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## EXPLORING THE MEANING OF LOVE AND LONGING FOR POETRY IN IBN ARABI'S DIWAN TARJUMAN AL-ASHWAQ

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### ABSTRACT

This article aims to analyze the meaning of love and longing for literary works in the form of poems contained in the Diwan Tarjuman Al-Ashwaq by a Sufi named Ibn Arabi. The theory used is Riffaterre's Semiotic theory. Written ada sources in the form of journals, books, and articles that are relevant to the topic of discussion. Tarjuman Al-Ashwaq contains poems that contain elements of love and longing, which are symbolized by the figure of a girl or woman who sparked controversy in the history of Islamic literary works because his poems were considered to contain the meaning of Ibn Arabi's Sensual love for women. However, the analysis results show that the meaning carried out by the people at that time needed to be corrected. Ibn Arabi only used women as a source of inspiration to represent his love and longing for Allah.

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## INTRODUCTION

Poetry is a form of literary work that uses expressions or allusions that contain deep meaning and to know the meaning is not read literally but with an attempt at interpretation. As Putu Arya Tirtawirya said, poetry is an implicit and vague expression, with meaning mostly implied here the diction leads to a connotative meaning that expresses the feelings or thoughts of a poet, so most of his works are very dependent on the condition of the poet. Meanwhile, according to Riffaterre (1978), poetry is a language

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activity that is different from the use of language in general. Poetry always talks about something indirectly by hiding it in signs. The indirectness of expression contained in poetry is the appeal of poetry compared to other literary works.

In this article, literary works that are the subject of research are several poems contained in *Tarjuman Al-Ashwaq*, which is the work of one of the great Sufis at the time of the development of the Islamic world, namely Ibn Arabi. Ibn Arabi was a man of extraordinary genius. He was able to write hundreds of great works throughout his life. However, the works made by Ibn Arabi did not invite a little controversy, especially in the work of *Tarjuman Al-Ashwaq* because the anti-Ibn Arabi considered the work erotic and unworthy of read by Muslims. At that time, Ibn Arabi was often considered heretical, infidel, and idolatrous. His doctrine of Sufism has strongly condemned even the followers of Ibn Arabi received the same treatment, namely berated to be killed by anti-Ibn Arabi groups. Therefore, researchers are interested in exploring the deep meaning of the poems contained in *Tarjuman Al-Aswaq*. In examining the meaning contained in Ibn Arabi's poems, researchers used Semiotic Riffaterre with heuristic and heurmetic readings as analytical tools that focused on the sentence structure of poetry and its symbols as study material.

## **METHOD**

### **Semiotic Riffaterre**

Navigating the rich tapestry of poetic expression, Riffaterre's semiotic theory not only provides a methodical lens for decoding symbols but also underscores the multifaceted nature of poetry, inviting readers to delve into the complexities of linguistic nuances and cultural connotations embedded in each verse. Riffaterre (1978) said in his book entitled *Semiotic of poetry* that Riffaterre's semiotic is a theory that can interpret symbol or signs contained in poetry. There are several stages to finding the meaning of poetry using semiotics, which can be indirectly in expressing poetry, reading in heuristics, and reading in hermeneutics.

#### **1. Heuristic**

As readers traverse the poetic terrain through heuristic reading, they encounter not only a departure from the ordinary but also an invitation to explore the depths of linguistic creativity, where poets employ diction and syntax as instruments to craft a unique aesthetic experience. Heuristic reading is based on the structure of the language or

semiotically based on the conversations of the first-level semiotic system (Pradopo, 2003). In poetry, diction is often found not used in everyday language and discrepancies in sentence structure.

At the stage of heuristic reading, the meaning of words and synonyms is translated or clarified. Heuristic reading can also generate the "meaning" of a text. "Meaning" here is all information at the mimetic level presented in the text to the reader, textual and referential in accordance with the language. Thus, heuristic reading is a semiotic reading of the first level, based on linguistic structures that translate the "foreignness" of words and language structures to fit the commonly used language and prevailing sentence structure. It can be concluded that at this stage, the poem's meaning will be textual.

## **2. Hermeneutics**

Through hermeneutics reading, the poetic landscape transforms into a canvas where each symbol and sign serves as a brushstroke, contributing to the rich tapestry of meaning. The interpretative gaze, now honed by the insights gleaned from heuristic exploration, endeavors to uncover the authentic essence concealed beneath the poetic veneer. Hermeneutics reading is a rereading (retroactive) after heuristic reading by giving its literary convention (Pradopo, 2003). In this reading process, the poem is interpreted as a whole. The signs or symbols obtained in the poem by reading hermeneutics are the true meaning.

There are two main things that are usually the subject of interpretation in hermeneutic readings, namely metaphors and symbols. A metaphor is a sentence or form of expression whose words are used metaphorically. Metaphor analysis of statements is done by discourse analysis. Here, we will look at the theory of classical metaphor interpretation, whose metaphor is based on the word metaphor. There is also about symbols. A symbol is a marking structure in which there is a direct, principal, or literary meaning referring to an additional, other indirect, secondary, and figurative meaning that can be understood only through the first. This liberation of expression with a double meaning says precisely the hermeneutic realm.

The research method used is descriptive qualitative, namely by explaining the data studied in depth without using numbers and describing it systematically so that it is easy to understand. The data collection technique used by researchers is documentation, namely by recorded passages of poetry showing the form of expression of Ibn Arabi's love

and longing contained in Ibn 'Arabi's *Dîwân Tarjumân al Ashwâq*. The results of the documentation are then recorded as data to be analyzed.

## **FINDINGS AND DISCUSSION**

### **Findings**

- **Historical Background of the Abbasid Dynasty**

The Abbasid dynasty was sovereign for 524 years from 132-556 AH/ 750-1258 AD. The Abbasid dynasty marked the height of Islamic culture. Science has made great strides in its progress. The first steps in the growth of science were translating foreign writings, particularly Greek ones, into Arabic, the founding of the Bait al-Hikmah Library and the Center for Knowledge Development, and the foundation of schools of science and religion as the result of intellectual independence. When Harun al-Rashid (786–809) and his son al-Ma'mun (813–833) were caliphs, the Abbasid Dynasty was at its most well-liked. Harun al-Rashid utilized his wealth for charitable causes, establishing hospitals, schools, clinics, and pharmacies.

Muslim scholars also studied, commented on, corrected translated books or misconceptions of prior errors, and created new opinions or ideas, as well as expanded scientific investigation to uncover the secrets of nature, which began by looking for classical manuscripts left by ancient Greeks, emerged as a result of the widespread translation effort and at the same time as a result of the rise of science. The writings were later sent to Baghdad, where they were translated and analyzed at the library that served as the study center for al-Baitul Hikmah, sparking the development of fresh concepts.

The Abbasid Period was also when Arabic literature reached its pinnacle of progress in the sphere of literature. His administration was more accepting of other countries' cultures during the Abbasid era. Consequently, this had an impact on Arabic writing. Written literature was more in demand at this period than oral literature. This resulted from the Buwaih people's cultural influence on Abbasid civilization. This impact led to a linguistic conflict between Arabs and non-Arabs due to numerous writing mistakes. It was making oral literature less and less common at this time. Even preachers now use text rather than speaking spontaneously when giving sermons. However, because Islam is a vast religion and has controlled several regions, including Andalusia (Spain), Arabic literature can also be known to develop everywhere. Numerous Abbasid authors are still well-known today, including the Andalusian Ibn Arabi.

- **Ibn Arabi's Influence on the Abbasid Dynasty**

Ibn Arabi was born on 17 Ramadan 560 H or 28 July 1165 M in Murcia, Spain. Ibn Arabi had the real name Abu Bakr Muhammad bin Ali bin Muhammad bin Ahmad bin Abdullah al-Hatimi al-Tha'i. He grew up in a royal family where his father was a politician but devoutly religious. Ibn Arabi was a Sufi and philosopher who did not follow in his father's footsteps as an official or politician. Ibn 'Arabi often traveled and studied many things, making hundreds of books that influenced Islamic literature.

Ibn Arabi resided in the Abbasid Dynasty from 1160 to 1170 AD, during the time of Caliph Al-Mustanjid Billah. Ibn Arabi was not directly involved in politics throughout the Abbasid era. As a philosopher, Sufi, and a literary figure, he focused more on developing his spiritual thought and teaching. However, the social and intellectual environment of the Abbasid Dynasty encouraged the advancement of spiritual thinking and practice among Sufis, notably Ibn Arabi.

- ***Tarjuman Al-Ashwaq***

In 589 H or 1201 M, Ibn Arabi went to Mecca. In Mecca, Ibn Arabi began writing the diwan *Tarjuman al-Ashwaq* an expression of longing. According to some sources, the writing of this diwan was inspired by women. One of these women was Nidzam, a girl who was the daughter of the teacher, Zahir bin Rustum.

Because this diwan contained elements of love and longing for women who were quite dominant, Ibn Arabi came under fire and was accused of hiding his sensual love for women under the teachings of Sufism.

The controversy over Ibn Arabi's work in some circles is understandable. Because at that time, it was of course taboo to talk about women in Religion. Let alone associate it with the holiness of God. The above accusations and criticisms led Ibn Arabi to write a *Syarah* (commentary) on the diwan under the name *Dzakhir al A'laq*. In this *syarah*, Ibn 'Arabi turned one hundred and eighty degrees from his initial confession. As mentioned above, the *Tarjuman al-Ashwaq* was Ibn Arabi's offering to the woman he yearned for, Nizdam. Indeed, at the end of his preamble to *Tarjuman al-Ashwaq*, he did not forget to insert his intention that these verses, though an expression of longing, still showed his appearance to God. He also warned the *Diwan* readers not to be tempted by inappropriate

preconceived notions.

## Discussion

### Analysis of the Meaning of Love and Longing for Poetry in *Diwan Tarjuman al-Ashwaq*

Some of the poems used as research material in this paper are fragments of poems contained in the book by a great scholar of Ibn Arabi, namely *Tarjuman Al-Ashwaq* as follows:

#### 1. *Tarjuman Al-Ashwaq* (I: 1-4)

ليت شعري هل دروا \* اي قلب ملكوا

Would that I were aware whether they knew what heart they possessed!

وفوادی لودری \* ای شعب سلکوا

And would that my heart knew what mountain pass they threaded!

اتراهم سلموا \* ام تراهم هلکوا

Dost thou deem them safe, or dost thou deem them dead?

حارارباب الهوی \* في الهوي وارتبکوا

Lovers lose their way in love and become entangled.

#### Analysis:

The above poem is the first poem contained in the *Diwan Tarjuman al-Ashwaq*. The first line expresses the poet's wish to discover whether the lover is aware of the presence of his heart. It represents the poet's quest to know whether Allah is aware of his love and can adequately communicate his sentiments.

The second line expresses the poet's longing to know the journey of the beloved in the quote 'mountain-pass', which is a metaphor that implies the desire to understand the spiritual path made by man in his search for Allah.

The third line asks whether the lover is safe or dead; this might be understood as a query about whether a man who pursues Allah has attained his spiritual objective or is still

entangled in the world.

The final line stresses how couples are frequently lost in love and get stranded. This illustrates the poet's insight that humans are frequently distracted by earthly goods and aspirations on the spiritual road of seeking God, preventing them from achieving the ultimate truth.

As a whole, this poem has an Islamic message that inspires people to recognize their loving relationship with God, understand the spiritual road they have chosen, and attempt to escape from worldly attachments that might obstruct their route to the ultimate truth.

## 2. *Tarjuman Al-Ashwaq (V: 1-3)*

أحجد الشوق واتهم الغرام \* فاتامابين نجدوتهام

My longing sought the Upland and my affliction the Lowland so that I was between Najd and Tihama.

وهماضدان لن يجتمعا \* فشتاتي ماله الدهر نظام

They are two contraries that cannot meet: hence my disunion will never be repaired.

ماصنعي ما احتيالي دلني \* يا عدولي لاتر عني بالمام

What am I to do? What shall I devise? Guide me, O my censor, do not affright me with blame!

### **Analysis:**

The first line expresses the poet's desire for the lofty (Upland) and pain in seeking the low (Lowland). It portrays the poet's spiritual search, which occurs at numerous levels and under varied conditions, both high and low.

The poet mentions that he was between Najd and Tihdma. Najd and Tihdma are two opposing geographical locations that might be understood as opposing spiritual states. It expresses the poet's attempt to find unity and balance between his worldly existence (Tihdma) and his spiritual search (Najd).

The third line indicates that two opposed things, Najd and Tihdma, cannot coexist. As a result, the poet believed that his schism could never be mended. This demonstrates the poet's inner difficulty in reaching peace and harmony between the spiritual and

materialistic sides of his existence.

In the last line, the poet expresses his confusion and astonishment over what to do and design. He pleaded with his "censor" or counselors not to terrify him by accusing or condemning him. This demonstrates the poet's humility in seeking spiritual advice and direction from those he admires.

Overall, the poem examines the poet's spiritual journey toward finding harmony between the material and spiritual worlds, his inner tensions, and his longing for guidance and direction in his spiritual search. This poem represents the individual's quest to discover oneness with God and the proper path in his life.

### 3. *Tarjuman Al- Ashwaq* (VI: 1-4)

سان العزالاوبان الصبرادبانوا \*بانوا وهم فى سويدالقلب سكان

When they departed, endurance and patience departed. They departed, although they were dwelling in the core of my heart.

سالتهم عن مقييل الركب قيل لنا \*مقييلهم حيث فاح الشيح والبان

I asked them where the travellers rested at noon, and I was answered, 'Their noonday resting place is where the *shih* and *ban* trees difuse a sweet scent.'

فقلت للريح سيرى والحقى بهم \*فانهم عندظل الايكب قطان

Then I said to the wind, 'Go and overtake them, for they are biding in the grove's shade.

وبلغيهم سلاما من اخى شجن \*فى قلبه من فراق القوم اشجان

And bear to them a greeting from a sorrowful man whose heart is sorrowful because he is separated from his people.'

#### **Analysis:**

According to the first line, patience and fortitude also go when someone leaves. This is comparable to the idea that having the patience and fortitude to deal with a loss or a separation is crucial. In the spiritual world, fortitude is regarded as a virtue and a component of Allah's testing.

Then, in the following line, the poet inquires as to the resting location of the travelers

at noon and is informed that it is beneath a shih tree and a ban that emits a sweet scent. It shows how people look for solace and beauty in nature, but it may also be seen as an effort to sense Allah's presence, who is all-powerful and provides peace.

The poet then used the wind to send greetings from a guy who is grieving the loss of loved ones and to express his longing for the departed travelers. Human life is a whole of intense feelings of desire and parting, and spirituality likewise centers on longing for God and the suffering of being cut off from Him.

#### 4. *Tarjuman Al-Ashwaq (VII: 1-3)*

وزاحمنى عنداستلامى اوانس \*اتين الى التطواف معتجرات

As I kissed the Black Stone, friendly women thronged around me; they came to perform the circumambulation with veiled faces.

حسرن عن انوار الشموس وقلن لى \*تورع فموت النفس فى اللحظات

They uncovered the (face-like) sunbeams and said to me, 'Beware! For the death of the soul is in thy looking at us.

فكم قد فتلنا بالمحصب من منى \*نفوسا ابيات لدى الجمرات

How many aspiring souls have we killed already at al-Muhassab of Mina, besides the pebble-heaps.

#### **Analysis:**

The poet claims in the first stanza that after he kissed Hajar Aswad, women performing tawaf came around him wearing face coverings. This demonstrates the significance of the Kaaba and Hajar Aswad as blessing symbols in Islam. This also depicts how the poet controls his passion for women. At the time, the poet was advised not to stare at these women excessively since it may endanger chastity and spiritual wellness.

The women gathered around the Kaaba warn the poet in the next verse that having a passion for them might be detrimental to one's soul. This exemplifies the idea in Islam that engaging in excessive desire may have a detrimental effect on one's spiritual well-being. In order to keep your soul pure, it is crucial to keep your eyes open and restrain your emotions.

The poet claims that many courageous souls have been "killed" in Mina, close to the stone pile. It might be seen as the soul's sacrifice throughout a spiritual quest. In the framework of Hajj and Umrah, Mina is a significant ceremonial location where soul sacrifices are offered to renounce desires and temptations and progress spiritually toward Allah.

#### 5. *Tarjuman Al- Ashwaq* (VIII: 1-4)

درست ربوعهم وان هواهم \* ابداجديدبالحشى لايدرس

Their abodes have become decayed, but desire of them is ever new in my heart and decayeth not.

هدى ظلولهم وهدى الادمع \* ولذكرهم ابدا تذوب الانفس

These tears are shed over their ruined dwellings, but souls are ever melted at the memory of them.

ناديت خلف ركبهم من حبهم \* يامن غناه الحسن ها انامفاس

Through the love of them, I called out behind their riding camels, 'O who are rich in beauty, here am I, a beggar!

مرغت خدى رقة وصاباه \* فبحق هواكم لاتويسوا

I have rolled my cheek in the dust in tender and passionate affection: then, by the true love I owe you, do not make hopeless.

#### **Analysis:**

This poem can be viewed as the poet's persistent love and yearning for Allah. Although their bodily status and living place were devastated, the poet's love and desire for Allah remained fresh and unfading.

The poet remarked that the tears he shed were for the destruction of his loved ones' homes, but sentiments and memories of them transported the spirits away. This implies that the poet's love for Allah transcends material or bodily qualities and results from a profound spiritual experience.

The poet beckoned them from behind the camels they rode, professing himself a

beggar wealthy in their beauty out of love for them. It depicts the poet's humility, wishes to be with his loved ones, and his realization of his impotence to achieve their presence.

The poet said that rubbing his face in the dust in delicate and passionate adoration had humbled him. She begged for her love and hoped they would not end in despair.

Overall, the poem portrays the poet's constant longing, love, and desire for Allah and his loved ones. The poem expresses the poet's strong relationship with Allah and a genuine yearning to remain in His presence and love.

#### 6. *Tarjuman Al-Ashwaq (XI: 10-15)*

وكم عهدت ان لا نحول واقسمت \*وايس لمنحسوب وفاء بايمان

How often did they vow and swear that they would not change, but one dyed with henna does not keep oaths.

ومن اعجبا الاشياء ظبي مبرقع \*يشير بعناب ويومي باجفان

And one of the most wonderful things is a veiled gazelle, who points with red fingertip and winks with eyelids,

ومرعا مابين الترايب والنشى \*وياعجبا من روضة توسط نيران

A gazelle whose pasture is between the breast-bones and the bowels. O marvel! A garden amidst fires!

لقد صار قلبي قابلا كل صورة \*فمرعى لغزلان ودير لرهبان

My heart has become capable of every form: it is a pasture foe gazelles and a convent for Christian monks.

وبيت لاوثان وكعبة طائف \*والواح تورات ومصحف قران

And a temple for idols and the pilgrim's Ka'ba and the tables of the Tora and the koran book.

ادين بدين الحب انى توجهت \*ركايبه فالدين دينى وايمانى

I follow the Religion of Love: whatever way Love's camels take, that is my Religion and my faith.

### **Analysis:**

In this poem, the poet talks about how people make vows to remain the same frequently but are broken in practice. This depicts people's insecurity and difficulty keeping promises, especially their connection with God.

Furthermore, the poet portrays wonders in this realm, such as women with henna-red lips, crimson fingers, and eyelids that flicker. It demonstrates the beauty and attractiveness surrounding us, which may frequently influence and divert our attention away from the proper path.

However, the poet presents a larger vision of deity and Religion in succeeding words. He said that his heart could hold all shapes, from deer fields to Christian monasteries, temples for idols to the Kaaba of pilgrims, the table of law to the book of the Quran. This demonstrates the poet's insight that the essence of God takes many distinct shapes and expressions in many religions and beliefs.

Afterward, the poet said that he practiced the Religion of Love. Poets believe that love is the path to God. He stressed that his faith and beliefs were those of love and that he followed the road of the camels of love, which refers to a spiritual journey and a profound search for love.

Overall, the poem displays the poet's unconventional perspective on deity and Religion. He preached that the route to better understanding God was via love, and he regarded love as the foundation of his faith and beliefs.

### **7. *Tarjuman Al-Ashwaq* (XIII: 9-12)**

وصلوا السرى قطعوا البرى فاعيسهم \*تحت المحامل رنة وانين

They journeyed continuously through the night, they cut the nose-rings of their camels so that they (the camels) moaned and cried under the litter.

عاينت اسباب المنية عندما \*ارخوازمتهاوشدو ضوين

I beheld the pangs of death at the time when they loosed the camels' reins and tied their saddle girths.

ان الفراق مع الغرام لقاتل \*صعب الغرام مع اللقاء يهون

Oh! Separation together with love's pain is mortal, but love's sorest pain together with meeting is light.

ما لى عذول فى هواها انها \*معشوقة حسناء حيث تكون

None blames me for desiring her, for she is beloved and beautiful whenever she may be.

### **Analysis:**

The agony and spiritual journey of love are both described in the first line. Journey is frequently used as a metaphor for the soul's journey to Allah in the Sufi faith. It is believed that suffering and challenges encountered in the physical realm are necessary for the soul to be tested and purified.

Then, the third line states that disconnection (separation) along with the pain of love is something deadly, while meeting (Together) along with the pain of love is something light. This may be seen as a separation from and unification with Allah's experience. The spiritual experience revolves around man's relationship with Allah, and being one with Him is regarded as the ultimate objective.

The final line goes on to say that the desire for beauty is normal since the lover sees the desired partner as adored and lovely no matter where and when they are together. This is related to the Islamic belief that Allah is the source of all beauty and that seeking Him and sensing His presence is a fundamental human impulse.

### **8. *Tarjuman Al-Ashwaq (XVI: 13-16)***

فيا راعى النجم كن لى نديما \* وياساهر البرق كن لى سميرا

O watcher of the star, be my boon companion, and O wakeful spy on the lightning, be my nocturnal comrade!

وياراقدا ليل هنيته \* فقبل الممات عمزت القبورا

O sleeper in the night, thou didst welcome sleep and inhabit the tombs are thy death.

فلو كنت تهوى الفتاة العروب \* لنلت النعيم بها والسرورا

But had thou been in love with the fond maiden, thou wouldst have gained, through

her, happiness and joy

تعاطى الحسان خمور الخمار \* تناجى الشمس تناغى البدورا

Giving to the fair (women) the wines of intimacy, conversing secretly with the suns, and flattering the full moons.

### **Analysis:**

In this poetry, the author welcomes stargazers as trusty partners and lightning spies as night mates. This represents the poet's longing for a close relationship with nature and all-natural events demonstrating God's might.

The poet then alludes to someone who sleeps at night, enjoys slumber, and lives in a cemetery before dying. It can be understood as a sign for those spiritually dark and devoted to the worldly world, oblivious of the spiritual presence and more profound potential of love.

On the other hand, the poet wrote that if a guy falls in love with a delicate female, he will acquire contentment and delight as a result of that love. Greater happiness and enlightenment may be found via close connections with attractive women, hidden conversations with the sun, and worship of the full moon.

Overall, the poem expresses the poet's perspective on the value of love and spiritual connection in the search for God. The poet requested the elements of nature for assistance and support in his spiritual path.

The poem expresses the poet's desire for happiness and satisfaction via a strong, loving relationship with God and His creation.

### **9. Tarjuman Al-Ashwaq (XX: 16-22)**

طال شوقى لطفاً ذات نثر \* ونظام مؤنر وبيان

Long have I yearned for a tender maiden, endowed with prose and verse, having a pulpit, eloquent,

من بنات الملوكى من دار فرس \* من اجل البلاد من

One of the princesses from the land of Persia, from the most glorious of cities, from Isfahan.

هي بنتُ العراقِ بنتِ امامي \* اناضدها سليل يمانى

She is the daughter of 'Iraq, the daughter of my Imam, and I am her opposite, a child of Yemen.

هل رايتم ياساداتى اوسمعتم \* ان ضدين قط كجتمعان

O my lords, have ye seen or heard that two opposites are ever united?

لو ترانا برامة نتعاطى \* اكو ساللهوى بغير بنان

Had you seen us at Rama proffering each other cups of passion without fingers,

والهوى بيننا يسوق حديثا \* طيبا مطز با بغير لثان

While passion caused sweet and joyous words to be uttered between us without a tongue,

لرايتم ما يذهب العقل فيه \* اليمن والعراق معتقان

You would have seen a state in which the understanding disappears, Yemen and 'Iraq embracing together.

### **Analysis:**

In the first line, there is the word "Long have I yearned" " طَالَ شَوْقى " which is one of the metaphors of this poem. Then, in this line, there is also the word "tender maiden" " لَطْفَاءٍ ". This becomes one of the symbols in this poem where in the human context, the "tender maiden" is interpreted as a beautiful, pure, sinless thing. However, in a more profound sense, "الطَّفَاءِ" means "the world outside the tender maiden" that is the universe. That way, this symbol means purity, beauty, and nobility related to the universe originating in Allah.

The symbol "maiden" or "girl" in this poem acts as the basic framework of the form of relationship that is being built in the poem. The meaning of girl depicted in this poem represents Allah, who is characterized by purity, beauty, and nobility. The deep longing that poets create in poetry wants to look real, so dictions that are easier to understand are chosen in reality because the essence of Allah is so far away from the universe, and the best form of depiction for Ibn 'Arabi is with the symbol of a girl.

Thus, the meaning in this first line is the longing of a servant to the owner of purity,

nobility, beauty, and the universe, and the nobility of language is to Allah.

The second and third lines of the poem are explanatory. The main subject in the first line is "Allah." As in the first line, "tender maiden" is the main subject. In the second and third lines, it is emphasized with "One of the princesses" "من بنات الملوكى", and further explained by "She is the daughter of Iraq" "هي بنت العراق" which refers to Allah. The context of nobility refers to the high position. It is emphasized by "and I am her opposite, a child of Yemen" "انا ضد هاسليل يمانى" which explains that the state of "I" in poetry is a servant who does not have a high position like Allah as his Lord.

The seventh line has a metaphor for the words "Iraq" and "Yemen" as the main subject. Yemen is seen as the place where the figure "I" comes from and Iraq is seen as the place where "لطفة" represents Allah. According to the concept of this seventh line of poetry, the character "I" with "Allah" can "embrace" "معتقان" or in other words that are easier to understand literally, the figure "I" who is the man and God can be united.

In meaning, this poem means the love of a "man" servant for "Allah" as his God, as his creator, and although God has a high position compared to man as his creation, God and his creatures can unite because the deep love of his servant can be a barrier between him and Allah.

#### 10. *Tarjuman Al-Ashwaq (XXII: 5-8)*

تهوى فتعد كل قلب هايم \* يهوى الجسان براشق ومهند

Among them is she who loves and assails with glances like arrows and Indian swords, every frenzied heart that loves the fair.

تعطو برخص كالدمقس منعم \* بالندو المسكى الفتى مكرم

She takes with a hand soft and delicate, like pure silk, anointed with *nadd* and shredded musk.

ترنواذ الحظت بمقلة شادن \* يعزى لمقاتها سواد الاثم

When she looks, she gazes with the deep eye of a young gazelle: to her eye belongs the blackness of antimony.

بالغنج والسحر القتل مكحل \* بالتنيه والحسن البديع

مقلد

Her eyes are adorned with languishment and killing magic, her sides are girt with amazement and incomparable beauty.

### **Analysis:**

The author depicts the woman in this poem as someone who loves and assaults with a keen look like an arrow and an Indian blade. Every wild heart about beauty is crazy about this woman's charm. Because of their beauty, women here symbolize God.

The poet also described the woman's hands as silky and smooth, like pure silk anointed with nadd scent and musk flakes. It displays the grace and refinement of the divine nature. When he peered, he had deep eyes like a juvenile gazel. The woman's eyes are darkened by antimony (a substance used to beautify the eyes). This adds to her allure and mystery. The woman's eyes were flecked with yearning looks and lethal enchantment, and her body was surrounded by unrivaled wonder and beauty.

This poem might be seen as an incarnation of God's beauty and attraction, which captivates everyone. The woman depicts God's magnificence, hypnotizing and influencing others to adore Him. On a deeper level, this poem reminds us that in our quest for divinity, love and beauty are the methods by which we might reach oneness with the Almighty.

### **CONCLUSION AND SUGGESTIONS**

The meaning of love and longing in the poems contained in *Tarjuman Al-Ashwaq* with the Semiotic theory of Riffaterre carried out by researchers resulted in the fact that the accusations of anti-Ibn Arabi that Ibn 'Arabi wrote poems on his diwan intended for the woman he loved is wrong. According to the analysis that has been done, the female figure that is the basis of Ibn Arabi's "love and longing" is an interpretation of the figure of "Allah" who is described as having nobility, chastity, and gentleness. Ibn Arabi only places women as a source of inspiration for conveying his love for Allah.

Apart from the female symbols that are widely contained in the *Diwan Tarjuman Al-Ashwaq*, there is also *Wahdah al Adyan* or religious unity, which is the subject or basis of Ibn Arabi's love for love and his longing for Islam as in the results of the analysis of *Tarjuman Al-Ashwaq* VII and XI. Thus, as Ibn Arabi explains in his syarah (commentary) on the diwan by the name of *Dzakhir al-A'laq*, the reader of *Tarjuman al-Ashwaq* must be able to interpret the dictions contained therein because There are meanings and symbols that cannot be read literally in order to know the meaning of the poems.

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