



Metaphorizing Hope in Palestinian War: Cognitive Semantics Analysis on Hiba Abu Nada's Poetry

Putri Nurmasyitah*

Sunan Kalijaga State Islamic University

Laksda Adisucipto St, Papringan, Caturtunggal, Depok, Sleman Regency, Yogyakarta Special Region 55281

Email: putrinurmasyitah23@gmail.com

Hisyam Zaini

Sunan Kalijaga State Islamic University

Laksda Adisucipto St, Papringan, Caturtunggal, Depok, Sleman Regency, Yogyakarta Special Region 55281

Email: hisyam.zaini@uin-suka.ac.id

Nurul Amin bin Mustafa

Selangor Islamic University

Bandar Seri Putra, Kajang, Selangor, Malaysia

Email: aminmustafa602@gmail.com

ABSTRACT

This study seeks to elucidate the metaphor of hope in Hiba Abu Nada's poetry through Michael C. Haley's perspective. This research employs a descriptive qualitative methodology, extracting data narratively from the poetry of Hiba Abu Nada. Moreover, it is characterized by its foundation in Michael C. Haley's metaphorical perspective, which proposes nine metaphors within a poem. The data analysis technique involves examining the components of the poetry. Initially, the data was categorized according to the interpretation of metaphors from Michael C. Haley's viewpoint and then discerning the significance of hope inherent in the metaphors inside Hiba Abu Nada's poetry. Moreover, correlating the derived meaning with the realities experienced by the populace of Gaza. This study identified eight categories of metaphors in three poems by Hiba Abu Nada: 7 metaphors of being, one cosmos metaphor, one energetic metaphor, one terrestrial metaphor, two object metaphors, one living metaphor, three animate metaphors, and four human metaphors. The aforementioned metaphors illustrate the significance of hope in the peacefulness of prayer and the illumination martyrs provide. Amidst the misery of the Gaza populace, there exists a yearning for peace and prosperity, a desire to endure and meet their needs, and global empathy for their plight.

HISTORY

Received: 11/10/2024

Reviewed: 26/12/2024

Revised: 30/12/2024

Accepted: 30/12/2024

Published: 31/12/2024

KEYWORDS

Metaphor,

Hope,

Hiba Abu Nada,

Cognitive Semantics,

Palestine

Recommended citation: Nurmasyitah, P., Zaini, H., & bin Mustafa. N.A. (2024). Metaphorizing hope in Palestinian war: Cognitive semantics analysis on Hiba Abu Nada's Poetry. *Lisaniya Adabiya: Studies in Language and Literature*, 1(2), 107-120.

* Corresponding author. Email: putrinurmasyitah23@gmail.com

Available online at: <https://ejournal.lisaniyaadabiya.id/index.php/lasill>

Copyright © 2024 by Authors. This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/)



1. INTRODUCTION

Metaphors, as a fundamental element of poetry, can elucidate its underlying meaning. Metaphor is an integral component of poetry. Metaphors play a pivotal and intensive role in employing comparisons inside literary works to differentiate aesthetic quality. A metaphor is a form of comparison. Comparison is considered the paramount kind of *majas*, as all *majas* fundamentally embody the comparison principle (Nabila & Hasanah, 2021). Poetry frequently uses metaphors to communicate significant messages, particularly in intricate social and cultural contexts. Poetry employs language to evoke imagination (City et al., 2018). Poetry aims to express the author's emotions through eloquent language, subsequently forming stanzas (Salsabila, 2023). One of the lines in Hiba Abu Nada's poetry suggests hope amidst the apprehension of the Palestinian-Israeli conflict.

أسود إلا من نور الشهداء.

Black except for the Light of the

Hiba Abu Nada vocally articulates the situation in Palestine via her Facebook and X social media platforms. The author seeks to elucidate the implicit message conveyed by her chosen diction in poetry, reflecting the social context she experienced at that time. Amidst the agony of the people of Gaza, they naturally aspire for peace and prosperity, striving to survive and meet their necessities, alongside the global awareness of their plight. This research will elucidate the elements present in Hiba Abu Nada's poetry.

This study indicates that Hiba Abu Nada's poetry, rooted in the strife in Gaza, possesses a unique allure since it communicates optimism amid adversity. Abu Nada used analogies to illustrate the experiences of individuals in Palestine. She offers a novel viewpoint on hope to culturally resist oppression. This renders the poem intriguing for examination via the lens of cognitive semantics. Michael C. Haley's approach particularly underscores the interplay between metaphor, culture, and social context in meaning construction.

Prior research has not examined Hiba Abu Nada's poetry as a material object, particularly within cognitive semantic studies. This gap has motivated the author to explore the underlying messages in Abu Nada's poetry, which directly reflect the Israel-Palestine conflict. The author reviews the focus of this research to discern the meaning of metaphor, identifying several studies that analyze metaphor as its formal object. Numerous studies on metaphor illustrate the range of methodologies and subjects that enhance linguistic analysis. The initial study (Nabila & Hasanah 2021) indicates that Goenawan Mohamad's poetry predominantly features implicit metaphors, primarily emphasizing the metaphorical categories of circumstances and people. A study by Pebriawati (2016) examines love metaphors in Ibn Hazm's *T{auq Al-Hamamah*, utilizing Michael C. Haley's semantic field and cultural metaphors. This study demonstrates a significant relationship between the paradoxical and abstract concept of love and Andalusian Arab culture.

Research on metaphor encompasses contemporary works, including Kenshi Yonezu's album "Stray Sheep" and the lyrics of Taylor Swift's "Red." Kenshi Yonezu's album prominently employs the metaphor of being, serving a significant aesthetic

function (Azrianti et al., 2022). Research on Taylor Swift's lyrics illustrates the concept of love through various metaphors, such as love as goods, games, signs, and colors, highlighting the complexity of emotions in art music (Syah et al., 2020). Furthermore, a study by Ardiansyah et al. (2019) on the literary works of Fiersa Besari indicates that metaphors within nominal phrases frequently draw from abstract domains, including emotions, time, and social relationships. The metaphorical sources identified encompass elements from plants, construction, and light.

A study of Nizar Qabbani's work in *Kitab Al-Hubb* examines love metaphors through the lens of sources and targets, drawing on the theories of Lakoff and Johnson and Michael C. Haley (Nirwana, 2021). Consequently, love metaphors are represented through natural elements, objects, and humans, reflecting a perspective on love that encompasses aesthetics and profound significance. More specific studies, such as analyzing the lyrics of "Sampai Jadi Debu," indicate that metaphors enhance artistic works while conveying particular atmospheres or states (Salsabila, 2023). These studies demonstrate the significance of metaphor as both a conceptual and aesthetic instrument in comprehending literary, musical, and cultural artifacts.

Based on some of the relevant studies on metaphors, this study makes a significant scientific contribution since it focuses on the element of novelty-expressing the meaning of hope through the nine categories of metaphors established by Haley. It also demonstrates how Hiba Abu Nada's vocabulary and metaphorical structure are inspired by the Palestinian social environment, particularly in Gaza. This study not only fills a vacuum in the literature but also shows the power of poetry as a tool for social documentation and moral battle. This research will provide a fresh understanding of how metaphors can be employed to create a story of optimism amid ongoing conflict and inspire readers to better comprehend Palestinian society.

2. METHOD

This research employs a qualitative design that extracts data narratively from the poetry of Hiba Abu Nada. Additionally, it is grounded on Michael C. Haley's metaphorical approach, which proposes nine metaphors inside a poem (Haley, 1980). This qualitative methodology employing metaphor analysis tools presents a compelling case in literary research, as it enables scholars to investigate the profound significance of literary works, considering both the text itself and the surrounding social and cultural context. This research, grounded in Michael C. Haley's perspective, provides a robust theoretical framework for comprehending the function of metaphor as an artistic communication instrument that encapsulates the Gazan populace's experiences, feelings, and aspirations as depicted in Hiba Abu Nada's poetry.

The research's data source is a poem published by Hiba Abu Nada on his social media account, which is as follows.

Platform	Account	Link	Date
Facebook	هبة أبو ندى	https://bit.ly/FBhibaabunada	11 th Oct 2023
X	@HebaAbuNada	https://bit.ly/Xhibabunada	9 th Oct 2023

Another data source is a secondary data source, where Hiba Abu Nada recited her poem, which was broadcast on the Alkofiya TV YouTube channel as follows:

Platform	Account	Link	Date of Access
Youtube	Alkofiya Tv	https://bit.ly/YouTubeHibaabunada	25 th Mei 2024

The data was obtained from documented poems related to the issues in this study, specifically those that may include metaphors of hope. The employed data collection method is the listening approach: the auditory transcription of textual material from Hiba Abu Nada's poetry sourced from her social media platforms. Additionally, the free listening technique was employed, allowing researchers to study the utilization of metaphors. The analysis of data was performed by examining the components of the poem. Initially, the data was categorized according to Michael C. Haley's (1980) interpretation of metaphor, which delineates nine classifications: being, cosmos, energetic, substances, terrestrial, object, living, animate, and human. Secondly, the significance of hope is revealed inside the poetry metaphor articulated by Hiba Abu Nada. Moreover, correlating the derived meaning with the realities experienced by the populace of Gaza.

3. RESULT

Various types of metaphors were identified according to Michael C. Haley's concept. Analysis of the nine metaphor perspectives reveals eight distinct categories within the three poems of Hiba Abu Nada. These include seven metaphors of being, one cosmos metaphor, one energetic metaphor, one terrestrial metaphor, two object metaphors, one living metaphor, three animate metaphors, and four human metaphors. Some of these findings can be expressed in percentage terms as follows:

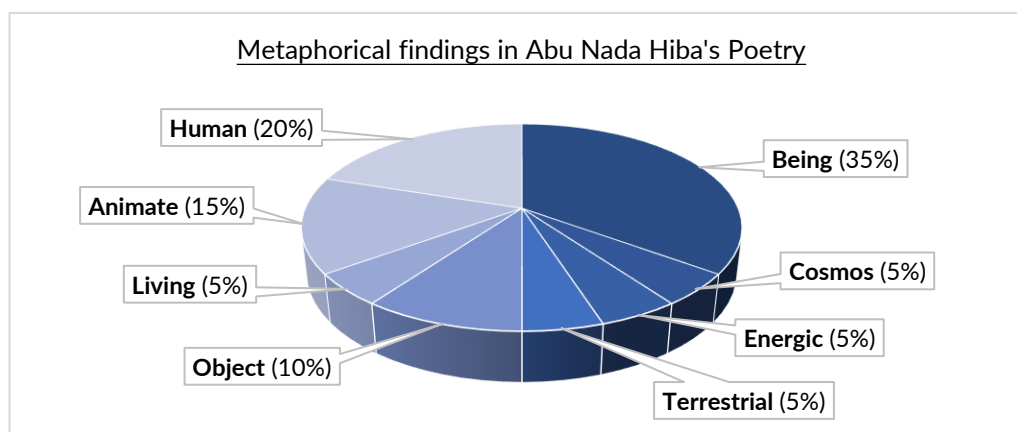


Diagram 1. Metaphorical Findings in Hiba Abu Nada's Poetry

a. Metaphor of Being

The predominant metaphor identified in this study is the metaphor of being, which pertains to abstract concepts such as truth and love (Haley, 1980) (Aji, 2016). The subsequent examples illustrate metaphors present in Hiba Abu Nada's poetry.

Text	Translation	Metaphors
تغيرُ بابتسامتها مساره	<i>Little kids change the rocket's direction with their smiles</i>	ابتسامه

هَبِيهَم مِثْلَهُم مَوْتًا جَمِيلاً	Please give them a death as beautiful as they are; also give them a pleasant death)	جميلاً
بَعْرًا حِصَارِنَا	(Take refuge) in the glory of our siege	عَرَّ
سَيَنْقَشُعُ الْغُبَارُ وَيَضْحَكَانِ	It will be like dust that vanishes and laughs	يَضْحَكَانِ

The aforementioned data findings illustrate the metaphor of being in the poetry of Hiba Abu Nada, which is delineated as follows.

Excerpt 1.

تَغْيِيرُ بَابِتْسَامَتِهَا مَسَارَهُ

Little kids change the direction of rockets with their smiles

The first metaphor is located in the sentence *تَغْيِيرُ بَابِتْسَامَتِهَا مَسَارَهُ*, where the word "ابتسام" 'smile' is contrasted with the phrase *تَغْيِيرُ مَسَارَهُ* 'changing its direction'. The dhamir "هـ" in the word "مَسَارَـ" refers to the meaning of *rocket*, while the implicit subject in this phrase is *children*, derived from the preceding word *الصفار*. The term 'smile' fundamentally signifies pleasure and joy. Conversely, 'rocket' represents a means of destruction that targets Palestinians. The assertion that the word 'smile' can alter the trajectory of a rocket is illogical. A smile can be compared to "the force that instills hope." Children, who typically lack comprehension of their surroundings, might yet smile and engage in play during attacks. This may instill hope in adults to persevere for the benefit of the next generation.

Excerpt 2.

هَبِيهَم مِثْلَهُم مَوْتًا جَمِيلاً

Please give them a death as beautiful as they are

The subsequent metaphor identified is the stanza *هَبِيهَم مِثْلَهُم مَوْتًا جَمِيلاً*. The word *جميلاً* 'beautiful' represents a metaphor as it serves as an abstract characterization of an entity. It is contrasted with the term *مَوْتًا* 'death,' which signifies sorrow. Indeed, these two terms are inherently contradictory when combined as *shifah* and *maushuf*. However, in context, the term "they" in this statement refers back to "children." The author characterizes the youngsters in this poem as "beautiful" due to their ability to smile despite enduring agony. The adjective *جميلاً* can be compared to the author's aspiration that the children who perished due to the war depart from the earth in a state of beauty.

Excerpt 3.

بَعْرًا حِصَارِنَا

(Take refuge) in the glory of our siege

The metaphor in this sentence is the word *عَرَّ* 'glory.' This word contrasted with the *حِصَار* 'siege.' The implication is that the Israeli military encircles the inhabitants of Gaza. Siege is a process or method of surrounding an entity, preventing individuals within from escaping. The author employs the term *glory* in place of *siege*, creating incongruity in the sentence. Nevertheless, the term *glory* in this context imparts a favorable connotation to the word *siege*, whereas the inhabitants of Gaza are the victims. This suggests that the circumstances may enhance the standing of the people

of Gaza in the eyes of God due to their resilience and perseverance in enduring the assaults.

Excerpt 4.

سينقشعُ الغبارُ ويضحكانِ

It will be like dust that vanishes and laughs

The metaphorical expression in the data is the term يضحكانِ, which is a form of *fi'il mudhari'* with the pronoun "هما." The *muthanna* in this expression is returned to the previous stanza *إنَّ من عشيقة وماتا*, which is the word عشيقة which means to love (*they are two people*) and means to die (*they are two people*). Both represent variants of *fi'il madhi*. In this context, it can be translated as "*Indeed, those couples who love and perish will be akin to dust that vanishes and will laugh.*" The terms "laugh" and "vanish" have opposing connotations. This demonstrates the author's aspiration, evidenced by the incorporation of *fi'il mudhari'* in the stanza. The ambition that each spouse that perished due to the Israeli army's assaults may find happiness following their anguish. Their solitude is negated by the application of the *muthanna* in the *fi'il*.

b. Cosmos Metaphor

The cosmos metaphor encompasses celestial entities such as the earth, sun, and sky. The notion of the cosmos extends vast distances, yet cosmic entities possess spatial and locational attributes that render them observable by human perception (Haley, 1980). Hiba Abu Nada's poem has a singular metaphor about the cosmos.

Excerpt 5.

وألوانَ السحابِ من الدخانِ

And the cloud color of the smog

The cosmos metaphor is illustrated in the expression through the word السحابِ 'cloud', particularly when contrasted with the phrase ألوانَ 'color.' The expression ألوانَ السحابِ constitutes an *idhafah* structure serving as the second *maf'ul bih* following the phrase طعمَ البرتقالِ in the preceding stanza, as a result of the verb حوطت. If a line of meaning is established independently of the prior stanza, the phrase فقد حوطت ألوانَ السحابِ translates as '*I have safeguarded the hue of the clouds from the phosphorous fog.*' The hue of the skies in the statement alludes to the circumstances in Gaza.

According to Tribuntrends.com, on November 10, 2023, one month after the escalation of the conflict between Israel and Palestine, the previously blue sky and white clouds in Gaza transformed to black and gray. This resulted from 25,000 tons of bombs used by the Israeli army (Tribuntrends, 2023). The clause حوطت, meaning '*I guard,*' significantly influences the interpretation of this poetry. The significance is emphasized by including the letter قد preceding the *fi'il*. The letter preceding قد in *fi'il madhi* denotes *tahqiq* (Nasihin, 2015). *Tahqiq* denotes the act of emphasizing or reinforcing. The expression '*I defend*' along with its affirmation and the pronoun '*I,*' directed towards Allah in this poem, indicates the author's conviction that Allah will safeguard the sky of Gaza, characterized by the 'color of the clouds' from bomb

detonations. This reflects the author's aspiration for divine assistance during Israeli assaults.

c. Energetic Metaphor

The energetic metaphor refers to a prediction that signifies not only existence and spatial occupation but also the presence of motion behavior (Haley, 1980; Inawati et al., 2022). The subsequent excerpt is an instance of energetic metaphor in Hiba Abu Nida's poem.

Excerpt 6.

أسود إلا من نور الشهداء

Black, except for the light of the martyrs

The word نور 'light' serves as a metaphor in this stanza. Light is energetic manifested as electromagnetic waves perceptible to the human eye. The word frequently denotes a luminous aspect of existence or virtue or may symbolize hope. The term نور, when contrasted with الشهداء 'martyrs' in an *idhafah* construction, signifies the light of martyrdom, possessing a meaning that is inversely proportional to أسود 'black', which typically represents darkness or ugliness. The term الشهداء is the plural form of شهيد, which translates as witness. In the Islamic context, شهيد is generally employed to refer to Muslims who perished while combating in the name of Allah. In this verse of the poetry, 'light' is construed as a virtue, implying that those who died due to the Israeli assault did so in a commendable state.

d. Terrestrial Metaphor

Terrestrial metaphors show expanses bound by the earth, such as oceans, rivers, mountains, and deserts. (Haley, 1980) (Inawati et al., 2022). An example of a terrestrial metaphor in Hiba Abu Nada's poem is the following excerpt.

Excerpt 7.

الأرض سوق حرة

The world is a free market (auction)

Lexically, سوق حرة in the forms of *shifah* and *maushuf* denotes 'free market'. The free market alluded to in this poem signifies an auction. The author compares the globe to an auction house, with Gaza-Palestine as the auction item. The author implicitly conveys the global indifference to the assaults on Gaza, as suggested by the poem's title, 'يا وحدنا'.

e. Object Metaphor

Object metaphor is a type of metaphor related to inanimate objects and can be seen. (Haley, 1980; Namira & Sitepu, 2022) In the poem Hiba Abu Nada, several object metaphors occur, one of which is found in the following stanza.

Excerpt 7.

شوارعنا تسبّح كلَّ قصفٍ

Our streets are blessed with every bomb

In the aforementioned stanza, the word identified as a metaphorical object is paired with the pronoun *نا* 'our' or نحن 'we', which is the plural form of شارع 'street.' The term 'street' in this poem does not convey its literal meaning, as indicated by its context, *تسبح* 'glorify.' Glorify is not the action performed by شوارع 'streets.' The metaphor for *تسبح* will be elucidated within the realm of human metaphor. 'Street' symbolizes the 'people of Gaza,' underscored by the pronoun *نا* 'our.' The author depicts the 'people of Gaza' as individuals who consistently recall God during assaults. This faith in God is the source of hope that divine assistance is genuinely present.

f. Living Metaphor

Living metaphors are metaphors that are categorized as something that can grow. This metaphor is associated with all flora life and all its predictions. (Haley, 1980) In Hiba Abu Nada's poem, the category of living metaphor is found in the form of the word البرتقال and will be explained below.

Excerpt 8.

فقد حوطتُ بالسبعِ المثاني من الفسفورِ طعمَ البرتقالِ

I protected the seven pairs of phosphorus with the taste of orange

The term البرتقال 'orange' functions as a living metaphor and serves as a predication for the word طعم 'taste,' with these two terms juxtaposed in a phrase. In the second stanza of the aforementioned expression 'the taste of orange,' it functions as the *maf'ul bih* of the verb حوطتُ, which lexically translates to 'I protected.' In this context, the object of the predicate 'I protect' is البرتقال, which functions as the recipient of the verb *protected*. This is due to البرتقال being the object of the feeling indicated in the aforementioned expression. Consequently, البرتقال can be understood as a living metaphor, as it is a growing entity with taste, symbolizing other plants that represent food and sustenance for the communities impacted by the war. The above expression indicates the author's emphasis on maintaining hope and God's protection for livelihoods lost due to bomb attacks in Gaza.

g. Animate Metaphor

This *Animate* metaphor is metaphor that is described by its ability to walk, run, or fly and, of course animate. (Haley, 1980) . One example of an *animate* metaphor in Hiba Abu Nada's poem is as follows.

Excerpt 9.

ودمعُ الأمهاتِ غداً يماماً

ليتبعهم به، في كلِّ نعشٍ

*And the tears of mothers became doves,
to follow them in every coffin.*

The word referred to as an *animate* metaphor in the poem is يماماً 'doves.' يماماً in this poem is equivalent to the word دمعُ الأمهاتِ 'the tears of mothers'. The doves in this poem are likened to new life, meaning that their mother's tears have become new. When the spirit of the 'mother' in the poem is dead, her tears remain with the children

she left behind, and will die when her children die, associated with the word نعيش 'coffin'.

h. Human Metaphor

Human metaphor is the metaphor related to living things that can think or reason using reason, namely, humans. (Haley, 1980; Namira & Sitepu, 2022). One of the human metaphors in this poem is found in the following stanza.

Excerpt 10.

شوارعنا تسبِّحُ كلَّ قصفٍ
وتدعو للمساجدِ والبيوت

Our streets praise every bombing,
They pray for mosques and houses.

The terms classified as human metaphors in the aforementioned expression are تسبِّحُ and تدعو. The *fi'il mudhari'* form of تسبِّحُ denotes the act of *glorifying* or *praising*. Parallel to تسبِّحُ, it is also the *mudhari'* form of تدعو, which signifies *to pray, call, and invite*. Both *fi'il* represent behaviors typically exhibited by humans, who possess the capacity for thought—the two *fi'il* serve as predicates for the phrase شوارعنا. The plural form of the term lexically denotes *streets*. The street does not possess the capacity for *glorification* or *prayer*. *Praising* refers to the highest form of exaltation solely deserving of Allah SWT (Fadhli & Salsabila, 2022). In Islamic teachings, prayer is the act of requesting something from Allah. In this expression, *glorifying* and *praying* are compared to a request for assistance, an expression of fear, and a plea for protection from Allah.

4. DISCUSSION

The metaphors in Hiba Abu Nada's poetry reflect the hopes of the Palestinian people impacted by the conflict with Israel. Hiba Abu Nada articulates his experiences as a victim of the conflict through poetry shared on various social media platforms, including Facebook and X. Based on the nine metaphorical perspectives, only eight metaphorical categories were found in the three poems of Hiba Abu Nada, including seven metaphors of being, one metaphor of cosmos, one energetic metaphor, one terrestrial metaphor, two object metaphors, one living metaphor, three animate metaphors, and four human metaphors. Of the three poems uploaded by Hiba Abu Nada on his social media, no metaphorical substance shows the meaning of hope. The findings can be explained by considering the main theme of Hiba Abu Nada's poetry, which centers on the conflict, suffering, hope, and struggle of the people of Gaza in the face of Israeli attacks. This theme leads the author to use metaphors relevant to human emotions and experiences, such as the metaphors of being and human, as well as other metaphors that support the narrative of suffering, hope, and struggle.

The metaphor of being is the most common metaphor in the poem. The metaphors relate to abstract things like truth, love, or hope. This tendency can be understood because the author often uses symbolic expressions to describe invisible realities but very relevant in the context of the suffering and struggle of the people of Gaza. For example, "ابتسامة" 'smile' is used to symbolize hope and strength, even though they cannot logically change the direction of the rockets. Using such metaphors

reflects the importance of emotional and spiritual elements in expressing the situation faced by the people of Gaza. In addition, human metaphors are also prevalent as the poems' themes often highlight the human ability to think, hope, and ask God for protection. An example of this is the phrase "شوارعنا تسبيح" 'our streets are glorious' which logically cannot happen but is used to describe the people of Gaza who continue to plead to God amid their suffering. The dominance of the human metaphor shows how the author brings inanimate objects or the surrounding environment to life to depict the spirit and resilience of humans in the face of challenges.

Conversely, other categories of metaphors, like cosmos, terrestrial, animate, or living metaphors, are employed less often due to their descriptive characteristics and focus on particular objects or beings, which are less pertinent to the poem's fundamental theme. The author prioritizes the exploration of abstractions and human emotions to underscore the profound significance of sorrow, hope, and struggle he aims to communicate. Consequently, the prevalence of being and human analogies is more pronounced in this poetry than in other metaphorical forms.

The findings of this study indicate that the author seeks to underscore his poem through the metaphor of being, which predominates the poem's meaning with an expression of emotions represented abstractly. All manifestations of the Palestinian people's suffering and sorrow are articulated with positive diction yet convey deeper meanings imbued with hope, resilience, and strength. For instance, despite being under siege, they perceive it as a divine honor, as illustrated by the author through the imagery of a smile. This demonstrates that the strength emphasized by the author transcends typical human endurance. Generally, individuals weep when confronted with sadness or emotional distress (Vingerhoets & Bylsma, 2017). However, the Palestinian people exhibit a fortitude that surpasses ordinary human capacity.

The aforementioned results align with the research of (Brennan, 2015; Zeidanin 2020 Alkhatib, 2024), indicating that Palestinian poetry frequently embodies representations of Palestinian resilience derived from nature and human resources alongside themes of struggle, spirit, and resistance. The research shows that the poets examined in this study want to demonstrate that Palestine's foremost strength is its scientific prowess. Consequently, the metaphor of hope in the findings of this study is a scientific strength that Hiba Abu Nada seeks to underscore. This displays strength via endurance and perseverance rather than aggression. This is due to their colonization rather than contestation. Consequently, research (Zhafira, 2023) indicates that in the ongoing Israeli-Palestinian conflict, the Palestinians are the victims.

Moreover, the prevailing interpretation of hope conveyed through metaphors in Hiba Abu Nada's three poems is the anticipation of divine assistance, aligning with the findings of research (Qulub & Risky, 2024) that the resilience of Palestinian Bathiniyyah remains robust. They suspend the aspiration for peace, entrusting the destiny of death and the hope for paradise solely to God. Hiba Nada's poetry consistently illustrates that the one entity to which Palestinians express their grievances regarding external constraints and social problems that surpass legitimate boundaries is God.

5. CONCLUSION

The analysis and discussion indicate that Hiba Abu Nada's three poems contain metaphors that embody the hopes, desires, and requests of the Palestinian people regarding their fundamental human rights, including the rights to sustenance, protection, security, and the right to die with dignity. This poem conveys hope and a message from the author to the world to exhibit compassion, care, and heed the aforementioned rights, as well as a message to the war-torn Palestinian populace to preserve faith in divine assistance, ensuring the preservation of these rights.

6. AUTHORS' CONTRIBUTIONS

All authors contributed to conceiving and designing the analysis. However, in the work process, the first author played a role in collecting data, contributing data or analytical tools, conducting the analysis, and writing the manuscript. The second author played a role in proofreading, providing input and feedback until this scientific article could be refined. The third author played a role in the translation and analysis of the article.

7. REFERENCES

- Aji, W. N. (2016). Metafora dalam Rubrik Sepakbola pada Harian Solopos. *Prasasti: Conference Series*, 0, Article 0. <https://doi.org/10.20961/pras.v0i0.1702>
- Alkhatib, W. Y. (2024). Resistance in Mahmoud Darwish's "I Come From There": A Discourse Analysis. *Theory and Practice in Language Studies*, 14(6), 1730–1734. <https://doi.org/10.17507/tpls.1406.13>
- Annur, Cindy Mutia. 100 Hari Perang Israel-Hamas, 23 Ribu Warga Palestina Tewas Di Jalur Gaza. Dikutip Tanggal 24 Maret 2024. <https://Databoks.Katadata.Co.Id/Datapublish/2024/01/15/100-Hari-PerangIsrael-Hamas-23-Ribu-Warga-Palestina-Tewas-Di-Jalur-Gaza>
- Ardiansyah, B., Purnanto, D., & Wibowo, A. H. (2019). Metafora Berbentuk Frasa Nomina dalam 3 Buku Karya Fiersa Basari (Kajian Semantik). *Prosiding Seminar Nasional Linguistik dan Sastra (SEMANTIKS)*, 1(0), Article 0. <https://jurnal.uns.ac.id/prosidingsemantiks/article/view/39010>
- Azrianti, H. P., Kartika, D., Syahrial, & Irma. (2022). METAFORA BEING (KEADAAN) DALAM ALBUM STRAY SHEEP KARYA KENSHI YONEZU. *HIKARI: Jurnal Bahasa dan Kebudayaan*, 1(2), 42–52.
- Brennan, T. (2015). Letters from Tunisia: Darwish and the Palestinian State of Mind. *CounterText*, 1(1), 20–37. <https://doi.org/10.3366/count.2015.0004>
- Bylsma, L. M., & And, A. J. J. M. V. (2017). The Riddle of Human Emotional Crying: A Challenge for Emotion Researchers. *Physiology & Behavior*, 176(1), 100–106. <https://doi.org/10.1177/0022146515594631.Marriage>
- City, I., Shalihah, N., & Primandhika, R. B. (2018). ANALISIS PUISI SAPARDI DJOKO DAMONO "CERMIN 1" DENGAN PENDEKATAN SEMIOTIKA. *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, 1(6).
- Fadhli, Muhajirul Syarifah Salsabila. *Pemaknaan Kata Tasbih Pada Awal Surat AlQur'an | Tafse: Journal Of Qur'anic Studies*. (N.D.). Retrieved May 23, 2024, From <https://Jurnal.Ar-Raniry.Ac.Id/Index.Php/Tafse/Article/View/12550>
- Haley, M. C. (1980). *Linguistic Perspectives on Literature*. Routledge & K. Paul.

- Hermendra, H., Melani, E., Juliana, N. T., & Prasiti, T. I. (2023). Analisis Metafora Dalam Lirik Lagu: Kajian Semantik Kognitif. *Maktabatun: Jurnal Perpustakaan Dan Informasi*, 3(2), Article 2. <https://Ummaspul.EJournal.Id/Rmh/Article/View/7053>
- Inawati, I., Agustina, A., & Sukirman, S. (2022). ANALISIS METAFORA BERDASARKAN SUDUT Pandang Ekologi Album Lagu Best of Anji Tahun 2020. *Jurnal Bindo Sastra*, 6(2), Article 2. <https://doi.org/10.32502/jbs.v6i2.3754>
- Irwansyah, Dkk. 2020. Metafora Konseptual Cinta Dalam Lirik Lagu Taylor Swift Album Red: Kajian Semantik Kognitif (Conceptual Metaphor Of Love In Taylor Swift Songs Album Of Red: A Cognitive Semantics Approach). *Metalingua: Jurnal Penelitian Bahasa*, Vol. 18, No. . 10.26499/Metalingua.V18i1.442
- Keraf, Gorys. 2008. Diksi Dan Gaya Bahasa. Jakarta: Rajawali Press.
- Lakoff, G. & Johnson, M. 1980. *Metaphor We Live By*. University Of Chicago Pres. Chicago. Terjemahan Oleh Alwy Rachman. Makassar: Fakultas Sastra Universitas Hasanudin
- Mukhlisa, D. (2014). *Metafora Cinta Dalam Karya "Karya Shakespeare"* [Universitas Gadjah Mada]. https://Etd.Repository.Ugm.Ac.Id/Home/Detail_Pencarian/71664
- Nabila, U., & Hasanah, M. (2021). Metafora Dalam Kumpulan Puisi Sajak-Sajak Lengkap 1961-2001 Karya Goenawan Mohamad. *Basindo : Jurnal Kajian Bahasa, Sastra Indonesia, Dan Pembelajarannya*, 5(2), 239. <https://doi.org/10.17977/Um007v5i22021p239-249>
- Namira, S., & Sitepu, T. (2022). Analisa Ungkapan Gaya Bahasa Metafora Dalam Lirik Lagu Pada Album Inti Bumi Karya Rasukma. *Jurnal Riset Rumpun Ilmu Bahasa*, 1, 97-110. <https://doi.org/10.55606/jurribah.v1i2.396>
- Nasihin, Sirajun, *Dimensi Lain Ilmu Nahwu (Kajian Tasawuf Terhadap Matan AlAjurumiyah) | Palapa*. (N.D.). Retrieved May 18, 2024, From <https://Ejournal.Stitpn.Ac.Id/Index.Php/Palapa/Article/View/765>
- Nirwana, C. (2021). *Metafora Cinta Dalam Antologi Puisi Karya Nizar Qabbani (Kajian Semantik)*.
- Nugroho. Pertempuran Hamas-Israel 7 Oktober. Dikutip 24 Maret 2024. <https://www.rri.co.id/internasional/497968/pertempuran-hamas-israel-7-oktober>
- Pebriawati, Tri Wahyuni, N. 1420510002. (2016). *Metafora Cinta Dalam Risalah "Tauq Al-Hamamah" Karya Ibn Hazm Al-Andalusiy (Analisis Semantik)* [Masters, Uin Sunan Kalijaga]. <https://digilib.uin-suka.ac.id/id/eprint/22739/>
- Prasmeti, Anisya, Sudarmini. 2022. Metafora Dalam Kmpulan Cerpen Di Atas Sajadah Cinta: Kajian Semantik. *Jurnal Genre*, Vol, 4, No. 2. <https://journal2.uad.ac.id/index.php/genre/index>
- Perang Israel-Hamas: Sejarah Kelam Konflik Di Tanah Palestina*. (N.D.). Retrieved March 24, 2024, From <https://www.cnbcindonesia.com/news/20231231191525-4-501657/perangisrael-hamas-sejarah-kelam-konflik-di-tanah-palestina>
- Purwati, Dkk. 2018. Menganalisis Gaya Bahasa Metafora Dalam Novel "Elaskar Pelangi" Karya Andrea Hirata. *Parole : Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, Vol. 1, No.2. *Parole : Jurnal Pendidikan Bahasa Dan Sastra Indonesia*
- Qulub, M. F., & Rizky, M. R. (2024). Konflik Sosial Terhadap Tindakan Konfrontasi Agama: Israel dan Palestina berdasarkan Perspektif Max Weber. *Al-Maktabah:*

- Jurnal Studi Islam Interdisiplin*, 01(01).
<https://journal.syamilahpublishing.com/index.php/maktabah/>
- Saleh, Firman Dkk, *Analisis Metafora Cosmos Dan Human Mantra Mappaenre' Manu' Pada Masyarakat Peternak Di Kabupaten Sidrap | Cakrawala Indonesia*. (N.D.). Retrieved May 6, 2024, From <https://Jurnal.Umsrappang.Ac.Id/Cakrawala/Article/View/1257>
- Salsabila, D. (2023). Metafora Lirik Lagu Banda Neira "Sampai Jadi Debu": Kajian Semantik Kognitif. *Jurnal Pendidikan Tambusai*, 7(3), 30017–30019. <https://doi.org/10.31004/jptam.v7i3.11844>
- Setiaji, Aria Bayu. 2019. Struktur Metafora Dalam Wacana Narasi. *Totobuang: Vol. 6, No. 2*.
- Syah, I., Wagiaty, W., & Darmayanti, N. (2020). Metafora Konseptual Cinta dalam Lirik Lagu Taylor Swift Album Red: Kajian Semantik Kognitif (Conceptual Metaphor of Love in Taylor Swift Songs Album of Red: A Cognitive Semantics Approach). *Metalingua: Jurnal Penelitian Bahasa*, 18, 47. <https://doi.org/10.26499/metalingua.v18i1.442>
- Tri Wahyuni Pebriawati, N. 1420510002. (2016). *Metafora Cinta Dalam Risalah "Tauq Al-Hamamah" Karya Ibn Hazm Al-Andalusiy (Analisis Semantik)* [Masters, UIN Sunan Kalijaga]. <https://digilib.uin-suka.ac.id/id/eprint/22739/>
- Zeidanin, H. H. (2020). A comparative study on the chauvinism of nationalist discourse in selected poems by Mahmoud Darwish, Maya Angelou and Rudyard Kipling. *World Journal of English Language*, 10(2), 55–64. <https://doi.org/10.5430/wjel.v10n2p55>
- Zhafira, A. (2023). Berdirinya Negara di atas Negara: Sejarah Perampasan Tanah Palestina oleh Israel yang Membawa pada Pelanggaran Hak Asasi Manusia. *AL-BAHTS: Jurnal Ilmu Sosial, Politik, Dah Hukum*, 1(1), 15–22. <https://doi.org/10.32520/albahts.v1i1.3007>

8. AUTHORS' SHORT BIODATA

Putri Nurmasyitah is a master's student in the Arabic language and literature study program, faculty of Adab and cultural sciences at Sunan kalijaga Yogyakarta. His research covers the field of Arabic language and literature. Email: putrinurmasyitah@gmail.com

Hisyam Zaini is a lecturer in the Arabic Language and Literature study program at the Faculty of Adab and Cultural Sciences at UIN Sunan Kalijaga. His research covers Arabic language, especially Arabic linguistics and sociolinguistics. Email: hisyam.zaini@uin-suka.ac.id

Nurul Amin bin Mustafa is a master's student in Arabic for Specific Purpose Program, Postgraduate School, Faculty of Islamic Civilization Studies, Selangor Islamic University, Malaysia. His research covers the field of Qur'anic science and linguistic translations. Email: aminmustafa602@gmail.com.

This page is intentionally left blank.