



Lexical and Grammatical Semantic Analysis in the Poem *Ahinnu Ila Khubzi Ummi* by Mahmoud Darwish: The Perspective of Abdul Chaer

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ABSTRACT

In producing a poem, it is not uncommon for a writer to produce a poem that contains implied meaning through the use of figurative language or metaphors. This encourages readers to think more deeply in order to understand the meaning conveyed by the author through the figurative language he uses. The objectives of this study are : 1) to describe the lexical meaning in the poem *Ahinnu Ila Khubzi Ummi* based on Abdul Chaer's perspective, 2) to describe the grammatical meaning in the poem *Ahinnu Ila Khubzi Ummi* based on Abdul Chaer's perspective. The theory used in this study is the lexical and grammatical semantic theory proposed by Abdul Chaer. This research is descriptive qualitative research with data collection techniques in the form of reading and note-taking, while the data analysis technique uses the Miles and Huberman model, which is divided into three stages, namely data reduction, data presentation, and conclusion drawing. The primary data source for this study is the lines in the poem *Ahinnu Ila Khubzi Ummi* by Mahmoud Darwish and its translation, while the secondary data used in this study is from several books and journals related to this study. The result of this study found lexical meanings consisting of synonymy, antonymy, homonymy, hyponymy, polysemy, ambiguity, and redundancy. Meanwhile, the grammatical meanings found consisted of affixation, reduplication, and composition.

Keywords : lexical, grammatical, semantic, poem

Analisis Semantik Leksikal dan Gramatikal dalam Puisi *Ahinnu Ila Khubzi Ummi* Karya Mahmoud Darwish: Perspektif Abdul Chaer

ABSTRAK

Dalam menghasilkan sebuah puisi, tak sedikit seorang penulis menghasilkan sebuah puisi yang mengandung makna tersirat melalui penggunaan bahasa kias atau bahasa pengibaran. Hal ini yang mendorong pembaca untuk berpikir lebih dalam demi memahami maksud yang disampaikan oleh penulis melalui bahasa kias yang digunakannya. Tujuan penelitian ini : 1) mendeskripsikan makna leksikal dalam puisi *Ahinnu Ila Khubzi Ummi* berdasarkan perspektif Abdul Chaer 2) mendeskripsikan makna gramatikal dalam puisi *Ahinnu Ila Khubzi Ummi* berdasarkan perspektif Abdul Chaer. Teori yang digunakan dalam penelitian ini ialah teori semantik leksikal dan gramatikal yang dikemukakan oleh Abdul Chaer. Penelitian ini merupakan penelitian kualitatif deskriptif dengan teknik pengumpulan data berupa baca dan catat, adapun teknik analisis data menggunakan model Miles dan Huberman yang dibagi menjadi tiga tahapan yaitu reduksi data, penyajian data, kemudian penarikan kesimpulan. Sumber data primer dari penelitian ini adalah kalimat dalam puisi *Ahinnu Ila Khubzi Ummi* karya Mahomud Darwish dan terjemahannya, sedangkan data sekunder yang membantu dalam penelitian ini adalah dari beberapa buku dan jurnal yang berkaitan dengan penelitian ini. Hasil dari penelitian ini ditemukan bentuk makna leksikal yang terdiri dari sinonimi, antonimi, homonimi, hiponimi, polisemi, ambiguitas, redunsasi. Sedangkan bentuk makna gramatikal yang ditemukan terdiri dari afiksasi, reduplikasi, komposisi.

Kata kunci : semantik, leksikal, gramatikal, puisi

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INTRODUCTION

The most reliable and powerful means of communication in community life is language, Humans use language in their daily lives. Language is so important in all aspects of human life. If minimal use of language can be understood according to the speaker's intent and purpose, then language has achieved its goal of conveying a message in communication (Dia et al., 2023). Not only in communication and daily social interactions, language also plays an important role in literary communication, such as poetry, short stories, or even novels. Of course, we all agree that language influences the value of these literary works. Poetry is one type of literary work that is not easy to interpret in terms of beautiful words in poetic language. There is certainly implied meaning or meaning that is not directly conveyed by the author in each string of words (Wati et al., 2021).

In producing a poem, it is not uncommon for a writer to produce a poem that contains implied meaning through the use of distinctive language. The language contained in poetry often uses figurative language or metaphors. This encourages readers to think more deeply in order to understand the meaning conveyed by the author through the figurative language they use. In linguistics, we recognize the study of the meaning of language, namely semantics. Chaer (Saftriani et al., 2022) explains that semantics is a field of study in linguistics that examines meaning or significance in language. The term semantics can be defined as the science of meaning, which is one of the three levels of language analysis: phonology, grammar, and semantics. Therefore, by utilizing linguistic studies with semantics, we can carefully analyze the meaning contained in language. Similarly, with works of poetry, we can examine or analyze the meaning contained in poetry through semantics (Kasanah, 2023).

During the Modern Arab period, a poet emerged who was very vocal and fierce in his opposition to colonialism in Palestine. His name was Mahmoud Darwish. His resistance maneuvers against Israel's occupation of Palestine made

Darwish known to people around the world as a revolutionary poet (Mukhotob Hamzah, 2021). His poems raise themes that are both deeply personal and collective, reflecting the sense of loss, longing, and exile experienced by the Palestinian people. In each verse of his poetry, Darwish voices the aspirations of the Palestinian people who long for freedom and peace in their homeland. However, beyond the context of Palestine, his work also resonates with broader humanitarian issues, including human rights, justice, and national identity (Toifor & Sodikin, 2024). One of his most famous poems is *Ahinnu Ila Khubzi Ummi* (I miss my mother's bread).

This poem was written while Mahmoud Darwish was imprisoned in Israel in 1965 (Yu, L.Z & Alhartani, 2018). This poem takes the theme of a mother who is interpreted as her motherland, Palestine. beginning with the nostalgia she experiences, causing her to constantly reminisce about her daily life in her homeland, Palestine, with peace accompanied by bread as a food often served by the people in the West Bank, usually spread with *za'atar*, a kind of sauce eaten with bread and coffee as a drink while relaxing (Ni'mah, 2019). In his poetry, Mahmoud Darwish expresses a strong longing for his homeland, Palestine. This longing is conveyed through profound expressions and diction, allowing readers and listeners to understand the depth of his feelings of longing (Masood, 2020)

Researchers consider Mahmoud Darwish's poem *Ahinnu Ila Khubzi Ummi* worthy of selection as an object for several reasons. First, there are several words in this poem that can be examined using lexical semantics theory. The meaning of the words in this poem not only refers to their lexical meaning but also carries deep emotional and cultural significance, making it important to analyze them using semantics. Second, the sentence structure in this poem contains grammatical elements that reinforce its poetic meaning. Third, this poem contains moral messages and human values, especially regarding the relationship between children and mothers, as



well as feelings of loss and nostalgia for childhood. Thus, Mahmoud Darwish's poem *Ahinnu Ila Khubzi Ummi* is highly relevant for study using lexical and grammatical semantic theory because it combines the power of language with depth of meaning and a strong emotional message.

Based on the description above, the research problems can be formulated. The issues that become the focus of this study are:

- 1) How is the lexical meaning in the poem *Ahinnu Ilâ Khubzi Ummî* viewed from Abdul Chaer's perspective?
- 2) How is the grammatical meaning in the poem *Ahinnu Ilâ Khubzi Ummî* viewed from Abdul Chaer's perspective?

The objectives of this study are as follows: First, to describe the lexical meanings in the poem *Ahinnu Ilâ Khubzi Ummî* based on Abdul Chaer's perspective. Second, to describe the grammatical meanings in the poem *Ahinnu Ilâ Khubzi Ummî* based on Abdul Chaer's perspective.

In analyzing Mahmoud Darwish's poem *Ahinnu Ila Khubzi Ummi*, this study focuses on a lexical and grammatical semantic approach based on Abdul Chaer's theory. Lexical is defined as an adjective derived from nouns in the form of a lexicon, namely vocabulary, word stock, and vocabulary (Asiah et al., 2023). A lexical unit is a lexeme, which is a meaningful unit of language (Nurjanah, 2024).

Lexical structure refers to the various semantic relationships found in words. Linguists believe that the meaning of a word is not singular; one symbol can represent more than one meaning and even have a wide variety of equivalents. The meaning of words is divided into seven types, namely: 1) Synonymy is a semantic relationship that expresses the similarity in meaning between one utterance and another. For example, the words *buruk* (bad) and *jelek* (ugly) are two synonymous words; 2) Antonyms are words, but can also be phrases or sentences that are considered to have the opposite meaning of other expressions; 3) Homonymy is a form of expression with the same word or phrase but with different meanings. One example is the

word "bisa," which means "snake venom" and "can or able to."; 4) Hyponymy in semantics is an expression in the form of a word, phrase, or even a sentence. However, the meaning it has is part of another meaning, such as the word *Nila*, which has a hyponymy to the word *ikan* (fish) because the meaning of *tongkol* (mackerel) is included in the meaning of the word *ikan*. *Tongkol* is indeed a fish, but *ikan* is not only *tongkol*, but also *mujair* (tilapia), *piranha*, and so on; 5) Polysemy is usually defined as a linguistic unit (especially a word or phrase) that has more than one meaning. The difference between homonymy and polysemy is that the meanings found in homonyms are not related or connected to each other. Meanwhile, the meanings of polysemy are still related because they are developed from the components of the meanings of those words; 6) Ambiguity is often defined as a word that has multiple meanings. Although both have multiple meanings, ambiguity is different from polysemy, where polysemy comes from words, while ambiguity comes from grammatical units and occurs as a result of different interpretations of grammatical structures. For example, the sentence *Lazy people pass by there* can be interpreted as meaning that few people want to pass by there, or that only lazy people want to pass by there; 7) This redundancy is often referred to as excessive use of segmental elements in a form of expression. This redundancy uses unnecessary words that do not even change the meaning of the sentence (Chaer, 2009).

This grammatical meaning differs from lexical meaning; grammatical meaning is the meaning that arises as a result of a word functioning in a sentence. Where the meaning of the word will change because it undergoes the process of: 1) Affixation is an affix that forms a root word or base form, whether it is a single root word or a complex one, such as in the word *pimpin*, which receives the prefix *men-* to become *memimpin*, and receives the suffix *-an* to become *hukuman*. A prefix is an affix that is added to the beginning of a root word or base form, while a suffix is an affix

that is added to the end of a base form (Jannah, 2020); 2) Reduplication (Repetition) is the formation of words by repeating the basic form, either in whole or in part, with or without phonemic variation, and with or without affixes. For example, the word *memukul-mukul* is the result of repeating the basic form *memukul*, and the word *gerak-gerak* is the result of repeating the basic form *gerak*; 3) Composition (compounding) defines that the process of composition is the event of combining two or more basic morphemes in a coherent manner and producing a relatively new meaning. The result of this process is called a compound form (Chaer, 2009). Thus, this grammatical meaning is consistent with the context related to the situation, namely the time, place, and environment in which the language is used.

Much research has been conducted on lexical and grammatical semantics. The author found several journals and other writings that discuss this topic. First, a study conducted by (Fitri et al., 2024) “Analysis of Lexical Meaning in Gunawan Maryanto’s Poem *Sakuntala*”. The results of this study reveal that this poem contains rich lexical meaning with the use of words with deep connotations, adding emotional and artistic dimensions. The lexical meaning encompasses the beauty of nature, feelings of love and longing, as well as reflections on life and human existence. Second, research conducted by (Wati et al., 2021) “Semantic Analysis of the Poem “*Mata Air*” by Herwan FR.” The results of this study reveal lexical, grammatical, referential, and non-referential meanings. Semantic analysis proves that it is possible to interpret the words contained in the poem *Mata Air* by Herwan FR, from the most basic level through vocabulary analysis to the conclusion of the meaning of each line of the poem. Third, research conducted by (Puspita & Ratini, 2024), “Analysis of Lexical, Grammatical, Referential, and Non-Referential Meanings in the Short Story *Surat Rahasia Dari Tuhan* (Secret Letter from God) by Amelia Bunga Nofitasari.” The results of this study show that there are 6 words that contain grammatical meaning, 4 words with

lexical meaning, 8 words with referential meaning, and 9 words with non-referential meaning. Fourth, research conducted by (Saftriani et al., 2022) “Lexical and Grammatical Meanings of Song Lyrics in Tulus’ *Monokrom* Album.” The results of this study found forms of lexical meaning consisting of repetition, synonymy, and antonymy. Meanwhile, the grammatical forms found in the lyrics of Tulus’ album *Monokrom* consist of affixation, reduplication, and composition. Overall, the analysis of the lyrics in Tulus’ album *Monokrom* contains eight values of life: (1) love or affection; (2) loyalty; (3) morality; (4) achievement; (5) courage; (6) independence; (7) honesty; (8) pleasure. Fifth, research conducted by (Siti Asiah et al., 2023), “Semantic Analysis of the Poem *Sepasang Tubuh* by Bode Riswandi”. The results obtained in this study include lexical, grammatical, referential, and non-referential meanings. The poem *Sepasang Tubuh* (A Pair of Bodies) by Bode Riswandi tells the story of someone who loses their identity after struggling to get through life without anyone to help them, but no matter how much they hate themselves, humans can only rely on themselves to survive.

Based on previous studies, the author found similarities and differences with this study. The similarities lie in the use of lexical and grammatical semantic theories. The differences lie in the objects and focus of the study. Based on the author’s research, there are no previous studies that specifically examine Mahmoud Darwish’s poem *Ahinnu Ila Khubzi Ummi* through a semantic approach, particularly lexical and grammatical meaning analysis. This study focuses on revealing the meaning of words and language structure in poetry by referring to Abdul Chaer’s theory of lexical and grammatical meaning. The theory provides an important basis for understanding the relationship between words, meaning, and grammatical processes such as affixation, reduplication, and composition. This semantic approach offers a more detailed perspective in uncovering the layers of meaning in poetry, both literal and symbolic, and emphasizes how word



choice and grammatical structure shape the beauty and message that the poet wishes to convey.

METHOD

This type of research is qualitative research, which involves a meticulous process of understanding and interpreting a literary work. In qualitative research, data analysis must be carried out carefully so that the data obtained can be narrated properly, resulting in reliable research results (Fadli, 2021). The approach in this qualitative research is a method that focuses on text as its object of study and interprets and understands the text in poetry. Sugiyono (2013) explains that qualitative methods are used to obtain in-depth data, data that contains meaning, and meaning is the real data, which is definite data and represents a value behind the apparent data. This type of research is also descriptive research, which aims to provide descriptions, explanations, and validation of the phenomena studied (Ramadhan, 2021).

The primary data source for this study is the lines in the poem *Ahinnu Ila Khubzi Ummi* by Mahmoud Darwish and its translation. Primary sources are sources that contain research results or writings that are original works of researchers or theorists. (Sulung & Muspawi, 2024) explain that primary data is the main source of information collected by researchers in the research process. This data is obtained from original sources, namely respondents or informants related to the research variables. Primary data also has several characteristics that make it important in research, one of which is that primary data is raw data that has not been processed, allowing researchers to interpret the data more accurately and relevantly to the research objectives. The secondary data used in this study was obtained from several books and journals related to this research. Secondary data is data obtained or collected by researchers from existing sources. This data is used to support the primary information obtained from reference materials, literature, previous studies, books, and so on (Inadjo et al., 2023).

The data collection technique used was reading and note-taking, as the data consisted of the text of the poem *Ahinnu Ila Khubzi Ummi* by Mahmoud Darwish. The first step is to read the text carefully and thoroughly, then record data relevant to the research objectives. As explained by (Maghfiroh et al., 2021) reading techniques are basic listening techniques applied to written material in books, magazines, and newspapers, while note-taking techniques involve recording parts that are considered important. In line with Sudaryanto in (Khoirunniyah et al., 2023), it is stated that the recording technique is performed after the initial or basic technique and is carried out using a specific writing instrument.

A popular qualitative data analysis method used by qualitative researchers is the interactive data analysis model developed by Miles and Huberman (Saat & Mania, 2020). Therefore, the data analysis technique used in this study is the Miles and Huberman qualitative data analysis model, which is divided into three stages. First, reduction. Data reduction means summarizing, selecting key points, focusing on important matters, searching for themes and patterns (Sugiyono, 2013), and simplifying all types of information that support the research data obtained and recorded during the research process. Second, data presentation. Data presentation is the process of compiling information that enables conclusions to be drawn and actions to be taken (Miles & Huberman, 1992).

Data presentation can take the form of brief descriptions, charts, and the like. Third, drawing conclusions. Drawing conclusions is the final process of the steps described above. Conclusions are drawn from the data that has been analyzed. In the data reduction stage, researchers translate and sort out the parts of the poem that are relevant to the focus of the study. Next, in the data presentation stage, the selected data is systematically arranged in the form of narratives and tables to facilitate the extraction of meaning. The final stage, drawing conclusions, is carried out by interpreting the data

that has been presented in order to find the deeper meaning of the poem.

RESULT

1. Lexical Meaning

Verse 1

Ãðãóí

I miss my mother's bread

æÞóáæËö Ãðãóí

and my mother's coffee

æáóáúÓÉö Ãðãí

and my mother's touch

Table 1
Lexical Meaning

Word/Phrase	Meaning	Types of Meaning
أنا	I	Synonyms
أحن	Miss	Polysemy
		Synonyms
		Ambiguity
خبز	bread	Hyponym
		Polysemy
أمي	my mother	Polysemy
قهوة	coffee	Hyponym
		Polysemy
لمسة	touch	Synonyms
		Polysemy
خبز أمي / وقهوة أمي / ولمسة أمي	My mother's bread / my mother's / my mother's touch	Redundancy

Verse 2

æËöβËöÑ Ýí ÇáÓÝæáÉ

And childhood memories continue to grow

íæãðÇ Úái ÖíÑ íæãö

Day after day

æÃÚÓöÞö ÚáÑöí

And I love my life,

áÃäóí ÁðÐÇ ãðËöø

Because if I die,

Ãíá ää íäÚ Ãðáí!

Table 2
Grammatical Meaning

Word/Phrase	Meaning	Types of Meaning
وتكبر	Growing up	Synonyms
		Polysemy
الطفولة	Childhood	Synonyms
		Polysemy
يومًا على صدر يوم	Day after day	Synonyms
		Hyponyms
أعشق	Loving	Synonyms
عمري	My life	Polysemy
مُتُّ	Death	Antonyms
أخجل	Shame	Synonyms
دمع	Tears	Hyponyms

Verse 3

ÎÐíáí; ÅÐÇ ÚíËö íæãðÇ

Take me with you if I return someday

æÔÇÍðÇ áãðíúËöβú

as the lashes of your eyes

æÛØóí ÚöÚÇáí ÈöÚÓËö

and cover my bones with grass

ËöÚáöóí ää ØðãÑ βóÚËβ

blessed by the purity of your feet

Table 3
Lexical Meaning

Word/Phrase	Meaning	Types of Meaning
خذني	Take me away	Synonyms
عدت	Back	Polysemy
يومًا	Someday	Hyponyms
شاحًا لهُذُبُكْ	Your feathered hood	Polysemy
غطني	Cover	Synonyms
عظامي	My bones	Hyponyms
		Polysemy
عشب	Grass	Hyponyms
		Polysemy
تعمد	Blessed	Synonyms
		Polysemy
طهر كحباك	The purity of your heels	Polysemy

Verse 8

æÔðĭłŏi æĒÇPí

And tighten my bond

ÈöĬŌáÉò ÔÚÑò

with a lock of hair,

ÈĬíŌò íðáæóŏí Ýí Đíáö ĒæÈß

with a strand of thread waving at the hem of your

Table 8
Grammatical Meaning

Word/Phrase	Meaning	Types of Meaning
حتى	So that	Synonyms
أشارك	Accompanying	Synonyms
الصفائر صغار	The bird	Hyponyms
درب الرجوع	Walking back	Polysemy
لَعْنَتَ أَنْتَظَرُكَ	To your waiting nest	Polysemy
		Synonyms

2. Grammatical Meaning

Verse 1

æÔðĭłŏi æĒÇPí

And tighten my bond

ÈöĬŌáÉò ÔÚÑò

with a lock of hair,

ÈĬíŌò íðáæóŏí Ýí Đíáö ĒæÈß

with a strand of thread waving at the hem o

Table 9
Lexical Meaning

Word/Phrase	Meaning	Types of Meaning
أحنُّ	Miss	Affixation
خُبْزُ أُمِّي / وَفِيهِ	My mother's bread	Composition
أُمِّي / وَلَفْسَةٌ أُمِّي	/ my mother's coffee	
	/ my mother's touch	

Verse 2

æÔðĭłŏi æĒÇPí

And tighten my bond

ÈöĬŌáÉò ÔÚÑò

with a lock of hair,

ÈĬíŌò íðáæóŏí Ýí Đíáö ĒæÈß

with a strand of thread waving at the hem o

vvvvvv

vvvvvvvvvv

Table 10
Grammatical Meaning

Word/Phrase	Meaning	Types of Meaning
يومًا على صدر	Day after day	Reduplication
يوم		
أَحْسَنُ	Loving	Affixation
عَمْرِي	My life	Affixation
أُمِّي دَمْع	My mother's tears	Composition

Verse 3

æÔðĭłŏi æĒÇPí

And tighten my bond

ÈöĬŌáÉò ÔÚÑò

with a lock of hair,

ÈĬíŌò íðáæóŏí Ýí Đíáö ĒæÈß

with a strand of thread waving at the hem o

vvvvvv

vvvvvvvvvv

Table 11
Lexical Meaning

Word/Phrase	Meaning	Types of Meaning
خَذِينِي	Bring	Affixation
يومًا	One day	Composition
تَأَخَّرَ لِحَدِّكَ	The hood of your eyelashes	Composition
عَطِي	Cover	Affixation
عِظَامِي	My bones	Affixation
مِنْ طَهْرٍ كَحَبِكَ	From the purity of your heels	Composition



Verse 4

æŌðĪŏí æĒÇPí
 And tighten my bond
 ÈöĪŌáÈò ÔÚÑò
 with a lock of hair,
 ÈĪÍŌò íðáæóŏí Ýí Đíáö ĒæÈÈß
 with a strand of thread waving at the hem o
 vvvvv
 vvvvvvvvv

Table 12
 Grammatical Meaning

Word/Phrase	Meaning	Types of Meaning
عسائي	Hopefully	Affixation
لمست	Touch	Affixation
قِرَارَةٌ قَلْبِكَ	The Depths of Your Heart	Composition

Verse 5

æŌðĪŏí æĒÇPí
 And tighten my bond
 ÈöĪŌáÈò ÔÚÑò
 with a lock of hair,
 ÈĪÍŌò íðáæóŏí Ýí Đíáö ĒæÈÈß
 with a strand of thread waving at the hem o
 vvvvv
 vvvvvvvvv

Table 13
 Lexical Meaning

Word/Phrase	Meaning	Types of Meaning
عسائي	Hopefully	Synonyms
أصير	Becoming	Synonyms
إِلَهًا	God	Polysemy Hyponymy
إِلَهًا أَصِير	I want to become God	Redundancy
لمست	Touching	Ambiguity Polysemy
قِرَارَةٌ قَلْبِكَ	Deep inside your heart	Synonyms

Verse 6

æŌðĪŏí æĒÇPí
 And tighten my bond
 ÈöĪŌáÈò ÔÚÑò
 with a lock of hair,
 ÈĪÍŌò íðáæóŏí Ýí Đíáö ĒæÈÈß
 with a strand of thread waving at the hem o
 vvvvv
 vvvvvvvvv

Table 14
 Grammatical Meaning

Word/Phrase	Meaning	Types of Meaning
صنعتي	Place	Affixation
رجعت	Me back	Affixation
خِطْلٌ عَسِيلٌ	Clothesline	Composition

Verse 7

æŌðĪŏí æĒÇPí
 And tighten my bond
 ÈöĪŌáÈò ÔÚÑò
 with a lock of hair,
 ÈĪÍŌò íðáæóŏí Ýí Đíáö ĒæÈÈß
 with a strand of thread waving at the hem o
 vvvvv
 vvvvvvvvv

Table 15
 Lexical Meaning

Word/Phrase	Meaning	Types of Meaning
فقد	Loss	Affixation
نهارك	Your afternoon	Affixation
فردي	Return	Affixation

Verse 6

æŌðĪŏí æĒÇPí
 And tighten my bond
 ÈöĪŌáÈò ÔÚÑò
 with a lock of hair,
 ÈĪÍŌò íðáæóŏí Ýí Đíáö ĒæÈÈß
 with a strand of thread waving at the hem o
 vvvvv
 vvvvvvvvv

Table 16
Grammatical Meaning

Word/Phrase	Meaning	Types of Meaning
أشارك	Accompanying	Affixation
العصافير صغار	The birds	Composition
درب الرجوع	The Way Back	Reduplication
لحني انتظارك	Your Nest of Waiting	Composition

DISCUSSION

1. Lexical Meaning

Verse 1

In the verse “*Álãðø Áái ÎðÈÒ Ãðãøí, æ ÞóãæÉö Ããøí æ áãÓÉ Ããøí / I miss my mother’s bread, my mother’s coffee, and my mother’s touch*” Every word or phrase has a lexical meaning. The word *Álãðø* (I miss) is synonymous with *ÃÔÊÇÞ* (I long for) and antonymous with *ÃßÑá* (I hate), and is polysemous because it can mean physical longing for one’s mother or symbolic longing for one’s homeland. The words *ÎðÈÒ* (bread) and *ÞãæÉ* (coffee) are hyponyms of the category of food and drink, but they are also polysemous because, in addition to their literal meanings, they symbolize life, togetherness, and Palestinian culture. Meanwhile, *áãÓÉ* (touch) is synonymous with *ãÓø* (Feeling around) and is polysemous, referring to both a mother’s physical touch and a symbol of affection. The word *Áái* (my mother) is also polysemous, as it refers to both biological mothers and the symbol of mother earth. In addition, the repetition of the word *Áái* in each phrase creates redundancy that emphasizes the poet’s longing.

Verse 2

Lexically, there appears to be a wealth of meaning, such as the word *ÊóβÈðÑ* (grow), which is synonymous with *Êããæ* (develop) and is polysemous because it can mean both physical and spiritual growth. whereas *ÇáØÝæáÉ* (childhood) is synonymous with *ÇáÕøöÈÇ* (early childhood)

and also has the polysemy of being both an age phase and a symbol of innocence. The phrase *íæãðÇ Úái ÔÏÑ íæã* (day after day) is synonymous with *íæãÇð ÈÚÏ íæã* and is redundant in emphasizing the continuity of time, including hyponyms of the time category. The word *ÃÚÔóÞø* (I love) is synonymous with *ÃÍÊ* and shows the poet’s emotional closeness to his life. The word *ÚðãÑí* (my life) is polysemous, meaning either age or life journey. The word *ãðÊðø* (I died) is the antonym of *ÚÔÊø* (I lived), while *ÃÏá* (I am ashamed) is synonymous with *ÃÔÊÍ* which means shame in the sense of guilt or honor. Furthermore, *ÏãÚ* (tears) is a hyponym of bodily fluids and is polysemous because it can mean literal drops or a symbol of sadness.

Verse 3

This verse contains lexical meaning. The word *ÎÐíái* (take me away) is synonymous with *Çíááiái* or *ÇÍÚáiái*, and is polysemous because it can mean to carry physically or to carry in a spiritual sense. The word *ÚÏÊø* (Back) is polysemous because it can mean literal or symbolic (spiritual) return. The phrase *íæãðÇ* (one day) is a hyponym of the category of time (future) and is ambiguous because it can refer to real time or figurative time (the day of meeting in the afterlife or the day of liberation of the homeland). The expression *ÔÇíðÇ áãðÏúÈöðú* (your eyelashes) has a polysemic meaning because it can be interpreted as a physical cover for the eyes or a protective shield of affection. The word *ÚØøí* (cover) is synonymous with the words *ÈØÇáiÉ* (cover) or *ííái* (protect). The word *ÚøÙÇái* (my bones) is a hyponym of body parts, as well as polysemous because in addition to referring to physical bones, it can also mean the remnants of life or one’s identity. The word *ÚÔÊø* (grass) is a hyponym of plant, and is polysemous because it can mean a literal plant or a symbol of simplicity and homeland. The word *ÊóÚãøÏ* (blessed) is synonymous with gifted or sanctified, and is also polysemous because it can mean blessed in a religious or cultural sense. The



phrase $\text{Ø}\delta\tilde{\alpha}\tilde{\text{N}} \beta\acute{\text{O}}\acute{\text{U}}\acute{\text{E}}\beta$ (the purity of your heels) is polysemous because it can refer to physical purity or spiritual symbolism.

Verse 4

In the verse $\text{æ}\acute{\text{O}}\delta\tilde{\text{I}}\acute{\text{o}}\text{i} \text{æ}\acute{\text{E}}\text{Ç}\beta\text{i} \text{È}\delta\tilde{\text{I}}\acute{\text{O}}\acute{\alpha}\acute{\text{E}}\delta \acute{\text{O}}\acute{\text{U}}\tilde{\text{N}}\delta \text{È}\acute{\text{I}}\text{Ø}\delta \text{i}\delta\acute{\alpha}\acute{\alpha}\acute{\text{o}}\acute{\text{O}}\acute{\text{I}} \acute{\text{Y}}\text{i} \text{Ð}\acute{\alpha}\acute{\text{O}} \text{È}\acute{\alpha}\acute{\text{E}}\beta$, lexically there appears to be a diversity of meanings that reinforce the poet's emotional expression. The word $\text{æ}\acute{\text{O}}\delta\tilde{\text{I}}\acute{\text{o}}\text{i}$ (tighten) is synonymous with $\text{Ç}\tilde{\text{N}}\acute{\text{E}}\text{Ø}\text{i}\acute{\alpha}\text{i}$ (tie me up), which indicates a request for physical or symbolic restraint. The word $\text{æ}\acute{\text{E}}\text{Ç}\beta\text{i}$ (my knot) is polysemous because it can mean a physical bond (rope) or an inner bond such as a promise, an emotional connection, or attachment to one's homeland. The expression $\text{È}\delta\tilde{\text{I}}\acute{\text{O}}\acute{\alpha}\acute{\text{E}}\delta \acute{\text{O}}\acute{\text{U}}\tilde{\text{N}}\delta$ (a lock of hair) is a hyponym, because it is part of the category of objects that can be tied, namely hair as part of the human body. Similarly, $\text{È}\acute{\text{I}}\text{Ø}\delta$ (a piece of thread) is a hyponym, part of sewing equipment that serves to weave or tie. The phrase $\text{i}\delta\acute{\alpha}\acute{\alpha}\acute{\text{o}}\acute{\text{O}}\acute{\text{I}}$ (waving) is polysemous, meaning either literally "waving" or figuratively as a sign of longing. The phrase $\text{Ð}\acute{\alpha} \text{È}\acute{\alpha}\acute{\text{E}}\beta$ (the hem of your dress) is a composition that literally refers to clothing, but figuratively symbolizes closeness to the mother or homeland that envelops the poet.

Verse 5

In terms of lexical meaning, the word $\acute{\text{U}}\acute{\text{O}}\text{Ç}\acute{\alpha}\text{i}$ (Hopefully) is synonymous with $\acute{\alpha}\acute{\text{U}}\acute{\alpha}\acute{\text{o}}\text{i}$ (perhaps I), which implies both hope and the poet's humility. The verb $\tilde{\text{A}}\tilde{\text{O}}\text{i}\tilde{\text{N}}\delta$ (I become) is synonymous with $\tilde{\text{A}}\beta\acute{\alpha}\acute{\alpha}$ (I am/I become). The word $\acute{\text{A}}\acute{\alpha}\acute{\alpha}\delta\text{Ç}$ (God) is polysemous, as it can mean both the Divine and a great symbolic figure, and is a hyponym of the category of Divine entities. The expression $\acute{\text{A}}\acute{\alpha}\acute{\alpha}\delta\text{Ç} \tilde{\text{A}}\tilde{\text{O}}\text{i}\tilde{\text{N}}$ (I want to become God) contains redundancy, because the repetition of the idea of desire in the phrase is already strong enough without the addition of the word want, and it also contains ambiguity, whether it means to become God or simply to have divine attributes such as love, justice, and greatness. The word $\acute{\alpha}\acute{\text{o}}\tilde{\alpha}\acute{\text{O}}\acute{\text{E}}\delta$ (to

touch) is polysemous, as it can be interpreted literally (physical touch) or figuratively (touching the heart, stirring emotions). The phrase $\text{Ð}\tilde{\text{N}}\text{Ç}\tilde{\text{N}}\acute{\text{E}} \beta\acute{\alpha}\acute{\text{E}}\beta$ (the depths of your heart) is synonymous with the expression $\acute{\text{A}}\acute{\text{U}}\acute{\alpha}\text{Ç}\beta \beta\acute{\alpha}\acute{\text{E}}\beta$ (the depths of your heart), which refers to the center of the deepest feelings.

Verse 6

From the lexical meaning. The word $\acute{\text{O}}\acute{\text{U}}\text{i}\acute{\alpha}\text{i}$ (place) is synonymous with $\text{Ç}\text{I}\acute{\text{U}}\acute{\alpha}\text{i}\acute{\alpha}\text{i}$ or $\text{Ç}\tilde{\text{E}}\tilde{\text{N}}\beta\text{i}\acute{\alpha}\text{i}$ which means a request for surrender, with a nuance of the poet's self-surrender. The word $\tilde{\text{N}}\text{i}\acute{\text{U}}\acute{\text{E}}\delta$ (I returned) is polysemous because it can mean physically returning home or figuratively returning to one's homeland. The phrase $\text{æ}\beta\acute{\alpha}\acute{\text{E}}\delta\text{Ç}$ (fuel) is a hyponym of the category of energy such as wood, coal, or oil, and is also polysemous because it can mean literally a source of fire or symbolically sacrifice and a source of strength. The word $\acute{\text{I}}\acute{\text{O}}\acute{\text{E}}\acute{\text{U}}\acute{\alpha}\acute{\text{O}} \acute{\text{U}}\acute{\text{O}}\text{i}\acute{\alpha}\delta$ (clothesline) is a hyponym of household appliances, but it is also polysemous because, in addition to meaning a rope for drying clothes, it can also mean a symbol of attachment and loyalty. The phrase $\acute{\text{O}}\acute{\text{O}}\text{i} \text{I}\text{Ç}\tilde{\text{N}}\beta\delta$ (on the roof of your house) is synonymous with $\acute{\text{A}}\acute{\text{U}}\acute{\alpha}\text{i} \text{È}\text{i}\acute{\text{E}}\beta$ (above your house) and indicates polysemy: literally as a physical place, figuratively as a symbol of intimacy with home or homeland.

Verse 7

In terms of lexical meaning, the word $\acute{\alpha}\tilde{\text{A}}\acute{\alpha}\text{i}$ (because I) is synonymous with $\text{È}\acute{\text{O}}\acute{\text{E}}\acute{\text{E}} \tilde{\text{A}}\tilde{\alpha}\acute{\text{o}}\text{i}$ (because I), as an indicator of reason. The word $\acute{\text{Y}}\beta\text{i}\acute{\text{E}}\delta$ (I lost) is synonymous with $\tilde{\text{A}}\acute{\text{O}}\acute{\text{U}}\acute{\text{E}}\delta$ (I misplaced) and antonymous with $\text{æ}\text{i}\tilde{\text{I}}\acute{\text{E}}\delta$ (I found), indicating the loss of something very important. The word $\text{Ç}\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}\acute{\text{Y}}$ (foothold) is a hyponym of foundation or support, and is polysemous because it can be interpreted literally as a place to stand or figuratively as a basis for life or spiritual guidance. The phrase $\text{È}\text{I}\acute{\alpha}\acute{\alpha} \acute{\text{O}}\acute{\alpha}\text{Ç}\acute{\text{E}} \acute{\alpha}\tilde{\alpha}\text{Ç}\tilde{\text{N}}\beta$ (without your afternoon prayer) is polysemous: literally, it refers to prayer at noon, but figuratively, it symbolizes

the blessing and prayers of a mother who supports life. The word ÓáÇÉ (prayer) is also a hyponym of worship in religion, while ääÇÑß (your day) is antonymous with háíáß (your night). The expression áoÑöáúÊ (to grow old) is synonymous with ÔöÎÊÖ (I grew old) and is polysemous because it can mean old age or mental fatigue. The word ÝÑÏí (return) is synonymous with ÄÚÏí (send back/return), which means request. The word älæä (stars) is a hyponym of celestial bodies that shine at night, and also carries symbolic meanings of hope and the past. The phrase ÇáØÝæáÉ (childhood) is synonymous with ÇáÖÈÇ (youth) and is polysemous because, in addition to being a phase of life, it also symbolizes innocence and happiness.

Verse 8

In terms of lexical meaning, the word ÊËì (until/so that) is a marker of purpose or hope, synonymous with áßí (so that), indicating the poet's intention. The verb ÄÖÇÑß (I participate) is synonymous with ÄÑÇÝß (accompany) or ÄÖÇÍÊ (accompany), which emphasizes the poet's presence as a loyal companion, both physically and spiritually. The word ÇáÚÖÇÝíÑ ÖÚÇÑ (small birds) is a hyponym of the group of birds, but in the context of poetry it also symbolizes freedom, a soul that wants to return home, or a longing that continues to fly in search of home. The phrase ÏÑÈ ÇáÑÏæÚ (the way back) is polysemic, as it can be interpreted literally as the route to home, and symbolically as the way back to childhood, homeland, or to the figure of the mother who waits. The phrase áÚöÖø ÇäÊÛÇÑöß (your nest of waiting) also has a polysemic meaning, which can be interpreted concretely as a place of residence, or figuratively as the homeland/mother who is always waiting, and is synonymous with ææØäß (your place of origin).

2. Grammatical Meaning

Verse 1

Grammatically, the verb ÄÏäðø (I miss) undergoes a process of affixation in the form of

adding the pattern *fi 'il mudhāri'* (present/future tense verb), meaning "I miss." The words ÎðÈÖ (bread), ÞæÉ (coffee), and ááÓÉ (touch) are composed with the word Ääóí (my mother), which consists of the root noun Ää (mother) + the suffix -í (*ya' mutakallim*) as the possessive pronoun "I", meaning "my mother".

This poem quote has rich lexical and grammatical meaning. Words such as bread, coffee, and touch are part of memories that are very personal yet also collective, as they are felt by many Palestinians who live in exile, longing for and missing their homeland.

Verse 2

This verse also has a grammatical meaning. The expression íæäðÇ Úái ÖÏÑ íæä (day after day) is a reduplication that indicates a continuous repetition of time, signifying the continuity of the poet's life experience. The verb ÄÚÖóßð (I love) is the result of the affixation of *fi 'il mudhari'*, indicating a feeling of love that continues to exist. The phrase ÚöäÑí (my life) is formed from the noun 'umr with the suffix -í (*ya' mutakallim*) as an affixation. Meanwhile, ää ÌäÚ Äái (from my mother's tears) is a composition of a noun + affixed noun (*ummī* = mother + suffix -í (*ya' mutakallim*) "my mother," which in the context of the poem becomes a symbol of deep sadness.

This verse contains the meaning of longing for a peaceful childhood, which still lives in the poet's heart. He loves life not because of life itself, but because of his love and respect for his mother, both his biological mother and Palestine as his motherland. And death is not only the end of life, but can also be a disgrace because it makes "mother" cry, a symbol of the wounds of the homeland that has been left behind.

Verse 3

This verse also has a grammatical meaning. The word Îðíái (take me) is formed through affixation, namely the imperative word Îð (take) with the pronominal suffix -ní (me), which means an invitation or request. The phrase íæäðÇ



(someday) is a compound word, a combination of (someday) + (later) that forms a time expression with a new meaning, namely an affirmation about the future. The expression $\hat{\text{O}}\acute{\text{O}}\acute{\text{I}}\delta\zeta \acute{\text{a}}\acute{\text{o}}\acute{\text{a}}\delta\acute{\text{I}}\acute{\text{u}}\grave{\text{E}}\grave{\text{o}}\beta\acute{\text{u}}$ (your eyelashes) is also a composition, because it combines a noun with an *iafah* (genitive) construction that indicates possession, thus meaning a protective object both literally and symbolically. The word $\hat{\text{U}}\text{Ø}\acute{\text{o}}\acute{\text{i}}$ (cover) is the result of affixation, from the root word ($\hat{\text{U}}\text{Ø}\text{Ø}$) with the suffix (-i), which functions to form an imperative verb. The word $\acute{\text{U}}\acute{\text{o}}\acute{\text{U}}\zeta\acute{\text{a}}\acute{\text{i}}$ (my bones) is formed through affixation, due to the addition of a pronominal suffix (-me) to the root word ($\acute{\text{U}}\delta\acute{\text{U}}\zeta\acute{\text{a}}$) as a marker of possession. $\acute{\text{a}}\acute{\text{a}} \text{Ø}\acute{\text{a}}\acute{\text{N}} \beta\acute{\text{U}}\grave{\text{E}}\beta$ (from the purity of your heel) is an *iafah* composition that combines the abstract noun $\text{Ø}\acute{\text{a}}\acute{\text{N}}$ (purity) with $\beta\acute{\text{U}}\grave{\text{E}}\beta$ (heel) and the possessive suffix (your).

This verse expresses the poet's longing and devotion to the person he loves most, namely his mother or his homeland, Palestine. He wants to be a small but meaningful part of her life, like "the lashes of your eyes," which can be interpreted as the poet wanting to be something very close to and protective of the person he loves. The symbolism in this verse is full of spiritual meaning, love, sacrifice, and hope to return both physically and spiritually to the place he considers his origin and final destination.

Verse 4

In grammatical terms, the phrase $\grave{\text{E}}\delta\acute{\text{I}}\text{Ø}\acute{\text{a}}\acute{\text{E}}\delta \hat{\text{O}}\acute{\text{U}}\acute{\text{N}}\delta$ (a lock of hair) is a prepositional construction bi- + noun, while the word $\hat{\text{I}}\text{Ø}\acute{\text{a}}\acute{\text{E}}$ indicates the collective form "a lock" which functions as a composition with the word $\hat{\text{O}}\acute{\text{U}}\acute{\text{N}}$ (hair).). Similarly, $\grave{\text{E}}\acute{\text{I}}\text{Ø}\delta$ (with a thread) indicates the construction of an instrument with the preposition bi-. The phrase $\acute{\text{Y}}\acute{\text{i}} \acute{\text{D}}\acute{\text{i}}\acute{\text{a}}\delta \grave{\text{E}}\acute{\text{a}}\grave{\text{E}}\beta$ (at the hem of your dress) is a composition in the form of *iafah* (genitive construction), with the suffix (your) as a pronoun.

In this stanza, the poet combines concrete words such as "a lock of hair" and "a strand of thread" to refer to symbols of longing, bonds that

are not sought from physical objects, but as a form of plea to be "bound" again to the beloved. Grammatically, the use of composition reinforces the personal and relational impression in the expression of longing.

Verse 5

From a grammatical perspective, the word $\acute{\text{U}}\acute{\text{O}}\zeta\acute{\text{a}}\acute{\text{i}}$ (Hopefully) is formed from the particle of hope $\acute{\text{U}}\acute{\text{O}}\acute{\text{i}}$ plus the pronominal suffix -nī (I), thus constituting affixation. In the phrase $\acute{\text{A}}\delta\zeta \acute{\text{a}}\zeta \acute{\text{a}}\acute{\text{o}}\acute{\text{a}}\delta\acute{\text{E}}\delta$ (if I touch), the verb $\acute{\text{a}}\acute{\text{a}}\text{Ø}\acute{\text{E}}\delta$ (I touched) comes from $\acute{\text{a}}\acute{\text{o}}\acute{\text{a}}\text{Ø}$ in the *fiæil māi* form with the suffix -tu (I), which is also the result of affixation. The phrase $\acute{\text{P}}\acute{\text{N}}\zeta\acute{\text{N}}\acute{\text{E}}\acute{\text{o}} \acute{\text{P}}\acute{\text{a}}\grave{\text{E}}\beta$ (the depth of your heart) is an *iafah* composition (genitive construction) that combines the abstract noun $\acute{\text{P}}\acute{\text{N}}\zeta\acute{\text{N}}\acute{\text{E}}\acute{\text{o}}$ (depth) with $\acute{\text{P}}\acute{\text{a}}\grave{\text{E}}$ (heart).

This verse conveys a very deep spiritual and emotional hope. The narrator in the poem hopes to achieve glory or extraordinary power (becoming a god) if he is able to touch the heart of the one he loves.

Verse 6

The same applies to grammatical meaning. The word $\text{Ø}\acute{\text{U}}\acute{\text{i}}\acute{\text{a}}\acute{\text{i}}$ (place) is a process of affixation, derived from the root $\acute{\text{a}}\text{Ø}\acute{\text{U}}$ (to place) in the form of *fiæil amr* (imperative) with the pronominal suffix -nī (I), thus constituting an example of affixation that indicates both command and surrender. The word $\acute{\text{N}}\acute{\text{I}}\acute{\text{U}}\acute{\text{E}}\delta$ (I returned) comes from the root $\acute{\text{N}}\acute{\text{I}}\acute{\text{U}}$ (return) in the form of *fiæil mai* with the suffix -tu as the first subject marker, which is also an affixation. Similarly, the phrase $\acute{\text{I}}\text{Ø}\acute{\text{E}}\acute{\text{u}}\acute{\text{a}}\acute{\text{o}} \hat{\text{U}}\acute{\text{O}}\acute{\text{i}}\acute{\text{a}}\delta$ (clothesline) is a composition of *iafah*, with $\acute{\text{I}}\text{Ø}\acute{\text{E}}\acute{\text{u}}\acute{\text{a}}\acute{\text{o}}$ (rope) and $\hat{\text{U}}\acute{\text{O}}\acute{\text{i}}\acute{\text{a}}\delta$ (laundry) indicating the function of a household tool.

Lexically and grammatically, this stanza expresses the poet's deep desire to reunite with the simple things of his homeland. He is willing to become a small, insignificant but important part, like fuel or a clothesline, as a form of humility, love, and deep longing.

Verse 7

Grammatically, the verb $\dot{Y}\dot{P}\dot{I}\dot{E}\dot{\delta}$ (I lost) comes from the root $\dot{Y}\dot{P}\dot{I}$ (to lose) in the $fi\ddot{a}il\ m\ddot{a}\ \bar{i}$ form with the suffix $-tu$ as the first person subject marker, also the result of affixation. The word $\acute{a}\acute{o}\acute{N}\acute{o}\acute{a}\acute{u}\acute{E}\acute{\delta}$ (I grew old) is the $fi\grave{z}il\ madi$ from the root $\acute{a}\acute{N}\acute{a}$ with the suffix $-tu$ (I), an affixation form that confirms the subject. The word $\dot{Y}\acute{N}\acute{I}\acute{o}\acute{i}$ (return) comes from the root $\acute{N}\acute{I}\acute{o}$ (to return) in the form of $fi\grave{z}il\ amr$ with the suffix $-\bar{i}$ (for *mukhtabah/ muannats*), also affixation.

This verse describes a loss of direction and identity that is closely related to the love and prayers of a mother/homeland. The poet longs for a hopeful past and begs for that time to return.

Verse 8

In terms of grammatical meaning, the verb $\acute{A}\acute{O}\acute{C}\acute{N}\acute{\beta}$ (I participate) comes from the root $\acute{O}\acute{N}\acute{\beta}$ (to participate) in the $fi\grave{'}il\ mudhari\prime$ pattern with the prefix $-u$ ($\acute{A}\acute{a}\acute{C}$) as the first person singular marker, including affixation that indicates the actor of the action. The phrase $\acute{O}\acute{U}\acute{C}\acute{N}\ \acute{C}\acute{a}\acute{U}\acute{O}\acute{C}\acute{Y}\acute{i}\acute{N}$ (small birds) is a composition in the form of *idafah*, with $\acute{O}\acute{U}\acute{C}\acute{N}$ (plural of small) functioning as *mudhaf* and $\acute{C}\acute{a}\acute{U}\acute{O}\acute{C}\acute{Y}\acute{i}\acute{N}$ (birds) as *mudhaf ilayh*. The plural form $\acute{C}\acute{a}\acute{U}\acute{O}\acute{C}\acute{Y}\acute{i}\acute{N}$ also indicates reduplication. The phrase $\acute{I}\acute{N}\acute{E}\ \acute{C}\acute{a}\acute{N}\acute{i}\acute{a}\acute{U}$ (the way back) is also an *iafah* composition, combining the noun $\acute{I}\acute{N}\acute{E}$ (road) with the masdar $\acute{C}\acute{a}\acute{N}\acute{i}\acute{a}\acute{U}$ (return) to form the metaphorical meaning “the way home.” Meanwhile, the phrase $\acute{a}\acute{U}\acute{\delta}\acute{O}\acute{o}\acute{\delta}\ \acute{C}\acute{a}\acute{E}\acute{U}\acute{C}\acute{N}\acute{o}\acute{\beta}$ (to the nest of your waiting) is formed through the composition of the preposition $\acute{a}\acute{o}$ (towards/for) + the noun $\acute{U}\acute{\delta}\acute{O}\acute{o}\acute{\delta}$ (nest) + the affixed noun $\acute{C}\acute{a}\acute{E}\acute{U}\acute{C}\acute{N}\acute{o}\acute{\beta}$ (waiting).

This verse also conveys a sense of longing to return home, to be reunited, or to return to a place of origin full of hope and love, most likely symbolizing the homeland or the figure of the mother. Lexically, there is the use of synonyms, hyponyms, antonyms, and polysemy that reinforce the emotion and depth of meaning. Grammatically,

this verse shows the process of affixation to form complex and poetic nuances of meaning

Based on an analysis of Mahomud Darwish’s poem *Ahinnu Ila Khubzi Ummi* from the first stanza to the last, it was found that lexical meaning plays an important role in understanding the meaning of words directly according to the dictionary or their denotative meaning. For example, the words “bread, grass, stars, and birds” have concrete meanings that can be imagined in real terms. Meanwhile, grammatical meaning arises from grammatical processes such as affixation, reduplication, and composition, appearing in the form of inflected words such as “return, your waiting, or position,” which create new nuances of meaning. This grammatical process influences the interpretation of poetry, making its meaning more emotional and symbolic.

CONCLUSION

Based on an analysis of Mahomud Darwish’s poem *Ahinnu Ila Khubzi Ummi* from the first stanza to the last, it was found that lexical meaning plays an important role in understanding the meaning of words directly according to the dictionary or their denotative meaning. For example, the words “bread, grass, stars, and birds” have concrete meanings that can be imagined in real terms. Meanwhile, grammatical meaning arises from grammatical processes such as affixation, reduplication, and composition, appearing in the form of inflected words such as “return, your waiting, or position,” which create new nuances of meaning. This grammatical process influences the interpretation of poetry, making its meaning more emotional and symbolic.

By combining lexical and grammatical analysis, the results of this study show that the interpretation of poetry cannot be separated from an understanding of these two aspects. Lexical meaning provides the foundation for literal understanding, while grammatical meaning enriches, expands, and shapes the deeper message of the poem. In the context of Mahmoud Darwish’s



poetry, Abdul Chaer's theory helps explain how word choice and grammatical structure construct meanings of longing, loss, and hope for return.

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