



The Representation of Love in Nizar Qabbani's Poem "Uhibbuki Uhibbuki wal Baqiyatu Ta'ti": A Balāghah-Based Study of Kinayah

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Abstract

This study examines the use of indirect expressions in Nizar Qabbani's poem "Uhibbuki Uhibbuki wal-Baqiyatu Ta'ti" to uncover the multidimensional meanings of love conveyed through symbolic and figurative language. As a leading figure in modern Arabic poetry, Qabbani employs indirect expressions to represent emotional depth, psychological nuance, and humanistic values within the experience of love. This study aims to identify the types of indirect expressions used in the poem namely *talwih*, *ta'ridh*, *ramz*, and *ima'/isyarah* and to analyze how these expressions articulate the dimensions of love proposed by Erich Fromm, including care, responsibility, respect, and knowledge. The scope of this study is limited to a stylistic and textual analysis of a single poem using the framework of *balaghah* and humanistic psychology. This research uses a qualitative content analysis method. The primary data consist of Qabbani's poetic text, while the secondary data are drawn from scholarly works on *balaghah*, modern Arabic poetry, and Erich Fromm's theory of love. Data collection was conducted through close reading and systematic note-taking, followed by data reduction, data presentation, and conclusion drawing. The findings reveal that Qabbani's indirect expressions form layered meanings of love that reflect Fromm's concept of productive love. These expressions enhance the poem's aesthetic quality while simultaneously deepening its psychological and humanistic resonance. This study contributes to the field of modern Arabic literary studies by integrating rhetorical analysis with psychological theory. Future research is encouraged to examine a broader corpus of Qabbani's poetry, apply comparative approaches, or employ interdisciplinary perspectives to further explore representations of love in modern Arabic literature.

Keywords: Erich Fromm's, Indirect Expression, Love, Modern Arabic Poetry, Nizar Qabbani

ملخص

تتناول هذه الدراسة استخدام التعبيرات غير المباشرة في قصيدة نزار قباني "أحبك أحبك والبقية تأتي" للكشف عن المعاني المتعددة الأبعاد للحب التي تنقلها اللغة الرمزية والمجازية. بصفته شخصية بارزة في الشعر العربي المعاصر، يستخدم قباني التعبيرات غير المباشرة لتجسيد العمق العاطفي والفروق النفسية الدقيقة والقيم الإنسانية في تجربة الحب. تهدف هذه الدراسة إلى تحديد أنواع التعبيرات غير المباشرة المستخدمة في القصيدة، وهي التلويح والتأشير والرمز والإشارة، وتحليل كيفية تعبير هذه التعبيرات عن أبعاد الحب التي اقترحها إريك فروم، بما في ذلك الرعاية والمسؤولية والاحترام والمعرفة. يقتصر نطاق هذه الدراسة على تحليل أسلوب ونصي لقصيدة واحدة باستخدام إطار البلاغة وعلم النفس الإنساني. تستخدم هذه الدراسة طريقة تحليل المحتوى النوعي. تتكون البيانات الأولية من النص الشعري لقباني، بينما تستمد البيانات الثانوية من الأعمال العلمية حول البلاغة والشعر العربي الحديث ونظرية الحب لإريك فروم. تم جمع البيانات من خلال القراءة المتأنية وتدوين الملاحظات بشكل منهجي، تلا ذلك اختزال البيانات وعرضها واستخلاص النتائج. تظهر النتائج أن تعبيرات قباني غير المباشرة تشكل معاني متعددة للحب تعكس مفهوم فروم للحب المنتج. تعزز هذه التعبيرات الجودة الجمالية للقصيدة وتعمق في الوقت نفسه صداها النفسي والإنساني.

تساهم هذه الدراسة في مجال الدراسات الأدبية العربية الحديثة من خلال دمج التحليل البلاغي مع النظرية النفسية. يُشجع إجراء أبحاث مستقبلية لدراسة مجموعة أوسع من شعر القاباني، وتطبيق مناهج مقارنة، أو استخدام منظورات متعددة التخصصات لاستكشاف تمثيلات الحب في الأدب العربي الحديث.

الكلمات المفتاحية: إريك فروم، التعبير غير المباشر، الحب، الشعر العربي المعاصر، نزار قباني

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Introduction

Love is one of the universal themes in Arabic literature, which has had a long and complex journey from pre-Islamic times to the modern period. This theme has been a major source of inspiration for Arab poets to express their emotions, life experiences, and views of the world.¹ In its development, love-themed poetry not only depicts the emotional relationship between two people, but also serves as a medium for describing human values, morality, and spirituality. Love in modern Arabic literature is often understood as a symbol of the inner struggle of humans in search of meaning in life, freedom, and balance between reason and emotion.² Therefore, the theme of love in Arabic poetry is not merely a form of romantic expression, but a philosophical representation of existence and humanity. The phenomenon of love expressed in literary works not only has aesthetic appeal but also has a broad impact on individuals and society in understanding human values.³

In modern social reality, the meaning of love often undergoes shifts. Love is no longer understood as a pure and universal form of affection, but is often reduced to a symbol of momentary pleasure and the fulfilment of personal desires. As a result, many individuals experience emotional emptiness and spiritual alienation in the midst of a fast-paced and materialistic life. This condition indicates the need for humans to return to understanding love as a true human value in the form of care, responsibility, and respect for others.⁴ Amidst this situation, the true meaning of love becomes a guide for humans to rediscover inner peace, depth of feeling, and balance in modern life.

In this context, Nizar Qabbani's works play an important role in the development of modern Arabic literature. As one of the most influential Syrian poets in the Arab world, Nizar Qabbani (1923-1968) remained a prolific and influential poet for 55 years. He is known for his courage in addressing the theme of love with gentle yet meaningful language. Qabbani's popularity was confirmed by Nayef al-Kalali, who saw his poetry as a reflection of the deepest feelings of Arab

¹ Iyas Nasser, "The View of Love Poetry's Impact and Role in Classical Arabic Literatur," *Journal Asiatique* 308, no. 2 (2020): 167–82. DOI: <https://doi.org/10.2143/JA.308.2.3288909>

² Sufyan Abdul Sathar, "Mystical Arabic Poetry: Depiction of Love and Its Significance from 'Others' " *International Multidisciplinary Research Journal*, Golden Research Thoughts 4, no. 2 (Agustus 2014): 1-6. https://www.academia.edu/attachments/34348660/download_file

³ Vina Ulfa Mahfudhoh and M Anwar Firdausi, "The Concept of Love in the Poetry 'Asyhadu An La Imraata Illa Anti' by Nizar Qabbani," *Diwan: Jurnal Bahasa dan Sastra Arab* 15, no. 2 (2023): 90–107. DOI: <https://doi.org/10.15548/diwan.v15i2.1123>

⁴ Erich Fromm, *The Art of Loving: An Inquiry Into the Nature of Love*, (New York: World Perspectives, 1957), hlm. 133.

society, combining love and politics, and breaking the taboo between poetry and society.⁵ Love in Qabbani's poetry is not only an aesthetic medium, but also a means of voicing freedom, humanity, and gender equality. He glorifies women while criticising the patriarchal order that limits emotional expression in the Arab world.⁶ Despite differing views, Qabbani is still considered a major figure who reformed the image of love in modern Arabic literature, making it a symbol of self-liberation and human consciousness. The tragic experience of his sister's death shaped his concern for defending women's rights and fighting social chauvinism.⁷

Qabbani's view of love as something that is "captive" drives him to liberate it through poetry, as he asserts, "I want to liberate the Arab soul, senses, and body with my poetry".⁸ However, readers often find that in addition to liberating love, Qabbani also tends to eroticise it, thus creating complexity and contradictions in interpretation. An example of this can be seen in the poem *Ila Telmeethab* (To a school girl), which reminds readers of Donne's *The Sun Rising*, where the bed is seen as the centre of the world and women become objects of desire.⁹ Nevertheless, Qabbani's works still offer space for humans to express love sincerely. His poetry is not only beautiful language, but also a deep reflection on love as a healing and unifying energy that teaches the values of compassion, sacrifice, and appreciation for life.¹⁰

One of the prominent aspects of Qabbani's poetry is his use of indirect expressions (*balaghah*) or figurative language. Indirect expressions in his poetry not only beautify the diction, but also serve as a means to convey complex and profound messages of love. Through symbols, *kinayah*, and *majas*, Qabbani builds a subtle and meaningful image of love. This figurative language invites readers to reinterpret the meaning of love through reflective inner experiences.¹¹

The definition of indirect expression (*kinayah*) is explained in the book *Durūs al-Balāghabas* an expression used to convey a certain meaning without explicitly mentioning the word, but rather through subtle and implied hints.¹² In the tradition of Arabic rhetoric, *kinayah* is part of the science of *bayān*, which serves to beautify language without obscuring the message. Simply put, indirect expressions are expressions often used by a group (in this case, Arabs as native speakers of Arabic) whose meaning is not literal but can be interpreted according to its true meaning. There are four types of indirect expressions, namely *ta'ridh* indirect expressions, *talwih* indirect expressions,

⁵ Tianrui Ma, "Poetry and Translation as Bridges: Exploring Nizar Qabbani's Translation Theory," *Cogent Arts & Humanities* 11, no. 1 (22 Januari 2024): 1-15. DOI: <https://doi.org/10.1080/23311983.2023.2298551>

⁶ Saeed Ahmed Gazar, "The Subsistence Perspective: Nizar Qabbani's Non-Hierarchical Eco-Feminist View of Women / Nature," *CDELT Occasional Papers in the Development of English Education* 86, no. 1 (Juli 2024): 67-81. DOI: <https://doi.org/10.21608/opde.2024.362814>

⁷ Nassim Assadi, "Presence of the Female Persona in the Poetry of Nizar Qabbani," *International Journal of Linguistics, Literature and Translation* 6, no. 3 (18 Maret 2023): 124-31. DOI: <https://doi.org/10.32996/ijllt.2023.6.3.14>

⁸ Deborah Barlow, "Nizar Qabbani," *Slow Muse*, 2009. <https://www.slowmuse.com/2009/03/22/nizar-qabbani>

⁹ Mohammad Khan Islam Ehsanul, "Synchrony of Sensual Fervor and Love Desire in Donne and Marvell with Reference to Their Major Poems: Spiritual Perspective," *International Journal of Applied Research* 1, no. 2 (2015): 16-20. <https://www.allresearchjournal.com/archives/2015/vol1issue2/PartA/45.1-106.pdf>

¹⁰ Linatul Khasanah, "Repetisi Dalam Puisi Risalah Min Tahta Al-Mai Karya Nizar Qabbani (Kajian Stilistika)," *Ajamiy: Jurnal Bahasa dan Sastra Arab* 12, no. 1 (15 Juni 2023): 194-201. DOI: <https://doi.org/10.31314/ajamiy.12.1.194-201.2023>

¹¹ Miftahul Ilmi, "Gaya Bahasa Dalam Syair Iktāri Karya Nizar Qabbani: Studi Stilistika," *ALSUNIYAT: Jurnal Penelitian Bahasa, Sastra, dan Budaya Arab* 4, no. 2 (Oktober 2021): 167-81. DOI: <https://doi.org/10.17509/alsuniyat.v4i2.37261>

¹² Hafni Nassef et al., *Rhetoric Lessons*, (Beirut, Lebanon: Dar Ibn Hazm, 2012), hlm. 148.

ima'/*isyarah* indirect expressions, and *ramz* indirect expressions.¹³ One of the studies of *balaghah* (the science of composing Arabic words and sentences beautifully while maintaining clarity of meaning) is used to analyse the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani, which seeks the implied meanings of love within it. In the context of this research, the *balaghah* approach is used to reveal how Qabbani expresses love in a gentle, symbolic, and meaningful way, allowing readers to discover various layers of interpretation that reflect the psychological, emotional, and spiritual dimensions of love itself.

Erich Fromm argues that love is not a passive feeling that arises spontaneously, but rather a conscious and active act that requires responsibility and a deep understanding of oneself and others.¹⁴ According to him, love is a form of emotional maturity that arises from an individual's ability to give, not just to receive. Fromm divides love into four main elements, namely care, responsibility, respect, and knowledge, all of which form a complete unity of healthy and productive.¹⁵ These four elements illustrate that to love is not to possess, but to respect the existence of others as independent individuals. In the context of literary works, Erich Fromm's theory can be used to understand love as a complex human experience, encompassing interrelated psychological, ethical, and spiritual aspects.

This study positions itself within a different yet complementary framework to previous research conducted by Fitriyah et al.¹⁶ In her study, Fitriyah highlights the metaphor of love in Nizar Qabbani's poems using a modern stylistic approach, focusing on the poet's language structure and style of expression. This approach focuses on aesthetic and linguistic elements without examining the depth of the underlying psychological meaning.

Studies discussing indirect expressions analyse several aspects. The first tendency is to examine the uniqueness and beauty of indirect expressions in the Qur'an, as evidenced by research conducted by Awang et al.,¹⁷ Haji,¹⁸ Saraswati & Rohmat,¹⁹ and Syam et al.²⁰ The existence of indirect expressions in the Qur'an provides a touch of beauty and uniqueness, as emphasised by Haji and Syam. They argue that indirect expressions in the Qur'an contain strong meanings in art and beauty. In addition, they also contain subtle meanings to avoid taboo sentences.

¹³ Sodiq Haji, "مفاهيم الكناية، وتحليلاتها الفنية عند الزمخشري من خلال تفسيره الكشاف," *Majalah Al-'Ulum Al-Insaniyah* 29, no. 1 (Juni 2018): 105–18. <https://asjp.cerist.dz/en/article/91998>

¹⁴ Erich Fromm, *The Art of Loving*, (New York: *World Perspectives* 1956), hlm. 113. ; Erich Fromm, *The Art of Loving*, (New York: *World Perspectives*, 1957), hlm. 107.

¹⁵ Muhammad Walidin, "Cinta Erich Fromm Kepada Rabi'ah Al-Adawiyah (Pendekatan Psikologi Sastra)," *Tamaddun: Jurnal Kebudayaan dan Sastra Islam* 17, no. 1 (7 Agustus 2018): 76–95. DOI: <https://doi.org/10.19109/tamaddun.v17i1.2514>

¹⁶ Tika Fitriyah, Donie Fadjar Kurniawan, and F X Sawardi, "Translation of Metaphor and Simile in the Poem *Ayhadu an La Imra 'Ata Illa Anti* by Nizar Qabbani" *Ijaz Arabi Journal of Arabic Learning* 8, no. 1 (2025): 2–11. DOI: <https://doi.org/10.18860/ijazarabi.V8i1.20364>

¹⁷ Abdul Basir Awang, Mohd Ramli, and Abdallah Saleh Abdallah, "Kesopanan Berbahasa Kinayah Al-Quran Dalam Mengungkap Makna Hubungan Seks Suami Istri," *Journal of Islam in Asia* 20, no. 1 (2 Februari 2023): 328–43. DOI: <https://doi.org/10.31436/jia.v20i1.1142>

¹⁸ Sodiq Haji, "مفاهيم الكناية، وتحليلاتها الفنية عند الزمخشري من خلال تفسيره الكشاف," *Majalah Al-'Ulum Al-Insaniyah* 29, no. 1 (Juni 2018): 105–18. <https://asjp.cerist.dz/en/article/91998>

¹⁹ Yeni Saraswati and Rohmat, "Kategorisasi Kinayah Dalam Juz 30 (Studi Analisis Ilmu Bayan)," *'A Jami: Jurnal Bahasa dan Sastra Arab* 11, no. 1 (Juni 2022): 32–45. DOI: <https://doi.org/10.31314/ajamiy.11.1.32.45.2022>

²⁰ Ishmatul Karimah Syam, Edi Komarudin, and Wildan Taufiq, "Types and Purposes of Kinayah in the Qur'an," *Mashadiruna: Jurnal Ilmu Al-Qur'an dan Tafsir* 1, no. 1 (9 Oktober 2022): 17–24. DOI: <https://doi.org/10.15575/mjiat.v1i1.19394>

This aligns with the research by Awang et al.²¹ which found that the politeness of indirect expressions in the Qur'an regarding sexual relations between husband and wife is scientific and halal. This aims to prevent the arousal of desire. Saraswati & Rohmat²² also prove that indirect expressions, especially in *juẓ* 30 of the Qur'an, aim to avoid taboo vocabulary or describe the majesty of God's power. This is euphemism that refines language.

The second tendency is indirect expression in the Qur'an and *qasidah* (Arabic epic poetry) (Ansori,²³ Hussin et al.,²⁴ Muluk²⁵). Muluk examined the existence of indirect expressions in the Qur'an and stated that the Qur'an contains clear and easily understood messages and a wealth of meaning as evidence of the miracles of the Qur'an.

This is in line with Hussin et al.,²⁶ which found that the Prophet Muhammad also used indirect expressions in communication. They studied four (traditions and sayings of the Prophet) with various contexts in indirect expressions, such as directions, religious guidance, and will. In addition to the Qur'an and *hadith*, indirect expressions are also found in *qasidah*, one of which is *qasidah burdah* (a type of *shalawat* that is very famous in Indonesia, namely a phrase of praise in Arabic that contains praise for the Prophet Muhammad), in which 17 meanings of indirect expressions were found Ansori.²⁷

The third trend in translation techniques and the study of indirect expressions (*kinayah*) is widely found in studies of the Qur'an (Abdullah et al.,²⁸ Al Farisi,²⁹ Awang et al.³⁰ However, it should be noted that current research on indirect expression generally still focuses on limited themes such as beauty, modesty, and implicit meaning, and has not yet extensively examined the emotional and psychological aspects related to the theme of love in modern Arabic literature. Meanwhile, studies highlighting Nizar Qabbani's poetry generally focus on the use of metaphors and symbols of love,

²¹ Abdul Basir Awang, Mohd Ramli, and Abdallah Saleh Abdallah, "Kesopanan Berbahasa Kinayah Al-Quran Dalam Mengungkap Makna Hubungan Seks Suami Istri," *Journal of Islam in Asia* 20, no. 1 (2 Februari 2023): 328–43. DOI: <https://doi.org/10.31436/jia.v20i1.1142>

²² Yeni Saraswati and Rohmat, "Kategorisasi Kinayah Dalam Juẓ 30 (Studi Analisis Ilmu Bayan)," *'A Jami: Jurnal Bahasa dan Sastra Arab* 11, no. 1 (Juni 2022): 32–45. DOI: <https://doi.org/10.31314/ajamiy.11.1.32.45.2022>

²³ Ansori Ansori, "Analisis Makna Kinayah (Ilmu Bayan) Dalam Qasidah Burdah Karya Imam Al-Bushiri," *Jurnal El-Huda* 13, no. 01 (2022): 1-17. DOI: <https://doi.org/10.59702/elhuda.v13i01.31>

²⁴ Mohamad Hussin et al., "Pendekatan Kinayah Dalam Komunikasi Rasulullah SAW," *Al-Irsyad: Journal of Islamic and Contemporary Issues* 8, no. 2 (2023): 1178–92. DOI: <https://doi.org/10.53840/alirsyad.v8i2.406>

²⁵ Tajul Muluk, "Kinayah Wa Ta'ridl Al-Qur'an (Kajian Pemikiran Imam Al-Zarkasi)," *An-Nur Jurnal Studi Islam* 10, no. 1 (2022): 1–24. DOI: <https://doi.org/10.37252/an-nur.v12i1.88>

²⁶ Mohamad Hussin et al., "Pendekatan Kinayah Dalam Komunikasi Rasulullah SAW," *Al-Irsyad: Journal of Islamic and Contemporary Issues* 8, no. 2 (2023): 1178–92. DOI: <https://doi.org/10.53840/alirsyad.v8i2.406>

²⁷ Ansori Ansori, "Analisis Makna Kinayah (Ilmu Bayan) Dalam Qasidah Burdah Karya Imam Al-Bushiri," *Jurnal El-Huda* 13, no. 01 (2022): 1-17. DOI: <https://doi.org/10.59702/elhuda.v13i01.31>

²⁸ Nasimah Abdullah et al., "Analisis Keperluan Pelajar Terhadap Penggunaan Teknologi Dalam Memahami Terjemahan Kinayah Al-Quran Kepada Bahasa Melayu Analysis of Students' Needs Regarding the Use of Technology in Understanding the Translation of the Quranic Metonymy into the Malay L," *E-Jurnal Penyelidikan dan Inovasi* 10, no. 2 (2023): 65–84. DOI: <https://doi.org/10.53840/ejpi.v10i2.119>

²⁹ Mohamad Zaka Al Farisi, "The Impact of Using Foreignization and Domestication on the Translation Accuracy of the Quranic Metaphor (Kinayah) Verses," *Humanities and Management Sciences Scientific Journal of King Faisal University* 21, no. 1 (2020): 319–32. DOI: <https://doi.org/10.37575/h/rel/1966>

³⁰ Abdul Basir Awang, Zulkarnain Mohamed, and Md Nor Abdullah, "Similarities between Arabic Kinayah and Malay Idioms by The Theory of Al-Nazm: A Comparison Persamaan Antara Kinayah Arab dan Kiasan Melayu Mengikut Teori Al-Nazm: Suatu Perbandingan," *Jurnal Intelek* 10, no. 2 (2016): 56–62. <https://ir.uitm.edu.my/id/eprint/40380>

but have not yet examined in depth the use of *kinayah* style in the perspective of *balaghah*.³¹ Therefore, this study offers something new by analysing indirect expressions of love in Nizar Qabbani's poem "*Uhibbuki Uhibbuki wal Baqiyatu Ta'ti*" through a combination of classical *balaghah* and Erich Fromm's theory of love. This approach is expected to enrich the study of modern Arabic literature by presenting a more comprehensive understanding of the beauty of language and the depth of human meaning contained in love.

Previous studies on *kinayah* largely focus on classical Arabic texts,³² while analyses of indirect expressions in modern Arabic love poetry remain scarce. Moreover, research on Nizar Qabbani predominantly emphasizes stylistic and metaphorical aspects, leaving the psychological meaning of love underexplored. Therefore, this study fills the gap by integrating *balaghah* analysis with Erich Fromm's theory of love to reveal the humanistic dimensions of love in Qabbani's poetry.

The novelty of this research lies in its integrative approach, combining classical Arabic rhetoric (*balaghah*), particularly the analysis of indirect expressions (*ta'ridh*, *talwih*, *ramz*, and *ima'/isyarah*)³³, with Erich Fromm's theory of love.³⁴ This dual framework enables a comprehensive interpretation that connects linguistic aesthetics with psychological and humanistic meanings, offering a new perspective on Qabbani's representation of love as an expression of emotional maturity and human liberation.

Based on this framework, the aim of this study is to identify the types of indirect expressions used in Nizar Qabbani's poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* and analyze how these expressions reflect the dimensions of love proposed by Erich Fromm. Accordingly, the research questions are formulated as follows: what types of indirect expressions are employed in *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti*? And How do these indirect expressions represent the dimensions of love: care, responsibility, respect, and knowledge according to Erich Fromm's theory?

This study operates under the research assumption that the indirect expressions used by Nizar Qabbani are not merely aesthetic devices but function as rhetorical strategies to convey productive love as a conscious, ethical, and humanistic practice. Through this approach, the study seeks to contribute to modern Arabic literary studies by demonstrating how poetic language serves as a medium for articulating profound emotional, psychological, and moral values of love.

Method

This study uses a qualitative approach to analyse the types of indirect expressions (*kinayah*) and the meaning of love in the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani. This

³¹ Tika Fitriyah, Donie Fadjar Kurniawan, and F X Sawardi, "Translation of Metaphor and Simile in the Poem *Ayhadu An La Imra 'Ata Illa Anti* by Nizar Qabbani" *Ijaz Arabi Journal of Arabic Learning* 8, no. 1 (2025): 2–11. DOI: <https://doi.org/10.18860/ijazarabi.V8i1.20364>

³² Ishmahatul Karimah Syam, Edi Komarudin, and Wildan Taufiq, "Types and Purposes of *Kinayah* in the *Qur'an*," *Mashadiruna: Jurnal Ilmu Al-Qur'an dan Tafsir* 1, no. 1 (9 Oktober 2022): 17–24. DOI: <https://doi.org/10.15575/mjiat.v1i1.19394>; Mohamad Hussin et al., "Pendekatan *Kinayah* Dalam Komunikasi Rasulullah SAW," *Al-Irsyad: Journal of Islamic and Contemporary Issues* 8, no. 2 (2023): 1178–92. DOI: <https://doi.org/10.53840/alirsyad.v8i2.406>

³³ Rumadani Sagala, *Balaghah*, (Lampung: Fakultas Tarbiyah dan Keguruan Institut Agama Islam Negeri Raden Intan, 2016), hlm. 223.

³⁴ Erich Fromm, *The Art of Loving*, (New York: *World Perspectives*, 1956), hlm. 113. ; Erich Fromm, *The Art of Loving: An Inquiry Into the Nature of Love*, (New York: *World Perspectives*, 1957), hlm. 133.

approach was chosen because it provides a deep understanding of literary texts through the interpretation of meanings hidden behind the beauty of language.³⁵

The primary data sources in this study consist of verses from Qabbani's poems, while secondary data sources were obtained from various scientific journals, articles, proceedings, and books relevant to the study of classical Arabic *balaghah* and Erich Fromm's theory of love.

The data collection method was conducted through indirect observation, using reading and note-taking techniques. The researcher read the poems repeatedly and carefully to find verses that contained elements of indirect expression (*kinayah*) and were relevant to the context of love. Each piece of data found was then recorded and classified based on the form of *kinayah* and the meaning indicated.³⁶ This stage enabled the researcher to identify and isolate linguistic³⁷ elements that reveal how Qabbani expresses love symbolically, gently, and interpretively.

After the data collection process, the analysis stage was carried out with reference to Miles and Huberman's data analysis model, which consists of three main stages, namely data reduction, data presentation, and conclusion drawing.³⁸ In the data reduction stage, the researcher selected the most relevant data and simplified it to highlight the forms of *kinayah* and representations of love in Qabbani's poetry. The data presentation stage is carried out by organising the findings into tables or systematic descriptions to facilitate the reading of the relationship between style and the dimensions of love according to Fromm's theory. Meanwhile, the conclusion drawing stage is carried out by comprehensively interpreting the results of the analysis to understand how Qabbani's poetic language becomes a medium for reflection on love that is human, spiritual, and universal.

To maintain the validity and reliability of the data, the researcher used triangulation techniques by discussing and consulting with academics and experts competent in the fields of Arabic literature, *balaghah*, and the psychology of love.³⁹ This step was taken to minimise the researcher's subjectivity and obtain a more objective perspective. After presenting the data and drawing conclusions, the researcher reviewed the entire results of the analysis to ensure consistency, validity, and relevance between the findings and the research objectives. Thus, this study is expected to provide a complete picture of how indirect expressions in Nizar Qabbani's poetry become a means of conveying the deep and humane meaning of love.

Result and Discussion

Nizar Qabbani's poem entitled *Uhibbuki Uhibbuki wal Bāqiyātu Ta'ti* contains a deep and nuanced representation of love, because for Qabbani, love is not just an emotional feeling, but a spiritual force that can revive human sensitivity. As an important figure in modern Arabic literature,

³⁵ Jhon W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches (2nd Ed.)* (Thousand Oaks California: SAGE Publications, Inc 2007), hlm. 395.

³⁶ Sodiq Haji, "مفاهيم الكناية، وتجلياتها الفنية عند الزمخشري من خلال تفسيره الكشاف," *Majalah Al-'Ulum Al-Insaniyah* 29, no. 1 (Juni 2018): 105–18. <https://asjp.cerist.dz/en/article/91998>

³⁷ Agus Budiman et al., "Al-Ijāz Al-Bayāni Fīi Surah Al-Insyirah Inda Aisyah Binti Al-Syat Syathi' Waa Alaqatuba Bii Ilmi Al-Nafs Lii Al-Murābiq (Linguistic Studies)," *Mantiq Tayr: Journal of Arabic Language* 4, no. 2 (Juli 2024): 482–500. DOI: <https://doi.org/10.25217/mantiqutayr.v4i2.4616>

³⁸ Matthew B Miles and A. Michael Huberman, *Qualitative Data Analysis* (London: Sage Publication, 1994), hlm. 354.

³⁹ Norman K. Denzin, *The Research Act: A Theoretical Introduction to Sociological Methods*, (Chicago: Aldine Publishing Company, 1978), hlm. 370-384. ; M Q Patton, *Enhancing the Quality and Credibility of Qualitative Analysis*, (United States: Health services research, 1999), hlm. 1189-1208.

Qabbani uses gentle and metaphorical diction to create poetry that touches the hearts of his readers. Although his expression of love is conveyed through indirect expressions (figurative expressions), this poem still succeeds in representing the sincerity, warmth, and longing that are at the core of the human experience of love.

In this section, the researcher will explore answers to the issues under investigation, namely the types of indirect expressions used and the meaning of love in the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani based on Erich Fromm's theory of love. The detailed explanation is as follows:

A. The Types of Indirect Expressions Used in the Poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani to Convey the Message of Love

From a linguistic point of view, indirect expression occurs when someone expresses something with words without directly revealing the true meaning. This term refers to the use of words or expressions that have implied or hidden meanings, which can only be understood with deeper understanding or relevant context. Terminologically, indirect expression is a verbal expression conveyed with the intention of communicating the true meaning in a non-explicit manner, often using clues or hints that point to the intended meaning without having to state it directly.⁴⁰ Based on wasaith (things that must be present) and context, indirect expressions are divided into four types, namely *ta'ridh*, *talwib*, *ramz* and *ima/isyara*.⁴¹ In the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani, the researcher found types of indirect expressions as classified in the following table.

Table 1. Types of Indirect Expression in (*Uhibbuki Uhibbuki Wal Baqiyatu Ta'ti*) by Nizar Qabbani

| Poetry Data | Type of Indirect Expression | Stanza Order |
|---|-----------------------------|--------------|
| حديثك سجادة فارسيه (Your conversation is a Persian carpet) | <i>Ramz</i> | 1 |
| وعيناك عُصفوتان دمشقيتان (And you eyes are two Damascene sparrows) | <i>Ramz</i> | 1 |
| وقلبي يسافر مثل الحمامة فوق مياه يديك (And my heart travels like a dove over the waters of your hands) | <i>Talwib</i> | 1 |
| ويأخذ قيلولة تحت ظل السوار (Then it rests for a moment under the shade of your bracelet) | <i>Ima'/Isyarah</i> | 1 |
| وإني أحبك.. لكن أخاف التورط فيك (And I love you... but I'm afraid of getting entangled in you) | <i>Ta'rid</i> | 2 |

⁴⁰ Ulin Nuha, *Studi Ilmu Balaghah*, (Yogyakarta: Istana Publishing, 2022), hlm. 284.

⁴¹ Rumadani Sagala, *Balaghah*, (Lampung: Fakultas Tarbiyah dan Keguruan Institut Agama Islam Negeri Raden Intan, 2016), hlm. 223.

| | | |
|---|--------------|----|
| أنا لا أناقش حبك.. فهو نهارى (I do not question your love... for it is my daylight) | Ramz | 3 |
| وهو يحدد وقت الحوار وشكل الحوار (And he determines the time of the conversation and the form of the conversation) | Ima'/Isyarab | 3 |
| أنت خرافية الحسن هذا الصباح (You areas beautiful as a fairy tale this morning), (This morning, you are as beautiful as a fairy tale) | Talwih | 4 |
| صوتك نقش جميل على ثوب مراكشية (And your voice is a beautiful engraving on a Moroccan robe) | Ramz | 4 |
| وعقدك يلعب كالطفل تحت المرايا (And your necklace plays like a child under the mirrors) | Ima'/Isyarab | 4 |
| حضورك يسعد مثل حضور القصيدة (Your presence brings joy like the presence of apoem) | Talwih | 4 |
| دعيني أضيفك حرفاً جديداً على أحرف الأبجدية (Let me add you as a new letter in the alphabet) | Ramz | 5 |
| وأجمع في الحب بين الحضارة والبربرية (And unite in love between civilisation and barbarism) | Ta'rid | 5 |
| وأما أنا فأفضل وجهك من غير سكر (As forme, I prefer your face without sugar) | Ta'rid | 6 |
| حزني كالطفل يزداد في كل يوم جمالاً ويكبر (My sorrowis like achild, grows more beautiful and larger each day) | Ramz | 7 |
| دعيني أقولك بكل اللغات (Let me tell you in every language you know) | Ima'/Isyarab | 7 |
| وكلمات تغطي مساحة نهدك بالماء والعشب والياسمين (And words that can cover the beauty of your bosom With water, grass, and jasmine) | Talwih | 7 |
| أقولك بالرمز إن كنت لا تثقين بضوء القمر (Let me tell you in symbols if you do not trust the moonlight) | Ramz + Ima' | 10 |

| | | |
|--|--------------|----|
| دعيني أقدم للبحر عنوان عينيك (Let me give the sea the address of your eyes) | Ramz | 10 |
| إن الرصاصة في اللحم لا تتساءل من أين جاءت (A bullet in the flesh does not ask where it came from) | Ta'rid | 11 |
| لست لديك الخيار وليس لديّ الخيار (Because I have no choice and neither do you) | Ima'/Isyarah | 12 |

Based on table 1 it is found that Nizar Qabbani's poem entitled *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* contains four types of indirect expressions that reflect aesthetic and emotional meanings in love poetry, namely: indirect expressions of *talwih*, indirect expressions of *ta'ridh*, indirect expressions of *ramz*, and indirect expressions of *ima'/isyarah*. The researcher identified 21 instances of indirect expression, namely 4 instances of *talwih* expression (19%), 4 instances of *ta'ridh* expression (19%), 8 instances of *ramz* expression (38%), and 6 instances of *ima'/isyarah* expression (29%). The details of these findings are explained as follows:

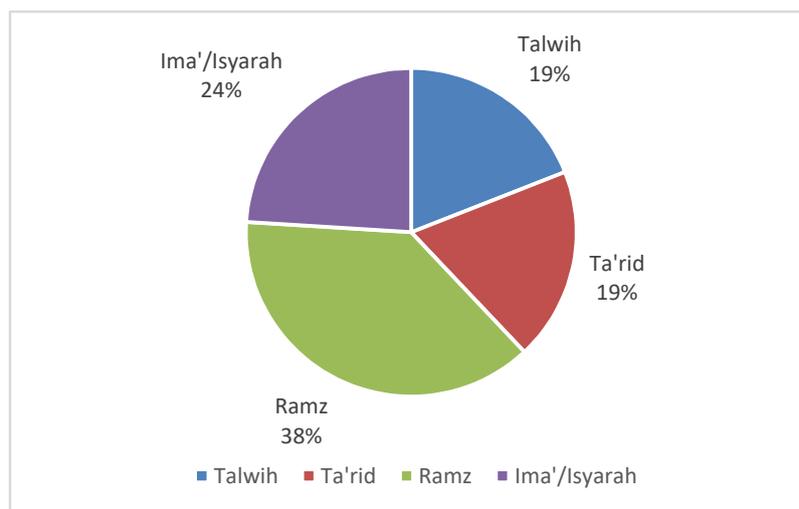


Figure 1. The Types of Indirect Expression in the *Uhibbuki Uhibbuki Wal Baqiyatu Ta'ti* Poem by Nizar Qabbani

Based on figure 1 it is found that, *Talwih* indirect expression *talwih* is found in Nizar Qabbani's poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* and appears in several verses, namely verses 1, 4, and 7. The indirect expression *talwih* is an indirect expression that has many intermediaries between *mukannabih* (the word/sentence that is made to become a metaphor) and the *mukanna'anbu* (the metaphorical words/sentences).⁴² This means that in the process of moving from the connotative meaning to the actual meaning, there are a number of connecting media. In verse 1, for example, there is the sentence *وقلبي يسافر مثل الحمامة فوق مياه يديك* ("And my heart travels like a dove

⁴² Bassiouni Abdel Fattah Fayoud, *Applied Rhetoric: Studying Rhetorical Issues through Texts*, (Kairo Mesir: Al-Hussain Islamic, 1991), hlm. 201.

above the water of your hands"). This sentence is categorised as *tabwih*, because the meaning of surrender and submission in love does not appear directly, but requires several metaphorical media such as the image of a dove, the water of the hand, and the journey of the heart, all of which must be interpreted first before reaching the actual meaning. Furthermore, the expression *tabwih* also appears in another verse, namely *أنتِ حُرَافِيَّةُ الحُسْنِ هَذَا الصَّبَاحِ* ("This morning, you are as beautiful as a fairy tale").

This verse is categorised as *tabwih* because it contains a metaphorical hyperbole that is far from the literal meaning. The beauty of the beloved is described not only as beautiful, but also as *khurāfiyyah* full of magic, fantastic, and unrealistic like the world of fairy tales. To grasp the true meaning, readers must go through layers of symbolic and imaginative meaning, in accordance with the characteristics of *tabwih*, which is full of intermediaries in the process of interpretation. The next *tabwih* data is found in verse 4, namely *حضورك يسعد مثل حضور القصيدة* ("Your presence is as joyful as the presence of poetry"). This sentence is also classified as *tabwih* because to reach its meaning, layers of association between the presence of the beloved and poetic inspiration are required. In addition, *tabwih* data also appears in stanza 7, such as in the sentence *كلمات تغطي* *مساحة نهديكِ بالماء والعشب والياسمين* ("Words that cover the beauty of your breasts with water, grass, and jasmine"), which shows the use of layered metaphorical media to convey sensual meaning in a subtle way.

Secondly, indirect expressions of *ta'ridh* are expressions that indicate a meaning that is not explicitly stated (i.e., not clear in meaning).⁴³ In this type of indirect expression, the meaning of a word or sentence is derived through *mafhum* (contextual understanding). Usually, *ta'ridh* expressions are associated with sarcasm, subtle criticism, or veiled hints. In the poem entitled *Uhibbuki Uhibbuki wal Baqiyyatu Ta'ti* by Nizar Qabbani, researchers found four pieces of data that fall into the category of *ta'ridh* indirect expressions.

The first piece of data is found in the second stanza, namely the sentence *إِنِّي أُحِبُّكَ.. لَكِنُّ* *أَخَافُ التَّوَرُّطَ فِيكَ* ("I love you... but I am afraid of becoming entangled in you"). This sentence is considered *ta'ridh* because Qabbani hints at trauma or bitter experiences in past love stories, without mentioning them explicitly. This satire is directed at his lover, who also represents the emotional experiences of the poet, teaching him to be cautious.

The second piece of data appears in the fifth verse *وَأَجْمَعُ فِي الحُبِّ بَيْنَ الحَضَارَةِ وَالبَرْبَرِيَّةِ* ("And uniting in love, civilisation and barbarism"). This expression is *ta'ridh* because Qabbani is alluding to the contradiction in love, which is both gentle and wild. The true meaning is hidden, so readers must deduce it through contextual interpretation.

⁴³ Alsayed Ahmed Al Hashemi, *The Jewels of Rhetoric: in the Meanings - The Statement and The Badi*, (Beirut, Lebanon: Al-Maktabah al-'Ashriyyah, 2017), hlm. 456.

The third piece of data is found in the sixth verse *وَأَمَّا أَنَا فَأُفْضِلُ وَجْهَكَ مِنْ غَيْرِ سَكَّرٍ* ("I prefer your face without sugar"). Here, the poet subtly implies that his beloved's beauty is already sweet enough without any metaphorical additions. This expression is considered *ta'riḍh* because the meaning of the compliment is conveyed indirectly.

The fourth piece of data appears in verse 11 *إِنَّ الرِّصَاصَةَ فِي اللَّحْمِ لَا تَسْأَلُ مِنْ أَيْنَ جَاءَتْ* ("A bullet in the flesh does not ask where it came from"). This expression is a strong form of *ta'riḍh* because it implies that love comes with an intensity that cannot be controlled, and one cannot question its origins. The poet uses the metaphor of a bullet as a veiled criticism of the sudden, overwhelming, and inevitable nature of love.

Third, indirect expressions of the *ramḡ* type are indirect expressions that use very few intermediaries between *al-mukannābīb* (symbolic words/expressions) and *al-mukannā* 'anbū (symbolised meanings). This type of expression has few *wasāit* and the meaning is usually implied, hidden, but still easy to grasp through clear symbols or metaphorical images.⁴⁴ In the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani, researchers found 8 data points that fall into the category of indirect expressions of the *ramḡ* type.

The first piece of data is the sentence in stanza 1 *حَدِيثُكَ سُجَّادَةٌ فَارِسِيَّةٌ* ("Your words are a Persian carpet"). This data is considered a *ramḡ* because it uses only a small amount of media—namely, the metaphor "Persian carpet" to symbolise the beauty, refinement, and luxury of the lover's speech. The actual meaning is not stated directly, but is clearly implied through this cultural symbol.

The second piece of information is found in the same verse, namely *وَعَيْنَاكَ عُصْفُورَتَانِ* ("Your eyes are two sparrows from Damascus"). This expression is a *ramḡ* because sparrows are used as a symbol of gentleness, life, and the warmth of the city of Damascus. The metaphorical imagery is minimal, yet the sympathetic meaning remains hidden.

Additionally, the third *ramḡ* data is *أَنَا لَا أُنَاقِشُ حَبِكَ.. فَهُوَ نَهَارِي* ("I do not question your love, for it is my daylight"), because love is symbolised as light or life. The symbolic medium is minimal, but the metaphorical meaning remains hidden. The fourth data is *صَوْتُكَ نَقْشٌ جَمِيلٌ عَلَى ثَوْبٍ مَرَاكِشِيَّةٍ* ("Your voice is a beautiful engraving on Moroccan fabric"), which is also a *ramḡ* because cultural symbols are used to conceal the meaning of the lover's delicate voice with minimal media.

The fifth piece of data is found in the fifth stanza *دَعِينِي أُضِيفُكَ حَرْفًا جَدِيدًا عَلَى أَحْرَفِ الْأَبْجَدِيَّةِ* ("Let me add you as a new letter to the alphabet"). This expression also includes a *ramḡ* because the lover is symbolised as a letter that enriches the poet's language. The metaphorical

⁴⁴ Hafni Nassef et al., *Rhetoric Lessons*, (Beirut Lebanon: Al-Madinah Library Karachi, 2007), hlm. 138.

medium is minimal, but its implicit meaning that the beloved is the basis of the poet's identity remains hidden.

Then the sixth piece of data is found in the seventh verse *حُزْنِي كَالطِّفْلِ يَزْدَادُ فِي كُلِّ يَوْمٍ جَمَالًا* ("My sadness is like a child, growing more beautiful and bigger every day"). This verse is classified as *a ramz* because sadness is symbolised as a growing child a small symbol but one that is rich in hidden meaning.

The next piece of data that also falls under the category of *ramz* is the sentence *أَقُولُكَ بِالرَّمْزِ إِنَّ* *كُنْتُ لَا تَتَّقِينَ بَصَوِّ الْقَمَرِ* ("Let me say it with symbols if you do not believe in the light of the moon"). This expression directly uses the symbol "moonlight" as a minimal medium to hide the meaning of trust in love. Finally, there is the phrase *دَعِينِي أَقْدِمِ لِلْبَحْرِ عُنْوَانَ عَيْنَيْكَ* ("Let me give the sea the address of your eyes"), which is classified as *ramz* because the lover's eyes are symbolised as "the address of the sea" a symbol of boundless beauty whose meaning is implied.

Fourth, *ima'/isyarah* Indirect expression is the transfer of meaning from the original meaning to the conventional meaning through a small *wasait* (medium).⁴⁵ In this indirect expression, there are not many intermediaries between the *al-mukannabih* and the *al-mukannā 'anhu*, and the meaning is also not implied or disguised. In the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani, researchers found a total of six data points that fall into the category of *ima'/isyarah*.

The first piece of data is found in the opening verse, *وَيَأْخُذُ قِيلَوْلَةً تَحْتَ ظِلِّ السِّوَارِ* ("And he rests for a moment in the shade of your bracelet"). This expression has very few *wasait* and its meaning is clear, namely to show the emotional closeness and comfort felt by the poet without any concealment of meaning. The second piece of data is found in verse 3 *وهو يحدّد وقت الحوار، وشكل الحوار* ("He is the one who determines the time and form of conversation"), where love is explicitly described as a force that regulates the dynamics of a relationship. The meaning is direct and does not require many intermediaries, so it is classified as *ima'/isyarah*.

The third piece of data is *وَعِقْدُكَ يَلْعَبُ كَالطِّفْلِ تَحْتَ الْمَرَايَا* ("Your necklace plays like a child under the mirror"). Although it contains poetic elements, the intended meaning that the necklace moves gracefully is conveyed directly without any hidden meaning. The next piece of data is *دَعِينِي أَقُولُكَ بِكُلِّ اللِّغَاتِ الَّتِي تَعْرِفِينَ وَالَّتِي لَا تَعْرِفِينَ* ("Let me say it in all the languages you know and don't know"). This expression also has a clear meaning, namely to show the poet's desire to express love in various ways. Therefore, this data also includes *ima'/isyarah*.

⁴⁵ Hafni Nassef et al., *Rhetoric Lessons*, (Beirut Lebanon: Dar Ibn Hazm, 2012), hlm. 148.

Next, there is the fifth piece of data in verse 7 *أقولك بالرمز إن كنت لا تثقين بضوء القمر* ("Let me say it with symbols if you do not believe in the light of the moon"). Although the poet uses the word "symbols", the meaning of this expression is still clear: he wants to say that there are many ways to express love. The means are few, so it is still considered *ima' / isyarah*. The last piece of data is *ليس لديّ الخيَارُ.. وليس لديك الخيَارُ* ("I have no choice, and neither do you"). The meaning of this expression is very direct, namely that love is a destiny that cannot be avoided by either of them. There is no disguise or hidden meaning, so it can be categorised as *ima' / isyarah*.

The findings of this study are in line with the results of the research Inayah⁴⁶ which states that in the poem *صوتٌ وسوطٌ* (Voice and Whip) by Mahmoud Darwish, there are four types of indirect expressions, namely *talwih* indirect expression (2 data), *ta'ridh* indirect expression (4 data), *ramz* indirect expression (7 data), and *imaginary indirect* expression (2 data). Unlike this study, this research identifies 21 types of indirect expressions in the poem "*Uhibbuki Uhibbuki Wal Baqiyatu Ta'ti*". The difference also lies in the context explored in the poem. Research Inayah only identified the types of indirect expressions found in the poem *صوتٌ وسوطٌ* by Mahmoud Darwish without discussing the contextual aspects. Meanwhile, this study not only maps the types of indirect expressions but also connects them to the theme of love by Qabbani, positioned as an aesthetic, emotional, and spiritual force in his poetry.

Research conducted by Syam et al.,⁴⁷ also shows the same data. However, these findings were obtained from the Qur'an. This study found four types of indirect expressions in the Qur'an, namely *talwih* indirect expressions, *ta'ridh* indirect expressions, *ima' indirect* expressions, and *ramz* indirect expressions. In addition, the research Syam et al also found various types of indirect expressions, namely *'an syifa* indirect expression, *'an maushuf* indirect expression, and *'an nisbah* indirect expression. This study focuses only on types of indirect expressions related to the method of conveying implied meaning, while the study Syam et al. also focuses on types of indirect expressions based on the semantic relationship between indirect expressions and their implied meanings.

B. The Meaning of Indirect Expressions in the Poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani, which Reflects the Concept of Love According to Erich Fromm

Love, according to Erich Fromm⁴⁸ is an art that requires knowledge, responsibility, care, respect, and mature commitment. Love is not merely a fleeting emotion, but an active act that requires continuous effort to learn, understand, and realise in human relationships. Fromm emphasises that mature love always involves a balance between spiritual and emotional elements, as well as a deep understanding of oneself and others. In the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti*,

⁴⁶ Siti Fatikhatal Inayah, "*Kinayah Pada Puisi صوت و سوط (Suara dan Cambuk) Karya Mahmoud Darwish : Kajian Ilmu Bayan*," (Institut Agama Islam Negeri Salatiga, 2022). <https://share.google/1YkYLm7W8DjFISSyU>

⁴⁷ Ishmatul Karimah Syam, Edi Komarudin, and Wildan Taufiq, "*Types and Purposes of Kinayah in the Qur'an*," *Mashadiruna: Jurnal Ilmu Al-Qur'an dan Tafsir* 1, no. 1 (9 Oktober 2022): 17–24. DOI: <https://doi.org/10.15575/mjiat.v1i1.19394>

⁴⁸ Erich Fromm, *The Art of Loving: An Inquiry Into The Nature of Love*, (New York: World Perspectives, 1957), hlm. 133.

Nizar Qabbani inserts the meaning of love, which is conveyed implicitly through indirect expressions, metaphors, symbols, and subtle hints that describe the intimacy, longing, and inner depth of a lover. In this poem, there are also forms of love experiences that are in line with Fromm's concept, where love is present as a force that liberates, restores, and humanises. The meanings of love are expressed through indirect expressions as presented in the following table.

Table 2. Forms of Love in the (*Uhibbuki Uhibbuki Wal Baqiyatu Ta'ti*) poem by Nizar Qabbani

| Poetry Data (Arabic) | Original Meaning | Indirect Expression Meaning | Form of Love (Fromm) |
|--|--|---|----------------------|
| وقلبي يسافر مثل الحمامة فوق مياه يديك | My heart travels like a dove over the waters of your hands | Gentle submission; love as tranquillity and protection | Care |
| سُجَّادَةٌ حَدِيثِكِ فَارْسِيَّةٌ | Your words are a Persian carpet | The words of a lover become a space of comfort and emotional refinement | Care |
| ويأخذ قيلولةً تحت ظل السوار | Then he rests for a moment under the shade of your bracelet | Intimate closeness that brings a sense of security | Care |
| وإني أحبك.. لكن أخاف التورط فيك | I love you... but I fear becoming entangled in you | Awareness of the risks and emotional responsibility in loving | Responsibility |
| دعيني أقولك بكل اللغات | Let me say it in all the languages you know | Active willingness to express love with maximum effort | Responsibility |
| حزني كالطفل يزداد في كل يوم جمالاً ويكبر | My sorrow is like a child, Growing more beautiful and bigger every day | A deep understanding of one's emotional dynamics | Knowledge |
| دعيني أضيفك حرفاً جديداً على أحرف الأبجدية | Let me add you as a new letter to the alphabet | Love as new knowledge that expands oneself | Knowledge |

| | | | |
|----------------------------------|---|--|---------|
| أنا لا أناقش حبك.. فهو نهارى | I do not debate your love... For it is my daylight | Valuing your beloved as a source of life, not as an object | Respect |
| صوتك نقش جميل على ثوب مراكشية | And your voice is a beautiful engraving Upon the Moroccan robe | Deep appreciation for the beauty of your beloved | Respect |

Based on table 2 it shows the meaning of indirect expressions that contain the concept of love. In the poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani, there are four main forms that are in line with Erich Fromm's concept of productive love, namely love as care, responsibility, respect, and knowledge. These four dimensions are the pillars of mature love which, according to Fromm, distinguish true love from possessive, narcissistic love, or merely shallow emotional attraction. Through this framework, Qabbani's poem can be understood not only as a romantic expression, but as a depiction of love that is existentially and humanistically mature. The following is a detailed explanation of these forms of love.

First, love as care is a form of love that is shown through genuine attention, protection, and nurturing of the beloved.⁴⁹ For Fromm, care is the most fundamental form of love: love always means actively nurturing the life and growth of the beloved. In Qabbani's poetry, this dimension is evident through a number of indirect expressions that describe love as a space of protection, tenderness, and emotional tranquillity.

Secondly, love as responsibility, which is the willingness to respond to the needs of loved ones voluntarily.⁵⁰ Fromm, emphasises that responsibility is not merely an obligation, but rather a spontaneous response to the needs of loved ones. It is the mature ability to care for, not control. This dimension appears in various verses by Qabbani.

Thirdly, love as appreciation or respect is a form of love that preserves the authenticity, freedom, and dignity of the beloved. According to Fromm, respect means seeing the beloved as they are independent entities with intrinsic value, not objects to be controlled. Love without appreciation turns into possession or domination.

Fourth, love as knowledge is an effort to understand the depths of the soul of the beloved. This is in line with Fromm's idea that true love requires a total and authentic understanding of the inner world of the beloved. Of Fromm's four elements of love, knowledge is the deepest. It is not merely knowing facts about one's partner, but understanding their soul empathetically and intuitively. Knowledge in love means seeing into the core of the beloved's being.

The poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* only shows forms of love that are deep and reflective, because Qabbani uses symbolic, metaphorical, and aesthetic language to convey his feelings. This shows that love in Qabbani's poetry is not present through direct calls to action, but through subtle yet powerful depictions of feelings, beauty, and longing. Although this poem does not call for concrete action, its tone implies sincerity, emotional dependence, and a depth of love

⁴⁹Erich Fromm, *The Art of Loving*, (New York: *World Perspectives*, 1957), hlm. 107.

⁵⁰Erich Fromm, *The Art of Loving*, (New York: *World Perspectives* 1956), hlm. 113.

that is not easily described. This is a passive yet intense form of love, one that lives in the heart and language, not in physical actions.

The poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* by Nizar Qabbani reflects gentle and contemplative forms of love through symbols, metaphors, and repetitions of intense expressions of love. Using simple yet layered language, the poet describes love as a deep emotional experience, full of longing, but also accompanied by existential anxiety. In many parts, Qabbani maps love as a spiritual space that shapes identity and influences the way a person views the world. This shows that love, in Qabbani's view, is a form of existence that continues to grow, inseparable from everyday human experience.

The forms of love in this poem are divided into several categories, namely love as care, love as attention, love as appreciation, love as responsibility, love as knowledge, love as growth, and love as unity. The explanations are as follows.

First, the dimension of love as care expressed in this poem is clearly seen in the lyrics **وقلبي**

يسافر مثل الحمامة فوق مياه يديك ("my heart travels like a dove above the water of your hands"), which shows a symbolic image of the tranquillity found by the poet in his beloved. Through *tabwih*, Qabbani conveys that love is a place to sail without fear, a place where the heart can move freely yet still feel safe. The image of a dove a symbol of universal peace reinforces the meaning that love provides a space where the soul can find tenderness and protection.

The expression **حديثك سجادة فارسيه** ("your words are a Persian carpet") expands on this meaning. Persian carpets signify luxury, comfort, and cultural warmth. By analogising the beloved's voice as a carpet, Qabbani implies that love provides a soft foundation where the soul can rest. This is not only aesthetic, but also demonstrates the function of care as the fulfilment of soothing emotional needs.

Furthermore, *ima'* in the expression **ويأخذ قيلولة تحت ظل السوار** ("my heart takes a nap under the shadow of your bracelet") presents an image of soothing intimacy. Napping is a symbol of relaxation, recovery, and inner peace. Here, love is not just an emotional experience, but care for the soul. All of these symbols reinforce Fromm's idea that true love always gives, nurtures, and fosters the emotional life of the couple.

Secondly, the form of love as responsibility conveyed by Nizar Qabbani in his poem. His expression **وإني أحبك.. لكن أخاف التورط فيك** ("I love you... but I am afraid of becoming entangled in you") shows the poet's emotional awareness of the consequences of love. *Ta'rid* in this stanza indicates a form of existential responsibility: that to love means to understand the depth of the relationship as well as its vulnerability. Qabbani does not portray love as uncontrolled ecstasy, but as a relationship that demands inner readiness. Furthermore, the line **دعيني أقولك بكل اللغات** ("I will tell you in all languages") describes an active effort to bridge emotional distance through communication. This *ima'* emphasises that love is not enough to be felt, but must be sought, lived, and realised. The effort to "say in all languages" shows a commitment to understanding and being understood, the essence of responsibility according to Fromm. Thus, responsibility in this poem

does not appear as a burden, but as a conscious act to maintain the continuity of love. Qabbani shows that the maturity of love depends on the readiness to actively respond to the inner needs of one's partner.

Third, love as respect. This is strongly reflected in the verse *أنا لا أناقش حبك.. فهو نهارى* ("your love is my daylight"). Through this symbol, the poet does not position his beloved as his personal possession, but rather as a source of light whose existence he is grateful for. Qabbani does not demand or command, but acknowledges the lover's authentic role in his life. This is the essence of respect according to Fromm: acknowledging another subject as an independent person. The expression *صوتك نقش جميل على ثوب مراكشية* ("your voice is a beautiful engraving") also displays respect. An engraving is a delicate work of art that is valued not for its ownership, but for its aesthetic value. With this metaphor, Qabbani expresses admiration that does not objectify. He acknowledges his lover's uniqueness as it is not as something he must possess, but as something whose existence he respects. Through these symbols, Qabbani's poetry shows that mature love always allows space for freedom, not restrictive attachment. Respect is the basis for an equal and humane relationship.

Fourth, love as knowledge. This expression is conveyed both explicitly and implicitly. The verse that illustrates this form of love is *دعيني أضيفك حرفاً جديداً على أحرف الأبجدية* ("let me add you as a new letter in the alphabet"), which describes how love broadens the poet's horizon of meaning. The beloved becomes a new element in his existential structure, adding a new language to his life. This reflects Fromm's idea that knowledge in love results in self-transformation. The verse *حزني كالطفل يزداد في كل يوم جمالاً ويكبر* ("my sadness is like a child, every day it becomes more beautiful and bigger") signifies the poet's deep awareness of his emotional dynamics. He understands that love encompasses longing, loss, and growth. By personifying sadness as a child, Qabbani demonstrates a broad understanding of himself the introspective knowledge that is an integral part of productive love according to Fromm.

Thus, the dimension of knowledge in this poem is not only about understanding one's beloved, but also about understanding one self through love. This is what makes love an existential learning process. Erich Fromm's four dimensions of love show that Qabbani's poem presents love not as a spontaneous emotion, but as a humanistic practice that combines attention, responsibility, appreciation, and knowledge. The indirect expressions in the poem serve as a medium for conveying the psychological depth of love. Thus, love in this poem is not only depicted as romance, but as an existential force that nurtures, deepens, and humanises oneself and others.

Burt⁵¹ and Muhemmelthei⁵² emphasises that aesthetic expression in literary works is an important means of revealing the dynamics of human emotions and relationships, especially in the context of complex love. He argues that love poetry not only serves as an expression of personal

⁵¹ Clarissa Burt, "Review of *Arabian Love Poems: Full Arabic and English Texts, by Nizar Kabbani, Bassam Frangieh, & Clementina R. Brown*," ed. Nizar Kabbani, Bassam Frangieh, and Clementina R Brown, *Journal of Arabic Literature* 31, no. 3 (December 4, 2000): 254–67. <http://www.jstor.org/stable/4183418>

⁵² Victoria Mummelthei, *The Sea and the Beloved. A Corpus-Linguistic Study of Frequencies, Keywords, and Topics in the Poetry of the Syrian Writer Nizar Qabbani (1923-1998)*, (Freie Universitaet Berlin (Germany), 2020), hlm. 533.

feelings, but also as a medium for affirming self-identity, vulnerability, and the wholeness of the human soul in the face of profound emotional experiences. In this framework, Nizar Qabbani's poem *Uhibbuki Uhibbuki wal Baqiyatu Ta'ti* shows how love is not only presented as a romantic experience, but also as an existential force that shapes the poet's subjectivity and self-awareness. Qabbani positions love as a space for inner resistance, a place where individuals affirm their humanity through expressions of honesty, longing, fear, and admiration. Thus, Qabbani's work transcends aesthetic boundaries and becomes an important part of the modern humanistic discourse that places love as a transformative force in human life.

The findings of this study contradict those of Faiz et al.,⁵³ This study examines *Qamus al-'Ashiqin* through Roland Barthes' semiotics, asserting that Qabbani presents love not only as a personal emotion, but as an Arab cultural ideology, manifested through symbols, myths, and values of sacrifice, longing, and transcendence in his poetry. Research conducted by Alnajjar⁵⁴ compares Qabbani with the English poet John Donne, showing that both are "heretics of love" who oppose conventional styles, both celebrating love boldly, sensually, and full of revolutionary ideas, and viewing male-female relationships as a space for freedom, emotional honesty, and liberation from rigid social boundaries. Meanwhile, another finding by Kahf⁵⁵ describes how eroticism and politics merge in Qabbani's poetry; for him, love is impossible to live with oppression, so freedom, beauty, and human dignity are prerequisites for the birth of a true erotic experience, showing that love and resistance are two inseparable aspects of his work.

This study has several limitations, including a limited scope of data, which is restricted to the poem *Uhibbuki Uhibbuki wal Baqiyatu ta'ti* and thus does not provide a comprehensive picture of the use of indirect expressions in other works by Nizar Qabbani. Hamdan⁵⁶ notes that to understand a poet's work, it is necessary to engage with a variety of texts in order to capture the range of stylistic devices and thematic concerns. Therefore, further research analysing a broader selection of Nizar Qabbani's poetry could reveal nuances of indirect expression in different contexts and enhance understanding of its significance within the larger literary corpus. Furthermore, data collection methods that only use reading and note-taking techniques without involving interviews or discussions with literary experts can reduce the depth of analysis. Qualitative research greatly benefits from the insights of experts who can enrich the analysis and interpretation of literary works. Involving experts who specialise in Qabbani's poetry can provide additional perspectives on indirect expression and its implications, potentially leading to a more in-depth analysis.⁵⁷

⁵³ Muhammad Faiz et al., "The Concept of Love in Nizar Qabbani's *Qamus Al-Ashiqin: A Semiotic Analysis Based on Roland Barthes' Theory of Myth in Arabic Culture*," *Diwan: Jurnal Bahasa dan Sastra Arab* 11, no. 1 (2025): 26–47. DOI: <https://doi.org/10.24252/diwan.v11i1.50882>

⁵⁴ Anees Mohammed Alnajjar, "Nizar Qabbani and John Donne as Heretics of Love: A Comparative Study," *The University Researcher Journal of Human Sciences* 40, no. 1 (2020): 287–99. <https://api.semanticscholar.org/CorpusID:271007237>

⁵⁵ Mohja Kahf, "Politics and Erotics in Nizar Qabbani's Poetry: The Lady Friend," *Board of Regents of the University of Oklahoma* 74, no. 1 (2000): 44–52. <http://www.jstor.org/stable/40155307>

⁵⁶ Marwan A Hamdan, "Mahmoud Darwish's Voicing Poetics of Resistance: A Receptionist Review" *International Journal of Humanities and Social Science* 6, no. 10 (2016): 171–75. <https://ijhss.thebrpi.org/journal/index/3654>

⁵⁷ Jhon W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, (2nd Ed.) (Thousand Oaks California: SAGE Publications, Inc 2007), hlm. 395.

Closing

In conclusion, this study demonstrates that Nizar Qabbani's poem "*Uhibbuki Uhibbuki wal-Baqiyatu Ta'ti*" employs indirect expressions *tabwih*, *ta'rid*, *ramz*, and *ima'/isyarah* not merely as stylistic ornaments, but as meaningful devices that articulate love as a mature, humanistic, and psychological experience. By integrating classical Arabic *balaghah* with Erich Fromm's theory of productive love, this research shows that Qabbani's poetic language reflects core dimensions of love such as care, responsibility, respect, and knowledge. These findings are significant because they extend previous studies that focused mainly on metaphor or aesthetics by offering a deeper interpretative framework that connects linguistic form with ethical and emotional meaning. Therefore, this study contributes to modern Arabic literary scholarship by demonstrating how poetic discourse can function as a medium for understanding love as a universal and transformative human value.

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