

## **Roland Barthes' Semiotics in the Poem "Asyiq Minfalisthin" by Mahmud Darwish**

**Moh. Ali Wafi<sup>1\*</sup>, Irfan Effendi<sup>2</sup>**

<sup>1,2</sup>Student of Arabic Language and Literature Masters Program, Faculty of Adab and Cultural Sciences Sunan Kalijaga State Islamic University, Yogyakarta  
email : wafiali450@gmail.com

### **Abstract**

This study aims to describe the meaning by using Roland Barthes' semiotic theory in Mahmud Darwish's poem entitled " *Asyiq min Falistin* ". Barthes' theory consists of three systems of meaning, namely denotative meaning as the first order meaning, connotative meaning as the second order meaning, and the meaning of myth is the ideological operation of the meaning of connotation. The research methodology used is a descriptive qualitative methodology, this research examines objects in the form of poetry and examines them with Barthes theory and groups them to three systems of meaning. Using this methodology, an understanding of three semiotic systems of meaning is produced. In the meaning of denotation, we can see Mahmud Darwish's skill in choosing words that symbolize his longing, sadness and struggle for his motherland, Palestine. Then, from the connotation meaning, we can see more broadly how chaotic and full of suffering conditions were for the Palestinian people. So, the writer tried to fight even with many sacrifices. From the meaning of the myth, it can be seen from the perspective of how Palestine is defined as the "Holy Land".

*Keywords: Semotics Roland Barthes, Asyiq min Falisthin*

### **A. INTRODUCTION**

Literary work is one of the expressions of imagination, feeling and implied messages from the author to his readers, analyzing a literary work is an interesting study, because literary works have a broad perspective and style of language, so they often give birth to different meanings and perspectives for their readers, so that to analyze literary works all theoretical foundations are needed to understand a literary work broadly from various perspectives. One method that can be used as a theoretical basis in literature is Roland Barthes' semiotic theory, which broadly analyzes literary works with three systems of meaning, namely denotative, connotative and mythical meanings.

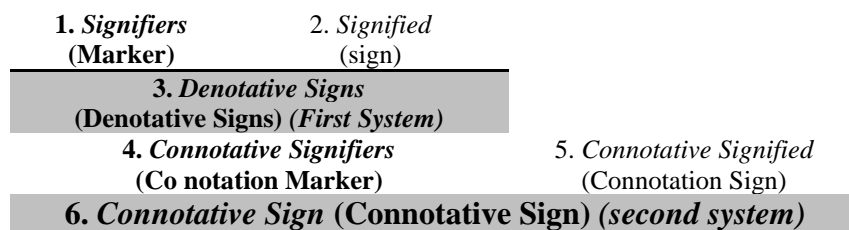
Roland Barthes' semiotic theory is the development of the theory of Ferdinand de Saussure, Ferdinand is very famous in the world of semiotics, and he also played a major role in the origination of the theory of structuralism, and introduced the concept of semiology<sup>1</sup>.

---

<sup>1</sup> Maulana Ihsan Ahmadi, "Representation of Roland Barthes' Semiotics in the Poetry of 'Ahinnu ila Kuhubzi Ummi' by Mahmud Darwish," *an-Nahdah al-Arabuyah: Journal of Arabic Language and Literature*, 2, 1 (2021), p.73.

Tamaddun: Jurnal Kebudayaan dan Sastra Islam, Vol. XVIII No. 2, 2018 | Ferdinand argued that language is a sign system for *expressing* ideas, therefore a science was formed which studies signs in social life which was later called *semiologie*. Signs, so that semiotic rules can also be applied to linguistics.

*signifiant-signifie* theory, by using the term *expression* for signifiant and content signifie. <sup>2</sup>Ferdinand focuses more on sentence formation by determining meaning with sentences, while Barthes continues this idea but focuses more on the interaction of text with personal experience and culture in its use. <sup>3</sup>This idea became known as *the "order of signification"* which is an idea that focuses on semiotics with two stages of signification, namely denotation and connotation, then connotation which cannot be separated from ideological operations is called myth. <sup>4</sup>The following is an example of Roland Barthes' semiotic theoretical chart:



From this chart it can be seen that in Rolanda Barthes' semiotics, when the signifier and the signified unite, a sign is formed, this process is called the first stage of meaning or denotative meaning, then when the sign combines with an emotion or feeling of the user, a second meaning signification is formed called connotation, then meaning. The connotation associated with ideology is called the meaning of myth.

Roland Barthes' semiotic theory is very suitable for use in analyzing a work, especially poetry, because poetry contains a style of language that has a wide scope of meaning. With the ideology and culture of the author so that the meaning of myth can also be found in it.

The poem which is used as the object of study in Roland Barthes' semiotics is Mahmud Darwish's poem entitled "*Asyiq min Falisthin*", this poem is the author's emotional outburst regarding his longing for his country Palestine, in this poem the author also uses a unique style of language so that he can describe the suffering experienced by Palestine and the poetry also contains the author's resistance to the invaders and the form of the author's sacrifice in defending his country, the taking of this poem is regardless of the style of language which is influenced by the feelings of the author, this poem also symbolizes the

<sup>2</sup> Isnaini Rahmawati, "Semiotic Text of Roland Barthes in the Contemporary Life of Religious People Regarding the Kebaya Solid and Match Phenomenon," *TAMADDUN: Journal of Islamic Culture and Literature*, 2, 17 (2017), p. 29.

<sup>3</sup> Ihsan Ahmadi, "Representation of Roland Barthes' Semiotics in the Poetry of 'Ahinnu ila Kuhubzi Umami' by Mahmud Darwish."

<sup>4</sup> David Ardhy Arintonang and Yohannes Don Bosco Doho, "Roland Barthes' Semiotic Analysis on 3 Dara Films," *Deiksis Universitas Pamulang*, 3, 10 (2018), p. 77.

ideology of Patriotism and nationalism of the author, therefore this poem is very suitable for Barthes' theory which bases meaning on denotation (original meaning), connotation (meaning that has been mixed with the author's emotions), as well as mythical meanings related to the author's ideology, therefore this poem is analyzed with Roland Barthes' semiotic theory because of its suitability to the significance of meaning.

## B. LITERATURE REVIEW

There are several studies that have previously studied Roland Barthes' semiotics, the research is entitled "Roland Barthes' Semiotics Analysis on 3 Dara Films (Semiotic Studies)" written by Asnat Riwu Sn Tri Pujiwati in 2018, this research uses descriptive qualitative semiotic analysis from Roland Barthes. The results obtained from this study are that in the film "3 Dara" there are the following findings: (1) the meaning of denotation and connotation in this film gives us an understanding that it is important to be polite and respect a woman and to anyone. Because whatever we sow in this world, be it words, good and bad attitudes towards others, we will reap it one day. (2) The myth that can be concluded in this study is when Affandy, Jay, and Richard visited a psychologist and the psychologist claimed that they had Gender Dysphoria Syndrome, which is a symptom in which a man slowly changes his attitude and behavior as a woman.<sup>5</sup>

Subsequent research, entitled "Semiotics Analysis of the Meaning of Solitude in the Lyrics of the Song "Ruang Own" by Tulus" written by Axcell Nathaniel and Amalia Wisda in 2018, uses a qualitative interpretive method. The results obtained from a semiotic study of the lyrics of the song "Ruang Own" as following. The meaning of the denotation of the lyrics of the song "Space Own" is the desire of the songwriter to feel alone, free, and without a lover with him. The connotation is that the author feels bored with his partner, no longer knowing how he feels about his partner. The meaning of the myth, the songwriter wants to convey that solitude, time to do things alone, not always with their partner is what everyone who is in a love relationship needs.<sup>6</sup>

Finally, the study entitled "Roland Barthes' Semiotic Analysis of Otonan Rituals in Bali" written by Putu Krisdiana Nara Kusuma, Iis Kurnia Nurhayati in 2017 used qualitative methods with semiotic analysis from Roland Barthes. Based on the results of the study, it was concluded that the denotative meaning of the *Mebyakaonan* Otonan ritual procession is in the form of a series of activities in *the Mebyakaonan* Otonan ritual, where the visual is marked by

---

<sup>5</sup> Ardhy Aritonang and Don Bosco Doho.

<sup>6</sup> Axcell Nathaniel and Amelia Wisda, "Semiotics Analysis of the Meaning of Solitude in the Lyrics of the Song 'Space Own' by Tulus," *SEMIOTIKA*, 2, 19, no. 2 (July 2018): 107–11.

Tamaddun: Jurnal Kebudayaan dan Sastra Islam, Vol. XVIII No. 2, 2018 | gestures, clothing, and color, the verbal is marked by prayers, and the audio is marked by the ringing of bells. There are connotative meanings that are closely related to the teachings of Hinduism such as the teachings of Tri Murti, Sad Ripu, the meaning of water tirtha, etc., as well as various myths and ideologies such as hierophanies, collective religious expressions, religiosity, and religion as a cultural system.<sup>7</sup>

Looking at some of the previous studies, this research is only the same in terms of formal objects, but the objects analyzed are different, therefore, this research has differences in material objects, and there is no analysis of Roland Barthes' semiotic theory in the poem "Asyiq min Falisthin" so that This research is considered new research and needs to be done to find out the three levels of meaning in Barthes so as to give birth to a more thorough understanding of the meaning of the literary work.

### **C. RESEARCH METHODS**

This study uses a qualitative approach method, as a research procedure that produces descriptive data in the form of detailed, complete sentences and is analyzed in depth, so as to describe the actual situation to support the presentation of the data<sup>8</sup>. The data studied and described in this study is Mahmud Darwish's poem entitled " *Asyiq min Falisthin* ", the poem is described using qualitative methods through Roland Barthes' semiotic theory.

The data collection technique in this study was to read the poem " *Asyiq min Falisthin* " carefully, then translate and analyze it using a system of denotative, connotative and mythic meanings in accordance with Roland Barthes' semiotic theory. After the data were analyzed with the three meaning systems (Denotative, Connotative and Mythical) the researchers grouped them according to these meaning systems to produce research data and conclusions.

### **D. DISCUSSION AND RESEARCH RESULTS**

In accordance with Roland Barthes' semiotic theory, the concept of meaning in the analysis of the poem " *Asyiq min Falisthin* " is divided into 3 (three) systems of meaning, namely the first order of meaning system namely Denotation, the second order meaning system namely Connotation and Myth, these three systems of meaning will be used in analyzing the poem " *Asyiq min Falisthin* ", as follows:

#### **1. System of Meaning of Denotative Semiotics**

The denotative meaning is the original meaning (as it is) contained in a text, the denotative meaning is objective, conceptual without being influenced by certain contexts,

---

<sup>7</sup> Putu Krisdiana Nara Kusuma and Iis Kurnia Nurhayati, "Roland Barthes' Semiotic Analysis of Otonan Rituals in Bali," *Journal of Communication Management*, 2, 1 (April 2017): 195–217.

<sup>8</sup> Ilexy J moleong, *Qualitative research methodology* (Bandung: PT Remaja Rosdakarya, 2017), p. 49.

therefore the denotative meaning can also be said <sup>9</sup>to be a dictionary meaning, or an original meaning that is not influenced by any context, the denotative meaning of the poem " *Asyiq min Falisthin* " is the original meaning or the true meaning of the poem, which is analyzed as follows:

---

<sup>9</sup> Lailiyatur Rohmah, "The Presupposition of the Character 'I AM' in the Poetry of Annanaa Lam Naftariq by Faruq Juwaidah (Roland Barthes Semiotics Analysis)," *Diwan: Journal of Arabic Language and Literature*, 2, 6 (2020), p.185.

عاشق من فلسطين <sup>10</sup>
عيونك شوكة في القلبِ
توجعني... وأعبدها
وأحميها من الريحِ
وأغمدها وراء الليل والأوجاع... أغمدها
فيشعل جرحها ضوء المصابيحِ
ويجعل حاضري غدها
أعزَّ عليَّ من روحي
وأنسى، بعد حينٍ، في لقاء العين بالعينِ
بأنًا مرة كئنا، وراء الباب، اثنين!
كلامك... كان أغنية
وكنت أحاول الإنشاد
ولكنَّ الشقاء أحاط بالشفة الربيعة
كلامك، كالسنونو، طار من بيتي
فهاجر باب منزلنا، وعتبتنا الخريفية
وراءك، حيث شاء الشوق....
وانكسرت مرآينا
فصار الحزن ألفينِ
وملمنا شظايا الصوت...
لم نتقن سوى مرثية الوطن!
سنزرعها معاً في صدر جيتارِ
وفق سطوح نكبتنا، سنعرفها
لأقمارٍ مشوهة... وأحجارِ
ولكّي نسيث... نسيث... يا مجهولة
الصوت:

<sup>10</sup> Hanik Mahliatussikkah, "Resistance Against Colonialism in the Poetry 'Asyiq min Falisthin' by Mahmud Darwish," *Proceedings of the VI National Arabic Conference*, 2020, p. 818-825.

رحيلك أصدأ الجيتار... أم صمتي؟!
رأيتك أمس في الميناء
مسافرة بلا أهل... بلا زاد
ركضت إليك كالأيتام،
أسأل حكمة الأجداد:
لماذا تُسحبُ البيارة الخضراء
إلى سجن، إلى منفى، إلى ميناء
وتبقى، رغم رحلتها
ورغم روائح الأملاح والأشواق،
تبقى دائماً خضراء؟
وأكتب في مفكرتي:
أحبُّ البرتقال . وأكره الميناء
وأردف في مفكرتي
على الميناء
وقفتُ. وكانت الدنيا عيونَ شتاءٍ
وقشر البرتقال لنا. وخلفي كانت الصحراء!
رأيتك في جبال الشوك
راعيةً بلا أغنام
مطاردةً، وفي الأطلال...
وكنت حديقتي، وأنا غريب الدار
أدقُّ الباب يا قلبي
على قلبي...
يقرم الباب والشبّاك والإسمنت والأحجار!
رأيتك في خوابي الماء والقمح
محطمةً. رأيتك في مقاهي الليل خادمةً
رأيتك في شعاع الدمع والجرح.
وأنتِ الرئة الأخرى بصدري...
أنتِ أنتِ الصوتُ في شفتي....

وأنتِ الماء، أنتِ النار!
رأيتكِ عند باب الكهف... عند النار
مُعَلَّقَةً على حبل الغسيل ثياب أيتامك
رأيتكِ في المواقد... في الشوارع...
في الزرائب... في دم الشمسِ
رأيتكِ في أغاني اليتيم والبؤس!
رأيتكِ ملء ملح البحر والرملِ
وكنتِ جميلة كالأرض... كالأطفال...
كالفلواتُ قسم:
من رموش العين سوف أُخيط منديلا
وأنقش فوقه شعراً لعينيكِ
واسما حين أسقيه فؤاداً ذاب ترتيلاً...
يمدُّ عرائش الأيكِ...
سأكتب جملة أغلى من الشهداء والقُبَل:
"!فلسطينية كانت. ولم تزل"
فتحتُ الباب والشباك في ليل الأعاصيرِ
على قمرٍ تصلَّب في ليالينا
وقلْتُ لليلتي: دوري!
وراء الليل والسورِ
فلي وعد مع الكلمات والنورِ
وأنتِ حديقتي العذراء...
ما دامت أغانينا
سيوفاً حين نشرعها
وأنتِ وفيّة كالقمح...
ما دامت أغانينا
سماداً حين نزرعها
وأنتِ كنخلة في البال ،
ما انكسرت لعاصفةٍ وحطَّابِ
وما جرَّت ضفائرها



وحوشُ البِيدِ والغابِ....
ولكنني أنا المنفِيُّ خلفِ السورِ والبابِ
حُذِينِي تحتِ عِينِيكَ
حذيني، أينما كنتِ
حذيني، كيفما كنتِ
أردِّ إليَّ لونَ الوجهِ والبدنِ
وضوءِ القلبِ والعينِ
وملحِ الخبزِ واللحنِ
وطعمِ الأرضِ والوطنِ!
حُذِينِي تحتِ عِينِيكَ
حذيني لوحةً زيتيةً في كوخِ حشراتِ
حذيني آيةً من سفرِ مأساتي
حذيني لعبةً... حجراً من البيتِ
ليذكرَ جيلُنَا الآتي
مساربه إلى البيتِ!
فلسطينيةُ العينينِ والوشمِ
فلسطينيةُ الاسمِ
فلسطينيةُ الأحلامِ والهَمِّ
فلسطينيةُ المنديلِ والقدمينِ والجسمِ
فلسطينيةُ الكلماتِ والصمتِ
فلسطينيةُ الصوتِ
فلسطينيةُ الميلادِ والموتِ
حملتُك في دفتاريِ القديمةِ
نارِ أشعاريِ
حملتُك زادَ أسفاريِ
وباسمك ، صحتُ في الوديانِ :
خيولُ الرومِ! ... أعرفها
وإن يتبدَّلَ الميدانُ !
حُذُوا حَذْرًا

من البرق الذي صكته أُغنيتي على الصوّان
أنا زينُ الشباب ، وفارس الفرسان
أنا. ومحطّم الأوثان .
حدود الشام أزرعها
قصائد تطلق العقبان !
وباسمك ، صحت بالأعداء :
كلي لحمي إذا نمت يا ديدان
فبيض النمل لا يلد النسور
وبيضة الأفعى ..
يخبئ قشرها ثعبان !
خيول الروم ... أعرفها
وأعرف قبلها أبي
أنا زينُ الشباب، وفارس الفرسان!

## 2. Connotative Semiotic Meaning System

Connotative meaning is a second order system of meaning in Roland Barthes semiotics, connotative meaning itself is the meaning of a sign that has interacted with the feelings, values, and culture of readers and users, this connotative meaning is also called figurative meaning, and is more subjective, arbitrary and specific to certain cultures, here are some of the connotative meanings found in the poem " *Asyiq min Falisthin* ":

### Connotative Meaning in Part I

"عيون" in the verse means the denotation is the eye, but in the context of the author's feelings 'عيونك' no longer means the eye, but the connotation meaning is the author's feeling when he remembers Palestine (as if seeing Palestine in his mind) and feels pain in his heart, feeling sick this is symbolized by a thorn by the author, so that the meaning of شوك in the poem is the connotative meaning of pain or suffering of the author, so that the connotative meaning in the stanza is the suffering of the author when he remembers Palestine because it was colonized by Israel.

الرياح وأحميها من الرياح which means the denotation of wind in this context does not only mean wind, but also has the connotation of everything that damages or causes disaster, so when the author says he will protect it it has the connotation of protecting his country from destroyers

or invaders, because in that context Palestine was in a state of turmoil because of being colonized.

وَأَنْسَى، بعد حينٍ، في لقاء العين بالعين The meaning of لقاء العين بالعين does not mean meeting eye to eye but means meeting between two people (face to face meeting), the verse describes that the author misses face to face and the Palestinian people.

### Connotative Meaning in Part II

كان أغنية... كلامك... وكنت أحاول الإنشاد in this stanza it has the connotation meaning of peace, tranquility, and the author's happiness when hearing about Palestine, in this stanza the author misses the peaceful and military life in Palestine as well as the calm and serenity when listening to a song, then in the stanza وكنت أحاول الإنشاد the author in the verse tries to live a quiet and peaceful life but *this suffering has taken over the lips of spring*, the spring in the verse represents the entire state of Palestine, so and what the author means, he cannot try to live in peace and peace because Palestine is suffering from colonialism.

In the verse of the poem وانكسرت مرايان the mirror in this stanza has a connotation meaning of the property of the Palestinian people which was destroyed by the invaders, then in the stanza "*Sadness is thousands*" the word *alphain* which has a denotation meaning of two thousand in the stanza means multiple sorrows double or multiple sorrows this illustrates how much sorrow is borne by the Palestinian population.

In the stanza لأقمارٍ مشوهة... وأحجارٍ "For the broken moons and stones" the moons referred to in the stanza are beautiful things in Palestine destroyed as well as the connotative meaning of the stone is a building, in this stanza it describes how Palestine was ravaged -ruined so that the building was damaged and destroyed.

In the verse لماذا تُسحبُ البَيَّارةُ الخضراءُ "Why are green gardens covered with clouds" covered with clouds has a connotative meaning which is meant to explain the condition of Palestine which was bombarded so that it was filled with the smoke of war so that it seemed as if the sky was cloudy because it was covered by the smoke of war, this is described by the author as green but covered cloud.

In the stanza أحبُّ البرتقال . وأكرهُ الميناء "I like oranges, I hate harbors" the oranges in this stanza have connotations of Palestine, Harbor has the connotation of leaving or leaving my hometown, in this stanza the author wants to explain that he really likes Palestine and hates having to leave his country.

In the stanza *وكانت الدنيا عيونَ شتاءٍ وقفتُ. "I stand, and the world is like winter spies"* the winter spies in this stanza have the connotation of an indifferent gaze, in this stanza the author expresses how the world seems to be looking coldly (not caring) about what is happening. On Palestine.

In the verse *وقشر البرتقال لنا. وخلفي كانت الصحراء! "We only have orange peels"* The oranges in this verse have a Palestinian connotation, symbolized by oranges because oranges are valuable fruits and are the main fruits of Palestinian agriculture, only having orange peels indicates that Palestine is a fertile land, but cannot be enjoyed by the residents.

### Connotative Meaning in Part III

In the stanza *رأيتك في خوايي الماء والقمح "I see you in the jar storing water and crushed grain"* the connotative meaning of the jar storing water and crushed wheat is that there is no food or drink for the Palestinian population, in this stanza the author describes the famine that hit Palestine as a result of colonialism, this is described by the author with Tears and wounds in the next stanza.

In the stanza *وأنت الرئة الأخرى بصدري... "You are the other lung in my chest"* the other lungs in the stanza have the connotation meaning of the source of life for the author, the stanza explains how much the author loves his country so that it is symbolized as the second lung, then in the next stanza *أنت أنت الصوت في شفتي... "You ...you are the voice on my lips"* symbolizing the author's effort to continue to voice Palestinian independence. Then in the verse *وأنت الماء، أنت النار! "You are water...you are fire...!"* Water here symbolizes the author's heartbreak, while fire has the connotation of the author's burning passion for independence, the symbolism of water and fire by the author shows that Palestine melted him and Palestine also made him the spirit to be free.

### Connotative Meaning in Part IV

In the verse *رأيتك عند باب الكهف... عند النار "I saw you at the door of the cave ... in the fire"* said *babu al-Kahfi* in the verse not only means the door of the cave, but has the connotation of a dark, lonely and tense prison, while the word *Naar* does not only mean fire, but has the connotation of destruction, in this stanza the author felt devastated when he was imprisoned.

In the verse *رأيتك في المواقد... في الشوارع... "I saw you by the fireplace... on the streets..."* the word *mawaaqidu* (fireplace) has the connotation of despair, and the word *Syawaari'u*

(walking) has the connotation of moving places (not settling), on The verse describes the condition of the author who is desperate and does not have a permanent place to live so that he is always on the move.

In the stanza *في الزرائب... في دم الشمس* "In the cattle shed... in the blood of the sun" the word *zaraaibu* (cattle pen) has the connotation of a dirty place, while the word *daam as-syamsi* (blood of the sun) has the meaning of sacrifice, in this stanza the author strives for Palestinian independence even though it is not easy and requires a sacrifice.

In the stanza *وأنقش فوقه شعراً لعينيك* "I will weave handkerchiefs from eyelashes" the stanza has the connotation that the author will do anything to erase Palestine's sadness, even willing to sacrifice his life, so that it is described by making handkerchiefs even with eyelashes, then in the stanza "A tree that stretches its *branches* " also has a connotative meaning of the author's offer of assistance for the freedom of Palestine.

In the verse *وأنتِ حديقتي العذراء...* "You are my unspoiled garden" the garden in the verse has a Palestinian connotation, described as a garden because Palestine is a fertile land, then in the verse "As long as our singing is still a sword" the singing in the verse is the voice of the author's determination to be free , in the sense that while his voice and determination to be independent are still there, the author will make him the strength to achieve freedom, as well as the connotative meaning of the stanza "As long as our singing is still fertilizer" .

In the stanza *وما جرت ضفائرها* "His nails are never cut" the nails in the stanza have the connotation of the prosperity of Palestine, in the stanza it explains that even though Palestine is being colonized, its prosperity can still be fought for, in the next stanza " *But I am a stranger behind fences and doors*" people stranger in the stanza has the connotation meaning of nobody, behind the fence and door has the connotation of the State of Palestine, in the stanza the author explains that he is not considered even though he is a Palestinian citizen himself, and the author cannot do anything in his own country because everything is taken and controlled invaders.

In the stanza *أردّ إليّ لون الوجه والبدن* "Return to me the color of the face and body" the color of the face and body in the stanza has the connotation of happiness and prosperity, in this stanza the author hopes that the happiness and prosperity of Palestine will be returned to what it was before the occupation. In the stanza "Bring me under the oil canvas to the hut of suffering" the hut of suffering has the connotation of the suffering of the State that has been befallen by Palestine.

In the stanza *حجراً من البيت* "as a stone from the house" the stone in the stanza

Tamaddun: Jurnal Kebudayaan dan Sastra Islam, Vol. XVIII No. 2, 2018 | has the connotation meaning as a warrior and the house in the stanza has a Palestinian connotation, in this stanza the author shows a very high sense of nationalism for Palestinian independence, then in the stanza "The road to the house" *the* road in this stanza it has the meaning of the struggle for the independence and freedom of Palestine, in this stanza the author wants to convey to the younger generation to remember the struggles of the martyrs' for Palestinian independence.

### Connotative Meaning in Part V

In the verse فلسطينية المنديل والقدمين والجسم *"Palestine is a handkerchief, two legs and body"* the handkerchief, two legs and body have the connotation of life, as handkerchiefs are needed when sad, legs are needed to walk and the body symbolizes the existence of life, all of which are as important as the earth The author's homeland is Palestine.

In the stanza نار أشعاري *"Fire of my poems"* The fire in this stanza has a connotation meaning of spirit, in this stanza the passion to write and write poetry is due to the author's drive for independence, one of the ways the author fights for independence is by voicing it with his poems.

In the verse أعرفها الروم! ... خيول الروم *"Roman horses, I know them"* in this verse the Roman horses have the connotation meaning of Roman troops who once colonized Palestine, in this verse the author implies that the invaders who once colonized their country will always be remembered in his mind. In the stanza أنا زينُّ الشباب ، وفارس الفرسان *"I am a youth ornament, a horse rider"* the youth and horse rider ornament has a high patriotic spirit connotation, in this stanza the author teaches the patriotic spirit to the youth.

In the stanza أنا. ومخيم الأوثان . *"I am the destroyer of idols"* the idols in the stanza have a bad connotation meaning, which symbolizes Israel's violence and brutality in colonizing Palestine. Then, in the stanza : صحت بالأعداء ، وباسمك ، *"In your name I shout at the enemies"* The name in the stanza has a Palestinian connotation meaning, in this stanza Palestine is not just a name, but represents the love and nationalism of the author to fight for his country.

### 3. Myth Semiotic Meaning System

The meaning of myth is one of the concepts of meaning in Roland Barthes' semiotic system, the meaning of this myth is born from the ideological operations of connotation meaning which serves to provide justification for the dominant values that apply in a certain period, the meaning of this myth is *a signification* which is at the *connotation level*, so that in Barthes' semiotics it is included in *the second system* because it was born from the operation

of connotation ideology. The following is an analysis of the meaning of the myth in the poem "*Asyiq min Falisthin*";

In this poem, the main theme raised by Mahmud Darwish and the word most often mentioned in the verses of his poetry is "*Falisthin*", not just the name of a country but the word has a mythical meaning "Holy Land" is sacred to the author because it is land his birth and motherland, even Palestine is a holy land for three religions. Therefore, for Mahmud Darwish, Palestine must be maintained for security and peace and must be fought for its freedom. Likewise, Palestine is described as a land that is rich, fertile, and full of comfort and peace, but all of that cannot be enjoyed because of colonialism.

Likewise with the occupiers, namely Jewish Zionism, or we are familiar with Israel, Palestine is a holy land and is even considered a promised land to its people, so from year to year the Jews try to seize it and make it their territory, because in Jewish belief and culture Palestine is a holy land. that was promised to them.

Then the author made a poem, to tell the whole world that Palestine is a fertile and peaceful land and demanded that the invaders restore the prosperity of their country, in the poem it is clear that the writer is willing to sacrifice anything even his body and soul for the freedom and independence of his country.

## **E. CONCLUSION**

The conclusion from the results of the research on the poem "*Asyiq min Falisthin*" using Roland Barthes' semiotic theory provides a broader meaning in understanding the literary work, this can be seen from the three meaning systems in Barthes' theory so that an understanding of the meaning contained therein can be developed and produce findings- new findings, in the meaning of Denotation can be seen Mahmud Darwish's skill in choosing words that symbolize his longing, sadness and struggle for his motherland namely Palestine, then from the meaning of Connotation we can see more broadly how the situation is chaotic and full of suffering for the Palestinian people so that the writer even trying to fight even with many sacrifices. From the meaning of the myth, we can see the perspective of how Palestine is interpreted as the promised "Holy Land" so that it is continuously contested.

## **DAFTAR PUSTAKA**

- Ardhy Aritonang, David, dan Yohannes Don Bosco Doho. "Analisis Semiotika Roland Barthes pada Film 3 Dara." *Deiksis Universitas Pamulang*, 3, 10 (2018).
- Ihsan Ahmadi, Maulana. "Reprsentasi Semiotika Roland Barthes dalam Syair 'Ahinnu ila Kuhubzi Ummi' karya Mahmud Darwish." *an-Nahdah al-Arabuyah: Jurnal Bahasan*

- Kusuma, Putu Krisdiana Nara, dan Iis Kurnia Nurhayati. “Analisis Semiotika Roland Barthes Pada Ritual Otonan Di Bali.” *Jurnal Manajemen Komunikasi*, 2, 1 (April 2017): 195–217.
- Mahliatussikkah, Hanik. “Resistensi Terhadap Kolonialisme dalam Puisi ‘Asyiq min Falisthin’ Karya Mahmud Darwish.” *Prosiding Konferensi Nasional Bahasa Arab VI*, 2020.
- moleong, lexy J. *Metodelogi penelitian kualitatif*. Bandung: PT Remaja Rosdakarya, 2017.
- Nathaniel, Axcell, dan Amelia Wisda. “Analisis Semiotika Makna Kesendirian Pada Lirik Lagu ‘Ruang Sendiri’ Karya Tulus.” *SEMIOTIKA*, 2, 19, no. 2 (Juli 2018): 107–11.
- Rahmawati, Isnaini. “Semiotik Teks Roland Barthes dalam Kehidupan Kontemporer Umat Beragama Mengenai Fenomena Padu Padan Kebaya.” *TAMADDUN: Jurnal Kebudayaan dan Sastra Islam*, 2, 17 (2017).
- Rohmah, Lailiyatur. “Pengandaian Tokoh ‘AKU’ dalam Puisi Annanaa Lam Naftariq Karya Faruq Juwaidah (Analisis Semiotika Roland Barthes).” *Diwan: Jurnal Bahasa dan Sastra Arab*, 2, 6 (2020).