

NIZĀR QABBĀNĪ'S POEM AL-ḤUBB WA AL-BITRŪL: A RIFFATERRE SEMIOTIC APPROACH

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Abstract: This study aims to reveal the collective meaning of the poem Al-Ḥubb wa Al-Bitrūl. The theory used is the semiotic theory of Michael Riffaterre. Riffaterre's semiotic theory offers two methods of reading: heuristic and hermeneutic. The primary data in this study refer directly to the poem Al-Ḥubb wa Al-Bitrūl composed by Nizār Qabbānī and written into a book entitled Al-'A'māl Al-Siyāsiyah Al-Kāmilah volume 3. The supporting data in this study is in the form of appropriate data and helps the course of this research. This type of research is descriptive qualitative research. The data collection technique used in this study is the read-and-record technique. That is by carefully reading the research object and then recording the important points in the poem. The next stage is to perform heuristic and hermeneutic readings of the poem. The result of this study was that heuristic readings in the poem were found based on language conventions. The hermeneutic readings are models of sentences in each part of the poem. The sentence model found it is "Mata Tafham?". The matrix of the poem is resistance to the capitalist class or rulers.

Keywords: *Poem Al-Ḥubb wa Al-Bitrūl, Riffaterre Semiotics, Heuristics, Hermeneutics.*

INTRODUCTION

The poem is a linguistic activity packaged in an aesthetic form based on the turmoil of the author's soul. Generally, the poem uses connotative and symbolic language (Kamil, 2009, pp. 11-12). The poem has existed since the times of ancient Greece. In the Arab world, the poem had existed long before Islam existed; for the Arabs, puis became one of the identities of linguistic expertise. The person who has the most beautiful poem is the one who is recognized for his proficiency in the language. Arabs often hold contestations of a poem from the time of the Jahiliyah or the classical period to the modern period.

The poem has two dimensions of structure. The first dimension is the outer structure, which is the structure that appears real in a poem, such as a language style, symbols, imagination and so on. The second is the inner structure of what is not expressly displayed in a poem. To find out requires re-reading and in-depth understanding. The internal structure includes messages,

emotional meanings and so on (Kamil, 2009, p. 12).

Over time, a poem in Arabic, which was originally only for the benefit and beauty of language, developed into a tool to respond to events and problems. Especially after the Arab world was colonized and intervened by the outside world, especially the West, post-Arabic poems influenced by the West can be said to use languages that contain a profound message of resistance to the West. One of the poems highlighted in this study is Al-Ḥubb wa Al-Bitrūl. Nizār Qabbānī wrote the poem. He tried to express the problems and sufferings experienced by the Arabs at the time through his poetry.

Generally, poems that have been written will be detached and become freer for the reader to interpret. The poem conveys a sign in the form of a word that has a non-fixed meaning. A sign or text in literature gives rise to a subjective and diverse representation as it is understood in structuralism and post-structuralism; both use language as their analysis. The theory comes from language

and literature (Ratna, 2011, p. 315). Meanwhile, what the author intends in a literary work is called meaning. The meaning referred to by the author is relatively fixed. Meanwhile, the meanings found by readers tend to be free and diverse (Susanto, 2016, p. 93).

The poem Al-Ḥubb wa Al-Bitrūl will be analyzed using a semiotic approach. The definition of semiotics, in general, is the science that examines the meaning of signs. Semiotics comes from the word "*semeion*", derived from the Greek word meaning sign. Semiotics is defined as a branch of science that examines signs, ranging from sign systems, the processes applicable to the use of signs, to the disclosure of the sign's meaning (Umayya & AS, 2010, p. 27). The semiotic theory used in this study is Michael Riffaterre's semiotics.

In line with the principle of Riffaterre's semiotic approach, which only discusses objects in a poem or poetic language, the poem Al-Ḥubb wa Al-Bitrūl is considered appropriate if analyzed with this approach. The poem Al-Ḥubb wa Al-Bitrūl displays language or signs that require careful reading. The poem indirectly conveys the problems felt by Arab society. In addition, some readers or connoisseurs of literature, particularly the poem Al-Ḥubb wa Al-Bitrūl, have difficulty understanding the poem's meaning. Therefore, Riffaterre's semiotics is considered appropriate if used as an analysis knife to reveal the intent of the literary texts that are a sign for him. The fundamental concern for this study is how the meaning stored in the poem Al-Ḥubb wa Al-Bitrūl is based on heuristic and hermeneutic readings.

Previous studies have been found related to this study. These studies include: First, a research article entitled "Michael Riffaterre's Semiotic Analysis on The Poem Ikbarī 'Īsyūrīna Āman by Nizār Qabbānī". Yusuf Haikal wrote the article. The article was published in *Diwan: Arabic Language and Literature*, volume 7, 2, 2021. The study found a holistic meaning in the poem. This meaning is derived based on hermeneutic readings corroborated by the Model of "falling in love", which is extended into the form of variants that spread throughout the poem, namely (1) waiting, (2) time & age, and (3) encounter (Haikal, 2021).

Second, the article entitled "Puisi Ana Karya Nazik Al-Mala'ikah (Analisis et al)". Yulia Nasrul Latifi wrote the poem. The article was published in *Adabiyāt*, volume XII, number 1, June 2013. The articles find Model (a monumental phrase from the poem) is *baqaytu sahimatan huna 'I remain a contributor here'*, and *abqa usa'ilu 'I wonder any way'*. The matrix of a poem is 'human nature' from the perspective of philosophies. The actual hypogram upon which the matrix was formed was the philosophical thought of existentialism about a man (Latifi, 2013).

Third, the article entitled "Semiotika Michael Camille Riffaterre Studi Analisis Al-Qur'an dalam Surat Al-Baqarah Ayat". Siti Fatimah Fajrin wrote the article. The article was published by *Al-Furqan: Journal of Qur'anic Science and Hadith*, volume 2, number 2, December 2019. This research uses Riffaterre's semiotic theory in analyzing the Qur'an. The study found in its hermeneutic readings *انى شئتتم و حرث*. In his hermeneutic readings, he finds readings from the opinions of interpreters/interpreters (Fajrin, 2019).

The difference with this research can be seen from some of the research above. Among the differences is that the object under study differs from this study. This study discusses a poem entitled Al-Ḥubb wa Al-Bitrūl by Nizār Qabbānī. In the research above, one study applies the semiotic theory of Riffaterre to the Qur'an. Although both use Riffaterre's semiotic theory, this study will review the meanings implied in the poem Al-Ḥubb wa Al-Bitrūl based on heuristic and hermeneutic readings. Of course, the results will be different because the object studied differs from previous studies.

METHOD

This research is descriptive qualitative research. This study used two types of data, namely primary data and secondary data. The main source of data used in this study is the poem Al-Ḥubb wa Al-Bitrūl by Nizār Qabbānī. Supporting data in this study is in the form of data sourced from articles, books, and other data related to this study.

The data collection technique used in this study is the read-and-record technique.

That is by carefully reading the research object and then recording the important points in the poem. The data collection stage carried out in this study is, first, to make readings of the object of study. Second, determine the elements to be studied. The third performs documentation or grouping. Fourth, perform heuristic and hermeneutic readings of the poem. Fifth, the analysis and conclusions are presented in the form of paragraphs.

FINDING AND DISCUSSION

RIFFATERRE SEMIOTICS

Semiotics arises as a disgruntled response to structuralists that focuses attention only on intrinsic aspects. In contrast to structuralists, semiotics focuses its attention on signs. Semiotics believes that literature has its structure. Therefore, semiotics is also referred to as structural semiotics, a study that relates aspects of structure to signs (Kusumawati, 2019, pp. 17-18; Endraswara, 2013, p. 64). The language used in building a literary work will be viewed by semiotics as a sign (Umayya & AS, 2010, p. 29).

The reader is required to be able to master linguistics to understand the text. At least one must understand phonology, morphology, syntax, and semantics. A work of poetry will be separated from its author after the poem is published. The meaning that is the interpretation of the poem belongs entirely to the reader. However, this does not mean that the reader is free to give interpretations to the work of poetry. Instead, the reader must logically link the text and its meaning. (Dihyat Haniful Fawad, M. H. 2022, p. 67).

What is intended by the author is referred to as meaning. Meanwhile, the interpretation given by the reader to a literary work will find meaning which in this case is called meaning. The meaning given by the reader tends to be subjective and capricious. The meaning given by the author tends to remain (Susanto, 2016, pp. 92-93).

Riffaterre semiotics is one of the theories of semiotics used in studying literature, specifically studying poems. Riffaterre, in his theory, emphasizes attention to the meanings contained in a poem. The literary phenomenon is a dialectic between

the text and the reader. Therefore, the basic principle in Riffaterre's semiotics is to consider facts that are accessible to the reader and are considered to relate to poetry in a particular limited context (Riffaterre, 1978, pp. 1-2).

The dialectic between the text and the reader takes shape on a mimetic and semiotic level. The mimetic level is equal to the level of linguistic concepts or denotative concepts in Pierce's semiotics. On the one side, a work poem's meaning always relates to specific, objective and general themes. Furthermore, Riffaterre often uses the term semiosis in the process of meaning. For Riffaterre, semiosis is the opposite of mimesis. Mimesis is traditionally likened to imitation or representation (Rusmana, 2014, pp. 237-238).

The poem talks about something with the intention of another. The language used also seems different from the daily language. The phenomenon of the language of the poem is based on at least three things, namely changing the meaning (displacing), the creation of new meanings (cheating), and the destruction of daily language meanings (distorting) (Faruk, 1996, p. 25).

In reading the poem, Riffaterre uses two reading models, namely heuristic readings and hermeneutic readings. First, heuristic readings. A heuristic discussion is a reading based on the conventions of the language contained in a literary work. The reading of this Model cannot be separated from the normative language system. Heuristic readings are often referred to as the first time at readings. The reader's linguistic ability is indispensable at the first stage of the heuristic reading stage. Because, at this stage, the meaning the reader finds depends on the reader's language ability of the literary work (Haikal, 2021, p. 166). The meaning found in a literary text based on heuristic readings is the understanding of meaning, expressed meaning, or actual meaning. While in general, in the poem, the content of the meaning present in it is more often implied by the author.

The heuristic reading emphasizes attention to texts that have normative language ambiguity or vagueness. Heuristic readings are not capable of fully expressing meaning in a poem. For this reason, a follow-

up reading is needed to express the meaning of the poem's text. The required reading is a hermeneutic reading.

Second, hermeneutic readings. The hermeneutic reading emphasizes the meaning of a poem not bound to the rules of normative language in a literary text. The meaning found in a poem is based on the reader's interpretation and understanding absolutely. In the KBBI, hermeneutics is the science of interpreting methodological principles (KBBI V: Hermeneutika). Hermeneutic reading requires re-reading and in-depth observation of a literary work to gain a full understanding. Interpretations are based on literary conventions, not language conventions as heuristics (AS, N. M, 2010, p. 53).

Hermeneutic readings perform a thorough reading of literary works. After that, the understandings found in the first reading or heuristics are re-modified. Thus the understandings found in the heuristic readings are reviewed and revised to find meaning based on literary conventions. The linguistic irregularities in the heuristic readings will be reviewed to determine the equivalent meaning (Kusumawati, 2019, p. 20).

Based on Riffaterre's semiotic theory, three elements make up the structure of a poem's meaning: matrices, models and variants. A matrix is something that does not appear in the text. Matrices play a role in forming the structure of meaning in the text. Although it does not appear in the text, the matrix has embodiments that can be found within the text, which are then referred to as models (Kusumawati, 2019, p. 21). Furthermore, a poem certainly has something to do with other texts. In this case, Riffaterre calls it a hypogram.

POEM AL-ḤUBB WA AL-BITRŪL

The poem entitled Al-Ḥubb wa Al-Bitrūl was written by Nizār Qabbānî. The poem is found in the book of Al-'A'māl Al-Siyāsiyah Al-Kāmilah. The poem consists of five parts (Qabbānî, No Date, p. 95). If the title of the poem "Al-Ḥubb wa Al-Bitrūl" is translated into Indonesian, then the meaning is "Love and Petroleum". The poem was written in 1958. It is said that Nizār Qabbānî was banned from entering the territory of the

Gulf states because of the impact of this poem. The poem Al-Ḥubb wa Al-Bitrūl was circulated by Hezbollah. The Gulf states regarded Lebanon's Hezbollah (armed fighters) as terrorists because of allegations that Nizār was affiliated with Hezbollah, so Nizār reaped a ban on entering the Gulf states (Alhelo, 2016).

Structurally, the poem features characters, themes, and settings. The characters found in the poem are me, you, the oil king, the master, and the camel. The poem's theme is the struggle and love for the motherland. The settings in the poem include the setting of places such as the desert, the walls of the room, Paris, Jerusalem, Jaffa, Haifa, and Beersheba. The time setting contained in the poem is night.

الحب والبتروول

1

متى تفهم ؟

متى يا سيدي تفهم ؟

بأني لست واحدة كغيري من صديقاتك

ولا فتحةً نسائياً يضاف إلى فتوحاتك

ولا رقماً من الأرقام يعبر في سجلاتك ؟

متى تفهم ؟

2

متى تفهم ؟

أيا جملاً من الصحراء لم يلجم

ويا من يأكل الجدري منك الوجه والمعصم

بأني لن أكون هنا.. رماداً في سجاراتك

ورأساً بين آلاف الرؤوس على مخداتك

وتمثالاً تزيد عليه في حمى مزاداتك

ونهداً فوق مرمه.. تسجل شكل بصماتك

متى تفهم ؟

3

متى تفهم ؟

بأنك لن تخدرني.. بجاهك أو إماراتك

ولن تمتلك الدنيا.. بنفطك وامتيازاتك

وبالبتروول يعبق من عباءاتك

وبالعربات تطرحها على قدمي عشيقاتك
بلا عددٍ.. فأين ظهور ناقاتك
وأين الوشم فوق يديك.. أين ثقب خيماتك
أيا متشقق القدمين.. يا عبد انفعالاتك
ويا من صارت الزوجات بعضاً من هواياتك
تكدهسن بالعشرات فوق فراش لذاتك
تحنطنهن كالحشرات في جدران صالاتك

متى تفهم؟

4

متى يا أيها المتخم؟

متى تفهم؟

بأني لست من تهتم

بنارك أو بجناتك

وأن كرامتي أكرم..

من الذهب المكس بين راحتك

وأن مناخ أفكاري غريب عن مناخاتك

أيا من فرخ الإقطاع في ذرات ذراتك

ويا من تحجل الصحراء حتى من مناداتك

متى تفهم؟

5

تمرغ يا أمير النفط.. فوق وحول لذاتك

كممسحة.. تمرغ في ضلالاتك

لك البترول.. فاعصره على قدمي خيلياتك

كهوف الليل في باريس.. قد قتلت مروءاتك

على أقدام مومسة هناك.. دفنت ثاراتك

فبعث القدس.. بعث الله.. بعث رماد أمواتك

كأن حراب إسرائيل لم تجهض شقيقاتك

ولم تهدم منازلنا.. ولم تحرق مصاحفنا

ولا راياتها ارتفعت على أشلاء راياتك

كأن جميع من صلبوا..

على الأشجار.. في يافا.. وفي حيفا..

وبئر السبع.. ليسوا من سلالاتك

تغوص القدس في دمها..

وأنت صريع شهواتك

تنام.. كأنما المأساة ليست بعض مأساتك

متى تفهم؟

متى يستيقظ الإنسان في ذاتك؟

(Qabbānî, t. th, p. 61-68).

HEURISTIC READINGS

Based on heuristic readings, it is found that some words in the poem are ambiguous and have no clear meaning. Note the following quote:

Poem part two:

متى تفهم؟ أيا جملا من الصحراء لم يلجم (Qabbānî, No

Date, p. 62).

If the piece of the poem is translated, then the translation will confuse the reader at a glance. The translation is "When did you understand? O desert camels that have not been given a harness" (Rahman, 2021, p. 41). If it is understood at a glance, desert camels will not be able to be given understanding by humans. The obscurity of the verse piece is the object of heuristic review.

بأني لن أكون هنا ...

رمادا في سجاتك. (Qabbānî, t. th, p. 62)

The heuristic location in the above piece of poem is due to ambiguity in the language used. If translated, the translation would be "that I will not be here to be your cigarette ash" (Rahman, 2021, p. 41). The vagueness of the narrative is that humans are depicted as cigarette ashes. Logically human beings cannot possibly be the ashes of cigarettes because cigarettes and humans are two different things. Cigarettes have become objects of consumption for humans.

وتمثالاً تزيد عليه في حمى مراداتك

ونحدا فوق مرمره... تسجل شكل بصماتك

(Qabbānî, No Date, p. 62)

If translated, The above poem would mean "a statue that is getting hotter in an auction, and a breast on a marble that imprints your fingerprints" (Rahman, 2021, p. 41). Statues are inanimate objects made by humans. If it is connected, it is impossible for a statue to feel the heat. The next stanza piece is a diction that says a breast is on marble. Is it possible that breasts can be placed on marble? These ambiguities are elements of heuristic reading.

In the poem the third part:

O one who cultivates reality in the order of
the smallest particles
O one who is ashamed of the expanse of the
desert even to your summoner
When will you understand?

5

Mourn, O king of oil, upon the mud of
pleasure
Like an undecided eraser in misguidance
You have petrolium, then squeeze on the feet
of your beloved
Like the night caves in Paris, which have
killed your honor
In the depraved position there you bury the
talkative woman You sell Jerusalem, you sell
God, you sell the dust of your deceased
people
As if the destruction done by Israel has not
been able to defeat your brothers
Yet unable to tear down our houses, yet
unable to burn our newspapers
The flag does not fly
Over your shabby flags
In the trees of Jaffa and Haifa And Ber Sheba
is not your descendant
Jerusalem sinks in a pool of blood
While you are busy satisfying, Your
martyrdom melted, as if the tragedy that
occurred was not your part
When will you understand?
When will a human being be removed from
him?" (Rahman, 2021, p. 41-44).

HERMENEUTIC READINGS

After paying attention to the title of the poem "Love and Petroleum", then the meaning understood is a form of love for the motherland, in this case, the Arab land and the problems experienced by the Arab community after the entry of oil management there. In some fragments of the poem, it is explained that sympathy and empathy for others are almost gone. Capitalism affects the lives of Arabs, especially those who have an interest in oil mining.

After repeated and thorough readings of the poem, the issue raised by Nizār Qabbānī in his poem was discovered. The issues raised in the poem are resistance to the government and capitalists who manage oil in Arabia and pro to capitalism. In addition, another issue raised in the poem is the love of Arabia. The poem's fifth part shows concern for the patterns of the capitalists and the

government. These concerns are illustrated by illustrations of what the Palestinians are experiencing. He feared that Arabs would one day have the same fate as the Palestinians.

MATRICES, MODELS, AND HYPOGRAMS

A potential hypogram is a linguistic relationship with a conventional group of associations. Usually, potential hypograms take the form of implications of linguistic meaning and connotations (Hasibuan, 2021, p. 31). The potential hypogram found in the poem Al-Ḥubb wa Al-Bitrūl is as follows: the word "سيدي or Lord" indicates the possible existence of a servant. The question phrase "متى تفهم or when do you understand?" indicates that there is a person or group who does not understand. In the poem, there are the words "الجنة of heaven" and "النار or hell". The word heaven can give connotations of pleasure, tranquillity, and peace. Hell implies a state full of misery or the opposite of comfort. In addition, the word heaven can also be an antonym of the word hell.

Another word that has possible implications in the poem Al-Ḥubb wa Al-Bitrūl is the word "تمرغ or mourning". The word mourning allows for another implication of rejoicing. The word "انا or I have implications. Furthermore, ḍamir "ت" or anta (you) has implications with "ت" or ana (me). Words that have connotations in the poem are found in the word "دفنت" which means to plant. The meaning intended by the word is silence.

Based on the readings of Al-Ḥubb wa Al-Bitrūl's poem, a model is found in this poem, namely the word "متى تفهم؟" found in each part of the poem. The sentence is repeatedly mentioned as if talking to capitalists (people involved with the oil business and wealth) and rulers. At the heart of the question is opposition to capitalists and rulers who do not care about the fate of Arab society. The resistance is packaged as questions to allow for a stronger impression.

As already alluded to above, the discovered Model's meaning still needs to be

fully understandable to the reader. The next stage carried out in reading the poem's text is to find out the matrix on which the whole meaning of a model is created.

The matrix on which the poem is based, in general, is resistance to social inequality. This can be known based on the relationship between the text, that is, the Model and other texts in the poem so that the matrix can be determined. Texts related to or attributed to the Model in the poem include expressing the question " متى تفهم؟" or when do you understand?" then accompanied by " متى يا O one who lives full of luxuries", and " يا أمير النفط or O king of oil". Again, the text relating to the Model is not a matrix but rather a supporter of the birth of a matrix because the matrix cannot be found expressly in the text.

It is commonly known that Karl Marx initiated the struggle of social class or resistance to capitalism. The thought of Karl Marx or Marquis wanted to abolish the gap or difference between the capitalists and the planetary. Passion fruit adherents believe that social conditions, especially in socioeconomics, must be equal. This is what the author sees in the poem Al-Ḥubb wa Al-Bitrūl. This is what the author sees in the poem Al-Ḥubb wa Al-Bitrūl. The narratives in the poem's text denounce the patterns of capitalists and rulers. Thus it can be ascertained that the matrix in the poem is resistance to the capitalist or ruling class.

Regarding the literary context, Marxists considered literature a product of social forces (Manshur, 2012, p. 127). According to Marx, there are two social classes: the capitalist and the proletariat. The distinguished opposition between these classes is part of the long history of social struggle (Castle, 2007, p. 108).

After reciting the poem Al-Ḥubb wa Al-Bitrūl based on the two stages of Riffaterree's semiotic reading, it can be understood that Nizār Qabbānî in the poem calls for criticism of oil (petroleum) rulers who do not care about the surrounding society. These criticisms include living luxuriously around the poor, not caring about the suffering of the Palestinian people, prioritizing self-interest,

making women lust-mongers, and being less assertive in support of the Palestinian independence struggle.

CONCLUSION

Based on his analysis, a theme is found in the poem Al-Ḥubb wa Al-Bitrūl by Nizār Qabbānî in the form of struggle and love for the motherland. The characters in the poem are the characters of me, you, the oil king, the master, and the camel. The poem's setting includes places such as the desert, the walls of the room, Paris, Jerusalem, Jaffa, Haifa, and Beersheba. The time setting contained in the poem is night.

Nizār Qabbānî's poem Al-Ḥubb wa Al-Bitrūl based on Riffaterree semiotics is read through two stages of reading, namely heuristic reading or first-stage reading and hermeneutic reading or second-stage reading. The reading of the heuristics in the poem is based on language conventions. Languages that have implications or connotations become objects of heuristic reading. Hermeneutic readings in the poem find a model of sentences that can be found in each section of the poem's five parts. The sentence model found it is " متى تفهم؟". The matrix of the poem is resistance to the capitalist class or rulers.

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