TRANS-KATA
Journal of Language, Literature, Culture, and Education

e-ISSN: 2747-0555 | Volume 7, No. 1, 2026
http://ejournal.transbahasa.co.id/index.php/jllce

THE SPACE OF LOVE AND EMOTIONAL LANDSCAPES IN FARUQ JUWAIDAH'S POEMS

Mufidatul Ameilia[1], M. Anwar Masadi[2]
[1,2]*Department of Arabic Language and Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia*
230301110168@student.uin-malang.ac.id[1], m2sady@bsa.uin-malang.ac.id [2]

Received: 23-09-2026 Accepted: 02-11-2026 Published: 13-11-2026

Abstract: Research on Faruq Juwaidah's poetry generally focuses on stylistic aspects, symbolism, and the theme of love, while studies that consider space as a formative element of emotional experience remain limited. Based on this gap, this study analyzes the representation of intimate space, imaginary space, and memory space in the poems "Law Annanā Lam Naftariq" and "Law Tarji'īn" through Gaston Bachelard's poetics of space, and explains the role of these three spaces in constructing the spatial imagination of love and the emotional landscape. This study employs a qualitative descriptive method with a phenomenological approach and interpretive literary analysis. Data consisting of lines, phrases, and expressions containing spatial imagery were collected through the read-and-note technique, then classified, analyzed, and compared based on the three categories of space. The research findings indicate that these three categories of space are interrelated in representing closeness, preserving memories, and imagining ways to cope with loss. Although both poems depict love that endures after a separation, they present different emotional landscapes. "Law Annanā Lam Naftariq" expresses regret through a hypothetical scenario in which the separation never occurred, while "Law Tarji'īn" portrays a search for a lover who is no longer physically present, accompanied by the hope of their return. These findings confirm that images of the body, nature, and memory function not merely as poetic elements, but as a medium for the construction of the meaning of love. Thus, this study expands the application of the poetics of space in the study of modern Arabic poetry by demonstrating how representations of space shape the way poetic subjects interpret intimacy, loss, and hope.
Keywords: *The Space of Love; emotional Landscapes; Bachelard's poetics of space; poems by Faruq Juwaidah*

INTRODUCTION

The phenomenon of modern life today reflects significant changes in the way people perceive space and emotions (Ho, 2023). Space is formed through the relationship between spatial representations, spatial practices, and representational space, which contains symbolic, ideological, and political meanings, as well as subjective experiences (Lestari, 2022). These three dimensions do not operate in isolation; rather, they are interrelated and form a complex reality (Djufri, 2026; Lafebvre, 2010). Space also serves as a venue for the formation and affirmation of identity, particularly for marginalized groups, such as migrants, ethnic minorities, and groups experiencing structural discrimination (Kurniawati, 2022). Increasing mobility, urbanization trends, and rapid technological advancements are gradually changing the way people experience and understand the spaces they inhabit. What once felt intimate and close has now shifted toward something more functional and even fragmented (Djufri, 2026; Lechte, 2001).

Amid this reality, literature serves as a space for reflection that can restore the relationship between humans and the living spaces they inhabit (Alison, 2021; Kairupan & Simanjuntak, 2024). Poetry, as one of the most concise and meaningful forms of literary expression, has the power to bring spatial experiences to life emotionally and imaginatively through the use of richly meaningful words (Kosasih, 2012). Through poetic language, poets not only depict space as something physical but also present it as part of the human inner experience (Syaputri, 2025). One theme that frequently appears in poetry is the theme of love. Love poetry in modern Arabic literature holds an important position both as a medium for emotional expression and as a realm for creative linguistic exploration (Kosasih, 2012).

In this context, the works of Faruq Juwaidah are worth examining. Faruq Juwaidah is a renowned modern Egyptian

*Corresponding Author:
authorname@email.com

©0000 The Author(s). Published by TRANSBAHASA
This is an open access article under CC-BY-SA Licence

poet (Rezk, 2023), born on February 10, 1945, who is also known as the "Poet of Love and Romanticism" (Sholikhah, 2021). As a poet, Faruq is known for his poetry that explores the themes of love, identity, and social change (Elsodany & Mohamed, 2025). His poems are characterized by themes of love, longing, and loss.

The selection of romantic Arabic poems by Faruq Juwaidah from his poetry anthology titled "Lau Annan Lam Naftariq" as the subject of this study is based on the richness of imagination and emotional depth they contain. Dalam konteks ini, peneliti memilih dua puisi, berjudul "Lau Annana Lam Naftariq" dan "Lau Tarjiin", yang menggambarkan ruang cinta dan lanskap emosional yang mengilustrasikan kedalaman cinta dalam berbagai dimensi, mulai dari kebahagiaan hingga penderitaan, yang sering kali terkait dengan pengalaman pribadi.

To analyze the relationship between spatial imagery and these emotional experiences, this study employs the poetic perspective on space developed by Gaston Bachelard, an expert in epistemology, the philosophy of science, and the theory of imagination, who was born on June 27, 1884, and died on October 16, 1962, as presented in his book "The Poetics of Space" (Lechte, 2001).

This perspective views space not only as a physical setting but also as a space of experience that gains meaning through the human imagination and inner life (Bachelard, 2014). In this book, Bachelard discusses poetic spaces referred to as "spatial images," such as a house, a corner, a nest, a drawer, the sky, and so on (Bachelard, 2014). In this study, the theory is operationalized through three analytical categories: intimate space, imaginary space, and memory space. Intimate space, also known as interior space, is used to examine imagery that represents emotional closeness and intimacy, such as a sense of security, protection, and nostalgia (Baraquin & Laffitte, 2025).

On the other hand, imaginary space is used to examine spaces shaped by imagination, hope, and longing. Imagination not only helps a person reconstruct spaces far removed from real experience, but also enables the creation of new spaces within consciousness that serve as vessels for inner experiences (Gao, 2019). Meanwhile, memory space serves as a key to understanding how past memories and experiences remain present in the characters' consciousness. It presents challenges, freedom, distance, and alienation (Caccia, 2023). All of these spaces are understood as spaces experienced phenomenologically through the human imagination, memory, and inner experience (Bachelard, 2014).

A number of previous studies have examined the representation of space in literary works, specifically the novel "Chicago" through Bachelard's perspective (Pharamesti, 2025), as well as poetry using Riffaterre's semiotic approach to identify connotative meanings (Latif, 2019), the New Criticism to analyze stylistic devices (Tajalla, 2022), and Roland Barthes's semiotics to uncover denotations, connotations, and myths (Rohmah, 2020). Another study examines the translation of metaphors through Ali al-Jarim and Mustafa Amin's theory of isti'ārah and Peter Newmark's method (Khofifatunnur & Hasanah, 2025), and analyzes the forms found in the poems of Nizar Qabbani (Zuhdy & Masadi, 2015).

However, based on the previous research reviewed in this article, studies that specifically link the representation of the space of love to the formation of the emotional landscape in both of Faruq Juwaidah's poems through Bachelard's perspective remain limited. Most of the research focuses primarily on stylistic aspects, without delving deeper into how space plays a role in shaping emotional experiences in his poetry.

This gap forms the basis for the novelty of this study. Unlike studies that focus on semiotic meaning, stylistic devices, or metaphors, this study positions space as a medium that shapes and reveals emotional experiences in poetry. Its novelty lies in a comparative reading of Faruq Juwaidah's poems "Law Annanā Lam Naftariq" and

©0000 The Author(s). Published by TRANSBAHASA

"Law Tarji'īn," applying Bachelard's poetic perspective on space through three analytical categories intimate space, imaginary space, and space of memory to reveal the role of space in constructing the meaning of the spatial imagination of love.

Based on the above discussion, this study addresses two questions: (1) how intimate spaces, imaginary spaces, and spaces of memory are represented in both poems; and (2) how the representations of these three spaces shape the meaning of the spatial imagination of love and the emotional landscape. In line with this question, this study aims to identify representations of Bachelard's three categories of space and explain their role in shaping emotional experiences in both poems. The results of this study are expected to enrich the study of modern Arabic poetry through the application of Bachelard's poetics of space, while also serving as a reference for future researchers interested in exploring similar themes using different approaches.

METHOD

This study employs a qualitative descriptive method using a phenomenological approach and interpretive literary analysis. Qualitative descriptive research is conducted without relying on numbers but instead prioritizes a deep understanding of the interactions among the concepts being empirically studied (Endraswara, 2002). It is used to describe representations of space in poetry. Meanwhile, the phenomenological approach is used to understand the meaning of space based on the inner experiences depicted in the text. The analysis was conducted using Gaston Bachelard's poetic perspective on space, which in this study focused on three analytical categories: intimate space, imaginary space, and space of memory (Bachelard, 2014).

The primary data sources for this study are two poems by Faruq Juwaidah, namely "Law Annanā Lam Naftariq" and "Law Tarji'īn," which are included in the anthology "Law Annanā Lam Naftariq" (Juwaidah, 2005). These two poems were selected because they explore experiences of love, separation, longing, and hope through imagery of the body, nature, and memories. This imagery serves as the basis for examining the relationship between space, the spatial imagination of love, and the emotional landscape. The research data consists of words, phrases, lines, and stanzas that contain spatial imagery and relate to emotional experiences in both poems. The secondary data sources consist of books and scholarly articles relevant to Bachelard's theory of spatial poetics and literary research methods.

Data collection was conducted through a literature review using the read-and-note technique. Both poems were read repeatedly to identify and mark words, phrases, lines, or stanzas containing spatial imagery. The data identified were then recorded along with their context so they could be interpreted in accordance with the meaning within the poems. Data selection was based on two criteria: the presence of spatial imagery or markers, and their connection to experiences of love, longing, separation, hope, or memory.

Data analysis was conducted in four stages. First, identifying and recording quotes that met the research criteria. Second, grouping the quotes into three categories of space. Intimate space encompasses imagery that depicts closeness and emotional intimacy; imaginary space encompasses space that exists through imagination, hope, and longing; while memory space encompasses imagery that evokes memories and past experiences. Third, interpret each quote by considering the imagery of space, the context of the lines or stanzas, and the emotional experiences expressed. Fourth, compare the representations of the three categories of space in both poems to explain how space constructs the spatial imagination of love and shapes the emotional landscape of each poem. The results of the analysis are presented descriptively, including excerpts from the Arabic transliteration, translations, spatial categories, and their interpretations.

©0000 The Author(s). Published by TRANSBAHASA

RESULTS AND DISCUSSION

In this discussion, the researcher will examine spatiality and its representation, as well as the significance of spatial imagination regarding love in two selected Arabic love poems by Faruq Juwaidah. The two Arabic poems are titled "Law Annana Lam Naftariq" and "Law Tarji'in." This discussion also addresses the research questions posed in the background section. Therefore, this discussion covers:

Representations of Intimate Space, Imaginary Space, and Space of Memory in Law Annana Lam Naftariq's Poetry and Law Tarji'in's Poetry

Intimate Space: The Body as a Space of Intimacy and Loss

From the perspective of Bachelard's poetics of space, intimate space derives its meaning through the subjective experiences that take place within it, not merely through its physical form or geometric boundaries (Bachelard, 2014). This principle helps us interpret the body parts in both poems as relational spaces. The eyes, chest, ribs, and hands do not merely refer to anatomical features. Rather, they construct the ways in which the subjects in the poems experience relationships. Therefore, the meaning of intimate space is not determined solely by the names of the body parts, but rather by actions, temporal markers, and the relationship between these imagery elements and the emotional states depicted in the poems.

In Law Annanā Lam Naftariq's poem, this is reflected in the line:

"Tatamāyalu al-aḥlāmu baina ʿuyūninā"

"Dreams dance before our eyes"

That line places the dream "between our eyes," as indicated by the first-person plural possessive pronoun, *-nā* ("we"). Grammatically, this marker establishes a shared scope, though it does not, in and of itself, prove that the two characters experience feelings that are entirely equivalent. The phrase *baina ʿuyūninā* is literally closer to "between our eyes" than to "before our eyes." The choice of "between" is significant because it conveys a reciprocal relationship and position, rather than simply an object visible in front of someone. Thus, the dream is imagined to exist within a relational space that connects two subjects.

The eye differs from domestic spaces such as a house or a room because it does not offer direct physical protection. However, as an image of the body, the eye connects vision with the possibility of sharing attention and hope. Intimate space here is formed through imagined relationships, not through concrete or tangible dwellings. This interpretation is not the same as a study claiming that an automatic gaze gives rise to love. Zsok et al. (2017) discuss the experience of love at first sight as a psychological phenomenon and highlight the importance of physical attraction in accounts of that experience. Meanwhile, Bolmont et al. (2014) examine eye gaze patterns in the context of interpersonal relationships. Both studies provide context regarding the relevance of vision and gaze, but they cannot prove the literary significance of this line from Faruq Juwaidah's poem "Law Annana Lam Naftariq." The analytical value of this line lies in the way language constructs the eye as a shared space for dreams.

The image of the body in the first poem then changes through the following lines:

"Fī al-jawāniḥ yakhtaniq"

"Deep in my chest, that feeling feels suffocating"

While the eyes open up the possibility of sharing dreams, the chest brings forth the pressure felt from within. Verbs that describe a suffocating state give physical form to emotional suffering. Feelings no longer merely exist between two subjects, but weigh down on the subject experiencing them. The shift from the eyes to the chest creates a spatial transformation from relationality toward a suffocated interiority. Intimacy doesn't always mean comfort. Closeness can actually intensify the pain when the relationship you hoped for is confronted with the reality of a breakup.

In the second poem, titled "Law

©0000 The Author(s). Published by TRANSBAHASA

Tarji'īn," an intimate atmosphere is evident in the line:

"Ayyu al-ḍulū'i qad iḥtawatki"
("Which rib once embraced you?")

The image of the ribs associates the body with the act of embracing, while the interrogative form transforms closeness into uncertainty. The subject in the poem not only recalls the protection that once existed but also questions who might now occupy that position. A reading of jealousy may emerge from this question, but what the text most strongly conveys is a sense of loss regarding an intimate space that can no longer be taken for granted as belonging to the previous relationship. Thus, the body becomes a measure of changing relationships; that is, the part of the body that was once thought to provide protection now raises questions about absence.

That tension is then related to the array:

"Bi-al-amsi khabbānī qalīlan fī yadayhi"
"Yesterday, he held me in his hands for a moment"

The temporal marker *al-ams* ("yesterday") situates the act of protection in the past, while the phrase *fī yadayhi* ("in his two hands") creates a close and confined space. The verb *khabbānī* ("hid me") designates the hands as a temporary refuge, not merely as tools for touching. However, that protection now emerges through memory. Closeness does not exist as a stable present state, but rather as an experience that actually highlights the temporal distance between the past and the present.

This comparison shows that both poems use the body to gauge changes in relationships, but with different emphases. In "Law Annanā Lam Naftariq", the eyes and chest trace a journey from shared dreams toward inner turmoil. In "Law Tarji'īn", the ribs and hands evoke a sense of protection that is now in question or exists only as a memory. The first poem portrays the body as the site of tension between a desired togetherness and the suffering that follows a separation, while the second poem portrays the body as evidence of a past closeness that can no longer be taken for granted in the present. These findings show that intimacy is not a static emotional category, but rather a spatial pattern that shifts when a relationship loses its certainty.

Imaginary Space: Extending Love to Nature and the Universe

The concept of imaginary space, as defined by Gaston Bachelard in his book "The Poetics of Space", refers to a space that is not physically present but exists in the human imagination and memory. For Bachelard, the imagination is not merely fantasy, but rather the way humans give meaning to space (Bachelard, 2014).

In Law Annanā Lam Naftariq's poem, this is clearly evident in the line:

"Labaqītu najman fī samā'iki sāriyan"
"I'll always be a star shining in your sky"

In that line, the speaker imagines the subject of the poem as a star in the lover's sky. The relationship is sustained not through physical closeness, but through a shift in the form of presence. The speaker imagines themselves remaining within the horizon of the one they love, even though they are physically separated. The sky becomes a vast space that allows their presence to be imagined from afar. Stars, on the other hand, provide a point that remains visible. Imagination does not erase distance, but it creates an alternative form of existence so that a connection can still be conceived.

The motion develops in a sequence:

"Law annanī sāfartu fī qimami al-saḥābi, wa-'udtu nahran fī rubū'iki yanṭaliqu"
"I once traveled among the Companions, and I crossed a river in your region that was flowing."

Clouds and rivers evoke different spatial directions. Clouds suggest a journey away, while rivers convey a continuous movement toward the beloved's place. The shift from wandering to returning allows the natural landscape to shape an emotional narrative, rather than merely serving as

©0000 The Author(s). Published by TRANSBAHASA

decoration. Hope finds its direction from distance toward the possibility of return. However, the word "law" ("if") indicates a hypothetical situation. That return remains in the realm of imagination; it is not an event that is certain to happen.

The significance of this hypothetical scenario lies in its connection to the title of Law Annanā Lam Naftariq's poem, "If Only We Hadn't Parted." The hypothetical statement opens up the possibility of imagining a situation different from reality. Stars, clouds, and rivers then extend that hypothetical scenario into the natural world. The subject can remain present, embark on a journey, and envision a way back. Imaginary space does not undo the separation, but gives form to the desire to transcend it. Love is preserved as a possibility that continues to be contemplated, even though there is no guarantee that the relationship can be restored.

In Law Tarji'īn's poetry, the imaginary space operates in a more uncertain direction. This is reflected in the line:

"Fī ayyi ruknin fī faḍā'i al-kawni"
"In what corner of the vast universe are you?"

The imagery in that line brings together the word *ruknin* ("corner") with *faḍā'i al-kawn* ("the expanse of the universe"). A corner implies a specific, locatable point, but the universe expands the search into a nearly boundless space. The tension between the need for a specific location and the vastness of the search field produces a sense of disorientation. The subject in the poem asks a question that implies the beloved is somewhere, but the imagined space offers no clues as to where to find them. Therefore, the vastness of the universe is no guarantee of freedom. In this context, vastness underscores the subject's limitations.

This image is also reflected in the verse:

"Wa-arāki fī ṣumti al-kharīfi"
"I see you in the stillness of autumn"

This line evokes a more atmospheric space. Fall serves as a marker of time, but the word "silence" transforms it into an emotional landscape that seems almost habitable. The lover is perceived not through physical presence, but through the inner mood that envelops the subject. This imagery suggests that imaginary spaces are not always vast expanses like the sky or the universe. It can also take the form of an atmosphere that makes an absent person feel close, even though that presence exists only in the subject's perception and imagination.

Comparatively, both poems use spaces outside the body to respond to separation, but their trajectories differ. "Law Annanā Lam Naftariq" develops imagery of the sky, clouds, and rivers as a sequence of movements that opens up the possibility of remaining present or returning. "Law Tarji'īn" expands the search to the universe, then transforms it into an atmosphere of silence that does not lead the subject to a definitive answer. The first poem directs the imagination toward the possibility of a lasting relationship, while the second poem shows that the imagination can preserve the image of a lover while simultaneously heightening awareness of that person's absence. This distinction deepens our understanding of the imaginary space, revealing that the power of the imagination does not always produce optimistic hope, but can serve as a means of experiencing uncertainty.

Space of Memory: Departures, Traces, and Memories

Bachelard emphasizes that memory not only records space but also reconstructs it emotionally (Bachelard, 2014). In this study, "memory space" refers to the way past experiences are re-enacted through temporal markers, acts of recollection, mental images, and residual imagery. This category must be distinguished from "imaginary space."

Memory refers to something that has already occurred and re-emerges in consciousness, whereas imagination can shape possibilities that have not yet materialized. The two can mutually influence one another. Memories of parting can trigger assumptions, while imaginative imagery can

 ©0000 The Author(s). Published by TRANSBAHASA

reshape remembered experiences. This distinction allows us to understand that it is not only the speaker in the poem who is longing for a lover, but also how the past influences the way the speaker imagines the present and the future.

In Law Annana Lam Naftariq's poem, the space of memory is evoked through the following lines:

"Mā ziltu adhkuru 'indamā jā'a al-raḥīlu"

"I still remember when the time came to say goodbye"

Explicitly, the meaning in that line links the present moment with the event of departure. The phrase "still remembering" indicates that the event has not lost its emotional power. Departure is not an event that is over once it has occurred, but rather an experience that remains ever-present and shapes the subject's consciousness in the poem. In the context of a title that implies that the separation did not occur, memory becomes the basis for regret. The subject imagines an alternative scenario precisely because he knows that reality is different from what he wants.

The impact of the past on the present is also evident in the line:

"Wa-ta'aththarat fī law'atin khuṭwātī"

"My steps are slowed by deep sorrow"

This line does not directly mention the act of remembering, but the imagery of faltering steps links inner suffering to the ability to move. When read alongside the lines about departure, this impeded movement can be interpreted as an emotional trace of an event that still weighs heavily on the subject. Memory, therefore, is not merely a mental image of the past. It also shapes present experience, even seemingly altering the direction of the subject's physical movements and the course of their life.

In Law Tarji'īn's poem, the space of memory is evoked through the following lines:

"Ghayru aṭyāfin tu'āniqu lahfatī wa-tu'īdu dhikrā al-rāḥilīn"

"Besides the shadows of my imagination that embrace my sorrow and bring back memories of those who have gone"

The word *aṭyāf* ("shadows") evokes something not entirely tangible, while the phrase "bringing back memories" signifies the direct movement of memory. Shadows seem to embrace sorrow, but that embrace is not the same as the presence of a loved one. This imagery contains an ambivalence: memories give form to a lost closeness, while at the same time revealing that all that remains is a representation or trace of that presence.

That ambivalence is distilled into the following lines:

"Fī mawkibi al-aḥlāmi … min ramādi 'uhūdinā"

"In a procession of dreams ... from the ashes of our promises"

Ash signifies what remains after something has burned or come to an end. When associated with promises, this imagery conveys the impression that past commitments do not return as something whole, but rather as residue or remnants that can still be seen and felt. Unlike the imagery of stars or rivers, which evoke the continuity of movement, ash emphasizes incompleteness. Memory preserves the traces of a relationship, but it does not restore that relationship to its original state. Therefore, the memories in "Law Tarji'īn" more strongly highlight the gap between what was once promised and what is still available today.

A comparison of memory spaces reveals two distinct functions. In Law Annanā Lam Naftariq, the memory of a departure serves as the basis for the hypothetical scenario in which the separation had not occurred. The past prompts the subject to reimagine a point that cannot be changed. In "Law Tarji'īn," the shadows and ashes of promises further underscore the absence and the fragmentation of the remaining relationship. Memories still maintain emotional bonds, but at the same time limit the possibility of regaining the

©0000 The Author(s). Published by TRANSBAHASA

same form of closeness. Thus, memory in both poems is not a passive vessel that stores experiences. Memory directs the flow of emotion toward an alternative scenario in the first poem and toward an awareness of unresolved loss in the second poem.

The Creation of an Emotional Landscape through Spatial Imagination in Both Poems

In the previous section, the body, nature, and traces of the past have revealed forms of spatial representation in both poems. The meaning of the spatial imagination of love becomes clearer when these images are read in relation to one another. The intimacy built through the body is set against the experience of separation. Memory preserves the impact of relationships that have changed, while imagination opens up the possibility of recreating or searching for a figure who is no longer physically present. These relationships shape different emotional directions in each poem.

Law Annanā Lam Naftariq: Reflections on the Past and Hopes for Continuity

In the first poem, titled "Law Annanā Lam Naftariq," the phrase "Law annanā lam naftariq" ("If only we hadn't parted") serves as the axis that guides the poetic imagination. The word "law" denotes a state contrary to reality. This hypothetical scenario gains emotional context through the imagery of togetherness in the line "Jasādāni fī jasadin nasīru… wa-ḥawlanā" ("Two bodies in one body… we walk together"). The image of two bodies moving as if they were one shows that closeness is not only about the existence of two individuals, but also about the life together they envision. Therefore, separation signifies the loss of a form of togetherness that once formed the foundation of their relationship.

That loss becomes tangible in the line "Kānat khuṭānā fī dhuhūlin tabta'idu" ("Our steps are actually taking us further apart"). The imagery of steps transforms separation into spatial movement. The two subjects, previously depicted as walking together, are now moving apart. This change in direction reveals that distance is not merely a separation of locations, but a shift in their relationship. While the images of the two bodies form a unity, the image of them walking away suggests that this unity can no longer be maintained in reality.

It is within this tension that the imagery of stars, the sky, clouds, and rivers takes on its emotional significance. Through the line "Labaqītu najman fī samā'iki sāriyan," the speaker imagines himself remaining a star in his beloved's sky. Meanwhile, the line "Law annanī sāfartu fī qimami al-saḥābi, wa-'udtu nahran fī rubū'iki yanṭaliqu" depicts a journey away, followed by the possibility of returning as a river flowing toward the beloved's place. This image of nature does not exist as a fantasy separate from bodily experience. Rather, it offers an alternative form of presence when physical togetherness has been severed. The movement of clouds and rivers transforms distance into the possibility of a journey and a return, even though the conditional tense makes it clear that this possibility has not yet become a reality.

Thus, the emotional landscape of Law Annanā Lam Naftariq is shaped by the interplay between desired unity, experienced distance, and imagined continuity. The intimate space evokes a sense of togetherness; the space of memory preserves the event of departure and its impact; and the imaginary space transforms that loss into alternative scenarios. The hope expressed in this poem is not a denial of the separation, but rather the speaker's attempt to maintain the bond through visions of a life that might have unfolded had the separation not occurred.

Law Tarji'īn: Search, Uncertainty, and Hope for Return

Unlike the first poem, the second poem, titled "Law Tarji'in," focuses its emotional energy on the plea "Law tarji'īn" ("If only you would return"), which is repeated three times. This repetition shows that the return is still hoped for because it has not yet come to pass. The absence of the beloved is also present in the question "wa-ayyu qalbin ba'da qalbī taskunīn?" ("And in whose heart do you

©0000 The Author(s). Published by TRANSBAHASA

dwell after mine?"). The heart is portrayed as a space once occupied by a lover, while questions about another heart reveal uncertainty regarding the lover's current whereabouts and relationship. Past intimacy serves as a measure of the loss being experienced.

That uncertainty permeates the lines "Ayna anti al-āna yā qadarī" ("Where are you now, O my destiny?") and "Fī ayyi ruknin fī faḍā'i al-kawni" ("In which corner of the expanse of the universe do you dwell?"). The term qadarī ("my destiny") signifies the beloved's significant place in the subject's life, while the expanse of the universe forms a field of search that offers no definite destination. Unlike the journeys of the clouds and the river in the first poem, which have a direction of return, the search in "Law Tarji'ī" extends without yielding any certainty regarding location. The vastness of space, in fact, underscores the distance and the subject's limitations in finding their beloved.

A sense of the future emerges in the line "Wa'dan saturiqu fī layālī al-ḥuzni" ("Tomorrow, happy days will erase the nights filled with sorrow"). The reference to "tomorrow" shifts the focus from the present to the possibility of change. Sorrow is imagined as not lasting forever, for happy days may still come. However, that hope does not dispel the silence of autumn, the shadows, and the ashes of promises that bind the subject to the experience of loss. Hope and sorrow thus coexist. The imaginary space opens up the possibility of healing, while the space of memory preserves awareness of relationships that have changed.

The emotional landscape of Law Tarji'īn is shaped by longing, uncertainty, and the hope of returning home. The body and the heart reveal an intimacy that is now being called into question. The universe broadens the search without promising discovery. The focus on tomorrow opens up the possibility of healing, while the shadows and ashes of promises preserve the traces of the past. While the first poem looks back to the past to imagine a time when the separation had not occurred, the second poem focuses more strongly on the lover's current whereabouts and the possibility of his or her return in the future.

Comparative Analysis: Two Perspectives on the Spatial Imagination of Love in the Poems "Law Annana Lam Naftariq" and "Law Tarji'in"

A comparison of the two poems shows that love after a breakup is not constructed through a single, uniform spatial pattern. Both present the body as a measure of closeness, memory as a link to past experiences, and imagination as a way of coping with absence. However, these inter-spatial relationships give rise to different emotional directions. Law Annanā Lam Naftariq processes loss through reflections on the past and projections of continuity into the natural world. Law Tarji'īn processes loss through a search in the present and hope for change in the future.

This difference is evident in the direction of the images' movement. In "Law Annanā Lam Naftariq", the movement of two bodies merging into steps that drift apart is accompanied by imagery of clouds and rivers, evoking the prospect of a return. In "Law Tarji'īn", questions about the heart and the beloved's existence evolve into a search across the expanse of the universe, while shadows and the ashes of promises mark the limitations of memory in fully restoring the relationship. Thus, the expansion of space in the first poem points toward the possibility of a return, while the expansion of space in the second poem heightens the awareness of uncertainty.

These comparative findings show that intimate spaces do not always provide a sense of security, because the body which once served as a place of closeness can become a measure of loss. Imaginary spaces also do not always inspire optimistic hope, because images of nature may open up the possibility of return, but the vastness of the universe can reinforce the inability to find a lover. Similarly, memory space does not merely preserve togetherness, for memories of departures and unfulfilled promises can both

©0000 The Author(s). Published by TRANSBAHASA

sustain and deepen the awareness of loss. The third meaning of space is determined by the relationships between images and the direction of emotional movement within each poem.

This analysis critically engages with previous research by distinguishing psychological perspectives on visual attraction and gaze from the spatial representation of the eye in poetry. Studies by Zsok et al. (2017) and Bolmont et al. (2014) provide insights into the role of visual attraction and gaze in interpersonal relationships. However, these studies do not address how the eye functions as a poetic representation of intimate space. Meanwhile, the semiotic and stylistic approaches discussed in the introduction help to uncover signs, connotations, and linguistic devices. An interpretation through the poetics of space complements this approach by placing the relationships between images at the center of the analysis, so that attention does not stop at the meanings of individual symbols but moves toward how images of the body, nature, and memory shape emotional trajectories. This study does not regard previous approaches as generally incorrect or inadequate; rather, their contribution is more limited, in that they offer a comparative perspective that places inter-spatial relations at the center of the analysis.

The findings of this study both confirm and extend previous research. Consistent with Pharamesti (2025), who highlights the role of space in shaping characters' subjective experiences and identities, this study extends the understanding of space as a means of constructing emotional landscapes of love in poetry. Building on Rohmah's (2020) findings regarding sadness and hope following separation, this study examines how these emotions are shaped through the interplay of intimate, imaginary, and memory spaces. Unlike Sholikhah (2021), who focuses on the psychological conflicts of the lyrical speaker through Freudian psychoanalysis, this study explores how emotional conflicts are represented through spatial imagery. Furthermore, this study complements Tajalla's (2022) identification of stylistic devices and emotional meanings by examining how relationships among poetic images construct spatial imagination.

This comparison also illustrates why spatial interpretation must proceed at the level of patterns, rather than stopping at a mere inventory of imagery. In terms of its relationship to previous research, this interpretation offers limited confirmation of the view that literary space can convey meaning that transcends its function as a setting. However, this analysis also broadens its scope by emphasizing the dynamics between spaces in love poetry.

Theoretically, the "intimate space," "imaginary space," and "space of memory" in this study are operational categories for interpreting the data, not standard classifications claimed to have been precisely formulated by Bachelard. Bachelard's ideas regarding the relationship between space, imagination, and inner experience are used as a foundation for explaining changes in the function of space in the context of poetry. The analytical contribution of this study lies in a comparative analysis that demonstrates that intimate space can serve as a measure of loss, imaginary space can evoke both hope and uncertainty, and the space of memory can preserve traces while simultaneously affirming the incompleteness of relationships. These findings are limited to the two poems examined and are not intended to represent the entirety of Faruq Juwaidah's work or modern Arabic poetry as a whole.

Thus, the first research question is answered through the identification of the body as a representation of intimate space, the imagery of nature and the universe as representations of imaginary space, and departure, the act of remembering, shadows, and the ashes of promises as representations of memory space. The second research question is answered through the relationship among these three spaces: in the first poem, Law Annanā Lam Naftariq constructs a landscape of regret and hope through the hypothetical notion of a togetherness that

©0000 The Author(s). Published by TRANSBAHASA

never came to be, whereas in the second poem, Law Tarji'īn constructs a landscape of longing, uncertainty, and hope for a return. This difference shows that spatial imagination is not merely the use of imagery of place, the body, or nature, but rather the way poetry organizes the experience of love after a breakup.

CONCLUSION

This study shows that the spatial imagination of love in Law Annanā Lam Naftariq and Law Tarji'īn is shaped by the relationship between intimate space, imaginary space, and the space of memory. Intimate space evokes closeness while also revealing a sense of loss when protection and togetherness are no longer certain. Imaginary space gives form to possibilities through imagery of nature, journeys, and the vastness of the universe. Memory retains traces of relationships that have changed, but it cannot always restore what is lost. These three categories are interconnected and give rise to distinct emotional currents in each poem.

Law Annanā Lam Naftariq's poem explores loss through memories of departure and speculations about what might have been had the separation not occurred. Images of stars, clouds, and rivers suggest the possibility of continuity or return, though they remain within the realm of the imagination. In contrast, Law Tarji'īn's poem depicts an intimate space that has lost its certainty, a search that extends to the universe, and memories that appear as shadows and the ashes of promises. This poem maintains the hope of a return, but juxtaposes it with uncertainty. This contrast shows that love after separation is not represented through a single, uniform emotional pattern.

The contribution of this research lies in a comparative analysis that explains how the relationships between spatial representations shape an emotional landscape, going beyond the identification of individual symbols. The application of Bachelard's poetics of space helps demonstrate that the body, nature, and memory are not merely decorative elements, but rather means of experiencing closeness, loss, longing, and hope. These findings are limited to the two poems analyzed, but they provide a foundation for further study of the relationship between space and emotion in modern Arabic poetry.

AI ACKNOWLEDGEMENT

In writing this article, the author used several Artificial Intelligence (AI) based tools, specifically ChatGPT and DeepL. The use of AI was limited to assisting with data processing and language editing, such as improving grammar, sentence structure, clarity, and language usage in the article. AI was not used to replace the author's thought processes, analysis, interpretation, or academic judgment. Accordingly, the author assumes full responsibility for the content, accuracy, interpretation, and originality of this manuscript.

REFERENCES

Alison, A. (2021). Gaston Bachelard. *International Lexicon of Aesthetics*, *4*. https://doi.org/10.7413/18258630107

Bachelard, G. (2014). *The Poetics of Space* (M. Jolas, Tran.). Penguin Publishing Group.

Baraquin, N., & Laffitte, J. (2025). Bachelard, Gaston (1884-1962). In *Collection U* (pp. 81–86). https://shs.cairn.info/article/ARCO_BARAQ_2025_01_0081

Bolmont, M., Cacioppo, J. T., & Cacioppo, S. (2014). Love Is in the Gaze: An Eye-Tracking Study of Love and Sexual Desire. *Psychological Science*, *25*(9), 1748–1756. https://doi.org/10.1177/0956797614539706

Caccia. (2023). Bachelard, une éducation à la science et à la poétique. *Bachelard Studies*, *79*, 59. https://doi.org/10.7413/2724-5470069

Djufri. (2026). *Ruang Pedestrian sebagai Ruang Hidup Antropologi: Perencanaan dalam Transformasi Trotoar Kota di Indonesia*. Feniks Muda Sejahtera.

Elsodany, M. R. I., & Mohamed, A. M. (2025). Meaning Association, and the Rhetorical Significance of the Poetic Collective "Because I Love You''' in Farouk Jweideh's Work. *An-Najah University Journal for Research – B Humanities*, *9999*(9999). https://doi.org/10.35552/0247.a2707

Endraswara, S. (2002). *Metodologi Penelitian Sastra*. CAPS (Center of Academic Publishing Service). https://books.google.co.id/books?hl=id

©0000 The Author(s). Published by TRANSBAHASA

Gao, Y. (2019). Between Matter and Hand: On Gaston Bachelard's Theory of Material Imagination. *Journal of Comparative Literature and Aesthetics*, *42*(1), 73. https://openurl.ebsco.com/contentitem/gcd:139298485?sid=ebsco:plink:crawler-gcd&id=ebsco:gcd:139298485&crl=c&jrnl=02528169

Ho, E. L.-E. (2023). Social Geography III: Emotions and Affective Spatialities. *Progress in Human Geography*, *48*(1), 94–102. https://doi.org/10.1177/03091325231174191

Juwaidah, F. (2005). *دار الشروق بلو أننا لم نفترق*. https://www.bookleaks.com/files/ketab/ketab1/298.pdf

Kairupan, M. Z., & Simanjuntak, M. B. B. (2024). Dialektika Ruang dan Identitas dalam Heterotopia Foucault dan Profilisitas Moeller-D'Ambrosio. *MELINTAS*, *39*(2), 153–168. https://doi.org/10.26593/mel.v39i2.7779

Khofifatunnur, R. S., & Hasanah, U. (2025). *Metode Penerjemahan Kalimat Metafora dalam Antologi Puisi Lau Annana Lam Naftariq Karya Faruq Juwaidah* [Universitas Gadjah Mada]. https://etd.repository.ugm.ac.id/penelitian/detail/255224

Kosasih, E. (2012). *Dasar-Dasar Keterampilan Bersastra*. Yrama Widya.

Kurniawati, D. (2022). Identitas Manusia di Ruang Kota dalam Dua Cerpen Kalimantan Timur Tahun 1980-an. *LOA: Jurnal Ketatabahasaan dan Kesusastraan*, *17*(2). https://doi.org/10.26499/loa.v17i2.5153

Lafebvre, H. (2010). *Ruang dan Waktu dalam Teori Sosial*. Salemba Humanika.

Latif, A. (2019). Analisis Puisi ``Lau Annana Lam Naftariq'' Karya Farouk Juwaidah. *Al-Fathin: Jurnal Bahasa dan Sastra Arab*, *2*(1), 121. https://doi.org/10.32332/al-fathin.v2i2.1426

Lechte, J. (2001). *50 Filsuf Kontemporer: Dari Strukturalisme sampai Postmodernitas* (A. G. Admiranto, Tran.). Kanisius.

Lestari, D. (2022). Dinamika Ruang dan Identitas dalam Karya Sastra Migrasi. *Jurnal Humaniora*.

Pharamesti, H. E. (2025). Negosiasi Identitas dalam Ruang Asing: Perspektif Gaston Bachelard atas Novel Chicago Karya Alaa Al-Aswany. *JSSH (Jurnal Sains Sosial dan Humaniora)*, *9*(2), 185–202. https://doi.org/https://doi.org/10.30595/jssh.v9i2.26909

Rezk, W. A. (2023). Farouk Goweda's Romantic and Political Poetry in English. *Arabic Language, Literature & Culture*, *8*(2), 19–26. https://doi.org/10.11648/j.allc.20230802.12

Rohmah, L. (2020). Supposition of I Figures in the Poetry "Lau Annanaa Lam Naftariq''' by Faruq Juwaidah (Semiotic Analysis of Roland Barthes)." *Diwan: Jurnal Bahasa dan Sastra Arab*, *6*(2), 182. https://doi.org/10.24252/diwan.v6i2.14440

Sholikhah, M. (2021). *Analisis Kepribadian Tokoh dalam Puisi Lau Annana Lam Naftariq Karya Faruq Juwaidah (Kajian Psikologi Sastra)* [Institut Agama Islam Negeri Salatiga]. http://e-repository.perpus.iainsalatiga.ac.id/11121/

Syaputri, Y. A. (2025). Metafora Cinta Dalam Puisi ``Uhibbuki'' Karya Nizar Qabbani Kajian Semantik. *AKSARA: Jurnal Bahasa dan Sastra*, *26*(2), 546–554. https://doi.org/https://doi.org/10.23960/aksara.v2.v26i2.40

Tajalla, F. B. (2022). *الشكل في ديوان لو أننا لم نفترق لفاروق جويدة: دراسة نقدية جديدة*[Universitas Islam Negeri Maulana Malik Ibrahim Malang]. http://etheses.uin-malang.ac.id/35785/

Zsok, F., Haucke, M., De Wit, C. Y., & Barelds, D. P. H. (2017). What Kind of Love Is Love at First Sight? An Empirical Investigation. *Pers Relationship*, *24*(4), 869–885. https://doi.org/10.1111/pere.12218

Zuhdy, H., & Masadi, M. A. (2015). Analisis Form Puisi-Puisi Nizar Qabbani dalam Antologi Puisi 100 Risalah Hub. *LINGUA: Jurnal Ilmu Bahasa dan Sastra*, *10*(2), 65. https://doi.org/10.18860/ling.v10i2.3247

 ©0000 The Author(s). Published by TRANSBAHASA