Research Article

SELF-IDENTITIY IN THE POEM "*FĪ BAYTI UMMĪ*" BY MAHMOUD DARWISH (FERDINAND DE SAUSSURE'S SEMIOTICS)

Nadzif Aulia Rohmah[1], Mugy Nugraha[2], Siti Robiatul Adawiyah[3], Annisa Khoirunni'mah[4], Safina Nurul Aulia[5]

[1] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia
[2] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia
[3] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia
[4] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia
[5] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia

Corresponding Author:

Nadzif Aulia Rohmah,
Program Studi Bahasa dan Sastra Arab, Fakultas Adab dan Humaniora, Universitas Islam Negeri Syarif Hidayatullah Jakarta
Jl. Tarumanegara, Pisangan, Kec. Ciputat, Kota Tangerang Selatan, Banten 15419
Email: nadzif.aulia22@mhs.uinjkt.ac.id

Article Info

Abstract

Self-identity in poetry is often articulated not as a fixed essence but as a reflective and dynamic process shaped through language, memory, and self-questioning. This study examines the construction of self-identity in Mahmoud Darwish's *Fī Bayti Ummī* by applying Ferdinand de Saussure's structural semiotic framework. The poem is analyzed as a textual space in which identity is produced through linguistic relations rather than directly asserted. Using a qualitative textual approach, this study focuses on the interaction between signifier and signified as well as syntagmatic and paradigmatic structures that organize meaning within the poem. The findings show that the lyrical subject's identity is constructed through internal dialogue, recollections of the past, symbolic imagery, and reflective actions that continually destabilize a unified sense of self. Identity emerges as an unstable and dialogic process, shaped by paradigmatic shifts in self-reference and syntagmatic sequences of questioning that resist closure. Rather than affirming identity through declarative statements, the poem presents identity as something to be confronted, negotiated, and reinterpreted within poetic language. The significance of this study lies in its contribution to semiotic and literary analysis by demonstrating how structural semiotics can be applied systematically to reveal the mechanisms through which poetic language actively constructs personal identity. By foregrounding the semiotic production of introspective selfhood, this study extends existing readings of Darwish's poetry and offers a model for analyzing identity as a relational and ongoing process within literary texts.

INTRODUCTION

Self-identity in poetry is often articulated not as a stable and unified essence, but as a reflective and dynamic process shaped by memory, self-questioning, and social awareness (Fliethmann & Weller, 2026). Rather than presenting identity as something fully possessed, poetic discourse frequently reveals identity as something continually negotiated through language (Nartey et al., 2026). In this sense, poetry becomes a medium through which the subject confronts, evaluates, and redefines the self (Kim et al., 2026). Such a perspective aligns with view that identity is not a fixed personal attribute, but a construction formed through ongoing reflection and interaction with one's internal and external environment.

In Mahmoud Darwish's *Fī Bayti Ummī*, this reflective dimension of identity is articulated through a dialogic encounter between the lyrical subject and his own image (Domingos Rebotim et al., 2026). The poem repeatedly stages moments of self-address and self-recognition, suggesting that identity is neither singular nor complete (Dvalishvili et al., 2026). Instead, the subject appears divided, uncertain, and engaged in continuous self-evaluation (Peuters et al., 2026). The lyrical voice does not merely narrate past experiences, but actively measures them against the present, indicating a process of identity reassessment rather than recollection (Jiao et al., 2026). This pattern reflects what describe as transitional identity instability, characterized by hesitation, self-comparison, and shifts in life orientation.

The persistent self-interrogation present in the poem further suggests an internal identity crisis marked by emotional conflict and reflective doubt (Du Plessis et al., 2026). Such a condition resonates with Eriksonian perspectives on identity formation, which conceptualize identity as an ongoing negotiation of values, life direction, and personal meaning rather than as a completed state (Jannah & Satwika, 2021). Within this framework, the lyrical subject's uncertainty and questioning can be understood as integral elements of identity construction rather than as signs of failure or loss.

Darwish's poetic language functions not merely as a vehicle of personal expression, but also as a cultural and symbolic medium through which identity is articulated, questioned, and reconstructed (Saad & Ali, 2025). His reflective poetic style supports view of poetry as a space in which personal and collective consciousness are negotiated through symbolic language (Shero et al., 2026). This dynamic is particularly evident in *Fī Bayti Ummī* (Darwish, 2004), a poem included in the diwan *Lā Ta'tażir 'Ammā Fa'alta*, which presents a reflective dialogue between the lyrical subject and an internalized other (Ayala et al., 2026). Through this dialogic structure, the poem constructs a semiotic field in which identity is continuously questioned and reinterpreted rather than affirmed.

The poem further exemplifies Darwish's tendency to embed experiences of alienation, memory, and inner conflict within symbolic structures. Instead of articulating identity through direct declaration, Darwish constructs it through introspective dialogue, metaphorical imagery, and temporal comparison (Karakaya Suzan et al., 2026). This observation supports (Alqaied & Sabran, 2025) argument that Darwish frequently employs symbolism to express inner struggles and psychological tension. In contrast to *Sijjil Anā 'Arabī*, which asserts identity through explicit affirmation and declarative language (Novianti et al., 2024), *Fī Bayti Ummī* reframes identity as uncertain, fragmented, and reflexive. This shift indicates an evolution in Darwish's poetic discourse from assertive identity proclamation toward contemplative self-examination.

Previous studies have extensively explored self-identity and human values in literary works. (Humaira et al., 2024), for instance, demonstrate that identity in Amiri Baraka's poetry is shaped by spiritual experience, diaspora, and resistance. Similarly, Azizah & Sodikin (2024) highlight themes of inner conflict, suffering, hope, and self-reflection in Saʿdiah Mufarreh's poetry (Özsavran et al., 2026). While these studies contribute significantly to understanding identity as a thematic concern, they largely remain descriptive in nature (Bijlsma et al., 2026). They have not sufficiently examined how identity is systematically constructed through

linguistic structures, symbolic relations, and semiotic mechanisms within poetic language itself.

To address this gap, the present study applies Ferdinand de Saussure's structural semiotic framework to examine the construction of self-identity in *Fī Bayti Ummī* (Hasebe et al., 2026). By analyzing signifier-signified relations as well as syntagmatic and paradigmatic structures, this study investigates how poetic language operates as a semiotic system that actively constructs, rather than merely reflects, the lyrical subject's identity (Dzhambov et al., 2026). Through this approach, the study aims to explain the semiotic mechanisms by which identity is continuously negotiated within the poetic language system.

RESEARCH METHOD

Research Design

This study employs a qualitative research design to examine the construction of self-identity in Mahmoud Darwish's *Fī Bayti Ummī*. The poem is treated as an interpretive textual document whose symbolic diction, dialogic structures, and linguistic relations function as semiotic data (Hidayat & Nurliah, 2023). The analysis is grounded in Ferdinand de Saussure's structural semiotics, focusing on the relationships between signifier and signified as well as syntagmatic and paradigmatic structures to reveal how poetic language actively constructs identitys.

Research Target/Subject

The subject of this study is the poem *Fī Bayti Ummī* by Mahmoud Darwish, taken from the diwan *Lā Ta'tażir 'Ammā Fa'alta* (Darwish, 2004). The poem was purposively selected due to its dense symbolic expressions and its relevance to themes of memory, alienation, and self-identity.

Research Procedure

The research was conducted through a structured qualitative procedure. Initially, linguistic units that indicate self-identity such as diction, metaphors, imagery, and dialogic expressions were identified through close reading of the poem. In this study, words and expressions in the poem are treated as signifiers whose meanings are understood through the mental concepts they evoke rather than through their physical form alone (Saussure, 1984). Meaning is further examined through how linguistic elements relate to one another within the poem, both through their sequential arrangement and through their selection over alternative expressions that could occupy the same position (Ṣabṭī & Bakhūsh, 2009). Subsequently, these relations were interpreted to explain how the lyrical subject's identity is semiotically constructed within the poetic structure.

Instruments, and Data Collection Techniques

The primary research instrument was a semiotic analysis sheet used to record signifiers, signifieds, and syntagmatic–paradigmatic relations found in the poem *Fī Bayti Ummī*. Data were collected through repeated close reading and library research by consulting relevant books and scholarly articles related to Arabic literary studies and Saussurean semiotics (Fitriani et al., 2025).

Data Analysis Technique

Data were analyzed using descriptive-interpretative semiotic techniques (Veillette et al., 2026). The identified signs were interpreted to explain the semiotic mechanisms through which self-identity is constructed in the lyrical subject of the poem (Kleppner, 2026). The results are presented in narrative analytical form.

RESULTS AND DISCUSSION

Self-Dialogue and the Split of the Lyrical Subject

The poem *Fī Bayti Ummī* presents a dialogic structure in which the lyrical subject addresses the self through a direct internal conversation. This is explicitly shown in the following line:

أَأنتَ، يا ضيفي، أنا؟

Aʾanta, yā ḍayfī, anā?

Are you, my guest, me?

This line demonstrates that the lyrical subject positions the self as both speaker and addressee, indicating the presence of two positions within the lyrical voice. The use of a question form indicates uncertainty regarding the subject's identity.

Memory as a Marker of Past Identity

The poem also presents memories of the past as indicators of the lyrical subject's former identity. This is shown in the following lines:

هل كنتَ في العشرين من عمري،

بلا نظّارةٍ طبيةٍ،

وبلا حقائب؟

Hal kunta fī al-ʾishrīn min ʾumrī,

bilā naẓẓārah ṭibbiyyah,

wa bilā ḥaqāʾib?

Were you in your twenties,

without glasses,

and without bags?

These lines show that the subject recalls specific physical conditions and material attributes associated with an earlier phase of life. The repetition of "without" highlights the material absence associated with the past self.

Identity Change and Self-Questioning

Identity change is further presented through reflective questioning about physical and emotional transformation:

أَأنتَ أنا؟ أتذكُرُ قلبَكَ المثقوبَ

بالناي القديم وريشة العنقاء؟

أم غيّرتَ قلبك عندما غيّرتَ دَربَكَ؟

Aʾanta anā? Atadhkuru qalbaka al-mathqūba

bi-al-nāy al-qadīm wa rīshat al-ʾanqāʾ?

Am ghayyarta qalbaka ʾindamā ghayyarta darbaka?

Are you me? Do you remember your pierced heart

with the old flute and the phoenix feather?

Or did you change your heart when you changed your path?

These lines present the lyrical subject questioning whether changes in life direction are accompanied by internal changes in the self.

Reflective Action and Boundary Crossing

The poem also depicts symbolic actions that indicate self-reflection and exploration:

لكني قفزتُ عن الجدار لكي أرى

ماذا سيحدث لو رآني الغيبُ

Lākinni qafaztu ʾan al-jidār likay arā

mādhā sayḥduthu law raʾānī al-ghayb

But I jumped over the wall to see

what would happen if the unseen saw me

These lines show the lyrical subject engaging in an action suggests movement beyond a previously occupied space.

Self-Dialogue and the Semiotic Division of the Lyrical Subject

The dialogic structure in *Fī Bayti Ummī* does not merely portray psychological hesitation, but functions as a semiotic mechanism through which the lyrical subject's identity is produced within language (Whitehead et al., 2026). Identity in the poem does not emerge from an essential or pre-existing self, but from the relational operation of signs that position the subject simultaneously as speaker and addressee. This mechanism is explicitly articulated in the interrogative line:

<div dir="rtl">

أَنتَ، يا ضيفي، أنا؟

</div>

Aʾanta, yā ḍayfī, anā?

Are you, my guest, me?

The paradigmatic substitution of the first-person pronoun *anā* (I) with *anta* (you) marks a significant semiotic shift. Rather than affirming identity through direct self-reference, the poem constructs the self through an address to an internal other. This paradigmatic choice restructures the signified of identity from unity into division, presenting the self as something to be confronted and questioned rather than immediately possessed.

This semiotic distancing is further intensified through the signifier *ḍayf* (guest). In common linguistic usage, a guest is understood as someone who is temporarily present in a space belonging to another and who does not occupy the position of the owner (Kurniasih et al., 2024). When this signifier is applied to the self in the line *"yā ḍayfī"*, the lyrical subject symbolically denies full ownership of identity. The self is positioned as transient, conditional, and externally oriented, rather than as a stable and permanent core.

Syntagmatically, the placement of the signifier *ḍayf* within an interrogative structure strengthens this sense of alienation (Kalenjuk et al., 2026). The identity question and the marker of guesthood appear together in a single syntactic sequence, producing a layered meaning in which self-recognition and self-alienation occur simultaneously. Identity does not exist prior to questioning, but is generated through the act of questioning itself. The absence of a declarative resolution further prevents identity from being stabilized within the linguistic structure.

Through this dialogic and semiotic configuration, *Fī Bayti Ummī* presents identity as a relational and unstable formation. The lyrical subject's selfhood is constructed through paradigmatic substitution, syntagmatic sequencing, and symbolic displacement, confirming the structural semiotic view that meaning arises from relations among signs rather than from intrinsic or essential reference (Rios et al., 2026). Identity, in this poem, emerges as a process of ongoing negotiation shaped by distance, language, and reflective self-address.

Memory as a Semiotic Marker of Past Identity

In *Fī Bayti Ummī*, memory functions as a semiotic space in which the lyrical subject reflects upon and re-evaluates a former self rather than simply recalling it (Pascal et al., 2026). Memory in this poem does not restore a stable identity, but instead introduces distance between the present subject and the remembered self. This reflective distance is explicitly articulated through temporal and material markers, as seen in the following lines:

<div dir="rtl">

هل كنتَ في العشرين من عمري،

بلا نظّارةٍ طبيةٍ،

وبلا حقائب؟

</div>

Hal kunta fī al-ʾishrīn min ʿumrī,

bilā naẓẓārah ṭibbiyyah,

wa bilā ḥaqāʾib?

Were you in your twenties,

without glasses,

and without bags?

These lines show that the lyrical subject constructs the past self through a set of concrete signs rather than through abstract self-definition. The signifier *"al-ʾishrīn min ʿumrī"* (in my twenties) does not merely indicate biological age, but signifies a life phase associated with

openness, lightness, and relative freedom from social and existential burdens (Breitkreuz et al., 2026). Memory thus operates as a comparative framework through which identity is reassessed rather than recovered.

Syntagmatically, the memory of the past is organized through a linear sequence of negations *bilā naẓẓārah* (without glasses) and *bilā ḥaqāʾib* (without bags). This sequential structure accumulates meaning by emphasizing absence instead of possession. The repetition of *bilā* constructs an image of an unencumbered identity, suggesting that the past self is defined by what had not yet been carried, both materially and symbolically.

From a paradigmatic perspective, the choice to represent the past through markers of absence is significant. The poet could have selected signifiers indicating ownership, status, or achievement, yet the selection of signs denoting lack highlights simplicity and freedom as defining traits of the remembered self (Zuluaga et al., 2026). This paradigmatic choice positions memory as a reflective contrast to the present, rather than as a nostalgic idealization.

In this context, memory produces identity through distance. As Gonzaga & Stanislaus (2024) argues, memory-based self-representation often destabilizes identity by separating the remembering subject from the remembered self, transforming memory into a space of reflection rather than belonging. This distance is reinforced in the poem through the continued use of interrogative forms, which prevent the past from being affirmed as a complete or fully accessible identity.

Accordingly, memory in *Fī Bayti Ummī* functions as a semiotic marker that enables identity negotiation rather than identity recovery (Shattuck, 2026). Through syntagmatic sequencing and paradigmatic selection, the poem constructs the past self as a reflective reference point that exposes transformation and loss, reinforcing the idea that identity emerges through an ongoing dialogue between memory, language, and present consciousness.

Identity Change through Wounds, Disguise, and Personal Reflection

In *Fī Bayti Ummī*, identity change is represented as a reflective process shaped by lived experience and conscious self-evaluation (Midouhas et al., 2026). The poem does not depict transformation as a purely external shift, but as an internal negotiation between authenticity and self-presentation. This negotiation is explicitly articulated through imagery of wounds and concealment, as shown in the following lines:

<div dir="rtl">

أتذكُرُ حافرَ الفرسِ الحرونِ على جبينكَ

أم مسحتَ الجُرحَ بالمكياج كي تبدو

وسيماً في الكاميرا؟

</div>

Atadhkuru ḥāfira al-farasi al-ḥarūni ʿalā jabīnika

am masaḥta al-jurḥa bi-al-mikyāj kay tabdū

wasīman fī al-kāmīrā?

Do you remember the hoofprint of the wild horse on your forehead,

or did you cover the wound with makeup to appear

handsome in the camera?

These lines present the wound as a signifier of past experience that has left a visible and lasting trace on the subject's identity (Bartlett et al., 2026). Semiotically, the wound does not function merely as a physical injury, but as a marker of hardship, struggle, and personal history. The presence of the wound signifies an identity shaped through confrontation with difficulty rather than comfort.

This meaning is immediately destabilized through the opposition between *al-jurḥ* (the wound) and *al-mikyāj* (makeup). Syntagmatically, the mention of concealment follows the image of injury, producing a cause-and-effect relationship between experience and self-presentation (Massad et al., 2026). This sequence suggests that identity change is not determined solely by what has been experienced, but by how those experiences are managed, revealed, or concealed in response to external observation.

From a paradigmatic perspective, the choice of *makeup* as a signifier is significant. The poet could have selected markers such as silence or forgetting; however, the choice of makeup emphasizes performativity and visual display. Identity is thus constructed not only through internal experience, but through deliberate self-fashioning intended for public perception. The reference to the "camera" further reinforces the presence of an external gaze that influences how the self is presented.

In this context, personal reflection emerges as a central strategy through which the lyrical subject negotiates inner conflict. As (Sudirman, 2024) argues, personal reflection enables individuals to confront internal tension by reassessing past experiences and their present implications. This reflective process is evident in the poem's interrogative structure, where the subject repeatedly questions whether the wound has been preserved as an authentic trace or transformed into a curated image.

Accordingly, identity change in *Fī Bayti Ummī* is presented as a reflective and ethically charged process. Through the interaction between wounds, disguise, and personal reflection, the poem constructs identity as something that can be altered and negotiated, but never fully detached from the traces of experience that originally shaped it. The lyrical subject's identity thus emerges as a product of conscious reflection on the tension between authenticity and self-presentation.

Self-Identity as an Unstable and Ongoing Process

In *Fī Bayti Ummī*, self-identity is ultimately represented not as a fixed state, but as an ongoing and unstable process shaped by reflection, risk, and continual questioning. The lyrical subject never arrives at a final affirmation of selfhood; instead, identity remains open, provisional, and subject to reinterpretation. This instability is explicitly articulated through symbolic action, as shown in the following lines:

لكني قفزتُ عن الجدار لكي أرى
ماذا سيحدث لو رآني الغيبُ

Lākinni qafaztu 'an al-jidār likay arā
mādhā sayḥduthu law raʾānī al-ghayb
But I jumped over the wall to see
what would happen if the unseen saw me

The act of "jumping over the wall" functions as a symbolic signifier of boundary crossing. Semiotically, the wall represents a limit between familiarity and uncertainty, while the act of crossing it signifies a conscious decision to confront the unknown. Identity here is not inherited or passively accepted, but actively tested through experience and risk-taking.

Syntagmatically, this action appears after a sequence of questions, memories, and reflections, forming a narrative progression from introspection to action. This ordering suggests that identity is not formed through contemplation alone, but through the willingness to move beyond established boundaries. The act of crossing does not resolve the identity crisis; rather, it extends the process of self-questioning into a new experiential domain.

From a paradigmatic perspective, the choice of "jumping" (*qafaztu*) is significant. The poet could have chosen a safer or more gradual action, such as walking or waiting, yet the selection of a sudden leap emphasizes uncertainty and risk. This paradigmatic choice reinforces the idea that identity formation involves rupture and instability rather than smooth continuity.

In this context, self-reflection plays a crucial role in sustaining identity as an open process. As Rahmawati et al. (2024) argue, reflective self-assessment enables individuals to engage honestly with their own uncertainty, recognizing identity not as a finished product but as an evolving understanding of the self. This perspective aligns with the poem's refusal to offer definitive answers regarding who the lyrical subject truly is.

Accordingly, *Fī Bayti Ummī* presents self-identity as an unstable and continuously negotiated process. Through symbolic action, syntagmatic progression, and paradigmatic choice, the poem constructs identity as something that emerges through ongoing interaction

between reflection, experience, and uncertainty. Rather than resolving the question of selfhood, the poem affirms identity as an open-ended journey shaped by movement, risk, and perpetual self-examination.

Positioning the Findings within Previous Studies and Scholarly Contribution

The findings of this study demonstrate that *Fī Bayti Ummī* constructs self-identity through a systematic semiotic process rather than through direct thematic declaration. Identity in the poem emerges from the interaction between signifier and signified, as well as from syntagmatic sequencing and paradigmatic substitution, which collectively position the lyrical subject as divided, reflective, and continuously renegotiated. This confirms that poetic language in Darwish's work does not merely express inner experience, but actively produces identity through linguistic relations.

These findings are consistent with the study conducted by Nuh & Khoiroh (2024) which examines Mahmoud Darwish's poetry using a semiotic approach and highlights symbols such as "mother," "home," and "land" as signifiers of collective identity and national longing in *Ilā Ummī*. Both studies affirm that identity in Darwish's poetry is constructed through a structured system of signs rather than through literal representation. However, while Nuh & Khoiroh (2024) emphasize collective memory and national consciousness, the present study shifts the focus toward the personal and introspective dimension of identity formation. In *Fī Bayti Ummī*, identity is not articulated as a shared national symbol, but as an internal dialogue marked by distance, questioning, and self-alienation.
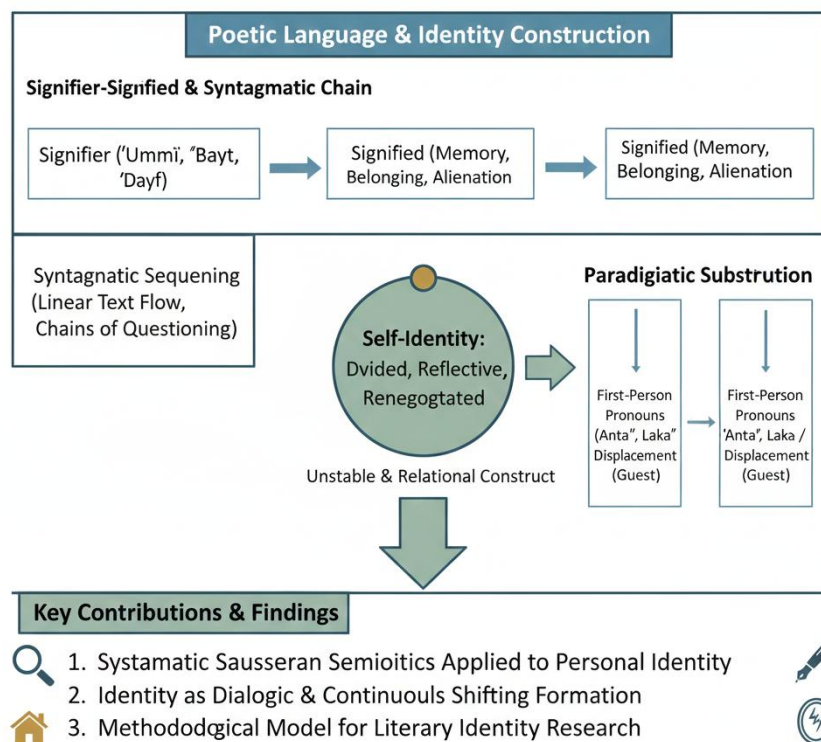

Figure 1. Semiotics of Self-Identity in Darwish's Fi Bayti Ummi

By foregrounding the paradigmatic substitution between first- and second-person pronouns and the symbolic displacement of the self through the signifier "guest," this study demonstrates how identity operates as an unstable and relational construct within the poetic structure. This focus complements earlier research that treats Darwish's poetry primarily as a site of political affirmation or cultural resistance. Instead, the present findings show that Darwish also explores identity as a fragile semiotic formation shaped by memory, temporal distance, and linguistic choice.

Furthermore, this study extends Rokhim's (2021) view of poetry as a symbolic space for negotiating consciousness by providing a concrete structural explanation of how such negotiation occurs at the level of language. Identity in *Fī Bayti Ummī* is not resolved through

narrative closure, but is sustained through syntagmatic chains of questioning that defer meaning and prevent stabilization. This highlights poetry as a semiotic process rather than a repository of fixed meanings.

Accordingly, the main contribution of this study lies in its systematic application of Saussurean structural semiotics to the analysis of personal identity in Darwish's poetry. By integrating signifier–signified relations with syntagmatic and paradigmatic structures, this research demonstrates how poetic language actively constructs identity as a dialogic and continuously shifting formation. This contribution enriches existing semiotic studies of Arabic poetry and offers a methodological model for future research on identity construction in literary texts.

Semiotic and Methodological Implications of Identity Construction

The findings of this study carry important implications for semiotic and literary studies, particularly in understanding how poetic language functions as an active mechanism of identity construction (Nowlin et al., 2026). Rather than presenting identity as a fixed essence or a stable psychological condition, *Fī Bayti Ummī* demonstrates that identity emerges through relational linguistic structures. This confirms that poetic identity is not merely expressed through language, but is produced through the interaction of signs within the poetic system itself.

From a semiotic perspective, this study reinforces the structural principle that meaning is generated through relations among signs rather than through isolated references. However, the analysis moves beyond theoretical abstraction by showing how these relations operate concretely in poetic discourse. Paradigmatic shifts between personal pronouns, syntagmatic sequences of interrogative expressions, and symbolic positioning of the self as a "guest" collectively construct identity as fluid, divided, and continuously negotiated (Fore-Williams & Derouin, 2026). Identity in the poem thus appears as a process rather than a conclusion, shaped by linguistic choice and structural arrangement.

In the context of Mahmoud Darwish's poetry, these findings suggest a reading that complements existing interpretations centered on collective identity, exile, and national consciousness (Berlin et al., 2026). While such themes remain significant in Darwish's oeuvre, *Fī Bayti Ummī* reveals a more introspective dimension in which identity is questioned from within. The poem foregrounds personal memory, internal dialogue, and self-reflection as central mechanisms of identity formation, indicating that Darwish's poetic engagement with identity extends beyond collective representation toward an exploration of individual subjectivity.

Methodologically, this study highlights the analytical value of integrating syntagmatic and paradigmatic relations into literary semiotic research. By applying these concepts directly to poetic structure rather than treating them as abstract theoretical categories, the analysis provides a more precise account of how meaning and identity are produced at the textual level (Murray et al., 2025). This approach offers a transferable framework for examining other poetic texts that foreground self-reflection, temporal tension, or internal conflict.

Overall, this study demonstrates that semiotic analysis can illuminate the subtle mechanisms through which poetry negotiates identity (Scheeres et al., 2022). By positioning identity as a relational and unstable semiotic formation, the findings contribute to broader interdisciplinary discussions in semiotics, literary criticism, and cultural studies, affirming the relevance of structural approaches in interpreting poetic expressions of selfhood.

CONCLUSION

This study demonstrates that self-identity in *Fī Bayti Ummī* is constructed as a dynamic and relational process rather than as a fixed or unified essence. Through a structural semiotic analysis, the findings reveal that identity emerges from the interaction between signifier and signified, as well as from syntagmatic and paradigmatic relations that organize self-dialogue,

memory, and reflection. The lyrical subject's repeated questioning, symbolic self-positioning, and temporal comparison position identity as unstable, divided, and continuously renegotiated within the poetic structure, emphasizing that meaning is produced through linguistic relations rather than direct self-assertion.

The significance of this study lies in its contribution to both Darwish scholarship and literary semiotics. While previous research has largely focused on collective identity and national consciousness in Darwish's poetry, this study foregrounds the personal and introspective dimension of identity formation. By demonstrating how poetic language actively constructs identity through semiotic mechanisms, this research extends existing interpretations and affirms the relevance of Saussurean structural semiotics for understanding self-representation in poetry. The findings underscore that identity in literary texts can be understood as a semiotic process shaped by linguistic structure, offering a valuable framework for future literary and cultural analysis. By situating identity within a structured yet flexible semiotic system, this study offers a refined perspective on how poetic language mediates selfhood in modern literary expression.

AUTHOR CONTRIBUTIONS
Author 1: Conceptualization; Project administration; Validation; Writing - review and editing.
Author 2: Conceptualization; Data curation; In-vestigation.
Author 3: Data curation; Investigation.
Author 4: Formal analysis; Methodology; Writing - original draft.
Author 5: Supervision; Validation.

CONFLICTS OF INTEREST
The authors declare no conflict of interest.

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