


## Teun A. Van Dijk's critical discourse analysis of the Palestinian resistance poetry *Lam Yabqo Hibrun* by Maisa Abd Elhadi

### Analisis wacana kritis model Teun A. Van Dijk terhadap puisi perlawanan Palestina *Lam Yabqo Hibrun* karya Maisa Abd Elhadi

Nafisatul Izza R.U.<sup>a</sup>, Kholisin<sup>b</sup> \* , Annisa Octaria Aminy<sup>c</sup>

<sup>a,b</sup> Universitas Negeri Malang, Jl. Semarang 5 Kota Malang, Indonesia

<sup>c</sup> Hohai University, 1 Xi Kang Lu, Gu Lou Qu, Nan Jing Shi, Jiang Su Sheng, China, 210098

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#### ABSTRACT

The prolonged conflict between Palestine and Israel has caused suffering and deep wounds in Palestinian society. However, amid this suffering, the Palestinians showed extraordinary resilience and a strong spirit of resistance. This study aims to analyze the text structure, social cognition, and social context in the Palestinian resistance poem *Lam Yabqo Hibrun*. The research data sources come from literature studies and internet searches. This research includes descriptive qualitative research with data collection techniques through documentation with Van Dijk's critical paradigm model. The data analysis technique includes data reduction, presentation, and conclusion drawing. The results of the research using the Teun A. van Dijk model are (1) macrostructure; (2) superstructure, and (3) microstructure. Based on the critical discourse analysis of the poem *Lam Yabqo Hibrun*, it can be concluded that the information conveyed meets the critical analysis level of Teun A. van Dijk's model (1) text structure; (2) social cognition and (3) social context. This research implies the spirit of Palestinian resistance to the oppression they face, as well as expressing a longing for freedom and justice, using metaphorical images of Jerusalem as the centre of the struggle and destruction experienced by the Palestinian people.

#### KATA KUNCI

analisis wacana kritis, konflik Palestina-Israel, puisi perlawanan

#### ABSTRAK

Konflik berkepanjangan antara Palestina dan Israel telah menyebabkan penderitaan dan luka mendalam dalam masyarakat Palestina. Namun, di tengah-tengah penderitaan tersebut, bangsa Palestina menunjukkan ketahanan yang luar biasa dan semangat perlawanan yang kuat. Penelitian ini bertujuan untuk menganalisis struktur teks, kognisi sosial, dan konteks sosial dalam puisi perlawanan palestina *Lam Yabqo Hibrun*. Sumber data penelitian berasal dari studi pustaka dan penelusuran internet. Penelitian ini termasuk penelitian deskriptif kualitatif dengan teknik pengumpulan data melalui dokumentasi dengan paradigma kritis model Van Dijk. Teknik analisis data penelitian ini meliputi redaksi data, penyajian data, dan penarik kesimpulan. Hasil penelitian menggunakan model Teun A. van Dijk yaitu: (1) struktur makro; (2) superstruktur, dan (3) struktur mikro. Berdasarkan analisis wacana kritis terhadap puisi *Lam Yabqo Hibrun* dapat disimpulkan bahwa informasi yang disampaikan memenuhi tingkat analisis kritis model Teun A. van Dijk (1) struktur teks; (2) kognisi sosial; dan (3) konteks sosial. Penelitian ini mengimplikasikan semangat perlawanan Palestina terhadap penindasan yang mereka hadapi, serta mengekspresikan kerinduan akan kemerdekaan dan keadilan, dengan menggunakan gambaran metaforis tentang Yerusalem sebagai pusat perjuangan dan kehancuran yang dialami oleh masyarakat Palestina.

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\* Corresponding author: [kholisin.fs@um.ac.id](mailto:kholisin.fs@um.ac.id)

## Introduction

In the global era, society faces rapid scientific and technological progress (Mulyani & Haliza, 2021). They are required to get information quickly and accurately to follow developments and manifestations of communication (Habibah, 2021). Communication is conveying ideas, messages, or ideas between communicating parties, aiming to share knowledge and influence each other (Pohan & Fitria, 2021). Delivering information in this communication occurs through discourse (Nasution & Tambunan, 2021). Discourse is a form of communication using words, both orally and in writing (Kuhn & Putnam., 2014). Discourse can be packaged with various intentions by the speaker to the interlocutor (Muktadir, 2016). Oral and written speakers express multiple opinions, opinions or thoughts through discourse (Safira, 2021).

Discourse includes the most comprehensive aspects of language study, including phonology, morphology, syntax, and semantics, and is influenced by situational factors in its use in society (Humaira, 2018). Discourse is a series of utterances that can convey messages according to context (Tagg et al., 2021). Context plays an essential role in communication to ensure the message is conveyed well (Jaya, 2021). Messages can be expressed orally or in writing. Discourse analysis is necessary to use language appropriately (Rahma et al., 2022)

Discourse analysis is closely related to the social dynamics of society (Willey-Sthapit et al., 2022). Discourse analysis helps to find meanings that match what the speaker or writer intended, both in oral and written contexts (Azmi et al., 2018). In the context of writing, discourse analysis can be done through syntactic and semantic analysis and quantitative content analysis (Alsaawi, 2016).

The critical discourse analysis model developed by Van Dijk is often the main choice in analyzing texts because this analysis collaborates the elements of discourse so that it can be used practically (Fayruza et al., 2021; Sujatmiko, 2020). Van Dijk grouped text into three levels: macrostructure, which includes the global meaning of the text; superstructure, which relates to the framework of the text as a whole; and microstructure, which provides meaning in small elements of text such as words, sentences, and propositions. This analysis model links the structure of language to macro and microstructure. At the same time, social cognition serves as an intermediary between text and society, allowing for a deeper social analysis of the text and its impact in the broader social context (Suryaet al., 2023).

Critical discourse analysis can be used to dissect literary works more closely regarding linguistic and social aspects (Lessoe, 2023). One type of discourse that develops in society is literary discourse (Darmojuwono, 2016). Discourse includes four purposes for language use: self-expression, exposition, literature, and persuasion (Hermawan et al., 2022). As a discourse, literary works are no different from other discourses, always present in the dialectic of texts and contextuality; that is, literary works are a representation of the author's ideology in perceiving social groups of society (subject-collective) (Sevänen, 2018).

Poetry includes written discourse and can be the subject of discourse analysis (Alfira et al., 2019). Through discourse analysis, we can find the deep meanings implied in poetry, understand the language structure used, and analyze the message and theme

the poet wants to convey (Hasan et al., 2022). Poetry can move the human mind, emotions, and imagination, giving life and joy to its readers (Akram et al., 2022). Poetry is often a reflection of the socio-political realities faced by a nation (Sabonsolin & Diones, 2022). Poetry can be a means to express and criticize the socio-political conditions that occur in society (Manresa et al., 2017). Poetry is an effective means of conveying socio-political ideas (Adeyemi, 2021). In the context of the protracted conflict between Palestinians and Israelis, poetry has become one of the most potent forms of expression of the struggle and resilience of the Palestinian people (Gonen et al., 2022). One of the works that powerfully illustrates the spirit of Palestinian resistance is the poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi.

The Palestinian-Israeli conflict has been deeply rooted in the history of the Middle East region for decades (Prawira et al., 2021). Constant oppression, occupation, and violence have left deep wounds in Palestinian society (Veronese et al., 2021). However, in such suffering, the Palestinians showed remarkable resilience and a strong spirit of resistance (Bourbeau & Ryan, 2018). The poem *Lam Yabqo Hibrun* is one of the literary works that reflects the tenacity and spirit of Palestinian resistance against their oppression (Mir, 2013). The author of the poem is Mays Abdel Hadi, a 12-year-old "Palestinian icon" from the village of Abdis in the Gaza Strip, taking up the poem's arms to fight for Palestinian rights with an extraordinary awareness of his nation's struggle (Najat, 2023). Through metaphorical language and potent symbols, the poem takes readers into the collective experience of the Palestinian people and fights for their long-trampled rights (F. Boayrid, 2019).

Previous research was similar to this study in that it analyzes critical discourse using Van Dijk's theory, although the focus differed on diverse objects. The research from Wijayanti et al. (2020) the results showed that the poem "Munajat 212" contains the meaning of text structure, social cognition and social context following the AWK model of Teun A. Van Dijk. Lestari) (2021), in her research shows that "Lexicon" means Isyana Sarasvati's living dictionary, which consists of several emotions, including spirit, sadness, warning (worry), hope, longitude, and happiness. Research (Mangila, 2023). shows that writers in poetry use discursive strategies to create Singaporean national identity by utilizing linguistic devices, lexical repetition and rhetorical figures to portray Singaporean characteristics, unify group identities and highlight important messages.

This study aimed to conduct a critical discourse analysis using Teun A. Van Dijk's model of the poem *Lam Yabqo Hibrun* by Mays Abdel Hadi. Thus, the specific purpose of this study is to understand how this poem describes and responds to the Palestinian-Israeli conflict and how it expresses the spirit of resistance of the Palestinian people. The novelty of this research is to analyze the Palestinian resistance poem *Lam Yabqo Hibrun*. This poem, released in 2023, is very popular among Indonesian universities, especially in *aroby* poetry competitions and performances at major events such as the commemoration of the International Day of Arabic on December 18, 2023. This comes in the context of heightened tensions between Israel and Palestine that are still ongoing and increasingly heated.

## Method

The method used in this study is qualitative descriptive. This type of research is *library research* that focuses on documentary analysis (Arikunto, 2022). The technique used for data collection was documentation. According to (Endraswara, (2013) data classification techniques through stages: (1) Reading and understanding the poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi (2) Reading and understanding the theoretical scope used as analysis material; (3) Identify data in the form of quotations (each stanza) to find data in poetry; (4) According to the research focuses on marking important parts for data selection; (5) Categorize data according to research objectives, group data into corpora data, and arrange data into systematic structures; (6) Analyze and interpret data following research elements. The data analysis technique (Miles & Huberman, 1992) includes data reduction, presentation, and conclusion drawing or verification. Data analysis in this study includes aspects of text structure, social understanding, and social context, as explained in Teun A. Van Dijk's analysis model, which emphasizes linguistic aspects and related contexts (Eriyanto, 2011). The data source used is the text of the poem "*Lam Yabqo Hibrun*." The data collection was done using data classification techniques.

## Results

The following are the results of Teun A. Van Dijk's critical discourse analysis of the Palestinian resistance poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi. The analysis will be presented in general through tables that will be explained in more detail in the discussion.

Table 1. Results of Van Dijk Text dimension analysis

Discourse Structure	Element	Findings
Macro Structure (Thematic)	Topic/ Theme	Hopes and dreams awakening solidarity and determination to change the fate of Palestine
Super Structure (Schematic)	Scheme	The poem's opening begins with stanzas 1-4, emphasizing that the poet is ready to sacrifice everything for a specific purpose. In stanzas 5 to 34, the poem's content explores the Palestinian population's conditions, struggles, and sufferings, reflecting a determination to seek liberation and justice. The stanzas 35-37 are concluding poems, affirming Jerusalem's importance and inviting the reader to act for the holy city after reflecting on the journey in the poem.
Microstructure (Semantics)	Background	The social setting in this poem reflects the political and social tensions in Palestine, where people live under oppression but still struggle for freedom and justice. This can be seen from the determination in stanza 9, the cruelty in stanza 19, and the importance of awareness in stanza 11.
	Detail	Important details in this poem are in the 1 <sup>st</sup> , 2 <sup>nd</sup> , and 3 <sup>rd</sup> stanzas: 1 <sup>st</sup> stanza: "لم يبق حبر اذا خير المداد دمي" indicates there is no ink left. 3 <sup>rd</sup> stanza: "فاكتب عن القدس مهوى الوح يا قلبي" emphasizes the importance of Jerusalem to the author. 3 <sup>rd</sup> stanza: "واكتب فديتك عن" and "احلمها" illustrates the importance of the author's dream. Assertive words such as "لم يبق", "اذا", and "اكتب" emphasize the absence of ink, the importance of Jerusalem, and the writer's dream.

Discourse Structure	Element	Findings
	Meaning	The poem highlights Jerusalem's importance as a spiritual and historical symbol and calls for maintaining identity and faith in conflict and oppression. It also expresses sadness for the Palestinian people's suffering and a desire for freedom and peace. For example, stanza 3 emphasizes Jerusalem as a spiritual and emotional center, while stanza 11 expresses the spirit of resistance against oppression. The 24 <sup>th</sup> stanza emphasizes the importance of rejecting disbelief and maintaining faith.
	Presumption	The text emphasizes that Jerusalem was an important spiritual center for the author and his people. This is reflected in expressions such as "heart of the soul" and "home of the sanctuary." The microstructure shows this presupposition through stanzas such as "لم يبق حبر اذا خير المداد دمي" (1st stanza), "فاكتب عن القدس" (2nd stanza), and "يا قدس تبكي حواركي التي نطقت" (15th stanza).
Microstructure (Syntax)	Sentence form	Sentence forms include news-active, active-expectation, command-active, and question-active sentences.
	Coherence	Stanzas 1 and 2 discuss "ink," highlighting the relationship between its scarcity and quality. Stanzas 3 and 4 focus on Jerusalem and a dream. Stanzas 5 and 6 emphasize "If... then..." without regret. Stanzas 7 and 8 address Palestine and unity. Stanzas 9 and 10 relate to liberation and life's purpose. Stanzas 11 and 12 touches on eternity and delayed dreams. Stanzas 13 and 14 reflect a rebellious spirit. Stanzas 15 and 16 convey pain and anxiety through sad birdsongs. Stanzas 17 and 18 discuss the suffering under siege. Stanzas 19 and 20 express rejection and the destruction of olive oil. Stanzas 21 and 22 connect Palestine to prophets and criticize the Arabs. Stanzas 23 and 24 address the death of conscience and impartiality. Stanzas 25 and 26 deal with violence and terrorism. Stanzas 27 and 28 reflect on belief and non-Arab oppression. Stanzas 29 and 30 discuss dreams and nighttime guidance. Stanzas 31 and 32 celebrate glory and conquest. Stanzas 33 and 34 anticipate Palestine's healing. Stanzas 35 and 36 symbolize blooming roses and chivalry. Stanzas 37 and 38 suggest repentance and revenge, indicating a crucial shift in attitude.
	Pronouns	In the entire stanza, there are thirty-one uses of pronouns. Among them, the pronoun "I/my" appeared seven times, the pronoun "he/ his /her/ its" appeared six times, the pronoun "you" appeared eleven times, the pronoun "we/us" appeared five times, and the pronoun "they" appeared twice.
Struktur mikro (Stilistika)	Lexicon	"حبر" (ink) "مداد" (ink) "قلم" (pen) "مهورى" (beloved) "أحلم" (dream) "سبيل" (olive tree) "قدس" (Yerusalem) "حرم" (holy place) "زيتونة" (road) "تحرير" (liberation) "فرقة" (group) "أذن" (ear) "فضة" (harsh word) "سيوف" (sword) "طهر" (comes) "فارس" (knights) "حلم" (dream) "عصافير" (sick) "سقم" (Arabs) "عرب" (Egypt) "مصر" (bird) "الم" (pain) "ندم" (regret) "سامته" (poisonous) "عدم" (absence) "أرض" (soil) "أنبياء" (Prophets) "ضمائر" (conscience)

Discourse Structure	Element	Findings
		"إرهاب" (violence) "عنف" (disbelief) "كفر" (Samarham) "سامر" (terrorism) "قهارة" (oppression) "مرشد" (hint) "عيد المجد" (feast of glory) "فتوحة" (conquest) "ديات" (night) "صدا" (echo)
Microstructure (Rhetorical)	Graphics	All verse texts are written in a single block without any format change, emphasizing the substance of meaning and message rather than visual appearance. The text is written in Arabic script.
	Language Style	The styles found in poetic texts include hyperbole, association, personification, repetition, and metaphor.

## Discussion

### Text Analysis

#### (1) Macrostructure

The macrostructure is a general description of a text. This element is called thematic. Thematic poetry is the main idea the poet puts forward through his poetry (Huda et al., 2020). The theme of poetry usually expresses the essential human problem (Kurniawan & Zubaidah, 2023). Based on this, the theme of the poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi. Echoing the spirit of resistance and determination to fight for liberation and justice for Palestine in conditions of oppression and hardship, it highlights the importance of hopes, dreams, and awareness of guilt in the face of all challenges while awakening solidarity and determination to change the destiny of Palestine for the sake of human freedom and dignity. The poem "*Lam Yabqo Hibrun*," which means "There is no ink left," describes a situation where a person is willing to sacrifice everything, even his blood, to fight for something that is considered necessary with the meaning of a symbol of determination and commitment in the face of obstacles or injustice, where the individual is willing to do anything for a specific goal or idealism, even though he must lose all the means or abilities he has. The poem is in line with the findings in a study (Hasibuan & Sikumbang, 2022) that analyzed the song 'Komang' lyrics using Van Dijk's C.D.A. approach, where the lyrics contain social criticism of injustice and power structures. The analysis shows that the lyrics function as a form of resistance to oppressive power structures.

12-year-old Mais Ayman Abdel wrote the poem Had from the village of Abdis, who became a refugee in 1948 in the Gaza Strip. She considered poetry the primary means of spreading the Palestinian cause to the world. The secret of her success was his belief that the knowledge gained in childhood formed a solid foundation, and her love for his homeland drove him to express those struggles through revolutionary poetry. However, he wanted a life like other children whose reality was full of war and destruction from birth. For her, poetry and talent became a tool to express Palestinian resistance, and each individual contributed according to their position in the struggle.

#### (2) Super Structure

Van Dijk, 1985 (Tarigan et al., 2023) In his writing, Structures of news in the press, explains that superstructure refers to the basic structure of a discourse or writing, as it generally occurs in conversation or writing. This structure usually consists of an introduction, a central part, a conclusion, and a closing. Based on the poem *Lam Yabqo*

*Hibrun* by Maisa Abd Elhadi, a discourse scheme is found: opening, content, and closing. The opening part of the poem's discourse, stanzas 1-4, is as follows:

لم يبق حبر اذا خير المداد دمي  
فاكتب عن القدس مهوى الروح يا قلبي  
واكتب فديتك عن أحلمها  
واذا فاتتك زيتونة فامسح بلا ندم

The opening begins by emphasizing that no ink is left if it is better used for his blood, hinting that the poet is prepared to sacrifice everything for a specific purpose.

The content of the poem's discourse is stanzas 5 through 34, as follows:

يا قدس جار العدى والعرب ما التفتو  
كيف الخلاص اذا يا موطن الحرم  
كيف السبيل الى التحرير غايتنا  
ونحن في فرقة والاذن في صمم  
يا من ترى منك خير الناس كلهم  
بالفضة الطهر يا عرابة الكلم  
قد كنت ارجو اكون اليوم فارسها  
يؤجل الدهر حلبي .. آه من حلبي  
كذا تقول سيوف الثائرين  
متى سنعلن المصر بعد الاشهر الحرم  
يا قدس تبكي حواريكى التي نطقت قهرا  
وضجت مع الايام من سقم  
حتى العصافير غنت لحنها شجنا  
ولم تعد تنتشي من شدة الالم  
ولا لياليك من طول الحصار لها أنس  
وعودك مكسور بلا نغم  
زيتونك الغر كم سامته غائلة  
من العدا فتداعى صار كالعدم  
بالله يا قدس  
أرض الأنبياء  
أما رأيت كيف بني العرباء كالريم  
مات ضمائرهم  
وانفضت سامرهم

وكل من سار بالكفر المبين رم  
 فوفمة العنف والارهاب  
 تلحق من يروم غوثق، يا قهارة العجم  
 محلم محلم  
 اري في ديات الليل بارقة  
 لعلها مرشد للقوم كالعلم  
 لعلها كد عيد المجد قاطبة  
 مجد الفتوحة لا أخت ذاك السلام  
 فتشتفي قرب للقدس  
 ما حركت إلا صدا  
 من نضر الورد والعلم القدس  
 يا فارس القدس  
 توبى انت غايتنا فكل انت  
 سر للقدس وانتقم

In this part of the poem, the messenger tries to describe the suffering and oppression experienced by Palestine and its population, as well as the determination to seek liberation and justice. The verses also explore uncertainty, cruelty, rejection, and hope in the ongoing conflict surrounding the holy city.

The Concluding Section of the poem's discourse, stanzas 35-37 are as follows:

يا فارس القدس  
 توبى انت غايتنا فكل انت  
 سر للقدس وانتقم

In the concluding part, the presenter emphasized the importance of Palestine and encouraged concrete action. By saying, "*Walk to Jerusalem and take revenge*," the discourse presenter responds immediately to the situation described in the poem. This conclusion not only gives a conclusion to the journey expressed in the poem but also gives direction and a call to the reader to unite and act in the fight for Palestine. This shows that the cover becomes an exposure to ideology as a belief system (SK), which provides a view or action recommended or desired by the discourser. The above statement is in line with Yaqin's opinion (Yaqin, 2017), which says that each part of the discourse contains exposure to certain ideologies and specific ideological exposure patterns, namely ideology as a system of thought (SP), ideology as a system of action (ST), and ideology as a belief system (SK).

From the analysis above, it can be concluded that the initial part of the discourse exposes ideology as a system of thought (SP), followed by the middle part, which exposes ideology as a system of action (ST) and ends with the final part, which exposes ideology as a belief system (SK).

## (3) Microstructure

## (a) Ideological representation based on word selection

In the critical discourse analysis of van Dijk's model, it is essential to pay attention to microstructure. This is because the structure allows us to understand the social cognition underlying the discourse presenter (Suryaet al., 2023). Broek et al. (2017) explain, "Microstructure refers to the locally prevailing meanings in a discourse, which can be analyzed in terms of semantics, syntax, stylistics, and rhetoric." The semantic aspect includes elements such as background, details, hidden intent, and the process of abstraction. The syntactic aspect is related to sentence structure, consistency, and phrase selection. The stylistic element focuses on word selection and writing style. The rhetorical aspect refers to the strategies the speaker uses to emphasize certain elements in the text, such as the visual layout, written format, metaphors, and linguistic expressions chosen (Hameed et al., 2020).

For finding ideological representations in the poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi, data is classified into three categories: word selection, sentence selection, and stylistic use (Zulaeha, 2016). At the word level based on the poem "*Lam Yabqo Hibrun*," the pronouns possessive (possessive pronouns) and persona pronouns often appear in almost all paragraphs in the poem. Such pronouns include I (first-person pronouns), You (second-person pronouns), and He (third-person pronouns). Possessive pronouns include *ku*, *mu*, and *nya*. First-person pronouns (I) and possessive pronouns (*ku*) in the poetic discourse, for example, are found in the following fragments of the poem's discourse:

قد كنت ارجو اكون اليوم فارسها

(I hope to be his knight today)

يؤجل الدهر حلمي.. آه من حلمي

(Eternity delays my dreams... Oh, my dream)

The first-person pronoun "I" and the possessive pronoun "my" are used to introduce themselves and affirm the position of the discourse presenter on an equal footing with the reader. Using "I" allows the expression of personal experiences, thoughts, and views, creating a personalized approach and showing subjective engagement to the audience. In contrast, the possessive pronoun "my" helps affirm the personal identity of the discourser, unifies the subjective relationship to the topic, and enriches the personal dimension in delivering the message (Lutfin, 2021).

Second-person pronouns (You/Your) and possessive pronouns (your) in the poetic discourse, for example, are found in the following fragments of the poetic discourse:

توبى انت غايتنا فكل انت

(Repent, you are our goal; everyone is you)

زيتونك الغر كم سامته غائلة

(Your olive oil is very toxic)

The second-person pronoun (you) and the possessive pronoun (your), compared to the third-person pronoun (he/she) and its possessiveness, indicate a hierarchy that places the second person lower. In addition, the second person pronoun (You) and its

possessives refer to subjects used as examples by speakers to describe problems that are rife in society (Amira, 2023).

The use of second-person pronouns (you) and possessive pronouns (your) indicates the closeness between the speaker and the designated subject, indicating a close relationship, be it in terms of gender, age, fate, or the same group as the speaker. This is because second-person pronouns (you) and possessive pronouns (your) are commonly used in familiar communication, such as between peers or younger people. The speaker's use of the second word aims to make the idea more accessible for the reader to accept because it feels closer and more relevant to their experience. For example, in a poetic discourse, third-person pronouns (Jerusalem) and possessive pronouns (its) might be used, as found in the following fragment of the poem:

فاكتب عن القدس مهوى الروح يا قلبي

(So write about Jerusalem, the heart of my soul, my pen)

واكتب فديتك عن أحلمها

(Please write down your ransom about its dream)

In this poem, using third-person pronouns (Jerusalem) and possessive pronouns (its) affirms a higher position for Jerusalem, signifying reverence and exaltation of it. As an object of poetry, Jerusalem is held up as something that serves as a guide, role model, and solution to the problems faced by the subject, represented by second-person pronouns (You) and possessive pronouns (your). Using "its" to refer to Jerusalem places it separately from the speaker or writer. It affirms its existence as a respected and preeminent subject in the poem's context. Discourse presenters use this to show the existence of the idea they initiated so that discourse readers can believe it. The above statement aligns with Fairclough's opinion, 1995 that word selection is not only a technical issue but also part of ideological practice. The words chosen in a text reflect the speaker's socially and ideologically different areas of experience.

So it can be concluded that the use of first-person pronouns (I), second-person pronouns (You), and third-person pronouns (Jerusalem), as well as the possessive pronouns my, your, and its, are communication strategies applied by the speaker to ensure that the reader understands the background and existence of the idea presented, so that the concept can be accepted, trusted, and implemented by the reader.

(b) Ideological representation based on sentence selection

Based on the poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi, various sentence forms include news-active sentences, hope-active sentences, command-active sentences, and question-active sentences.

News sentences in the discourse of the poem, for example, are found in the following fragment of the poetry discourse:

ولم تعد تنتشي من شدة الألم

(He was no longer drunk because of the severity of the pain)

وعودك مكسور بلا نغم

(Your promise is broken without melody)

وضجت مع الايام من سقم

(I became ill for a few days)

فتشتفي قرب للقدس

(He recovered near Jerusalem)

News sentences in the poem are used to introduce ideas, give an idea description, explain ideas, tell the existence of ideas, and compare ideas so that the discourse reader considers the idea better.

The sentence of hope in the discourse of the poem, for example, is found in the following fragment of the poetry discourse:

فاكتب عن القدس مهوى الروح يا قلبي

(So write about Jerusalem, the heart of my soul, my pen)

واكتب فديتك عن أحلمها

(Write down your ransom about his dream)

وكيف الخلاص اذا يا موطن الحرم

(Then how is the salvation, O house of the sanctuary?)

كيف السبيل الى التحرير غايتنا

(How does the path to liberation become our goal?)

The phrase of hope in the poem reflects the equality of position between the discourse presenter and the reader. Through the sentence of hope, the discourse presenter exposes the problem at hand and presents a solution in the form of an idea, hoping the reader can apply the concept.

The command sentence in the poetry discourse, for example, is found in the following fragment of the poetry discourse:

واذا فاتتك زيتونة فامسح بلا ندم

(If you miss an olive tree, clean it without regret)

The command sentence in the poem expresses the power of the discourse conveyer by instructing the reader to perform a specific action, namely seeing and paying attention to the idea conveyed. The action is in the form of a command to see and stick to the idea conveyed.

Question sentences in the poetry discourse, for example, are found in the following fragment of the poetry discourse:

متى سنعلن المصير بعد الاشهر الحرم؟

(When will we announce Egypt after the holy month?)

Question sentences in poems stimulate readers or listeners to reflect on the topics raised in the poem. By asking rhetorical questions, poetry indirectly invites the reader to consider the theme or issue discussed, builds an atmosphere of reflection or introspection, and actively involves the reader in understanding and interpreting the literary work.

All forms of sentences above are active sentences that show the dominance of actors in conveying ideas. The absence of passive voice in the poem shows the enormous power of the actor in introducing, explaining, and inviting people to apply concepts.

The statement aligns with the views expressed by Yaqin (2017), which states that a sentence is the smallest unit in discourse created by a particular individual or community with a specific purpose. Thus, it can be concluded that each type of sentence in the poem has a particular purpose. Furthermore, the form of the sentence above reflects the discourse presenter's dominance in conveying his ideas.

(c) Ideological representation based on stylistic use

Based on the poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi, it is found that language styles include hyperbole, association, personification, repetition, and metaphor.

The hyperbole in the discourse of the poem, for example, is found in the following fragment of the poetic discourse:

وإذا فاتتك زيتونة فامسح بلا ندم

(If you miss an olive tree, clean it without regret)

Hyperbole is used to emphasize the importance of action or opportunity. The poet uses the image of a missing olive tree to represent a mistake that should not happen and must be addressed immediately. In poetry, hyperbole gives a grand impression to the figure used as a role model for the idea initiated by the discourse presenter. This is done so that the reader of the discourse can understand and acknowledge the idea's existence.

There are associations in the discourse of the poem, for example, in the following fragment of the poetry discourse:

مجد الفتوحة لا أخت ذاك السلام

(The glory of conquest, not the brother of that peace)

The association in the poem compares the glory of conquest with peace to highlight the essential difference between the two. Using the figures of association, the poet creates equality between two concepts, even allowing what was considered initially low to exceed what was originally higher. It aims to reinforce the value of the ideas conveyed by the poet.

Personification in the discourse of the poem, for example, is found in the following fragment of the poetic discourse:

حتى العصافير غنت لحنها شجنا

(Even birds sing their songs sadly)

The personification in the poem gives human nature to birds, creating an atmosphere of profound sadness. The personification transforms inanimate objects as if they were living like humans. In the context of poetry, personification is used to describe inanimate objects with human nature, making ideas easier to understand because they are close to human experience.

The repetition in the discourse of the poem, for example, is found in the following fragment of the poetry discourse:

محلم محلم

(Dreamer Dreamer)

توبى انت غايتنا فكل انت

(Repent, you are our goal; everyone is you)

The repetition of words or phrases emphasizes the concept conveyed powerfully. Repetitions repeat words in a sentence. In poetry, repetition is used to affirm the closeness of an idea to people's lives, facilitating communication between the presenter and the reader.

The statement aligns with Fairclough's views (1989) (Yaqin, 2017), which states that language has power. From every figure of speech in poetry, there is a meaning that aims to glorify ideas, build more value than ideas, bring ideas closer to human life, affirm ideas, and remind them of the existence of these ideas. The representation of ideology in the choice of words, sentences, and language style also corresponds to the views (Yaqin, 2017), which emphasize that discourse is structured thoughtfully, especially in its linguistic aspects, including vocabulary, sentences, and style.

Metaphors in the discourse of the poem, for example, are found in the following fragment of the poetic discourse:

لم يبق حبر اذا خير المداد دمي

(There is no ink left if the ink is good for my blood)

Metaphors are used to describe very critical or desperate circumstances. Poets use the metaphor of ink to represent a finite power or source, which would cost lives if used.

### *Social Cognition*

The social cognition reflected in this poem illustrates the author's understanding and perspective on Palestine's political and social dynamics (Aman & Khamis, 2021). The poem reflects a deep understanding of the importance of Jerusalem in religious and cultural aspects, as well as its current struggles. The author's opinions and attitudes are reflected through words that show a solid emotional and spiritual bond with Jerusalem, calling it the "heart of the soul" and "the home of the holy place." The poem also expresses aspirations for the liberation and protection of Palestine while voicing disappointment at the indifference and oppression experienced by the Palestinian population.

### *Social Context*

Social context in poetry is seen from the influence of power and access in discourse. Although not directly connected to political power or mass media, the poem is interwoven with complex social contexts, especially in conflicts in the Middle East, particularly on the status of Palestine. Political influence and mass media play a role in the way Palestinians are represented in public conversation. In this context, this poem can be seen as part of an alternative narrative effort that strives for justice and restoration amid Palestine's complex political and social situation.

## **Conclusion**

The poem *Lam Yabqo Hibrun* by Maisa Abd Elhadi effectively meets the criteria of discourse analysis using Teun A. van Dijk's model, covering macrostructure,

superstructure, and microstructure. The poem fosters a spirit of resistance for the liberation of Palestine, emphasizing hope, dreams, guilt awareness, and solidarity for freedom and human dignity. The superstructure analysis reveals that the poem is well-structured, with an introduction, content, and conclusion that underline the poet's commitment to sacrifice for a cause, explore Palestine's struggles, and urge action for Jerusalem's liberation. The microstructure analysis shows ideological representation through word choices, sentence forms, and various language styles like hyperbole, personification, and metaphor. The poem's social cognition highlights the significance of Jerusalem in religious and cultural contexts, expressing the aspiration for Palestine's liberation and disappointment with ongoing oppression. In its social context, the poem serves as an alternative narrative in the Middle Eastern conflict, advocating for justice and restoration amid the complex situation in Palestine. A recommendation for future research is an exploration of the impact of poetry on different audiences. In addition, the urgency of researching similar works in various cultural contexts can provide deeper insights into the intersection between poetry and socio-political movements.

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