



Motivational Messages in “*Hamzah*” Poetry by Fadwa Tuqan: Gorys Keraf's Semantic Study

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Abstract

Keywords:
Motivation,
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This research discusses the study of meaning in linguistics including connotation and denotation meaning. The purpose of this research is to reveal the connotative meaning in the poetry “*Hamzah*”. The poetry “*Hamzah*” tells about the memory of the Palestinian people's past of the Israeli occupation. This research is an interpretative descriptive research to examine the meaning in depth. Primary data is obtained from stanzas of poetry that contain connotative meanings. Gorys Keraf's semantics is the theory used by the author to dissect the layered meanings. The results in this study reveal that the connotation meaning expressed by the author is a motivation. The meaning has complex layers includes pain, bad memories and the spirit of Fadwā's struggle as a Palestinian. There are eight stanzas that contain connotational meaning. The stanzas contain: pain in stanza eighth, worry in stanza eleventh, lamentation in stanzas twelfth and forty fourth, praise in stanza thirteenth, and encouragement in stanza thirty seventh. Meanwhile, the connotation meaning in the poetry is attached to the whole stanza of the poetry in addition to the connotation words. The words are intended as motivation and a form of resistance from the Israeli occupation.

Abstrak

Kata Kunci:
Motivasi,
Perlawanan,
Gorys Keraf.

Penelitian ini membahas mengenai kajian makna dalam linguistik mencakup makna konotasi dan denotasi. Tujuan penelitian ini adalah mengungkap makna konotatif dalam puisi “Hamzah”. Puisi “Hamzah” menceritakan tentang memori masa lalu rakyat Palestina atas pendudukan Israel. Penelitian ini merupakan penelitian deskriptif interpretatif untuk mengkaji makna secara mendalam. Data

primer didapatkan dari bait puisi yang mengandung makna konotasi. Semantik Gorys Keraf adalah teori yang dipakai penulis untuk membedah makna yang berlapis. Hasil dalam penelitian ini mengungkapkan bahwa makna konotasi diungkapkan oleh penulis adalah sebuah motivasi. Makna yang memiliki lapisan kompleks mencangkup kesakitan, memori buruk dan semangat perjuangan Fadwā sebagai warga Palestina. Terdapat delapan bait yang mengandung makna konotasional. Bait-bait tersebut berisikan tentang: rasa sakit di bait kedelapan, rasa khawatir di bait kesebelas, kalimat ratapan di bait keduabelas dan keempat puluh empat, kalimat pujian di bait ketigabelas, serta kalimat semangat di bait ketiga puluh tujuh. Sedangkan makna konotasi dalam puisi dilampirkan pada keseluruhan bait puisi selain kata konotasi. Kata-kata tersebut ditunjukkan sebagai motivasi dan bentuk perlawanan dari penjajahan Israel.

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Introduction

The poetry Fadwā Tuqān contains the idea of motivation. This study is interesting, because the poetry "*Ḥamzah*" provides motivation or encouragement to the Palestinian people to continue to fight for their rights. This study is also relevant to the situation and condition of Palestine, which until now continues to be attacked by Israel. As we can see, the conflict between Palestine and Israel has lasted for approximately six decades and is one of the longest conflicts in the modern world (Dewi Suratiningsih, 2020). The context is conveyed through connotative diction in the poetry. According to Teeuw, a writer has distinctive characteristics in the use and selection of language conveyed through his work (Teeuw, 2015). The connotative form in the idea of the poetry "*Ḥamzah*" has a stronger indication because of the attachment of the meaning to something that

is attached. As in the diction " (Fadwā Ṭuqān, 1993) هذه الأرض سيبقى قلبها المغدور

"حيا لا يموت", which means: "This land has a heart that will continue to beat and

never stop". The diction likens the earth to a heart because it borrows the verb heart (beat). In the original context, the earth is used to shake, shake or earthquake, so that the embedding of the verb on the earth is indicated to have a relationship with the heart of the Palestinian people. It means that the earth and the heart of the Palestinians will continue to beat against the brutal occupation of

the Palestinians.

This spirit must remain within the Palestinian people to reclaim their rights, because the attacks from Israel are still continuing. According to the latest al Jazira news, Israel also attacked places inhabited by many people, such as hospitals in northern Gaza (*Israel Attacks Hospitals in Northern Gaza Again*, 2024). In the midst of the war, a young boy bravely cried out to stop the deaths (Haq et al., 2024). This phenomenon illustrates the spirit of a child to demand the right to life and those around him. Fadwā Ṭuqān's poetry is a form of support for the people and the homeland she loves so much. The diction of words in a poetry can contain ideas that have different interpretations (Gorys Keraf, 2004). The concept of meaning occupies a central position in linguistic studies. Therefore, the function of language as a holder of meaning makes it have a vital position in society. In a writing, words represent an important element to complete the syntactic construction in order to become a coherent sentence (Parera, 2004). According to Keraf, words hold ideas that are likened to souls (Gorys Keraf, 2004). So everyone must understand the soul of each word, so that communication remains connected (either orally or in writing). In general, the meaning of words is divided into two types, namely denotative meaning and connotative meaning. Denotative meaning discusses the word (in its original form) that the writer or speaker wants to convey as a message (Gorys Keraf, 2004). Meanwhile, connotative meaning is a form of meaning that contains an emotional side (Gorys Keraf, 2004). The connotation meaning stimulates the five senses and feelings and is not static, there are times when it is positive and vice versa, according to the area where the connotation word is used (Hasibuan et al., 2023).

Studies on the meaning of denotation and connotation with Gorys Keraf's theory have been conducted by Azhar Ismail Hasibuan, Mardjoko Idris, Ening Herniti and Jarot Wahyudi on the connotation meaning in Palestinian-themed syi'ir (Hasibuan et al., 2023). In Muhammad Rizki Hidayatullah's research, connotation sentences can be used to convey a moral message and as a reminder. The context of meaning talks about connotations that are not static depending on

the context and use in a particular area, this is discussed in Eva Eri Dia and Silmy Rosydah's research on denotation and connotation meanings and their functions in the context of sentences (Dia & Rosydah, 2021). In addition to the three writings above, Rani Arfianty and Rotuana Pakpahan examined the comparison of connotation and denotation in two languages (Arfianty & Pakpahan, 2023). Where most of the connotations that fall into the category of fables in ancient proverbs between Indonesia and Japan mostly have similar meanings. From several studies that have been conducted, no one has studied the syi'ir "Ḥamzah" by Fadwā Tuqān in the aspect of message meaning. This research was conducted to explore motivational message in the poetry through analyzing connotation and denotation meanings. Particular emphasis is placed on reading connotative meanings that are linked to historical facts because they hold certain emotions of the poet.

The purpose of this research is to reveal the connotation meaning in the poetry "Ḥamzah". The purpose is to show the meaning of motivation illustrated indirectly by the poet. Gorys Keraf's semantic theory was chosen by the researcher as an instrument to analyze the meaning of connotation and denotation. As stated by Keraf that connotation meaning arises from social problems (Gorys Keraf, 2004). Therefore, Keraf's theory can see the facts in a work through the study of meaning in Fadwā Tuqān's poetry. Fadwā is a Palestinian woman who has the nickname "Poetess of Palestine". Fadwā was born in Nablus to a wealthy Palestinian family. From her educational record, Tuqān managed to pursue her higher education at Oxford University majoring in English language and literature. She was introduced to literature by her brother, Ibrāhīm Tuqān who is also a poet. Tuqān died on December 12, 2003 in the midst of the al-Aqsa Intifada (*Fadwa Tuqan (1917-2003)*, 2022). During his life she managed to leave some legacy works, including: *Kafānī Amūtu 'alaiha wa Adfanu fiha*, *Wa Tahta Šarāha Azūbu Wa afnā*, *Ab'asu 'Usyban 'Alā Arḍahā*, *Wa Ab'asu Zahrah Ilaihā*, *Tab'asu Bihaa Kaffa Ṭifla Namtahu Bilaadī*, *Kafānī Aḍallu Bihužni Bilaadī*, and *Turāban Wa Uyban Wa Zahrah*. Based on the works produced, Fadwa is included in the line of

poets in muqawamah literature (Liza & Abidin, 2021). Many of her works reflect the loss and anger of the Nakba. From this incident, Fadwā embodies resistance through motivational words that evoke (Darwish, 2020). Since the material object of this research is a poetry, it is important to reveal the interpretation of the meaning of motivation in order to reach an understanding of the connotations used by the author.

Method

This research is an interpretative descriptive content analysis research. This means that this research makes the study of meaning an in-depth study that has more than one interpretation (Putra, 2013). The effort formed by meaning is the building that forms the purpose (object) under study only presented in the form of a description of words with the aim of finding the meaning behind the words (Feni Rita Fiantika, Mohammad Wasil, 2022). This research includes synchronic research which means short-term linguistic studies (Azwardi, 2018). Researchers collected data by careful and repeated reading. After the data was obtained, the researcher recorded and translated the entire data. Then, researchers categorized the data according to the category of sentences with denotation and connotation meanings. Classification activities are carried out to facilitate data analysis. In the data analysis step, Gorys Keraf's theory is used to produce an interpretation of the denotative and connotative meanings contained in the syi'ir "*Ḥamzah*". The reference guide in this theory is the book *Diksi dan Gaya Bahasa* by Gorys Keraf.

Result and Discussion

Denotation Meaning in the Poetry "*Ḥamzah*"

Connotation meaning is the meaning of a word that contains knowledge and facts. What is meant by factual meaning is basic level meaning and has no other interpretation (Gorys Keraf, 2004). The denotation meaning of the words in each stanza of the poetry is obtained from the dictionary, here is the denotation meaning in the poetry "*Ḥamzah*" by Fadwā Ṭuqān:

Table 1.

Ḥamzah's poetry and its translation

Stanza	Meaning	Poetry
	Ḥamzah	حمزة
1.	Ḥamzah is just an ordinary man	كان حمزة
2.	like everyone else in my hometown	واحدًا من بلدي كالآخرين
3.	Who eats bread	طيبًا يأكل خبزة
4.	because of his hard work like the people in my village	بيد الكدح كقومي البسطاء الطيبين
	***	***
5.	When we met the other day, he said	قال لي حين التقينا ذات يوم
6.	I made a speech in a land of conflict	وأنا أخطب في تيه الهزيمة:
7.	Protect and do not be weak, Oh my cousin.	اصمدي. لا تضعفي يا ابنة عمي
8.	This earth that is scorched by a painful fire	هذه الأرض التي تحصدها- نار الجريمة
9.	That ends the day with sadness and anxiety	والتي تنكمش اليوم بجزن وسكوت
10.	This earth is like	هذه الأرض سيبقى
11.	A heart that will continue to beat without stopping	قلبها المغدور حيا لا يموت
	***	***
12.	This land is like a woman, O my sister.	هذه الأرض امرأة
13.	The earth in which there is a hidden, fertile slope and womb	في الأخاديد وفي الأرحام سر الخصب واحد

14.	Has a hidden power that grows dates and trees	قوة السرّ التي تنبت نخلا وسنابل
15.	Also produces young men who are killed	تنبت الشعب المقاتل
***		***
16.	Days pass and I see her no more	دارت الأيام لم ألتق فيها-
17.	O my cousin	يا بن عمّي
18.	This is not what I know	غير أنّي كنت أدري
19.	The earth's belly rises and stretches	أنّ بطن الأرض تعلو وتميد
20.	because of a special and new birth	بمخاص وبميلاد جديد
21.	He is fifty-six	كانت الخمسة والستون عام
22.	Hard stone to be his dwelling place	صخرة صماء تستوطن ظهره
23.	When the mayor reigns:	حين ألقى حاكم البلدة أمره:
24.	(Blow up the house and drag the child in the torture chamber!)	(انسفو الدار وشدّوا ابنه في غرفة التعذيب!)
25.	I met the mayor he ruled:	ألقي حاكم البلدة أمره
26.	Stand up	ثم قام
27.	He sings with joy and security	يتغنّي بمعاني الحبّ والأمن
28.	And spread safety	وإحلال السلام!
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29.	The army of soldiers surrounding the house like coiled snakes	طوّق الجند حواشي الدار والأفعى تلوّت
30.	They are lined up neatly	وأتمّت ببراغه
31.	Like a perfect circle	أكمال الدائره

32.	"Leave the house!" and take heart out of obedience	"اتركوا الدار! وجادوا بعباء"
33.	Time after time	ساعه أو بعض ساعه
	***	***
34.	When Ḥamzah opened the terrace door	فتّح الشرفات حمزه
35.	Below, as the tantara looked toward the sun, he shouted: "Leave home!"	تحت عين الجند للشمس وكبّر
36.	then shouted:	ثمّ نادى:
37.	O Palestine, be calm	"يا فلسطين اطمئني"
38.	I, the house, the children, the relatives are loyal to you	أنا والدار وأولاد قرابين خلاصك
39.	We live and die for you	نحن من أجلك نحيا ونموت"
40.	I walked in the center of the shaken city	وسرت في عصب البلدة هزّه
41.	When Ḥamzah's cries echoed again	حينما ردّ الصدى صرخة حمزه
42.	Tranquility and silence enveloped the house	وطوى الدار خشوع وسكوت
	***	***
43.	Time advances and retreats	ساعة, وارتفعت ثمّ هوت
44.	The dead house was a witness	غر الدار الشهيده
45.	It crumbles like a rubble of rocks	وانحني فيها ركام الحجرات
46.	Followed by dreams, and the warmth is released	يحضن الأحلام والدفء الذي كان- ويطوي
47.	A lifetime, remembering me	في ثناياه حصاد العمر, ذكرى
48.	All these years	سنوات

49.	Built with toil, perseverance and tears	عَمَّر بالكدح, بالأصرار: بالدمع-
50.	With laughter and happiness	بضحكات سعيدة
***		***
51.	The other day I saw my brother on the road	أمس أبصرت ابن عمي في الطريق
52.	I stepped out with confidence	يدفع الخطو على الدرب بعزم و يقين!
53.	The other day I saw my brother on the road	لم يزل حمزه مرفوع الجبين (Fadwā Tuqān, 1993)

Connotative Meanings in the Poetry "*Ḥamzah*"

Connotation meanings are meanings that are not listed in the dictionary, and have different interpretations in everyone's mind. According to Keraf, connotational meaning is considered as meaning that contains certain feelings (Gorys Keraf, 2004). The researcher found several stanzas containing connotational words in the poetry. The connotational words are attached in the following explanation:

8.	This earth that is scorched by a painful fire	هذه الأرض التي تحصدها- نار الجريمة (Fadwā Tuqān, 1993)
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In the eighth stanza, the sentence *nār al-Jarīmah* (painful fire) is a connotation meaning that contains the denotation of something that can destroy and scorch. The sentence has this meaning because it is related to the verb *taḥṣudu* which means to scorch. The word *nār* in the stanza refers to the weapons used by Israeli soldiers to bomb at any time, not only destroying and scorching but also leaving pain and fear at all times. The pain of being abandoned by family members and the physical and mental suffering of the Palestinian people. This stanza refers to the events of the Nakba, the cleansing of the Palestinian people

in their own country. So the use of the word *taḥṣudu* has a connection to the cleansing of the territory by destroying it so that the original ethnicity does not live there to later take over the territory (Hendriyani, 2004). Historically, in 1947 the United Nations (UN) issued a decision to divide Palestine into two states, namely the Jewish and Arab states (Jerusalem) under the UN administration (Derajat & Toni, 2023). This decision was rejected by the Arab world and led to Jewish militia attacks on Palestine in the context of forced expulsion.

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11. A heart that will continue to beat without stopping (Fadwā *قلبها المغدور حيا لا يموت* Tuqān, 1993)
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In this stanza, the word *qalb* refers to the heart. Fadwā uses the word *qalb* in the form of a verb embedding the earth which is likened to the heart in the human body, because there is a borrowing of the verb *beat*. In the real situation, the earth that shakes is like the heart of the Palestinian people. That is, the earth that beats endlessly is like describing a situation of long anxiety. As seen in the condition of Palestine from *yaum al-Nakba* until today, there are endless bombs and weapons launched at any time.

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12. This land is like a woman, O my sister. (Fadwā *هذه الأرض امرأة* Tuqān, 1993)
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The word *imraah* in the stanza contains a denotation that likens the earth to a woman. In the context of the original sentence in the twelfth stanza, it borrows the term *al-arham* (the womb) which in reality is owned by a woman. The use of the analogy of the earth with women is used in several conditions, as used by Ibn al-Anbārī in discussing the linguistic context (Abu Bakar bin al-Anbārī, 1401). The connotation of Woman chosen by Fadwā shows her ideology as a nationalist poet, similar to Darwisy who calls Palestine a lover. According to Shella K. Katz in (Hamdan et al., 2020) when nationalists refer to the earth as a woman, lover or mother, it shows a symbol of Palestinian patriarchal culture.

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| 13. | The earth in which there is a hidden, fertile slope and womb | في الأخاديد وفي الأرحام سر الخصب
واحد (Fadwā Ṭuqān, 1993) |
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The word *al-arḥām* in the stanza has the denotation of the womb, in the original context the meaning of the womb is intended to describe the fertile earth as well as the womb of a woman who can bear children. In reality the earth is the same as a woman, it can contain fertile soil containing nutrients and grow plants on the ground. The same phrase is used by al-Anbārī in describing that the earth also has a womb, as follows:

"أَنَّ اللَّهَ تَعَالَى جَعَلَ الْأَرْضَ كَالْأُنْثَى لِلْمَاءِ، وَجَعَلَ الْمَاءَ كَالذَّكَرَ لِلْأَرْضِ فَإِذَا أَمْطَرَتْ أَنْبَتَتْ"
.(Abu Bakar bin al-Anbārī, 1401)

Meaning: Indeed, Allah made the earth as a woman for the water, and made the water as a man for the earth, when it comes down to fertilize the earth. This passage talks about the fertility of the earth from the rain that falls. Between the earth and the womb of women both have fertile properties with each context. And Fadwā uses the tactic of symbolizing women to emphasize that her poetry is a form of women's voice against Israel (Deair, 2022).

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| 29. | The army of soldiers surrounding the house like coiled snakes | طَوَّقَ الْجُنْدُ حَوَاشِي الدَّارِ وَالْأَفْعَى
تَلَوَّتْ (Fadwā Ṭuqān, 1993) |
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The word *al-af'ā* has the connotation of a snake, but the denotation indicates the shape of the line. In the original text, the stanza describes the state of the army of tantara who marched neatly in a circle. With the borrowing of the noun a *al-af'ā* as a reference to the shape of the besieging army. The line of siege is likened to a coiled snake.

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|-----|----------------------|----------------------------|
| 37. | O Palestine, be calm | "يا فلسطين اطمئني
1993) |
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The word *iṭmainnī* is a connotational word that means calm down, indicating a command word. In the original context the word *iṭmainnī* is connected to the state of Palestine, the sentence is used by the author to calm the country that continues to be turbulent, with the intention of calming the hearts of the Palestinian people who are never calm under the onslaught of attacks. In the context of meaning, sometimes it does not have a linear context with the original form, but can contain the context of reality (Setyawan, 2021). In the stanza above, it is clearly a discourse of reality that what is soothed by the poet is the heart of the people, not the heart of the earth which is an inanimate object.

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| 42. | Tranquility and silence
enveloped the house | (Fadwā وطوى الدار خشوع وسكوت
Ṭuqān, 1993) |
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The word *tawā* in *al-munawwir* dictionary has the denotation of folding; encircling; enveloping (Munawwir, 1984). In the forty-second stanza, the word *tawā* is connected to the word *al-bait* as its object, so the word contains *majaz* with the denotation of fulfilling or describing the atmosphere. It means that the house is quiet and silent, because of the sound of *Ḥamzah*'s screeching in the midst of the war atmosphere.

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| 44. | The dead house was a witness | (Fadwā Ṭuqān, غر الدار الشهيد
1993) |
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The word *syahīdah* in the dictionary has the connotation of witnessing (Munawwir, 1984). In the original context in the stanza, it shows the denotation of being real evidence. This context correlates with the previous stanza which discusses time or period. In terms of history, the houses that have become rubble are clear evidence of Israel's attack on the Palestinian people. The word *syahīdah* also shows *fadwā*'s identity as a poet of nationalism. The bitter experience of Palestine is interpreted as the spirit of her struggle that never subsides through stanzas of pain. While words that contain connotations refer to socio-cultural conditions that can reflect emotions, ideology or ethnicity (Ramdani & Sakinah,

2023). The final stanza of the poetry contains diction that reinforces Fadwā's motivational message for her country.

From all the stanzas created by the poet, it indicates that this poetry contains the spirit of fadwā given to the Palestinian state and people. With a strong belief from the poet that the prospect of Palestinian liberation is true. This belief can be seen in the character Ḥamzah, who until the end of the stanza still stands firm despite the loss that surrounds him.

Conclusion

The metaphor used by Fadwā is a memory of the past. A memory in the form of historical documentation of the phenomena that the Palestinians have gone through. Fadwā describes these facts in the eighth stanza about the ceasefire, the thirteenth stanza about the victims of the explosion of weapons, the destruction of homes and the loss of families in the 44th stanza. The essence of these stanzas describes the external wounds that are visible to the public. In reality, the Israeli attack also left deep psychological wounds on the Palestinian people. Researchers found several stanzas that Fadwā intended as an expression of pain as an expression of her anger. In the eleventh stanza about the anxiety that always surrounds the heart, the description is that the Israeli attack left destruction and loss of relatives, the forty second stanza describes the sadness and loss of the closest person. Fadwā's upheaval in the thirty seventh stanza is aimed at calming her country and her people. The overall tension and suffering of the past created by the author is meant to show motivation for herself and her people. The reflection of the message is illustrated through the diction of pain, distress and ends with a voice of enthusiasm. Her struggle as an oppressed people is conveyed through her work, even though her body dies, her spirit never dies. This study can provide insight into the richness of meaning in Fadwā Ṭuqān's poetry and the importance of the meaning aspect in understanding literary works. This study certainly has many shortcomings, future studies can complement this study.

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