

The Meaning of Denotation and Connotation in The Poem *Al-Hawāmis 'Ala Daftar Al-Naksah* by Nizār Qabbānī

Azhar Ismail Hasibuan¹

azharismailhasibuan@gmail.com

Mardjoko Idris²

Idrismardjoko@gmail.com

Ening Herniti³

Ening.herniti@uin-suka.ac.id

Jarot Wahyudi⁴

jarot.wahyudi@uin-suka.ac.id

^{1,2,3,4}State Islamic University Sunan Kalijaga Yogyakarta, Indonesia

Abstract

This current paper analyses conflicts between Palestine and Israel as figure out by Nizār Qabbānī in his masterpiece poem *Hawāmis 'Ala Daftar al-Naksah* written in an anthology of *al-A'mal al-Siyāsiyyah al-Kāmilah*. In the world of Arabic Literature, Qabbānī is considered to be a famous Syrian poet. His works are related to politics, romanticism, women and voicing freedom amid patriarchal culture including the current work under discussion. This research is a type of interpretive qualitative research with data analysis methods in the form of textual analysis. The source of the research data is the poem *Al-Hawāmis 'Ala Daftar Al-Naksah*. The writers applied semantic method of analysis in this study, especially *Gorys Keraf's Diction and Language Style*. The results of this study show the use of elusive dictions that can be understood through denotational meaning, and connotation in the poem. In terms of denotation, the poet wants to convey various problems experienced by Palestine. Second, in a connotational sense, the poet wants to convey support for Palestine and at the same time expose Israeli atrocities that are beginning to be covered up by the world, and reveal that the defeat of Arab countries against Israeli forces is not the inability of Arab countries against Israel itself but the Arab defeat is caused by the lack of unity in these Arab countries.

Keywords: Semantics, Israel-Palestine

INTRODUCTION

The Israeli-Palestinian conflict has been going on for a long time and has been a public conversation until recently (Sahida & Supriadi, 2020, p. 3). The conflict is even contained in various literary works, such as in the poem *Hawāmis 'Ala Daftar al-Naksah*. This poem by Nizār Qabbānī comes against the backdrop of the expansion of the occupation in Palestine and the heartbreaking defeat of the Arabs over Israel which made the dignity and dignity of the Arab coalition

of countries fall (Syahrul Adhim, 2020, p. 68). The Arab forces suffered heavy losses, especially for the Palestinians themselves, because they lost the Gaza Strip and the West Bank in Palestine (Syahrul Adhim, 2020, p. 68). This heartbreaking defeat was unfortunate for Qabbānī. The lack of concrete action on the ground, a generation unable to defeat Israel's progress, mutual blame, inattention from those with power and power and lack of solidarity are the causes of this unforgettable defeat. According to Nizār, this conflict will not end if it is only fought

with rhetoric without real action on the battlefield (Qabbani, 2021, p. 20).

In addition to talking about social conflicts, the poem when viewed in terms of language contains many dictions that cannot be understood by the reader, so it requires semantic analysis at the level of denotational meaning and connotation to provide a perfect understanding. Therefore, a poem in addition to beauty, can also be enjoyed by the existence of symbols, signs or meanings conveyed by the author in his poem. The symbols or signs in the poem will present other meanings so that these meanings can be understood after paying attention to the relationship and interaction between concrete and abstract things in it (Ahmad, 2022, p. 71).

The problem of this study is that not all literary connoisseurs, especially Arabic poetry, are able to understand the meaning and intent of poetry verses that contain dictions that are difficult to understand. Often poets use language that is not the real meaning, strangely unique or unusual in everyday language (Alda Azizah, 2022, p. 273). In Nizār's poem, for example, there are signs or meanings that are indirect or have meanings that are not true, thus triggering the reader to feel confused and have difficulty understanding the intention of the poet. Therefore, research related to the meaning of denotation and connotation in Arabic poetry is important, especially the poem *Hawāmis 'Ala Daftar al-Naksah*, looking at the difficulties and confusion experienced by readers. Thus, this research can be used as an alternative to study and understand the meaning contained in the poem, both in meaning, denotation, and connotation.

Research on the meaning of denotation and connotation in semantics has been widely conducted. Mochamad Mu'izzuddin, for example, found connotations in surah an-Nisa verse 49 and verse 155. Judging from its basic meaning or

original meaning, the terms of sharia in the Qur'an Surah An-Nisa on lafadz يذكون which means to cleanse. Cleansing in Islamic law means the connotation of being purifying oneself rather than haram that is, shunning or forsaking actions forbidden by Allah. Lafadz which لا تأكل ولا تاكل means "do not eat", in Islamic sharia the prohibition against eating property in using the property of orphans which means not only used for eating in general, but in other forms of a private nature. Lafadz طبع which means "locking" in Islamic sharia means Allah closes their hearts from his mercy but regardless of the development of that meaning, the basic meaning or original meaning of the term sharia is still used in the Qur'an (Mu'izzuddin, 2022, p. 1450).

Then Baiq Raudatussolihah, and Ritazhuhriah, in their research showed that the types of meanings used by the Mufasir in interpreting the verses of the Qur'an in surah al-Alaq are, referential meaning, basic meaning or dictionary meaning (*al-ma'na al-asasi wa al-mu'jami*), figurative meaning (*al-ma'na al-majazi*), and denotative meaning (*al-ma'na al-haqiqi*). While the relation of meaning between words or pronunciation of the Qur'an with words of interpretation occurs in four kinds of relations (meaning relationships), namely: synonyms (*al-taraduf*), mypolyse (*ta'addud al-ma'na*), the concepts of hyponymy and hypernymy (*al-isyimal wa al-masymul*), and subjective meaning relationships. The meaning of denotation that has the meaning of connotation is: (اقرأ) meaning connotation (الجمع، طلع، العلق)، meaning connotation (اقرأ)، الدم، الجام، أفعل، استكبر، الكفر، (طغى)، meaning connotation (كاذبة خاطئة) الشرك، فاجر وكثير الذنوب والإجرام، (المسجد)، meaning connotation صل (Baiq Raudatussolihah, 2021, pp. 53–55).

Based on some previous research, it can be seen that this research is different in

formal objects and material objects, this research is important to reveal the meaning, denotation, and connotation of the poem Nizār Qabbānī *Hawāmis 'ala Daftar al-Naksah*, so that it can be understood the intention and purpose of the author as a whole.

METHODOLOGY

The type of research used as a reference for this research is qualitative interpretative (interpretation), which is a method that focuses on signs and text as objects of study, and researchers interpret and understand the code (decoding) behind the signs and text (Barthes, 2009, p. 27). Research analysis method is a text analysis method (textual analysis) which is one of the methods of qualitative interpretative (Hoed, 2011, p. 3). Then the source of the analysis data is a poem verse entitled *Hawāmis 'Ala Daftar al-Naksah* in the poetry anthology *al-A'mal as-Siyāsiyyah al-Kāmilah* by Nizār Qabbānī. In collecting data, this study used the listen method with reading and recording techniques. This listening method is in the form of observing, reading, and understanding written language in a text (Zaim, 2014, p. 89). The technique of reading and recording is done by reading the entire stanza of *Hawāmis 'Ala Daftar al-Naksah* poem, then identifying and classifying data in the form of words that have meaning, denotation, and connotation. Then the data that has been successfully selected and sorted will be collected, then analyzed descriptively using the concept of Semantics according to Gorys Keraf in his book *Diction and Language Style* in order to reveal dictions that are difficult to understand.

THEORY

In general, semantics is defined by the study of meaning which includes a larger level of words, phrases, sentences, and

discourse units (Engliana, 2016, p. 154). The study of the meaning of words in a particular language according to the semantic classification system is a branch of linguistics whose task is solely to examine the meaning of words, as well as their origin, even how they developed, and what causes changes in meaning in the history of language (Rahma Salbiah, 2022, p. 48). Semantics is the study of meaning, examining symbols or signs that express meaning, the relationship of meaning to one another and its influence on humans and society (Matsna, 2016, pp. 2–3). This semantics includes the meanings of words, their development, and change. Semantically, the meaning of the word itself can be primary or become a secondary meaning, depending on the context that surrounds it (Romadlani, 2021, p. 295). In Arabic semantics is called *'ilm al-dilālāh*. According to Umar *'ilm al-dilālāh* is:

هو العلم الذي يدرس المعنى أو ذلك
الفرع من علم اللغة الذي يتناول دراسة
المعنى أو ذلك الفرع الذي يدرس
الشروط الواجب توافرها في الرمز حتى
يكون قادرا على حمل المعنى.

The expression above semantics is in line with the study of meaning, or the science that discusses meaning or the branch of linguistics that examines the conditions that must be met to reveal sound symbols so that they have meaning (‘Umar, 1982, p. 11). While semantics according to George Yule is “Semantics is the study of the meaning of words, phrases and sentences. Linguistic semantics deals with the conventional meaning conveyed by the use of words, phrases and sentences of a language” (Yule, 2005, p. 100). Meanwhile, according to Keraf, a good language style must contain the following 3 elements: honesty, courtesy and attractiveness. Language style is closely related to word choice or diction, the problem of the accuracy of word selection

also concerns the problem of word meaning and vocabulary that a person has. Diction or word choice is the ability of a person to distinguish precisely the nuances of meaning according to the ideas he wants to convey, and this ability should be adapted to the situation and taste values of a group of people and listeners or readers. Diction or word choice always contains the accuracy of meaning and appropriateness of the situation and the value of taste that exists in the reader or listener (Keraf, 2008, p. 113).

Semiotics of words in semantic science there are two types of meaning, namely the meaning of denotation and connotation (Parera, 2004, pp. 97–98). According to Basyuni as quoted by Morocco that there is a difference between the meaning of essence or we can match the meaning of denotation and the meaning of *majāz* or the meaning of connotation. The meaning of essence is the meaning of the word according to the dictionary while the meaning of *majāz* is the meaning that fits the context (Mardjoko Idris, 2022, p. 101). The above expression is reinforced by the concept offered by Gorys in his book *Diction and Language Style* that understanding the author in making a caption in his work is through diction, which is divided into two types, namely denotation and connotation.

1. Denotation

Denotation is the basic concept supported by a word (that meaning refers to a concept, referent, or idea). Denotation is also a dictionary limitation or primary definition of a word, as opposed to connotation or meaning relating to the connotation itself. Denotation refers to the actual meaning. Examples of denotational meanings:

The house covers an area of 250 square meters
There were a thousand people attending the meeting

Israel, a country located in the middle of an Arab country

2. Connotation

Connotation is a type of word meaning that contains additional meanings, imagination or certain taste values. Connotations are impressions or associations, and are usually emotional in nature evoked by a word in addition to its dictionary limits or primary definition. Connotation refers to figurative meaning or non-actual meaning (Keraf, 2008, pp. 89–108). Examples of connotational meanings:

The house is so spacious
There were so many people who attended the meeting (Keraf, 2008, pp. 89–108)
Israel, a country that is not good and must be opposed (Parera, 2004, p. 101)

RESULT AND DISCUSSION

1. Analysis Of the Meaning of Denotation and Connotation in The Poem *Hawāmis 'Ala Daftar Al-Naksah* by Nizār Qabbānī

1.1. The Denotational Meaning of Poetry *Hawāmis 'Ala Daftar Al-Naksah* by Nizār Qabbānīs

As explained above that the meaning of denotation refers to the meaning of the first level and can be known the truth of its meaning from the dictionary. The dictionary used to uncover the meaning of the denotation contained in the poem *Hawāmis 'Ala Daftar al-Naksah* by Nizār Qabbānī is the 2nd edition of *Al-Munawwir Arabiy-Indonesi* dictionary in 1997. While connotational meaning refers to the 2nd meaning or figurative meaning that appears when the sign interacts with the reader's feelings or imagination and cultural values (Ahmad, 2022, p. 76). The following is the

meaning of the denotation of the poem
Hawāmis 'Ala Daftar al-Naksah:

Translation	Poetry
Friends, I announce the death of my language and previous books to you. I tell you the death of our words that have holes like old shoes Death of words full of mistreatment Mockery and slurs I'll tell you guys I'll tell you guys The death of the mind that ends up being led to defeat.	أنعي لكم، يا أصدقائي، اللغة القديمة والكتب القديمة. أنعي لكم: كلامنا المثقوب كالأحذية القديمة. ومفردات العهر، والهجاء، والشتيمة. أنعي لكم. أنعي لكم. نهاية الفكر الذي قاد إلى الهزيمة (Qabbānī, n.d., p. .71)
O my sorrowful land You've changed myself with the blink of an eye. from poets who wrote love and nostalgia poems Become a poet who writes poetry with a knife	يا وطني الحزين حوّلتني بلحظةٍ من شاعر يكتب شعر الحبّ والحنين لشاعر يكتب بالسكّين، (Qabbānī, n.d., p. 73)
It is not strange even though we lost	إذا خسرنا الحرب، Stanza 3

the war Because we're the ones who inflamed it With all the rhetorical prowess that Orientals have With the courage that can't kill a fly Because we ourselves started with the logic of drums and rebabs	لا غرابه لأننا ندخلها بكل ما يملكه الشرقي من مواهب الخطابة بالعنتريات التي ما قتلت ذبابه لأننا ندخلها بمنطق الطبله والربابة (Qabbānī, n.d., p. . 75)
There is a secret in our tragedy Our cries were louder than our voices Our swords are longer than our posture	السر في مأساتنا صراخنا أضخم من أصواتنا وسيفنا أطول من قاماتنا.. (Qabbānī, .. n.d., p. 77)
Five thousand years we hid under the tunnel Our chin is elongated Our money does not exist Our eyes become the place of fly's perch	خمسة آلاف سنة... ونحن في السرداب ذقونا طويلة نقودنا مجهولة عيوننا مرافئ الذباب (Qabbānī, n.d., p. 83)
We praise like toads	نمدح كالضفداع نشتم كالضفداع Stanza 6

and reproach like a toad	نجعل من أقزامنا أبطالا...	still Jahiliyah	
We make the leaders a despicable people	نجعل من أشرفنا أندالا... نرتجل البطولة ارتجالا...	O lord, O lord sultan you twice lost the war	يا سيدي .. يا سيدي السلطان لقد خسرت الحرب مرتين
We hasten to victory	نقعد في الجوامع... تنبلا... كسالى	Because half of our nation doesn't have a tongue	لأن نصف شعبنا ليس له لسان ما قيمة الشعب الذي ليس له لسان؟
Sitting in various mosques	(Qabbānī, n.d., p. 88)	Then what's the value of a nation that doesn't have a tongue...?	لأن نصف شعبنا محاصر كالنمل والجرذان في داخل الجدران... (Qabbānī, n.d., p. 90)
Feel proud while lazing around		Because half of our nation is like ants and rats within the walls.	
O Noble, lord sultan	يا حضرة السلطان لأنني اقتربت من أسوارك الصماء لأنني...	If only we hadn't buried loneliness in the ground	لو أننا لم ندفن الوحدة في التراب لو لم تمزق جسمها الطري بالحراب بقيت في داخل العيون والأهداب لو لما استباححت لحمنا
I'm approaching your deaf wall	حاولت أن أكشف عن حزني... وعن بلائي	If not, we tore apart the body of this fertile country by war	
I tried to erase my sadness	ضربت بالحداء أرغمي جندك أن أكل من حذائي (Qabbānī, n.d., p. 91)	If only it remained intact in the eyes	
and the sorrow of my country		Undoubtedly our bodies will not be eaten by a herd of dogs	
But instead, I was beaten with shoes		We want a generation of wrath	نريد جيلا غاضبا يد جيلا يفلح الآفاق
Your soldiers forced me		We want a generation capable of breaking through	وينكش التاريخ من جذوره وينكش الفكر من
To swallow part of my shoe.			
Conclusion of the problem	خلاصة القضية توجز في عبارته لقد لبسنا قشرة الحضارة		
can be summarized in an expression			
We have put on the skin of civilization	والروح جاهليه (Qabbānī, n.d., p. 90)		
and its essence is			

horizons	الأعماق
Who is able to dig history to the roots and able to explore thinking from the deepest bottom	نريد جيلاً قادماً مختلف الملامح لا يغفر الأخطاء .. لا يسامح لا ينحني .. لا يعرف النفاق ... (Qabbānī, n.d., p. 95)
We dream of a new generation with diverse facial expressions	
The merciless who cannot forgive mistakes	
It's not easy to bend down, don't know hypocrisy.	
O children	يا أيها الأطفال:
One day you'll be good people.	أنتم - بعد - طيبون وطاهرون، كالندي والثلج، طاهرون لا تقرأوا عن جيلنا المهزوم، يا أطفال فحن خائبون ونحن، مثل قشرة البطيخ، تافهون ونحن منخورون ..
People who are holy, like dew and snow	
So do not read the history of us who lost, because we failed	
Because we lost	من خورون .. من خورون
We are like watermelon peels, meaningless	كالنعال ... (Qabbānī, n.d., p. 96)
We are getting eroded	

Eroded
Slaughtered/eroded
like sandals

1.2. The Meaning of Denotation and Connotation of the poem Hawāmis 'Ala Daftar Al-Naksah by Nizār Qabbānī

Connotational meaning refers to the 2nd meaning or figurative meaning that arises when a sign interacts with the reader's feelings or imagination and its cultural values (Ahmad, 2022, p. 76). Here is the meaning of the connotation of the poem *Hawāmis 'Ala Daftar al-Naksah*:

The meaning of the denotation in this poem is found in the first stanza, namely:

Friends, I announce the death of my language and previous books to you	أنعي لكم، يا أصدقائي، اللغة القديمة والكتب القديمة. كلامنا المتقوب كالأحذية القديمة (Qabbānī, n.d., p. 71)
I tell you the death of our words that have holes like old shoes	

In this first stanza, there are 3 words that have connotational meanings, namely, the word *Al-lughah*, *wa al-Kutub*, dan *Kalām*. Denotationally these three words are interpreted as language, books and words (Munawwir, 1997, p. 1227). The three words were conveyed by Nizār not to indicate the death of their language, books, and words. Because it is very irrelevant if the word death is juxtaposed with these three words. The phrase Nizār refers to in this stanza is death or loss of their battle cry. The call of struggle to silence Israel's evil and greed has now

disappeared with Israel's victory over the Palestinians and Arab states. The victory made the Arab nation collapse, die and seem unable to do anything (Burdah, 2008, pp. 2–3). All the words, cultures, civilizations, concepts, strategies and voices of struggle that have been built so far are useless. Mockery and insults occurred among the Arabs themselves as well as from the colonists (Israel) who grew more arrogant for their victory. From Israel's victory over Arab states made them increasingly confident in their own strength. The self-concept of the nation of Israel soared, they believed that their nation was truly the nation of choice (Burdah, 2008, p. 3).

In the second stanza the meaning of the denotation is found in the following poem:

From poets who	من شاعر يكتب
write love and	شعر الحبِّ والحني
nostalgia poems	لشاعر يكتب
Become a poet who	بالسكين
writes poetry with a	(Qabbānī, n.d., p. 73)
knife	

In this stanza, there is the word *al-Sykkīn* Denotationally means knife (Munawwir, 1997, p. 646). A knife in the proper sense is a sharp object used for cutting or slaughtering (Mu'jam Ma'ani: 'Arabī-'Arabī, 2023 Retrieved 18:57). But in this stanza the knife the author refers to is not a knife as it should be, but the knife here is war or conflict. In simple terms, it can be said that knife is a connotational meaning because throughout history what was used to write was not a knife but a pen. It is understood that the word knife in the couplet is a meaning connoted to describe war or conflict. The environment of a poet is very influential on the results of his poetry. The conflict-ridden environment makes poets want to jump directly to defend the nation's fighters who are risking their lives for their

people on the battlefield (Qabbani, 2021, p. 20). From the conflicts that occur and are felt by poets, their poetry is influenced by conflict issues and war issues.

In the third stanza the meaning of the denotation is found in the following poem:

With the courage	بالعنتريات التي ما
that can't kill a fly	قتلت ذبابه
	لأننا ندخلها بمنطق
Because we	الطبله والربابة
ourselves started	(Qabbānī, n.d., p.
with the logic of	75)
drums and	
rebabs.	

In this stanza, there is the word *Žubābah* which has a meaning that is not true. Denotational meaning of the word *Žubābah* means fly (Munawwir, 1997, p. 440), that is, the type of insect that carries diseases that can endanger public health (Trianto et al., 2020, p. 163). However, in this stanza the word *Žubābah* is a connotational meaning. The author's intended meaning is occupier (Israel). It is said that Palestine and the Arab countries have no courage and cannot kill flies. Therefore, the fly here is a connotation for the Israeli occupation that cannot be defeated by the Arab coalition and Palestinian fighters. Then continued with the phrase "Because we ourselves started with the logic of drums and rebabs", this expression was conveyed by Nizār about the carelessness and confidence of the Arab State when it wanted to fight Israel. The Arab coalition, which was already confident of defeating the occupiers, suffered an unexpected defeat, causing the Palestinians to lose the Gaza Strip and the West Bank (Syahrul Adhim, 2020, p. 68). This verse is also a harsh criticism of the poet to the Arabs who suffered defeat, their exaggerated and proud expressions

apparently could not defeat the Israeli army (Burdah, 2008, p. 3).

Furthermore, the meaning of the denotation in the fourth stanza is found in the following poem:

Our cries were	صراخنا أضخم من
louder than our	أصواتنا (Qabbānī,
voices	n.d., p. 77)

In this stanza, there is the word *aṣ-Watunā* which denotationally means our voices (Munawwir, 1997, p. 801). the word *aṣ-Watunā* here is connoted as courage or cry of struggle. A patriotic nation should have high courage not the other way around, what is heard are the voices of cries of defeat. Obviously here the poet also criticizes the struggle and courage of weak fighters, the voices of their struggle against the invaders in war are half-hearted, and do not portray the true patriotic attitude.

In the fifth stanza the meaning of the denotation is found in the following poem:

Our chin is	ذقوننا طويلة
elongated	
	نقودنا مجهولة
Our money does not	عيوننا مرافئ
exist	الذباب (Qabbānī,
Our eyes become	n.d., p. 83)
the place of fly's	
perch	

In this stanza, the connotation is the sentence *Žuqūnanā Thawīlatun, Nuqūdunā Majhūlatun*, and *‘Uyūnunā marāfi’u al-ḡubāb*, Which in denotational meaning means our chin is elongated, our money is not there, our eyes become a place for flies to perch (Munawwir, 1997, p. (444 dan 873), dan 1452 dan 219), 992, 514, 440). Connotationally, the sentence is connoted as a vagrant and as a person who has no life and is even considered like a dead person. This is

in line with the reality of most people when they are hit by war conflicts with other countries.

In the sixth stanza the meaning of the denotation is found in the following poem:

We praise like toads	نمدح كالضفداع
and reproach like a toad	نشتم كالضفداع
We make the leaders a	نجعل من أقزامنا
despicable people.	أبطالا...
We hasten to victory	نجعل من أشرفنا
	أندالا... (Qabbānī, ...
	n.d., p. 88)

In this stanza, the word that carries the meaning of connotation is the word *al-Difdā'* which denotationally means toad (Munawwir, 1997, p. 824), that is, animals that live in inert and noisy places. The word *al-Difdā'* was later connoted as a person who had a big mouth, was noisy and boasted aimlessly.

In the seventh stanza the meaning of the denotation is found in the following poem:

O Noble, lord sultan	يا حضرة
I'm approaching your	السلطان
deaf wall	لأنني اقتربت
	من أسوارك
	الصماء
	(Qabbānī, n.d.,
	p. 91)

In this stanza, the connotation is the phrase *Aswārika al-Ṣumā'i*, which denotationally means deaf wall (Munawwir, 1997, p. 677, dan 795). The phrase *Aswārika al-Ṣumā'i*, this is then connoted as a leader who does not want to know, does not want to listen to the complaints of his people who are confused and need help.

In the eighth stanza the meaning of the denotation is found in the following poem:

We have put on لقد لبسنا قشرة
the skin of الحضارة
civilization (Qabbānī, n.d., p. 90)

In this stanza, the word *Qishratu al-Haḍārah* is a non-true meaning. The meaning is denotationally the skin of civilization (Munawwir, 1997, p. 1120 dan 273). The word *Qisyratu al-Haḍārah* was later connoted as technology. The point is that their defeat during the war is not without civilization and progress like the strategy, the weapons of war that Israel has, but the problem lies in themselves who are half-hearted in battle. As mentioned, the Palestinian community is an established and developing population and has been recognized by other Arab countries. This nation had intelligent people (intellectuals), professionals, and respectable, with an ever-increasing agrarian economy that later became the forerunner of modern industry (Findley, 1998, p. 27).

Furthermore, the meaning of the denotation in the ninth stanza of the poem follows:

Because half of our لأن نصف
nation doesn't have a شعبنا ليس له
tongue لسان

Then what's the value ما قيمة الشعب
of a nation that doesn't الذي ليس له
have a tongue...? لسان؟

Because half of our لأن نصف
nation is like ants and شعبنا محاصر
rats within the walls كالنمل
والجرذان في
داخل الجدران
(Qabbānī, n.d.,

p. 90)

In this stanza, words with connotations are *Lisānun*, *An-naml*, *al-Jirjān Fī Dākhil al-Judrān*. Denotational means tongue, ant, and mouse inside the wall (Munawwir, 1997, pp. 1267, 1466, 182 dan 174) The word *Lisān* which means tongue has a connotation meaning courage, that is, the courage to voice the human rights taken away by Israel. Then the word *An-naml*, *al-Jirjān Fī Dākhil al-Judrān*, which means ants and rats locked in the walls is connoted as useless people and can do nothing like ants and rats locked in walls, because the youth and society at that time were considered unable to do anything for their nation and country which was in conflict with Israel. In this stanza the poet expresses his criticism and annoyance to the ruler who had power at that time, who could not mobilize his fighters to fight as much as possible, even according to the poet himself some of them did not have the courage to fight to the battlefield so considered them as people who did not have the slightest value.

In the tenth stanza the meaning of the denotation is found in the following poem:

If only it remained بقيت في داخل
intact in the eyes العيون والأهداب
Undoubtedly our لو لما استباححت
bodies will not be لحمنا
eaten by a herd of الكلاب...
dogs (Qabbānī, n.d., p.
91)

In this stanza, the word that carries the connotation is *al-Kilāb*, which denotationally means dog (Munawwir, 1997, p. 1222). The word *al-Kilāb* here is then connoted as the occupier is Israel. In the stanza before the poet mentions the word dog, the poet also mentions his war-torn country. However, in the war, what was

mentioned was not the figure of the invader but an animal, namely a dog. Therefore, we can conclude that the word dog here is Israel. As Roland Barthes also described and gave the connotation of the word dog as a bastard (Barthes, 2007, p. xxvi). But in this historical poem, the meaning of the connotation of dog mentioned in the poem is more suitable and appropriate to be interpreted as occupier (Israel).

In the eleventh stanza the meaning of the denotation is found in the following poem:

We dream of a new generation with diverse facial expressions	نريد جيلاً قادمًا مختلف الملامح لا يغفر الأخطاء .. لا يسامح
The merciless who cannot forgive mistakes	لا ينحني .. لا يعرف
It is not easy to bend, do not know hypocrisy	النفاق ... (Qabbānī, n.d., p. 95)

In this stanza, the word that carries connotation is *Lā Yanhanī*, which denotationally means not easily bent (Munawwir, 1997, pp. 1120, 91, dan 1438). The word *Yanhanī* has a connotation meaning of surrender. In this stanza the poet wishes to future generations to continue the struggle of their predecessors, with the hope of a generation that has an attitude of courage, never give up in any situation.

In the twelfth stanza the meaning of the denotation is found in the following poem:

We are like watermelon peels, meaningless	ونحن، مثل قشرة البطيخ، تافهون
We are getting	ونحن منخورون

eroded	..
Eroded	من خورون ..
Slaughtered/eroded like sandals	من خورون كالنعال ... (Qabbānī, n.d., p. 96)

In this stanza, the connotational words are *Qasyratu al-Bittih* and *Mankhūrūn al-Ni'āl*, which denotationally means watermelon peel and slaughtered/eroded like sandals (Munawwir, 1997, p. (1120 and 91) and (1395 and 1438)). As for the connotative meaning, it is rubbish or useless people. In everyday life the edible watermelon is the inside, while the peel is the part that cannot be consumed. The poet in the eighth stanza of the poem illustrates that a society that has lost a war is like meaningless waste and has no essence whatsoever. People who have no value in a nation, cannot be used as warriors and protectors of the nation. This poem is an emphasis on the previous stanza where in this poem also the poet hopes that in the future, they can win the struggle of the nation and the bitter history of defeat.

From the whole poem, the message that Nizār wants to convey is that the defeat between the Arab states against the Israeli forces is not because of Israel's strategy and strength alone but, the absence of Arab unity, and leaders who pay little attention to their country's problems, plus their unpatriotic society. This message is then addressed to the future successors of the nation so as not to forget history and become learning material for the future (Qabbānī, n.d., pp. 95–98).

CONCLUSION

By looking at the verses of *Hawāmis 'Ala Daftar al-Naksah* by Nizār Qabbānī it can be seen that Nizār Qabbānī used signs that contain a wide range of meanings in the

meaning of his poems, which can then be explained by meaning in denotation and connotational meaning. The findings of this study concluded that: Denotational meanings and connotations are found in twelve stanzas of Nizār Qabbānī's poems as in the analysis. As for the meaning of the denotation in the poem, Nizār as the author wants to convey various problems experienced by Palestine. In terms of connotation, the poet wants to convey support for Palestine and at the same time expose Israeli atrocities that have begun to be covered up by the world, and the defeat of Arab countries against Israeli forces is not the incompetence of Arab countries against Israel itself but the Arab defeat is caused by the absence of unity in these Arab countries. The defeat of these Arab countries also occurred due to their lack of anticipation of the enemy. The Arab states, which had been convinced of eliminating and defeating the Israeli forces, suffered the most painful defeat and the Arabs fell mentally.

REFERENCES

- 'Umar, A. M. (1982). *'Ilm Al-Dilālāh*. Dār al-'Arūbah.
- Ahmad, M. I. (2022). Representasi Semiotika Roland Barthes Dalam Syair "Ahinnu Ila Khubzi Ummi" Karya Mahmoud Darwish. *An-Nahdah Al-'Arabiyyah: Jurnal Bahasa Dan Sastra Arab*, 2(1), 247–267.
- Alda Azizah, A. D. H. (2022). Makna denotasi dan konotasi dalam puisi "Al-Quds" Karya Nizar Qabbani (Kajian Semiotika Roland Barthes). *Al-Fathin*, 5(2).
- Baiq Raudatussolihah, R. (2021). Analisis Linguistik Dalam Al-Qur'an (Studi Semantik Terhadap Qs Al- 'Alaq). *Al-Waraqah: Jurnal Pendidikan Bahasa Arab*, 1(1), 41–56.
- Barthes, R. (2007). *Membedah Mitos-mitos Budaya Massa: Semiotika atau sosiologi tanda, Simbol, dan Representasi*. Jalasutra.
- Barthes, R. (2009). *Mitologi* (S. M. Nurhadi (Trans.)). Kreasi Wacana.
- Burdah, I. (2008). *Konflik Timur Tengah Aktor, Isu dan Dimensi Konflik*. Tiara Wacana.
- Engliana. (2016). Semantics and Philosophy of Language in Translation Practice. *Language Circle*, 10(2), 153–160. <https://doi.org/https://doi.org/10.15294/lc.v10i2.5622>
- Findley, P. (1998). *Diplomasi Munafik Ala Yahudi: Mengungkap Fakta Hubungan AS-Israel*. Mizan.
- Hoed. (2011). *Semantik & Dinamika Sosial Budaya*. Komunitas Bambu.
- Keraf, G. (2008). *Diksi Dan Gaya Bahasa*. PT Gramedia Pustaka Utama.
- Mardjoko Idris, M. H. (2022). *Mohamad. Linguistik Al-Qur'an: Kajian Gaya Bahasa. Struktur dan Makna*. Idea Press Yogyakarta.
- Matsna, M. (2016). *Kajian Semantik Arab: Klasik dan Kontemporer*. Prenada Media Group.
- Mu'izzuddin, M. (2022). Analisis Makna Denotatif dan Konotasi Linguistik Arab Dalam Istilah Syari'at Islam. *Journal of Educational and Language Research*, 1(10), 1–12.
- Mu'jam Ma'ani: 'Arabī- 'Arabī. (2023). <https://www.almaany.com/>.
- Munawwir, A. W. (1997). *Kamus Al-Munawwir Arab-Indonesia*. Pustaka Progresif.
- Parera, J. . (2004). *Teori Semantik*. Erlangga.
- Qabbani, N. (2021). *Tanah Yang Terjajah: Puisi-Puisi Politik Nizar Qabbani* (M. Rahman (Trans.)). Diva Press.
- Qabbānī, N. (n.d.). *al-'A 'mal al-Siyāsiyyah Al-Kāmilah* (Cet 1 (Ed.)). Huqūq al-Malakiyyah Al-Fanniyah Mahfūzah.
- Rahma Salbiah, M. I. (2022). Jeni-jenis Makna dan Perubahannya. *An-Nahdah Al-'Arabiyyah: Jurnal Bahasa Dan Sastra Arab*, 2(1), 54–66. <https://doi.org/10.22373/nahdah.v2i1.1482>
- Romadlani, M. M. I. (2021). A Manipulation of Semantic Meanings as a Humor Construction Strategy. *Language Circle: Journal of Language and Literature*, 15(2),

293–304.

<https://doi.org/10.15294/lc.v15i2.28637>

Sahida, A. A., & Supriadi, D. (2020).

Yerusalem Dalam Puisi Al-Quds Karya Nizar Qabbani (Kajian Semiotik Charles Sanders Pierce). 03(02), 1–23.

Syahrul Adhim, Y. (2020). Konflik

Terbentuknya Negara Israel Pada Tahun 1948-1973. *Asanla: Journal of Social Science and Education*, 1(2), 61–70.

Trianto, M., Marisa, F., & Siswandari, N. P.

(2020). Kelimpahan Nisbi, Frekuensi Dan Dominansi Jenis Lalat Di Beberapa Pasar Tradisional di Kecamatan Martapura. *Metamorfosa: Journal of Biological Sciences*, 7(2), 21.

<https://doi.org/10.24843/metamorfosa.2020.v07.i02.p04>

Yule, G. (2005). *The Study of Language*.

Cambride University Press.

Zaim, M. (2014). *Metode Penelitian Bahasa: Pendekatan Struktural*. FBS UNP Press

Padang.