



Verification and Moral Values in Ibn Adhim's Diwan: A Study of the Science of Arudh

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ABSTRACT

This study aims to analyze the versification (science of 'arudh) and moral values in Diwan Ibn al-Adim. The focus of this study includes identifying the types of bahar and zihaf used in the composition of the verses of the poem and the disclosure of the moral values contained therein. This study uses a qualitative descriptive method, combining the arudh science approach to analyze the structure of the poem's meter and the Islamic moral studies approach to interpret the moral messages of literary works. The research data sources are selected verses of poetry from Diwan Ibn al-Adim obtained through the Diwanul al-'Arabi application. The data were analyzed through the following stages: (1) classification of the verses of the poem, (2) analysis of the wazan, taf'ilah, and bahar patterns according to the theory of science of 'arudh, and (3) interpretation of the content of moral values contained in the text. The results of the study show that Diwan Ibn al-'Adim is dominated by the use of bahar Basith, Thawil, and Kamil with variations of zihaf such as khaban, qabdh, and idhmar. From a moral perspective, various values are found, such as tawadhu, sabar, jujur, iffah, wara, hikmah, zuhud, generosity, responsibility, and piety. In addition, this work contains moral messages on human relations with Allah Taala, fellow humans, and the social environment. This study concludes that Diwan Ibn al-'Adim is a literary work not only aesthetically superior, with a strong poetic structure, but also rich in moral education relevant throughout time. These findings are expected to contribute to the development of Arabic literary studies, especially those that integrate aspects of form and value.

Keywords: verification, moral values, Diwan Ibnu Adim, science of Arudh

Verifikasi dan Nilai Akhlak dalam Diwan Ibnu Adim: Kajian Ilmu Arudh

ABSTRAK

Penelitian ini bertujuan untuk menganalisis versifikasi (ilmu 'arudh) dan nilai akhlak dalam Diwan Ibn al-Adim. Fokus kajian ini mencakup identifikasi jenis bahar dan zihaf yang digunakan dalam penyusunan bait-bait syair serta pengungkapan nilai-nilai akhlak yang terkandung di dalamnya. Penelitian ini menggunakan metode deskriptif kualitatif dengan memadukan pendekatan ilmu arudh dalam menganalisis struktur metrum syair, serta pendekatan kajian akhlak Islam untuk menginterpretasikan pesan moral karya sastra. Sumber data penelitian berupa bait-bait syair terpilih dari Diwan Ibn al-Adim yang diperoleh melalui aplikasi Diwanul al-'Arabi. Data dianalisis melalui tahapan:

(1) klasifikasi bait-bait syair, (2) analisis pola wazan, taf'ilah, dan bahar sesuai teori ilmu 'arudh, serta (3) interpretasi kandungan nilai akhlak yang terdapat dalam teks. Hasil penelitian menunjukkan bahwa Diwan Ibn al-'Adim didominasi oleh penggunaan bahar Basith, Thawil, dan Kamil dengan variasi zihaf seperti khaban, qabdh, dan idhmar. Dari aspek moral, ditemukan berbagai nilai akhlak seperti tawadhu, sabar, jujur, iffah, wara, hikmah, zuhud, dermawan, tanggung jawab, serta ketakwaan. Selain itu, karya ini juga memuat pesan akhlak yang mencakup hubungan manusia dengan Allah Taala., sesama manusia, serta lingkungan sosial. Penelitian ini menyimpulkan bahwa Diwan Ibn al-'Adim merupakan karya sastra yang tidak hanya unggul secara estetika melalui struktur persajakan yang kuat, tetapi juga kaya akan pendidikan moral yang relevan sepanjang masa. Temuan ini diharapkan mampu memberikan kontribusi terhadap pengembangan kajian sastra Arab, khususnya yang mengintegrasikan aspek bentuk dan nilai.

Kata kunci: verifikasi, nilai akhlak, Diwan Ibnu Adim, ilmu arudh

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INTRODUCTION

Arabic literature is one of the oldest and most influential intellectual treasures in the history of Islamic culture. It is not merely a means of expressing beautiful language, but also a medium for conveying moral, social, and spiritual values. (Rifana, 2024; Bahrudin et al., 2025; Wijaya et al., 2025). In this context, classical Arabic poetry holds a crucial position because it represents the intersection of aesthetics and ethics. (Ridwan, 2024; Sukron, 2011). However, today there is a tendency for readers to gravitate towards classical texts (Achmad, 2019). This includes the Diwans by medieval poets such as Ibn al-Adhim, which often focus solely on the philological or historical aspects, without delving into the moral content and ethical values contained within them. This phenomenon demonstrates the gap between the pattern or rhythm of beauty (versification) and the moral meaning behind it.

Ibn al-Adhim, a writer and historian from Aleppo (13th century CE), was known for his refined, metaphorical, and ethical style. However, his Diwan is rarely studied from the perspective of 'ilmi al-arud (the science of poetry) and Islamic ethics simultaneously. In fact, in the Arabic literary tradition, the relationship between metrical structure (bahar, wazan, qafiyah) and moral messages is very close. The rhythmic and rhyming patterns in poetry are not merely a means of sound beauty, but also contribute to strengthening the rhetorical and moral power the poet wishes to convey (Aperiyansa et al., 2025; Kasrizal & Elmustian, 2025). Thus, examining Ibn al-Adhim's Diwan through the study of 'arud and its moral values is crucial to discern how form and content interrelate in constructing a coherent ethical message.

Another emerging phenomenon in the field is the lack of research linking structural analysis of Arabic prosody with an approach to Islamic moral values. Many previous studies focused on classifying bahar patterns or types of qafiyah without linking them to the moral messages conveyed by the text. In fact, as emphasized by experts in Arabic literature such as Ibn Qutaybah and al-Jurjani, the beauty of true poetry (jamal al-shi'r) lies not

only in the perfection of its form, but also in the harmony between form (surah) and meaning (ma'na).

However, in the context of education and moral development today, classical Arabic literary works can be an alternative source for strengthening Islamic moral values. (Cahyadi et al., 2025; Suhesty et al., 2022; Sumarni, 2024). When modern society is faced with an ethical crisis, works such as Diwan Ibnu al-Adhim offer a model of character education that is implicit in the beauty of its language and moral messages. Therefore, this research not only has academic significance in the field of Arabic literature, but also practical relevance for the development of moral values in modern life.

Thus, it is important to carry out this research to bridge the two main aspects of Arabic literature, form (versification) and content (moral values) through the study of ilm al-arud combined with moral analysis. It is hoped that this research will enrich the treasury of Arabic literary studies by confirming that the true beauty of poetry lies in the balance between the beauty of sound and the greatness of its morals.

Based on the background we have discussed, there are several main questions that this research aims to answer. These questions will guide our analysis of the diversity and moral values in Ibn Adim's Diwan:

- 1) What types of zihaf and bahar are found in Ibn Adim's Diwan?
- 2) What moral values are contained in Ibn Adim's Diwan?

This study aims to analyze the versification structure in Ibn Adhim's Diwan, which includes bahar, wazan, taf'ilah, and the elements of zihaf and 'ilah. It also uncovers the moral values contained therein and explains the relationship between the poetic meter and the poet's moral message.

Theoretically, this research is beneficial in enriching the treasury of 'arudh science and Arabic literary studies by presenting an analysis that combines metric structure and moral values. Practically, it provides a reference for students, researchers, and observers of Arabic literature in under-



standing the practical application of 'arudh science and its relevance to character and moral formation in classical literary works.

This research is supported by previous studies such as the analysis of the poem "Amru bin Kulthum" by Ramadhan & Nur (2024), the study of "Mawlid Al-Azab" by Saprudin (2023), the study of the poem "Athlalu Salma" by Imru'ul Qais by Sari (2022), and the study of "Al-Hamziyah" by Ahmad Syauqi by Solihin (2021). All of these studies are relevant from a methodological perspective, but they have not yet combined versification analysis with moral values. Therefore, this study aims to fill this gap.

METHOD

This study uses the approach of the study of the science of "arudh" to analyze the poetic patterns found in Ibn Adhim's Diwan. The science of "arudh" is used to examine the wazan, taf'ilah, and

bahar aspects used by the poet in composing his verses. This study is relevant for revealing how the versification of the poem not only displays the beauty of its rhythm but also embodies the moral values contained within it.

Using the framework of the science of 'arudh, this research goes beyond simply identifying rhythmic and rhyming patterns but also explores the relationship between the poem's form and the moral values the poet wishes to convey. The method used is descriptive qualitative (Rohanda, 2016), which focuses on a systematic description of the poem's metrical structure and its moral values.

RESULTS

After collecting data on Ibn Adim's Diwan, we analyzed the khot arudhi (textual text), taqti (textual text), taf'ilah (textual text), bahar (textual text), zihaf (textual text), and illat (textual text). The results of this study can be seen in the table below.

1. Types of Zihaf and Bahar of Ibn Adim's Diwan

أ. ابن العديم - يَا أَحْسَنَ النَّاسِ - البسيط

1. *Ibnu Adim - Wahai sebaik-baik manusia - Basit*

إِلَى شَهَادَةِ مَلِيٍّ مَعَهُ تَوَحُّدٌ According to my testimony, even though he was alone.	يَا أَحْسَنَ النَّاسِ نَطْمًا غَيْرَ مُقْتَوِرٍ O the best of men in composing poetry, who has no need
إِخْتَى يُؤَافِيكَ نَبْرًا فِي مَجَلَدِهِ According to my testimony, even though he was alone.	وَسَوْفَ أُسْرِعُ فِيهِ الْآنَ مُجْتَهِدًا Now I will hasten it with all sincerity

إِلَى شَهَادَةِ مَلِيٍّ مَعَهُ تَوَحُّدٌ According to my testimony, even though he was alone.				يَا أَحْسَنَ النَّاسِ نَطْمًا غَيْرَ مُقْتَوِرٍ O the best of men in composing poetry, who is not in need;			
حدهي	لِيمتوح	نمت	إلاشها	تقري	منخيرمف	تاسنظ	ياأحسنن
<i>dih</i>	<i>lima'tawahu</i>	<i>datimist</i>	<i>ilasvaha</i>	<i>taqiri</i>	<i>manghozromuf</i>	<i>nasinadz</i>	<i>yaahsan</i>
0///	0//0/0/	0///	0//0//	0///	0//0/0/	0//0/	0//0/0/
فطن	مستقطن	فطن	مفاعطن	فطن	مستقطن	فاعطن	مستقطن
<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mafaa'ihun</i>	<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>faa'ihun</i>	<i>mustaf'ihun</i>
خين	صحيح	خين	خين	خين	صحيح	صحيح	صحيح
<i>khakmun</i>	<i>shohih</i>	<i>khakmun</i>	<i>khakmun</i>	<i>khakmun</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>

حَتَّى يُورَافِكَ بَدْرًا فِي مُجَلَّدِهِ Until it reaches you like the full moon in its volume.				وَسَوْفَ أَسْرِعُ فِيهِ الْآنَ مُجْتَهِدًا Now I will hasten with all earnestness;			
لدهي	رقيمجل	فيكيد	حتتاوا	تهدا	هأانمج	رعفي	وسوقأس
<i>ladhi</i>	<i>raqimjal</i>	<i>fikid</i>	<i>hattawa</i>	<i>tahida</i>	<i>haanamaj</i>	<i>rifi</i>	<i>wasawasa</i>
0//	0//0/0/	0//0/	0//0/0/	0//	0//0/0/	0//	0//0//
فطن	مستقلن	فاعن	مستقلن	فطن	مستقلن	فطن	مفاعن
<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mafaa'ihun</i>
خين	صحيح	صحيح	صحيح	خين	صحيح	خين	خين
<i>khobnun</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>khobnun</i>	<i>shohih</i>	<i>khobnun</i>	<i>khobnun</i>

ب. ابن العديم – هذا كتابي – البسيط

Ibnu Adim – Ithis is my book – Basit

إِجْدًا الْمَنَامِ وَيَأْتِينِي عَلَى قَرَرٍ God bless you In a dream, it is not present just for a moment according to the provisions	وَلَا يُؤْنُ بِطَيْفٍ مِنْهُ يُطْرُقُنِي He did not deign to send his shadow to meet me
أَنِّي سَتَيْتُ مِنَ التَّرْحَالِ وَالسَّفَرِ .That I am tired of traveling and wandering	أَخَصَّهُ بِتَجِيَّاتِي وَأَخْبَرُهُ Now I will hasten it with all sincerity

جَدُّ الْمَنَامِ وَرَأَيْتَنِي عَلَى قَرَرٍ In dreams, it is not only present for a moment as stipulated.				وَلَا يُؤْنُ بِطَيْفٍ مِنْهُ يُطْرُقُنِي He did not deign to send his shadow to meet me;			
قري	تينيالا	مويأ	عندلما	رقني	قتمهيط	تيطي	ولايمن
<i>qodari</i>	<i>tini'ala</i>	<i>muwa'</i>	<i>'indalmana</i>	<i>raquni</i>	<i>qumihyath</i>	<i>tubithay</i>	<i>walayman</i>
0//	0//0/0/	0//	0//0/0/	0//	0//0/0/	0//	0//0//
فطن	مستقلن	فطن	مستقلن	فطن	مستقلن	فطن	مفاعن
<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mafaa'ihun</i>
خين	صحيح	خين	صحيح	خين	صحيح	خين	خين
<i>khobnun</i>	<i>shohih</i>	<i>khobnun</i>	<i>shohih</i>	<i>khobnun</i>	<i>shohih</i>	<i>khobnun</i>	<i>khobnun</i>
أَنِّي سَتَيْتُ مِنَ التَّرْحَالِ وَالسَّفَرِ That I am tired of traveling and wandering.				أَخَصَّهُ بِتَجِيَّاتِي وَأَخْبَرُهُ I greeted him and told him;			
سقري	ترحالوس	تمنت	أنتيسلم	برهي	ياتيواخ	يتحي	أخصصهو
<i>safari</i>	<i>tarhalwas</i>	<i>tuminat</i>	<i>annisalm</i>	<i>biruhu</i>	<i>yatiwaakh</i>	<i>bitahiy</i>	<i>akhshshuhu</i>
0//	0//0/0/	0//	0//0//	0//	0//0/0/	0//	0//0//
فطن	مستقلن	فطن	مفاعن	فطن	مستقلن	فطن	مفاعن
<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mafaa'ihun</i>	<i>fa'ihun</i>	<i>mustaf'ihun</i>	<i>fa'ihun</i>	<i>mafaa'ihun</i>
خين	صحيح	خين	خين	خين	صحيح	خين	خين
<i>khobnun</i>	<i>shohih</i>	<i>khobnun</i>	<i>khobnun</i>	<i>khobnun</i>	<i>shohih</i>	<i>khobnun</i>	<i>khobnun</i>



ت. ابن العديم – وأهيف – الطويل
Ibnu Adim - And a slender one/- Thowil

<p>إلى أن بدأ ضوء من الصبح سافر Until the bright morning light appeared</p>	<p>فوسدته كفي وبات مغائبي I rested his head on my palm, he spent the night in my arms</p>
<p>أوقفت ولم تخلل لإثم مآزر That I am Meanwhile I also rose without my clothes stained with sin</p>	<p>فقام يجر البرد منه على تقى He got up, dragging his blanket with full devotion</p>

إلى أن بدأ ضوء من الصبح سافر Until the bright morning light appeared.				فوسدته كفي وبات مغائبي I rested his head in my palm, he spent the night in my arms;			
حسافرو	منصصب	بداضوعن	إلآن	معلقي	وبات	تهوكفي	فوسد
<i>hisafiru</i>	<i>minashshub</i>	<i>badadhoun</i>	<i>ilaan</i>	<i>mu'aniqiy</i>	<i>wabata</i>	<i>tuhukaffiy</i>	<i>fawasad</i>
0//0//	0/0//	0/0/0//	0/0//	0//0//	/0//	0/0/0//	0/0//
مفاعن	فعولن	مفاعيلن	فعولن	مفاعن	فعول	مفاعيلن	فعولن
<i>mataa'ilun</i>	<i>fa'uulun</i>	<i>mataa'iilun</i>	<i>fa'uulun</i>	<i>mataa'ilun</i>	<i>fa'uulun</i>	<i>mataa'iilun</i>	<i>fa'uulun</i>
قبض	صحيح	صحيح	صحيح	قبض	قبض	صحيح	صحيح
<i>aqbdun</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>aqbdun</i>	<i>aqbdun</i>	<i>shohih</i>	<i>shohih</i>
أوقفت ولم تخلل لإثم مآزر Meanwhile I rose without my clothes stained with sin.				فقام يجر البرد منه على تقى He got up, dragging his blanket with full piety;			
مآزرو	لإثم	ولمخلل	وقمت	علاتقا	دمنه	يجررلير	فقام
<i>ma'aziru</i>	<i>liistim</i>	<i>walamtahlul</i>	<i>waanmtu</i>	<i>'alatuqa</i>	<i>daminku</i>	<i>jayrurayir</i>	<i>faqama</i>
0//0//	0/0//	0/0/0//	0/0//	0//0//	/0//	0/0/0//	/0//
مفاعن	فعولن	مفاعيلن	فعولن	مفاعن	فعول	مفاعيلن	فعول
<i>mataa'ilun</i>	<i>fa'uulun</i>	<i>mataa'iilun</i>	<i>fa'uulun</i>	<i>mataa'ilun</i>	<i>fa'uulu</i>	<i>mataa'iilun</i>	<i>fa'uulu</i>
قبض	صحيح	صحيح	صحيح	قبض	قبض	صحيح	قبض
<i>aqbdun</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>aqbdun</i>	<i>aqbdun</i>	<i>shohih</i>	<i>aqbdun</i>

ش. ابن العديم – أليس بياض الأفق – الطويل

Ibnu Adim – Isn't the horizon white? - Thowil

<p>إبآخر عُمر اللّيل إذ هو أسفرا The end of the age of night, when it begins to appear dawn.</p>	<p>أليس بياض الأفق في اللّيل مؤذنا Isn't the whiteness of the horizon at night a ?sign</p>
<p>إذا ما بدا وسط الرّياض منورا When he appeared shining in the middle of the garden.</p>	<p>فكذلك سواد النّبت يقرب يبسه Likewise the blackness of plants indicates the approach of drought</p>

<p>إبآخر عُمر اللّيل إذ هو أسفرا The end of the age of night, when it begins to appear dawn.</p>				<p>أليس بياض الأفق في اللّيل مؤذنا Isn't the whiteness of the horizon at night a sign;</p>			
وأسفرا <i>waastara</i> 0//0//	لاذه <i>liidzhu</i> /0//	ر عمر لى <i>ri'umrillax</i> 0/0/0//	بأخ <i>biakhi</i> /0//	لمؤذنا <i>limu'dzinan</i> 0//0//	قظلى <i>atillax</i> 0/0//	ببياضأف <i>baawadhuluf</i> 0/0/0//	أليس <i>alavsa</i> /0//
مفاعلن <i>mataa'ilun</i>	فحول <i>fa'uulu</i>	مفاعلن <i>mataa'iilun</i>	فحول <i>fa'uulu</i>	مفاعلن <i>mataa'ilun</i>	فحولن <i>fa'uulun</i>	مفاعلن <i>mataa'iilun</i>	فحول <i>fa'uulu</i>
قيض <i>aqbdun</i>	قيض <i>aqbdun</i>	صحيح <i>shohih</i>	قيض <i>aqbdun</i>	قيض <i>aqbdun</i>	صحيح <i>shohih</i>	صحيح <i>shohih</i>	قيض <i>aqbdun</i>
<p>إذا ما بدا وسط الرّياض منورا When he appeared shining in the middle of the garden.</p>				<p>كذلك سواد النّبت يقرب يبسه Likewise the blackness of plants indicates the approach of drought;</p>			
منورا <i>munawwara</i> 0//0//	رياض <i>riyadhi</i> /0//	بداوسطر <i>badawasthor</i> 0/0/0//	إداما <i>idzama</i> 0/0//	بيسهو <i>biwsabsahu</i> 0//0//	يقر <i>tivaara</i> /0//	سوانتنب <i>sawadunmah</i> 0/0/0//	كذلك <i>kadzaka</i> /0//
مفاعلن <i>mataa'ilun</i>	فحول <i>fa'uulu</i>	مفاعلن <i>mataa'iilun</i>	فحولن <i>fa'uulun</i>	مفاعلن <i>mataa'ilun</i>	فحول <i>fa'uulu</i>	مفاعلن <i>mataa'iilun</i>	فحول <i>fa'uulu</i>
قيض <i>aqbdun</i>	قيض <i>aqbdun</i>	صحيح <i>shohih</i>	صحيح <i>shohih</i>	قيض <i>aqbdun</i>	قيض <i>aqbdun</i>	صحيح <i>shohih</i>	قيض <i>aqbdun</i>



ج. ابن العديم – وعلیکم – الکامل
Ibnu Adim – To You - Kamil

<p>وَالِی رُبُوعِمْ نَجْنٌ وَنَزَجُ</p> <p>And it is to your country that we always miss and return</p>	<p>أَوْ عَلَیْكُمْ نَزَلَ الْكِتَابُ وَفِیكُمْ</p> <p>And it was to you that the book (the Qur'an) was revealed, it is among you that it resides</p>
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وَالِی رُبُوعِمْ نَجْنٌ وَنَزَجُ And it is to your country that we always miss and return.			وَعَلَیْكُمْ نَزَلَ الْكِتَابُ وَفِیكُمْ And it was to you that the book (the Qur'an) was revealed, it is among you that it is;		
نوترجعو	عکمنحن	والاربو	بوفیکمو	نزالکیتا	وعلیکم
<i>nawanaari'iu</i>	<i>'ikamunahin</i>	<i>wailarubu</i>	<i>buwafikummu</i>	<i>nazalalkita</i>	<i>wa'alawikummu</i>
0//0///	0/////	0//0///	0//0///	0//0///	//0///
متفاعلن	متقلن	متفاعلن	متفاعلن	متفاعلن	متفاعل
<i>mutafaa'ilun</i>	<i>mutafa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilu</i>
صحيح	طی	صحيح	صحيح	صحيح	کف
<i>shohih</i>	<i>thawun</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>kaffun</i>

ج. ابن العديم – احذر – الکامل
Ibnu Adim – Be careful - Kamil

<p>وَمِنَ الْقَرِيبِ فَإِنَّمَا هُوَ أَحْرَفٌ</p> <p>And towards close relatives, because in reality they are just mere letters (meaningless)</p>	<p>إِحْذَرْ مِنْ ابْنِ أَعْمٍ فَهُوَ مُصْحَفٌ</p> <p>Be careful with your uncle's son, because he is like a mushaf (who cheats with writing)</p>
<p>إِوَالِبَاءُ بُغْضٌ مِنْهُ لَا يَنْكَرُ</p> <p>And the letter bā' is his hatred that cannot be changed</p>	<p>وَالْيَاءُ يَأْسٌ نَائِمٌ مِنْ خَيْرِهِ</p> <p>The letter yā' is the eternal despair of his goodness</p>

وَمِنَ الْقَرِيبِ قَرِينًا هُوَ أَحْرَفٌ			إِخْذُزْ مِنْ ابْنِ أَعْمٍ فَهُوَ مُصَحَّفٌ		
And towards close relatives, because in reality they are just mere letters (meaningless).			Be careful of your uncle's son, because he is like a mushaf (who cheats with writing);		
هوأحرفو	بفانما	ومنقري	ومصحفو	تلحمفه	احذرمنب
<i>hwaahurfu</i>	<i>bitainnana</i>	<i>waminagari</i>	<i>wamushohhafu</i>	<i>nil'annifah</i>	<i>ihazarminib</i>
0//0///	0//0///	0//0///	0//0///	0//0/0/	0//0/0/
متقابلن	متقابلن	متقابلن	متقابلن	مستقلن	مستقلن
<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>
صحيح	صحيح	صحيح	صحيح	إضمار	إضمار
<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>idlmaz</i>	<i>idlmaz</i>
وَالْبَاءُ بُغْضٌ مِنْهُ لَا يَتَكَيَّفُ			وَالْيَاءُ يَأْسٌ دَائِمٌ مِنْ خَيْرِهِ		
And the letter <i>bā'</i> is hatred from him that cannot be changed.			The letter <i>yā'</i> is the eternal despair of his goodness;		
يتكيفو	ضمنهلا	وليابع	منخيرهي	مندانمن	ولياويا
<i>yatakanafu</i>	<i>dhunminhula</i>	<i>walbabuzh</i>	<i>minkhovrihi</i>	<i>sundaimun</i>	<i>walwawu'</i>
0//0///	0//0/0/	0//0/0/	0//0/0/	0//0/0/	0//0/0/
متقابلن	مستقلن	مستقلن	مستقلن	مستقلن	مستقلن
<i>mutafaa'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>
صحيح	إضمار	إضمار	إضمار	إضمار	إضمار
<i>shohih</i>	<i>idlmaz</i>	<i>idlmaz</i>	<i>idlmaz</i>	<i>idlmaz</i>	<i>idlmaz</i>

خ. ابن العديم – وسحارة الأجنان – الطويل

Ibnu Adim - O Owner of Enchanting Eyes - Thowil

مَرَاتِبُهَا تُبْرِئُ النَّبَاةَ مِنَ الظَّمَا	وَسَاجِرَةُ الْأَجْنَانِ مَسْئُولَةُ اللَّيْلِ
Her kisses provide healing for thirst	O owner of charming eyes, sweet lips
حَلَالٌ وَقَدْ أَضْحَى عَلَيَّ مُحْرَمًا	فَوَا عَجَبًا مِنْ رِيْقِهَا وَهُوَ طَاهِرٌ
It is halal, but for me it is still forbidden	It's amazing, his saliva is pure and holy

وَمِنَ الْقَرِيبِ قَرِينًا هُوَ أَحْرَفٌ			إِخْذُزْ مِنْ ابْنِ أَعْمٍ فَهُوَ مُصَحَّفٌ		
And towards close relatives, because in reality they are just mere letters (meaningless).			Be careful of your uncle's son, because he is like a mushaf (who cheats with writing);		
هوأحرفو	بفانما	ومنقري	ومصحفو	تلحمفه	احذرمنب
<i>hwaahurfu</i>	<i>bitainnana</i>	<i>waminagari</i>	<i>wamushohhafu</i>	<i>nil'annifah</i>	<i>ihazarminib</i>
0//0///	0//0///	0//0///	0//0///	0//0/0/	0//0/0/
متقابلن	متقابلن	متقابلن	متقابلن	مستقلن	مستقلن
<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mutafaa'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>
صحيح	صحيح	صحيح	صحيح	إضمار	إضمار
<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>shohih</i>	<i>idlmaz</i>	<i>idlmaz</i>



وَالْيَاءُ بُغْضٌ مِنْهُ لَا يَتَّكِفُ And the letter <i>ba</i> is hatred from him that cannot be changed.			وَالْيَاءُ يَأْسٌ دَائِمٌ مِنْ خَيْرِهِ The letter <i>yā</i> is the eternal despair of his goodness;		
يتكيفو	ضمنهلا	وليايع	منخيره	سندائمن	وليايعاً
<i>yatakanafu</i>	<i>dkuminhula</i>	<i>walhabugh</i>	<i>minkhauri</i>	<i>sundaimun</i>	<i>wabawca'</i>
0//0//	0//0/0/	0//0/0/	0//0/0/	0//0/0/	0//0/0/
متفاعن	مستقلن	مستقلن	مستقلن	مستقلن	مستقلن
<i>mutafaa'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>	<i>mustaf'ilun</i>
صحيح	إضمار	إضمار	إضمار	إضمار	إضمار
<i>shohik</i>	<i>idlmaz</i>	<i>idlmaz</i>	<i>idlmaz</i>	<i>idlmaz</i>	<i>idlmaz</i>

د. ابن العديم - وعن حلب - الطويل

Ibnu Adim - And About the City of Halab (Aleppo) - Thowil

وَقَدْ أَصْنَحْتُ فِيهِ الْمَسَاجِدَ نَهْدِمُ When the mosques were destroyed	فَيَا لَيْلَ مِنْ يَوْمٍ شَدِيدِ الْعَامَةِ What a heavy day it was, full of darkness
وَقَدْ طَلَّمَا كَانَتْ تُعْرَى وَتُكْرَمُ Even though in the past he was glorified and respected	وَكُلُّ مَهَابَةٍ قَدْ أُهِنَّتْ وَهِيَ سَبِيَةٌ Every noble woman was reduced to captivity

مَزَاتِفُهَا تُهْدِي الثِّقَاءَ مِنَ الظَّمَا Her kisses provide healing for thirst.				وَسَاجِرَةُ الْأَجْفَانِ مَسْؤَلَةُ اللَّمَى O possessor of charming eyes, sweet lips;			
منظما	سقاء	فها تهديس	مراش	لتلما	نمحو	رتلجفا	وساح
<i>minadzoma</i>	<i>swifa'a</i>	<i>fuhatuhsu</i>	<i>marosvi</i>	<i>latallima</i>	<i>nima'su</i>	<i>ratatifa</i>	<i>wasahi</i>
0//0//	/0//	0/0/0//	/0//	0//0//	0/0//	0/0/0//	/0//
مفاعن	فعل	مفاعيلن	فعل	مفاعن	فعلن	مفاعيلن	فعل
<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>
قيض	قيض	صحيح	قيض	قيض	صحيح	صحيح	قيض
<i>aqbdun</i>	<i>aqbdun</i>	<i>shohik</i>	<i>aqbdun</i>	<i>aqbdun</i>	<i>shohik</i>	<i>shohik</i>	<i>aqbdun</i>
حَلَالٌ وَقَدْ أَضْحَى عَلَيَّ مُحْرَمًا It is halal, but for me it is still forbidden.				فَوَا عَجَبًا مِنْ رِيْقِهَا وَهُوَ طَاهِرٌ It is amazing, his saliva is pure and holy;			
محررما	علي	وقد أضحا	حلان	وطاهرو	قهاوه	جبنمري	فواع
<i>muharroma</i>	<i>alawa</i>	<i>waadadhbha</i>	<i>halalun</i>	<i>wathohiru</i>	<i>ahwah</i>	<i>jabanmiri</i>	<i>fova'a</i>
0//0//	/0//	0/0/0//	/0//	0//0//	0/0//	0/0/0//	/0//
مفاعن	فعل	مفاعيلن	فعل	مفاعن	فعلن	مفاعيلن	فعل
<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>
قيض	قيض	صحيح	قيض	قيض	صحيح	صحيح	قيض
<i>aqbdun</i>	<i>aqbdun</i>	<i>shohik</i>	<i>aqbdun</i>	<i>aqbdun</i>	<i>shohik</i>	<i>shohik</i>	<i>aqbdun</i>

ذ. ابن العديم – سألزم نفسي – الطويل

Ibnu Adim – I Will Oblige Myself – Thowil

<p>عَلَيْ وَأَعْفُو جَسْبَةً وَتَكْرُمًا</p> <p>To me, and I will forgive in order to hope for Allah's approval and as a form of glory</p>	<p>سَأَلَّزِمُ نَفْسِي الصَّفْحَ عَنْ كُلِّ مَنْ جَنَى</p> <p>I will oblige myself to forgive anyone who does wrong</p>
<p>رَأَيْتُ خَيْرَ النَّاسِ مَنْ كَانَ مُتَّعِمًا</p> <p>Because I see that the best people are those who are ..generous</p>	<p>فَقُلْتُ لَهَا عَنِّي إِلَيْكَ فَإِنِّي</p> <p>”.So I answered: “Leave me</p>

عَلَيْ وَأَعْفُو جَسْبَةً وَتَكْرُمًا				سَأَلَّزِمُ نَفْسِي الصَّفْحَ عَنْ كُلِّ مَنْ جَنَى			
تكررما	يتكو	وأعفوحس	علي	لمنجنا	حنكل	متفصصف	سألز
0//0//	/0//	0/0/0//	/0//	0//0//	0/0//	0/0/0//	/0//
مفاعطن	فعلول	مفاعيلن	فعلول	مفاعطن	فعلولن	مفاعيلن	فعلول
قبض	قبض	ص	قبض	قبض	ص	ص	قبض
<i>gobdlun</i>	<i>gobdlun</i>	<i>shohih</i>	<i>gobdlun</i>	<i>gobdlun</i>	<i>shohih</i>	<i>shohih</i>	<i>gobdlun</i>
رَأَيْتُ خَيْرَ النَّاسِ مَنْ كَانَ مُتَّعِمًا				فَقُلْتُ لَهَا عَنِّي إِلَيْكَ فَإِنِّي			
محررما	علي	وقدأضحا	حلانن	وطاهرو	فهاوه	جبنمري	فواع
0//0//	/0//	0/0/0//	/0//	0//0//	0/0//	0/0/0//	/0//
مفاعطن	فعلول	مفاعيلن	فعلول	مفاعطن	فعلولن	مفاعيلن	فعلول
قبض	قبض	ص	قبض	قبض	ص	ص	قبض
<i>gobdlun</i>	<i>gobdlun</i>	<i>shohih</i>	<i>gobdlun</i>	<i>gobdlun</i>	<i>shohih</i>	<i>shohih</i>	<i>gobdlun</i>

ر. ابن العديم – فواعجبا – الطويل

Ibnu Adim - It's amazing/- Thowil

<p>حَلَالٌ وَقَدْ أَصْحَى عَلَيَّ مُحْرَمًا</p> <p>And it is halal, but for me it has become haram</p>	<p>فَوَا عَجْبًا مِنْ رِيْقِهِ وَهُوَ طَاهِرٌ</p> <p>.It's amazing, from his holy saliva</p>
<p>وَلَذَّتْهُ مَعَ أَنِّي لَمْ أَدْفُهْمَا</p> <p>And it's delicious, even though I've never tasted it before</p>	<p>هُوَ الْخَمْرُ لَكِنْ أَيْنَ الْخَمْرُ طَعْمُهُ</p> <p>It is like khamr, but where is the taste of khamr</p>



خَلَّالٌ وَقَدْ أَضْحَى عَلَيَّ مُخْرَمًا And it is halal, but for me it has become haram.				فَوَا عَجَبًا مِنْ رِيْقِهِ وَهُوَ طَاهِرٌ It is truly amazing, from his holy saliva;			
محرمًا <i>muharrama</i> 0//0//	علي <i>alawva</i> /0//	وقد أضحا <i>waaqadadhha</i> 0/0/0//	خلالن <i>halalun</i> /0//	وطاهرو <i>wathohiru</i> 0//0//	قهيوه <i>qihawah</i> 0/0//	جبنمري <i>jabanmiri</i> 0/0/0//	فواع <i>fa'wa'a</i> /0//
مفاعن <i>mafaa'ilun</i>	فعل <i>fa'uulu</i>	مفاعيلن <i>mafaa'iilun</i>	فعل <i>fa'uulu</i>	مفاعن <i>mafaa'ilun</i>	فعلن <i>fa'uulun</i>	مفاعيلن <i>mafaa'iilun</i>	فعل <i>fa'uulu</i>
قيض <i>qabdlun</i>	قيض <i>qabdlun</i>	صحيح <i>shohik</i>	قيض <i>qabdlun</i>	قيض <i>qabdlun</i>	صحيح <i>shohik</i>	صحيح <i>shohik</i>	قيض <i>qabdlun</i>
وَأَلْدَتْهُ مَعِيَ أَنِّي لَمْ أَذُقْهُمَا And it's delicious, even though I've never tasted it before.				هُوَ الْخَمْرُ لَكِنْ أَيْنَ لِلْخَمْرِ طَعْمُهُ It is like wine, but where is the taste of wine?			
أذقهما <i>adzuqahuma</i> 0//0//	ننيلم <i>namilan</i> 0/0//	تهومعان <i>tuhuma'an</i> 0/0/0//	ولذذ <i>waladzdzaa</i> /0//	رطمهيو <i>rittho'muhu</i> 0//0//	نلخم <i>nalikhem</i> 0/0//	رلاكنأي <i>rwalakinay</i> 0/0/0//	هولخم <i>hwalikhem</i> 0/0//
مفاعن <i>mafaa'ilun</i>	فعلن <i>fa'uulun</i>	مفاعيلن <i>mafaa'iilun</i>	فعل <i>fa'uulu</i>	مفاعن <i>mafaa'ilun</i>	فعلن <i>fa'uulun</i>	مفاعيلن <i>mafaa'iilun</i>	فعلن <i>fa'uulun</i>
قيض <i>qabdlun</i>	صحيح <i>shohik</i>	صحيح <i>shohik</i>	قيض <i>qabdlun</i>	قيض <i>qabdlun</i>	صحيح <i>shohik</i>	صحيح <i>shohik</i>	صحيح <i>shohik</i>

ز. ابن العديم – وكنت أظن – الطويل

Ibnu Adim – I used to think a – Thowil

لَهُمْ إِنْ رَأَيْتَ بِالسَّحْرِ مِثْلَهَا وَأَخْفَانُ If you glance, the view is like magic with its petals	وَكُنْتُ أَظُنُّ التُّرْكَ تَخْتَصُّ أَعْيُنًا I used to think that Turkish people only had special eyes
وَوَيْلٌ لَهُمْ هَارُوتُ فِيهِ وَسُحْبَانُ Bahkan Harut dan Suhban pun mengakui keunggulan mereka	فَأَيُّقَلْتُ أَنْ السِّحْرَ أَجْمَعَهُ لَهُمْ It is like khamr, but where is the taste of khamr

عَلَيَّ وَأَعْفُو جِسْمِي وَتُكْرَمًا To me, and I will forgive in order to hope for Allah's approval and as a form of glory.				سَأَلْتُ نَفْسِي الْمَغْفِرَ عَنْ كُلِّ مَنْ جَنَى I will oblige myself to forgive anyone who does wrong;			
تكررما <i>takarruma</i> 0//0//	بتو <i>batowa</i> /0//	وأعفوس <i>wa'afuwis</i> 0/0/0//	علي <i>alawva</i> /0//	لمنجا <i>limanjana</i> 0//0//	حنكل <i>ha'ankul</i> 0/0//	متصصصف <i>mumadsishshof</i> 0/0/0//	سألز <i>saati</i> /0//
مفاعن <i>mafaa'ilun</i>	فعل <i>fa'uulu</i>	مفاعيلن <i>mafaa'iilun</i>	فعل <i>fa'uulu</i>	مفاعن <i>mafaa'ilun</i>	فعلن <i>fa'uulun</i>	مفاعيلن <i>mafaa'iilun</i>	فعل <i>fa'uulu</i>
قيض <i>qabdlun</i>	قيض <i>qabdlun</i>	صحيح <i>shohik</i>	قيض <i>qabdlun</i>	قيض <i>qabdlun</i>	صحيح <i>shohik</i>	صحيح <i>shohik</i>	قيض <i>qabdlun</i>

رَأَيْتُ خَيْرَ النَّاسِ مَنْ كَانَ مُنْعِمًا Because I see that the best people are those who are generous."				فَقُلْتُ لَهَا عَنِّي إِلَيْكَ فَارْتَبِي So I answered: "Leave me;			
تمنما	سمنكا	خيارتنا	رأيت	فأنتني	إليك	لها عنني	فقلت
<i>namun'ima</i>	<i>simanka</i>	<i>khivaronna</i>	<i>ra'aitu</i>	<i>faimmani</i>	<i>ilavki</i>	<i>laha'amni</i>	<i>faqitu</i>
0//0//	0/0//	0/0/0//	/0//	0//0//	/0//	0/0/0//	/0//
مفاعن	فعولن	مفاعيلن	فعول	مفاعن	فعول	مفاعيلن	فعول
<i>mafaa'ilun</i>	<i>fa'uulun</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>	<i>mafaa'ilun</i>	<i>fa'uulu</i>
قيض	صحيح	صحيح	قيض	قيض	قيض	صحيح	قيض
<i>qobdulun</i>	<i>shohik</i>	<i>shohik</i>	<i>qobdulun</i>	<i>qobdulun</i>	<i>qobdulun</i>	<i>shohik</i>	<i>qobdulun</i>

2. Moral Values in the Diwan of Ibn Adhim

Some of the moral values in Diwan Ibn Adhim are presented in the points below.

- O the best of men in composing poetry, who does not require my testimony even if he is alone. Contains the morals of *tawadhu'* (humility). Ibn al-Adim acknowledged the superiority of the other person/person who would compose the poem, without feeling superior. This shows a moral attitude towards others: respecting other people's abilities.
- Now I will hasten it with all sincerity, until it reaches you like the full moon in its volume. Contains moral responsibility because, in this verse, it describes sincerity in fulfilling a mandate.
- He didn't deign to send his shadow to meet me in my dreams, nor did he appear even for a brief moment as stipulated. This third stanza includes the virtue of patience, meaning that not all hopes are fulfilled (demonstrating fortitude in accepting reality).
- I greeted him and told him that I was tired of traveling and wandering. This fifth stanza embodies the virtue of honesty, namely not suppressing feelings falsely, but politely expressing what the poet feels.
- This stanza contains a morality about religion. Here, the poet weeps not only for human suffering, but also for the destruction of symbols of knowledge and worship. This is because, at that time, the Mongols were in Aleppo during the 7th AH/13th century AD.
- Every noble woman is degraded as a prisoner, even though previously she was glorified and respected. In this stanza there is morals towards fellow human beings, namely a sense of empathy towards other people regarding the wailing of a noble woman who was insulted and became a prisoner.
- I will oblige myself to forgive anyone who has wronged me, and I will forgive in order to hope for Allah's approval and as a form of glory. In this stanza there are morals towards fellow humans (forgiving other people's mistakes), here the poet obligates himself to forgive other people's mistakes.
- So I replied: "Leave me, for I see that the best people are those who are generous." This verse conveys the virtue of generosity, for the best people are those who are generous.
- It is truly amazing, from his pure and halal saliva, yet for me it has become haram. This verse conveys the virtue of piety, namely the awareness to obey Allah

- Taala's commands and avoid His prohibitions.
- j) He is like alcohol, but where is the taste and deliciousness of alcohol, since I have never tasted it. This verse conveys the virtue of asceticism, namely distancing oneself from worldly love.
- k) I used to think that Turks were only special in their eyes; when I glanced at them, their gaze was like magic with their eyelids. This verse conveys the virtue of tawadlu (humility). The poet acknowledges the superiority of others (in this case, the Turks) without envy. He does not belittle them, but praises them honestly and with admiration.

- l) So I became convinced that all magic belonged to them; even Harut (a Babylonian magician) and Suhban (an Arabic eloquence expert) acknowledged their superiority. This verse demonstrates the virtue of honesty (shiddiq), admitting one's mistakes. This is a form of honesty in thinking, acknowledging a change in perspective after seeing new facts.

DISCUSSION

Based on the results of the arudh analysis presented in the table, in this section the author discusses the relationship between the bahar, taf'ilah, and zihaf patterns found in the verses of Ibn Adim's Diwan.

Data 1

With the title of the poem **يَا أَحْسَنَ النَّاسِ** there is a change in the words **جدهي ,دتمت إلاشها ,تقري** , رعي,سوفأس , رعي,سوفأس which is affected by the zihaf khabn, where the second letter, which should have a vowel, is changed to sukun, thus shortening the original taf'ilah. This metrical change is called khabn (خَبْنٌ) in the science of al-arudh, which is the removal of part of the vowel, resulting in a reduction (pengkhaban) of the originally complete wazan.

Data 2

With the title of the poem **ذَا كِتَابِي** there is a change in the words **مويأ ,رقني ,نيطي ,ولايمن** , أننيسم ,برهي ,بتحي affected by zihaf khabn, namely the second letter that should have harakat changes to sukun so that the original taf'ilah is shortened. This metric change is called khabn (خَبْنٌ) in the science of al-arudh, namely the removal of part of the harakat so that the originally complete wazan experiences shrinkage (pengkhaban).

Data 3

With the title of the poem **" وَأَهَيْف "** there is a change in the words **مأزرو ,علائقا ,دمنه ,فقام ,حسافرو** , معانقي , which are subject to zihaf qabadh, namely the removal of the sukun letter in the watan majmu' by deleting the fifth letter in the form of a vowel (harakat) in the taf'ilah pattern. As a result of this change, the original taf'ilah **مَفَاعِلُنْ** changes to **مَفَاعِلُنْ**. In the science of arudh, this change is called qabdh (قَبْضٌ). This change is commonly found in bah thawil and does not disrupt the rhythmic harmony of the poem.

Data 4

With the title of the poem **أليس بياض** there are changes in the words **لمؤدنا ,أليس** , وأسفرا ,لإذه ,بأخ , منورا ,رياض ,بييسهو ,تقير ,كذاك are subjected to zihaf qabadh, namely the removal of the sukun letter in watan majmu' by deleting the fifth letter in the form of a vowel (harakat) in the taf'ilah pattern.



Data 10:

With the title of the poem "فواعجا من", there is a change in the words "فواع, وطاهرو, حلالن, عليي, محررما", which are affected by the zihaf khabn, where the second letter, which should have a vowel, is changed to a sukun, thus shortening the original taf'ilah. This metrical change is called khabn (خَبْنٌ) in the science of al-'arūd, which is the removal of part of the vowel, resulting in a reduction (pengkhaban) of the originally complete wazan.

Data 11:

With the title of the poem "وكننت صاعينا راجم عهولهم بقرر", affected by zihaf khabn, namely the second letter that should have harakat changes to sukun so that the original taf'ilah is shortened. This metric change is called khabn (خَبْنٌ) in the science of al-'arūd, namely the removal of part of the harakat so that the originally complete wazan experiences shrinkage (pengkhaban).

CONCLUSION

Based on the analysis of Ibn al-'Adim's Diwan through the approach of 'arudh science and the study of moral values, it can be concluded that this work is not only powerful in terms of linguistic aesthetics, but also full of profound moral messages. From the aspect of versification, it was found that Ibn al-'Adim's poems often use the bahar Basit, Thawil, and Kamil, with a consistent application of taf'ilah patterns and accompanied by meter variations through several forms of zihaf such as khabn, qabd, idhmar, kaff, waqshun, and others. These meter variations demonstrate the poet's flexibility in maintaining rhythm and beauty of sound without deviating from the rules of 'arud science. In terms of its meaning, this study also shows that Diwan Ibn al-'Adim contains various moral values that reflect Islamic ethics, such as tawadhu' (humility), sabr (patience), sidiq (honesty), iffah (honor), taqwa (devotion), wara' (prudence), zuhud (simplicity), hikmah (wisdom), and karam (generosity). These values are not only presented as moral expressions, but are conveyed through the poet's emotional, social, and spiritual experiences, thus providing advice that is relevant throughout the ages.

Thus, this study confirms that Diwan Ibn al-'Adim is a classic Arabic literary work that excels not only in its poetic structure but also makes a significant contribution to building character education through Islamic moral values. This research is expected to be a reference in the development of Arabic literary studies that integrate the approaches of form (al-bina' al-shabi') and values (al-ma'na al-akhlaqi) in a balanced manner.

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