

NATIONALISM IN BITHAQAH HAWIYYAH's POETRY BY MAHMUD DARWISY: RIFFATTERE SEMIOTIC STUDY

Siti Masyitoh¹, Rifda Haniefah², Ihwan Rahman Bahtiar³

Universitas Negeri Jakarta

siti.masyitoh@unj.ac.id¹, rifda.haniefah@unj.ac.id², ihwanrb@unj.ac.id³

ABSTRACT

Mahmud Darwisy is a Palestinian poet who has become a Palestinian icon. One of his early poetry collections was *Awraq Al-Zaytun* (Olive Trees) which included a poetry entitled *Bithaqah Hawiyyah* (Identity Card). This poetry has a magical power that is strong enough to describe Mahmud Darwisy's nationalism and the struggle of the Palestinian people to reclaim their homeland which has been colonized by Israel. The theory used is Riffaterre's semiotic in analyzing this poetry. This research aims to find the elements and forms of nationalism in *Bithaqah Hawiyyah's* poetry. The method used is the descriptive-analysis. The conclusion from a semiotic reading of *Bithaqah Hawiyyah's* poetry is the fighting or nationalist spirit of the Palestinian people in reclaiming the Palestinian homeland which had been colonized by Israel. The elements of nationalism contained in this poetry are (1) the desire to achieve unity; (2) the desire to achieve independence; (3) the desire to achieve loyalty; (4) the desire to maintain national honor. Furthermore, the forms of nationalism contained in this poetry are (1) civic nationalism and (2) state nationalism.

Keywords: Mahmud Darwisy, Poetry, Riffaterre Semiotics, Nationalism.

ABSTRAK

Mahmud Darwisy adalah seorang penyair Palestina yang menjadi salah satu ikon Palestina. Salah satu kumpulan puisi awalnya adalah *Awraq Al-Zaytun* (Pohon-pohon Zaitun) yang di dalamnya memuat puisi berjudul *Bithaqah Hawiyyah* (Kartu Identitas). Puisi ini memiliki daya magis yang cukup kuat untuk menggambarkan nasionalisme Mahmud Darwisy dan perjuangan masyarakat Palestina untuk merebut tanah airnya yang telah dijajah oleh Israel. Penulis menggunakan pendekatan semiotika Riffaterre dalam mengkaji puisi ini. Tujuan penelitian ini adalah untuk mengetahui unsur dan bentuk nasionalisme yang terdapat dalam puisi *Bithaqah Hawiyyah*. Adapun metode yang digunakan dalam penelitian ini adalah metode deskriptif-analisis. Kesimpulan dari pembacaan semiotik terhadap Puisi *Bithaqah Hawiyyah* adalah semangat juang atau jiwa nasionalisme masyarakat Palestina dalam merebut kembali tanah air Palestina yang telah dijajah oleh orang-orang Israel. Adapun unsur-unsur nasionalisme yang terdapat dalam puisi ini ialah (1) hasrat untuk mencapai kesatuan; (2) hasrat untuk mencapai kemerdekaan; (3) hasrat untuk mencapai kesetiaan; (4) hasrat untuk menjaga kehormatan bangsa. Selanjutnya, mengenai bentuk nasionalisme yang terkandung dalam puisi ini adalah (1) nasionalisme kewarganegaraan dan (2) nasionalisme kenegaraan.

Kata Kunci: Mahmud Darwisy, Puisi, Semiotika Riffaterre, Nasionalisme.

Introduction

To describe their thoughts and ideas, everyone certainly has a different way. The method used is adjusted to the expression of the language to be used. Sometimes there are people who prefer to use common language expressions where with expressions like this speakers want to convey their thoughts and ideas simply to others, so that people who respond to their thoughts can immediately understand the desired intent. In addition, many

speakers also choose to convey their thoughts and ideas with unusual language expressions that require a deeper understanding of meaning to understand.

The second form of delivery is very commonly used by literati to convey a variety of thoughts and ideas to express their feelings and emotions expressed in a work. The use of these expressions aims to show aesthetic value in a work and to give birth to a deep process of understanding or interpretation for connoisseurs of the work.

The use of expressions like this is often found in literary works, especially poetry. Where in its purpose, poetry functions as a form of meaningful aesthetic work, which has meaning, not just something empty without meaning (Pradopo, 2012). Returning to the nature of literature that seeks to provide value or cathartic effects to its readers, poetry will provide value that can be expressed such as advice, messages, or portraits of certain events or circumstances (Teeuw, 2012).

In literary works in general, the language used is more likely to use language that contains connotative meaning than denotative, especially in poetry (Pradopo, 2012). The use of the phrase was also used by the legendary Palestinian poet, Mahmud Darwish, born in the village of Al-Birwa, Northern Galilee, March 13, 1941. He is a prominent Palestinian poet who has received many literary awards and is considered the national poet of Palestine. His distinctive style of storytelling, along with the themes he raises in his poetry, often serves as a beacon to ignite the fighting spirit of Palestinians and other Middle Eastern countries in retaking Jerusalem. One of his early poetry collections was *Awraq Al-Zaytun* (Olive Trees) which contained, among others, a poetry entitled *Bithaqah Hawiyyah* (Identity Card) written by him in 1964 (Arwan & Ukhrawiyah, 2020).

When viewed from the form, *this Bithaqah Hawiyyah poem*, the writing is indeed more like a prose literary style and the arrangement of the lines is not in the form of *qashidah* (two parallel lines), but arranges downward. In this regard, Sukron Kamil says that such a shaped poetry is a type of free poetry (al-Shi'r al-Hurr). Where this type of poetry is one of them motivated by the realism of modern Arabic poetry which encourages that the poems composed are more classy, because they can represent individual and social reality, also contain philosophical and symbolic ideas (Kamil, 2009).

In this *Bithaqah Hawiyyah poem*, Darwish uses simple words but rich in meaning. He described a reality that the Palestinian homeland which is so beautiful and has a wealth of natural resources and has its own pride and memory for its people has now been taken away by others and even left a very painful sorrow. Because it has deprived Palestinians of their families, homeland, and property (Ni'mah, 2017).

Nevertheless, the spirit of the Palestinian population has never faded to reclaim to its homeland, fight Zionism and Israeli imperialism, liberate the country that has Al-Aqsa mosque and was once the mecca of Muslims. Palestinian Arab nationalist fervor boils like a volcano

about to shed lava. The Palestinian people have never stopped defending an inch of their Israeli-occupied homeland. An inch of land means blood to the Palestinian people.

Historically, the root of the Israeli-Palestinian conflict is a conflict over territory between two peoples. When the Zionist movement or Jewish nationalism sought to establish a Jewish homeland, it was popularized by an Austrian journalist named Theodore Herzl. The movement aimed to establish a Jewish homeland in Palestine, which at the time was part of the Ottoman Empire. Tensions began to rise in the region as Jewish immigration to Palestine increased. The Balfour Declaration of 1917, issued by the British government during World War I, expressed support for the establishment of a "*national home for the Jewish people*" in Palestine (Muchsin, 2015) (Putri & Insani, 2021) .

Nationalism plays an important role in the Israeli-Palestinian conflict. The rise of the Jewish nationalist (Zionism) and Palestinian (Hamas) movements contributed to the clash of identities and aspirations. Jewish nationalism or Zionism seeks to create a Jewish state in Palestine, while Palestinian nationalism aims to maintain Arab identity and the right to defend their land.

In line with that, the author sees that in the poetry *Bithaqah Hawiyyah* by Mahmud Darwisy is full of nationalism values contained in the symbols used by Darwisy. Therefore, the author wants to conduct further research on this subject with the title "Nationalism in the Poetry "*Bithaqah Hawiyyah*" by Mahmud Darwisy: Riffaterre Semiotics Studies".

Based on this background, the author wants to examine two main problems, namely the elements of nationalism and the form of nationalism contained in the poetry "*Bithaqah Hawiyyah*" by Mahmud Darwisy.

Previous Study

Based on the conducted research, the author has not encountered any study or writing with the same object as the one to be examined in this research. However, this study is based on data or sources that are relevant and support the discussion, specifically addressing the aspects of the two problems mentioned above. In this research, the author refers to several works related to the aspects of the problems presented, namely: First, thesis by Siti Khadijah titled "Analisis Semiotik Riffaterre dalam Puisi as-Siiratu az-Zatiyyatu li Sayyafin 'Arabiyyin dalam Antologi Puisi al-Qasaa'idu as-Siyasiyyatu karya Mahmud Darwisy" (2009). Second, thesis by Zulfa Purnamawati titled "Makna Puisi 'Ahzanun Fi Al-Andalus' dalam Antologi Al-Amal al-Kamilah Karya Mahmud Darwisy: Analisis Semiotika" (2014). Third, thesis by Mahmudah titled "Makna Puisi 'asyiqun Min Falastina' Dalam Antologi Ala'ma Lu Al-aula Karya Mahmud Darwisy: Analisis Semiotik Riffaterre" (2014). Last, thesis by Khomisah titled "Potret Palestina: Kajian Semiotik Atas Puisi al-Quds Al-'Atiqah Karya Fairūz".

Methods

The method used in this research is the descriptive-analytical method. The analytical descriptive method is a method used to find and reveal problems, followed by analysis and sufficient explanation (Ratna, 2004). This method is employed to describe and analyze symbols of nationalism in the poem "Bithaqah Hawiyyah" by Mahmud Darwisy using Riffaterre's semiotic approach. This is based on the consideration that Riffaterre's semiotic approach, the author considers appropriate to be applied in this study. According to Riffaterre, what determines the meaning of a literary work is the absolute reader (real reader), namely based on his experience as a reader of literary works (Kaelan, 2009; Van Zoest; 1993).

The data sources in this research are divided into primary and secondary data. The primary data source is the poem "Bithaqah Hawiyyah" by Mahmud Darwisy, consisting of six stanzas written in 1964. The secondary data sources are materials related to the research problem. For collecting secondary data, the author employs a literature study technique because the data being analyzed is qualitative. Meanwhile, for primary data collection, the research involves textual analysis through the following steps:

1. Reading the entire text of "Bithaqah Hawiyyah" repeatedly and carefully, word by word and sentence by sentence.
2. Identifying data containing symbols of nationalism.
3. Inventorying the identified data by rewriting it on paper.
4. Classifying data related to nationalism.

Once the data has been collected, the author analyzes it using Riffaterre's semiotic theory through the following steps (Endraswara, 2006; Jabrohim, 2001):

1. Heuristic reading, which involves reading based on the linguistic structure of the poem.
2. Hermeneutic (retroactive) reading, which involves translating or clarifying the meanings of symbolic words and connotative meanings in the poem.
3. Determining the matrix and model, to clarify and gain deeper meaning from the poem (literary work).
4. Determining the hypogram, as a literary work often transforms texts that serve as its hypogram, or the background text that inspired its creation.

After analyzing the two poems through these steps based on Riffaterre's semiotic theory, conclusions are drawn to address the problems studied in this research.

Result and Discussion

Part	Text of the Poetry Bithaqah Hawiyyah by Mahmud Darwisy	Translation of Bithaqah Hawiyyah Poetry by Mahmud Darwisy
1	سجل (1) أنا عربي (2)	Note! I'm Arab

	<p>و رقم بطاقتي خمسون ألف (3) و أطفالتي ثمانية (4) و تاسعهم سيأتي بعد صيف (5) فهل تغضب (6)</p>	<p>And my ID card number is fifty thousand I have eight children And the ninth, will come after summer! Are you angry?</p>
2	<p>سجل (1) أنا عربي (2) و أعمل مع رفاق الكدح في محجر (3) و أطفالتي ثمانية (4) أسأل لهم رغيف الخبز (5) و الأثواب و الدفتر (6) من الصخر (7) و لا أتوسل الصدقات من بابك (8) و لا أصغر (9) أمام بلاط أعتابك (10) فهل تغضب (11)</p>	<p>Note! I'm Arab I work with fellow workers in the mines I have eight children I got for them a loaf of bread, clothes and also books, from the stone... I will not ask for alms from your doors I didn't shrink myself either, on the floor of the stairs of your house. So will you be angry?</p>
3	<p>سجل (1) أنا عربي (2) أنا إسم بلا لقب (3) صبور في بلاد كل ما فيها (4) يعيش بوفرة الغضب (5) جنوري (6) قبل ميلاد الزمان رست (7) و قبل تفتح الحقب (8) و قبل السرو و الزيتون (9) و قبل ترعرع العشب (10) أبي من أسرة المحراث (11) لا من سادة نجب (12) و جدي كان فلاحا (13) بلا حسب و لا نسب (14) يعلمني شموخ الشمس قبل قراءة الكتب (15) و بيتي كوخ ناطور (16) من الأعواد و القصب (17) فهل ترضيك منزلتي (18) أنا إسم بلا لقب (19)</p>	<p>Note! I'm Arab I have a name without a title who remain patient in a land with all things in it Where people are easily ignited by anger my roots strong anchoring before the time of birth, before the open age, before pine and olive, And before the grass grows. My father..came from the peasants not of the classy And my grandfather was a farmer.. Uneducated, nor blue-blooded! He taught me about the greatness of the sun before teaching me how to read. And my house is like a guard's hut made of rods and rattan Are you satisfied with my status? I have a name without a title!</p>
4	<p>سجل (1) أنا عربي (2) و لون الشعر فحمي (3) و لون العين بني (4) و ميزاتي (5) على رأسي عقاب فوق كوفية (6) و كفي صلبة كالصخر (7) تخمش من يلامسها (8) و عنواني (9) أنا من قرية عزلاء منسية (10) شوارعها بلا أسماء (11) و كل رجالها في الحقل و المحجر (12) يجبون الشيوعية (13) فهل تغضب (14)</p>	<p>Note! I'm Arab My hair color is pitch black, the color of my eyes is tanned, and my characteristics: On my head there is a tie on top of the skullcap and my palms are hard as stones And if touched it feels rough Where he will slap everyone who touches him My address: I'm from the forgotten village of Azla The streets are nameless and all its inhabitants in the fields and stone mines They love communists Will you be angry?</p>
5	<p>سجل (1) أنا عربي (2) سلبت كروم أجدادي (3)</p>	<p>Note! I'm Arab You stole the grapes of my fathers</p>

	<p>(4) و أرضا كنت أفلحها (5) أنا و جميع أولادي (6) و لم تترك لنا و لكل أحفادي (7) سوى هذي الصخور (8) فهل ستأخذها (9) حكومتكم كما قبلا</p>	<p>And also the land I used to cultivate with my children And you left no one for us nor for all my grandchildren Except for just those rocks.. Then will your country bring it too... As has been said?</p>
6	<p>(1) إذن (2) سجل برأس الصفحة الأولى (3) أنا لا أكره الناس (4) و لا أسطو على أحد (5) و لكني إذا ما جعت (6) أكل لحم مغتصبي (7) حذار حذار من جوعي (8) و من غضبي</p>	<p>Therefore! Note!... at the top of the first page: I don't hate people And it doesn't bother anyone But... if I'm hungry I will eat the meat of the usurpers Be careful.. be careful...from my hunger and also my anger!!</p>

Elements of Nationalism contained in *the Poetry Bithaqah Hawiyyah* by Mahmud Darwisy

Analyzing a poetry is an attempt to capture meaning and give meaning to the content of the poem. In this case, the poetry of *Bithaqah Hawiyyah* will be analyzed using Riffaterre's semiotic approach.

a. Heuristic Reading

In this discussion, we will describe the reading of heuristics as follows:

Part One

Note! (that) I am an Arab and my ID number (of the many Arab populations) (is) fifty thousand. I have eight children, and the ninth, will come after the summer. Are you (going) angry?

Part Two

Note! (that) I am an Arab (who) works with my fellow workers in a mine (to earn a living) and I have eight children (but) I can still get for them a loaf of bread, clothing and also books from stone (in the fields and in the fields). (Nevertheless), I will not (ever) ask for alms (by begging) from your doors (and) I will not shrink myself (because I feel low) on the floor of the stairs of your house (even) I can reproach you. So will you (will) be angry?

Part Three

Note! (that) I am an Arab. I have a name (but) no title. I am so patient (living) in a country. (Where) the people (will) be easily ignited by anger. My roots were planted strong before the time of birth (and) before the open age. (There were) before (trees) pines and (trees) olives (as well as) grasses grew. My father was (only) peasant workers (and) not classy (because long ago) my grandfather was a farmer. (So he) was neither educated nor blue-blooded (became a nobility). He taught me about the greatness (and greatness) of the sun before teaching me how to read. And my house is like a guard's hut made of sticks (twigs) and rattan. Are you satisfied with my (current) status? I have a name (but) without (having) a title.

Fourth part

(For the umpteenth time) Note! (that) I am an Arab. My hair color is pitch black, my eyes are tanned, and my characteristics (that is) on my head there is a tie on top of the skullcap. (And) my palm is hard as a stone (which) if touched will feel rough. (In addition) my address is from the forgotten village of Azla (area). The streets are nameless and all the inhabitants (work and earn a living) in the fields and stone mines. Will you (will) be angry?

Fifth part

Note! (for the last time) (that) I am an Arab. (Now) you (have) stolen grapes (which are) the property of my ancestors. (In addition) (You) also (deprived) the land that I used to cultivate (together) with my children. (Until) left no (bit) for us and also for all my grandchildren except just the rocks. Then will your country take (and seize) it too? As has been said (by them?)

Sixth part

Therefore! Note! At the top of the first page (that) I don't (ever) hate people and don't bother anyone (of you). But (keep in mind) if I am hungry, I will eat the flesh of usurpers. Be careful (you guys)! Watch out for my hunger as well as my anger.

b. Hermeneutic Readings

In this study, the hermeneutic reading began with the reading of the title of the poetry and then continued with the reading of the six parts in this poem.

1) Title of the poetry

The poetry is titled "بطاقة هوية" 'Identity Card'. The word بطاقة 'card' indicates that something in question is an object that can be used for various purposes as a sign of something. Meanwhile, the word هوية 'identity' indicates the special characteristics or circumstances of a person. Both of these words are forms of phrases that mean identification of a person. However, what is meant here is certainly not merely an identity card such as an ID card or so on but has a meaning as a special condition that represents a form of expression of poets who want to show their identity as official citizens of a country. This poetry is reflected to express the condition of the Palestinian population. The poetry is dedicated to the Palestinian population in order for them to believe that they have the right to their independence and liberty.

2) First part

In the first part, the poetry is preceded by the word "سجل". When viewed explicitly, this word is a simple choice of words with the meaning "record". However, if we look implicitly by exchanging it using the word "اكتب" which means "write" then the meaning will be different even though the two words are actually synonymous. Then this word is repeated by the poet and placed at the beginning in each stanza indicating that the poet is about to give firmness. In terms of Balaghah, the word "سجل" is a form of *kalam insya-thalabi* because it uses *fi'il amar* which is placed at the beginning of the sentence. In the discussion of amr will certainly talk

about *mutakallim* (who speaks) and *mukhatab* (who is spoken to) (Ali Jarim & Musthofa Amin, 2000). In this context if we look at history, the poet was a citizen of Palestine. Palestine is one of the Arab nations that is unceasingly bullied. Despite having gained (pseudo?) independence since 1988, Israel still violates the country's sovereignty even at any time facing the threat of attack. The process of the peace treaty with Israel has taken a long time, the result is zero point zero, and indeed Israel does not have a peace dictionary (Fariq et al., n.d.). Peace in the region is part of a long Arab dream, because in reality the Arabs are also powerless to defend it, in addition to being wracked by Arab conflicts themselves, the power of Israel is not alone and even becomes the son of the US superpower and its allies.

From that historical context, we can know that the *khitab* addressed by the poet is the Palestinian occupiers, namely the Zionists of Israel who have taken away the Palestinian homeland. Therefore, the poet uses the repeated word "سجل" because he really wants the occupiers to record, remember, or record not just write the poet's identity as an Arab citizen of Palestine.

Next, on the second line there is the phrase "أنا عربي" 'I am Arab'. The word "أنا" 'I' here is not just "I" which indicates a single person or a poet as an Arab but represents the people or replaces the Arab community. Where the Arab community is meant is the Palestinian community because the poet is a citizen of Palestinian nationality. The word "I" which represents the Palestinian people shows that between those who represent (poets) and those who are represented (Palestinian people) both live lives, have the same fate and feelings that are both colonized people. In Balaghah's perspective, this sentence is categorized into the form of *majaz mursal-alaqah juz'iyah*, because it uses the expression "ana" which indicates an individual when what he means is the whole Palestinian community (Ali Jarim & Musthofa Amin, 2000).

On the third line, there is the phrase "ورقم بطاقتي خمسون ألف" 'my identity number fifty thousand'. The phrase "رقم بطاقتي" 'identity number' can be interpreted as self-esteem as a citizen, while "خمسون ألف" 'fifty thousand' is used to symbolize the whole value that shows how expensive self-esteem as a citizen is that may not be bought and sold.

In the fourth and fifth lines, there is the phrase "وأطفالي ثمانية وتاسعهم سيأتي بعد صيف" 'I have eight children and the ninth will be born in the summer'. This sentence tells the story of the state of the Palestinian family. Where the number of nine children in a family in the perspective of Indonesian society is included in too many categories. From the perspective of the Palestinian community, the number of nine children is normal in a family. Because, other countries are certainly different views. Similarly, in looking at existing population growth, for a rich country called Indonesia, population growth is considered a time bomb. Not for a country like Palestine, the high birth rate is a blessing that can be a "new seed" fighter for the country's independence.

In the last line, there is the phrase "فهل تغضب" 'are you angry'. This sentence indicates that the poet wants to ask 'are you angry' without a question mark, it shows that the poet affirms that the real intention to express is 'you have an angry nature' or 'will become angry' for all the statements contained in the previous line. This form is included in the majas irony or satire which is emphasized by the repetition of the last line in the first, second, and fourth stanzas. As for the study of Balaghah, this form is categorized as kinayah. Because, this sentence form should end with a question mark, kinayah that occurs if the implicit meaning indicates an adjective that is 'غضب' grumpy nature is called kinayah nature (Ali Jarim & Musthofa Amin, 2000).

This sentence tells us that Israel does not like the rapid population growth in Palestine. So that the population explosion that occurred in Palestine indirectly daunted the Zionist side of Israel. So we can see the policy taken by the Israeli government towards Palestinians there is a negative policy. Blocking the growth rate of the Palestinian population is carried out by the Israeli government by carrying out military aggressions. Not only Palestinian fighters were targeted by the muzzles of Israeli soldiers' guns, innocent and empowered Palestinian babies were also victims (Anggraheni & Budiman, 2022).

From the description above, the first part of this poetry tells about the introduction of the identity of the Palestinian Arab community and its pride in being a citizen. Then, the poet patiently recounts the life of the Palestinian people 'what he does and how the surrounding community is doing'. Then it ends with a sentence of satire to the Palestinian occupiers, namely the Zionists of Israel who do not like these things.

c. Second part

In the first and second lines, there are the sentences "سجل" and "أنا عربي". These two sentences are a form of repetition at the beginning of the line in the first stanza. From Balaghah's point of view, it is categorized as a form of *tikrar* (repetition). This repetition aims to corroborate the previous statement and give firmness to the next sentence.

In the third line to the seventh line, there are the sentences:

و أعمل مع رفاق الكدح في محجر- و أطفالي ثمانية أسل لهم رغيف الخبز- و الأثواب و الدفتن- من الصخر

'I worked with fellow workers in the mine, I had eight children and I got for them a piece of bread, clothes and also a book from stone'. This sentence contains the phrase '*majaz mursal alaqaḥ sababiyyah*' or causal relationship (Ali Jarim & Musthofa Amin, 2000). It is shown that the use of the word "الصخر" is something that causes Palestinians to earn income to buy bread, clothes, and books. In this case, the stone in question is processing the stone which is the cause of generating income or livelihood for the Palestinian people. This sentence tells us that the majority of Palestinians have a relatively low economy and they live in simplicity.

In the eighth to twelfth lines there are the sentences:

و لا أتوسل الصدقات من بابك - و لا أصغر- أمام بلاط أعتابك - فهل تغضب

'I will not ask for alms from your doors, I will not shrink myself in front of the floor of your house, so will you be angry'. This sentence tells us that Palestinians have high self-esteem, no matter how bitter and difficult the conditions are, they will not ask others for help and even still hate those who have robbed them of their happiness, namely the Israelis without being tempted to ask them for help. Because basically the poverty they experienced at that time was caused by Israel so they would turn against and resist the occupation instead of accepting and surrendering to it.

From this description, the second part of this poetry tells about a visual depiction that shows a picture of simple life in a country that was initially happy but turned into sadness due to colonial conflict.

d. Third part

As in the preceding stanzas, the first and second lines of the third stanza contain the sentences "سجل" and "أنا عربي" as well. From Balaghah's point of view, it is categorized as a form of *tikrar* (repetition). This repetition aims to corroborate the previous statement and give firmness to the next sentence.

On the third line, there is the phrase "أنا اسم بلا لقب" 'I am a name without a title'. In this sentence the poet wants to express that the situation of Palestine at that time was like someone who had a 'name without a title' meaning that Palestine was a nation without a homeland. Further clarified in the fourth and fifth lines "

صبور في بلاد كل ما فيها- يعيش بوفرة الغضب

'who remains patient in a land with everything in it where people are easily ignited by anger'. This sentence explains the situation of Palestine, its people are always patient and persist with any conditions but they will be easily ignited by anger and will not remain silent if what is done is the seizure of their country.

As for the sixth to tenth lines there are the sentences:

جذوري- قبل ميلاد الزمان رست - و قبل تفتح الحقب - و قبل السرو و الزيتون - و قبل ترعرع العشب

'My roots existed before the time of birth, before the open age, before the pine and olive, before the grass grew'. These sentences tell the story that Palestinians with families have descendants and live a prosperous life by living in the homeland of their ancestors for many years.

In lines eleventh to seventeen there are the sentences "

أبي من أسرة المحراث - لا من سادة نجب - و جدي كان فلاحا - بلا حسب و لا نسب - يعلمني شموخ الشمس قبل قراءة

الكتب - و بيتي كوخ ناطور

"my father was from the peasants not from the class and my grandfather was also a farmer, neither educated nor blue-blooded, He taught me the greatness of the sun before teaching me to read.' These few sentences tell us that the majority of Palestinians live in

simplicity. Farming and farming is one of their livelihoods that has become hereditary. They were not from the nobility, their house was likened to a very simple guard hut because it was made of tree branches and rattan. With their lives like that, they are still taught gratitude because they believe it has all been arranged by God.

In the last two lines there is the phrase "فهل ترضيك منزلتي - أنا إسم بلا لقب" 'are you satisfied with my status, I am a name without a title'. After the poet slowly narrates the life of the Palestinian people, in these last two lines the poet raises his anger because he has made Palestine a nation that has no homeland.

From this description, the third part of the poetry is a development rather than the second part that describes the simple life of Palestinians who were initially happy but turned into sadness due to the occupation conflict.

e. Fourth part

As in the preceding stanzas, the first and second lines of the third stanza contain the sentences "سجل" and "أنا عربي" as well. From Balaghah's point of view, it is categorized as a form of *tikrar* (repetition). This repetition aims to corroborate the previous statement and give firmness to the next sentence.

In the third to eighth lines there are sentences :

و لون الشعر فحمي - و لون العين بني - و ميزاتي - على رأسي عقال فوق كوفية - و كفى صلابة كالصخر - تخمش من يلامسها
 " 'my hair color is pitch black, my eye color is tanned, and my features on my head are tied on the skullcap, my palms are hard like stones and if touched it will feel rough and slap everyone who touches it'. In these lines the poet uses visual imagery that aims to describe the physical condition of the Palestinian people who are Arabs where they have black hair, brown eyes, rough palms, and have a religious character and have a brave soul. So through this depiction, the reader can imagine what the physical state of Palestinian society is.

In the ninth to twelfth lines there are the sentences:

و عنواني - أنا من قرية عزلاء منسية - شوارعها بلا أسماء - و كل رجالها في الحقل و المحجر - يحبون الشيوعية
 " 'my address: I am from the forgotten village of Azla, the streets are nameless and all the inhabitants are in the fields and stone mines, they love communists". These sentences tell the state of the Palestinian territories and the traditions of its people.

From this description, the fourth part of the poetry begins to touch on the issue of race by mentioning the physical characteristics of Arabs and revealing the state of territory and traditions of the Palestinian population.

f. Fifth part

As in the preceding stanzas, the first and second lines of the third stanza contain the sentences "سجل" and "أنا عربي" as well. From Balaghah's point of view, it is categorized as a form of *tikrar* (repetition). This repetition aims to corroborate the previous statement. And give firmness to the next sentence.

In the third to seventh lines there are:

سلبت كروم أجدادي - و أرضا كنت أفلحها - أنا و جميع أولادي - و لم تترك لنا و لكل أحفادي - سوى هذي الصخور

'you stole the grapes belonging to my ancestors and the land that I had once tilled and left for us and also all my grandchildren except for the rocks'. In this sentence there is a different description from the previous stanzas. The poet expresses his hatred and anger through depictions of land grabbing and cultivated fields and even destroying surrounding buildings to nothing but fragments of rock from them due to Israeli bombings.

In the last two lines there is the phrase " فهل ستأخذها - حكومتكم كما قيلا " 'will your country bring it also as it has been said'. This sentence shows the mounting resentment and anger at the inhumane atrocities of the occupiers who seized the Palestinian homeland and destroyed everything.

Israel is indeed really cruel and does not abide by international laws of war, in its aggression against Gaza in addition to attacking hospitals, residential areas and universities, Israel also uses a banned weapon, namely white phosphor bombs also called "Mark-77". The Geneva international agreement prohibits the use of white phosphor weapons in warfare, particularly against civilians. But there have been no sanctions against Israel or the United States for the crimes they committed. Forbidden cause, the consequences are bad. The fire generated by this bomb is very difficult to extinguish. Because when the fire is doused with water, it will cause toxic smoke, making it difficult to extinguish the fire. If white phosphorus hits humans it will cause burns to the bones, and is deadly, or even if it does not die it will cause burns that take a long time to heal (Fariq et al., n.d.).

From this description, the fifth part of this poetry tells the sorrow experienced by Palestinians over the occupation that has been carried out by Israel by depriving, destroying, and destroying the Palestinian homeland cruelly and indiscriminately.

g. Sixth part

Unlike the previous stanzas, which are always preceded by the same two sentences, namely the word "سجل" and "أنا عربي", 'record' and 'I am Arab'. At the beginning of this line in the sixth stanza, the poet uses the words "idzan sajjil bira'si shofhatil 'ula" 'therefore, note it at the top of the first page'. This sentence shows the completion of his anger at the colonizers with a very emphatic emphasis by the poet so that the colonizer really records, remembers, records clearly the atrocities that have been committed.

Furthermore, in the third to fourth lines there is the phrase " أنا لا أكره الناس - و لا أسطو على " 'I do not hate people nor disturb anyone'. In Balaghah's review, this sentence carries the '*majaz mursal alaqaḥ kulliyah*' (Ali Jarim & Musthofa Amin, 2000). The word "annas" 'people' indicates that the meaning is not all people but some people i.e. the occupiers of Palestine which means Israelis, so this is included in 'alaqaḥ kulliyah' which expresses the whole with the word "الناس" 'people' when the word in question is partly Israelis. This sentence tells us that

the poet did not hate all Jews but only Israelis who had colonized Palestine and he never hurt anyone. As Darwish commented in an interview once said: *The accusation is that I hate Jews. It's not comfortable that they show me as a devil and an enemy of Israel. I am not a lover of Israel, of course. I have no reason to be. But I don't hate Jews (New York Times, March 7, 2000).* According to Darwish: "It is an accusation that I hate the Jews. It was very unpleasant that they called me a demon and an enemy of Israel. I'm not a fan of Israel, of course. I have no reason to be an Israeli fan. But I don't hate Jews."

Furthermore, as quoted by Maya Jaggi in the June 8, 2002 edition of *The Guardian*, Mahmud Darwish said: "I will continue to humanize even my own enemies. My first teacher to teach Hebrew was Jewish. My first love was a Jewish girl. The prosecutor who first sent me to prison was a Jewish woman. So from the beginning, I didn't see Jews as demons or angels but as human beings" (Misri A. Muchsin, 2015)

In the last lines there are the sentences " و لكنني إذا ما جعت - أكل لحم مغتصبي - حذار حذار من - و من غضبي جوعي - " but if I am hungry, I will eat the meat of the usurpers. Be careful.. Beware of my hunger as well as my anger'. These last sentences tell us that Palestinian anger has peaked and they want to denounce the occupiers who have taken away their homeland. they also reminded the occupiers that they would resist and confront Israeli arbitrariness and drive them out of their own homeland.

From this description, the last part of the poetry tells of the Palestinian Arab nationalist spirit that boils like a volcano about to shed lava. Why not, Palestinians have long been in the grip of Israeli Zionism very sad. The land of al-Quds is like a piece of earth that is always drenched in blood. Too much suffering of Palestinians, fragments of bodies strewn in the midst of hunger, pieces of corpses torn apart by wild animals of the desert to smell as good as food, are part of the suffering in fighting for their homeland (Wahidin & Wati, 2024).

The plight continues to affect the lives of Palestinians. Yet life there continues to pulsate, flow, lunge and unite to build a unity and nationalists who are torn apart, inflamed and invading to fight for their homeland.

The Palestinian people have never stopped defending an inch of their Israeli-occupied homeland. An inch of land means blood to the Palestinian people. Palestinians are physically weak in Israel's eyes, but no less Israel bothers to confront their stone terror and suicide bombings, both at home and abroad. Observers of Palestinian fighting spirit say, "Palestinian children play with stones, make bombs kill Israel and write history with stones".

They did not resist Israel's strategic weapons with automatic weapons either, but simply with stones and catapults, although many were captured, killed, shot indiscriminately, arrested and imprisoned, deported and exiled, expelled and removed, so that many Palestinians live in pieces of no man's land, facing all the harsh challenges of refugee camps in harsh deserts and hot rocky hills without wood.

c) Matrices and Models

The matrix in *this Bithaqah Hawiyyah* poetry is that this is the spirit of Palestinian nationalism. Then this matrix was transformed into a model of *al-Quds* or the Palestinian city. The model is transformed into variants in the form of problems or descriptions in poetry:

First Variant: Depicts the poet's pride in telling the identity of the Palestinian people and their lives.

Second variant: describes the grief experienced by Palestinians over the occupation conflict carried out by the Israelis.

The third variant: depicts the Palestinian people's anger and threat against the occupiers for seizing and destroying their homeland.

From the matrices, models, and variants described above, it can be concluded that the theme of the poetry is nationalism and the mandate contained in this poetry is that the poet wants to express his sorrow and anger because his homeland has been taken away. In addition, he also wanted to convey condemnation or threats to the colonizers of his homeland. The poet invites the reader to feel what the poet feels by sharing grief, annoyance, anger, as well as inviting the reader to move together against the invaders. In addition, it can also be seen that Dawisy rejects colonialism to uphold human rights as citizens who are entitled and live decently with a free life without being oppressed by other nations in their own homeland, which has been lived for many years, build culture into civilization, and build a prosperous life even if only by working in a mine. This message seems to be conveyed in simple words that have a connotative meaning that is so evocative.

d) Intertextual Principles

The principle of intertextuality is the principle of relationships between rhyme texts. A poetry is a response to a previous text or poems. Regarding this, Riffaterre gave a special term, namely hypogram.

In the creation of the poetry *Bithaqah Hawiyyah* which became the hypogram was the formation of the Palestinian liberation organization called *the Palestine Liberation Organization* (PLO) by the Arab League. This organization was formed in 1964 with the aim of uniting all Palestinian resistance organizations seeking their independence because it had been occupied by the Israelis (Muchsini, 2015).

From several stages that have been carried out above, it can be seen the elements of nationalism contained in the poetry *Bithaqah Hawiyyah* by Mahmud Darwisy, including:

No	Elements of Nationalism	Symbols	Quantity
1	The desire to achieve unity (the spirit of defending the motherland)	- ولا أتوسل الصدقات من بابك (1) - ولا أصغر أمام بلاط أعتابك (1) - يعيش بفترة الغضب (1)	8 (eight)

		- جدوري قبل ميلاد الزمان رست (1) - وقيل تفتح الحقب (1) - وقيل السرو والزيتون (1) - وقيل ترعرع العشب (1) - تخمش من يلامسها (1)	
2	Desire to achieve independence (willing to sacrifice)	- سجل (5) - فهل تغضب (3) - فهل ترضيك منزلتي (1) - فهل ستأخذها (1) - سجل برأس الصفحة الأولى (1) - أكل لحم مغتصبي (1) - حذار.. حذار من جوعي ومن غضبي (1)	13 (thirteen)
3	Desire to achieve loyalty (self-participation)	- وأعمل مع رفاق الكدح في محجر (1) - أبي من أسرة المحرث (1) - وجددي كان فلاحا (1) - يعلمني شموخ الشمس قبل قراءة الكتب (1) - وكل رجالها في الحقل والمحجر (1) - وأرضا كنت أفلحها (1)	6 (six)
4	Desire to achieve national honor (a sense of pride in being a citizen)	- أنا عربي (5) - رقم بطاقتي خمسون ألف (1) - وأطفالي ثمانية (2) - وتأسعهم بعد الصيف (1) - على رأسي عقال فوق كوفية (1)	10 (ten)

The form of nationalism contained in *the Poetry Bithaqah Hawiyyah* by Mahmud Darwisy

Departing from the elements of nationalism contained in the poetry of Bithaqah Hawiyyah poetry, it can also be known the form of nationalism contained in the poetry Bithaqah Hawiyyah by Mahmud Darwisy, namely: civic nationalism and state nationalism. Because judging from the meaning contained in this poem, the poet emphasizes his desire to reject colonialism and uphold human rights as citizens who are entitled and live decently with a free life without being oppressed by other nations in their own homeland.

Conclusion

Based on the analytical steps that have been carried out using Riffaterre's semiotic approach, it can be seen that the poetry *Bithaqah Hawiyyah* by Mahmud Darwisy tells about the fighting spirit or spirit of nationalism of the Palestinian people in seeking their independence and reclaiming their homeland which has been colonized by the Israelis. The elements of nationalism contained in this poetry are (1) the desire to achieve unity; (2) the desire to achieve independence; (3) the desire to achieve faithfulness; (4) the desire to preserve the honor of the nation. Furthermore, the forms of nationalism contained in this poetry are (1) civic nationalism and (state nationalism).

Bibliography

- Anggraheni, D., & Budiman, M. (2022). Children's Hope: Semiotic Analysis on Atouna El Toufoule's Video Clip. *English Language and Literature International Conference (ELLiC) Proceedings*, 5(1), 78–92.
- Arwan, M. S., & Ukhrawiyah, F. (2020). Patriotisme Dalam Syair Bitaqah Hawiyah Karya Mahmud Darwisy. *Jurnal Ilmiah Bahasa Dan Sastra*, 6(2), 63–75.
<https://doi.org/10.21067/jibs.v6i2.3878>
- A. Teuuw. (2012). *Literature and Literary Science: An Introduction to Literary Theory*. Jakarta: Pustaka Jaya.
- Al-Jarim, Ali and Musthofa Amin. (2000). *Translation of Al-Balaaghatul Waadhihah*, Bandung: Sinar Baru Al-Gesindo.
- Endraswara, Suwardi. (2006). *Literary Research Methodology*. Yogyakarta: PT. Widyastama Library.
- Fariq, A., Fauzi, A., Chatlina, C. D., Aulia, D., Putri, S., & Marshanda, A. (n.d.). *Konflik Palestina-Israel dalam perspektif teori ruang publik Habermas Palestine-Israel conflict in the perspective of Habermas ' public space theory*. 29(2), 1–10.
- Jabrohim. (2001). *Literary Research Methods*. Yogyakarta: Indonesian Poetika Society.
- Kaelan. (2009). *Philosophy of Language Semiotics and Hermeneutics*. Yogyakarta: Paradigm.
- Kamil, Sukron. (2009). *Theory of Arabic Literary Criticism: Classical and Modern*. Jakarta: Rajawali Pres.
- Misri A. Muchsin. (2015). Palestina dan Israel: Sejarah, Konflik dan Masa Depan. *MIQOT: Jurnal Ilmu-Ilmu Keislaman*, 39(2), 199.
<http://jurnalmiqotojs.uinsu.ac.id/index.php/jurnalmiqot/article/view/32/20>
- Muchsin, M. A. (2015). PALESTINA DAN ISRAEL: Sejarah, Konflik dan Masa Depan. *MIQOT: Jurnal Ilmu-Ilmu Keislaman*, 39(2), 390–406.
<https://doi.org/10.30821/miqot.v39i2.32>
- Putri, H., & Insani, D. (2021). Fakta Sosial Perang Lebanon Tahun 1982 Dalam Lagu a'Tuna Tufuli Karya Remi Bandali: Analisis Semiotik Riffaterre. *Jurnal CMES*, Volume XI, 69–79. www.paljourneys.org
- Pradopo, Rahmat Djoko. (2012). *Poetry Studies*. Yogyakarta: Gajah Mada University Press, 2012.
- Ratna, Nyoman Kutha. (2004). *Theory, Methods, and Techniques of Literary Research*. Yogyakarta: Student Library.
- Wahidin, D., & Wati, I. (2024). *Konflik Palestina dan Israel dalam Perspektif Hak Asasi Manusia*. 1917, 338–354.
- Van Zoest, Aart. (1993). *Semiotics of Signs: How They Work and What We Do With Them*, Jakarta: Sumber Agung.