

Cognitive Semantic Analysis of Poetry *Lam Naftariq Lakinnana Lan Naltaqia Abadan* by Mahmoud Darwish

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Abstract

The poem *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* by Mahmoud Darwish is one of the poems that has high aesthetic value and is closely related to the Palestinian conflict, which is currently being widely discussed. Still, many people do not know the meaning of this poem. This study aims to reveal the form and meaning of metaphors in the verses of the poem *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* by Mahmoud Darwish. This study is needed so that readers can understand, appreciate, and conceive the poem's meaning more deeply so that they can explore the best meaning contained in it. This type of research includes descriptive-qualitative by using library techniques to collect data. The results of the analysis of this study indicate that the use of metaphors in the poem is to describe the true meaning intended in the concrete form of the poem which can be grouped into seven parts, they are: notification, hiding, learning, death, longing, disappointment, and emphasis. This analysis highlights the power of metaphor to translate abstract emotions into concrete imagery. The recurring motifs of separation and connection create a complex emotional landscape, where loss and unity coexist, inviting the readers to delve into the intricacies of human experience. Then, this poem is presented in the form of a metaphor to sound more beautiful but seems very deep if the meaning is already known but it is very unfortunate that no one has ever studied this poem. Therefore, this study is very important to contribute to poetry observers so that the message conveyed in this poem can give a deep impression.

Keywords: *cognitive semantics, poet, Mahmoud Darwish, metaphor*



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Introduction

Choosing Mahmoud Darwish's poetry for research can be justified for several compelling reasons, one of which is the fact that Darwish's poetry is deeply rooted in the Palestinian experience and the broader Arab world. His work provides valuable insights into the cultural, social, and political issues that are topical today (Hasibuan et al., 2023, pp. 1–2). This makes his poetry a significant resource for understanding the historical and contemporary struggles of the Palestinian people. For example, Mahmud's poetry *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān*, describes a complex theme about human relationships, separation, and the uncertainty of reunion. This poem is of course closely related to the Palestinian issue. The diction used by the poet to express the farewell gives rise to many interpretations of meaning so a special study is needed to determine the meaning of the poem.

Through Lakoff and Johnson's cognitive semantic theory, this research is expected to produce a clear interpretation of meaning so that the author's intended meaning can be conveyed. This research also adds scientific hazanah to the connoisseurs of literature and academics who want to research other poems. This research is important to study because there is no previous research that examines the meaning of this poem. Thus, this study aims to describe the form and meaning of metaphor in the poem *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* by Mahmoud Darwish.

To build a strong theoretical foundation for solving the problem, the researcher found an article that discussed how Jordanian Arabic speakers interpret the meanings of the top ten animal metaphors in the country in the article title "Connotation of Animal Metaphors in the Jordanian Context" by Hady J. Hamdan, Hanan Madanat, and Wael J. Hamdan. The results of this study were that x is a monkey, x is a donkey, x is a cow, and x are the top ten animal metaphors in Jordanian culture, according to the research.

Another study that explores cognitive semantics theory is an article titled "Analisis Semantik Kognitif pada Lirik Lagu Daerah Aceh Bungong Jeumpa" by Nucifera (2018). Both this study and the current research share a common foundation in the cognitive semantics theory by Lakoff and Johnson. However, they differ in focus: Nucifera's research examines the Acehese song *Bungong Jeumpa*, while this study analyses an Arabic poem *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* by Mahmoud Darwish.

Theoretical Framework

Semantics can be defined as the study of meaning or interpretation, which is one of the three levels of language analysis: phonology, grammar, and semantics (Nafinuddin, 2020). According to Kridalaksana (1993) semantics is the part of language structure related to the meaning of expressions or speech, systems, or investigations of the meaning of a language in general. Meanwhile, in simple terms, semantic meaning according to Syaira & Hermendra (2024) is a form of linguistics study that discusses a word's meaning or significance. It can be concluded that semantics is a part of linguistic studies that discusses meaning.

Cognitive semantic views meaning not as something fixed or objective, but as dynamic and subjective, shaped by the interaction between language, the mind, and the world (Rizky et al., 2024). Human cognition plays a crucial role in interpreting concepts, with language serving as the medium to convey these concepts. Everyone's cognition is used to understand and explore everything in the world around them. According to (Safitri et al., 2020), in cognitive semantics, the main focus and point of emphasis is knowledge based on experience.

The concept of cognitive semantics refers to the basic framework of conceptual metaphor theory proposed by Lakoff and Johnson in the book *Metaphors We Live By*. This new theory challenges the previous view that saw metaphor as figurative language. In contrast, this theory considers metaphors as general elements in language habits that are often used in everyday conversation (Hasbi et al., 2023).

According to (Kövecses, 2005), a conceptual domain refers to an area that encompasses metaphorical expressions of different conceptual understandings. The source domain and the conceptual domain being understood are known as the target domain. The conceptual metaphor sees the connection between the two domains, they are the source domain and the target domain in the form of a mapping or correspondence. The source domain is used for the concept area where the metaphor is depicted, while the target domain is used for the concept area where the metaphor is applied (Wiradharma & S, 2016).

According to Lakoff and Johnson (2003), conceptual metaphors are used by humans to communicate at various levels of abstraction from concrete reality. In the cognitive linguistics school, sentence interpretation is viewed from various perspectives, one of which is that the meaning of a word is not only determined by the object it refers to but also by the speaker's understanding of that object (Nucifera, 2018). Therefore, appreciation and understanding of the concepts of figure and background are very important in language phenomena.

To make analysis easier from this research are that words containing metaphors can be grouped into 7 parts, they are: notification, hiding, learning, death, longing, disappointment, and emphasis. Here is the figure:

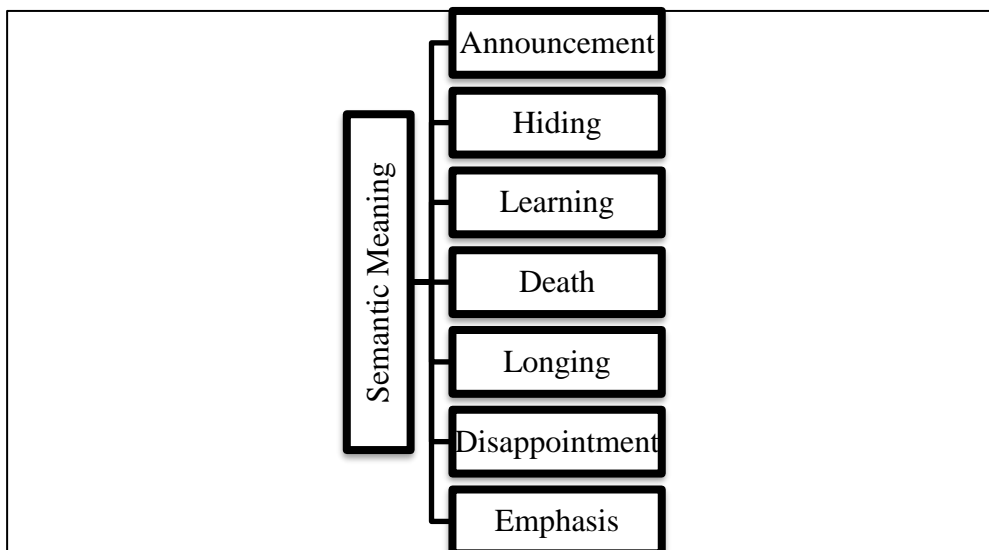


FIGURE 1: Classification of Semantic Meaning

Research Method

This type of research includes descriptive-qualitative research by using techniques library to collect data. Many meanings in English, making collocation translation difficult (EL-Siddig, 2023). Therefore, this research remains focused on the source language, that is Arabic. The data source in this research is the poem entitled *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* by Mahmoud Darwish which is taken on youtube (https://youtu.be/yssvjxn-3qq?si=sh0dhlxgu_kxmnbr). The data collection method used in this research is the note-taking method, that the researcher reads, takes notes, translates data based on words, so on context, and concludes the meaning of the data. The data analysis technique in this research goes through several stages, including:

1. Data reduction or data sorting techniques. Initially identified as the smallest unit found in the data that has meaning when related to the focus and research problem.
2. Data categorization techniques. After that, the data has been collected and arranged in categorization, namely sorting each unit into parts that have similarities.
3. Interpretation techniques. Next, the data that has been coded will be interpreted by the researcher according to the hypothesis that has been found.

Supporting techniques to strengthen data analysis in this study were conducted by conducting interviews with 3 Arabic language experts online due to limited space between researchers and experts. Thus, this study is not only based on the hypothesis of one thought but also on direct observation of experts.

Poetry

Do you know me?

I have lost the crying child

We never parted, but we will never meet.

He closed two small waves on his arms and flew high.

Take drowsiness

So hide me in the tale and the emotional evening

Hide me under one of the two palm trees

And teach me poetry

I may learn to wander in the realms of Homer

I may add to the story the description of Akka

The most ancient of beautiful cities

The most beautiful of ancient cities

The stone box where the living and the dead move in the clay

Like a hive of imprisoned bees.

أَتَعْرِفُنِي؟
 بَكَى الْوَلَدُ الَّذِي ضَيَّعْتُهُ
 لَمْ نَفْتَرِقْ لَكِنَّا لَنْ نَلْتَقِيَ أَبَدًا
 وَأَعْلَقَ مَوْجَتَيْنِ صَغِيرَتَيْنِ عَلَى ذِرَاعِيهِ
 وَحَلَقَ عَالِيًا
 خُذِي النُّعَاسَ
 وَخَبِّبِي فِي الرِّوَايَةِ وَالْمَسَاءِ الْعَاطِفِي
 وَخَبِّبِي تَحْتَ إِحْدَى النُّخْلَتَيْنِ
 وَعَلِّمِي الشِّعْرَ
 فَدُ أَتَعَلَّمُ النَّجْوَالَ فِي أَنْحَاءِ هُومِيرُ
 فَدُ أُضِيفُ إِلَى الْحِكَايَةِ وَصَفُ عَكَّا
 أَقْدَمُ الْمُدُنِ الْجَمِيلَةِ
 أَجْمَلُ الْمُدُنِ الْقَدِيمَةِ
 عَلْبَةٌ حَجْرِيَّةٌ يَتَحَرَّكُ الْأَحْيَاءُ وَالْأَمْوَاتُ
 فِي صَلْصَالِهَا كَخَلِيَّةِ النَّحْلِ السَّجِينِ

They turn away from flowers
 And ask the sea about an emergency door whenever the
 siege tightens
 Teach me poetry
 A girl somewhere may need a song for her distant one
 Bring me, even if forced, to you.
 I put my dreams in your hands.
 And went to the party hugging
 As if I had married a deer that had lost its way looking for a
 deer
 And then I opened the church door for the dove.
 And teach me Poetry
 Who knits the shroud and waits at the door?
 It's better to talk about memories and disappointments:
 Because the Knight has not returned or will not return.
 And it's not the Master I'm waiting for.

We may not have parted, but we will never be together.

وَيُضْرَبُونَ عَنِ الزُّهُورِ
 وَيَسْأَلُونَ الْبَحْرَ عَنْ بَابِ الطَّوَارِئِ
 كُلَّمَا اشْتَدَّ الْحِصَارُ
 وَعَلِّمْنِي الشِّعْرَ
 قَدْ تَحْتَاجُ بِنْتُ مَا إِلَى أَغْنِيَّةٍ لِيَعِيدَهَا
 خُذْنِي وَلَوْ قَسْرًا إِلَيْكَ
 وَضَعُ مَنَامِي فِي يَدَيْكَ
 وَيَذْهَبَانِ إِلَى الصَّدَى مُتَعَانِقَيْنِ
 كَأَنِّي زَوْجَةٌ طَيِّبًا شَارِدًا لَغَزَالَةٍ
 وَفَتَحْتُ أَبْوَابَ الْكَنِيسَةِ لِلْحَمَامِ
 وَعَلِّمْنِي الشِّعْرَ

مَنْ غَزَلْتُ قَمِيصَ الصَّوْفِ
 وَانْتَظَرْتُ أَمَامَ الْبَابِ
 أَوْلَى بِالْحَدِيثِ عَنِ الْمَدَى
 وَبِخَيِّبَةِ الْأَمَلِ:
 الْمُحَارِبُ لَمْ يَعُدْ ، أَوْ لَنْ يَعُودَ
 فَلَسْتُ أَنْتَ مَنْ انْتَظَرْتُ
 لَعَلَّنَا لَمْ نَفْتَرِقْ لَكِنَّا لَنْ نَلْتَقِيَ أَبَدًا
 (Darwish, n.d.)

Analysis and Discussion

The paradox in title *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* reflects a conceptual blending. Two conflicting scenarios (parting and meeting) are combined to evoke a sense of emotion. To make analysis easier from this research are that words containing metaphors can be grouped into 7 parts, they are: notification, hiding, learning, death, longing, disappointment, and emphasis. Here is the explanation:

Announcement Element

أَتَعْرِفُنِي؟ (Darwish, n.d.)

This is an announcement element to the reader that the speaker announces a fundamental sense of identity and simultaneously challenges the audience's (or the addressee's) understanding or recognition of them. Based on what experts have said, Mahmoud Darwis used metaphors in his poems to make deeper points (Nawal Al-Sheikh, 2021). An analysis of the subsequent data indicates that the pronoun “Me” is likely a reference to a Palestinian mother. Furthermore, given the thematic context and supporting evidence, the pronoun “ت” can be interpreted as a reference to an angelic figure, particularly in the context of a thematic exploration of separation.

بَكَى الْوَلَدُ الَّذِي ضَيَّعَتْهُ (Darwish, n.d.)

Al-Waladu in this sentence is interpreted as a son who has disappeared from the mother's life based on the explanation from the previous sentence. Based on the meaning of *Al-Waladu* in the dictionary *Tartību al-Qāmūs al-Muḥīṭ* by al-ṭāhir āḥmad al-zāwī, someone who lives because of a mother means that he is her child (Tahir Ahmad Al-Zawi, 2008, p. 655). This means that a child is born from a mother. Therefore, the word "child" in this context is very closely related to a mother, considering the linguistic aspect of the data in this poem which uses feminine pronouns.

لَمْ نَفْتَرِقْ لَكِنَّا لَنْ نَلْتَقِيَ أَبَدًا (Darwish, n.d.)

In this sentence, we interpret a mother and her child still together but will separate and never meet again. In short, the moment described in this sentence is a moment of farewell for them or the funeral of their deceased child. The poet's choice of the phrase *lam naftariq* is motivated by the fact that the child's physical presence is still with the mother, suggesting an enduring bond despite the circumstances.

وَأَعْلَقَ مَوْجَتَيْنِ صَغِيرَتَيْنِ عَلَى ذِرَاعَيْهِ وَحَلَقَ عَالِيًا (Darwish, n.d.)

Maūjataīni Ṣaġīrataīni in this sentence has the lexical meaning of two waves (Almaany, n.d.-c), but if it is related to the context of the poem, the meaning that can be understood is two eyeballs. Thus, it can be concluded the meaning of eyeball because the word "two" refers to the number of eyes, then the word "wave" which is identical to a circle refers to the round shape of the eye, and the meaning small refers to the size of the eye.

Hiding Element

خُذِي النَّعَاسَ وَخَبِّبِي فِي الرَّوَايَةِ وَالْمَسَاءِ الْعَاطِفِي (Darwish, n.d.)

The meaning of "take drowsiness" here is shown by the poet to describe a mother who orders angels to hide her in a series of emotional night dreams. The meaning of *al-masā'* is often interpreted as afternoon, but actually it can also be interpreted as evening (Almaany, n.d.-a).

وَخَبِّبِي تَحْتَ إِحْدَى النَّخْلَتَيْنِ (Darwish, n.d.)

This sentence still has an emotional meaning related to the previous sentence. Apart from being hidden in a series of emotional dreams, the poet also describes a mother's desire to hide him under a palm tree. The use of the "two trees" motif can be interpreted as a metaphor referring to the concept of a grave because some literature mentions that planting trees on graves aims to

ease torture (NUGres, 2024). The first tree symbolizes the child's resting place, while the second tree symbolizes the mother's desired resting place.

(Darwish, n.d.) وَعَلَمِينِي الشَّعْرَ

In this case, poetry is used as a medium to express the desire to escape from life and bitter reality. Poetry in the life of the Arab nation is considered as entertainment and a means of happiness.

Learning Elements

(Darwish, n.d.) قَدْ أَتَعَلَّمُ التَّجْوَالَ فِي أَنْحَاءِ هُومِيرَ

This sentence reflects someone's desire to wander in a place called Homer, which shows that the place is a safe, calm and comfortable place. Homer can be a symbol of the literary world or the world of imagination in general. By "wandering through Homer's corners," the poet may want to convey that he wants to explore a wide variety of stories, ideas, and experiences through literature.

(Darwish, n.d.) قَدْ أُضِيفَ إِلَى الْحِكَايَةِ وَصْفُ عَكَّا

In this sentence, Akka or Akko or Acre is a city in Israel which means that there are beautiful memories in that city. This beautiful city has a very rich history, especially in religious and political conflicts. According to history, this city was once targeted by various parties because Akka was once an important economic and cultural center in Northern Palestine during the British Mandate in 1918-1948 (Al-Majdal, n.d.).

(Darwish, n.d.) أَقْدَمِ الْمُدُنِ الْجَمِيلَةِ

This line is an observational declaration, highlighting Akka's historical significance and aesthetic appeal. The use of the superlative *āqdam* (the most ancient) anchors the statement in time, while *al-jamīlah* (beautiful) conveys an emotional connection to its splendor.

(Darwish, n.d.) أَجْمَلُ الْمُدُنِ الْقَدِيمَةِ

The speaker reinforces their admiration through another superlative declaration, reversing the order of descriptors from the previous line to emphasize beauty before age.

Element of Death

(Darwish, n.d.) **عَلْبَةٌ حَجْرِيَّةٌ يَتَحَرَّكُ الْأَحْيَاءُ وَالْأَمْوَاتُ فِي صَلْصَالِهَا**

Stone Box (*'ulbah ḥajarīyyah*) symbolizes rigidity, entrapment, or the inevitability of human cycles within a constrained reality. Living and Dead in Clay references *ṣalṣāl*, evoking creation and mortality, reflecting the Biblical or Quranic idea of humans being formed from earth and returning to it. The stone box becomes a powerful metaphor for the limitations of human life. This symbol implies that humans are trapped in an inescapable cycle related to creation (from clay) and mortality. Life within the stone box depicts confinement in a limited reality, where the movement of life takes place within a narrow scope (Allegoryexplained, 2024). This reflects philosophical concepts of human existence and mortality.

(Darwish, n.d.) **كَخَلِيَّةِ النَّخْلِ السَّجِينِ**

The image of bees, typically associated with productivity and order, juxtaposed with imprisonment, conveys a sense of frustration and restriction within what should be a natural state. It mirrors a broader human condition of striving within limitations. The hardworking bee in its hive symbolizes order and commitment to duty. However, the metaphor of a "confined" hive reveals the irony that this order does not lead to freedom but instead creates a sense of entrapment. This reflects how human life is often governed by social structures or obligations that hinder individual liberty (*Beehives as Symbols in History*, n.d.). The image suggests that the human struggle for meaning often clashes with confining limitations.

(Darwish, n.d.) **وَيُضْرِبُونَ عَنِ الزُّهُورِ**

The act of 'turns away' (*yudribūna 'an*) suggests a state of disillusionment, denial, or an inability to engage with life's intrinsic beauty or essential elements. Flowers, symbolizing both literal nourishment and figurative beauty, are rejected, metaphorically representing the abandonment of hope or creativity. The rejection of flowers signifies a loss of humanity's capacity to appreciate beauty or the deeper meaning of life. As symbols of both sustenance and aesthetic appeal (threebouquets, 2024), flowers reveal how individuals can become alienated from life's fundamental aspects due to existential pressures or burdens. This also reflects a decline in creativity and the ability to experience hope.

(Darwish, n.d.) **وَيَسْأَلُونَ الْبَحْرَ عَنِ بَابِ الطَّوَارِئِ كُلَّمَا اشْتَدَّ الْحِصَارُ**

The sea serves as a symbol of vastness, possibility, and mystery, offering a stark contrast to the confinement previously described. The concept of an 'emergency door' metaphorically signifies relief, liberation, or an escape from oppressive circumstances. The phrase 'tightening siege' (*kullamā štadda al-ḥiṣār*) reflects external pressures, be they political, social, or existential. In

literature, the sea is often employed as a metaphor for freedom, potential, and the unknown (Liputan6, n.d.). However, in this context, the sea represents a refuge, a plea for an escape from the siege or pressures of life. This yearning indicates a human longing for relief or a way out of difficult situations.

(Darwish, n.d.) وَعَلِّمْنِي الشَّعْرَ

The imperative "teach me" (*'allimīnī*) indicates a reliance on an external source of inspiration or wisdom. Poetry is symbolized as the speaker's path to transcendence, a means to confront or overcome the constraints and despair previously described. This request portrays art surpasses the limitations of a stressful life. Poetry is not merely viewed as a form of expression but also as a means to discover meaning and transcendence (Kumparan, n.d.). This plea reflects humanity's need for beauty, creativity, and understanding to face or overcome life's challenges.

Elements of Longing

(Darwish, n.d.) قَدْ تَحْتَاجُ بِنْتٌ مَا إِلَى أُغْنِيَةٍ لِبَعِيدِهَا

The phrase "may need" (*qad tahtāju*) introduces an element of uncertainty, suggesting a deep, unspoken longing that may or may not be fulfilled. The song symbolizes a form of emotional expression, a means of reaching out or alleviating the pain of separation. The song becomes a symbolic medium through which unexpressed emotions can be conveyed (Liputan6, 2024). The girl's need for a song 'for someone far away' encapsulates the universal yearning for lost or unattainable connections. The inherent uncertainty in this phrase suggests that longing does not always lead to reunion but rather serves as a representation of loss or unfulfilled hope.

(Darwish, n.d.) خُذْنِي وَلَوْ قَسْرًا إِلَيْكَ

The imperative "take me" (*hudnī*) is a direct and forceful expression of surrender, emphasizing the speaker's willingness to be carried away, regardless of the means. The phrase "even if forced" (*walaū qasran*) highlights the overwhelming intensity of longing, where even resistance or agency is abandoned for the sake of connection. The desire to be taken by force underscores an uncontrollable intensity of longing that surpasses rationality or logic. This request reflects a willingness to sacrifice personal autonomy to attain a beloved person or object. It is a depiction of total surrender to longing, wherein the speaker willingly relinquishes their personal freedom.

(Darwish, n.d.) وَضَعُ مَنَامِي فِي يَدَيْكَ

The word "my dream" (*manāmī*) evokes notions of intimacy, trust, and vulnerability. By placing the dream "in your hands" (*fī yadaīk*), the speaker surrenders their inner world to the

beloved. The hands of the beloved serve as a symbol of closeness, control, and safety, offering a sanctuary for the speaker's innermost thoughts and feelings. Dreams, in this context, represent the subconscious mind, encompassing one's deepest hopes, fears, and desires (Yuminah, 2018). By entrusting their dreams to another, the speaker demonstrates a profound level of trust and vulnerability. The receiving hands become a symbol of security and love, where the speaker feels that their hopes are well-cared for.

(Darwish, n.d.) وَيَذْهَبَانِ إِلَى الصَّدَى مُتَعَانِقَيْنِ

The word “echo” (*al-ṣada*) represents a lingering presence or memory, suggesting that even in separation, their connection continues to resonate (Almaany, n.d.-b). “Embracing” (*muta ‘āniqaīni*) signifies a physical and emotional fulfilment of the speaker's longing, representing unity and closure. The echo is a symbol of an enduring memory or relationship, persisting even in the face of physical separation. The embrace embodies a perfect emotional fulfilment, where the connection remains vibrant, even if only in memory. This is the speaker's way of coping with the inability to maintain a physical connection by fostering an enduring emotional bond.

(Darwish, n.d.) كَأَنِّي زَوَّجْتُ ظَبِيًّا شَارِدًا لَغْزَالَةٍ

The act of uniting the gazelle and doe mirrors the speaker's profound desire to find their counterpart, to reconcile dynamism and tranquillity, longing and fulfilment. The verb “I married” (*zawwajtu*) implies a sense of completion or resolution, reflecting the speaker's idealized vision of unity. The act of uniting the lost gazelle with its mate symbolizes the quest for true love (Woolcott, 2015). It encapsulates the speaker's longing to harmonize feelings of loss and the need for wholeness. This metaphor also reflects the speaker's hope of finding a partner who can complement them.

(Darwish, n.d.) وَفَتَحْتُ أَبْوَابَ الْكَنِيسَةِ لِلْحَمَامِ

The phrase “church doors” (*abwāba al-kanīsa*) evokes a sacred space, suggesting that the fulfilment of longing carries a spiritual dimension. The word “doves” (*al-ḥamām*) traditionally symbolizes love, freedom, and divine connection, aligning the speaker's yearning with transcendent ideals. Opening the church doors for doves is a symbolic act that reflects liberation from constraints and unification of the earthly and the spiritual. Doves, often associated with peace, love, and freedom, suggest that the speaker finds solace in a transcendental love (Grattia, 2023).

Element of Disappointment

(Darwish, n.d.) مَنْ غَزَلَتْ قَمِيصَ الصَّوْفِ وَانْتَظَرْتُ أَمَامَ الْبَابِ

The phrase “knitted the woollen shirt” (*ġazalat qamīṣa al-ṣūf*) signifies an act of care and preparation, symbolizing love, effort, and hope for a reunion. The phrase “waited at the door” (*intaẓarat āmāma al-bāb*) suggests anticipation, openness, and vulnerability, as the door represents a threshold of possibility. Waiting implies an emotional investment in a future outcome. The act of knitting represents a labour of love and hope while waiting at the door reveals vulnerability and unfulfilled expectations. This image is deeply human, suggesting that hopes invested in love often face disappointment when reality fails to meet expectations.

(Darwish, n.d.) أَوْلَى بِالْحَدِيثِ عَنِ الْمَدَى وَبِخَيْبَةِ الْأَمَلِ

The word “distance” (*al-mada*) suggests both physical and emotional separation. This term evokes a sense of a constantly widening gap between expectation and reality. “Disappointment” (*ḥaībatī al-`āmal*) directly names the core emotional response, highlighting the theme of unfulfilled hope. Individuals who have waited with hope but have not received what they expected possess a greater emotional authority to speak about disappointment. This phrase underscores the distinction between those who hope and those who have never invested emotionally.

(Darwish, n.d.) الْمُحَارِبُ لَمْ يَعُدْ، أَوْ لَنْ يَعُودَ

The word “the warrior” (*al-muḥāribu*) represents the awaited figure, someone admired and relied upon, perhaps a loved one or hero. The phrases “did not return” (*lam ya`ud*) and “will not return” (*lan ya`ūd*) convey a progression from past to future negation, emphasizing the irrevocable nature of the loss. This shift from possibility to certainty deepens the sense of despair. The transition from past to future tense underscores the fact that hope has turned into a certainty of absence. This phrase reflects a profound sense of loss, where even memories cannot erase the pain of losing something precious.

(Darwish, n.d.) فَلَسْتَ أَنْتَ مَنْ انْتَظَرْتُ

The phrase “you are not” (*lasta anta*) represents a confrontation between expectation and reality. “the one I waited for” (*man intaẓartu*) suggests a profound emotional investment in an idealized vision that has been shattered by reality. This statement is direct and disillusioning, revealing a stark contrast between expectation and reality. It is a painful acknowledgment that someone or something anticipated has failed to meet idealized expectations.

Emphasis Element

(Darwish, n.d.) لَعْنَا لَمْ نَفْتَرِقْ لَكِنَّا لَنْ نَلْتَفِي أَبَدًا

The poem concludes with a reiteration of the initial paradox, emphasizing the enduring nature of separation and the impossibility of reconciliation. This emphasis is a paradox that reflects an internal conflict. While there may be an enduring emotional connection, reality dictates that a physical reunion is impossible. This statement concludes the poem by circling back to its central theme: the permanence of distance and the impossibility of unity (Isasih et al., 2022).

Conclusion

In conclusion, Mahmoud Darwish's poem *Lam Naftariq Lakinnanā Lan Naltaqīa Ābadān* is a poem rich in metaphorical language. Using a cognitive semantic approach, seven main metaphorical categories were found: notice, hiding, learning, death, longing, disappointment, and emphasis. Each category aids understanding for the poem's exploration of human relationships, separation, and the bitterness of loss. This analysis underscores how metaphor transforms abstract emotions into tangible imagery. The recurring motifs of separation and connection create an emotional paradox, where loss and unity can coexist, allowing readers to explore the complexities of human experience. Darwish's deliberate use of metaphors, rooted in cultural and existential symbolism, prompts deeper reflection on identity, memory, and the human condition, thus making his poetry both universal and deeply personal.

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