

The Message of Peace in the Poem Nuhibbu Al-Bilad by Anis Chouchene (Roland Barthes's Semiotic Analysis)

¹Muhammad Ahsan Rasyid*

¹ Universitas Islam Negeri Sunan Kalijaga, Yogyakarta, Indonesia

E-mail: ¹rasyid.ahsan.ra@gmail.com

*Correspondent email author: rasyid.ahsan.ra@gmail.com

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ABSTRACT

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This study aims to reveal the message of peace embedded in Nuhibbu al-Bilad, a poem by Anis Chouchene, using Roland Barthes's semiotic analysis. The poem holds significant relevance in addressing humanitarian issues in post-Arab Spring Tunisia. The research employs a descriptive qualitative method, with the primary data drawn from the poem's text and analyzed through Barthes's three layers of meaning: denotation, connotation, and myth. The findings show that, at the denotative level, the poem portrays patriotism as the foundation for stability after political upheaval. At the connotative level, the text evokes themes of reconciliation, tolerance, and national reconstruction. At the mythic level, the poem constructs a narrative of harmonious national identity and a collective longing for peace. It also functions as a critique of authoritarian regimes and structural inequality in Tunisia. The poem reflects the poet's call for justice and unity through a complex network of symbolic language. In conclusion, Nuhibbu al-Bilad not only conveys a profound message of peace but also articulates the collective aspirations of the Tunisian people for a better future through a meaningful system of signs. This study contributes to the fields of modern Arabic literature and peace studies by demonstrating how poetry serves as a medium of ideological expression, social critique, and the construction of national discourse in the context of socio-political transformation.

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ABSTRAK

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Penelitian ini bertujuan untuk mengungkap pesan perdamaian dalam puisi Nuhibbu al-Bilad karya Anis Chouchene melalui analisis semiotika Roland Barthes. Puisi ini memiliki relevansi tinggi dalam menyoroti isu-isu kemanusiaan pasca Arab Spring di Tunisia. Metode yang digunakan adalah kualitatif deskriptif, dengan sumber data utama berupa teks puisi yang dianalisis melalui tiga tahapan makna Barthes: denotatif, konotatif, dan mitos. Hasil penelitian menunjukkan bahwa pada level denotatif, puisi merepresentasikan kecintaan terhadap tanah air sebagai fondasi harapan stabilitas pasca-konflik. Pada level konotatif, makna yang muncul meliputi ajakan pada rekonsiliasi, toleransi, dan semangat membangun kembali bangsa yang porak-poranda. Sedangkan pada tataran mitos, terbentuk narasi tentang identitas nasional yang harmonis dan kerinduan universal akan kedamaian. Puisi ini juga merefleksikan kritik sosial terhadap rezim otoriter dan ketimpangan struktural yang melanda Tunisia. Kesimpulannya, Nuhibbu al-Bilad tidak hanya menyampaikan pesan perdamaian yang mendalam, tetapi juga merepresentasikan aspirasi kolektif rakyat Tunisia melalui sistem tanda yang sarat makna dan simbolisme. Penelitian ini berkontribusi pada pengembangan kajian sastra Arab modern dan studi perdamaian, khususnya dalam melihat puisi sebagai media ekspresi ideologis, kritik sosial, dan pembentukan wacana identitas nasional di tengah perubahan politik dan sosial yang kompleks.

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INTRODUCTION

In the large Indonesian dictionary (KBBI), peace is defined as the cessation of hostilities. Peace is a term/word to refer to a condition of harmony, security (no war), harmony, and mutual understanding (KBBI (*Kamus Besar Bahasa Indonesia*) (Kamus Versi Daring, 2025). . Peace can also mean a calm atmosphere and the absence of violence (Siregar et al., 2023). Peace is generally associated with the concept of conflict resolution, where in the conflict resolution process process, no violence is used to achieve a peaceful peace. Peace itself can be defined, as a condition in which where people can live side by side, even though the community have cultural differences, social, and other differences. These differences are not an obstacle because of the ability to communicate ability to communicate well, so that there is good understanding and tolerance among the different communities society (Aji & Indrawan, 2019). And one of the means that can be used to voice peace is through literature.

Literature is part of a cultural entity whose form is reflected in literary works (Van Peursen, 1990). Literature is something that cannot be separated from the identity and historical journey of the Arab nation (Abuafefah et al., 2025; Wroblewski, 2024). Poetry in Arabic literature is an expression of the poet's thoughts and feelings in an imaginative way and is composed by concentrating all the power of language, both in its physical structure and its external structure (Kamil, 2007). One of the contemporary Arab poets whose works are quite popular on various social media platforms is Anis Chouchene.

Anis Chouchene is a Tunisian poet whose works raise many issues of peace and equality of human rights, especially in his country Tunisia (Ajl, 2021; Miller, 2021). He is one of the black Arab poets whose works have received many awards from various parties. He wrote a poem entitled *Nuhibbu al-Bilad*. This poem tells about the suffering experienced by the Tunisian people due to the greed of the rulers. Cases of corruption, injustice, social inequality in the poem are described as blocking a dream of peace that the Tunisian people want to achieve. He recited this poem in an event on a television station that can be watched through the Youtube channel.

The theory used in this research is Roland Barthes' semiotics. Roland Barthes' semiotics suggests that the meaning or signification system of the first stage is referred to as denotation, and the meaning or signification system of the second stage is referred to as connotation which will then give rise to myths that serve to reveal and provide justification for the dominant values that prevail in a certain period (Ukhrawiyah & Munir, 2019). Barthes argues that the meaning of myth is not arbitrary and there are always motivations and analogies. Interpreters can select motivations from a variety of possible motivations (Nugraheni et al., 2023; Putri & Inayah, 2022). Myths are formed of three dimensions, namely signifier, sign and sign and mythology a study of discourse systems. In myth, the first term and the second term are completely manifest (Roland Barthes, 1983).

Departing from the background of the problem above, the formulation of the problem that will be addressed in this study is how the meanings contained in the signs in the poem *Nuhibbu al-Bilad* by Anis Chouchene using Roland Barthes' semiotic analysis. These meanings include the denotation, connotation and myth of the ideology of peace from Anis Chouchene's thoughts

represented in the poem *Nuhibbu al-Bilad*. The reason for using Roland Barthes' semiotic theory is because Barthes places myth as an idea that will be addressed based on the ideology adopted by a community group (Prasetyo, 2023; Salim, 2023). So that later it will be answered how the concept of the myth of peace that Anis Chouchene wants to achieve through the poem *Nuhibbu al-Bilad*.

To facilitate this research, some previous studies are needed which will be used as a literature review in this research (Belkind, 2021; Dero & Rahimi, 2021). The first research is an article titled *Pemahaman Makna Kedamaian dan Gaya Bahasa Syair Assalam karya Anis Chouchene (Analisis Stilistika)*, written by Muhdie Amir Karim. This study discusses the meaning of peace according to Anis Chouchene, as expressed in the poem *Assalam*, through the stylistic analysis of the language used in the verse (Karim, 2021). The second research is a journal entitled *Feminism in the Poem Tukhotibu al-Marrah al-Mishriyah by Bakhisah al-Badiyah (Roland Barthes Semiotic Analysis)* written by Faizetul Ukhrawiyah, Muhammad Munir. This research discusses the meaning of feminism argument signs in the *Tukhotibu al-Marrah al-Mishriyah* rhyme by Bakhisah al-Badiyah using Roland Barthes' semiotic theory (Ukhrawiyah & Munir, 2019). The third, there's a study titled *تحليل الخطاب النقدي لفان ديك في قصائد أنيس شوشان* (Van Dijk's Critical Discourse Analysis in Anis Chouchene's Poems) written by Sri Zarzani and Andi Muhammad. This research discusses the context and social awareness within Anis Chouchene's poems. One of the poems analyzed in that study is *Nuhibbu al-Bilad*, which also serves as the primary material object for this current research (Zani et al., 2024).

The urgency of this research lies in the need to reinterpret the concept of peace within the context of post-revolution societies, particularly in Tunisia, which underwent a significant transition from authoritarianism to democracy (Messenger, 2019; Zeineddine & Nicolescu, 2018). In a social landscape marked by trauma and inequality, peace discourse is not merely a rhetorical slogan but a fundamental necessity to rebuild the social cohesion fractured by conflict (Samuel-Azran, 2020; Zachs & Bawardi, 2020). Literature, particularly poetry, plays a crucial role in articulating collective aspirations, and Anis Chouchene, as a contemporary poet, utilizes this medium to convey messages of humanity and hope for his nation (Antwi-Boateng, 2020; Hopwood, 2019).

The primary contribution of this study is to provide a deeper semiotic reading of the poem *Nuhibbu al-Bilad* using Roland Barthes's theoretical framework. This approach enables an exploration of layered meanings, including denotation, connotation, and myth, thereby uncovering the ideological values embedded in the poem (Abusaada, 2019; Ali, 2019; Budeiri, 2019). Moreover, this research contributes a fresh perspective to peace studies and modern Arabic literature, particularly in analyzing post-revolution poetry through a semiotic lens.

The novelty of this research lies in its object of study and analytical method. While previous studies have addressed Anis Chouchene's poetry through stylistic or critical discourse analysis, few have explored *Nuhibbu al-Bilad* using Roland Barthes's semiotic theory. Thus, this study fills an important gap by offering an interpretive framework that reveals how literary texts can serve as instruments of collective consciousness and social myth-making around the idea of peace. This study aims to reveal the message of peace embedded in *Nuhibbu al-Bilad*, a poem by Anis Chouchene, using Roland Barthes's semiotic analysis.

METHODS

This research is a type of descriptive qualitative research. According to Bogdan and Taylor, qualitative research methods are research procedures that produce descriptive data in the form of written or oral words from people and observed behavior. Qualitative methods are carried out in natural conditions and are discovery in nature (Taylor & Bodgan, 2016). Data sources are data collected by researchers, both primary and secondary (Fadli, 2021). Primary data in this research is obtained from the poem *Nuhibbu al-Bilad* by Anis Chouchane. While secondary data sources in this research are obtained from supporting references in the form of books or journal articles sourced from the internet.

The application of this method in this research will focus on a deep interpretation of the poetic text using Roland Barthes' semiotic framework (Muhammadiyah, 2021; Rudy, 2024). This involves the stage of identifying denotative meanings, followed by an analysis of connotative meanings. Finally, the researcher will identify how these two layers of meaning form myths, which are larger and often hidden narratives or ideologies that the poem intends to convey or reinforce within its social context. This process will enable comprehensive conclusions to be drawn regarding the message of peace contained in the poem.

RESULT AND DISCUSSION

Denotation Meaning Analysis of the poem *Nuhibbu al-Bilad*

Denotation meaning or original meaning is a meaning that is as it is and in accordance with the reality that occurs and in accordance with the dictionary. In the poem *Nuhibbu al-Bilad*, the denotation meaning of some words contained in the stanzas of the poem based on the results of the analysis are:

نحب البلاد ولكن فينا

نحب البلاد

We love this country

ولكن فينا من يعاديها فينا من

But there are those among us who hate it

بكل القبح يؤذيها

There are those who hurt him in a despicable way

فينا من ينهش لحمها

Some of us took a bite of its flesh

ينخر عظمها

Gnawing on his bones

كأنما يريد تلاشيها

As if to obliterate it

The opening stanzas above explain Anis Chouchene's story of the polarization that occurred in his country. This condition is evidenced by the use of the words *نحب* and *يعادي* which are opposite to each other. The next stanzas tell about the division caused by the polarization in Anis Chouchene's country, Tunisia.

حب الوطن ليس بعملته

Love of country is not the currency

فقط رصيده البنكي كل قبلته

Sufficient is the bank balance as its qibla

أما البلاد فسحقا لها ولكل من فيها

As for the country that oppresses the people and everything in it

في بلدي هناك ذلك الفاسد

In my country there is a corruptor

في اغتصاب قوت الناس رائد

He took the people's food and became a pioneer

والمصيبة انه يدعي الحكمة

Disaster because it calls for wisdom

يوهم الناس بفكره الراشد

He haunts the minds of the people with his famous wit

في بلدي هناك ذلك السارق

In my country there is a thief

خارج عن القانون مارق

Breaking the law and going unpunished

يفعل ما بدا له

Acting arbitrarily

يحيا وكأنه الخارق

Living as if he were the greatest alone

في بلدي هناك شيء جدا خطير

In my country there is a very dangerous thing

في بلدي لا احترام للفقير

.There is no respect for the poor in my country

أن تكون إنسان بسيطاً

Being a generous person

معناه أنك أرخص من بعير

Is more despicable than a camel

في بلدي عيباً أن يحترم الراعي

In my country honoring a shepherd is a reproach

وجريمة كبرى أن تساويه بالوزير

And equating with the ruler is a real crime

في بلدي لا تساوي في الحقوق

In my country there is such a thing as inequality

ما تربينا على العدل فهذا عقوق

Those who want us are powerless

كأنما خلقنا فقط لطاعتهم

As if we were made for submission

كأنهم من نفخ فينا الذوات

As if they're the ones blowing us souls

في بلدي أعداء للبلد

In my country there are many people who are hostile to it

أعداء لكل من يحب البلد

Also become enemies to those who love the country

نحن أعداء لهم

We are hostile to them

لأننا فقط أوفياء لترابك يا بلد

For we are only loyal to your land, o country

The stanzas above, which constitute the second part, tell the story of the suffering experienced by the Tunisian people due to oppression by the oppressors. Anis Chouchene uses the word *في بلدي* at the beginning of several stanzas. Various kinds of crimes occur such as arbitrary rulers, cases of corruption and increasing cases of poverty.

صمد

So we say, peace to the survivors

سلام على ابن البلد

Peace to the statesman

سلام على ذاك الولد

Peace to the proud son

سلام بدم كل شهيد

Peace to the last blood

على كل من لم ينس النشيد

To those who do not forget the national anthem

على كل من لم ينس الوتد

To those who do not forget the founding

سلام لك يا من تكدح في المصانع

Hail peace to you, O you who work in the company

سلام لك يا من تكافح في المزارع

Hail peace to you, O you who struggle in agriculture

سلام لكل الجنود

Peace to the soldiers

حراس الحدود

Guardians of the country's sovereignty

لا للمرتشين

Not for the corrupt

فقط الأسود

But only for the marginalized

سلام لك يا أيها الراعي

Peace be upon you, o shepherds

في حوض الجبال وراء الرزق ساعي

Scavenging on the slopes of the mountains with all your efforts

سلام لكن نساء الجبل

Peace be upon you, women of the mountains

واحدة منكن بألف رجل

One of you is worth a thousand men

سلام لكل من يحب البلد

Peace to all who love the land

سلام سلام لك يا بلد

Hail peace, hail peace to you, o country

The last stanzas above are Anis Chouchene's call to pay tribute and greetings of peace to those who are still loyal to the struggle to defend the rights of the oppressed. There is a repetition of the word سلام that is widely used in the final stanzas.

Based on the explanation above, findings at the denotative meaning level in the poem *Nuhibbu al-Bilad* depict love for the homeland as the primary foundation for the hope of stability after the turmoil that swept Tunisia. Every phrase and clause in this poem explicitly refers to fundamental elements of statehood and a longing for tranquility. Words such as البلد, الحب, and التراب directly represent a literal attachment to the geographical territory and political entity. This clear choice of diction indicates a strong desire to return to a peaceful and orderly condition after a period of intense uncertainty. Thus, denotatively, this poem is an honest and direct call to reconstruct and stabilize the nation through a deep emotional bond with the homeland.

Connotation meaning Analysis of the poem *Nuhibbu al-Bilad*

According to Barthes, connotation is the second stage of the sign system in semiology. Connotation is arbitrary so that the meaning produced is not in accordance with the actual meaning (denotation). Anis Chouchene is a modern Arab poet of Tunisian nationality who consistently voices the equal rights of all groups, peace, freedom and against discrimination against black people living in Tunisia. He calls for the embrace of peace as a common religion, dreams as slogans, art as weapons, the earth as home and difference as uniqueness. Through the poem *Nuhibbu al-Bilad*, there are many signs that symbolize the voice of peace through the second stage of the sign system, namely connotation.

In the first stanza of the opening section, the word نحب البلاد expands from an expression of love for the country to a description of the conditions of people who long for peace in Tunisia. The word يعاديه, which is a direct antithesis to the word حب, represents the tensions that occurred in Tunisia after the 2011 Jasmine revolution. The tension is characterized by the sentences ينهش لحمها and ينخر عظمها which connote a division between groups of people that can threaten the integrity and peace of the country.

The polarization that occurred in Tunisia resulted in a large social gap that has not been overcome after the collapse of Zainal Abidin Ben Ali's regime after more than 23 years in power. The stanza كأنما يريد تلاشيتها connotes the prolonged crisis that resulted from the many

problems in Tunisia. Ben Ali's regime was one of the notorious dictators and during his reign there were rampant cases of corruption, collusion and nepotism. Anis Chouchene describes the chaos through the word *تلاشيها* which connotes the collapse of unity in Tunisia.

The second opening stanza uses the word *حب الوطن* which represents the inevitability felt by the Tunisian people. The word *صيده البني* represents that capitalism has taken over the country and the purpose of the state is no longer to improve the welfare of its people, but to enrich the leaders in power. The word *فسحق* has the connotation of a dictator that leads to the figure of Zainal Abidin Ben Ali. Anis Chouchene describes Ben Ali as a ruler who likes to ignore human rights, has an iron fist and uses any means to maintain his power. The word *الفاقد* has the connotation of a destroyer who is willing to plunge Tunisia into a situation full of economic, social, political and cultural crises.

Anis Chouchene repeatedly uses the word *في بلدي* to emphasize the dire conditions in Tunisia. The stanza *يفعل ما بدا له* connotes an abstract depiction of the Ben Ali regime's policy of manipulating the chaotic situation. Ben Ali built his reputation to look great in the eyes of the international community but neglected the welfare and peace of the Tunisian people as explained through the word *كأنه الخارق* in the next stanza. Anis Chouchene mentions *هناك شيء* in the twelfth stanza of the second part which has connotations of the chaotic situation that Ben Ali's government is trying to cover up.

The fifteenth stanza of the second part mentions the phrase *أنك أرخص من بعير* which has the connotation of the word *بعير* not being more despicable than a camel in general. Rather, fighting for justice against an oppressive regime is considered an act more despicable than an animal. This connotation correlates with the seventeenth stanza which reads *وجريمة كبرى أن تساويه بالوزير* indicating that Ben Ali is truly a human rights criminal who has abused his power. The eighteenth stanza mentions *لا تساوي في الحقوق* which connotes that the economic crisis and social inequality that ensnared Tunisia has brought the country worse and into a situation of inflation and monetary crisis.

The twentieth stanza of the second part mentions the word *لطاعتهم* which is connoted as the policy of Ben Ali's regime that forced all its people to obey and obey without being allowed to put up any resistance to the ruling regime. The phrase *فخ فينا الذوات* in the next stanza is connoted as a result of the authoritarian nature of the regime that caused the flames of popular resistance to begin to flare up. The beginning of the Jasmine revolution that overthrew the Ben Ali regime was triggered by the self-immolation of a young man named Muhammad Bouzizi to show his disappointment with the Ben Ali regime. The action quickly spread and formed a high level of solidarity among the Tunisian people to overthrow Ben Ali's authoritarian regime. The strong solidarity among the Tunisian people is described by Anis Chouchene in the twenty-fourth stanza which reads *لأننا فقط أوفياء لترايك يا بلد*.

In the first stanza of the third section, Anis Chouchene mentions the word *سلام* which is connoted as a dream that all Tunisians want to aim for, namely peace and prosperity that can be felt by all groups. The word *صمد* is connoted as people who continue to fight and consistently fight for peace for a prosperous and prosperous Tunisian state. The word *سلام* is repeated many times in the following stanzas as an emphasis and a hope that must be realized. The word *النشيد*

is connoted not only to refer to the national anthem, there is a broader meaning of a sacred symbol of the country that unites all groups without exception.

The word **الأُسود** in the twelfth stanza is connoted as lower-class people who continue to fight for justice and overthrow the Ben Ali regime and its henchmen who continue to torment the people. The word **الراعي** in the next stanza connotatively does not mean shepherds, but guerrillas and activists who fight under repressive pressure from the authorities. The next stanza uses the word **في حضن الجبال** which denotatively means behind the mountain, connotatively means a system of power of an authoritarian regime that utilizes its power only for the benefit of its own group. In this case, it means the Ben Ali regime.

The sixteenth stanza which reads **واحدة مكن بألف رجل** in the denotation meaning is Anis Chouchene's praise to women who continue to fight back and are not afraid of the oppressor, has the connotation that both men and women are all equal in the eyes of the state. There is no difference in the distribution of rights that they should get. The discrimination practiced by Ben Ali's regime against women is a bad old tradition and must be stopped. The last stanza of this poem reads **سلام سلام لك يا بلد** which has connotations of a great ideal of every struggle carried out by the people, namely peace. The word **يا بلد** is an implied prayer for the condition of Tunisia to be peaceful and all Tunisians can feel comfortable, safe, peaceful and prosperous.

Based on the elaboration of connotative meaning above, the poem *Nuhibbu al-Bilad* richly associates the message of peace with more abstract and culturally laden ideas. Anis Chouchene's chosen diction doesn't merely point to literal meanings but also evokes notions of reconciliation among different factions, the urgency of tolerance as a prerequisite for unity, and the pressing need for national reconstruction in all sectors post-conflict. The metaphors and imagery hidden behind the words hint at a collective hope for healing social wounds, rebuilding infrastructure and societal order, and achieving lasting harmony. Thus, the connotative meaning of *Nuhibbu al-Bilad* expands the understanding of peace from merely the absence of war to an ideal state encompassing togetherness, acceptance, and shared progress.

Mythic Analysis of the Poem *Nuhibbu al-Bilad*

Roland Barthes is of the view that the mythical signifier exists in an ambiguous state. At the same time it is both meaning and form, on the other hand it is empty. The mythical signifier can be seen from two points of view, namely as a linguistic system and as the first term of the mythical system. Mythical signification departs from an ideology as well as a history that forms an idea that is believed and can become a great hope among the people (Barthes, 1983: 157-165). Anis Chouchene's role as one of the poets who consistently voices issues of humanity, peace and social justice influences the mythical view contained in the poem *nuhibbu al-bilad wa lakin*. This argument departs from the explanation of connotation meaning in the previous discussion which has discussed the interpretation of the untrue meaning or implied meaning of each stanza in the poem.

The poem *Nuhibbu al-Bilad* is the result of Anis Chouchene's thoughts and opinions about the condition of the Tunisian people who suffered from the jasmine revolution in the country. The Jasmine Revolution of 2011 was the first uprising against authoritarian rule in the Middle East that triggered the beginning of the Arab Spring. The suffering, violence, and division led

to the loss of the peace that the Tunisian people had always hoped for. Zainal Abidin Ben Ali's regime, which had been in power for 23 years, often issued policies that were only concerned with the satisfaction of political elites and their circles, without regard to the welfare of the people universally.

The proletariat and marginalized communities were victimized by the monetary crisis, social crisis, and riots in various parts of the country. Ben Ali's government ignored human rights because it used repressive apparatus as a tool of power under the pretext of suppressing the commotion and riots that occurred. The uprising against Ben Ali's regime did not only occur in the capital city of Tunis, various regions also experienced similar riots due to propaganda carried out by the rebels using social media. The massive development of social media such as Friendster and Facebook quickly spread throughout the world, one of which occurred in Tunisia. Mohammed Bouazizi's self-immolation became a symbol that sparked the spirit of revolution among Tunisia's lower classes.

The nearly 12-month-long revolution left memories and ongoing suffering as the country transitioned from authoritarian to reformist rule. Chaos persisted as waves of protests by Tunisians continued. Divisions were also created as Ben Ali loyalists carried out a series of counter-actions that led to clashes and riots in several regions. The polarization that occurred between pro-Ben Ali loyalists and revolutionaries has been told by Anis Chouchene in the poem *Nuhibbu al-Bilad*. The impact of this polarization is described by Anis Chouchene as an inequality that eliminates the essence of equality among Tunisians. The failure of the transitional government in the first period was caused by the remnants of Ben Ali's power.

The poem *Nuhibbu al-Bilad* is a prayer and hope from Anis Chouchene for his country so that the peace that has always been aspired to can be realized universally. Peace that is not only felt by certain people, but the peace is able to penetrate the dividing wall between the bourgeoisie and the proletariat. The whole community can live side by side, the realization of a government that protects the people and equality between all groups is the master plan of the expected realization of peace. The final part of the poem, which praises the success of the Jasmine revolution, is something that is expected not only to stop at the fall of Ben Ali's regime, but to continue to create a complete peace. There are still many problems that must be resolved and improved so that the ideals of peace can be fully realized.

CONCLUSION

Based on the analysis presented, it can be concluded that the signifying system within the poem *Nuhibbu al-Bilad* is not naturally formed but rather through an arbitrary process strongly influenced by humanitarian factors and the social conditions of Tunisia following the fall of the Ben Ali regime during the Arab Spring. Anis Chouchene's profound contemplation of this reality underpins the formation of both its straightforward denotative meanings and its rich connotative meanings. These two layers of meaning, in turn, generate a grand idea (myth) concerning struggle, hope, and reconciliation. In line with Roland Barthes' concept that semiology seeks to understand human phenomena through systems of signs, the poem *Nuhibbu al-Bilad* serves as a complex representation of an interconnected series of signs, effectively

conveying a profound message of peace highly relevant to its social context.

This research contributes to the academic discourse by offering a Barthesian semiotic interpretation of modern Arabic poetry, particularly in the post-revolutionary landscape of Tunisia. It enriches the understanding of how literary texts function as vehicles for ideological expression and collective memory, especially regarding themes of peace, justice, and national identity. However, this study has certain limitations. The analysis is focused solely on a single poem by Anis Chouchene, which may not represent the full breadth of his literary contributions or the diversity of peace narratives within contemporary Arabic poetry. Additionally, the study is centered on textual analysis and does not incorporate audience reception or socio-political impact assessments. For future research, it is recommended to conduct comparative studies between different poems or poets within the Arab Spring context to further explore the construction of peace narratives across different cultural or national settings. Furthermore, integrating interdisciplinary approaches, such as critical discourse analysis, cultural studies, or reception theory, may provide a more holistic understanding of the role of literature in shaping post-conflict societies.

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