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RIFFATERRE'S SEMIOTICS IN NIZAR QABBANI'S POEM *SYUKRAN LIHUBBIK*

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Abstract: Numerous semiotic studies have examined Nizar Qabbani's works based on Riffaterre's theory; however, the poem *Syukran Lihubbik* has not yet been specifically studied. This study addresses that gap through an analysis of heuristic and hermeneutic readings, discontinuity of expression, matrices, models, variants, and hypograms. The material object of this study is the poem *Syukran Lihubbik* by Nizar Qabbani, while the formal object is Riffaterre's semiotics. This study employs a qualitative approach with a descriptive-analytical focus, and the data collection technique used is library research. This technique involves systematically reading, examining, noting, and reviewing various pieces of literature relevant to the research focus. Library research was used to obtain theoretical and conceptual foundations, as well as data supporting the analysis of the research object. This study demonstrates that the meaning of the poem is not only understood literally but also through heuristic and hermeneutic readings. The findings reveal that love in the poem is represented as a transformative force that profoundly influences the life of the lyrical protagonist, encompassing emotional, intellectual, and existential dimensions. The indirect nature of expression is evident through the use of metaphors, personification, paradoxes, and symbols that form connotative meaning. Analysis of the matrix, model, variants, and hypogram reveals a unity of meaning centered on the experience of love as a force that transforms human life. Thus, Riffaterre's semiotic approach is effective in uncovering the structure of meaning and symbolism contained within the poem.

الملخص: تناولت دراسات سيميائية عديدة أعمال نزار قباني استنادا إلى نظرية ريفاتير، غير أن قصيدة شكرا لحبك لم تحظَ بدراسة متخصصة حتى الآن. وتسعى هذه الدراسة إلى سد هذه الفجوة من خلال تحليل القراءة الاستكشافية والقراءة التأويلية، والانقطاع التعبيري، والمصفوفة،

والنموذج، والمتغيرات، والهيبوغرام. ويتمثّل الموضوع المادي للدراسة في قصيدة شكرا لحبك لنزار قباني، في حين يتمثل موضوعها الشكلي في سيميائيات ريفاتير. وتعتمد الدراسة المنهج النوعي ذي الطابع الوصفي التحليلي، وتستخدم تقنية جمع البيانات القائمة على البحث المكتبي، الذي يتضمن القراءة المنهجية لمختلف المصادر والمراجع ذات الصلة بموضوع البحث، وفحصها والتدوين بشأنها ومراجعتها. وقد استخدم البحث المكتبي للحصول على الأسس النظرية والمفاهيمية، فضلا عن البيانات التي تدعم تحليل موضوع الدراسة. وتبين الدراسة أن دلالة القصيدة لا تفهم على المستوى الحرفي فحسب، بل تتجلى أيضا من خلال القراءتين الاستكشافية والتأويلية. وتكشف النتائج أن الحبّ في القصيدة يتمثل في قوة تحولية تؤثر تأثيرا عميقا في حياة الذات الشعرية، وتشمل أبعادا عاطفية وفكرية ووجودية. وتتجلى الطبيعة غير المباشرة للتعبير من خلال توظيف الاستعارات والتشخيص والمفارقات والرموز التي تُسهم في بناء الدلالات الإيحائية. كما يكشف تحليل المصفوفة والنموذج والمتغيرات والهيبوغرام عن وحدة دلالة تتمحور حول تجربة الحب بوصفه قوة قادرة على تحويل الحياة الإنسانية. وبناء على ذلك، تثبت المقاربة السيميائية لريفاتير فاعليتها في الكشف عن البنية الدلالية والرمزية الكامنة في القصيدة.

Introduction

Literary works can be understood as representations of human reality expressed through aesthetic and symbolic linguistic constructions (Cansrini & Herman, 2022). Over time, literature has come to be understood not only as the product of an author's imagination, but also as a system of signs that conveys specific messages, values, and perspectives (Panuluh et al., 2025). Literature is a medium for expressing ideas and reflecting on social life, realized through the use of aesthetic language (Lubis & Ikawati, 2025). In literary studies, literature is generally divided into three main genres: poetry, prose, and drama, each of which has its own distinct characteristics and forms of expression (Ahyar, 2019).

According to Herman J. Waluyo, poetry is a form of literary work that imaginatively conveys the poet's ideas and feelings through the use of concise and aesthetic language, seamlessly integrating both physical and inner structures (Argiandini et al., 2021). Poetry has not only flourished in Indonesian literature but also holds a significant place in the

Arab literary tradition as a medium of expression that showcases the complexity of meaning, the power of diction, and the depth of human reflection (Munawwar, 2025).

In the development of contemporary Arabic literature, one of the modern Arab poets who has had a significant influence is Nizar Qabbani. He is known for his powerful poetic language, which is capable of representing themes of love, humanity, women, and socio-political issues in an aesthetic and symbolic manner (Toppo et al., 2025). His poems not only highlight the beauty of language but also present complex layers of meaning through the use of connotative poetic devices. One work worth examining is the poem *Syukran Lihubbik*, as it represents emotional experiences, longing, and inner dynamics through symbolic expressions that carry implicit and interpretive meanings.

Literary studies view semiotics as an approach capable of explaining the process by which hidden meanings are formed through the use of language and symbols in literary texts. The concept of semiotics emerged as early as the era of ancient Greek philosophy, pioneered by Plato and Aristotle, and underwent further development through the contributions of Scholastic scholars during the Middle Ages (Dayu & Syadli, 2023). Semiotics comes from the Greek word "semeion," which means "sign" (Aryani & Yuwita, 2023). This field is understood as a branch of knowledge that studies signs, encompassing sign systems and the processes by which they are used, and which began to develop in the late 18th century (Yunus & Muhaemin, 2022). John Locke played a key role in popularizing semiotics as a theory of signs. He regarded semiotics as a branch of knowledge concerned with the process of signification and the communication of ideas through signs (Rohmaniah, 2021).

As the field of semiotics has evolved, Michael Riffaterre has emerged as one of the most influential thinkers in the development of methods for interpreting literary works, particularly poetry. Riffaterre (1978) argues that the meaning of poetry cannot be grasped directly through a purely denotative reading, because poetic language operates through a mechanism of indirect expression that generates layers of symbolic and connotative meaning. Therefore, interpreting poetry requires a deeper reading process through heuristic and hermeneutic stages to uncover the structure of signification hidden behind the text (Syamsurya et al., 2024). His foundational ideas regarding matrices, models, variants, and hypograms (Riffaterre, 1978) demonstrate that poetry is a system of signs constructed by complex relationships of meaning. Consequently, Riffaterre's semiotic analysis is considered capable of providing a more critical and comprehensive understanding of the construction of meaning in literary works (Abror & Pramesthi, 2023).

Relevant literature reviews indicate that Michael Riffaterre's theory of semiotics has been widely applied in the analysis of Arabic literary works. A semiotic study of Arabic poetry shows that Riffaterre's approach is capable of revealing various layers of meaning that are not always apparent at the textual level. Several studies have found that poetry can represent themes of love, anxiety, and hope centered on the emotional steadfastness of the lyrical protagonist (Zahro, 2022). Meanwhile, other studies explore the Palestinian struggle and liberation through the symbols of weapons, jihad, and revolutionary spirit (Rivai, 2024). A study of Nizar Qabbani's works also reveals a matrix consisting of profound declarations of love, as well as allusions to the story of Layla and Majnun and the concept of waḥdatul wujūd (Rahim, 2022). In Mahmoud Darwish's work, the meaning of his poetry centers on sadness, struggle, and longing for his homeland (Kurniawan et al., 2024). Meanwhile, research on Abu Atahiyah's poetry reveals an awareness of death as an inevitability of life (Irfan & Riza, 2023). Based on these studies, no research has yet been found that specifically analyzes Nizar Qabbani's poem *Syukran Lihubbik* using Riffaterre's semiotics. However, many studies have been conducted on other poems by Nizar Qabbani, such as the poems *Asyhadu Anla Imra'atan Illaa Anti, Uhibbuki Jiddan, Syair Ikhtari, Al Quds, Risalah Min Tahta Al Mai,* and so on. Previous studies have shown that Riffaterre's semiotics is effective in revealing the structure of meaning and symbolism in literary works. However, no study has yet been found that specifically analyzes Nizar Qabbani's poem *Syukran Lihubbik* through the aspects of discontinuity of expression, matrix, model, variant, and hypogram. This gap forms the basis of this study, which aims to uncover the construction of meaning and the experience of love represented in the poem Syukran li Hubbiki through the lens of Riffaterre's semiotics. Therefore, this study offers novelty in its subject matter and analytical focus on the discontinuity of expression, matrix, model, variants, and hypogram to uncover the construction of the meaning of love and symbolism in the poem.

The phenomenon underlying this study is the development of modern Arabic poetry as a medium for representing emotional and human experiences through symbolic and connotative language that cannot be understood literally (Ma, 2024). The poem *Syukran Lihubbik* by Nizar Qabbani was selected because it possesses poetic, symbolic, and interpretive characteristics relevant for analysis using Michael Riffaterre's semiotics through the concepts of matrix, model, variant, hypogram, and discontinuity of expression to uncover the hidden meanings within the text. This study is expected to provide a theoretical contribution to the development of Riffaterre's semiotics in modern Arabic literature while enriching the understanding of the structure of meaning and symbolism in

Nizar Qabbani's poems. To describe the construction of meaning through heuristic and hermeneutic readings, as well as the discontinuity of expression in the structure of meaning -which includes matrices, models, variants, and hypograms- in Nizar Qabbani's poem *Syukran Lihubbik.*

Method

This study is a monodisciplinary study because it draws exclusively on the perspective of literary studies, using Michael Riffaterre's theory of semiotics as the basis for its analysis. This is a qualitative study with a descriptive-analytical approach to examine in depth the modern Arabic poem *Syukran Lihubbik*. Qualitative research is grounded in natural settings and relies on qualitative data and analysis (Sugiyono, 2013). This method was chosen because the research data consists of words, phrases, and verses in poems, which are analyzed based on their meaning and poetic structure. The theoretical framework used in this study is Michael Riffaterre's poetics of semiotics, which views poetry as a system of indirect expression through the mechanisms of substitution, deviation, and the creation of meaning. The analysis is conducted through heuristic and hermeneutic readings to uncover the poetic meaning within the text. Additionally, this study examines the elements of matrix, model, variant, and hypogram as the semiotic structures that construct the unity of the poem's meaning, thereby allowing the totality of meaning to be understood more deeply and interpretatively.

The data for this study comprise both primary and secondary data. The primary data consist of the text of the poem *Syukran Lihubbik* by Nizar Qabbani, which is compiled in the poetry anthology *Asy'ar Kharijah 'ala Al-Qanun* (Qabbani, 1972). This poem was selected because of its symbolic richness, linguistic aesthetics, and the intensity of its poetic meaning, all of which are relevant for analysis through Riffaterre's semiotic approach. Secondary data, meanwhile, was obtained from various scholarly sources supporting the research analysis, including books, journal articles, and other academic references related to Michael Riffaterre's semiotic theory. The data collection technique employed in this study is library research. This technique involves systematically reading, examining, noting, and analyzing various relevant literature in relation to the research focus. Library research was used to obtain theoretical and conceptual foundations, as well as data supporting the analysis of the research object. The data analysis technique in this study applies Michael Riffaterre's theory of poetic semiotics through heuristic and hermeneutic reading stages. The analysis process focuses on examining the discontinuity of expression as well as studying matrices, models, variants, and hypograms to reveal the

semantic structure and poetic meaning in the poem *Syukran Lihubbik*. With this approach, the overall symbolic meaning of the poem can be interpreted in a deep and comprehensive manner.

Result and Discussion

One of the poems written by Nizar Qabbani is *Syukran Lihubbik*, which serves as the subject of this study. Here are the lyrics and their translation:

شكرا لحبك
Thank you for your love

فهو معجزاتي ألا خيراة
You are my last miracle

بعد ما و لى زمان المعجزة
After you left, the miracle ended

شكرا لحبك
Thank you for your love

فهو علمني القرأة و الكتابة
That taught me to read and write

وهو زودني بأروع مفرادت
And gave me a beautiful vocabulary

وهو الذي شطب النساء جميعين بالخطة
And also erased the memory of that woman from my mind in an instant

وقتل أجمل ذكريات
And killed my most beautiful memories

شكرا من الاعماق!!!
Thank you from the bottom of my heart!!!

شكرا لأنك تسكن جميع القصائدي
Thank you for staying with the verses of my poetry

شكرا لأنك تجليسين على جميع أصابعي
Thank you for sitting with me between my fingers

شكرا لأنك في حياتي
Thank you for being present in my life

شكرا لحبك
Thank you for your love

فهو أعطاني البشرة قبل كل المؤمنين

Which has made me a bearer of good news for the faithful

وأخترن ملكن وتوجني وهمدني بماء اليسامين
Which has crowned and baptized me with jasmine water

شكرا لحبك
Thank you for your love

فهو أكرمني،
For having honored me,

وأدبني،
And educated me

وعلمني علوما الأولين
And taught me knowledge

شكرا على كل السنين الذهبات
Thank you for the years that have passed

فإنها أحل السنين
The sweetest years

شكرا لحبك
Thank you for your love

فهو من أغلى و أوف الأصدقاء
Thank you for your love, my precious and faithful beloved

وهو الذي يبكي على الصدري إذابكت السماء
Who wept upon my chest when the sky was weeping

شكرا على زمان البكاء
Thank you for the times of tears

ومواسم الطويل
And the long nights

شكرا على الحزن الجميل
Thank you for the beautiful sadness

In this results and discussion section, the researcher analyzes Nizar Qabbani's poem *Syukran Lihubbik* using Michael Riffaterre's theory of semiotics. The analysis aims to uncover the poetic meanings contained in the poem through heuristic and hermeneutic readings, as well as through the examination of discontinuities of expression, matrices, models, variants, and hypograms. Through this approach, the poem is understood not merely as a series of expressions of love, but also as a representation of emotional

experience, a symbolization of feelings, and a construction of meaning aesthetically crafted by the poet.

Heuristic Reading and Hermeneutic Reading

Heuristic Reading

In Michael Riffaterre's semiotics, heuristic reading is an initial stage of reading focused on the literal, grammatical, and denotative meanings of the text. At this stage, the text is understood based on linguistic conventions before proceeding to a deeper interpretation through hermeneutic reading. Research by Nurahnis et al. (2025) indicates that heuristic reading serves to identify the surface meaning structure that forms the basis for the creation of poetic meaning in the romantic poems of Nizar Qabbani.

Literally, the poem *Syukran Lihubbik* expresses gratitude for the love that once existed in the life of the speaker. The repetition of the phrase شكرا لحبك (Thank you for your love) underscores the dominance of the theme of love throughout the poem's structure. This finding aligns with Haikal's (2021) research, which found that the repetition of love-related vocabulary in Nizar Qabbani's poems serves as the focal point for meaning formation while simultaneously reinforcing the emotional intensity of the lyrical protagonist.

The presence of a lover is depicted as a deeply precious experience through the line فهو معجزاتي الأخيرة (you are my last miracle), while the phrase بعد ما ولى زمان المعجزة (after the time of miracles has passed) indicates a shift from happiness toward loss. This study is consistent with the research conducted by Sakti et al. (2026), which found that the symbol of hair in Qabbani's poetry can represent love, emotional closeness, loss, and painful memories. These findings reinforce the relevance of a semiotic approach to examining how poetic expressions construct emotional meaning that transcends their literal meaning.

In addition to being a source of happiness, love is also portrayed as a vehicle for learning and creativity. This is evident in the lines فهو علمني القراءة والكتابة (that taught me to read and write) and وزودني بأروع مفردات (and gave me a beautiful vocabulary). Both lines suggest that the experience of love gives rise to new awareness as well as expressive ability in poetic language. This finding is supported by research by Jannah and Haikal (2022), which concludes that in Nizar Qabbani's poems, love is often positioned as a force that inspires, develops intellectual awareness, and gives rise to aesthetic expression.

On the other hand, the lines وهو الذي شطب النساء جميعين بالخطة (and also erased the memory of that woman from my mind in an instant) and وقتل أجمل ذكرياتي (and killed my most beautiful memories) reveal the paradoxical dimension of love, which brings both happiness and suffering. A similar finding is reported in the study by Farikha and Efendi (2025) on the poem *Risalah Min Taht Al-Ma'i*, which indicates that love in Nizar Qabbani's work is not only a source of happiness but also a cause of profound emotional suffering.

The aspect of creativity is further emphasized through the lines شكرا لأنك تسكن جميع قصائدي (thank you for staying with the verses of my poetry) and تجلسين على جميع أصابعي (thank you for sitting with me between my fingers). The presence of the beloved in the poet's creative space demonstrates that love serves as a source of inspiration that remains alive throughout the process of literary creation. This finding aligns with the research by Dewi and Yani (2023), which reveals that the female figure in Nizar Qabbani's poems often functions as a symbolic center that gives rise to poetic expression and shapes the meaning structure of literary works.

In the final section, the line شكرا على الحزن الجميل (thank you for the beautiful sadness) reflects an acceptance of pain as part of a meaningful experience of love. This paradox between sadness and beauty aligns with the findings of Kamal and Sarifah (2022), who state that paradoxes, metaphors, and personification in poetry serve to transform the experience of loss into a deeper existential meaning.

Hermeneutic Reading

In Michael Riffaterre's semiotics, hermeneutic reading is an interpretive stage aimed at uncovering the poetic meaning behind a text's linguistic structure. Unlike heuristic reading, which focuses on literal meaning, hermeneutic reading interprets the relationships between signs, symbols, and the indirectness of expression to uncover hidden meanings.

The repetition of the phrase شكرا لحبك (thank you for your love) serves not only as a linguistic repetition but also as a semantic focal point that binds the poem's overall meaning. From a hermeneutic perspective, this expression represents the speaker's acceptance and gratitude for the experience of love that has shaped their life. The repetition of this phrase builds a unity of meaning while directing the reader toward the emotional focus the poet wishes to emphasize. This finding aligns with the research by Muhyiddin (2024), which demonstrates that the techniques of repetitive framing and

formulaic frequency in Nizar Qabbani's poems play a crucial role in shaping textual cohesion, directing the meaning of the discourse, and reinforcing the expressive and emotional functions of the poetry.

The line فهو معجزاتي الأَخيرة (you are my last miracle) presents the beloved as a symbol of hope and the meaning of life. When followed by the line بعد ما ولى زمان المعجزة (after the time of miracles has passed), the departure of the beloved is interpreted as the collapse of the lyrical speaker's inner world. This interpretation aligns with research conducted by Faiz et al. (2025) which concludes that love in Nizar Qabbani's poems is not merely presented as a personal emotion but as a cultural ideology encompassing the meanings of sacrifice, longing, and transcendence, thereby serving as the source of the lyrical protagonist's identity formation and the meaning of life.

Love in this poem also serves as a medium for the transformation of consciousness. The lines فهو علمني القراءة والكتابة (that taught me to read and write) and وزودني بأروع مفردات (and gave me a beautiful vocabulary) do not merely refer to the literal acts of reading and writing, but symbolize the process of understanding life and the birth of creativity. This finding aligns with research conducted by Nazihah and Selviana (2025), which shows that the poem *Risalah Min Taht Al-Maa* is constructed through a system of signs rich in emotional meaning. Each line not only conveys a literal meaning but also contains a signified that represents the poet's inner struggles, love, suffering, and psychological state.

The aspect of creativity is evident in the lines شكرا لأنك تسكن جميع قصائدي (thank you for staying with the verses of my poetry) and تجلسين على جميع أصابعي (thank you for sitting with me between my fingers). The beloved is no longer present as an individual but has transformed into a source of inspiration that is inseparable from the process of creating poetry. Similar findings are demonstrated by the research of Jambak et al. (2024), which reveals that the female figure in Nizar Qabbani's poems functions as a source of the poet's strength, identity, and creativity.

Furthermore, symbols such as وتوجني وعمدني بماء الياسمين (and baptized me with jasmine water) indicate that love operates not only on an emotional level but also on a spiritual one. Jasmine water serves as a metaphor for purification and inner transformation, while the act of crowning symbolizes self-elevation through the experience of love. The interpretation that jasmine water serves as a symbol of purification and inner transformation aligns with the research by Rezikusumah et al.

(2026), which demonstrates that natural symbols in Nizar Qabbani's poetry function as vehicles for the transformation of meaning. They found that the element of water is not merely denotative but also represents the transformative power of love that transcends ordinary emotional experiences.

The poem's climax lies in the line شكرا على الحزن الجميل (thank you for the beautiful sadness). The paradox between sadness and beauty suggests that suffering is not viewed as ruin, but rather as an experience that enriches the depths of the soul. Thus, love in this poem appears as an existential experience that brings happiness, loss, creativity, spirituality, and self-maturity all at once. This interpretation aligns with the findings of Riffaterre's semiotic studies on Nizar Qabbani's poems, which show that love is a means of forming human identity and consciousness (Kusuma & Rohanda, 2025).

Discontinuity of Expression

Displacing of Meaning

The shifts in meaning in this poem are evident through the use of various figures of speech. A metaphor is evident in the line فهو معجزاتي الأخيرة (You are my last miracle), which equates the beloved with a miracle, thereby positioning the beloved as an extraordinary figure who transcends ordinary human experience. A metaphor also appears in the line شطب النساء جميعين بالخطة (erasing all women with a single stroke), which depicts memory as text that can be crossed out and erased. This finding aligns with research conducted by Zahro (2025), which states that metaphors in Nizar Qabbani's poetry are used to represent abstract experiences and ideas through concrete imagery, thereby allowing readers to grasp a broader meaning.

Metonymy is found in the line بعد ما ولى زمان المعجزة (after the age of miracles has passed), where the phrase زمان المعجزة (age of miracles) represents the entire period of the romantic relationship the poet once experienced. As stated in Hidayat's (2022) article, metonymy is a figure of speech that uses a specific attribute, characteristic, or element to represent an object, event, or concept with which it has a close connection.

Meanwhile, synecdoche is evident in the lines فهوعلمني القراءة والكتابة (that taught me to read and write) and زودني بأروع مفردات (and gave me a beautiful vocabulary). The activities of reading, writing, and vocabulary are not interpreted literally, but rather represent the process of forming consciousness, knowledge, and creativity that arise through the experience of love. This finding aligns with the article studied by Damhuri et

al. (2024), which shows that synecdoche plays a role in enriching meaning and deepening the interpretation of the Qur'anic text.

Personification is evident in the line شكراً لأنك تسكن جميع قصائدي (thank you for staying with the verses of my poetry). Poetry is treated as a habitable space, so that the beloved is depicted as permanently present in the poet's creative world. This finding aligns with Prakoso's (2024) research, which indicates that Sapardi Djoko Damono's poem "Hujan Bulan Juni" employs the stylistic device of personification, the attribution of human characteristics to inanimate objects or abstract concepts. As for allegory, it appears in the line وتوجني وعمدني بماء الياسمين (and baptized me with jasmine water), which depicts love as a process of symbolic transformation and self-purification. This finding aligns with the research by Kurniawati and Annabil (2021), which explains that allegory is a form of conveying meaning through symbolic representation, so that the meaning conveyed transcends the literal meaning of the text and points to broader issues, such as social, cultural, and existential human values.

Distorsing of Meaning

Ambiguity in poetry allows for the emergence of more than one meaning simultaneously. In the line فهو معجزاتي الأخيرة (you are my last miracle), the word mu'jizat, which typically refers to a divine phenomenon is used to refer to the beloved. This creates an ambiguity between interpreting the beloved as a sacred figure and as the sole source of miracles in the poet's life. Both meanings coexist and enrich the emotional depth of the poem. Ambiguity is also evident in the line شكراً لأنك تجلسين على جميع أصابعي (thank you for sitting between my fingers). This expression can be interpreted as both physical closeness and the beloved's presence in the poet's creative process. This finding aligns with research conducted by Elisama et al. (2024), which demonstrates that the song *Mana Lolo Banda* arises because literary language is polyinterpretable, thereby allowing for various interpretations. This duality of meaning is evident in words or phrases such as *Mana Lolo Banda* (literally meaning "guide"), *Au a soda* (meaning "to sing"), and *Ia au tataon* (meaning "work"), which, in addition to their literal meanings, also carry other meanings depending on the context of the song.

A contradiction arises when two logically opposing ideas actually produce a deeper poetic meaning. In the line بعد ما ولى زمان المعجزة (after you left, the miracle ended), the lover's departure marks the end of the miracle. However, the very existence of the poem itself shows that the experience of love continues to live on through the creative

process. A similar contradiction is found in the line شكرا على الحزن الجميل (thank you for the beautiful sadness). Semantically, sadness and beauty are two opposing concepts. However, in poetic logic, the two merge to show that the suffering caused by love can give rise to a valuable aesthetic experience. This finding aligns with the research by Subiyantoro et al. (2022), which explains that paradox is an aesthetic strategy that brings together two seemingly contradictory elements to produce a deeper symbolic meaning. A paradox is not intended to present a logical contradiction, but rather to enrich the reader's interpretation of a literary text.

From Riffaterre's perspective, nonsense is not meaninglessness, but rather an expression that seems literally impossible yet contains a powerful poetic meaning. In the line وهو الذي شطب النساء جميعين بالخطة (and he has also erased all women from my memory in an instant), the literal erasure of all women is impossible. However, this expression affirms the totality of love that causes the poet to think of no one but his beloved. Nonsense is also evident in the line شكرا لأنك تسكنين جميع قصائدي (thank you for dwelling in all my poems). Ontologically, humans cannot dwell within a text, yet this expression indicates that the beloved has become the primary source of inspiration giving birth to all the poems. This finding aligns with the research by Nasution and Andriyani (2022), which shows that nonsense is a form of words that linguistically have no meaning because they do not exist as a single word.

Creating of Meaning

In the poem *Syukran Lihubbik*, rhyme serves not only as an element of musicality but also as a shaper of meaning. The refrain شكرا لحبك (thank you for your love), repeated five times, forms a pattern of anaphora that creates an accumulation of meaning. Each repetition presents a different object of gratitude, ranging from love that teaches reading and writing to love that leaves wounds and memories. This finding aligns with Sulistijani's (2021) research, which shows that Wiji Thukul's poems feature rhymes that frequently employ onomatopoeia and the consonants /h/, which, according to Marjorie Boulton, signify a sense of unease. Additionally, the consonants /k/, /g/, and /kh/ suggest the presence of violence, conflict, or hatred. In terms of internal sound patterns, the elements examined are repetition and sound similarity (consonants and vowels).

Enjambment is evident in the lines وهو الذي شطب النساء جميعين بالخطة (and also erased the memory of that woman from my mind in an instant) and وقتل أجمل ذكريات (and killed my moust beautiful memories). The line break creates a pause that reinforces the

sense of loss and emotional disconnection. From Riffaterre's perspective, this pause conveys a meaning that is not explicitly stated, yet becomes the focal point of the poem's interpretation. The use of the verbs شطب (to erase) and قتل (to kill) further reinforces the destructive undertones hidden behind expressions of love. Another form of enjambement is evident in the sequence: فهو أكرمني، و أدبني، و علمني علوما الأولين "for having honored me, educated me, and taught me the knowledge" The separation of each action into distinct lines places unique emphasis on the processes of honor, education, and enlightenment bestowed by the beloved. Thus, meaning is constructed not only through diction but also through the line structure, which creates a reflective pause for the reader. This finding aligns with the research by Maharani et al. (2025), which demonstrates that the poem *Mbeling* by Remy Shylado does not feature syntactic enjambement in the form of complete sentences, but rather visual and semantic enjambement through the separation of the words "Indonesia" – "nation" and "Netherlands" – "scoundrel." This disjunction forces the reader to move to the next line to grasp the full meaning, thereby creating a pause, tension, and an anticipatory effect. This technique slows down the reading process while simultaneously amplifying the impact of the satirical meaning that emerges at the end of the line.

Typography plays a role in reinforcing the emotional expression of poetry. In the line شكرا من الاعماق!!! (thank you from the bottom of my heart !!!) the use of three exclamation marks indicates an intensity of feeling that transcends the capacity of verbal language. These punctuation marks serve as symbols of an outpouring of emotion that cannot be fully represented by words. Meanwhile, the closing line شكرا على الحزن الجميل (thank you for the beautiful sadness) is set apart from the preceding lines, thereby receiving special emphasis. This separation underscores that the entire experience of love in the poem culminates in the concept of "beautiful sadness." The paradox between حزن (sadness) and جميل (beautiful) forms the core of the poem's meaning: that the suffering caused by love actually gives rise to an aesthetic experience and inner depth. Thus, typography functions as a means of creating meaning that reinforces the poem's contemplative effect. This finding aligns with the research by Trinanda and Septyanti (2022), which indicates that the typography in the poetry collection Doa Langit Mekar Cinta Laut serves three primary functions: as a means of reinforcing the text's meaning, as a medium for shaping and strengthening the interpretation of the poem, and as a visual element that enhances the poem's aesthetic appeal.

Matrices, Models, and Variants

The thematic core of Nizar Qabbani's poem *Syukran Lihubbik* can be described as a beautiful sadness born of love. This core centers on the closing line شكرا على الحزن الجميل (Thank you for the beautiful sadness), which presents a paradox between suffering and beauty. This phrase forms the core of the poem's significance as it represents the wound of love as an experience that is not only painful but also possesses aesthetic value and existential depth. This matrix is constructed gradually through the experiences of love, loss, and emotional maturation undergone by the lyrical protagonist, culminating in the acceptance of the wound as a meaningful part of life. This finding aligns with the research by Damayanti et al. (2025), which indicates that the matrix or keywords in the song *Pretender* by Hige Dandism are "fear, low self-esteem leading to despair".

The poetic model is realized through the repetition of the phrases شكرا لحبك (thank you for your love) and فهو (he is). These two structures serve as the primary manifestations of the matrix because they establish a connection between gratitude and the paradoxical experience of love. Each repetition introduces a new rationale that affirms that love, despite involving suffering, is still considered valuable. From Riffaterre's perspective, this pattern functions as a generative structure that gives rise to the development of meaning in each stanza and maintains the semiotic consistency of the entire poem. This finding aligns with the research by Hidayat et al. (2021), which demonstrates that the poetic model of *Dongeng Puisi* is life and creation.

The variations in the poem *Syukran Lihubbik* are an elaboration of the matrix of beautiful sadness born of love. Love is depicted as a lost miracle, a force that both builds and destroys, a source of creativity, and a form of loyal friendship. Through the paradox of الحزن الجميل (the beautiful sadness) the poem affirms that pain, loss, and longing are part of a meaningful and aesthetically valuable experience of love. This finding aligns with Stroebe's assertion (2018) that poetry is capable of representing the experience of loss in a more vivid and meaningful way, so that grief is understood not merely as suffering, but also as a valuable emotional experience.

Hypogram

The actual hypogram in the poem *Syukran Lihubbik* is evident in the use of religious and spiritual symbols, as well as conventions of modern Arabic love poetry. The lines فهو معجزاتي الأخيرة (you are my last miracle) and بعد ما ولى زمان المعجزة (after you left, the miracle ended) reveal the influence of the concept of miracles, which elevates love to a

transcendent realm. Spiritual symbols are also present through diction such as توجني (crown me) and عمدني بماء الياسمين (baptized me with jasmine water), which represent inner transformation and purification. Furthermore, the lines شكرا لأنك تسكن جميع القصائدي "thank you for staying with the verses of my poetry" and شكرا لأنك تجليسين على جميع أصابعي "thank you for sitting with me between my fingers" reflect the tradition of modern Arabic poetry that positions women as the source of the poet's inspiration and creativity. This aligns with Assadi and Joudallah (2024) who explains that the female figure in Nizar Qabbani's poetry serves as a source of creative inspiration and the center of emotional experience that gives birth to poetic expression.

The central theme of this poem lies in the idea of love as a paradoxical experience that blends happiness and suffering. This idea reaches its climax in the line شكرا على الحزن الجميل (thank you for the beautiful sadness), which juxtaposes two conflicting concepts into a single unit of meaning. This paradox is reinforced by the lines شكرا على زمان البكاء (thank you for the times of tears) and مواسم الليل الطويل (and the long night), which depict tears and solitude as integral parts of a love experience that remains worthy of gratitude. Thus, the poem as a whole guides the reader toward the understanding that wounds, loss, and longing are not merely suffering, but emotional experiences possessing aesthetic and existential value. This finding aligns with Prasetyo (2023), who explains that love poetry portrays love as a complex emotional experience, encompassing both happiness and suffering.

Conclusion

Based on the results of an analysis using Riffaterre's semiotic approach to Nizar Qabbani's poem *Syukran Lihubbik*, it can be concluded that the poem contains a complex structure of meaning that cannot be understood through a literal reading alone. Through a heuristic reading, it was found that the poem expresses the gratitude of the lyrical "I" for the presence of love, which has had a profound impact on his life. Love is depicted as a force capable of transforming, enlivening, educating, and providing profound emotional experiences. At the hermeneutic reading stage, it was found that the meaning of love in the poem does not refer solely to romantic relationships but also represents existential experiences, inner transformation, and the human emotional journey.

The indirect nature of expression in poetry is evident through the use of metaphors, personification, paradoxes, and poetic symbols that build layers of connotative meaning. These elements demonstrate that the language of poetry operates through an

indirect system of signs. Furthermore, the structure of the matrix, models, variants, and hypograms reveals a unity of interrelated meanings. The poetic matrix points to the experience of love as a transformative force in human life, while the models and variants unfold through various emotional expressions scattered throughout the text. As for the hypogram, it reveals the connection between the poetry and the experiences of love, longing, and emotional reflection that are characteristic of Nizar Qabbani's poems. Thus, Riffaterre's semiotic approach has proven capable of revealing the deep meaning and symbolic structure of the poetry in a more comprehensive manner.

This study is limited to an analysis of the meaning of Nizar Qabbani's poem *Syukran Lihubbik* through Riffaterre's semiotic perspective; therefore, it does not cover other aspects beyond the text's semiotic structure. Future research could expand the scope of study to include other works by Nizar Qabbani or compare them with those of different Arab poets to examine patterns of love representation and emotional transformation within a broader context. Additionally, other approaches in literary studies could be employed to enrich our understanding of the psychological, social, and cultural dimensions present in these works.

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