

Transforming Grief into Eternity: A Riffatterrian Semiotic Analysis of the Poem "Al-ān ṣurta jamī'anā" by Muhammad Al-Turki

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Abstract

This study reveals the strategy of constructing the meaning of eternity in the poem "Al-ān ṣurta jamī'anā" by Muhammad Al-Turki as a response to the death of the legendary Saudi Arabian poet, Badr bin Abdul Mohsen, on May ٤, ٢٠٢٤. Using Michael Riffaterre's semiotic approach with a qualitative-descriptive method, the analysis was conducted in four stages: discontinuity of expression, heuristic reading, hermeneutic reading, and identification of matrices, models, and hypograms. The findings show the use of personification, metaphor, and paradox that transform the narrative of personal loss into an eternal collective identity. The matrix of "transforming loss into eternity" is actualized in the model "now you have become all of us." The hypogram analysis reveals the roots of classical Arabic *ritsa* tradition and modern free verse poetry that refer to Badr as a national cultural icon. This research confirms Al-Turki's success in transforming mourning into a tribute to eternal cultural values, while also demonstrating social media as a space for the actualization of *ritsa* tradition in the digital age.

Keywords: Riffaterre's Semiotics, Modern Arabic Poetry, Badr bin Abdul Mohsen.

Introduction

Literature is a form of art that uses language as its primary medium to convey ideas, feelings, values, and human experiences. As a reflection of life, literary works can evoke emotions, present beauty, and foster social awareness (Wahyuni et al., ٢٠٢٢). In Arab culture, literature is not only intended as entertainment, but also as a major driving force that has initiated the journey of Arab civilization from era to era (Taufiq, ٢٠٢٠). Long before Islam arrived, Arab society in the Jahiliyyah era already had a very strong connection with the world of literature, especially in the form of poetry that was aesthetically beautiful and capable of evoking deep emotions (Munawir, ٢٠٢٢).

The journey of Arabic literature reflects a highly dynamic process of transformation, in which changes in form and theme always go hand in hand with shifts in social reality, political dynamics, and cultural developments (Jacquemond, ٢٠١٩). Initially, Arabic literary tradition was dominated by classical poetry bound by strict rules such as the use of *bahr* (rhythm), *qafiyah* (rhyme), and *wazn*. Over time, literature began to expand into broader expressions with the emergence of

new genres such as prose, novels, plays, and short stories (Ansary, ٢٠١٥). Modern Arabic poetry now appears with a freer structure and presents themes that are more relevant to contemporary conditions, such as resistance, alienation, spirituality, self-identity, and social unrest (Kamoliddinova & Shomurzayev, ٢٠٢٤).

In Saudi Arabia, the development of poetry in recent decades has shown a new enthusiasm triggered by technological advances, shifting socio-political dynamics, and openness to outside cultures (Alghamdi, ٢٠١٩). Digital platforms such as X, Instagram, YouTube, and TikTok have now become creative stages for contemporary poets to work and voice their expressions while maintaining their cultural roots (Alqahtani, ٢٠٢٤). This digital phenomenon has given rise to a new tradition of real-time poetry exchanges that bring a fresh dynamic to modern literature (Al-Sharif & Ibrahim, ٢٠٢٤).

As a poetic genre dedicated to mourning and commemorating the deceased, *ritsa'* has long served as a vehicle for expressing collective grief, preserving cultural memory, and asserting communal identity (Al-Harbi, ٢٠٢٠). In the contemporary context, Saudi poets have revitalized this classical form by integrating modern free verse structures with the emotional intensity characteristic of the traditional elegy, producing works that are simultaneously rooted in heritage and responsive to present-day sensibilities (Badawi, ٢٠٢١). The intersection of this revitalized tradition with digital media has further amplified its reach and social significance, enabling contemporary elegies to circulate instantaneously across communities and generate participatory mourning on an unprecedented scale. This dynamic underscores the enduring relevance of *ritsa'* as both an artistic and socio-cultural practice in Saudi Arabia today.

One form of poetry unique to Saudi Arabia is Nabati poetry, which is oral poetry that developed among the Bedouin Arab community using local dialects or colloquial language (Al-Mutairi, ٢٠١٧). Nabati poetry occupies a special place because it is able to capture the essence of human emotions sharply and describe the realities of life authentically (Sowayan, ٢٠١٧). Badr bin Abdul Mohsen is the most influential figure in this tradition (Alqahtani, ٢٠٢٠). As a legendary poet, he succeeded in transforming Nabati poetry from rigid desert narratives into elegant works with romantic nuances (Alshammari, ٢٠٢٢). His poems, which were set to music by legendary singers such as Mohammed Abdu and Rashed al-Majid, made Nabati poetry even more popular throughout the Arab world (Sawy, ٢٠٢١). He became a “light” that illuminated Saudi Arabia's cultural identity amid the tide of modernization (Dahami, ٢٠٢٤).

The passing of Badr bin Abdul Mohsen on May ٤, ٢٠٢٤, was a great loss to the world of Arabic literature, especially the Saudi Arabian community. This profound grief has inspired many new works as a form of tribute, one of which is a *ritsa* poem entitled “*Al-ān ṣurta jamī‘ anā*” (Now You Are All of Us) by Muhammad Al-Turki, which was posted on the X platform on May ١٧, ٢٠٢٤. *Ritsa* poetry is a genre of Arabic poetry that serves to express sadness, commemorate achievements, and immortalize the legacy of deceased figures (Hammond, ٢٠٢٣). Muhammad Al-Turki, a contemporary poet and winner of the ٢٠٢٤ Mu‘allaqā competition, responds to Badr's passing not merely with lamentation, but by constructing a philosophical meaning about the transformation of loss into eternity. To reveal the semiotic strategies and layers of meaning in this poem, this study uses Michael

Riffaterre's (١٩٧٨) semiotic approach, which is capable of revealing the connotative, symbolic, and intertextual meanings hidden behind the linguistic structure of poetry.

Although Riffaterre's semiotic framework has been applied to various Arabic poems, no study has been found that specifically analyzes contemporary *ritsa'* poetry published through social media using this framework. Muhammad Al-Turki's poem "Al-ān ṣurta jamī'anā" constitutes a unique object of inquiry, as it combines the classical *ritsa'* tradition with a digital platform as its medium of publication. This study is therefore presented to fill that gap by uncovering the semiotic strategies employed by Muhammad Al-Turki in constructing the meaning of immortality through contemporary elegiac poetry. Specifically, this research aims to reveal the semiotic strategies and layers of meaning used by Muhammad Al-Turki in constructing the theme of transforming loss into immortality in the poem "Al-ān ṣurta jamī'anā" through Michael Riffaterre's semiotic approach.

Research Methodology

This study uses a qualitative approach with a descriptive-analytical method to analyze the poem "Al-ān ṣurta jamī'anā" by Muhammad al-Turki through Michael Riffaterre's (١٩٧٨) semiotic framework. The primary data is the poem uploaded on the X platform on May ١٧, ٢٠٢٤, while the secondary data includes the works of Badr bin Abdul Mohsen as the hypogram context, literature on Nabati poetry, the tradition of Arabic *ritsa'* poetry, and Riffaterre's semiotic theory.

The data was collected through the following stages: (١) accessing and downloading the poem text from Muhammad al-Turki's official account on the X platform by recording the publication metadata; (٢) transcribing the poem text in Arabic and creating a transliteration using the IJMES system; (٣) reading the poems repeatedly to understand the context, themes, and structure; (٤) identifying important elements using coding techniques for keywords, diction, and style; (٥) collecting secondary data through literature studies from scientific journals and reliable books (Zed, ٢٠١٨); (٦) organizing the data systematically in a categorization table (Hardani et al., ٢٠٢٠).

The analysis was conducted through four stages of Riffaterre's semiotics (١٩٧٨) (Ratna, ٢٠١٥). First, the discontinuity of expression, which includes the displacement of meaning, the distortion of meaning, and the creation of meaning. Second, heuristic reading to understand literal meaning by identifying lexical meaning, analyzing syntactic structure, and noting denotative meaning in the form of paraphrases (Pradopo, ٢٠١٧). Third, hermeneutic reading to reveal connotative and symbolic meanings by identifying non-direct expressions in the form of ambiguities, paradoxes, and figurative language, then comparing the results of heuristic and hermeneutic readings to reveal gaps in meaning. Fourth, analyzing the matrix (the core meaning of the poem), model (first actualization of the matrix), and variant (development of meaning), as well as analyzing the hypogram by identifying the literary texts and conventions that form the background of its creation, and comparing al-Turki's poetry with the works of Badr bin Abdul Mohsen and the tradition of *ritsa'* poetry to find intertextual relationships in the form of expansion, conversion, or modification.

Results and Discussion

According to Michael Riffaterre, there are four main stages of analysis (Ratih, ٢٠١٦): (١) indirect expression, which includes displacing of meaning, distorting of meaning, and creating of meaning; (٢) heuristic reading to understand textual meaning; (٣) hermeneutic reading to reveal deeper meaning; and (٤) identification of matrix, model, and hypogram. Through these four stages, this research reveals how Muhammad Al-Turki constructs hidden meanings and cultural messages about the immortality of a great figure through his literary legacy.

١. The Text of the Poem "Al-ān şurta jamī'anā" and Its Translation

The following is the complete text of the poem "Al-ān şurta jamī'anā" by Muhammad Al-Turki uploaded on platform X on May ١٧, ٢٠٢٤

Teks Arab	Translate
الآن صرت جميعنا	Now You Have Become All of Us
لا تعتذر.. فالحب علمنا السكوت وآثر العشاق أن يتفرقوا في اللحن يعبر بينهم وجع القطار..	Don't apologize.. Love has taught us silence Lovers chose to part in melody The train's pain crosses between them..
وغدوت كالباقين أرقب رحلة أخرى على باب المجاز صدى قريباً للمسافر حين يغريه انحراف في المسار	And I became like the rest Watching another journey at the gate of metaphor A close echo for the traveler When a deviation in the path tempts him
	You left us in the morning... and closed the poem

غادرنا صباحاً وأغلقت القصيدة والستار	and the curtain...
وطفتُ أسمعُ من بعيد “يا ضياعِ أصواتنا” من يمسك الآن الرياض بكفّها فلقد وجدت ظلالها فجراً على أطراف رجليه يحاول أن يراك هناك في عتم النهار	Then I began to hear from afar "O loss of our voices" Who now holds Riyadh in the palm of his hand For indeed its shadow has been found Dawn at the tips of his feet Trying to see you there In the darkness of daylight
لا تعتذر عن كل شيءٍ “أيها المكتوبُ في أصواتنا” هذا زمانُ الصمتِ نحذر فيه من خبر يؤكدُ رحلةَ البدر الأخيرة والأماني بين صلات الرحيلِ تطلّ من ثقب انتظار..	Don't apologize for everything "O you who are written in our voices" This is the time of silence in which we are wary of news confirming the last journey of the full moon and hopes in the departure halls peek through a hole of waiting...

سنظلّ ما بين القصاصد نقرأ البدويّ يلقي في الرياح حقائب المعنى إذا ما طفلة في الحيّ قد خرجت من المعنى “وجت تأخذ رسايلها” وتترك خصلة هربت من الإيقاع شيئاً من ضفيريها ليرتبك القرار..	We will remain among the poems reading the Bedouin who throws suitcases of meaning into the wind if a little girl in the neighborhood has come out of the singing place "She came to take her letters" and leaves a strand that escaped from the rhythm something from her braid to make the decision hesitant...
خذنا جميعاً للغدير الماء في سطح المجاز ملايح منقوشة بالحرف فاشربها تجد في ريها طعم الديار	Take us all to the pool water on the surface of metaphor features engraved in letters so drink it you will find in its freshness the taste of homeland...
	We will live between the anticipation of love's eruption in her phone numbers that reached halfway through a call then returned.. in the tension

سنعيشُ ما بين الترقبِ لاندلاع العشقِ في أرقام هاتفها وقد وصلت لمتصف اتصالٍ ثمَّ عادت.. في التوتّرِ إذ يشدّ العودُ من أوتاره ويصيحُ من وجع “البياتِ” لتستجيبَ نوافذُ وتعيدَ ترتيب الجدارِ..	as the oud tightens its strings and cries out from the pain of "bayat" for windows to respond and rearrange the walls...
الآن صرّت جميعنا فالبدر يسكن كلَّ أغنيةٍ ويطلع من خيال الشاعر المسجون في فنجانه الليليِّ حين يصيبه معنى يراوغ كل قافيةٍ ويرفض أن يُدارَّ	Now you have become all of us the full moon dwells in every song and rises from the imagination of the imprisoned poet in his nightly cup when meaning strikes him eluding every rhyme and refusing to be shaped..

٢. Indirect Expression in the Poem "Al-ān ṣurta jamī'anā"

Indirect expression occurs when a word in a poem can be interpreted far from its original or dictionary meaning. Therefore, it causes the meaning to be unable to be understood literally (Putra & Purwanto, ٢٠٢٣). In the poem "Al-ān šurta jamī'anā", indirect expression is manifested through three main interrelated aspects: displacing of meaning, distorting of meaning, and creating of meaning (Riffaterre, ١٩٧٨; Rivai, ٢٠٢٤).

A. Displacing of Meaning

Displacing of meaning occurs due to the application of figurative language, known in Arabic as majaz, such as simile or tasybih, metaphor or isti'aroh, hyperbole or mubalaghoh, and personification or tashkhis (Munawir, ٢٠٢٢). The following are the displacements of meaning found in the poem "Al-ān šurta jamī'anā" by Muhammad Al-Turki.

In the first stanza, "فالحبّ علّمنا السكوت" (love has taught us silence) uses personification or tashkhis, where the word "love" is personified as a teacher capable of teaching something to humans. The phrase "وجع القطار" (the train's pain) is also a form of personification, because "train," which is an inanimate object, is given the ability to feel "pain" or "ache," which should only be felt by living beings. This expression figuratively depicts suffering in the journey of separation.

In the second stanza, there are several significant displacements of meaning. The phrase "باب المجاز" (the gate of metaphor) is a metaphor or isti'aroh makniyyah, where "gate" is a physical object attributed to the word "majaz," which figuratively means the threshold between life and death. The word "صدى" (echo) is used as a metaphor for traces or memories left by someone who has departed. Then in the expression "يغريه انحراف في المسار" (a deviation in the path tempts him) also contains personification or tashkhis, because "deviation" or "turning of the road" is given a human characteristic, namely the ability to "tempt," which depicts the temptation to deviate from the right path.

In the third stanza, the phrase "وأغلقت القصيدة" (closing the poem) is an isti'aroh where "poem" does not mean a literary work, but rather serves as a metaphor for life's journey or someone's life work. The word "الستار" (curtain) is also an isti'aroh that signifies a separator between two realms (life and death) or the end of a life's drama performance, indicating the conclusion of an episode or someone's life.

In the fourth stanza, the expression "يا ضياع أصواتنا" (O loss of our voices) uses personification or tashkhis because the word "loss" or "disappearance" is called upon as if it were a figure that can be addressed. The expression "من يمسك الآن الرياض بكفها" (who now holds Riyadh in the palm of his hand) uses majaz where "Riyadh" is not merely a city name, but symbolizes power, influence, or a place of significant meaning. In the phrase "في عثم النهار" (in the darkness of daylight) is a metaphor, because "darkness" is a figure of speech depicting a gloomy or sad condition despite being in broad daylight.

In the fifth stanza, the expression "أيها المكتوب في أصواتنا" (O you who are written in our voices) uses metaphor or isti'aroh, where someone is depicted as

"the written one" in voices, indicating that the person has become an inseparable part of their identity and expression. In the expression "رحلة البدر الأخيرة" (the last journey of the full moon) is a metaphor or *istiaroh*. Then the expression "الأماني" (hopes in the departure halls peek through a hole of waiting) uses personification or *tashkhis*, because "hopes" are given the ability to "peek" like humans, depicting how hope still exists even in situations of separation.

In the sixth stanza, the expression "نقرأ البدوي يلقى في الرياح حقائب المعنى" (reading the Bedouin who throws suitcases of meaning into the wind) contains several metaphors or *istiaroh*. "The Bedouin" (البدوي) possibly refers to a specific poet figure or symbolizes freedom. "Suitcases of meaning" (حقائب المعنى) is a metaphor that depicts thoughts or intellectual works that are carried and disseminated. In "وتترك خصلة هربت من الإيقاع" (leaving a strand that escaped from the rhythm) uses personification or *tashkhis*, because "a strand of hair" is given the ability to "escape," which figuratively depicts something that breaks away from the established order or pattern.

In the seventh stanza, the phrase "الماء في سطح المجاز ملامح منقوشة بالحرف" (water on the surface of metaphor is features engraved in letters) is a highly complex *majaz*. "Water on the surface of meaning" depicts the depth of thought or feeling, while "features engraved in letters" symbolizes memories or someone's identity immortalized in writing or literary works.

In the eighth stanza, the expression "سنعيش ما بين الترقب لاندلاع العشق" (we will live between the anticipation of love's eruption) uses the metaphor "eruption" to depict love that is sudden and intense. The expression "إذ يشد العود من أوتاره ويصيح" (as the oud tightens its strings and cries out from the pain of "bayat") uses strong personification, because the musical instrument "oud" is given the ability to feel "pain" and "cry out," depicting the intensity of emotion poured into music.

In the ninth stanza, the expression "الآن صرت جميعنا" (now you have become all of us) is a metaphor or *istiaroh* that depicts how someone who has passed away becomes part of shared identity and memory. The expression "فالبدر يسكن" (the full moon dwells in every song) uses personification or *tashkhis*, because "full moon" is given the ability to "dwell" or reside, which figuratively depicts the spiritual presence or influence of someone still felt in every work of art. In the sentence "ويطلع من خيال الشاعر المسجون في فنجانة الليلي" (and rises from the imagination of the imprisoned poet in his nightly cup) uses metaphor or *istiaroh*, namely "imprisoned in the nightly cup" depicts the poet immersed in his creativity at night. Furthermore, in the expression "حين يصيبه معنى يراوغ كل قافية" (when meaning strikes him, eluding every rhyme and refusing to be shaped) uses personification or *tashkhis*, because "meaning" is given human characteristics to "elude" and "refuse," depicting the difficulty in expressing deep feelings or thoughts into structured poetic form.

B. Distorting of Meaning

This distortion is caused by ambiguity, contradiction, and nonsense (Rivai,

٢٠٢٤). These elements force readers to transcend logic and enter a deeper space of meaning (Faruk, ٢٠١٧).

Ambiguity can occur in words, phrases, sentences, or discourse that have more than one meaning, which can be interpreted in various ways due to different contexts. In the title and final stanza, namely "الآن صرّت جميعنا". Logically, one individual cannot become many people. However, in the context of immortality through literary works, this meaning becomes very reasonable. Badr bin Abdul Mohsen as an individual has been transformed into collective memory that lives in the soul of every reader of his works.

Contradiction occurs through the use of terms that are logically opposite or directly contradictory. In the phrase "في عَمّ النهار" (in the darkness of daylight), logically daylight should be bright, but the poet depicts it as dark. This symbolizes that Badr's departure caused profound grief, the day that should be bright becomes dark.

Nonsense in poetry emerges when the poet uses imagery that logically does not make sense in the real world, but precisely succeeds in conveying deep feelings. In the sentence "فلقد وجدت ظلالها فجرًا على أطراف رجله" (Dawn that perches at the tips of his feet). Logically, this imagery does not make sense because dawn is a time or morning light. Dawn does not have a physical form that can "perch" or "be" at the tips of someone's feet like a bird. Although not logical literally, this expression is very powerful in conveying emotional meaning. The imagery of "dawn perching at the tips of feet" depicts new hope beginning to emerge though still faint.

C. Creating of Meaning

Creating of meaning is realized through the organization of textual space that includes the selection of specific diction, the use of repetition (*tikrar*), and unconventional rhyme structure (Faruk, ٢٠١٧). Al-Turki uses variations in stanza length and phrase repetition to create emotional rhythm that depicts waves of grief and acceptance. The repetition of the phrase "لا تعتذر" (Don't apologize) in the first and fifth stanzas reinforces the main message: that the figure who has departed does not need to apologize for his departure because his legacy has provided eternal meaning.

٣. Heuristic Reading

Heuristic reading is the first step in the semiotic approach that emphasizes formal reading of literary works. Heuristic reading shows meaning textually. Therefore, this heuristic reading does not yet provide literary meaning (significance). Thus, literary works must be reread (retroactively) by providing interpretation (hermeneutics) (Pradopo, ١٩٩٩).

A. Heuristic Reading of the Poem Al-ān ṣurta jamī'anā (الآن صرّت جميعنا) by Muhammad Al-Turki

Stanza	Arabic Text	Literal Translation	Denotative Meaning
١	لا تعتذر	Don't apologize	A prohibition to apologize
	فالحبّ علّمنا السكوت	Love has taught us silence	Love gives us a lesson about the attitude of silence
	وآثر العشاق أن يتفرقوا في اللحن	Lovers chose to scatter in melody	Lovers decided to part through music/melody
	يعبر بينهم وجع القطار	The train's pain crosses between them	There is the train's pain that moves past them
٢	وغدوت كالباقيين	And I became like the rest	The speaker becomes like other people who remain
	أرّقب رحلة أخرى على باب المجاز	Watching another journey at the gate of metaphor	I watch a journey at a place called "the gate of metaphor"
	صدى قريباً للمسافر	A close echo for the traveler	There is an echo sound close to a wanderer
	حين يغريه انحراف في المسار	When a deviation in the path tempts him	When a turn in the road tempts the traveler
٣	غادرتنا صباحاً	You left us in the morning	Someone left us in the morning time
	وأغلقت القصيدة	And you closed the poem	That person closed the poem
	والستار	And the curtain	That person also closed the curtain
٤	وظفقت أسمع من بعيد	Then I began to hear from afar	The speaker began to hear something from a far place
	يا ضياع اصواتنا	O loss of our voices	A call about the loss of their voices
	من يمسك الآن الرياض بكفّها	Who now holds Riyadh in the palm of his hand	Question: who now controls Riyadh
	فلقد وجدت ظلالها	For indeed its shadow has been found	Someone's or something's shadow has been found
	فجراً على أطراف رجليه	Dawn at the tips of his feet	That shadow is dawn at the tips of someone's feet

	يحاول أن يراك هناك	Trying to see you there	Someone is trying to see the addressed person at a place
	في عَمّ النهار	In the darkness of daylight	That place is darkness in broad daylight
٥	لا تعتذر عن كل شيء	Don't apologize for everything	A prohibition to apologize for all things
	أيها المكتوب في أصواتنا	O you who are written in our voices	A call to something written in our voices
	هذا زمان الصمت	This is the time of silence	The present time is a time when people are silent
	نحذر فيه من خبر يؤكد	We are wary in it of news that confirms	We are cautious of news that confirms something
	رحلة البدر الأخيرة	The last journey of the full moon	News about the last journey of the full moon
	والأُماني بين صالات الرحيل	And hopes among the departure halls	Hopes are located in departure places
	تطلّ من ثقب انتظار	Peeking through a hole of waiting	Those hopes peek through a hole of waiting
٦	سنظلّ ما بين القصائد	We will remain among the poems	We will continue to be in the midst of poems
	نقرأ البدوي	Reading the Bedouin	We read about the Bedouin
	يلقي في الرياح حقائب المعنى	Throwing suitcases of meaning into the wind	The Bedouin throws objects called "suitcases of meaning" into the wind
	إذا ما طفلة في الحيّ قد خرجت من المعنى	If a little girl in the neighborhood has come out of the singing place	When a little girl comes out of the singing place
	وجت تأخذ رسايلها	She came to take her letters	The girl came to take her letters
	وتترك خصلة هربت من الإيقاع	And leaves a strand that escaped from the rhythm	The girl leaves a strand of hair that escaped from the rhythm

	شيئاً من صغيرتها	Something from her braid	That hair is part of her braid
	ليرتبك القرار	So that the decision becomes confused	As a result, a decision becomes hesitant
٧	خذنا جميعاً للغدير	Take us all to the pool	A command to take us to a water pool
	الماء في سطح المجاز	Water on the surface of metaphor	Water that is on the surface of metaphor
	ملامح منقوشة بالحرف	Features engraved with letters	That water is faces engraved with letters
	فاشربها	So drink it	A command to drink that water
	تجد في ربيها	You will find in its freshness	The person who drinks will find something in the freshness of that water
	طعم الديار	The taste of homeland	What is found is the taste of homeland
٨	سنعيش ما بين الترقب لاندلاع العشق	We will live between the anticipation of love's eruption	We will live life in a condition of waiting for the eruption of love to occur
	في أرقام هاتفها وقد وصلت لمتصف اتصال ثم عادت	In her phone numbers and it reached halfway through a call then returned	In the context of phone numbers whose connection reaches halfway then returns
	في التوتر	In the tension	Life takes place in a tense condition
	إذ يشد العود من أوتاره	As the oud pulls from its strings	When the oud musical instrument tightens its strings
	ويصيح من وجع "البيات"	And cries out from the pain of "bayat"	The instrument cries out in pain from the "bayat" note
	لتستجيب نوافذ وتعيد ترتيب الجدار	For windows to respond and rearrange the walls	Windows respond and rearrange the walls
٩	الآن صرت جميعنا	Now you have become all of us	The addressed person has become part of all of us

	فالبدر يسكن كل أغنية	The full moon dwells in every song	The full moon dwells or resides in every song
	ويطلع من خيال الشاعر المسجون	And rises from the imagination of the imprisoned poet	The full moon rises from the imagination of an imprisoned poet
	في فنجانهِ الليلي	In his nightly cup	The poet is imprisoned in his cup that is associated with night
	حين يصيبه معنى	When meaning strikes him	When a meaning or sense strikes the poet
	يراوغ كل قافية	Eluding every rhyme	That meaning eludes or deceives every verse
	ويرفض أن يُدار	And refuses to be shaped	That meaning also refuses to be arranged or shaped

Based on the heuristic reading table above, it can be understood that literally this poem talks about someone's departure that occurred in the morning. That departure leaves an impact in the form of loss of voices and memories. The speaker and his group are in a time of silence and waiting. They continue to read poetry and remember the person who has gone. The person who left is now depicted as having become part of shared life, present in every song and imagination. This poem also touches on various elements such as journey, music, love, and longing for homeland.

٤. Hermeneutic Reading

Hermeneutic reading constitutes the second stage in Riffaterre's semiotic analysis, namely a retroactive reading that reveals the complete meaning of poetry by considering literary conventions and the entire system of signs within the text. At this stage, the reader interprets figurative, symbolic, and connotative meanings that are not revealed in heuristic reading. In the second reading, the reader will obtain unity of meaning and interpretations from figurative language (Pradopo, ١٩٩٩).

A. Hermeneutic Reading of the Poem *Al-ān šurta jamī'anā* (الآن صرت) by Muhammad Al-Turki (جميعنا)

Stanza	Hermeneutic Reading
١	This opening stanza presents the theme of acceptance of departure. The prohibition against apologizing is not a literal rejection, but rather a sincere acceptance of fate that cannot be avoided. "Love" here is not a romantic feeling, but a life experience that teaches the wisdom of accepting loss without complaint. "Silence" symbolizes acceptance, fortitude, and sincerity. The separation of lovers "in tone" illustrates that separation can occur gently through art and beauty, not in a harsh manner. "The train's pain" is a powerful

	metaphor about the journey of life that continues unceasingly, while suffering accompanies every separation. The train is also a symbol of modernity and changing times that bring departure.
٢	This stanza demonstrates the universality of the experience of loss. The speaker positions himself among those who are left behind, acknowledging that this experience is shared by many people—creating solidarity in suffering. "The gate of metaphor" symbolizes the boundary between life and death, between the real and the metaphorical. The speaker is in a liminal position, awaiting a spiritual journey or transformation of meaning after loss. "Echo" symbolizes the memories or traces left by those who have departed—reverberations of sound that continue to resound even though their source has vanished. "The tempting deviation of the path" symbolizes critical moments when someone is tempted to deviate, or difficulties in accepting the reality of departure.
٣	This stanza is full of symbolic meaning. Departure "in the morning" creates irony because morning usually symbolizes hope and new beginnings, yet here it becomes the time of departure. This can also mean a peaceful and luminous departure—a tranquil death. "Closing the poem" is a beautiful metaphor for ending the narrative of life; "poem" symbolizes life that is beautiful, creative, and meaningful. Closing the poem means completing one's life's work in this world. "Curtain" continues the theatrical metaphor in which life is viewed as a dramatic performance. The closing curtain signifies the end of the performance and symbolizes the definitive boundary between the world of life and the realm thereafter—a barrier that cannot be penetrated.
٤	This stanza depicts a profound spiritual or psychological experience. "Hearing from afar" symbolizes intuition, spiritual whispers, or consciousness that transcends material reality. "The fading of our voices" symbolizes the loss of collective identity or the loss of ability to express oneself after the departure of an important figure—"voice" represents existence and influence. The question "who holds Riyadh" contains political and cultural meaning; Riyadh as the center of Arab power symbolizes questions about leadership after the departure of an important figure. "Shadow" symbolizes spiritual presence or legacy left behind. "Dawn at the tip of the feet" is a visual paradox symbolizing hope that is still faint or light that has not yet fully arrived. "Darkness in daylight" is a powerful paradox symbolizing hidden grief—sadness that is not visible from the outside or spiritual darkness in the midst of life that appears normal.
٥	This stanza repeats the opening theme with a more universal expansion—there is nothing to be forgiven because everything is fate. "What is written in our voices" symbolizes that the departed person has become an integral part of collective identity; he is

	"written" in the way they speak and express themselves—an influence that is eternal and indelible. "The time of silence" is not the absence of sound, but a period of mourning, deep reflection, solemn respect, and mature acceptance. "Full moon" (البدن) symbolizes someone who is luminous, complete, and perfect; "the final journey" is a beautiful euphemism for death. Vigilance shows fear of loss and reluctance to accept reality. "Hope peering from the hole of waiting" creates a powerful image of hope that still persists despite the situation of separation—hope that tries to endure even though nearly closed off by harsh reality.
٦	This stanza demonstrates a commitment to continue living in the world of literature and art as a way to remember and continue the legacy. "Among poems" means living in creativity and imagination. "The Bedouin" symbolizes freedom, simplicity, authenticity, and traditional wisdom; it may also refer to a particular poet. "Suitcase of meanings" symbolizes ideas and thoughts that are disseminated; "throwing to the wind" describes free dissemination without ownership or control—intellectual generosity. "Little girl" symbolizes the new generation, innocence, and continuation of tradition; "place of song" is the space of creativity. "Taking his letters" describes the effort of the new generation to receive the legacy and knowledge from the past. "Strands of hair running from rhythm" symbolizes something that escapes from order—spontaneity, creative freedom, and individuality that cannot be forced into rigid patterns. "Decisions become hesitant" shows that this irregularity creates complexity, which is part of authentic and meaningful life.
٧	This stanza uses water imagery as a symbol of life, freshness, renewal, and the source of life. "Pool" is a gathering place and a place of communal life. "Water on the surface of meaning" combines physical elements (water) with abstract concepts (meaning), symbolizing depth of thought and feeling. "Facial features carved in letters" describes how someone's identity and memories are immortalized in writing and literary works—the face becomes text, and text becomes face; a transformation of identity into language. "Drinking" is not merely a physical act but a metaphor for experiencing, internalizing, and making something part of oneself. "The taste of homeland" uses synesthesia that combines different sensations, symbolizing longing for origins, identity, sense of belonging, and deep connection with cultural roots and homeland.
٨	This stanza depicts a life full of anticipation, hope, and tension. "The explosion of love" symbolizes intensity, suddenness, and the transformative nature of deep feelings. "Half a connection then back again" describes hesitation, uncertainty, interrupted communication—symbolizing imperfect relationships, feelings that are not fully communicated, or courage that is lost midway. "The

	lute tightening its strings" uses musical metaphor for emotional tension; tightening the strings before playing symbolizes preparation, anticipation, and pressure before the release of expression. "Maqam bayat" is a scale in Arab music associated with melancholy and deep longing. "Screaming in pain" describes the intensity of emotion expressed through music—pain so deep that even the instrument feels it. "The window responds and rearranges the walls" is a surrealistic image symbolizing the resonance of the environment to intense emotional expression and fundamental transformation in life's structure or perspective as a response to profound emotional experience.
٩	This closing stanza repeats the poem's title, affirming the main theme of transformation and eternity. The departed person is no longer a separate individual but has merged with collective identity. Individual death becomes collective birth. "The full moon resides in every song" uses the full moon as a symbol of the departed person—perfect, luminous, inspiring. His presence is still felt in every work of art and creative expression. "The poet imprisoned in the cup of night" describes the poet immersed in contemplation and creativity at night, accompanied by a cup of coffee or tea. "Imprisoned" symbolizes the intensity of focus and depth of creative experience—the isolation necessary for artistic creation. "Meaning that evades and refuses to be tamed" describes the authentic creative experience; ideas or feelings that are difficult to capture and express. The most profound meanings are often resistant to structure and rules, demanding new, unique, and original forms of expression—the difficulty as well as the beauty of the truly creative process.

In the hermeneutic reading table above, this poem is a contemporary *ritsā'* poem that explores the themes of death, loss, memory, and transformation. The departed person does not truly disappear but is transformed into part of collective consciousness. He lives through poetry, music, memories, and his influence on society. The structure of the poem that flows from the prohibition against apologizing, through the depiction of departure and grief, to the affirmation of transformation into something unified, reflects the process from denial to acceptance in facing loss.

٥. Matrix, Model, and Hypogram

A. Matrix

The matrix is the keyword or essence of the poem that is hypothetical and abstract in nature, not explicitly revealed in the text but serving as the basis for actualizing the entire meaning of the poem. The matrix is a central concept or idea that is then developed into a theme and expressed through various variants in the text (Pradopo, ١٩٩٩).

The matrix in the poem *Al-ān šurta jamī'anā* (الآن صرت جميعنا) by Muhammad Al-Turki is the transformation of loss into eternity. This matrix contains two contradictory yet unified concepts: loss (death, departure, physical absence) and eternity (spiritual presence, eternity through memory and works). This poem does not merely speak about death or grief, but about how loss can transform into eternal presence through art, shared memory, and spiritual legacy. This matrix is paradoxical because it combines two opposing things: someone who "departs" actually becomes "all of us" (جميعنا). Physical absence actually creates a presence that is broader and deeper. This matrix becomes the driving force of the entire structure of meaning in the poem.

B. Model

The model is the actualization or concrete manifestation of the matrix in the form of a sentence or statement that can be found in the text. The model transforms the abstract matrix into a more concrete statement that can be observed in the poem (Ratna, ٢٠١٥).

The model in the poem *Al-ān šurta jamī'anā* (الآن صرت جميعنا) by Muhammad Al-Turki is the sentence "الآن صرت جميعنا" which means "Now you have become all of us." This sentence appears as the title and is repeated in the final stanza, indicating its importance as a model. This sentence directly implements the matrix of transforming loss into eternity. The person who "departed" (loss) has now "become all of us." Someone who has died (departed), their memories and values continue to live through memories, recollections, and their works because they merge in collective memory.

C. Hypograms

A hypogram is a text or literary convention that serves as the background for the creation of poetry, either in the form of a concrete text (another poem, scripture verse, proverb) or general literary convention (genre, theme, tradition). The hypogram functions as a reference that provides additional meaning to the poem through intertextual relationships (Riffaterre in Setiawan & Masfufah, ٢٠٢٤). Hypograms are divided into two types: potential hypogram and actual hypogram (Putra & Purwanto, ٢٠٢٣).

١) Potential Hypogram

Potential hypogram is a literary tradition that serves as the background of the poem, not a specific text (Wiyatmi, ٢٠١٧). The potential hypogram in the poem *Al-ān šurta jamī'anā* (الآن صرت جميعنا) by Muhammad Al-Turki is:

- Ritsā' Tradition (الريثاء)

This poem follows the *ritsā'* poem tradition in classical Arabic literature, namely elegiac poetry to commemorate deceased persons. However, this poem transforms classical *ritsā'*, which tends to lament and

praise the deceased, into philosophical reflection on transformation and eternity (Munawir, ٢٠٢٢). Unlike classical *ritsā'* which is full of praise (*madh*) toward the deceased, this poem focuses more on the impact of departure on the community and how that person's presence continues to live.

- Modern Arabic Poetry (Shi'r al-Hurr/الشعر الحر)

This poem uses the free verse form (*shi'ir al-hurr*) that has been popular in modern Arabic literature since the mid-٢٠th century, abandoning the strict rules of classical Arabic poetry patterns (Muḥammadū, ٢٠٢٤). The use of stanzas with varying lengths and irregular rhyme is characteristic of contemporary Arabic poetry (Taufiq, ٢٠٢٠).

- ٢) Actual Hypogram

Actual hypogram is a specific text or literary work that is referenced or serves as inspiration for the poem. The actual hypogram in the poem *Al-ān ṣurta jamī'anā* (الآن صرت جميعنا) by Muhammad Al-Turki is:

- The Figure of Poet Badr bin Abdul Mohsen

Badr bin Abdul Mohsen (١٩٤٩-٢٠٢٤) was a legendary Saudi poet known as a modernizer of Nabati poetry. He successfully transformed traditional Bedouin oral poetry into a modern art form while maintaining its cultural roots (Dahami, ٢٠٢٤). His poems have been sung by famous singers such as Mohammed Abdu and Rashed al-Majid, making Nabati poetry popular throughout the Arab world. In this poem, Muhammad al-Turki incorporates excerpts of song lyrics taken from poems by Badr bin Abdul Mohsen. The song entitled “Al-Mosafer”, performed by Rashid Al-Majid, contains the lyric “يا ضياع أصواتنا” which means “O loss of our voices.” Likewise, in the song “Al-Rasail”, performed by Mohammed Abdu, the lyric “فجت تأخذ رسائلها” means “She came to take her letters.

Conclusion

This study concludes that the poem “Al-ān ṣurta jamī'anā” by Muhammad Al-Turki is a contemporary lament (*ritsa*) that successfully transforms the sadness over the passing of Badr bin Abdul Mohsen into a message about eternity. Through Michael Riffaterre's semiotic analysis, it was found that Al-Turki uses indirect expression strategies in the form of personification, metaphor, paradox (“darkness in daylight”), and phrase repetition to describe grief as a process of transformation towards eternal memory.

Heuristic reading reveals the literal meaning of departure and sadness, while hermeneutic reading shows that Badr bin Abdul Mohsen is not truly gone, but rather transformed from an individual into a part of the collective memory that lives on in every work of art. The matrix of the poem “transformation of loss into eternity” is actualized in the model “الآن صرت جميعنا” (now you have become all of us), affirming unity with a shared identity. The use of the symbol “Badr” (full moon) reinforces his position as a guiding light for future generations of poets.

This poem inherits the tradition of classical Arabic ritsa but is transformed into modern philosophical reflection through free verse. The hypogram of Badr as “the Bedouin who throws the suitcase of meaning into the wind” symbolizes intellectual generosity and a living literary heritage. The publication of the poem on the X platform on May ١٧, ٢٠٢٤, indicates a shift in the dynamics of Saudi Arabian literature toward the digital space as a medium for preserving cultural identity in the era of modernization. Thus, Muhammad Al-Turki successfully immortalizes Badr bin Abdul Mohsen not as a figure who is no longer with us, but as a presence that continues to live on in the hearts of the Saudi Arabian people, proving that true immortality is achieved through the transformation from “an individual” to “belonging to us all.”

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