

## WOMEN'S IDENTITY, POWER, AND AGENCY IN THE POETRY OF ASHHADU AN LA IMRO'AN ILLA ANTI BY NIZAR QABBANI: A SEMIOTIC STUDY OF RIFATERRE

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Received: 18-06-2024	<b>Abstract:</b> The society's view of women so far depicts that they do not have identity, power, or the ability to make changes to themselves or others. In contrast to the content of Nizar Qabbani's poem, the poet describes how women can contribute to the lives of others. This research aims to reveal the forms of identity, power, and agency of women in the poem <i>Asyhadu An La Imro'an Illa Anti</i> by Nizar Qabbani. Rifaterre's semiotic theory is used to analyze poetry. This type of research is qualitative. The primary data source of this research comes from the poem <i>Ashhadu An La Imro'an Illa Anti</i> by Nizar Qabbani. Meanwhile, secondary data sources come from journals, artifacts, proceedings, and relevant books. The data collection technique used is the reading and recording technique. The data analysis techniques are data reduction, data exposure, and conclusion drawn. The results of this study show that there are six identities of women, namely diligent in all things, motherhood, generosity, attractiveness, companionship and protector, and bravery. The two forms of women's power are to make men helpless and to have power over the laws of the world. As well as a form of women's agency, which is to change life to be more colorful.
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### INTRODUCTION

Poetry as one of the genres of literary works has a pattern that cannot be separated from the rhythm, rhyme and rules of arranging verses and lines whose dictation looks stunning and full of meaning (Rahma, 2019). One type of literary works is poetry. Hooykaas, argues that poetry is an old style of poetry that developed in Indonesia, but the word poetry was absorbed from the Arabic language, namely *syi'ir*. *Syi'ir* is the highest point of aesthetics in literature (Mustika & Isnaini, 2021). And the Arabs are very famous for their proficiency in this field. When juxtaposed with other literary works such as *khatabah* and *kitabah*, then what has a greater impact on the hearts of the Arab people is *syi'ir*. Because the diction in *syi'ir* can be enjoyed in the heart even without thinking about it first (SyaiFuji & Irawan, 2021).

Community engagement with poetry not only fosters language proficiency from efforts to expand vocabulary and increase creativity (Yanda & Ramadhanti, 2021). However, in modern times, poetry is indispensable for developing emotional intelligence. By deepening self-understanding and empathy for others. Poetry serves as a powerful tool for introspection, reflection, and personal self-growth (Murniviyanti et al., 2021).

Ahmad Ash-Shayib gave the opinion that poetry is speech or writing that contains *wazan* or *bahr* and *qafiyah* and aspects of expression of taste and imagination which must be more dominant than prose (Astuti et al., 2021). Agreeing with Ash-Shayib, Dr. Ali Badri also said that poetry is a sentence that is deliberately composed using Arabic rhythm or *wazan* (Arifiany, 2022). Then, more complexly, Arabic literary experts say that poetry is a sentence that is eloquent,

rhythmic, rhyme, usually describing a beautiful imagination (Syaifuji & Irawan, 2021).

One of the leading contemporary Arabic poets is Nizar Qabbani. Undoubtedly, in the literary world Nizar became one of the most productive and most valuable avant-garde poets in Modern Arabic poetry. Nizar Qabbani's intelligence and excellence in composing poetry was inherited from his grandfather. Nizar Qabbani's grandfather was a performer as well as a pioneer and originator of theater in Egypt who had talents in the world of literature and art. In addition, his grandfather was a composer and poet (Barakat, 2020). The works authored by Nizar have a beautiful form of language style, but are full of meaning. Among the poems written by Nizar Qabbani, the poem entitled *Ashhadu An La Imro'an Illa Anti* is one of the poems that uses a distinctive and beautiful language style. Thanks to this expertise, Nizar is known as a gazal poet (Ma, 2024).

The poem *Ashhadu An La Imro'an Illa Anti* is interesting to study, because the poet presents his work as a form of admiration for a woman. He wrote with unusual poems, in his poetry writing notes he admired such a beautiful female figure. For many people, the word "love" is a mere matter for teenagers, while for Nizar it is actually a great and most noble gift. So Nizar seems to never end living into love through the vastness of imagination and the language of poetry. He testified that the woman was the only figure in his heart, the figurative language used gave the meaning that the woman had become her world (قباني, n.d.). The deep feeling of love for his woman makes him write the beauty of love in this poem, he interprets women very gently, a woman's struggle for many sincere, patient, tough, facing her man is made a very expensive appreciation in every verse of the poem (قباني, n.d.). The poem *Ashhadu An Laa Imroata Illa Anti* attracts researchers to dive deeper to find the reason why the poet wrote this poem within the scope of identity, power and agency that women have through the knife of Riffaterre's semiotic analysis.

Semiotics comes from the Greek words "*seme*" and "*semeion*," meaning sign (Website, 2021). Nasution explained that semiotics is the science that systematically

studies signs and symbols, as well as their symbolic systems and processes (Hasbullah, 2020). Arifiany (2022) states that Riffaterre Semiotics proposes a special method of meaning, namely giving meaning to literary works as a system of signs, known as producing the meaning of signs. Riffaterre in (Hasbullah, 2020) mentioned that poetry is a language activity that is different from the use of everyday language. Poetry always conveys something indirectly by hiding it in signs. Therefore, semiotic Riffaterre is the most appropriate method to use in the analysis of poetry, since its approach focuses on giving meaning in literary works (rhymes) (Cahyanti et al., 2018).

Riffaterre's semiotics are interesting to study because they offer a unique approach to understanding and analyzing the meaning of literary works, especially poetry. This method emphasizes that poetry conveys its message and meaning through hidden signs and symbols, as opposed to everyday language that is direct (Meilantari & Sagala, 2022). Riffaterre's approach provides in-depth insight into how meaning is generated and understood, as well as how readers can unearth the layers of meaning hidden in the text. Additionally, by focusing on the production of the meaning of signs, Semiotic Riffaterre allows for a richer and more complex analysis of literary works, making it an invaluable tool for researchers and literary critics who want to explore the hidden dimensions of poetry (Almuminin & Saguni, 2021).

Riffaterre proposed four aspects in producing the meaning of poetry, namely (1) heuristic and hermeneutic reading, (2) the immediacy of poetic expression that occurs through displacing of meaning, distorting of meaning, and creating of meaning, (3) the use of matrices, models, and variants, and (4) hypograms or intertextual relationships (Cahyanti et al., 2018).

Women's identity, power, and agency are three interrelated concepts in discussing the role and position of women in society. Women's identities encompass aspects such as gender, culture, social class, and individual experiences that shape who they are and how they perceive themselves (Sunesti et al., 2018). Women's power refers to their ability

and right to influence decisions in various aspects of life, both in the public and private spheres. This includes access to education, employment, and participation in politics (Idrus, 2014). Women's agency, on the other hand, refers to their capacity to act independently and make choices that affect their own lives and the communities around them. These agencies are often influenced by existing social structures and policies, but they are also a reflection of the ability of individual women to navigate and respond to the challenges they face (Sunesti et al., 2018). This combination of identity, power, and agency is key to understanding how women can claim their rights and change existing social dynamics (Muassomah et al., 2021).

Research on the poem *Ashhadu An La Imro'an Illa Anti* has been widely studied. However, studies that have existed so far related to research objects only tend to look at four aspects. First (Uhim, 2022) focuses on the general concept of rifaterre semiotics. Second (Rohmah, 2021) Discussing the figure of the woman Ayng described in the article. Third (Asy'ari & Yoyo, 2021) in his article examines the technique and quality of translation. Fourth (Life & Intercession, 2022) The topic of female figures is depicted in poetry.

Research with formal objects of Rifaterre's semiotics has also been widely applied in various researches. First (Almuminin & Saguni, 2021) discusses the hypogram in a poem titled Wild Poetry. Second (Meilantari & Sagala, 2022), meaning on Yonezu Kenshi and Lemon. Third (Wahyuni et al., 2023) discusses the meaning of the poem Titik Nadir. Fourth (Rabianti, 2019) to understand the topic of the Ceningrara mantra and to know the public's perception of the mantra. Fifth (Ismail & Asia, 2022), the heuristic contained in Doangang Pattuik Pakrisik Battang. Sixth (Cahyanti et al., 2018) discusses the concept of Rifarrete's semiotics in the fragment of the poem Rain of June.

This study has similarities with previous studies. The equation is a material object and a formal object that is lifted. Meanwhile, the difference is that this research focuses on the analysis of Women's Identity, Power, and Agency using the

analytical knife of Rifaterre's Semiotics in the poem *Asyhadu An La Imro'an Illa Anti* by Nizar Qabbani. Which this study has never been studied. The position of this study among previous researchers is to complement the findings in terms of detailed coverage, namely, Women's Identity, Power, and Agency. The previous study only discussed Rifaterre's Semiotics in general. The purpose of this study is as an effort to complement the shortcomings in previous research that discussed Women's Identity, Power, and Agency. The existence of this research is expected to contribute to the scientific field and add references.

#### METHOD

The type of research used is qualitative descriptive (Moleong, 2011) with the analytical knife of Rifaterre's Semiotics. This qualitative descriptive research intends to describe, analyze, and make researchers' interpretations of the concept of symbolic interaction. The primary data source of this research is Poetry entitled *Ashhadu An La Imro'an Illa Anti* by Nizar Qabbani, especially fragments of poems that contain Women's Identity, Power, and Agency. Then the secondary data in this study are in the form of supporting books, journals, articles, and also various literature relevant to the research topic.

The data collection technique in this study uses reading and note-taking techniques. The reading technique carried out by the researcher is to read the poem, understand each stanza, then classify the data according to the focus of the research. The note-taking technique carried out by the researcher is to record the data selected in the reading technique, observing the data obtained with the theory used. Then in validating the data, the researcher used techniques to increase perseverance, triangulation, and discussion. The steps taken by the researchers in increasing perseverance are reading the poem repeatedly and rereading the theory used as an analysis knife. Then the researchers conducted triangulation (Bachri, 2010) on the data sources, methods, and theories used. Then the researcher had a discussion with colleagues and lecturers. After that, in

analyzing the data, the researchers used the Miles and Huberman analysis approach which consisted of three stages, namely data reduction, data exposure, and conclusion drawing (Thalib, 2022).

## RESULTS AND DISCUSSION

Nizar Qabbani's poem *Ashhadu An La Imro'an Illa Anti* is one of the many romantic poems written by a famous Syrian poet. Qabbani is known for his emotive poetic style and deep expressions of love. Like many other works, this poem focuses on themes of love and admiration for women. The title *Ashhadu An La Imro'an Illa Anti* means "I testify that there is no woman but you". In this poem, Qabbani expresses his deep and irreplaceable feelings of love for a woman he admires so much. This poem describes how the woman became the center of life and a source of inspiration for the poet. Through the expressions in this poem, it can be seen how great the influence and presence of the woman is in the poet's life and mind. So that it presents women's identity, power, and agency in the poem (قباني, n.d.).

Michael Riffaterre in (Bagaskara et al., 2024) states that there are four important aspects that must be considered when studying and describing a poem. The four aspects are: a. poetry as an indirect expression, which explains something with different meanings, b. heuristic and hermeneutic readings, c. matrices, models, and variants, and d. hypograms. These four aspects will be used in expressing forms of women's identity, power, and agency in Nizar Qabbani's poems. The detailed explanation is as follows.

### Female Identity

Women have their own identity which shows that women are not just weak human beings (Muslimin, 2019). Women can also be a figure needed by many people. This is reflected in the poem *Ashhadu An La Imro'an Illa Anti* by Nizar Qabbani. The researcher obtained 6 female identities that Qabbani described in his poem. As in the following table.

**Table 1. Forms of female identity in the poem *Ashhadu An La Imro'an Illa Anti***

No	Poetry Data	Stanza Order	Forms of Identity
1.	أشهد أن لا امرأة، أتقنت اللعبة إلا أنت، واحتملت حماقتي، عشرة أعوام كما احتملت، واصطبرت على جنوني مثلما صبرت، وقلمت أظفري، ورتبت دفاتري، وأدخلتني رروضة الأطفال، إلا أنت	1	Diligent in everything
2.	أشهد أن لا امرأة، تعاملت معي كطفل عمره شهران، إلا أنت.. وقدمت لي لبن العصفور والأزهار والألعاب، إلا أنت	4	Have maternal traits
3.	أشهد أن لا امرأة ، كانت معي كريمة كالبحر، راقية كالشعر، ودللتني مثلما فعلت، وأفسدتني مثلما فعلت، أشهد أن لا امرأة، قد جعلت طفولتي، تمتد للخمسين.. إلا أنت	5	Generous
4.	أيتها البحرية العينين، والشَّمعية البيدين، والزائفة الحضور، أيتها	11	Have an appeal

			البيضاء كالفضة، والمساء كالبحر
5.	12	Companions and protectors	أشهد أن لا امرأة ، على محيط خصرها، تجتمع العصور، وألف ألف كوكب يدور، أشهد أن لا امرأة، غيرك يا حبيبي، على ذراعها ترى أول الذكور، وآخر الدور
6.	13	Brave	أيها اللامحة الشفافة العادلة الجميلة، أيها الشهية البهية الدائمة الطفولة، أشهد أن لا امرأة، تحررت من حكم أهل الكهف إلا أنت، وكسرت أصنامهم، وبددت أوهامهم، وأسقطت سلطة أهل الكهف إلا أنت، أشهد أن لا امرأة، استقبلت بصدرها خناجر القبيلة، خلاصة الفضيلة.

The table above shows 6 female identities obtained from 7 verses of the poem *Ashhadu An La Imro'an Illa Anti* by Nizar Qabbani. The seven identities are diligent in all things in the first stanza, have maternal qualities in the fourth stanza, be generous in the fifth stanza, have charm in the eleventh stanza, accompany and protector in the twelfth stanza, and be brave in the thirteenth stanza. The detailed explanation is as follows.

### *Perseverance in Everything*

أشهد أن لا امرأة، أتقنت اللعبة إلا أنت، واحتملت  
حماتي، عشرة أعوام كما احتملت، واصطبرت على  
جنوني مثلما صبرت، وقلمت أظفري، ورتبت دقاتي،  
وأدخلتني روضة الأطفال، إلا أنت

The first verse of this poem uses figurative language to convey a deeper meaning about women's perseverance in everything. The use of phrases such as "good at the game," "at home in my stupidity," and "patient in my madness" describe the poet's admiration for the female figure. Heuristic and hermeneutic readings deepen the understanding of the hidden meanings behind the words and symbols used, portraying women as figures who not only give unconditional love and understanding, but also as models of perseverance in various aspects of life. The matrices, models, and variants in this poem show the complexity of women's roles and identities, while the hypogram refers to the role of women in the broader cultural context as loving protectors.

### *Has Motherhood*

أشهد أن لا امرأة، تعاملت معي كطفل عمره شهران،  
إلا أنت.. وقدمت لي لبن العصفور والأزهار والألعاب،  
إلا أنت

The fourth stanza in the poem *Ashhadu An La Imroatan Illa Anti* shows that the phrases "treat me like a two-month-old boy" and "treat me like a sparrow's milk" are metaphors that describe gentle and caring treatment. This implies a very high level of care and affection. In the heuristic reading, the initial meaning is obtained, namely the depiction of the figure of a woman who takes care of the poet with affection. Meanwhile, in the hermeneutic reading, the verse also symbolizes attention and emotional comfort. This verse matrix is the deep affection and care of a woman to the poet. Her model is a concrete picture of a woman who cares for and treats the poet with tenderness and full

attention, like a mother to her baby. The variants include specific actions such as "treat me sparrow's milk" and "flowering and play". Her hypogram refers to the concept of the role of women as figures who provide affection and care, often depicted in gentle and thoughtful actions in literary and cultural texts.

### **Generous**

أشهد أن لا امرأة ، كانت معي كريمة كالبحر، راقية  
كالشعر، ودللتني مثلما فعلت، وأفسدتني مثلما فعلت،  
أشهد أن لا امرأة، قد جعلت طفولتي ، تمتد  
للخمسين.. إلا أنت

The fifth stanza in this poem describes women as generous figures like the vastness of the ocean. In addition, the female figure also has a sense or trait that pampers her lover who is likened to a child. In the heuristic reading of the verse, it shows the poet's testimony regarding the kindness of his lover. In the Hermeneutic reading, the generous Ocean can symbolize the wealth of experiences and feelings that women give to poets.

The matrix of this verse is an appreciation and reflection on the influence of a lover who is very great on the poet. Her model is a concrete image of a woman who is as generous as the ocean, providing abundant goodness and beauty in the poet's life. The variant is a woman who not only provides kindness, but can also provide a destructive experience. This shows the complexity of the relationship and its impact on the poet. The hypogram in this poem may refer to women as a giving and destructive figure in the poet's life. This can reflect the role of women as comforters and protectors, but also as a source of grief and conflict.

### **Have Appeal**

أيتها البحرية العينين، والشمعية اليدين، والزائفة  
الحضور، أيتها البيضاء كالفضة، والملساء كالبشر

Verse 11 in this poem uses figurative language to describe the beauty and charm of a woman. Phrases such as "the woman with the eyes of the ocean" and "whose hands are shining" create an image of the woman's amazing and impressive presence. The use of words such as "silver white" and "sparkling like crystal" adds a strong aesthetic dimension and describes the woman's purity and elegance. At the heuristic stage, the poet expresses deep admiration for the beauty of his lover. At the hermeneutic stage, metaphors such as "the eye of the ocean" and "shining hands" can symbolize the woman's wisdom, generosity, and ability to illuminate the poet's life. "Silver white" and "sparkling like crystal" reflect its elegance, purity, and physical beauty.

The matrix of this verse is the poet's praise and admiration for women who are considered extraordinary. Her model is a concrete image of a woman full of beauty, purity, and stunning charm. The variants are the traits and characteristics of women expressed through the symbolism of the sea, light, and natural beauty. The hypogram in this poem refers to women as dazzling and inspiring figures. The metaphors of the sea, light, silver, and crystals can also show the spiritual side or wisdom of the woman that shines and enlightens the poet's life.

### **Companions and Protectors**

أشهد أن لا امرأة ، على محيط خصرها، تجتمع  
العصور، وألف ألف كوكب يدور، أشهد أن لا امرأة،  
غيرك يا حبيبي، على ذراعها ترى أول الذكور، وآخر  
الذكور

Verse 12 in this poem contains metaphors such as "the ocean of her embrace" and "thousands of rotating galaxies" expressing the greatness and concern of the woman in the poet's view. In the heuristic reading, there is an expression of the poet's testimony about women's concern as a companion in their lives. Meanwhile, in the hermeneutic reading, there is a deep meaning related to the metaphors and symbols used. "The ocean of her embrace"

symbolizes the depth of the woman's emotions and influence in the poet's life, while "thousands of rotating galaxies" can show the wisdom, understanding, and wisdom of women in managing life.

The matrix of this verse is the poet's exaltation and admiration for women which he considers to be a presence that transcends the boundaries of time and space. Her model is a concrete picture of women's care and wisdom, which is reflected in the metaphor of the ocean and the galaxy. The variants are the various aspects of life and masculinity referred to in this poem, which include the beginning and end of human life as well as the influence of women in directing and inspiring. The hypogram in this poem refers to women as a source of wisdom, majesty, care, and influence that transcends physical and material dimensions.

### Brave

أَيُّهَا اللَّمَّاحَةُ الشَّفَافَةُ الْعَادِلَةُ الْجَمِيلَةُ، أَيُّهَا  
الشَّهِيبَةُ الْبَهِيَّةُ الدَّائِمَةُ الطَّفُولَةُ، أَشْهَدُ أَنْ لَا امْرَأَةً،  
تَحَرَّرَتْ مِنْ حُكْمِ أَهْلِ الْكَهْفِ إِلَّا أَنْتِ، وَكَسَّرَتْ  
أَصْنَامَهُمْ، وَبَدَّدَتْ أَوْهَامَهُمْ، وَأَسْقَطَتْ سُلْطَةَ أَهْلِ  
الْكَهْفِ إِلَّا أَنْتِ، أَشْهَدُ أَنْ لَا امْرَأَةً، اسْتَقْبَلَتْ بِصَدْرِهَا  
خَنَاجِرَ الْقَبِيلَةِ، خِلَاصَةَ الْفَضِيلَةِ.

Verse 13 in this poem indirectly describes women's courage through the depiction of powerful and inspiring figures. Phrases such as "destroy their idols", "Destroy their wishful thinking", "Tear down the kingdom of *Ahlul Kahfi*", and "Aim her chest on the sword" highlight women's courage which not only describes physical actions, but also reflects women's courage in facing and conquering great challenges. The reading of the heuristic is shown in women's actions as a tangible manifestation of courage and firmness in the face of obstacles. Meanwhile, the reading of hermeneutics shows women as figures who are not only physically brave, but also have the courage to change paradigms and face limiting norms.

This temple creates a matrix of glorification of women who are able to confront and change the structure of power and oppression. Her model is a concrete picture of women who have the courage to fight and overcome various forms of injustice and oppression. The variants are the various concrete actions depicted in this stanza, such as destroying symbols of power and facing physical threats, which highlight the courage of women in changing the existing reality. The hypogram in this verse may refer to women as inspirational and a source of courage who is able to face all challenges and break down obstacles that stand in the way of progress and freedom.

### Women's Power

There is a public view of women that they have no power either over themselves or over others (Dwiprigitaningtias, 2020). This is in contrast to the poem *Ashhadu An La Imro'an Illa Anti* by Nizar Qabbani. This poem describes the form of women's power over their lovers. As in the following table.

**Table 1. Forms of women's power in the poem *Ashhadu An La Imro'an Illa Anti***

No.	Poetry Data	Stanza Order	Forms of Power
1.	أشهد أن لا امرأة، قد أخذت من اهتماي، نصف ما أخذت، واستعمرتني مثلما فعلت وحررتني مثلما فعلت	3	Making a man a helpless figure and very dependent on a woman figure
2.	أشهد أن لا امرأة، قد غيرت شرائع العالم إلا أنت، وغيرت، خريطة الحلال والحرام، إلا أنت	9	Reign over the laws of the world

The table above shows two forms of women's power obtained from the poem *Ashhadu An La Imroatan Illa Anti* by Nizar Qabbani. Researchers get two forms of power, namely making men helpless and ruling over the laws of the world. The detailed explanation is as follows.

### ***Making Men Helpless***

أشهد أن لا امرأة، قد أخذت من اهتماي، نصف ما  
أخذت، واستعمرتني مثلما فعلت وحررتني مثلما فعلت

Verse 9 in this poem uses figurative language to convey the poet's fascination with the beauty and attractiveness of women. The phrase "able to grab my attention" describes how powerful a woman's influence was in the poet's life, not only physically but also emotionally and spiritually. In the heuristic reading, the poet's recognition of women's power in his life was obtained. Meanwhile, in the hermeneutic reading, there is an image of women as figures who have the ability to colonize and free poets from conditions that may be limited or bound.

The matrix of this poem verse is a glorification of the strength and beauty of women who are able to influence the life of the poet so deeply. The model is a concrete image of a woman who is able to conquer the heart and mind of the poet, and free her from the shackles that bind her. Its variants include the actions of women described in this stanza, such as taking and giving more than has been taken away, which reflects women's contribution to improving the lives of poets. The hypogram in verse 9 refers to women's identity as a source of strength and freedom, which is able to have a positive influence on a person's life through her attractiveness and beauty.

### ***Reigning Over the Laws of the World***

أشهد أن لا امرأة، قد غيّرت شرائع العالم إلا أنت،  
وغيّرت، خريطة الحلال والحرام، إلا أنت

Verse 9 in this poem uses figurative language to convey the power of women in

changing laws and morality in society. The phrases "changing the laws of the world" and "changing the map of halal and haram" reflect not only physical influence or formal power, but also women's power in changing views and perspectives on moral values. The heuristic reading interprets that the women in this verse have an extraordinary ability to change and influence the social and legal order. Meanwhile, the reading of hermeneutics shows that women are not only subjects influenced by social norms, but also as agents who are active in changing them.

The matrix in this verse is a tribute to the power and influence of women in changing the world's view of law and morality. The model is a picture of women who have the ability to change the social paradigm and influence important decisions in people's lives. Its variants include the concrete actions of women in this poem that illustrate her courage and wisdom in confronting and changing laws and values that are considered absolute. The hippogram in this verse refers to the identity of women as a change-bearer and enlightener in society, capable of changing law and morality in a unique and influential way.

### ***Women's Agency***

In addition to identity and power, women can also provide agency or change, both for themselves and for the lives of others. Women's agency includes the ability to make independent decisions, influence the surrounding environment, and bring about positive transformation in various aspects of life (Putri, 2020). They can be agents of change in families, communities, and even at the national or global level. For example, through education, women can improve the quality of life for them and their communities, promote gender equality, and contribute to social and economic development. With courage and perseverance, women can break down traditional boundaries, fight for their rights, and inspire future generations to follow in their footsteps. In fields such as politics, business, science, and the arts, women continue to show that they are significant drivers of change, capable of bringing innovation and progress (Wijayanti, 2018).



The agency or change made by women is also found in Nizar Qabbani's poem entitled *Ashhadu An La Imro'an Illa Anta*. As in the following table.

**Table 1. Forms of female agency in the poem *Ashhadu An La Imro'an Illa Anti***

No.	Poetry Data	Stanza Order	Agency Form
1.	أشهد أن لا امرأة، تشبهي كصورة زيتية، في الفكر والسلوك إلا أنت، والعقل والجنون إلا أنت، والملل السريع، والتعلق السريع، إلا أنت	2	Changing the poet's life to be more colorful

### *Changing Lives for More Colors*

أشهد أن لا امرأة، تشبهي كصورة زيتية، في الفكر  
والسلوك إلا أنت، والعقل والجنون إلا أنت، والملل  
السريع، والتعلق السريع، إلا أنت

The second stanza of this poem uses figurative language to describe women as figures who are able to reflect and color the life of poets such as oil paintings. The phrase "think of me like an oil painting" not only describes physical beauty, but also implies the depth of the poet's understanding and experience of the woman. In the reading of female heuristics, it is interpreted as a reflection or reflection of the poet, both in thoughts, actions, and existence as a whole. Meanwhile, the reading of hermeneutics highlights that women are not only objects in the poet's life, but also as subjects that have a significant influence and impact on the identity and existence of poets.

The matrix is the glorification and appreciation of women as figures who have the ability to reflect and influence the life of poets in a profound way. The model is a concrete image of women that becomes a mirror or reflection of the poet's life and identity, as well as enriches her life

experience. Its variants include various aspects of life and interactions with these women that shape and change the poet's perspective and experience. The hypogram in this poem verse refers to the identity of women as a figure who is able to be a mirror or reflection that describes the depth and uniqueness of the poet, as well as a source of inspiration and positive influence.

### CONCLUSION

The results of the semiotic analysis of Riffaterre's poem *Asyhadu An La Imro'an Illa Anti* by Nizar Qabbani include: there are six data in women's identity in the form of (diligent in all things, have maternal qualities, generous, attractive, companion and protector, brave), there are two women's powers in the form of (making men helpless, ruling over the laws of the world), there is one data in women's agency (changing life to be more colorful). And the use of matrices, models, and variants, as well as diverse hypograms.

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