




## Research Article

# Stylistics and Reflections on Character Education in Abu Nawas's Poem: Humility and Hope for Divine Forgiveness

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### **Stylistics and Reflections on Character Education in Abu Nawas's Poem: Humility and Hope for Divine Forgiveness**

**Abstract.** Abu Nawas, a prominent poet from the Abbasid Dynasty, was renowned for his poems that reflected various themes of life, ranging from praises to rulers to ascetic and religious poetry later in his life. This study aims to analyze stylistics in Arabic literature, particularly the poem Humility and Hope for Divine Forgiveness by Abu Nawas. Stylistics, known in Arabic as ‘ilm al-uslub, is a linguistic and literary study that focuses on the style of language in literary works. This research adopts a qualitative method with a library research approach. Data were collected from various sources, including books, articles, and journals. The findings reveal that the verses in the poem Humility and Hope for Divine Forgiveness by Abu Nawas fall under the category of Uslub Adabi (literary style) since uslub refers to expressions that use language as their medium. This can be observed in the poem's exaggerated praise of Caliph Harun al-Rashid. However, with his humility, Abu Nawas composed poems aimed at criticizing contemporary poets who often imitated ancient poets by subtly introducing themes of ruin. When he recited the poem The Caravan of the Bani Mudhar, considered offensive to the Caliph, Harun al-Rashid became angry and imprisoned him. After his imprisonment, Abu Nawas's poetic themes transformed into more religious ones. This transformation can be seen in his psalms of hope for divine forgiveness, reflecting his spiritual journey toward God. He began contemplating resurrection and life after death, which led him to alter the tone of his prayers and supplications to Allah. Additionally, three character education values are embedded in the poem: humility, honesty, and religiosity.

**Keywords:** Abu Nawas, Stylistics, Arabic Poetry, Uslub, Character Education

## **INTRODUCTION**

Language is one of the most distinctive and unique traits that differentiate humans from other beings. In Arabic, this idea is often encapsulated in the phrase “*al-insan hayawan natiq*”, which loosely translates to “Humans are speaking animals”. Since humans are intelligent beings, this intelligence significantly influences their language. Language serves as a medium for conveying all aspects of meaning intended by its speaker.<sup>1</sup> Language is also closely linked to literature because literature represents the inner expressions of individuals through language, depicting reality, the author's perspective on life, pure imagination, or intuitive aspirations. Literature and humanity are inseparable, as all literary expressions, though imaginative, are assumed to mirror or reflect human life.<sup>2</sup>

Literary works directly reflect societal conditions in a given era, which may occur in various places and times and be experienced by anyone.<sup>3</sup> Writers, as members of society, typically depict real-life experiences in their literary works to convey messages. To understand the explicit and implicit messages in literature,

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<sup>1</sup> Mohamad Azrien Mohamed Adnan and Shukeri Mohamad, “Language Learning Strategies and Self-Efficacy Belief in Arabic Language Learning: A Malaysian Context,” *ASEAN Journal of Teaching & Learning in Higher Education* 3, no. 2 (2011): 48–59.

<sup>2</sup> Hunaini, “Psikologi Tokoh Utama Dalam Syair Al-I'tirof Karya Abu Nawas,” *Jurnal Sastra, Budaya Dan Bahasa*, 2020, 43–50.

<sup>3</sup> Hunaini.

concrete analysis is necessary.<sup>4</sup> This analysis is conducted through language, the medium of literary works. Through language, the meaning, purpose, or intent in literature can be explored, as language is the tool for expressing thoughts.<sup>5</sup> Therefore, literature cannot be separated from the linguistic style employed by the author, which, consciously or unconsciously, creates specific effects on readers.<sup>6</sup>

The study of language style in literature can be conducted using stylistics. In Arabic, stylistics is known as *'ilm al-uslub*. Stylistics or *'ilm al-uslub* is an interdisciplinary study between linguistics and literature. Modern stylistics in linguistics can explain the use of words or structures that differentiate one literary work from another. Stylistics, as a field of linguistics, offers approaches and methods to analyze the purposes and functions of texts, extending beyond literary texts to non-literary texts. One literary text that can be analyzed through stylistics is poetry.<sup>7</sup> Poetry is a type of literature, alongside short stories and novels, that emphasizes sound aspects, expresses the poet's imaginative, emotional, and intellectual experiences derived from individual and social life. Poetry does not make direct references to the phenomenal world but represents it through distinctive and unconventional language use, creating an alternative imaginary world.<sup>8</sup> In addition to representing the world through unique language, poetry often uses language that contains profound meanings. Through the diction and stylistic choices of a poet, expansive meanings and profound intentions are expressed.<sup>9</sup>

Furthermore, literature itself can provide character education. Character education here refers to a conscious effort through training and teaching that encompasses values, ethics, morals, and character to instill and develop virtues in individuals, particularly students, enabling them to embody goodness in daily life. This highlights that character education values are derived from the surrounding environment of each individual.<sup>10</sup>

Abu Nawas, known as Abu Ali al-Hasan bin al-Hakami, was born in 139 AH in a village in the city of Ahvaz in Persia (now Iran), carrying both Arab and Persian lineage. His father passed away when he was six years old, and his mother moved him to Basra (Iraq), where he gained his education. Abu Nawas became an Arab poet and is regarded as one of the greatest poets of classical Arabic literature. At the age of 30,

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<sup>4</sup> Muna Y Al-Janabi and Ibtihal M Al-Tememi, "A Pragma-Stylistic Analysis of Formal Congratulatory Letters in English and Arabic," *Arab World English Journal (AWEJ) Volume 12* (2021).

<sup>5</sup> A Wicaksono, *Tentang Sastra: Orkestrasi Teori Dan Pembelajarannya* (Yogyakarta: Garudhawaca, 2018).

<sup>6</sup> Azalia Mutamimatul, "Asy-Syi'ru Al-'Arabiy Abad Ke-8: Analisis Stilistika Pada Syair Abu Nawas Dan Imam Syafi'i," *Jurnal Diwan*, 2018.

<sup>7</sup> K Anindita, S Satoto, and Sumarlam, "Diction in Poetry Anthology Surat Kopi by Joko Pinurbo as a Poetry Writing Teaching Material," *International Journal of Active Learning* 2, no. 1 (2017): 39-49.

<sup>8</sup> G Syifa Nur, "Unsur Pendidikan Karakter Dalam Kesenian Madihin," 2021.

<sup>9</sup> A Isti'anah, C R Krismarini, and E A P L Putri, "Stylistic Analysis of Maya Angelou's 'Woman Work,'" *ENGLISH FRANCA: Academic Journal of English Language and Education* 4, no. 1 (2020): 55-70.

<sup>10</sup> Budi Teguh, Edi Syahroni, and Heri Anang, "NILAI PENDIDIKAN KARAKTER DALAM SYAIR MADIHIN TANJUNGPABUNG BARAT DAN RELEVANSINYA DENGAN PROFIL PELAJAR PANCASILA," *Mlangun Jurnal Ilmiah Kebahasaan & Kesastraan* 20, no. 1 (2023): 31-41.

he moved to Baghdad. In this hub of Abbasid civilization, he mingled with fellow poets. Through his exceptional poetic skills, Abu Nawas gained recognition among the nobility. However, his proximity to the nobility influenced his poems, which shifted toward flattering and appeasing rulers. Abu Nawas honed his extraordinary poetic ability through extensive learning over a long period.<sup>11</sup>

Although studies on Abu Nawas's poems are abundant, prior research has focused on different aspects. Alzahrani<sup>12</sup> examined character portrayal in Abu Nawas's poems, while Khudhair<sup>13</sup> highlighted aesthetic dialogues in his poetry. Nashihah<sup>14</sup> employed Riffaterre's semiotic analysis to explore meanings in the poem Al-I'tiraf. Al-Majma'y and Hassan<sup>15</sup> investigated quotations and inclusions in ascetic models during the early Abbasid era. Ali<sup>16</sup> discussed poetic masks and duality in Abu Nawas's works, while Fitrah<sup>17</sup> analyzed hyponymy in the poem Al-I'tiraf. Alazzam<sup>18</sup> focused on aesthetic intertextuality in Abu Tammam's poetry inspired by predecessors, including Abu Nawas. However, no specific research has analyzed character education values in Abu Nawas's poem Humility and Hope for Divine Forgiveness. This study aims to fill this gap by examining the character education values within this poem.<sup>19</sup>

This study aims to analyze the stylistics of Abu Nawas's poem Humility and Hope for Divine Forgiveness. It seeks to identify the character education values contained in the poem, specifically humility, honesty, and religiosity. Additionally, it explores how Abu Nawas's stylistic choices create profound meanings and illustrate the thematic transformation of his poems from praising rulers to adopting more religious tones following significant life events.

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<sup>11</sup> Mundi Rahayu, "The Discourse of Common People Represented in Javanese Version of Abu Nawas Stories," in *International Symposium on Religious Literature and Heritage (ISLAGE 2021)* (Atlantis Press, 2022), 153–58.

<sup>12</sup> Mutir Saeed Alzahrani, "Evoking the Characters in the Poetry of Abu Nawas," *Adab Al-Rafidayn* 52, no. 89 (2022): 143–82.

<sup>13</sup> Moheemmed Saib Khudhair, "Aesthetics Dialogue in the Poetry of Abu Nawas," *ALUSTATH JOURNAL FOR HUMAN AND SOCIAL SCIENCES* 220, no. 1 (2017): 83–102.

<sup>14</sup> Halimatun Nashihah, "Exploration of Meaning in the Poem Al-I'tiraf by Abu Nawas Based on Riffaterre's Semiotic Analysis," *Journal of Arabic Language Studies and Teaching* 4, no. 2 (2024): 1–16.

<sup>15</sup> Mariam Mohammed Jasim Al-Majma'y and Ismail Filihah Hassan, "The Quotation and Inclusion in Models of Asceticism's of the First Abbasid Era Poets: A Study of Abdulla Bin Mubarak, Abu Nawas, and Mahmud Al-Warraaq," *Journal of Tikrit University for Humanities* 26, no. 8 (2019).

<sup>16</sup> Mahmoud Farghali Ali, "Poem Mask and Bilateral Shuffle (Poem from the Leaves of Abu Nawas to Amal Dunqul) Model.," *Journal of Human Sciences*, no. 32 (2018).

<sup>17</sup> Moh Aldi Fitrah, "Hyponymy Analysis in the Al-Itiraf Poem by Abu Nawas," *Discourse: Journal of Multidisciplinary Studies* 1, no. 1 (2024): 10–20.

<sup>18</sup> Badie Ahmad Hasan Alazzam, "Abu Tammam Poetical Inspiration from His Forerunners' Poetry: A Glance through the Aesthetic of Poetical Intertextuality in Light of His Critics' Views," *PSYCHOLOGY AND EDUCATION* 58, no. 4 (2021): 1104–18.

<sup>19</sup> Rika Indri Cahyani, "SYAIR PUJIAN KARYA ABU NAWAS" (2023).

## RESEARCH METHODS

This research employs a qualitative approach with a literature study design, as the data collected are descriptive in nature and presented in words.<sup>20</sup> This means conducting a theoretical study based on available sources, such as books, articles, and journals relevant to the research theme. This method involves activities such as collecting literature or information from various references by searching, analyzing, reading, noting, and processing these sources. During data collection, the researcher selects numerous sources related to Abu Nawas's poems. These sources are obtained from books, articles, and journals, utilizing media such as Digital Library, Google Scholar, and Publish or Perish.<sup>21</sup> This study also applies a data analysis technique known as bibliographic annotation, which involves drawing conclusions from several books, articles, journals, or other written sources. Bibliography generally refers to a list of references.

In qualitative research, the level of naturalness is of primary importance.<sup>22</sup> Researchers immerse themselves in the issues and conditions within the research context. Researchers directly engage in the field, observing various aspects of events that occur during the observation process.

## RESULTS AND DISCUSSION

### Definition of Stylistics

Stylistics is the study of the linguistic style of a literary work. Literary language conveys both aesthetic messages and meanings. Without linguistic beauty, literary works become bland. The beauty of a literary work is largely influenced by the author's skill in utilizing language. By definition, stylistics is the study of style and linguistic style, but it primarily focuses on linguistic style. In its broadest sense, stylistics refers to the study of style, encompassing various methods used in human activities. Thus, stylistics can simply be defined as the study of linguistic style.<sup>23</sup>

In general, stylistics refers to the analysis of literary works that focus on language use. Its object of study is existing literary works, not the process of producing them. The study of how to use language effectively is called rhetoric. As literary works are creative products, the use of language in literature is also creative. Creative language use does not mean deviating from standard usage but rather

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<sup>20</sup> Howard Lune and Bruce L Berg, "Qualitative Research Methods for the Social Sciences" (Boston: Pearson, 2017); Joseph A Maxwell, "Designing a Qualitative Study," *The SAGE Handbook of Applied Social Research Methods* 2 (2008): 214-53.

<sup>21</sup> Rizzaldy Satria Wiwaha and Aldi Ramdani, "Comparison of Kitab Kuning Learning at Pesantren Al-Atiqiyah in Sukabumi and Pesantren Falahul Ahkam in Pandeglang," *Tadris Al-'Arabiyyah: Jurnal Pendidikan Bahasa Arab Dan Kebahasaaraban* 3, no. 1 (2024): 29-44.

<sup>22</sup> Matthew B Miles and A Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook* (London and New Delhi: Sage Publications, Inc, 2013).

<sup>23</sup> Veni Debora Nababan, Paul Diman, and Patrisia Cuesdeyeni, "Gaya Bahasa Perbandingan Dalam Novel Garis Waktu Karya Fiersa Besari," *ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, Dan Budaya* 2, no. 1 (2021): 67-78, <https://doi.org/10.37304/enggang.v2i1.2857>.

opposing ordinary language use. Arabic stylistics is closely related to other disciplines, such as *balagha* (Arabic rhetoric), linguistics, and literary criticism.<sup>24</sup>

Stylistics is part of modern linguistic studies, covering almost all linguistic phenomena, including discussions of meaning. Additionally, stylistics can explain the preference for specific words or structures that distinguish one literary work from another. These distinctions can be phonological (sound patterns), syntactic (sentence structure types), or lexical (diction and word class frequency).<sup>25</sup> Opinions on the position of stylistics within linguistic and literary studies vary. First, some scholars, such as Rene Wellek, G.W. Turner, and E.L. Epstein, consider stylistics as a branch of linguistics, asserting that any linguistic analysis will eventually lead to stylistic studies. Second, others, like Stephen Ullmann, view stylistics as a bridge between linguistics and literature.<sup>26</sup> Similarly, Leo Spitzer argues that stylistics connects linguistics with literary history. Third, stylistics serves as an intermediary phase between linguistics and literary criticism.<sup>27</sup>

In Arabic, stylistics is referred to as *uslubiyah* (linguistic style). In *balagha* (rhetoric), *uslub* consists of two fundamental elements: *lafz* (words) and sentences. Arabic *uslub* is divided into three types:<sup>28</sup>

1. *Uslub Ilmi* (scientific method)
2. *Uslub Adabi* (literary method)
3. *Uslub Khitabi* (conversational method)

All three types share a common goal: to ensure readers or listeners can easily grasp the core meanings conveyed, despite differences in word choice, sentence structure, or stylistic elements.<sup>29</sup>

The distinction between *uslub* and *uslubiyah* is crucial. *Uslub* refers to expressions that use language as their medium, whereas *uslubiyah* is the study of those linguistic expressions. *Uslubiyah* analyzes the characteristics of literary texts through thematic analysis of their effects. Consequently, *uslub* can be understood as “linguistic style”, while *uslubiyah* refers to “Arabic stylistics.”

## Biography of Abu Nawas

Abu Nawas, whose full name was Al-Hasan bin Hani, was born to Persian parents in a village in Ahvaz, Persia, most likely in 139 AH. His father passed away

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<sup>24</sup> Mohammad Yusuf Setyawan and Syihabuddin Qalyubi, “Ilm Al-Uslūb Dan Hubungannya Dengan Ilmu-Ilmu Lain: Pengantar Stilistika Arab,” *JILSA (Jurnal Ilmu Linguistik Dan Sastra Arab)* 6, no. 1 (2022): 36–48, <https://doi.org/10.15642/jilsa.2022.6.1.36-48>.

<sup>25</sup> Nassim Assadi and Khalid Abu Ras, “Stylistics of Grammatical Structures: The Presence of Verbs and Their Temporal Connotations in the Poetry Book “Fragments of a Woman” by Soaud Al-Sabah as a Model,” *International Journal of Linguistics Studies* 3, no. 2 (2023): 56–70.

<sup>26</sup> Mutahar Qassem, “Translations of Stylistic Variations in the Noble Qur’an into English: Stylistic and Exegetical Perspectives,” *Journal of Intercultural Communication Research* 50, no. 3 (2021): 304–22.

<sup>27</sup> Mutamimatul, “Asy-Syi’ru Al-’Arabiy Abad Ke-8: Analisis Stilistika Pada Syair Abu Nawas Dan Imam Syafi’i.”

<sup>28</sup> Abdul Majid, “Analisis Makna Ş Igat Al-Amr Dan Al-Nahyu” (2024).

<sup>29</sup> Jean Boase-Beier, “Stylistics and Translation,” in *The Routledge Handbook of Stylistics* (Routledge, 2023), 420–35.

when he was six years old, after which he moved to and grew up in Basra. At the age of 30, he moved to Baghdad. In this cultural center of the Abbasid Dynasty, he mingled with other poets. His exceptional talent in composing poetry earned him recognition among the nobility. However, his closeness to the nobility influenced his poetry, which began to shift toward praising and flattering rulers. Abu Nawas's extraordinary poetic talent was refined through extensive learning over a long period.<sup>30</sup>

His meeting with a poet from Kufa, Walibah bin Habab al-Asadi, refined his linguistic style and elevated him to the pinnacle of Arabic literature. Walibah was deeply impressed by Abu Nawas's talent and took him back to Ahvaz and then to Kufa. In Kufa, Abu Nawas's talent was further cultivated. Ahmar instructed Abu Nawas to live among Bedouins in the desert to deepen and refine his knowledge of the Arabic language. His mastery of classical poetry surpassed many poets, as evidenced by the words of Al-Jahiz: "I have never seen anyone more knowledgeable about language than Abu Nawas".<sup>31</sup>

### The Poems of Abu Nawas

In *Al-Wasith fil Adabil 'Arabi wa Tarikhihi*, Abu Nawas is portrayed as a multifaceted poet, full of humor, sharp-tongued, an exceptional dreamer, and a prominent figure among the new generation of literati. Unfortunately, his scholarly works are rarely recognized in intellectual circles. Abu Nawas demonstrated refined sensitivity and an excellent taste, combined with gentleness in choosing words that resonated deeply with everyday life. Among his works are poems on themes of wine, love, praise, and forgiveness. His exceptional skill in composing poetry caught the attention of Caliph Harun al-Rashid. Through the royal musician, *Ishaq al-Wawsuli*, Abu Nawas was summoned to become the court poet (*sha'ir al-bilad*). Based on this, Abu Nawas praised Caliph Harun al-Rashid with highly exaggerated words, as seen in his poem on humility:

#فَعَيْنِي تَرَى دَهْرِي وَ لَيْسَ يَرَانِي	تَعَطَيْتُ مِنْ دُهْرِي بِظِلِّ جَنَاحِهِ
So my eyes see my eternity but do not see myself	From my eternity, I have been veiled by the shadow of His wings
#وَأَيْنَ مَكَانِي مَا عَرَفَنَ مَكَانِي	فَلَوْ نُسِّئِلَ الْأَيَّامُ مَا إِسْمِي لِمَادَرْتُ
Surely they would not turn, nor would they be aware of my presence	If the days were to ask, "What is my name?"

In his elegy, it is marked by the warmth of dialect and honesty of emotions. Perhaps this elegy stands as the finest among all of Al-Amin's works. This elegy flows with profound sorrow and grief, as expressed in his words:

#وَلَيْسَ لِمَا تَطْوِي الْمَيِّتَةَ نَاشِرٌ	طُوِيَ الْمَوْتُ مَا بَيْنِي وَ بَيْنَ مُحَمَّدٍ
And when death is folded, no one unfolds it	Death has been folded between me and Muhammad

<sup>30</sup> النصوص و الأداب, n.d.

<sup>31</sup> Rahayu, "The Discourse of Common People Represented in Javanese Version of Abu Nawas Stories."

وَكُنْتُ عَلَيْهِ أَحَدَرُ الْمَوْتِ وَحَدَهُ	# فَلَمْ يَبْقَ لِي شَيْءٌ عَلَيْهِ أَحَادَرُ
I am always vigilant of death when it is with him	So there is nothing left for me to be wary of
لَئِنْ عَمَرْتُ دُورًا بِمَنْ لَا أُوَدُّهُ	# فَقَدْ عُمِرْتُ بِمَنْ أَحَبُّ الْمَقَابِرِ
If there is a home I wish to visit	Then it is a home inhabited by one of the graves I hold dear

From the excerpt of the poem, it is evident that Abu Nawas was someone who paid great attention to word choice and meaning. He criticized the poets of his time for imitating ancient poets who often began their poems with themes of destruction. However, his humorous demeanor made his life vibrant. His love for wordplay, combined with a sharp sense of humor, made him a legend in the history of civilization. His relationship with power once led him to imprisonment when he recited the poem *The Caravan of Bani Mudhar*, which was deemed offensive to the Caliph. The Caliph became furious and imprisoned him. After being released, Abu Nawas distanced himself from the Caliph and served the Prime Minister Barmak. He left Baghdad after the fall of the Barmak family in 803 CE and went to Egypt to compose poems for Governor Khasib bin Abdul Hamid al-Ajami. However, he eventually returned to Baghdad after Harun al-Rashid's death and the ascension of Al-Amin.<sup>32</sup>

They imitated the ancients who began their poems with calls of ruin. As he grew older, he began to reflect on resurrection and revival, which led him to adopt different tones in asceticism and supplications to God, as expressed in his poem of hope for divine forgiveness:

يَا رَبِّ إِنَّ عَظُمَتِ ذُنُوبِي كَثِيرَةً	# فَلَقَدْ عَلِمْتُ بِأَنَّ عَفْوَكَ أَعْظَمُ
O Lord, if my sins are so great	Truly, I know Your forgiveness is vast.
إِنْ كَانَ لَا يَرْجُوكَ إِلَّا مُحْسِنٌ	# فَبِمَنْ يَلُودُ وَيَسْتَجِيرُ الْمُجْرِمُ
If only those who do good place their hope in You	Then to whom can the wrongdoer seek refuge?
مَا لِي إِلَيْكَ وَسِيلَةٌ إِلَّا الرَّجَا	# وَجَمِيلٌ عَفْوُكَ، ثُمَّ إِنِّي مُسْلِمٌ
I have no path to You except hope	And Your forgiveness is beautiful, so I am a Muslim

Based on the poem above, after experiencing imprisonment, Abu Nawas's poetry underwent a transformation to become more religious. If he had previously been confident in his glamorous and pleasure-filled lifestyle, he now showed greater acceptance of Allah's will. Although his poetic achievements were significantly influenced by his indulgence in sin, it was within this darkness that he discovered spiritual values. His repentance poems can be understood as a long journey toward God. Despite being close to Sultan Harun al-Rashid, Abu Nawas did not always live in luxury. He faced difficult times, which turned out to be a blessing in disguise. As

<sup>32</sup> Qassem, "Translations of Stylistic Variations in the Noble Qur'an into English: Stylistic and Exegetical Perspectives."

he aged, he began to reflect on resurrection and life after death, leading him to change the tone of his prayers and supplications to Allah.

A close friend, Abu Hifan bin Yusuf bin Dayah, testified that Abu Nawas's later years were filled with acts of worship. Several poems he wrote further support this claim. One of his most beautiful verses reflects deep regret for his past. Regarding the year of his death, there are various conflicting accounts. Some sources cite 190 AH/806 CE, while others mention 195 AH/810 CE or 196 AH/811 CE. There are also claims of 198 AH/813 CE and 199 AH/814 CE. It is said that Abu Nawas died after being attacked by someone sent by the Nawbakhti family, who harbored resentment against him. He was buried in Shunizi, in the heart of Baghdad.

It can be concluded that the poem *Humility and Hope for Divine Forgiveness* by Abu Nawas falls into the category of *Uslub Adabi* (literary method), as *uslub* refers to expressions that use language as their medium. This is evident in the poem, which features exaggerated praise of Caliph Harun al-Rashid. With humility, Abu Nawas also created poems that aimed to criticize the poets of his time for imitating ancient poets, who often subtly began their poems with themes of destruction. However, when he recited the poem *The Caravan of Bani Mudhar*, which was perceived as offensive to the Caliph, the Caliph became angry and imprisoned him. After his imprisonment, Abu Nawas's poems took on a more religious tone. This can be seen in his verses, which can be interpreted as a long journey toward God. He began to reflect on resurrection and life after death, leading him to change the tone of his prayers and supplications to Allah.

### **Character Education Values**

Education is fundamentally a necessity for every individual to develop and direct their future life.<sup>33</sup> Education also serves as a means of transforming values and knowledge, aimed at fostering and developing the full potential of humans without exception, enabling them to face the challenges of their time. Therefore, education is an absolute necessity. The essence of Islamic education, in particular, is to shape individuals who are faithful, pious, knowledgeable, and morally upright.<sup>34</sup>

Furthermore, the aspects of character education values referenced in this discussion are the values suggested by the Ministry of National Education, totaling nineteen.<sup>35</sup> These values are derived from religion, Pancasila, culture, and national educational goals, which include: 1) Religious, 2) Honesty, 3) Tolerance, 4) Discipline, 5) Hard work, 6) Creativity, 7) Independence, 8) Democracy, 9) Curiosity, 10) National spirit, 11) Love of the homeland, 12) Appreciation of achievements, 13)

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<sup>33</sup> Andi Mappaenre et al., "The Implementation of Character Education in Madrasah," *Attadrib: Jurnal Pendidikan Guru Madrasah Ibtidaiyah* 5, no. 2 (2022): 166–81.

<sup>34</sup> Ariyanda IL, "Nilai-Nilai Pendidikan Akhlak Melalui Syair Islami (Studi Analisis Terhadap Lagu Rafli Kande)," *Tadabbur* 3, no. 1 (2021): 250–64.

<sup>35</sup> M Hidayat, "Character Education in Indonesia: How Is It Internalized and Implemented in Virtual Learning?," *Cakrawala Pendidikan* 41, no. 1 (2022): 186–98, <https://doi.org/10.21831/cp.v41i1.45920>.

Friendliness/communication, 14) Peace-loving, 15) Love of reading, 16) Environmental care, 17) Social care, 18) Humility/not arrogant, and 19) Responsibility.<sup>36</sup>

These values are not taught individually but can be integrated and taught comprehensively across several or various subjects. In the poem *Humility and Hope for Divine Forgiveness* by Abu Nawas, several aspects of character education values are evident, including:

1. Humility

This value is reflected in the verse:

#فَعَيْنِي تَرَى دَهْرِي وَ لَيْسَ يَرَانِي	تَعَطَيْتُ مِنْ دُهْرِي بِظِلِّ جَنَاحِهِ
So my eyes see my eternity but do not see myself	From my eternity, I have been veiled by the shadow of His wings
# وَأَيْنَ مَكَانِي مَا عَرَفَنَ مَكَانِي	فَلَوْ تَسَأَلُ الْأَيَّامُ مَا اسْمِي لِمَادَرْتِ
Surely they would not turn, nor would they know of my presence	If the days were to ask, "What is my name?"

From the poem, it is evident that Abu Nawas possesses a deep sense of humility, which is clearly expressed in every line of his poetry. Although many believe that his praises for Caliph Harun Al-Rashid were sometimes overly exaggerated, he still composed the finest words for the caliph.

2. Honesty

This value is reflected in the verse:

# وَلَيْسَ لِمَا تَطْوِي الْمِيثَةَ نَاشِرُ	طُوى الموتُ مَا بَيْنِي وَ بَيْنَ مُحَمَّدٍ
And when death is folded, no one can unfold it	Death has been folded between me and Muhammad
# فَلَمْ يَبْقَ لِي شَيْءٌ عَلَيْهِ أُحَادِرُ	وَكُنْتُ عَلَيْهِ أَحَدَرُ الْمَوْتِ وَحْدَهُ
So there is nothing left for me to fear	I am always vigilant of death when it is with him
# فَقَدْ عُمِرْتُ مِمَّنْ أَحَبُّ الْمَقَابِرِ	لَعْنِ عَمَرْتُ دُورٌ بِمَنْ لَا أُوَدُّهُ
Then it is a home inhabited by one of the graves I hold dear	Jika ada rumah yang ingin aku kunjungi If there is a home I wish to visit

From the poem, it can be observed that Abu Nawas possesses profound emotional honesty, which flows through the verses filled with sorrow and grief. However, this honesty ultimately led to his arrest when he recited the poem "*The Caravan of Bani Mudhar*," which was perceived as offensive to the Caliph.

3. Religiosity

This value is reflected in the verse:

# فَلَقَدْ عَلِمْتُ بِأَنَّ عَفْوَكَ أَعْظَمُ	يَا رَبِّ إِنَّ عَظُمَتْ ذُنُوبِي كَثِيرَةً
Truly, I know Your forgiveness is immense	O Lord, if my sins are so great

<sup>36</sup> Sri Rahayu et al., "Pengembangan Bahan Ajar Apresiasi Puisi Berbasis Pendidikan Karakter Dalam Syair Nasib Melayu Karya Tenas Effendy," *Geram* 11, no. 1 (2023): 146–50, [https://doi.org/10.25299/geram.2023.vol11\(1\).12054](https://doi.org/10.25299/geram.2023.vol11(1).12054).

فِيمَنْ يَلُودُ وَيَسْتَجِيرُ الْمَجْرُمُ #	إِنْ كَانَ لَا يَرْجُوكَ إِلَّا مُحْسِنٌ
Then to whom can the wrongdoer seek protection?	If only those who do good place their hope in You
وَجَمِيلٌ عَفْوِكَ، ثُمَّ إِلَيَّ مُسْلِمٌ #	مَا لِي إِلَيْكَ وَسَبِيلَةٌ إِلَّا الرَّجَا
And Your forgiveness is beautiful, thus I am a Muslim	I have no path to You except through hope

From the poem, it can be observed that during his imprisonment, Abu Nawas underwent a transformation into a more religious individual. If he had previously been confident in his glamorous and pleasure-filled lifestyle, he now accepted the fate determined by Allah. Although his poetic achievements were often influenced by his love for sinful things, it was amidst that darkness that he discovered profound spiritual values. His repentance poems can be seen as a long journey toward God.

## CONCLUSION

He was Al-Hasan bin Hani, born to Persian parents in a village in Ahvaz, Persia, most likely in the year 139 AH. His father passed away when he was six years old, after which he moved and was raised in Basra. Abu Nawas is described as a multifaceted poet, full of humor, sharp-tongued, an exceptional dreamer, and a prominent figure among the new generation of literati. Unfortunately, his scholarly works are rarely recognized in intellectual circles. Abu Nawas exhibited refined sensitivity, excellent taste, and gentleness in choosing words, which resonated deeply with everyday life. Among his works are poems on themes of wine, love, praise, and forgiveness.

The poem *Humility and Hope for Divine Forgiveness* by Abu Nawas can be categorized as *Uslub Adabi*, a method in literature that utilizes language as a medium of expression. In the poem, Abu Nawas excessively praised Caliph Harun al-Rashid. However, behind that praise lies a sense of humility that drove him to criticize the poets of his time, whom he felt had offended the Caliph. His critical attitude led to the Caliph's anger, resulting in his imprisonment. After serving his sentence, Abu Nawas's poetry underwent a transformation, becoming more religious and profound. Moreover, the poem *Humility and Hope for Divine Forgiveness* contains three-character education values: humility, honesty, and religiosity.

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