patriarki Arab* (Penerbit Kampus, 2022).

From a young age, Qabbani began expressing his emotions and thoughts through poetry. He was married twice in his life. His first love was his cousin, Zahra Aqbiq, whom he married in 1948. However, she passed away before Qabbani's life came to an end. His second marriage was to an Iraqi woman named Balqis al-Rawi, whom he married in 1962. His life journey was filled with hardship and suffering, starting with the suicide of his sister, who took her own life after refusing to marry a man she did not love, followed by the death of his son while studying medicine in Egypt, and the tragic loss of his wife Balqis, who was killed during the civil war in Lebanon in 1981.³⁴

Nizar Qabbani, a renowned Arab poet of the 20th century, is highly celebrated across the Arab world for his evocative love and sensual poetry. Unlike his predecessors, Qabbani broke traditional norms, crafting powerful verses that depict women in their entirety instead of earlier poets' partial and often limited portrayals. His work captures beauty's spiritual and physical aspects as interconnected, with the external allure reflecting the inner essence. For Qabbani, the fusion of the soul's beauty and the body's attraction sparks aesthetic pleasure, captivating his heart and mind.³⁵

He is a poet known for his passionate and love-filled poems, utilising a style rich in paradox, irony, and other rhetorical devices. His success in writing love poetry earned him the title of 'Poet of Love' among the Arab people because his poems are full of meaning, value, and metaphors that can move their emotions.³⁶ Here are some of his notable works: *"Qalat Li Al-Samra"* (1944), *"Habibati"* (1961), *"Yaumiyat Imrah La Mubaliyah"* (1968), *"Mi'ah Risalah Hubb"* (1970), *"Ahla Qashaidi"* (1971), *"Asyhadu An La Imraata Illa Anti"* (1976), *"Qamus al-Ashiqin"* (1981), *"Hakadza Aktubu Tarikh al-Nisa"* (1981), *"Al-Hubb La Yaqifu 'Ala al-Dlau al-Ahmar"* (1985), *"Sayaqba al-Hubb Sayyidi"* (1987), *"La Ghaliba Illa al-Hubb"* (1989), *"Qashaid Maghdlub 'Alaiha"* (1989), *"Khamsuna 'Aman Fi Madh al-Nisa"* (1994), and *"Tanwi'at Nizariyah 'Ala Maqam Al-Isyq"* (1995).

At the age of 75, Nizar Qabbani passed away in London on April 30, 1998, due to a heart attack. In his will, written from his hospital bed in London, Qabbani expressed his desire to be buried in Damascus, referring to it as "the womb that taught me poetry, taught me creativity, and granted me the alphabet of Jasmine." The renowned Arab poet was mourned by Arabs worldwide, with international news coverage celebrating his distinguished literary career.³⁷

³⁴Ayuni, *Puisi Dan Perlawanan Atas Budaya Patriarki Arab*.

³⁵AlNajjar Anees Mohammed, 'Nizar Qabbani and John Donne as Heretics of Love: A Comparative Study Anees Mohammed AlNajjar', *The University Researcher Journal of Human Sciences*, 2020, doi:10.69844/dwfgbg84.

³⁶Aulia Ihwana, 'Tasybih Dalam Diwan Asyhadu Alla Imra'atan Illa Anti Karya Nizar Qabbani' (Universitas Sebelas Maret, 2020).

³⁷Zeena Al-Asi, 'A Critical Discourse Analysis Study of Woman Image in Nizar Al-Kabbani's Poetry', *A Semi-Annual Peer-Reviewed Scientific Journal Issued by the Faculty of Arts at Zawia University*, no.

Roland Barthes' Semiotic Analysis in Poetry

In *Elements of Semiology*, Roland Barthes establishes that a sign is composed of a relationship between the **signifier** and the **signified**, forming the primary semiological system. However, Barthes further develops this into the theory of myth by proposing a second-order semiological system, wherein the sign from the first system becomes the signifier in the second. He writes, "myth is a second-order semiological system".³⁸ In this framework, myths are not lies but rather forms of speech that transform history into nature, ideology into common sense. Applied to Arabic culture, particularly in the poetic world of Nizar Qabbani, love as portrayed in *Qamus al-Ashiqin* can be understood not merely as a personal or emotional expression, but as a cultural myth. The language of love becomes a coded system of signs that reflects broader social, political, and historical values. Through Barthes' lens, Qabbani's representation of love transcends individual sentiment, becoming a mythologized narrative that encodes the collective imagination and ideological tensions within modern Arab identity.

Based on the analysis conducted, the results of this research indicate that the meaning of the poems in *Qamus al-Ashiqin* by Nizar Qabbani can be explained through denotative, connotative, and myth meanings according to Roland Barthes' Semiotic Theory.

Semiotic Analysis Based on Denotative Meaning

Denotative meaning corresponds to its original condition, is conceptual, is not influenced by specific feelings, values, or emotions, and is objective because it is generally accepted.³⁹ According to Barthes, denotative meaning refers to the level of signification that explains the relationship between the signifier and the signified, resulting in an explicit, direct, definite meaning or the actual meaning as per the dictionary.⁴⁰ The analysis of the poem based on its denotative meaning is as follows:

طَلَمَا فَكَّرْتُ أَنْ أَكْتُبَ قَامُوسًا لِأَجْلِ الْعَاشِقِينَ أَصْدِقَائِي الْعَاشِقِينَ

"I have often thought of writing a dictionary for lovers, my friends who are in love."

طَلَمَا فَكَّرْتُ أَنْ أَسْعِدَهُمْ هَؤُلَاءِ الْمُدْهَشِينَ، الطَّيِّبِينَ، الرَّائِعِينَ

42 (2023) <<https://dspace.zu.edu.ly/bitstream/handle/1/2656/14> Zeena Al-Asi.pdf?sequence=1&isAllowed=y>.

³⁸ Roland Barthes, *Elements of Semiology* (The Noonday Press, 1988) <<https://archive.org/details/elementsofsemiolo0000rola>>.

³⁹Nina Selviana Tudjuka, 'Makna Denotasi Dan Konotasi Pada Ungkapan Tradisional Dalam Konteks Pernikahan Adat Suku Pamona', *Jurnal Bahasa Dan Sastra*, 4.1 (2019).

⁴⁰Kurniawan, *Semiologi Roland Barthes* (Indonesia Tera, 2001).

"I have often thought of making them happy, those amazing, kind, and wonderful ones."

طَالَمَا فَكَّرْتُ أَنْ أَشْعِلَ قِنْدِيلًا صَغِيرًا لِأُلُوفِ الضَّائِعِينَ

"I have often thought of lighting a small lantern for the thousands of lost ones."

طَالَمَا فَكَّرْتُ أَنْ أَجْعَلَ قَلْبِي حَقْلَ قَمْحٍ لِجَمِيعِ الْجَائِعِينَ

"I have often thought of turning my heart into a field of wheat for all the hungry ones."

طَالَمَا فَكَّرْتُ أَنْ أَجْعَلَ مِنْ أَهْدَابِ عَيْنِي شَرْشَفًا، أُلْقِيَهُ فَوْقَ الْمُتْعِبِينَ

"I have often thought of making the lashes of my eyes a blanket, to lay it over the weary ones."

In the stanzas above, the poet expresses his desire to help and bring happiness to lovers and those in need, whether by writing a dictionary, lighting a lamp, providing wheat, or offering a blanket. These individuals are depicted as unique, kind-hearted, and extraordinary. In the following stanza:

طَالَمَا فَكَّرْتُ أَنْ أَعْرِقَ مِنْ أَيْنَ طُيُورُ الْحُزْنِ تَأْتِي وَمَتَى تَزْهَرُ أَشْجَارُ الْحَنِينِ

"I have often thought of sweating to find out where the birds of sorrow come from and when the trees of longing bloom?"

طَالَمَا فَكَّرْتُ أَنْ أَكْثَشِفَ النَّارَ الَّتِي تُحْرِقُنَا مِنْ مَلَائِينَ مَلَائِينَ السِّنِينَ

"I have often thought of discovering the fire that has been burning us for millions and millions of years."

In the stanzas above, the poet often thinks about sweating to find the burning fire among millions of people. The poet also wonders where the sadness comes from. Moreover, when will long bloom? Of course, these questions encompass a vast period, millions of years. Therefore, in the next stanza, the poet reveals:

إِنِّي لَا شَكَّ مَجْنُونٌ كَبِيرٌ، عِنْدَمَا سَمَّيْتُ نَفْسِي: "النَّاطِقُ الرَّسْمِيُّ بِاسْمِ الْعَاشِقِينَ"

"Surely, I must be a great madman when I named myself: 'The official spokesman of the Lovers.'"

هَلْ مِنَ الْمُمَكِّنِ أَنْ يَحْدُثَ هَذَا ؟

"Is it possible for this to happen?"

هَلْ مِنَ الْمُمَكِّنِ حَبْسُ الْبَحْرِ فِي قَارُورٍ ؟

"Is it possible to imprison the sea in a bottle?"

وَأَعْتَقَالُ الْيَاسْمِينِ ؟

"And to arrest the Jasmine?"

هَلْ مِنَ الْمُمَكِّنِ تَفْطِيرُ أَزَاهِيرِ الْهَوَى فِي كِتَابٍ وَاحِدٍ ؟

"Is it possible to distill the flowers of passion into one book?"

إِنِّي أَسْتَغْفِرُ الرَّحْمَنَ رَبَّ الْعَالَمِينَ^{٤١}

"I surely seek forgiveness from the Most Merciful, the Lord of the worlds."

In the stanzas above, the poet acknowledges that he might be considered insane for calling himself the official spokesperson for lovers. He wonders if his contemplations are possible because it is like holding the ocean in a bottle and distilling flowers into a single book. Here, the poet admits his limitations, pleading for forgiveness from God, whom he regards as the ruler of everything in the universe.

From the analysis above, it is clear that this poem expresses the poet's desire to help and bring happiness to lovers and those in need, whether by writing a dictionary, lighting lanterns, providing food, or offering blankets. The poem also contains a rhetorical question about the possibility of seemingly impossible things, such as holding the ocean in a bottle or capturing Jasmine. This reflects the poet's doubt about the feasibility of realising his dreams and hopes. Ultimately, the poet acknowledges that his ambitions may be seen as madness, and he seeks forgiveness from God for these grand, perhaps unrealistic dreams. By analysing the denotative meaning, we can understand the basic message of the poem without delving into deeper or more connotative interpretations.

Semiotic Analysis Based on Connotative Meaning

According to Barthes, connotative meaning refers to the interaction that occurs when a sign relates to the feelings or emotions of the reader, as well as the values formed from cultural and personal experiences.⁴² Connotation involves a broader interpretation, often influenced by culture, emotions, and context.⁴³ The following is the analysis of the poem with its connotative meaning:

⁴¹Qabbani, *Qamus Al-Ashiqin*.

⁴²Kurniawan, *Semiologi Roland Barthes*.

⁴³ Turnomo Rahardjo and M. Antonius Birowo, *Metode Penelitian Komunikasi, Teori Dan Aplikasi* (Gitanyali, 2004).

In the first stanza, the word قاموساً no longer carries its literal meaning; instead, the poet intends to use it as a guide for lovers. The word “*qamus*” symbolises an effort to document and interpret the often complex and confusing experiences of love.

The poet expresses his admiration for the lovers in the next stanza with the expression المدهشين (amazing), الطيبين (kind), الرائعين (wonderful), which describes them as unique individuals. Of course, this reflects a sense of empathy and a desire to spread happiness to those he considers precious.

In the third stanza, the word قنديلاً صغيراً is not interpreted as a small lantern but rather as a small lantern that symbolises hope and guidance. From here, we can see that the Poet wants to provide direction and comfort for those who feel lost in life or search of love.

In the fourth stanza, حقل قمح does not mean a field of wheat but has a much deeper meaning, namely the source of life and the fulfilment of basic needs. Here, the poet describes his heart's desire to be a source of affection and support for those in need, showing a generous attitude and deep love.

In the fifth stanza, أهداب عيني شرفاً is connoted as a symbol of protection and comfort. Of course, the Poet wants to provide exhausted people with a sense of security and peace, expressing empathy and a desire to care for others.

In the sixth stanza, there is the expression أعرق, which does not mean sweating literally but symbolises hard work and relentless effort. The Poet is willing to try hard to achieve his goal of helping others, showing dedication and strong determination. Moreover, there is the expression أشجار الحنين and طيور الحزن do not mean birds of sorrow and trees of longing bloom literally but instead represent the deep and enduring feelings of grief and yearning. The poet reflects on the origins and timing of these emotions, indicating a quest for meaning and understanding of human feelings.

In the seventh stanza, تحرقنا من ملايين it does not mean the real burning fire but symbolises spirit, passion, and inspiration. The poet wants to find and ignite the spirit in millions, showing the desire to awaken a sense of enthusiasm and love.

In the eighth stanza, مجنون كبير does not mean a madman but signifies the poet's awareness that his ambition to be the spokesperson for lovers might be considered insane. This indicates self-awareness and perhaps irony regarding his idealistic and ambitious efforts.

In the ninth stanza, حبس البحر في قارور does not refer to literally containing the sea in a bottle but symbolises the attempt to control or contain something vast and powerful. This suggests the difficulty and perhaps impossibility of achieving grand dreams.

In the eleventh stanza, اعتقال الياسمين is not meant to imply physically holding Jasmine but symbolises the effort to control or immortalise beauty and love, which may be unrealistic. Jasmine is often associated with beauty and purity.

In the twelfth stanza, تقطير أزاهير الهوى في كتاب واحد is connoted as the effort to encapsulate all experiences of love in a single work. This reflects a desire to understand thoroughly and document love.

From the analysis above, it can be seen that the poem portrays love as a source of inspiration and profound meaning. Qabbani aims to provide guidance, happiness, and support for lovers. He also shows a strong desire to help, protect, and offer a sense of security to others, reflecting deep empathy and affection. He acknowledges his grand ambition to be a spokesperson for lovers, even though this may be seen as madness. This indicates strong idealism and determination despite self-doubt. Ultimately, Qabbani reflects on the possibility of realising great dreams and recognises the limitations of the human ability to achieve seemingly impossible things. This demonstrates self-awareness and humility. By using Barthes' semiotic approach based on connotation, we gain a deeper understanding of the emotions, values, and cultural experiences depicted in this poem.

Semiotic Analysis Based on Mythical Meaning

Mythical meaning results from the ideological operation of connotative meaning, which validates the dominant values prevailing in a particular period and expresses them.⁴⁴ Barthes views myths as a means by which culture constructs and communicates specific ideologies through signs.⁴⁵ The following are the results of analysing the poem concerning mythical meaning:

The use of the phrase أكتب قاموساً in a mythological sense means that love can be formulated and understood through language. Since the understanding and definition of love are often elusive and mysterious, it becomes crucial to express it through language. Love is the key to true happiness because it provides meaning and

⁴⁴Andhika Hersam Putra and Lucy Pujasari Supratman, 'Analisis Semiotika Roland Barthes Tentang Logo Divisi Daruma Pada Unit Kegiatan Mahasiswa Nippon Bunka Bu', in *E-Proceeding of Management* (Telkom University, 2021).

⁴⁵Kurniawan, *Semiologi Roland Barthes*.

direction in life,⁴⁶ which motivates Nizar Qabbani to articulate and define it through words.

The phrase *قنديلاً صغيراً* in a mythological context signifies that love and goodness can provide guidance and illumination for those who are lost in life.⁴⁷ This reflects the cultural view that love is central to the human experience.⁴⁸ The expression *حقل قمح*, in a mythological sense, suggests that love is a source of life and fulfilment of basic needs. Similarly, the phrase *أهداب عيني شرفاً* reflects the myth that love provides security and tranquillity.⁴⁹ Thus, the poet is determined, as expressed in the subsequent lines: *أعرق*, which portrays the myth that true love requires significant effort and sacrifice.⁵⁰ Moving to the following lines, the poet reveals the phrases *طيور الحزن* and *أشجار الحنين*, which mythologically represent that sadness and longing are integral and inescapable parts of the human experience, lasting forever. However, the following lines include *النار التي تُحرقنا*, which mythologically signifies that love possesses a tremendous power that can burn the soul.⁵¹

Due to the poet's profound desire to be the spokesperson for lovers, he might likely be considered mad, as love is often seen as a feeling that cannot be fully explained or represented. This myth portrays love as a complex and personal emotion.⁵² It naturally raises questions for Qabbani about the possibility of realising such grand

⁴⁶Ramly Haba, 'Cinta Sejati: Membangun Hubungan Yang Kuat Dan Bermakna', *Medium*, 2023 <<https://ramlyhaba.medium.com/cinta-sejati-membangun-hubungan-yang-kuat-dan-bermakna-573c1fd8d951>>.

⁴⁷Zuhdi Ilham Nadjir, 'Mengisi Hidup Dengan Cinta Dan Kebaikan', *Kompasiana*, 2023 <<https://www.kompasiana.com/zuhdiilhamnadjir8468/64ff36bd4addee264d073742/mengisi-hidup-dengan-cinta-dan-kebaikan>>.

⁴⁸Gilang Ramadhan, 'Cinta: Perasaan, Tindakan, Dan Konsep Dalam Kehidupan', *Kumparan*, 2023 <<https://kumparan.com/gilang-ramadhan-1672629874834465668/cinta-perasaan-tindakan-dan-konsep-dalam-kehidupan-21EUYOHfje>>.

⁴⁹Siti Muazaroh and Subaidi Subaidi, 'Kebutuhan Manusia Dalam Pemikiran Abraham Maslow (Tinjauan Maqasid Syariah)', *Al-Mazaahib: Jurnal Perbandingan Hukum*, 7.1 (2019), p. 17, doi:10.14421/al-mazaahib.v7i1.1877.

⁵⁰Dafit, 'Cinta Sejati Dan Romantisasi: Memahami Perbedaannya', *Kompasiana*, 2023 <<https://www.kompasiana.com/fitriawardani8538/6541e867110fce41c4367872/cinta-sejati-dan-romantisasi-memahami-perbedaannya>>.

⁵¹Muhammad Fauzan Ilham, 'Anda Tidak Bisa Melihat Cinta Hanya Dengan Mata: Keindahan Dan Kekuatan Cinta', *Kumparan*, 2024 <<https://kumparan.com/muhammad-fauzan-ilham/anda-tidak-bisa-melihat-cinta-hanya-dengan-mata-keindahan-dan-kekuatan-cinta-22PSKSjd6zl>>.

⁵²Kanal Psikologi, 'Cinta Ada Teorinya? Triangular Theory of Love: Robert Sternberg', *Kanal Pengetahuan Psikologi: Universitas Gajah Mada*, 2023 <<https://kanal.psikologi.ugm.ac.id/cinta-ada-teorinya-triangular-theory-of-love-robert-sternberg/>>.

dreams, reflecting doubts about the reality of ideal aspirations. This demonstrates the myth about human limitations in achieving high ambitions.⁵³

In the following lines, Qabbani expresses the phrase حبس البحر في قارور, which mythologically signifies that there are limits to controlling emotions and significant elements in life. Similarly, the expression اعتقال الياسمين reflects the myth that love's beauty is fragile and difficult to maintain. Speaking of love, which is an extensive topic, Qabbani also uses the phrase تقطير أזהير الهوى في كتاب واحد, mythologically indicating that love is something vast and complex, difficult to explain within a single context, and therefore cannot be fully encapsulated in one work alone.⁵⁴ Thus, the poet acknowledges that humans have limitations and should surrender to greater power in the face of these constraints and uncertainties, submitting to the Creator, Allah.

Of all the explanations above, we know that love is the main force that gives meaning, happiness, and direction in life. Love is the core of the human experience that requires sacrifice and hard work because Qabbani describes it as an integral part of the experience of love. Love is beautiful but complex and challenging to explain or fully represent. Therefore, there is a recognition of human limitations in controlling love, which shows that love is a strong and sometimes uncontrollable feeling. Using the Barthes semiotics approach based on the meaning of myths, it can be concluded that this poem not only discusses individual feelings but reflects and forms cultural myths about love, sacrifice, and the meaning of life.

By analysing the Qabbani poem entitled "*Qamus Al-Ashiqin*," using the Barthes approach, which includes two marking arrangements, namely denotation, connotation, and myth,⁵⁵ it can be seen that Qabbani uses signs with broad meanings when explaining them in depth. Moreover, the words in a literary work are a form of signs.⁵⁶ The Barthes semiotics approach is constructive in revealing the meaning of the signs in the Qabbani poem, both explicitly and implicitly.

Qabbani uses simple and easy-to-imagine words in its denotative meaning. Because the denotative meaning itself is the basic meaning of a word. For example, the word "*Qamus*" denotes just a book. However, connotatively, it can transform into a guide.

⁵³ MB Setiawan, 'Menghayati Keterbatasan Manusia', *Indonesiainside.Id*, 2024 <<https://indonesiainside.id/risalah/2024/07/23/menghayati-keterbatasan-manusia>>.

⁵⁴ Universitas Psikologi, 'Mengupas Tuntas Pengertian Cinta Dan Aspek-Aspek Love Relationship Menurut Para Ahli', *Universitas Psikologi*, 2019.

⁵⁵ Adi Rustandi, Rendy Triandy, and Dheni Harmaen, 'Analisis Semiotika Makna Kerinduan Pada Lirik Lagu "Hanya Rindu" Karya Andmesh Kamaleng', *Jurnal Metabasa*, 2.2 (2020) <https://id.wikipedia.org/wiki/Andmesh_Kamaleng>.

⁵⁶ Ambarini Asriningsari and Nazla Maharani Umaya, *Semiotika Teori Dan Aplikasi Pada Karya Sastra* (UPGRIS PRESS, 2018).

Similarly, "small lantern" and "eyelid as a blanket" depict love as a source of hope, guidance, and protection. The significant effort and sacrifice are illustrated as integral to love, as seen in the symbol of "sweating for the beloved." Questions about "birds of sorrow" and "trees of longing" depict love as mysterious and beautiful.⁵⁷ Nizar Qabbani imbues these words with beautiful and profound connotations, making them accessible and understandable to readers. This meaning feels powerful because it is closely tied to the cultural significance of the terms.⁵⁸ This results from using simple yet potent words as signs to convey meaning and emotion. Consequently, connotation is often referred to as symbolic meaning or implied meaning.⁵⁹ Nizar Qabbani then incorporates mythological meaning into his verses, which emerges when the connotations become widely accepted beliefs in a particular society.⁶⁰ This mythical meaning stems from the connotative significance embedded in vital signs to evoke readers' emotions and open their imaginative worlds, making the poetry resonate closely with readers due to its alignment with their customs and culture.⁶¹

From all the analysis above, it can be seen that in the denotative sense, Qabbani uses simple words that are easy for readers to imagine. This makes the words a strong sign and can be filled with broad meanings and deep emotion, as denotative refers to a word's basic, literal meaning.⁶² Like in the word "*Qamus*," denotatively, this word refers to a book only. However, its connotative meaning can evolve into something more complex and integrated. Likewise, "small lanterns" and "eyelids as a blanket" describe love as a source of hope, guidance, and protection. Great sacrifice and effort are integral to love, as in the symbol "sweating for the beloved." Questions about "birds of sadness" and "trees of longing" show love as mysterious and beautiful. Qabbani inserts a beautiful and deep connotative meaning into the word, making it easy for readers to enjoy and understand it. This meaning feels strong because it is closely related to the cultural meaning of the terminology.⁶³ This results from choosing simple, strong words as signs to embed meaning and feelings. Therefore,

⁵⁷Abdul Chaer, *Linguistik Umum* (Rineka Cipta, 2007).

⁵⁸Rian Rahmawati, Zikri Fachrul Nurhadi, and Novie Susanti Suseno, 'Makna Simbolik Tradisi Rebo Kasan', *Jurnal Penelitian Komunikasi*, 20.1 (2017), pp. 61-74, doi:10.20422/jpk.v20i1.131.

⁵⁹Uli Wahyuni and Rini Pujiyanti, 'Makna Konotatif Syair Qasidah Salawat Nabi Pada Naskah Majelis Dzikir Dan Salawat Pondok Rumi Untuk Majelis Al-Asyiqin Jambi (Kajian Semantik)', *Aksara: Jurnal Ilmiah Pendidikan Bahasa Dan Sastra Indonesia*, 3.1 (2019), p. 112, doi:10.33087/aksara.v3i1.105.

⁶⁰Arif Budi Prasetya and Widya Pujarama, 'Kiprah Heritage Sebagai Simbolisasi City Branding Dan Good Governance (Studi Semiotika Komunikasi Publik Pada Kampoeng Heritage Kajoetangan Sebagai Bagian City Branding Kota Malang)', *Jurnal Ilmiah Dinamika Sosial*, 3.2 (2019), p. 234, doi:10.38043/jids.v3i2.2200.

⁶¹Maulana Ihsan Ahmad, 'Representasi Semiotika Roland Barthes Dalam Syair "Ahinnu Ila Khubzi Ummi" Karya Mahmoud Darwish', *An-Nahdah Al-'Arabiyah*, 1.2 (2021), pp. 70-84, doi:10.22373/nahdah.v1i2.1232.

⁶²Chaer, *Linguistik Umum*.

⁶³Rahmawati, Nurhadi, and Suseno, 'Makna Simbolik Tradisi Rebo Kasan'.

connotative meaning is often referred to as symbolic meaning or meaning that is not true. Qabbani then embedded mythical meaning in the verses of his poem, namely the meaning that appears when the connotative aspect becomes a common belief in a particular society.⁶⁴ The mythical meaning comes from the connotative meaning embedded in strong signs to touch the reader's emotions and open up their world of imagination. This makes the poem feel close to the reader because it follows their customs and culture.⁶⁵

CONCLUSION

In his anthology *Qamus al-Ashiqin*, Nizar Qabbani presents love as a transformative force that bestows life with profound meaning and emotional depth. Love, in his poetry, is not confined to romantic expression; rather, it permeates all dimensions of human existence, imparting significance, beauty, and a sense of wholeness. Through the use of rich symbols and nuanced signs, Qabbani constructs love as a multifaceted phenomenon—literal, emotional, and ideological. Roland Barthes' semiotic theory offers a valuable framework to analyze these poetic elements by examining meaning through three levels: denotation, connotation, and myth. The denotative level reveals the literal meanings embedded in Qabbani's poetic language; connotation uncovers the emotional and subjective experiences of love; and myth interprets how love is framed as a cultural and ideological ideal within Arab society.

Through this semiotic lens, Qabbani's poetry emerges not only as an artistic expression of personal sentiment but as a vehicle for mythologizing love—elevating it into a collective narrative that bridges the sensual and the sacred, the individual and the communal. This study, grounded in a close reading of the poem titled *Qamus al-Ashiqin*, demonstrates how Qabbani's work exemplifies the enduring cultural power of love and contributes meaningfully to Arabic literary studies and semiotic theory. While limited in scope, the research opens pathways for further exploration, such as comparative studies with other Arab poets or intertextual readings involving religious and historical texts, thereby expanding the cultural and theoretical understanding of love in Arabic literature.

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⁶⁴Wahyuni and Pujiyanti, 'Makna Konotatif Syair Qasidah Salawat Nabi Pada Naskah Majelis Dzikir Dan Salawat Pondok Rumi Untuk Majelis Al-Asyiqin Jambi (Kajian Semantik)'.

⁶⁵Maulana Ihsan Ahmad, 'Representasi Semiotika Roland Barthes Dalam Syair "Ahinnu Ila Khubzi Umami" Karya Mahmoud Darwish'.

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