



## A Semiotic Study of Haninun's Poetry By Faruq Juwaidah: Michael Riffaterre's Perspective

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### ABSTRACT

Michael Riffaterre's semiotic approach to poetry analysis views poetry as a system of signs whose meaning cannot be understood directly through literal reading. According to Riffaterre, poetic language is indirect (indirection of meaning), because poetic meaning is formed through linguistic deviation, substitution of meaning, and the deliberate creation of ambiguity by the poet. This qualitative study aims to reveal and explain the unity of meaning contained in Haninun's poetry through Michael Riffaterre's semiotic approach, specifically by utilizing the stages of heuristic reading, hermeneutic reading, and tracing matrix structures, models, and variants. The data collection method used documentation, which involved collecting, reading, and recording all poetic structures relevant to the research focus, then analyzing the data using Miles and Huberman's analysis technique. This process included identifying diction, figures of speech, symbols, and elements of indirect expression that were the objects of study in Riffaterre's semiotics. The results of the semiotic analysis of Faruq Juwaidah's poem Haninun using Michael Riffaterre's perspective show that the poetic meaning in the text is constructed through a process of heuristic reading, hermeneutics, and mapping the relationship between matrix, model, and variant. The results of heuristic reading show that the lexical structure of the poem is dominated by the forms *ism*, *harf*, and a number of verbs in *fi'il madhi* and *fi'il mudhari*, which linguistically indicate the poet's tendency to use diction with emotional, relational, and existential nuances.

Keywords: *semiotics, poetry, Riffaterre*

## Kajian Semiotika pada Puisi "Haninun" Karya Faruq Juwaidah Perspektif Michael Riffaterre

### ABSTRAK

Pendekatan semiotika Michael Riffaterre dalam analisis puisi memandang puisi sebagai sebuah sistem tanda yang maknanya tidak dapat dipahami secara langsung melalui pembacaan literal. Menurut Riffaterre, bahasa puisi bersifat tidak langsung (indirection of meaning), karena makna puisi dibentuk melalui penyimpangan bahasa, penggantian makna, dan penciptaan ambiguitas yang sengaja dilakukan penyair. Penelitian kualitatif ini bertujuan untuk mengungkap dan menjelaskan kesatuan makna yang terkandung dalam puisi Haninun (Īāīā) melalui pendekatan semiotika Michael Riffaterre, khususnya dengan memanfaatkan tahapan pembacaan heuristik, pembacaan hermeneutik, serta penelusuran struktur matriks, model, dan varian. Adapun metode pengumpulan data menggunakan metode dokumentasi, yaitu mengumpulkan, membaca, dan mencatat seluruh struktur puisi yang relevan dengan fokus penelitian, lalu dianalisis data menggunakan teknik analisis Miles dan Huberman, sehingga proses ini mencakup identifikasi diksi, majas, simbol, serta unsur-unsur ekspresi tidak langsung yang menjadi objek kajian dalam semiotika Riffaterre. Hasil analisis semiotik terhadap puisi Haninun karya Faruq Juwaidah dengan menggunakan perspektif Michael Riffaterre, penelitian ini menunjukkan bahwa makna puisi dalam teks dibangun melalui proses pembacaan heuristik, hermeneutik, serta pemetaan hubungan antara matriks, model, dan varian. Hasil pembacaan heuristik memperlihatkan bahwa struktur leksikal puisi didominasi oleh bentuk *ism*, *harf*, dan sejumlah verba dalam *fi'il madhi* serta *fi'il mudhari*, yang secara linguistik menunjukkan kecenderungan penyair menggunakan diksi-diksi bernuansa emosional, relasional, dan eksistensial.

Kata kunci: *semiotika, puisi, Riffaterre*

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## INTRODUCTION

Poetry is a form of literary work that continues to evolve with the changing times and exhibits different characteristics according to the style and creativity of each writer. It contains a variety of life values, ranging from social experiences of society, expressions of love, moral advice, to criticism or satire of certain realities. As beings who are constantly driven to seek renewal, humans continuously develop the form and style of poetry from time to time, resulting in aesthetic and thematic diversity in the literary tradition.

Faruq Juwaidah is one of the contemporary Arab poets known for his high social and emotional sensitivity in creating his poetry. Juwaidah's poetic style features gentle diction, deep longing, and emotional metaphors that often refer to everyday human experiences. His works often touch on themes of love, longing, existential alienation, the dynamics of human relationships, and inner turmoil caused by social change. In the tradition of modern poetry, Juwaidah occupies an important position because she successfully combines simplicity of diction with reflective and universal depth of meaning. Thus, Juwaidah's poems are not only aesthetically valuable but also offer rich sociological insights, making them relevant for study in the field of modern literary research (Choirunnisa et al., 2022).

Haninun's poem in her book "Jika kita tak berpisah" (If We Don't Part) is one of Juwaidah's works that focuses on the theme of longing as a human emotional experience. The concise yet symbolically rich structure of the poem gives the text more meaning than what is apparent from a literal reading. According to contextual reading theory, poems dense with metaphors such as this require a method of analysis capable of revealing the relationship between symbolic language and the ideas the poet wishes to convey (Juwaidah, 1998). In "Haninun," longing is not only presented as an individual emotion, but also as an inner phenomenon related to the poet's social conditions and existential experiences. The use of spatial metaphors, personification, and emotional imagery

shows that this poem contains layers of symbolic meaning that cannot be understood linearly. Therefore, "Haninun" is an appropriate object of study to explore how poetic signs work in constructing the deepest meaning hidden behind the text.

Michael Riffaterre's semiotic theory provides an adequate analytical framework for reading symbol-rich poems such as "Haninun". Riffaterre, (1978) explains that poetry has two layers of meaning heuristic meaning (the literal meaning upon first reading) and hermeneutic meaning (the true meaning that emerges only after deep reading). In his approach, linguistic deviation, indirect meaning, and poetic symbols are key to understanding the main message of a poem. In addition, the concepts of matrix, variant, and hypogram allow researchers to trace the sources of hidden meanings and the semantic structures that construct the text (Riffaterre, 1978). The poem "Haninun," which is laden with emotional metaphors and symbols of longing, is well suited to analysis using this approach, as Riffaterre's theory is able to reveal how Juwaidah constructs inner meaning through linguistic discontinuity. Thus, this study not only contributes to a deeper understanding of the poem "Haninun," but also enriches the study of semiotics in modern Arabic literature.

The research question in this study focuses on interpreting Faruq Juwaidah's poem Haninun through Michael Riffaterre's semiotic approach. How does the heuristic meaning emerge from an initial reading of Faruq Juwaidah's poem Haninun based on its linguistic structure and lexical elements? How can the hermeneutic meaning of Haninun be revealed through the interpretation of metaphors, symbols, and indirect forms of expression used by the poet? How do the matrix structure, models, and variants in Haninun's poetry construct a unified poetic meaning about longing and existential attachment to the homeland? And how does the entire sign system in Haninun's poetry represent the relationship between the poet's personal experience and the socio-



existential meaning constructed through Michael Riffaterre's semiotic perspective?

The purpose of this study is to reveal and explain the unity of meaning contained in the poem Haninun (Īāīā) through Michael Riffaterre's semiotic approach, specifically by utilizing the stages of heuristic reading, hermeneutic reading, and tracing matrix structures, models, and variants. This research seeks to show how the poetic meaning hidden behind indirect expressions can be systematically mapped to produce a comprehensive understanding of the message constructed by the poet.

In practical terms, this study is expected to assist readers, students, and researchers of Arabic literature in gaining a deeper understanding of Faruq Juwaidah's poetry collection Haninun, not only at the level of literal meaning, but also at the level of inner meaning and hidden messages constructed through a system of signs. This research can also be used as teaching material or reference in teaching poetry analysis and literary semiotics in higher education, particularly in courses on literary criticism, semiotics, and modern Arabic literature.

Research on the analysis of Arabic poetry using a semiotic approach has shown significant development in recent years. A number of previous studies have highlighted that the semiotic approach, particularly Michael Riffaterre's theory, has the ability to reveal the poetic meaning hidden behind indirect language structures. The research conducted by Shinta Maulidiyah entitled "Semiotic Analysis of Hal Kunta Ta'lam Poem by Faruq Juwaidah Based on Michael Riffaterre's Perspective" has become an important reference in the study of modern Arabic poetry semiotics. This study aims to analyze the poem "Hal Kunta Ta'lam" through Riffaterre's semiotic approach, which includes heuristic reading, hermeneutics, matrices, variant models, and hypograms. Using qualitative descriptive methods and Miles & Huberman's analysis techniques, this study found that the linguistic structure of the poem is divided into 6 fi'il madhi, 17 fi'il mudhari', 44 isim, and

29 letters. The results of hermeneutic reading show that the poem reflects the transience of life, while the matrix revolves around advice about death and human equality in the face of it. This study also identifies a hypogram in the form of nationalism and criticism of human selfishness. These findings show that Faruq Juwaidah's work has a complex structure of signs and meanings, making it relevant to be studied using Riffaterre's semiotic theory (Maulidiyah & Yurisa, 2025).

Another relevant study by Amanda examines semiotics in Muhammad Zuhri's poem Engkau. This study aims to reveal hidden poetic signs and deep meanings constructed through metaphors and religious symbols in the text. Using structural semiotics analysis, this study found that Zuhri's poetry contains strong representations of spirituality, human emotional changes, and inner struggles constructed through textual signs. This study confirms that the semiotics approach is effective in finding the relationship between language structure and religious messages in poetry (Adriatik et al., 2022).

In addition to research on poetry, Riffaterre's semiotic studies have also developed in the analysis of song lyrics, such as in Damayanti's 2025 study entitled "Matrix, Model, and Variants in the Song Pretender by HIGE DANDISM: A Study of Riffaterre's Semiotics." This study aims to determine the matrix, model, and variants in the song Pretender to reveal the deeper meaning contained in its lyrics. Using qualitative-descriptive methods and listening-noting techniques, this study found that the main matrix of the song is "fear and low self-esteem leading to despair." The model that emerges is the word "gubbai" (goodbye), while the variants are found in five lines that describe the core of the character's love problem in the song. The results of the study show that Riffaterre's semiotics is able to clarify the structure of meaning in musical texts, thus confirming its relevance in modern and cross-media literary analysis (Damayanti et al., 2025).

These studies show that semiotics, particularly the model developed by Michael Riffaterre, has

been widely used in poetry and song lyrics research to reveal hidden meanings, sign structures, and ideas that are not explicitly stated in the text. Through these previous studies, it is evident that Riffaterre's theory provides a powerful analytical tool for examining symbol-laden poetry, including the works of Faruq Juwaidah such as Haninun, which is the main object of this research.

In general, theory can be defined as a set of concepts and principles that serve to explain a phenomenon systematically. According to Michael Riffaterre, theory in literary studies is a tool for revealing how meaning works in literary texts through linguistic signs. He emphasizes that theory is not just a collection of opinions, but a scientific system of thinking that explains how meaning is formed and read by readers. Meanwhile, Roland Barthes in *the semiotics challenge* (Barthes, 1994) views theory as a way to uncover the hidden structure of meaning in a text through signs and codes. Umberto Eco adds that semiotic theory functions to mediate between signs, texts, and socio-cultural interpretations. Thus, theory is a conceptual framework that allows researchers to understand meaning as a process, not an end result. The basic concept of Riffaterre's theory of poetry semiotics departs from the view that poetry is a system of signs that has its own logic of meaning (Riffaterre, 1978). Meaning in poetry is not indirect meaning, but is produced through displacement, distortion of meaning, and the creation of new signs. Riffaterre divides the reading of poetry into two stages: heuristic reading, which is a literal understanding of the surface linguistic structure, and hermeneutic reading, which is a deep interpretation of symbolic and intertextual meaning. Within this framework, Riffaterre's theory is based on structural semiotics inspired by Saussure and literary hermeneutics, which views meaning as the result of a process of interpretation. He rejects the view that the meaning of poetry can be taken directly from the words; rather, meaning arises from the relationships between signs that form a symbolic network within the text.

The main figure of this theory is Michael Riffaterre (1924-2006), a French-American literary

critic who developed the semiotics of poetry in response to Russian structuralism and formalism. Riffaterre argues that poetry cannot be understood purely linguistically, but must be analyzed through a system of signs and the effects of reading. In Barthes, (1994) in addition to Riffaterre, several figures relevant to the development of literary semiotics theory include Ferdinand de Saussure in (Culler, 1977), who introduced the concept of signifier–signified, Charles Sanders Peirce, with his triadic sign–object–interpretant, and Roland Barthes, who developed text semiotics and connotative meaning. However, Riffaterre emphasizes that his focus is not on the language system, but on the reading process that produces literary meaning through deviation and interpretation (Riffaterre, 1993).

In (Riffaterre, 1978) Riffaterre's semiotic framework, there are several key elements that form the basis for the analysis of literary works, especially poetry. The first element is heuristic reading, which is the initial stage of understanding the text based on grammatical meaning and linguistic structure that appears on the surface. At this stage, readers read the poem as it is, without further interpretation, resulting in a literal meaning that is denotative in nature. The second element is hermeneutic reading, which is a process of in-depth interpretation carried out when heuristic reading is considered insufficient. This stage reveals connotative meanings, ambiguities, or indirect expressions that are characteristic of poetry, allowing readers to understand hidden messages. In the hermeneutic process, readers are guided by three forms of indirect expression, namely (1) displacing or replacing meaning through metaphors and metonymy (2) distorting or deviating from meaning through contradictions, paradoxes, or irony and (3) creating new meaning through symbols, ambiguities, and certain conventions within the text.

In addition, another important element is the matrix, which is the core idea that forms the center of the poem's meaning. The matrix is abstract, not immediately apparent in the text, and is realized through models and variants. Models are the



dominant forms of expression that represent the matrix, while variants are derivative forms or transformations of the models that appear in the text. It is through this matrix-model-variant relationship that the structure of poetic meaning can be mapped systematically. The integration of heuristic and hermeneutic elements, indirect expression, and matrix structure enables Riffaterre's semiotics to reveal poetic meanings that are not captured by ordinary reading (Riffaterre, 1993) Thus, this theory is highly relevant for interpreting poetry that is rich in symbols, metaphors, and implied social messages.

## METHOD

This study uses a qualitative approach with textual analysis because the object of study is poetry, and its interpretation is conducted in depth based on the linguistic context and semiotic structure that construct it. The qualitative approach was chosen to enable researchers to capture implicit, symbolic, and poetic meanings that cannot be explained through quantitative methods.

The data in this study consist of linguistic units, lines, diction, style, and poetic structure in the poem Haninun by Faruq Juwaidah. The primary data source is the text of the poem Haninun in its original Arabic version (Juwaidah, 1998), published in a collection of the poet's works. In addition, secondary data sources include Michael Riffaterre's books on semiotics, previous studies, scientific articles related to the analysis of Arabic poetry, and literature on the biography and poetic style of Faruq Juwaidah.

Data collection techniques were carried out using the documentation method, which involved collecting, reading, and recording the entire structure of the poem relevant to the research focus. This process included identifying diction, figures of speech, symbols, and elements of indirect expression that were the objects of study in Riffaterre's semiotics. In addition, the researcher also collected supporting theories and information from scientific literature to strengthen the interpretation.

The data analysis technique used an interactive analysis model. According to Miles and Huberman in their book *Qualitative Data Analysis*, there are three main stages of data reduction, namely selecting, focusing, and simplifying the poetry text data by identifying elements related to heuristic reading, hermeneutics, and the matrix-model-variant structure in Riffaterre's theory. Data presentation involves compiling the analysis results in the form of descriptions, tables, or charts that show the relationship between the elements of meaning in the poem. At this stage, the researcher presents findings such as symbolic patterns, shifts in meaning, or forms of indirect expression that appear in the text. The final stage is drawing conclusions and verification, which is formulating the unity of meaning in the poem based on the entire analysis process, then rechecking these findings by referring to the theory and consistency of the data (Miles & Huberman, 1994). By applying these three components of analysis, this study is expected to produce a comprehensive interpretation of the unity of meaning in Haninun's poetry through the semiotic perspective of Michael Riffaterre.

## RESULT

Based on the results of a semiotic analysis of Faruq Juwaidah's poem Haninun using Michael Riffaterre's semiotic approach, this study shows that the poetic meaning of the poem is constructed through an indirect and symbol-rich language structure. The reading process was carried out through stages of heuristic reading, hermeneutic reading, and tracing of matrix structures, models, and variants, which together form a unity of meaning about longing and existential attachment to the homeland.

The analysis of the heuristic reading shows that this poem is predominantly composed of nouns, which account for at least 31 words, followed by particles (25 words), past verbs (5 words), and present/future verbs (8 words). The dominance of nouns indicates the text's tendency to emphasize static and substantive concepts, such

as qalb (heart), balad (homeland), rûh (soul), and Micr (Egypt), which serve as the center of textual meaning in the poem.

Meanwhile, the use of *fi' il mâdî* represents the lyrical subject's past experiences, such as the actions *sâfartu* (I have traveled) and *hâwaltu* (I have tried), which hint at a narrative dimension of physical travel and attempts to forget. Conversely, the presence of *fi' il mudâri'* indicates the continuity of emotions and inner states that are still ongoing, for example in the expressions *yufâriqunî* (does not leave me) and *sayabqâ* (will remain), which affirm the continuity of emotional attachment to the homeland.

The *harf* category appears significantly and plays an important role in constructing the relationship between the meanings of words, especially in forming rhetorical questions (*kayfa*), affirmations (*lâ*), and cause-and-effect and temporal relationships. This shows that the structure of the poem is not only narrative, but also emotionally reflective and argumentative.

A hermeneutic reading of this poem shows that the entire text is constructed by a central pattern of meaning in the form of the impossibility of separating the lyrical subject and the homeland. Through the mechanism of substitution as proposed by Michael Riffaterre, the physical act of "leaving" is substituted with "emotional constancy," so that the journey is not interpreted as a severing of ties, but rather as an affirmation that the homeland resides in the heart. The failed attempt to forget, the metaphorical relationship between the heart and body and the soul and flesh, and the use of rhetorical questions affirm the existential equality between the self and the homeland. Love for the homeland is then expanded through the substitution of limited personal time with eternal time, so that the homeland is positioned as a story and song that lives on. The symbolic attributes attached to the homeland reinforce its meaning as the origin, center, and last refuge when all other hopes are lost. The repetition of the opening stanza at the end of the poem serves as both reinforcement and a moral conclusion that

closes the circle of meaning, emphasizing that the entire structure of the poem is an amplification of emotional certainty: no matter how far the subject travels, the heart and the homeland remain inseparable.

Matrix-Model-Variant (MMV) analysis shows that the poem "*\$anînun*" is constructed by one main matrix of meaning, namely the idea that the homeland is united with the poet's heart and soul so that it cannot be separated from his identity, even though physical displacement occurs. This matrix is manifested in a model in the form of symbolic repetitions of the words *al-qalb* (heart) and *baladî* (my homeland), which function as the center of meaning in the text. From this model, various variants develop through metaphors and personification, such as the opposition between the departure of the body and the steadfastness of the heart, the failure to forget depicted as betrayal of the body, the analogy of the impossibility of separating the soul and the body, and the personification of the homeland as a lover and last resort. The relationship between the matrix, model, and variants confirms that longing in poetry is not merely emotional, but existential, and demonstrates the consistency of the meaning structure as formulated in Michael Riffaterre's semiotics

The results show that Haninun's poetry is dominated by the forms *ism*, *harf*, *fi' il madhi*, and *fi' il mudhari'*, which indicate an emphasis on circumstances, relationships, and identity, as well as the connection between past experiences and ongoing emotional conditions. Lexically, words such as *Īāīā*, *ÇáPáÈ*, *ÇáÑæÍ*, and *ÈáÍí* form a field of emotional and existential meaning. Hermeneutic reading reveals that the longing in the poem is not only personal but also a symbol of the existential bond between the poet and her inseparable homeland. Matrix, model, and variant analyses show that the meaning of the poem centers on the idea that the homeland is the core of the soul and identity, which is modeled through the symbols of "heart" and "homeland" and developed through metaphors, personification, and emotional expressions.

Overall, the results of the discussion show that the poem Haninun is constructed through a system of signs that are interrelated and reinforce each other. Every element of language, imagery, and symbolism in the poem serves to reinforce a single unity of meaning, namely a longing that is both emotional and existential. This finding forms the basis for further discussion in the discussion section, particularly in examining how Michael Riffaterre's semiotic mechanism works effectively in revealing the deepest meaning of Haninun's poem by Faruq Juwaidah.

## DISCUSSION

### 1. Heuristic

Heuristic reading is the initial phase in text analysis, with the aim of revealing the meaning of the text through linguistic means. In this poem, heuristic reading is used to analyze the basic meaning of the words and their structure. The following conclusions were obtained from the heuristic reading of the poem.

- 1) Word: **Íāīā** (%anîn)  
Form: **ĀÓā** (ism / noun)  
Meaning: longing
- 2) Word: **ÓóÇÝóÑúÊō íóæúāðÇ** (sâfartu yawman)  
Form: **ÝÚá āÇÖò** (fi 'il mâ  
î / past verb) + **ĀÓā** (ism / noun)  
Meaning: I once traveled one day
- 3) Word: **æóŪóáó ÇāÞóáúÊō Ýóí ÊóáóĪóí** (wa "alla al-qalbu fi baladî)  
Form: **ÍÑÝ** (%arf / particle) + **ĀÓā** (ism / noun) + **ÍÑÝ** (%arf / particle) + **ĀÓā** (ism / noun)  
Meaning: and my heart remained in my homeland
- 4) Word: **ÍóÇæóáúÊō ĀóáúÓóÇāō** (%âwaltu ansâhu)  
Form: **ÝÚá āÇÖò** (fi 'il mâ  
î / past verb) + **ÝÚá āÖÇÑÚ** (fi 'il mu  
âri' / present verb) + **ĀÓā** (ism / noun)  
Meaning: I tried to forget it
- 5) Word: **áóßóáú ÍóÇæóáúí ĪóáóĪóí ÇáúÓóÇßó íóÇ āōŪóÑō** (lâkin khânani jaladî insâki yâ micr)  
Form: **ÍÑÝ** (%arf / particle) + **ÝÚá āÇÖò** (fi 'il mâ  
î / past verb) + **ĀÓā** (ism / noun) + **ĀÓā** (ism / noun) + **ÝÚá āÖÇÑÚ** (fi 'il mu  
âri' / present verb) + **ĀÓā** (ism / noun) + **ÍÑÝ** (%arf / particle) + **ĀÓā** (ism / noun)  
Meaning: but my body betrayed me, forget you, Oh Egypt?
- 6) Word: **ßóíúÝó ÇāÞóáúÊō íóÓúßóÊōāí** (kayfa al-qalbu yaskutunî)  
Form: **ÍÑÝ** (%arf / particle) + **ĀÓā** (ism / noun) + **ÝÚá āÖÇÑÚ** (fi 'il mu  
âri' / present verb) + **ĀÓā** (ism / noun)  
Meaning: how could my heart remain silent
- 7) Word: **æóßóíúÝó áóáÑóōæĪō Āóáú ÊóáúŪóí Úóäö ÇáúĪóÓóĪō** (wa kayfa lil-rû'oi an tam  
î 'ani al-jasad)  
Form: **ÍÑÝ** (%arf / particle) + **ÍÑÝ** (%arf / particle) + **ÍÑÝ** (%arf / particle) + **ĀÓā** (ism / noun) +  
**ÍÑÝ** (%arf / particle) + **ÝÚá āÖÇÑÚ** (fi 'il mu  
âri' / present verb) + **ÍÑÝ** (%arf / particle) + **ĀÓā** (ism / noun)  
Meaning: and how could my soul leave my body

8) Word: **ÁóáúæóÇβó ÚðáúÑðÇ ÍóãðíáÇð** (*ahwáka 'umran jamílan*)

Form: **ÝÚá ãÖÇÑÚ** (*fi 'il mu*

*ári* / present verb) + **ÁÓã** (*ism / noun*) + **ÁÓã** (*ism / noun*) + **ÁÓã** (*ism / noun*)

Meaning: I love you for a beautiful life

9. Word: **áÇ íðÝóÇÑðβðáí æβÖÉ ãðáú áóæóí ÊóÍúíóÇ Áðáóí ÇáÁðÈòíð íÇ ãðÓúÑð**

(*lá yufâriqunî wa qiccatun min hawâ ta%yâ ilâ al-abad yâ micr*)

Form: **ÍÑÝ** (*%arf / particle*) + **ÝÚá ãÖÇÑÚ** (*fi 'il mu*

*ári* / present verb) + **ÁÓã** (*ism / noun*) + **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*) + **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*) + **ÝÚá ãÖÇÑÚ** (*fi 'il mu*

*ári* / present verb) + **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*) + **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*)

Meaning: that never leaves me and a love story that lives forever, Oh Egypt

10. Word: **íóÇ βðÈúááóÉó ÇáÚðÓðóÇβö ... íóÇ æóØáäöí** (*yâ qublata al-'ushshâq ... yâ wamanî*)

Form: **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*) + **ÁÓã** (*ism / noun*) + **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*)

Meaning: Oh kisses of lovers ... Oh my homeland

11. Word: **βðáðð ÇáÁðáóÇäöí ãóÓóÈú** (*kullu al-amânî ma*

*at / all hopes have passed*)

Form: **ÍÑÝ** (*%arf / particle*) + **ÁÓã** (*ism / noun*) + **ÝÚá ãÇÖð** (*fi 'il mâ*

*î / past verb*)

Meaning: longing

Based on the heuristic reading above, the author can observe that the words contained in the poem tend to be divided into several groups: at least 31 words fall into the *ism* category, 25 words into the *harf* category, 5 words into the *fiil madhi* category, and 8 words into the *fiil mudhari* category.

## 1. Hermeneutics

First verse: "One day I traveled ... and my heart remained in my homeland". The poet begins with a simple pattern, namely the contrast between physical movement ("I traveled") and emotional steadfastness ("my heart remained"). According to Rifater, here we can see a substitution, where the comprehensive concept of 'going' is replaced with the concept of "going that is incomplete/partial." The semantic matrix of this stanza is "painful and impossible separation." Travel is not an escape or forgetting, but rather an affirmation that "the homeland is the heart." The relationship between 'travel' and "staying behind" becomes a model (Hypogram) for poetry and proverbs that discuss the unity of body and soul/heart even when separated by distance.

Second stanza: "I tried to forget it. My skin betrayed me." This stanza directly shows the failure of the attempt to forget, which affirms the centrality of the theme (Egypt/homeland). The substitution here is between "the ability to endure/patience (skin)" and "helplessness and weakness." The idea of "strong determination" that helps one to move forward is replaced with "determination that betrays and is weak". The semantic context is rooted in the "idea of the inability to part". This line is related to the hypogram model which states that "true love overcomes human will".

Third stanza: "Have you forgotten Egypt? How can the heart be silent and how can the soul leave the body?!" Here, the theme (Egypt) is expressed explicitly through a rhetorical question. The substitution



is a replacement of the “spiritual/emotional relationship” between the poet and Egypt with the “biological/existential relationship” between “heart and body” and “soul and body.” The semantic structure is “existential equivalence: homeland-self.” The homeland is not just a place, but part of the basic components of the self, and its hypogram model is “the concept of unity and inseparable entities” in philosophy and literature.

Fourth stanza: “I love you for a beautiful life that never leaves me and a love story that lives forever.” This stanza is a statement of absolute love that uses endless time as a tool. The substitution here is the substitution of “limited personal time” with “infinite eternal time,” and the substitution of ‘reality’ with “eternal story/song.” The semantic fabric becomes the eternity of love for the homeland. This fabric is modeled (Hypogram) in texts that discuss immortality, such as myths of eternal love or epic poetry.

The fifth and sixth verses (as a semantic unit): “O Egypt... O kisses of lovers... O my homeland... All hopes have passed... and all that remains for me is a support.” These two stanzas contain a list of epithets for the homeland (Apostrophe), where the name is replaced with its attributes (“the destination of lovers,” “the refuge”). The semantic structure is “the homeland as a place of refuge and the core that remains.” The substitution in the sixth stanza is the replacement of “hopes that have passed and disappeared” with “a constant refuge” (homeland). The superior model (Hypogram) here is the “concept of priority and origin”; everything will pass and the homeland/origin is the only support.

Seventh stanza: “In the heart there is a beat and in the depths there is a song” This stanza summarizes the semantic structure of the poem through internal imagery. The substitution is the replacement of “life” with “beat,” and the replacement of “love/loyalty” with “song (which echoes and is indelible).” The semantic context is “homeland as the origin of life and expression (beat and song)”. The song here is a reiteration of the “story” in the fourth stanza, which affirms the nature of love as something that is repetitive and vital (a beat that never stops).

Eighth stanza (repeated): “Even though I am leaving, my heart will remain in my homeland.” This stanza is a rhythmic repetition (Echo) of the first stanza, which serves as reinforcement (Reinforcement). It is the conclusion/moral (Moral) that summarizes the entire text. The substitution here is the replacement of “conclusion” with “absolute statement.” The semantic context of the entire poem is “emotional certainty” no separation, homeland-heart.” This repetition closes the poetic circle and confirms that everything between the first and last verses is merely an amplification and explanation of this simple and absolute pattern.

## 2. Matrix, Model And Variant

The main semantic matrix of this text is: “the homeland is the heart/soul and cannot be separated from the self.” All metaphors and substitutions (leaving/staying, skin/betrayal, soul/body, hope/support) function as linguistic amplifications to reinforce this basic idea. The entire text functions as a transformation of the proverb: “Wherever my heart goes, that is my homeland” into “Even if my body leaves, my heart remains in my homeland.”

Based on Michael Riffaterre’s theory of semiotics, the poem “Haninun” shows the existence of a deep meaning structure built through the relationship between the matrix, model, and variant. The matrix of this poem is the main idea that is not directly written in the text, but becomes the center of meaning that drives the entire stanza, namely the poet’s inability to leave his homeland even though he has physically left. This idea arises from various emotional expressions that emphasize that the poet’s body may be able to move, but his heart, soul, and identity remain attached to his homeland. The matrix is then manifested in a model, which is the linguistic element that most reflects the core meaning of the

poem. In this poem, the model is shown repeatedly through the words “ÇáÐáÈ” (heart) and “ÈáÍ” (my country). These two words function as symbolic centers that describe the strong emotional connection between the poet and his homeland, while also emphasizing that longing is an inner experience that cannot be separated from identity.

The model then develops into various variants, which are forms of expression that appear in the text as derivatives of the matrix. These variants appear through metaphors, personification, and figurative descriptions that enrich the meaning structure of the poem. Some notable variants include descriptions of physical separation that is not accompanied by emotional separation, such as in the phrase “my heart remains in my homeland,” which emphasizes that physical displacement cannot sever inner bonds. Another variation is seen in the poet’s attempt to forget his homeland but fails, as depicted in the phrase “my body betrays me,” which implies that longing has permeated the physical dimension. In addition, there is also a variation about the impossibility of separating the soul from the body, which is a metaphor for the impossibility of separating the poet’s identity from his homeland. The personification of the homeland as a lover, as in the exclamation “O kisses of lovers,” is another variation that shows that love for the homeland is described through the language of romantic love. Other variations reinforce the meaning that the poet’s hope now remains in the form of a heartbeat that continues to live as a symbol of loyalty to the homeland.

Through the relationship between the matrix, model, and variants, the poem “Haninun” reveals a consistent and profound structure of meaning. All elements of the text work to emphasize that for the poet, the homeland is not merely a place of birth, but an integral part of his identity that cannot be erased by space, time, or distance. Thus, the MMV analysis shows that this poem presents a portrait of longing that is not only emotional, but also existential, where the homeland is placed at the center of the poet’s inner life.

The main strength of this study lies in the sharpness of its data analysis, which uses Michael Riffaterre’s semiotic framework in a comprehensive and systematic manner. By utilizing the stages of heuristic reading, hermeneutic reading, and tracing matrix structures, models, and variants, this study is able to reveal the layers of poetic meaning hidden behind indirect expressions. This approach allows researchers to map how the unity of meaning is consistently constructed in the poem “Haninun.” In addition, the focus of this study on the poem “Haninun” by Faruq Juwaidah makes a significant contribution to enriching the study of semiotics in modern Arabic literature, especially the works of poets known for their high social and emotional sensitivity.

Although Riffaterre’s semiotic analysis is quite in-depth, the limitation of this article may lie in the number of variables studied. This study specifically focuses on only one poem, namely “Haninun.” Although this singular focus results in a sharp and in-depth analysis of the text, it limits the generalization of findings about Faruq Juwaidah’s poetic style as a whole, as it does not involve comparisons with other poems that have different themes or structures. This means that the findings regarding the construction of longing only apply strictly to the text of “Haninun” and do not provide a comparative view of how Juwaidah constructs meaning in similar works.

## CONCLUSION

Based on the analysis of Faruq Juwaidah’s poem “Haninun” (Íäíä) using Michael Riffaterre’s semiotic approach, this study successfully reveals and explains the unity of meaning that forms the poetic structure of the work. Through heuristic reading, it was found that the linguistic elements that make up this poem are dominated by the forms *ism*, *harf*, and a number of *fi’l*, which together build a semantic foundation



about the poet's personal and emotional experiences. This stage shows that language structure plays an important role as a starting point in interpreting words, phrases, and the relationships between elements in the text.

Furthermore, hermeneutic reading reveals that the meaning of the poem develops through a series of metaphors, meaning substitutions, semantic contradictions, and personifications that consistently describe the poet's inability to escape his homeland. Each stanza shows a transformation of meaning from the experience of physical travel to an affirmation of emotional and existential ties to Egypt as the homeland. Through this in-depth reading, longing is not understood merely as an emotional feeling, but becomes an existential concept that the homeland is an inseparable part of the poet's heart, soul, and identity.

The final stage, through matrix analysis, models, and variants, shows that the entire poem is based on the main matrix of the idea of "homeland as the core of the self that cannot be abandoned." This matrix is manifested in a recurring model through the keywords 'ÇÁÐÁÈ' (heart) and "ÈÁĪ" (my country), which become the symbolic center of longing. The model then develops into various variants in the form of soul-body metaphors, descriptions of imperfect journeys, personification of the homeland as a lover, and semantic oppositions between departure and presence. All of these variants reinforce the unity of meaning that departs from the main matrix.

Overall, this study concludes that the poem "Haninun" constructs a unity of meaning about deep longing for the homeland through the mechanism of indirect expression as described by Riffaterre. The basic meaning of the poem is not on the surface of the text, but is structured through mutually reinforcing relationships between semiotic elements. Thus, Riffaterre's semiotic approach proves effective in revealing the depth of meaning and poetic structure of this poem, and shows that love for the homeland in the text is not only an emotional representation, but also a reflection of the poet's identity and existence.

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