

The Defeat of the Arabs in Nizar Qabbani's "Hawāmiş 'ala Daftar an-Naksah"
Poem
(Roland Barthes Semiotics Study)

Happy Nur Andini^{1*}, Muhammad Faishol Al-Hamimy²

^{1,2}Bahasa dan Sastra Arab, UIN Sayyid Ali Rahmatullah

*Email: alhamimy.faishal@gmail.com

ABSTRACT

This study aims to describe the Arab defeat implied in the poem "Hawāmiş 'ala Daftar an-Naksah" by Nizar Qabbani through the process of translation and in-depth analysis. This research uses a qualitative-descriptive method by observing existing data, looking for patterns of relationships with various concepts, analyzing, then providing understanding and explanation. The data were collected through literature study and internet search, then analyzed using Roland Barthes' semiotic theory. The results of this study show that from the analysis of 12 stanzas of poetry, denotation and connotation meanings were found that reflect the defeat of the Arabs. Through this analysis, it is hoped that readers can understand the poem "Hawāmiş 'ala Daftar an-Naksah" both from its literal meaning and implicit meaning.

Keywords: *Semiotic, denotative, connotative, Hawāmiş 'ala Daftar an-Naksah.*

ABSTRAK

Penelitian ini bertujuan untuk menggambarkan kekalahan Arab yang tersirat dalam puisi "Hawāmiş 'ala Daftar an-Naksah" karya Nizar Qabbani melalui proses penerjemahan dan analisis mendalam. Penelitian ini menggunakan metode kualitatif-deskriptif dengan mengamati data yang ada, mencari pola hubungan dengan berbagai konsep, menganalisis, kemudian memberikan pemahaman dan penjelasan. Data dikumpulkan melalui studi literatur dan pencarian internet, kemudian dianalisis menggunakan teori semiotika Roland Barthes. Hasil penelitian ini menunjukkan bahwa dari analisis 12 bait puisi, ditemukan makna denotasi dan konotasi yang mencerminkan kekalahan bangsa Arab. Melalui analisis ini, diharapkan pembaca dapat memahami puisi "Hawāmiş 'ala Daftar an-Naksah" baik dari makna harfiah maupun makna implisitnya.

Kata kunci: *Semiotika, denotatif, konotatif, Hawāmiş 'ala Daftar an-Naksah.*

INTRODUCTION

Poetry is a type of literary work written by an author using words creatively to express their ideas, emotions, or experiences, with the aim of conveying those ideas or experiences. In particular, poetry is a play on words that contain certain meanings (Heni Pujiati, 2018.). Language is used as a medium of expression with all its possibilities. Word choice in poetry is quite complex to understand as the words are considered in terms of meaning, strength of imagery, rhyme, and symbolism (Panuti Sudjiman, 1993).

A poem can also be enjoyed through the symbols or signs contained in it. These symbols or signs represent other meanings that can be understood by paying attention to the relationship between concrete and abstract things in it. The sign is known as semiotics. According to Roland Barthes, in the semiotics of an expression, there are three aspects of meaning that are analyzed, namely denotation meaning which is the true meaning, connotation meaning which is the subjective, and mythical meaning which applies in a certain period and provides justification for dominant values. Semiotics can also be an alternative method to study rhymes to find and interpret the meaning contained in a poem (Maulana Ihsan Ahmad, 2021).

Literature is always related to the various elements that underlie its growth and development, because basically a literary work is influenced by intrinsic (internal) and extrinsic (external) elements. These elements, whether they originate from social, political, or economic factors, greatly influence the conditions

of literary development. It is not uncommon for a poet to use poetry as a medium to criticize the political conditions of an area that is outside the text of the poem, because in its understanding literature is a reflection of real life that represents a picture of an era, where each period has different problems (Rahman, 2017). Nizar often writes poems with political themes, one of which is entitled "*Hawāmiş 'ala Daftar an-Naksah*." The background is the defeat of Arab countries in the war that took place on June 5-10, 1967, which caused the Arab coalition to suffer heavy losses. This war is also known as the Naksa Incident. After the defeat, the Arab states started blaming and suspecting each other. Many Arab countries began to separate, and the concept of unity for Palestinian rights was no longer as strong as before. This situation encouraged Nizar to write a lot about the political conditions of Arab countries (Musyifiqur Rahman, 2021). His poetry then developed into a political arena, he actively wrote political poetry to criticize the Arab regimes at that time which revealed their failure, complacency, and final defeat in the face of the national responsibilities entrusted to them.

Several studies have been conducted on the poem "*Hawāmiş 'ala Daftar an-Naksah*". First, Abdul Haq Sudani in 2018 with the title *The Linguistic Tools of Persuasion in the Poem Hawamiche ala Daftar Ennaksa by Nizar Qabbani*. which is about the argument strategy in the poem to convince the audience. This research highlights Nizar Qabbani's use of communicative language filled with logic and argument. The poet discusses the 1967 defeat and its impact on future generations with logic and argument. Second, research by Hayam Abdul and Kadhim Ibrahim in 2021 with the title *Stylistic Reading in Nizar Qabbani's Poem (Hawāmiş 'ala Daftar an-Naksah)*. which focuses on stylistics in poetry, semantic variables in poetic patterns, and the aesthetic value achieved. As a result, there are semantic strategies underlying the poetic vision, including a captivating opening and the use of a revealing rhythm. Third, research by Shalihah Ma'afi and Wirdatul 'Uqun in 2016 with the title *Al-Malamih Al-Uslubiyah Fi Syi'ri Nizar Qabbani Hawāmiş 'ala Daftar an-Naksah*. which aims to reveal the effectiveness of stylistic methods in analyzing Nizar Qabbani's poetry. The results highlighted the influence of the poet's emotional and psychological state in the use of sounds, words, and sentence structures, as well as variations in language structures in poetry.

Previous research has extensively discussed the various ways in which poets express their disappointment through poetry, including language styles, argumentation strategies, and their relationship to aesthetics. However, it has not There are studies that examine this phenomenon using Roland Barthes' semiotic analysis approach. The focus of this research is how the concepts of denotation and connotation in the poem *Hawāmiş 'ala Daftar an-Naksah* reflect the state of the Arab nation? The purpose of this research is to analyze the meaning that the poet conveys in the poem. This research uses a qualitative approach with a literature study method. The researcher collected data by reading and studying various sources such as literature, books, journals, and websites. The aim was to obtain the theoretical framework and information underlying the research. The data analysis technique was carried out by analyzing the semiotic elements in the poem *Hawāmiş 'ala Daftar an-Naksah*. The primary data source is the study of the poem *Hawāmiş 'ala Daftar an-Naksah*, this poem is contained in the poetry anthology entitled *al-A'mal as-siyasiyah* published by Manyurat Nizar Qabbani Beirut (Nizar Qabbani, n.d.). This poem has also been translated into Indonesian by Musyifiqur Rahman in his book entitled *Land of the Colonized* (Musyifiqur Rahman, 2021). Secondary data is in the form of secondary data sources in the form of Roland Barthes' semiotic theory obtained from related literature and things that are directly related to related research. The data analysis technique in this research involves reading and understanding the linguistic units in the text under study in accordance with the research focus and the theoretical approach adopted. The steps include: analyzing data with a focus on denotation analysis, interpreting the results of denotation analysis to obtain connotation meaning, then presenting descriptive analysis and drawing conclusions and verification.

RESEARCH METHOD

This research uses the semiotic method of Roland Barthes who introduced the theory of order of signification. these two levels of signs make it possible to find literal meaning (denotation) and additional meaning (connotation). Roland Barthes' semiotics positions denotation as the first-level signification system, while connotation is the second-level signification system. Denotation is associated with closed meaning because it refers to the literal or dictionary meaning which is oppressive. In contrast, connotation is associated with advanced meaning or if it goes further and is naturalized then it can be termed as ideological understanding, because through connotative meaning, the dominant values of the chain of

meaning can be expressed or justified in a certain period. Barthes calls this the myth "the concept of ideology" (Trimo & Dina, 2022).

RESULT AND DISCUSSION

Roland Barthes Semiotics

The word semiotics comes from the Greek word "semion". Linguist Ferdinand De Saussure explained semiotics as a science that studies signs in social life (Farisi, 2023). Ferdinand de Saussure's affirmation of the sign system includes three aspects: the material aspect which can be a sign, image, sound, shape, writing, or movement; the signifier aspect; and the signified aspect. The relationship between signifier and signified is arbitrary or meaning-free. However, there is a certain value in a sign that can be associated with other sign systems (syntagms) so as to produce differences. With this system, meanings and understandings that are appropriate to the conditions and events in interpreting a sign can be created (Fadhliyah, 2021). Roland Barthes is one of the semioticians who developed Saussure's concept of signifier and signified, Barthes explained that every sign system has two levels, namely the signifier/expression level (E) and the signified/content level (C). The signification process can be described in the E-R-C model, where E represents the sign itself, R represents the relationship between the sign and meaning, and C represents the meaning contained in the sign (Barthes, 1968). In other words, Barthes emphasizes that language is not a reflection of reality, but a system that connects signs with meaning. This meaning is not inherently attached to the sign, but arises from the process of signification that involves the interaction between the sign and its context.

Barthes divides meaning into two levels, namely denotation and connotation, through his theory of two levels of signification. The first level of signification refers to the direct relationship between signifier and signified that refers to reality. Meanwhile, the second level of signification involves a more complex and indirect relationship between the signifier and the signified. Connotative meanings arise from various factors, such as culture, ideology, and personal experience (Rohmah, 2020). These two levels of signification will result in the terms denotation and connotation. Referring to the signified is often referred to as the first stage of signification, i.e. denotation, while the second stage of the signalling system is referred to as connotation (Ambarini AS, 2010).

First Level Sign (Denotation)

Denotation explains the relationship between the symbol (signifier) and the meaning (signified) agreed upon by society. Denotative meaning is objective and universal, independent of personal interpretation. Barthes calls it the "order" that underlies our understanding of signs. The use of denotative meaning tends to be uniform, with the main difference being the connotative meaning that accompanies it. Basically, denotation reflects society's collective beliefs about something (Harnia, 2021). Denotation has a direct meaning, which is the specific meaning found in the sign, and can essentially be referred to as a representation of the sign. This meaning is based on a clear reference to something outside the language or based on certain agreements and has an objective nature (Trimo Wati & Dina, 2022).

Second Level Sign (Connotation)

Signs that appear in the denotation stage will become signifiers in the second level of signification. The signifier is then associated with the signified, resulting in a connotation meaning. Connotation is the representation of a text when the signs in the text interact with the user's feelings or emotions (Harnia, 2021). Hidden meanings can emerge when the literal meaning of a word or phrase is connected to the context of culture, science, history, and so on. This hidden meaning is implicit, specific, and focused on a particular understanding (Fatimah & Taufik, 2022). Barthes introduced connotation as a second system of meaning. This system explains how members of society give specific meanings to various cultural phenomena that they perceive as signs. These special meanings are then realized in the form of connotations, which are signs created by the combination of signifiers and signs in the first level of the signification system (Priyanti, 2014).

First Stanza Analysis

أنعي لكم، يا أصدقائي، اللغة القديمة والكتب القديمة

In the first stanza, there is the phrase *أنعي* which has the literal meaning of "obituary or announcement of death". In the context of this poem the connotation that is built is a situation that is not okay or the decline of Arabia after the defeat of the Arab coalition in the 1967 war. The poet shows sadness and disappointment at what he sees. The poet announces that there has been a decline of the Arab nation from its golden age. This is proven by the statement said to *اللغة والكتب القديمة* which "Classical languages and books" means knowledge and culture.

كلامنا المثقوب، كالأحذية القديمة.. ومفردات العهر، والهجاء، والشتيمه

The word *"كلام"* means "words" and *"مثقوب"* means "with holes". This phrase compares words to old shoes with holes in them. The connotative meaning is that the words spoken have no value and are no longer useful, the words used no longer have an intact or strong meaning, but are broken and worn out. Old shoes describe something that is no longer useful and is only a burden. Here, the language or discourse used is likened to something that is ineffective and worthless, the voices of the Arab nation are no longer heard, all of which have been destroyed after their defeat in 1967. The word *"مفردات"* means "words", *"العهر"* means "prostitution", *"الهجاء"* means "insult", and *"الشتيمه"* means "cursing". The connotation is that the words that are often used are words that are full of ugliness, cursing, and ridicule. This shows the moral and intellectual degradation in society's communication. The defeat of the Arab coalition resulted in the Arabs being frustrated and blaming each other.

نهاية الفكر الذي قاد إلى الهزيمة

In the quote, *نهاية الفكر* which has the literal meaning of "the end of thought", the connotation is that the thought or ideology that has been held has failed and led to defeat or decline. This is a criticism of the way of thinking or views that are considered to have led to defeat or destruction, not only that but it also shows that the poet and the people around him must change their way of thinking so as not to experience defeat in the future.

Overall, this stanza is a critique of the current state of language, culture and thought in society. He sees that language has lost its beauty and meaning, society has lost its moral and ethical values, and the way of thinking that has been used has led them to defeat. The poet wants his society to realize this situation and start making changes for the better. It is known that during the glory of Islam in the Arabian Peninsula, let's call it the Abbasid period. During the reign of the Abbasids, life became more prosperous and advanced, and Islamic science was widely developed. The Abbasid Kingdom made a major contribution to the advancement of civilization in the Islamic world. Thanks to this progress, the people could enjoy their agricultural products and the beauty of the city of Baghdad as the capital of the kingdom. The city of Baghdad became famous as one of the glorious centres of Islamic culture (Asriyah, 2016).

The royal capital became a destination for poets who vied for the king's respect by praising him. Such abilities were also praised by the people. By the Abbasid period, the Arab townsfolk had assimilated with the common people and engaged in. In addition, Arab society has been mixed with foreigners who entered the Arab region, even interacting and neighbouring with them, fully engaged in civilization and modernity. In addition, Arab society has mixed with foreigners who entered the Arab region, even in contact and neighbouring with them, completely involved in civilization and modernity. Most of the Arab population was engaged in language, customs, and ways of thinking, which had a strong influence on the field of language, both poetry and prose. So at this time, the term Arabization emerged, namely exploring the laws of shari'a from the holy book of the Qur'an and compiling the science of Arabic to ensure the integrity of the Arabic language, especially the Qur'an (Asriyah, 2016). However, all the treasures of the Arabs were lost just like that starting from the existence of Western colonialism against the world which until now is still happening in the Palestinian Territory.

Second Stanza Analysis.

مالحة في فمنا القصائد// مالحة ضفائر النساء// والليل، والأستار، والمقاعد// مالحة أمامنا الأشياء

In the quote above there is the word *مالحة* which has a denotation meaning "a salty taste". The word is repeated three times. Connotatively "salty" shows the meaning of poetry that is usually sweet and pleasant now tastes bitter or bitter, describing disappointment or pain in literary and cultural expressions. The sentence *مالحة ضفائر النساء* has a denotation "Women's hair braids taste salty", in the context of this poem, it shows that

a woman's braided hair which is usually beautiful and soft now feels bitter or bitter, showing the loss of beauty or happiness in personal life or society. The denotation والمعاهد، والأستار، والليل shows the meaning "And night, curtains, and chairs" the connotation meaning is Elements that usually provide a sense of security, privacy and comfort now no longer provide happiness or a sense of security. Night, curtains, and chairs can depict aspects of life that should be calm but are now full of bitterness. The quote مألحة أمامنا الأشياء shows the denotation meaning "Everything tastes salty in front of us". in the context of this poem Everything things encountered in daily life are bitter or bitter, reflecting a pessimistic outlook on life or full of difficulties and disappointments.

Broadly speaking, this stanza shows that defeat changes the taste of life. There is a strong and emotional description of the impact of defeat on the people. Nizar Qabbani uses effective metaphors and symbolism to convey a message of bitterness, loss, and despair, The word "salty" is used as a symbol to describe the bitter and bitter feelings towards various aspects of life that are usually sweet and pleasant. this is because on June 5, 1967, Israel began the war with a surprise military attack on the Egyptian front, targeting Sinai and the Suez Canal. By the end of that day, Israeli forces had taken control of most of the Arab region. This occupation quadrupled the area occupied at the time of the declaration of the establishment of the State of Israel in the Nakba of 1948. Israel annexed the remaining West Bank and Gaza Strip and took control of Sinai and the Golan Heights (Relief, 2021.). In addition, Israel took over oil resources in Sinai, water resources in the West Bank, and the Syrian highlands. This opened up opportunities for them to continue increasing immigration flows and settlement building in the occupied Arab territories. Israel's victory over the Arab states in the Six-Day War further strengthened Israel's colonial presence in Palestine. The war also boosted Israel's confidence, making them appear proud and arrogant before the world. Now, they no longer hesitate to show their power and arrogance in front of Arab countries (Rosdiana, 2023).

Third Stanza Analyst

ولنتي بلحظةٍ // من شاعرٍ يكتب الحب والحنين // لشاعرٍ يكتب بالسكين

In the quote above there is the phrase يا الحزين وطني which denotatively refers to "a country that is grieving or experiencing sadness", in the context of this poem it can be interpreted as the poet's empathy for the state of his country that is experiencing difficulties. the phrase حولتني بلحظةٍ denotatively means that the poet experienced a drastic change in a short time and the connotation shows how quickly and suddenly the change occurred, indicating an event that greatly affected the poet. Then the last stanza of the poem closes with the phrase يكتب بالسكين لشاعرٍ which denotatively means that the poet is now writing poems with a knife and connotatively means that the poet's poems are now full of anger and sadness.

The outline of this stanza shows that the Arab defeat in the Naksah event has made a shift in the genre of the poet's writing, the defeat has changed the poet. He no longer writes about love and longing, but begins to write with sharp and critical words. This shows the poet's anger and frustration with the situation that occurred in Arab countries. At first Nizar was known as a poet who wrote a lot about love, aka but his writing changed drastically, Nizar often wrote political poems, which were inspired by the defeat of the Arab nation in the 1967 war, which lasted from June 5 to 10, 1967 and caused the coalition of Arab countries to suffer heavy losses. The war is also known as the Naksah incident. After the incident, the coalition of Arab states started blaming and suspecting each other. Many Arab countries began to split, and the spirit of unity to fight for Palestinian rights was no longer as strong as before (Musyifiquir Rahman, 2021). This is what encourages Nizar to write a lot about the political conditions of Arab countries.

Fourth Stanza Analysis

لأن ما نحسه أكبر من أوراقنا // لا بد أن نخجل من أشعارنا

The denotation of أوراقنا shows the literal meaning of "The paper, sheet, or writing we make" and in the context of this poem shows the words written on paper are not able to fully represent the feelings we feel. The last stanza closes with the phrase نخجل من أشعارنا which has the denotation meaning of "Feeling ashamed of the poems we write", in the context of this poem it can show the poems we write cannot fully convey the richness and depth of the feelings we feel.

Broadly speaking, this stanza shows the poet's frustration due to the limitations of language in expressing feelings. The poet feels that what he feels is much bigger and more complex than what he can write in words. This makes him feel ashamed of his poetry, even though he has tried his best to express his feelings. Although Nizar has tried to fight for ink on his poetry paper, Qabbani laments the tragic state of the Arab nations that have lost their glory and power, lagging far behind Western civilization. Nizar

Qabbani reflects deeply on the defeat and decline of the Arab world after the defeat in the Six-Day War in 1967.

Fifth Stanza Analysis

إذا خسرنا الحرب لا غرابه// لأننا ندخلها// بكل ما يملك الشرقي من مواهب الخطابه// بالعنتريات التي ما
قتلت ذبابه// لأننا ندخلها// بمنطق الطبله والربابه

Sentence there is a quotation *إذا خسرنا الحرب لا غرابه* which showing the denotation "If we lose the war, it's no surprise", the connotation is one of pessimism and accepting the fact that defeat has become the norm or expected. This signifies a condition where failure has become the norm. also sentence there are *العنتريات التي ما* show that With all the oratorical talent that the Orientals have, in the context of this poem, it means a satire on the tendency of Eastern societies to favor rhetoric or fiery speeches over concrete actions. This reflects a critique of the habit of talking big without being matched by concrete action. then there is the phrase *قتلت ذبابه* which has a denotation meaning of "can't even kill a fly", the phrase is connoted as the pride or arrogance on display is hollow and ineffective. "The pride that can't kill a fly" describes a might that is only on the lips and has no real impact, the Poet assumes that Orientals often exaggerate their abilities and underestimate their opponents. This stanza closes with the phrase *والربابه* which has a denotation meaning "with the logic of drums and rebabs", the connotation that is built is quite deep which expresses satire against approaches that are not serious and are more entertainment or ceremonial than real and effective strategies. Drums and rebabs are traditional musical instruments that are often used in celebrations and entertainment, not in serious situations such as war, the use of drums and rebabs to raise morale in war is connoted as ineffective and outdated. The poet implies that Easterners need to use more modern strategies and technology to win the war.

This stanza of the poem explains the causes of the Arab countries' defeat. Overall, this stanza reflects Qabbani's despair and disappointment at the Arabs' defeat in the war, while pointing out their irony and failure in fighting for the victory they wanted. Although the Coalition of Arab states won in numbers at the time, the defeat of the Arabs in the war was not the same as that of the Arabs. Inevitably, the lack of strategy and lack of preparation was a factor in the defeat. Although they had fewer troops, Israel's superiority in weapons, equipment, strategy and discipline gave them the upper hand in the war that took place between June 5-10 1967 (Asmardika, 2015). It is known that Israel won the Six- Day War because of the dexterity of their Air Force. On June 5, 1967, Israel launched an unexpected attack with around 200 aircraft, destroying Egyptian airfields and taking control of the Middle East skies. They also destroyed the Jordanian, Syrian and Iraqi Air Forces. This airstrike forced Egypt to retreat, followed by an Israeli pursuit that caused many casualties. On June 7, Israel recaptured Jerusalem, while the next day it took the Golan Heights from Syria. A ceasefire on June 10 ended the war, with an estimated 20,000 Arab coalition and 800 Israeli casualties. The Egyptian president resigned after the war. This air superiority meant that Egypt and Syria could not rely on their Air Forces fully (Darmawan, 2023).

Sixth Stanza Analysis

السر في مأساتنا// صراخنا أضخم من أصواتنا// وسيفنا أطول من قاماتنا

In the quote there is the phrase *السر في مأساتنا* which shows the denotation "The secret behind the tragedy of defeat" and the connotation is to show that there is a hidden cause behind the tragedy that befell the community. These causes may not be obvious, but they have a great impact. Then there is the sentence *صراخنا أضخم من أصواتنا* which has a literal meaning "Our cry is greater than our voice", the meaning in the quote is that people's complaints or protests often sound loud and dramatic, but are not actually supported by real action or actual strength. The connotation of "أضخم" (greater) is the presence of The difference between what is seen (the shout) and the actual reality (the voice). the stanza closes with the phrase *وسيفنا أطول* which literally means that our sword is longer than our body. in connotation, it means that the ambition or the means of struggle (the sword) exceeds the ability and capacity of oneself (the body). It can be interpreted as an imbalance between the desire to fight and the actual ability to do so.

Broadly speaking, this poem describes the characteristics of Arabs whose words are not as big as their deeds. This poem criticizes Arabs who are often trapped in empty rhetoric, have great ambitions but do not have the ability to achieve them, and are arrogant so they are easily defeated. The poet invites Arabs to introspect and make changes to avoid future tragedies.

Seventh Stanza Analysis

خلاصة القضية// توجز في عبارته// لقد لبسنا قشرة الحضارة// والروح جاهليه

In the quote there is the phrase *خلاصة القضية* which has the literal meaning of "the essence of the problem", then the connotation meaning is to refer to the conclusion or the core of the entire problem being discussed. The poet wants to convey that what he is conveying is the essence or summary of a larger issue. continued with the sentence *توجز في عبارته* which has the denotation of "summarized in one sentence", this connotator shows the meaning of summarizing the core of the problem in a short sentence, emphasizing how simple but important the statement to be expressed which in the context of this poem shows a picture that outwardly we may appear civilized or advanced, it is only the outer skin. There is an impression of falsity or surface that covers the actual reality. the last part is closed with the phrase *جاهليه والروح* which means "our souls remain in ignorance" which connotatively shows our values and thoughts are still backward.

Overall, this stanza contains deep social criticism. The poet wants to convey that although we may look civilized and modern on the outside, we are actually far from true human and moral values. There is a contrast between the outer appearance and the inner reality, which reflects insincerity or hypocrisy in the Society. can also show criticizing the contradictions that exist in Arab society. On the one hand, they have achieved external progress in terms of civilization. On the other hand, they are still shackled by underdeveloped thinking and morality. Poet Nizar Qabbani invites Arabs to introspect and make fundamental changes to achieve true progress. For Arab countries, this defeat was a shocking blow, triggering a thorough evaluation of the military power they had been proud of. After this event, they could no longer underestimate a small country like Israel. The strength of the Armed Forces and the sophistication of their secret agency, Mossad, proved superior. The life of luxury and opulence also served as a valuable lesson for top military officials, as it was proven that this loophole allowed the infiltration of enemy spies into the elite circles of government (Rosdiana, 2023).

Eighth Stanza Analysis

بالناي والمزمار // لا يحدث انتصار

In the excerpt there is *بالناي والمزمار* which refers to the denotation "flute and tambourine musical instruments", connotation In this stanza, these musical instruments may represent futile or ineffective efforts to achieve victory, then there is also the phrase *لا يحدث انتصار* which has a denotation understanding "no victory has occurred", connotationally, the sentence refers to criticizing the coalition of Arab countries that are not ready to fight. This stanza of the poem emphasizes Nizar Qabbani's criticism of the traditional Arab culture that is considered irrelevant to modern warfare. The poet emphasizes that victory cannot be achieved only by Arab countries faced logistical problems and limitations in weaponry. Much of their military equipment is outdated and poorly maintained.

Ninth Stanza Analysis

كفنا ارتجالنا// خمسين ألف خيمةٍ جديده

In the phrase *جديده خيمةٍ ألف خمسين* which means "fifty thousand new tents", in the context of this poem, the phrase shows the many casualties caused by the exhaustion of the Arab-Israeli war, the expelled Palestinians were forced to leave their homes and make refugee camps.

This stanza of the poem explains the impact of Arab defeat. Of course, the most affected by this defeat was the Palestinian population, of which there were many. It is known that after six days of war, Israel emerged victorious and changed its status from a small country to a regional superpower. Middle Eastern countries ended the war with the loss of thousands of soldiers. Israel has taken control of Cape Sinai, the West Bank, Gaza, the Golan Heights. Israel's borders expanded to three and a half times their original size before the war (Fuhaidah, 2012). The 1967 war resulted in the shrinking of Palestinian land and the displacement of 330,000 Palestinians (Rosdiana, 2023). After the 1967 war, nearly half a million Arabs fled and were expelled from the conquered territories through land clearance operations. Their fate was confined to refugee camps. Suffering from physical and mental distress. Besides being deprived of all the necessities of life, they have also lost many relatives who became victims in the six-day battle (Rosdiana, 2023).

Tenth Stanza Analysis

لا تلعنوا السماء//إذا تخلت عنكم//.. لا تلعنوا الظروف//فالله يؤتي النصر من يشاء//وليس حداداً لديكم..
يصنع السيوف

In the quotation there is the sentence لا تلعنوا السماء showing the denotation meaning "Don't curse the sky". the connotation is Don't blame fate or bad luck. then there is the sentence إذا تخلت عنك which shows the denotation "If the sky leaves you" and the connotation is If you feel abandoned by luck or help from a higher power. The denotation of لا تلعنوا الظروف has the literal meaning of "Don't curse the situation", in the context of this poem it shows the prohibition of blaming a difficult situation or condition.

clause by the end of this stanza وليس حداداً لديكم... يصنع السيوف has that The denotation is "there is no blacksmith among you who makes swords". the connotation is that there are no people who are experts in making weapons or in warfare strategies, therefore never blame God for the defeat of the Arab coalition in the 1967 war.

In general, this poem invites humans not to give up easily and despair when facing defeat. Humans should not blame fate or circumstances, but should continue to try and fight to achieve their goals. Victory and defeat are ultimately determined by human effort and struggle, accompanied by faith in God's will. Failure in war is not merely the result of the absence of divine will to grant victory, but is also a reflection of human weaknesses and shortcomings in planning and executing critical actions. In this context, it is important to understand that destiny is not the only determining factor in success or failure Individual and collective responsibility, as well as the effort and work put in, play a very significant role.

The 1967 defeat should also prompt deep reflection on how to rectify the shortcomings. Instead of looking for scapegoats or blaming fate, there should be efforts to strengthen military capabilities, improve strategies, and ensure that every member of the coalition has the necessary knowledge and skills to face future challenges.

Eleventh Stanza Analysis

يوجعني أن أسمع الأنبياء في الصباح//يوجعني.. أن أسمع النباح..

In the quote there is the phrase أن أسمع الأنبياء which has a negative connotation in the context of this poem, the news in question is bad news or sad news, which causes pain to the poet. then there is the phrase يوجعني which shows the meaning of "dog barking", the connotation is to refer to noise or disturbance that disturbs one's peace, or it can also have a symbolic meaning, for example, associating barking with negative or disturbing things.

This stanza of the poem depicts Nizar Qabbani's sadness and disappointment at the defeat of the Arabs. The poet uses metaphor and repetition to convey his pain in a powerful and emotional way. the losing side in the war must bear a heavy burden, Israel's victory in the Six Day War further cemented the existence of Israeli colonization in Palestine. The vision of Eretz Israel now seemed closer. After the 1967 fighting, about half a million Arabs fled or were expelled from captured territories through land clearance operations. Other repercussions of the war included the expulsion of 330,000 Palestinians, the weakening of Gamal Abdul Nasser's leadership, and reduced trust in Arab governments (Rosdiana, 2023).

Twelfth Stanza Analysis

ما دخل اليهود من حدودنا//وإنما.. تسربوا كالنمل.. من عيوبنا

In the quote above the word اليهود literally refers to "a group of people called Jews", in the context of this poem the word "اليهود" (Jews) is not only to refer to a specific nation, but may also be a symbol for external enemies or threats in general. The word "حدودنا" (our borders) could connotatively refer to the physical or symbolic borders that guard our integrity and security. the phrase "تسربوا كالنمل" has the literal meaning of infiltrating like ants which describes a subtle, stealthy, and hidden way of entry, suggesting an overall unrecognized threat, this stanza conveys the message that the threat to us does not come overtly through physical borders, but through the cracks of our own weaknesses that are exploited by outsiders. It contains an introspective message that improvement must start from within ourselves.

Quoted from kompasiana (Baksolahar, 2021) Palestinian Mufti, Muhammad Amin Al- Husaini, did not trust Gamal Abdul Naser's move, so he sent a secret letter to his friend, Muhammad Fira, who worked at the UN. As it turned out, the news was true, there was even bribery in the peace agreement, where Egypt and Syria received one million dollars each, while Lebanon and Jordan received one million dollars divided by two. Umar Tilimsani revealed that Gamal Abdul Naser imprisoned and tortured Egyptian volunteers

who joined the Arab-Israeli war in 1948 after secret talks with Jewish agents. With these two facts, the question is, is Gamal Abdul Naser suitable to lead war against the Jews? Dr. Mahmud Jami, a confidant of Anwar Sadat, tells the true facts of the defeat of Egyptian forces during the 1967 Six-Day War. Egypt lost thousands of soldiers, youth, weapons, and many warplanes. Egyptian prisoners were treated cruelly, including being thrown to the ground blindfolded and with their hands tied, and Jewish tanks drove over their bodies to kill them. According to Dr. Mahmud Jami, all this was due to the deceit, treachery, and stupidity led by Gamal Abdul Naser. In the 1967 Six-Day War, Gamal Abdul Naser ordered his soldiers to flee directly without attacking and leave all their weapons behind, for fear of losing their posts. In fact, there has never been a real war between Arab-Israelis, it was all camouflage.

CONCLUSION

Nizar is very concerned with the Palestinian issue, which is reflected in almost all of his poems which are full of harsh criticism of the situation there. He noted heartbreaking tragedies in the Arab world, especially those that adversely affected Palestine, such as the Naksah Incident immortalized in the poem "*Hawāmish 'ala Daftar an-Naksah*" The Naksah Incident, also known as the Six-Day War or the June War, was a conflict between Egyptian-led Arab coalition forces and Israel in 1967. In this war, Israel won the battle by capturing the Sinai Peninsula from Egypt, the Gaza Strip and West Bank from Palestine, and the Golan Heights from Syria. Israel's victory paved the way for them to expand the occupied territories.

The poem describes feelings of disappointment, loss, and bitterness towards the circumstances faced by the poet. Below is a summary of the denotation and connotation meanings in the poem: (Stanza 1) The poet laments the loss of their ancient culture and traditions, and the decline of their language and literature. The words they speak feel old-fashioned and meaningless, like old shoes with holes in them, and the vocabulary used is full of invective and mockery. (Stanza 2) The poet feels the pain and acidity in everything they experience. Even in the poetry and beauty of the night, there is an inevitable touch of bitterness. (Stanza 3) Dramatic changes in poet, from someone who is full of love and longing, to someone who writes with hatred and violence. (Stanza 4) Poets feel ashamed of their own works, because what they feel and experience is far greater than what can be expressed through their poetry. (Stanza 5) The despair and hopelessness of losing the war, because even though they used all kinds of rhetoric and heroic actions, they still lost. (Stanza 6) The poet describes that their pain and misery is greater than what can be expressed with their voices or weapons. (Stanza 7) The conclusion that even though they try to adopt Western culture, their souls remain primitive and unchanged. (Stanza 8) The poet feels that no awakening or victory will come, even with the use of their traditional musical instruments. (Stanza 9) They are faced with the reality that their impulsive decision to make fifty thousand new tents was an act of futility. (Stanza 10) The poet feels hopeless about the situation and no longer believes in the power of the heavens or circumstances. They recognize that victory comes from God's will, not from their own abilities or planning. (Stanza 11) The poet feels the pain and anguish of hearing bad news in the morning, and even small noises like barking dogs make them suffer. (Stanza 12) The poet reflects on how the enemy's entry comes not only from physical invasion, but also from their own weaknesses and shortcomings.

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