

The Relationship Between Referential and Grammatical Meaning in Arabic Nouns: A Structural-Semantic Perspective

Randi Safii¹, Rifki Alfatih², Cutri A. Tjalau³, Dwi Marselina Mumu⁴

Universitas Muhammadiyah Gorontalo, Indonesia^{1,2,3,4}

randi@umgo.ac.id¹, rifqialfati5@gmail.com², cutriatjalau@umgo.ac.id³,
sellynmumu@gmail.com⁴

Article Information

Article history:

Received 30-04-2026

Accepted 05-05-2026

Published 05-06-2026

Keywords:

Words Relationship Meaning,
Referential Words,
Grammatical Words,
Arabic Noun Words,
Structural Semantic Words.

ABSTRACT

This study, titled “The Relationship Between Referential Meaning and Grammatical Meaning in Arabic Nouns from a Structural-Semantic Perspective,” aims to uncover the relationship between lexical meaning that refers to reality (referential meaning) and meaning formed through syntactic structure (grammatical meaning) in the Arabic language, particularly in the use of nouns in classical literary texts. This study is grounded in structural semantics, which emphasizes the interconnection between linguistic elements in forming a cohesive system of meaning. The research method employed is a qualitative descriptive approach using content analysis. The research data were drawn from verses of the Mu‘allaqah by Imru’ al-Qais, which are rich in noun forms and variations in grammatical structure. Each noun (isim) was analyzed based on its referential context and its function within the sentence structure. The results indicate that the referential meaning of Arabic nouns—such as the words “حبيب,” “منزل,” and “الآرام”—is closely linked to their grammatical meaning, which governs the word’s position and function within the sentence context. The relationship between the two forms a complex network of meaning: referential meaning provides the conceptual foundation, while grammatical meaning clarifies the syntactic and emotional relationships within the text. Thus, the interaction between these two types of meaning enriches the semantic and aesthetic interpretation of classical Arabic poetry.



Hak Cipta: © 2026 by Authors

This is an open access article below

[Lisensi Internasional Atribusi Creative Commons-NonKomersial-ShareAlike 4.0](https://creativecommons.org/licenses/by-nc-sa/4.0/)

Correspondence author:

Randi Safii

Email: randi@umgo.ac.id

1. INTRODUCTION

The study of meaning in Arabic has always been a major concern in linguistic studies because Arabic has a complex and rich sign system morphologically and syntactically rich.[1] As a language with a very systematic grammatical structure, Arabic shows a close relationship between word forms, grammatical functions, and representation of meaning. In this context, the noun (al-asmā') has a central position because it is used to name the entities, concepts, and semantic categories that form the foundation of the formation of meaning in Arabic. Many studies have focused attention on the lexical meaning or referential meaning of the noun, but few have integrated it with grammatical meaning simultaneously. In fact, the two fields of meaning often interact in forming a complete linguistic message.[2]

The referential meaning of the Arabic noun refers to the direct relationship between the word and the object or concept it designates in the real world or in the perception of the speaker.[3] In contrast, grammatical meaning is concerned with the structural consequences arising from the categories and syntactic functions of the noun itself—such as the status of i'rab, the pattern of word formation (wazan), type categories (mudzakkar–muannats), numbers (mufrad–mutsanna–jama'), and syntagmatic relationships within the sentence unit. When these two types of meanings are understood separately, the resulting analysis is often partial. In fact, in the practice of using language, the two complement each other as one coherent sign system.[4]

The structural semantic approach offers a relevant analytical tool for understanding such relationships because it looks at meaning not only as individual entities, but as the result of relationships between language elements in the system. Structural semantics emphasizes the importance of paradigmatic relationships (opposition, inclusion, word class relations) and syntagmatic relationships that determine the meaning of an element in context.[5] Thus, analyzing Arabic nouns through this perspective allows researchers to uncover how the internal structure of language regulates the interaction between referential and grammatical meaning in a more systematic and objective way.

Several previous studies have highlighted the lexical meaning in Arabic, the morphology of nouns, as well as structural semantic elements. However, studies that specifically discuss the relationship between referential meaning and grammatical meaning in Arabic nouns in a single integrated analytical framework are still very limited. Some studies only discuss referential meaning as the relationship between words and their referents, while other studies focus on grammatical meaning as a consequence of i'rab or syntactic functions. However, there is almost no study that examines the relationship between the two simultaneously, even though the relationship determines how Arabic constructs meaning holistically. This is an important research gap and shows the urgency of this research.

The main problem that arises is that the understanding of the meaning of Arabic nouns has tended to be fragmented: the referential meaning is understood separately from its grammatical function. This leads to a lack of a deep understanding of how the structure of the Arabic language encodes meaning in an integrated manner. In addition, the absence of a comprehensive study of the relationship between the two types of meanings in a structural semantic perspective makes this topic worthy and important to discuss further. This research is here to bridge this gap.

Thus, the purpose of this study is to analyze in depth how referential meanings and grammatical meanings in Arabic nouns interact with each other and form an integrated system of meaning based on structural semantic principles. This research also aims to identify paradigmatic and syntagmatic relationship patterns that influence the meaning of nouns, as well as explain how the internal structure of Arabic plays a role in the formation of referential and grammatical meanings simultaneously. Through these objectives, the research is expected to make new contributions to the study of Arabic linguistics, enrich the approach to meaning analysis, and open up space for the development of further research in the fields of semantics, morphology, and analysis of Arabic texts.

2. METHOD

This research uses a qualitative approach with a type of library research that focuses on the analysis of the noun in the poem of Imru' al-Qais.[6] This approach was chosen because the research aims to explore and explain the relationship of referential and grammatical meaning in Arabic nouns through an in-depth reading of classical literary texts. As a pre-Islamic literary work rich in linguistic structure and cultural symbols, the Imru' al-Qais verse provides highly representative linguistic data to uncover how meaning is constructed through sign relations, grammatical structure, and semantic context.[7] Research data were obtained from documentation of various versions of Imru' al-Qais poetry, sharia (explanations), classical dictionaries, and modern Arabic linguistic literature relevant to structural semantics.

Data collection was carried out through an intensive reading process of verses to identify nouns that have the potential for meaning analysis. The nouns found are then classified based on semantic categories and their grammatical functions, including type (mudzakkar-muannats), number (mufrad-mutsanna-jama'), i'rab position, and syntagmatic relationships in sentence construction. Data analysis is carried out by integrating two main stages: (1) the analysis of the referential meaning that associates the noun with cultural objects or concepts in the pre-Islamic Arab world, and (2) the analysis of grammatical meaning that examines the syntactic value and morphological structure of the noun. Furthermore, the results of the two analyses were studied using a structural semantic perspective, especially through paradigmatic relations, syntagmatics, and componential analysis to see the relationships between elements systematically.[8]

To maintain the validity of the data, this study applies source triangulation by comparing the results of analysis through various classical dictionaries such as Lisān al-'Arab, Tāj al-'Arūs, and references to Jahiliyah poetry. In addition, the triangulation of the theory is carried out by matching the findings of the analysis with the principles of structural semantics developed by Saussure and modern Arabic linguists.[9] Through this methodology, the research is expected to produce an in-depth description of how the relational and grammatical meanings of nouns in the poems of Imru' al-Qais form a complex and coherent network of meanings.

3. RESULTS AND DISCUSSION

Referential Meaning (المعنى المرجعي)

Referential meaning is a meaning that refers directly to reality outside of language, whether in the form of objects, events, or real concepts. In Arabic linguistics,

this meaning is called *al-ma'nā al-marja'ī*, which is a meaning that refers to something that can be perceived or understood concretely.[10] In the poem of Imru' al-Qais, for example, the words "الأرام" (wild deer) and "العلاط" (swift camel) have a referential meaning because they both refer to real animals known in the desert life of the Arabs.

Referential meanings serve to form a realistic image that the reader can understand. Arab poets often used referential meanings to describe the physical environment, emotional state, and social atmosphere of their time. For example, the mentions of "سقط اللوى" and "حومل" are not just place names, but also symbols of longing for the past, so that their referential meaning develops into a deeper connotative meaning.[11] Thus, the referential meaning not only describes "what is called," but also expands the understanding of the outside world in literary texts.

In a structural semantic perspective, referential meaning is understood as the result of the relationship between a language sign (*signifiant*) and an object in the real world (*referent*). This relationship is stable because meaning is bound by cultural experiences and the collective perception of the speaking community.[12] In this context, referential meaning becomes the foundation for more complex semantic analysis, such as symbolic and metaphorical meanings in classical Arabic poetry.

Based on the concept of referential meaning as explained earlier, the analysis of classical Arabic poetry needs to begin by identifying the relationship between the elements of language used by the poet and the real referents referred to in the empirical world. Through this identification, it can be known whether a word, phrase, or expression refers to a place, figure, event, or object that is truly known in the social and geographical reality of Arab society. Understanding this referential meaning is an important initial stage before interpreting the symbolic, connotative, or aesthetic meanings contained in the poem. Therefore, the analysis in the following table presents several verses along with literal translations and identification of their referential meanings to show the direct relationship between language signs and the real objects to which they refer.

Table 1. Referential Meaning in Amru Qais Verse

Verses	Literal Translation	Referential Meaning
قِفَا نَبِكَ مِنْ ذِكْرِ حَبِيبٍ وَمَنْزِلِ بِسْقَطِ اللَّوَى بَيْنَ الدَّخُولِ فَحَوْمَلِ	Let us stop crying in memory of the lover and his abode, in Sikt al-Liwa, between Dakul and Haumal.	Describes a real location in the Arabian desert (<i>Sikt al-Liwa, Dakul, Haumal</i>) where the poet was once with his lover; the real act of "stopping and crying" depicts longing and loss.
فَتَوَضَّحَ فَالْمِقْرَاةِ لَمْ يَعْفُ رَسْمُهَا لِمَا نَسَجَتْهَا مِنْ جَنُوبٍ وَشَمَلِي	In Tudhih and Miqraah, the traces of the place have not disappeared, because of the weaving of rain from the south and north.	Pointing to real places (<i>Tudhih and Miqraah</i>), as well as natural phenomena (south and north winds) that leave rain marks in the desert.
تَرَى بَعَرَ الْأَرَامِ فِي عَرَصَاتِهَا وَقِيْعَانِهَا كَأَنَّهُ حَصْحَصُ الْجُنْدُلِ	You see the dung of a deer in its fields and valleys, like shining white pebbles.	Depicting a real vision of deer dung in the desert that looks like shiny pebbles is a concrete visual image.

كَأَنِّي غَدَاةَ الْبَيْنِ يَوْمَ تَحَمَّلُوا لَدَى سَمُرَاتِ الْحَيِّ نَاقِفُ حَنْفَلٍ	It was as if I was on the morning of farewell when they departed, under the samurah trees of my people, picking the fruit of hanfal.	Describing a real event: a farewell in the morning under a samurah, with the poet standing there in a concrete atmosphere of farewell.
وَقُوفاً بِهَا صَحِيَّ عَلَيَّ مَطْمَئِمْ يَقُولُونَ لَا تَهْلِكْ أَسَى وَتَجَمَّلِ	My companions stopped on their mounts and said: "Don't perish because of sadness, be patient!"	Describing real events: the companions advised the poet to refrain from the sadness of real social interactions on the journey.
وَإِنَّ شِفَائِي عِبْرَةٌ مُهْرَاقَةٌ فَهَلْ عِنْدَ رَسْمِ دَارِسٍ مِنْ مُعَوَّلٍ	My medicine is just tears shed; Is there anything to be expected in the ruins of the former house?	Pointing to the real act of "crying" and "seeing the ruins of the house" as expressions of sadness for the past.
كَدَائِبِكَ مِنْ أُمِّ الْحَوِيرِثِ قَبْلَهَا وَجَارَتِهَا أُمُّ الرَّبَابِ بِمَأْسَلٍ	Like your love for um al-Huwairith and her neighbor um al-Rabab in Ma'sal.	Pointing to real people the poet once loved — concrete personal experiences from his past.
إِذَا قَامَتْ تُضْوِي كَأَنَّ جَبِينَهَا سِرَاجٌ يُضِيءُ اللَّيْلَ لِلتَّعَمِيلِ	When he stands, his forehead appears to glow, as if his forehead is a lamp that illuminates the night for a pedestrian.	Describe a real phenomenon: the beauty of a woman's face with a luminous forehead; A comparison with a lamp describes the physical light that can be seen.
وَيَوْمٍ عَلَى ظَهْرِ الْعَلَاظِ كَأَنَّهُ مِنَ اللَّيْلِ قَدْ أَسْرَى بِهِ كُلُّ مُوَكَّلٍ	One day on the back of a camel, it was as if he was being taken on a night wandering by a supernatural being.	Depicts a real camel ride at night; A quiet atmosphere of the desert with mystical imagery but still rooted in the reality of travel.
فَأَذْرَجَهَا فِي حَفَفِهِ مِنْ إِزَائِهَا عَلَى الْمُسْجَرَاتِ السُّودِ كَالنَّسْجِ الْمُفْتَلِّ	He lowered him between the saddles around him, on a black camel like a strong rope weave.	Depicting the real movement of the camel and the sitting position of the rider in the black saddle which is likened to the weaving of a rope of concrete visualization.

Based on the data in the table above, it appears that the referential meaning in the verses of classical Arabic poetry is realized through the use of linguistic elements that have a direct relationship with empirical reality. The poet not only presents emotional expressions, but also associates them with recognizable referents, such as the names of places, natural objects, people, animals, and the life activities of the Arab people at that time. The presence of these references shows that the poetic experience conveyed is not something completely imaginative, but is rooted in the poet's life experience in the desert environment of the Arabian Peninsula.[13]

In the first stanza, the referential meaning is seen through the mention of the locations of Siqt al-Liwā, Dakhūl, and Hawmal which are geographical regions known

in the pre-Islamic Arab tradition. The mention of these places reinforces the impression that the poet's memories of the lover are not abstract, but are tied to the real space that once witnessed his life's journey. Similarly, the actions of "stopping" and "crying" are human behaviors that can be observed directly so that they become concrete references for readers.[14], [15] Thus, the relationship between the language sign and the object being referred to takes place directly resulting in a strong referential meaning.

In the second to fourth stanzas, the referential meaning is further strengthened through the description of the natural environment. Place names such as Tuḍīḥ and Miqrāḥ, south and north wind phenomena, former rains, deserts, valleys, samurah trees, and ḥanzal fruits are known real elements in the life of the Bedouin people.[16], [17] The poet uses these objects to construct concrete visual images so that the reader can imagine the geographical conditions and environment in which the events take place. Even though some expressions use comparison or tasybih, the object of comparison still comes from real objects so that the referential function of language is preserved.[18]

The referential meaning is also seen in the depiction of human social activities as seen in the fifth to seventh stanzas. The presence of companions stopping their rides, giving advice to poets, weeping in the face of the ruins of former residences, and mentions of figures such as um al-Huwairith and um al-Rabāb show that these poems record concrete social experiences. The names of these characters are not just symbols, but referents that refer to certain individuals known in the poet's experience.[19] This shows that the referential meaning in classical Arabic poetry is not only manifested through physical objects, but also through the interhuman relationships that are part of the poet's real life.

Furthermore, in the eighth to tenth stanzas, the referential meaning appears through the depiction of the physical condition of human beings, travel, and the means of life of the Arab people. A woman's luminous forehead, camel travel at night, saddles, and black camels are objects that can be found in the daily life of the Arab people.[20] Although the poet uses a style of comparative language, such as likening the forehead to a lamp or a camel with a strong rope weaving, the basis of the comparison is still derived from real objects known to the reader. Thus, the referential meaning remains the foundation before the reader enters the more complex layers of figurative or aesthetic meaning.[21]

Overall, the data in the table show that the referential meaning in the poem of Mu'allaqah Imru' al-Qais is dominated by references to the geographical elements, the natural environment, humans, animals, and the social activities of pre-Islamic Arab societies. These references function to build the authenticity of the poet's experience while presenting a realistic background for the entire narrative of the poem. From a semantic perspective, the relationship between signifiers and referents takes place directly so that the reader can understand the denotative meaning of each expression before interpreting the connotative, symbolic, and aesthetic meanings that develop on the next layer of meaning.[22] Therefore, the referential meaning in this verse can be seen as the main foundation that connects literary language to the cultural, geographical, and social realities of Arab society, as well as a starting point for understanding the richness of meaning contained in classical Arabic poetry.

Grammatical Meaning (المعنى النحوي)

Grammatical meaning is a meaning that arises as a result of the structural relationship between the elements of a language in a grammatical unit such as sentences, phrases, and clauses. In Arabic, grammatical meaning relies heavily on i'rab (إعراب), word form (صيغة), and syntactic position in sentences. For example, the difference between the words "قفا" (stop the two of you) and "نَبِكْ" (let us weep) in the first stanza of Imru' al-Qais's verse suggests the imperative relationship and emotional invitation that make up the overall meaning of the sentence.[23]

Grammatical meaning also serves as a link between lexical meaning and contextual meaning. Verbs, nouns, and particles in Arabic interact with each other to form meanings that cannot be understood from the meaning of words alone. For example, the particle "كَأَنَّ" in the stanza "كَأَنَّ جَبِينَهَا سَرَّاجٌ" signifies the function of tasybīh (simile), which enriches the meaning of sentences through grammatical structure. So, grammatical meaning in poetry is not just a nahwu rule, but also an aesthetic means in the creation of meaning.[24]

In a structural semantic perspective, grammatical meaning helps explain how language structure plays a role in constructing meaning systems. It does not stand alone, but relates to the referential meaning through a syntactic context. Therefore, the analysis of classical Arabic poetry must pay attention to the interaction between these two aspects: meaning as a *form meaning system* and meaning as a reference to reality (*referential meaning system*).[25]

قِفَا نَبِكْ مِنْ ذِكْرِ حَبِيبٍ وَمَنْزِلِ
بِسِقْطِ اللَّوَى بَيْنَ الدَّخُولِ فَحَوْمَلِ

This verse begins with fi'il amr "قِفَا" (stop you two), the double form shows that the poet invited his two best friends to feel sadness. Semantically, this creates a sense of togetherness in grief (*shared emotion*). The structure of the number of fi'liyah shows strong and direct action not just a situation, but a spontaneous emotional movement (stopping and crying). This is different from *the number of ismiyah* which shows stability and sustainability. The use of the letter jar "مِنْ" indicates the cause of crying, i.e. *the memory of the lover and the old residence*. Semantically, there is an emotional causal relationship between "memories" and "crying".[26] Then "بِسِقْطِ اللَّوَى بَيْنَ الدَّخُولِ" emphasizes the location of memories with geographical detail, adding to imaginary reality and reinforcing concrete nostalgic impressions.[23]

فَتُوضِحَ فَالْمِقْرَاةَ لَمْ يَعْفُ رَسْمُهَا
لِمَا نَسَجَتْهَا مِنْ جَنُوبٍ وَشَمَلِّ

The sentence structure is the number of fi'liyah, starting with فَتُوضِحَ فَالْمِقْرَاةَ which serves as zharaf makān indicating the place of the event of memory. The poet extends the scope of his recollections from the first place (الدخول و حومل) to another region (المقراة و الموضح). "لَمْ يَعْفُ رَسْمُهَا" shows a concrete reality: her lover's former residence is still visible. Semantically, it illustrates the contrast between *the loss of the inhabitants* and *the survival of physical marks*, thus reinforcing the sense of nostalgia.[27] "لِمَا نَسَجَتْهَا مِنْ جَنُوبٍ وَشَمَلِّ" describes a natural process (the south and north winds weaving sand over the former camp), which in the style of balaghah is called taswir (metaphorical depiction). Nature is described as a weaver (نَسَجَتْهَا) who knits sand into a fabric of remembrance on the ground. From the side of balaghah, this

metaphor presents visual beauty (taswir baṣarī) and the emotion of serenity in the midst of sadness, because the trace remains "alive" by the movement of nature.

تَرَى بَعَرَ الْأَرَامِ فِي عَرَصَاتِهَا
وَقِيَعَاتِهَا كَأَنَّهُ حَصْحَصُ الْجُنْدِلِ

This sentence is the *sum of fi'liyah* (verbal sentences) because it begins with fi'il mudhāri' تَرَى (you see). Shows the poet's direct and active observation of the remains of memories in his lover's place of the past. Semantically, this verse depicts the poet's visual reality looking at the former camps, but what is now visible is only deer dung that has come in place of humans. This creates a meaningful contrast between humans' past lives and present's wildlife. *Tasybīh* (parable) "كَأَنَّهُ حَصْحَصُ الْجُنْدِلِ" reinforces the visual image: deer dung looks like small stones that glitter under the sun. In *the science of balāghah*, this is called *tasybīh tamtsīlī* the equalization of the whole picture with other similar images (not just one aspect). Semantically-structurally, the use of fi'il mudhāri' (تَرَى) indicates the continuity of time: as if everyone passing by would still be able to "see" the scene, not just the poet. This means that the traces of memories continue to live and can be witnessed by anyone.[28]

كَأَنِّي غَدَاةَ الْبَيْنِ يَوْمَ تَحَمَّلُوا
لَدَى سَمُرَاتِ الْحَيِّ نَاقِفٌ حَنْفَلٍ

The structure of the number of ismiyah, because it begins with كَأَنِّي (the letter tasybīh + dhamir muttashil). The number of ismiyah contains the meaning of calm, emotional stability, but here it is used ironically, because the content of the sentence is full of anxiety and bitter memories. Semantically, this verse describes the moment of separation that lives in the poet's memory:

He "saw himself" as if he had returned that morning, when his lover's caravan left the camp.

He was under the samur trees where they used to gather but now he was alone, like *a man who shakes the seeds of hanfal*, that is, aimless movement, a symbol of inner **restlessness**.

The phrase نَاقِفٌ حَنْفَلٍ is a powerful metaphor in classical Arabic poetry. According to the sharas (interpreters), he describes a restless and restless person, his hands moving incessantly like a person who shakes small grains. In balāghah (rhetoric), this verse features tasybīh tamtsīlī: the poet likens his troubled state on the morning of parting to a person who makes futile movements because of restlessness.

وَقُوفًا بِهَا صَحْبِي عَلَى مَطِيئِهِمْ
يَقُولُونَ لَا تَهْلِكْ أَسَى وَتَجَمَّلِ

The structure of this verse is the sum of fi'liyah, since the core of its meaning is formed from fi'il mudhāri' يَقُولُونَ ("they say"). Giving the impression of real action and an interactive atmosphere between the poet and his friends.

Semantic meaning:

The poet describes the scene when he stopped at his lover's former place and cried, while his friends stopped but they advised him with words of sympathy:

"Do not perish in sorrow, and restrain yourself, be strong." It describes the emotional dialogue between reason and feeling:

- Friends symbolize reason and rationality (inviting fortitude).

- Imru' al-Qais represents emotion and loyalty to memories (crying and being immersed in grief).

In terms of time (temporal semantics):

Fi'il mudhāri' يَقُولُونَ gives the meaning of continuous, the advice is still "heard" in his memory to this day.

That is, *their memories and their words remain alive in the poet's soul*. From the side of balaghah (language style):

There is a taḍādd (contrast of meaning) between the two conditions:

- الهلاك أسمى (Swept away by grief)
- التجمل (Displays Rigidity)

This contrast reinforces the poet's inner conflict between suffering and constancy.

وَأَنَّ شِفَائِي عَبْرَةُ مُهْرَاقَةٍ

فَهَلْ عِنْدَ رَسْمِ دَارِسٍ مِنْ مُعَوَّلٍ

The structure of the number of ismiyah in "إِنَّ شِفَائِي عَبْرَةُ مُهْرَاقَةٍ" emphasizes certainty and determination of feelings. With the letter *inna*, the poet affirms that the only remedy for his grief is crying. The word "عَبْرَةُ مُهْرَاقَةٍ" is not just tears, but tears that continue to flow endlessly give the impression of deep and lasting sadness. From a semantic point of view, the passive fi'l مُهْرَاقَةٍ indicates the helplessness of the subject: the poet does not "cry on purpose," but "his tears just flow." Second sentence "فَهَلْ عِنْدَ رَسْمِ دَارِسٍ مِنْ مُعَوَّلٍ؟" is a rhetorical question that means an affirmation of despair. He knew there was no hope left in his lover's former camp, but he still asked as a form of inner lamentation. Semantically structurally, the relationship between these two amounts is causal:

- Because there is no hope in the former (consequence),
- So, the only remedy is crying (cause).

كَدَأُيْكَ مِنْ أُمِّ الْحَوِيرِثِ قَبْلَهَا

وَجَارَتْهَا أُمُّ الرَّبَابِ بِمَا سَلِ

This verse is an emotional continuation of the previous verse: after Imru' al-Qais wails in the former camp of his last lover, he recalls his old habit that he often experiences this kind of love and separation. The word "كَدَأُيْكَ" signifies repetitive behavior, which is *the poet's tendency to fall in love and long for old memories*. In structural semantics, it shows the temporal and habitual aspects. By mentioning the names um al-Ḥuwairith and um al-Rabāb, the poet establishes the intertextuality of memories: he wants to affirm that his love is now not the first, but the most imprinted.[29]

Semantically:

- الدأب contains the meaning of continuous behavior, showing that longing and suffering are the poet's habits.
- قبلها indicates the sequence of time, i.e. that this feeling has been common since ancient times.

إِذَا قَامَتْ تُضْوِي كَأَنَّ جَبِينَهَا

سَرَاخٌ يُضِيءُ اللَّيْلَ لِلتَّعْمِيلِ

This verse contains the number of fi'liyah because it begins with fi'il قَامَتْ (he stands). The use of fi'il mudhāri' تُضْوِي (he shines) shows the meaning of istimrār (continuous), i.e. that the beloved's rays of beauty are always visible every time he stands. In addition, the inclusion of the letter tasybīh كَأَنَّ (as if) serves to strengthen the analogy between *jabin* (forehead) and *sirāj* (lamp). Thus, this structure brings together elements of ta'kid (affirmation) and tasybīh (simile) which adds to the effect of meaning and beauty.

وَيَوْمٍ عَلَى ظَهْرِ الْعَلَاظِ كَأَنَّهُ
مِنَ اللَّيْلِ قَدْ أُسْرِيَ بِهِ كُلُّ مُوَكَّلٍ

This verse describes the atmosphere of a long and tiring night's journey, as the poet rides a camel in the darkness of the night. The phrase "كَأَنَّهُ مِنَ اللَّيْلِ قَدْ أُسْرِيَ بِهِ كُلُّ مُوَكَّلٍ" gives a mystical and hyperbolic impression as if the night itself has a "guardian angel" that carries it away quickly through the darkness. Referential meaning: a real trip in the desert at night. Grammatical meaning: the structure of the number of ismiyyah with كَأَنَّ indicates a high-intensity simile, which is a state that resembles something but seems to be true.

فَأَذْرَجَهَا فِي حَفَفِهِ مِنْ إِزَائِهَا
عَلَى الْمِسْحَرَاتِ السُّودِ كَالنَّسْجِ الْمُفْتَلِ

This verse depicts a very fast, smooth, and beautiful movement of the camel. The word "أذرجها" contains the nuances of *constant gentle* movements, like a camel gliding without a rough bump. The phrase "في حففه من إزائها" describes a stable and balanced movement, in which the camel runs without a shake even though it is very fast. It shows the skill and quality of the poet's mount. "على المسحرات السود" describes the physical strength of the camel's powerful lower body like black steel that steps on the sand without slipping. "كالنسيج المفتل" is a beautiful simile: The movement of a camel's steps is likened to a strong and orderly weave of thread, giving the impression of rhythmic, beautiful, and sturdy.

Relationship Meaning

The relationship of meaning in structural semantics is the relationship between the elements of language based on the meaning it contains. In Arabic, this relationship appears in the connection between words that form a system of meanings such as synonyms (الرَّادُّف), antonyms (التَّضَاد), hyponymy (التَّفْرِيع), and polysemia (تَعَدُّدُ الْمَعْنَى). The relationship of meaning does not stand alone but is formed through the context of the sentence and the grammatical function that surrounds it. In classical Arabic poetry such as the work of Imru' al-Qais, the relationship of meaning emerges through the interweaving of words that describe the feelings, atmospheres, and symbols of Bedouin culture that are intertwined.[30]

Structurally, the relationship of meaning refers to Ferdinand de Saussure's theory of paradigmatic and syntagmatic relationships. Paradigmatic occurs when one word can be replaced by another word that has adjacent meanings, while syntagmatics appear in the arrangement of words that are grammatically interconnected to form a new meaning. In the context of Imru' al-Qais' poetry, for example, the relationship

between the words "حبيب" (lover) and "منزل" (dwelling) forms a network of meanings that contain nuances of memory and loss, reflecting the emotional and referential unity in the structure of the poem.[31]

Thus, the relationship of meaning is not only a semantic relationship between a word and a concept, but also a relationship of meaning determined by syntactic position, morphological form, and emotional context. In Arabic structural semantics, each word has a specific function that establishes a cohesive system of meaning in the text as a whole, especially in literary works rich in symbols and majaz.

In order to gain a more complete understanding of the meaning system in classical Arabic poetry, the analysis is directed not only to the identification of referential meanings, but also to the study of the grammatical meaning inherent in the linguistic structure of each stanza. In a structural semantic perspective, grammatical forms serve as a device that directs interpretation to referents so that the relationship between signifiers and referents becomes clearer. Therefore, the analysis in the following table is arranged integratively by displaying the verses, the referential meanings referred, the grammatical meanings formed by the structure of the language, and the relationships between the two. This presentation shows that meaning in Arabic poetry is the result of the interaction between lexical and grammatical aspects that together build the message and aesthetic effect of the text.[32]

Table 2. Analysis of the Relationship between Referential Meaning and Grammatical Meaning in the Formation of the Meaning of the Verses of Mu'allahah Imru' al-Qais

Verses (Arabic)	Referential Meaning (Referred Actual Meaning)	Grammatical Meaning (Meaning of Form and Structure)	Referential and Grammatical Meaning Relations
فَإِذَا نَبَيْكَ مِنْ حَبِيبٍ ذَكَرَى وَمَنْزِلٍ	Pointing to the real act of "stop and cry" in memory of the lover and his place of residence.	The form of fi'il amr (فَإِذَا) indicates a gentle invitation or command to stop; fi'il mudhāri' (نَبَيْكَ) has a continuous effect (continuous crying).	The structure of the repeated commands and cries confirms the feelings of grief that live on in the poet's vivid memories.
بِسَقَطِ اللَّوَى يَبْنَ الدَّخُولِ فَحَوْمَلِ	Mention a real place in the Arabian desert.	The jar-majrūr structure (بِسَقَطِ اللَّوَى) serves to indicate concrete location (description of the place).	The referential meaning (the real place) is emphasized by the grammatical form of the location marker, reinforcing the impression of physical space in

			the poet's memory.
فَتَوَضَّحَ فَأَمَقَرَا لَمْ يَعْفُ رَسْمُهَا	Former places that have not been erased due to rain.	Fi'il madhi (لَمْ يَعْفُ) shows the events that have occurred but leaves a residue.	The grammar of the past supports the referential meaning of old memories that are still very much alive.
تَرَى بَعَرَ الْأَرَامِ فِي عَرَصَاتِهَا وَقِيَعَانِهَا كَأَنَّهُ حَصْحَصُ الْجُنْدُلِ	The real picture of deer dung in the desert looks like white pebbles.	Fi'il mudhāri' (تَرَى) denotes a vision that is still occurring or can be witnessed; كَأَنَّهُ the particle expresses a direct parable.	The structure of the parable emphasizes concrete referential meaning with clear visual imagery (from real facts to poetic comparisons).
كَأَنِّي غَدَاةَ الْبَيْنِ يَوْمَ تَحَمَّلُوا لَدَى سَمُرَاتِ الْحَيِّ نَاقِفُ حَنْفَلٍ	Describing the real atmosphere of farewell under the samurah.	The كَأَنِّي particle denotes an emotional comparison; the form fi'il madhi (تَحَمَّلُوا) indicates past events.	The relationship between the past form and the parable presents real memories that live in the poet's emotions.
وَقَوْفًا بِهَا صَحِي عَلَيَّ مَطِيئِمٌ يَقُولُونَ لَا تَهْلِكْ أَسَى وَتَجَمَّلِ	A real event when a friend advised the poet not to dissolve in sadness.	Fi'il mudhāri' (يَقُولُونَ) gives the effect of repetitive and lively advice; the prohibition لَا تَهْلِكْ form reinforces the emotional meaning.	The relationship of the prohibition structure to real events shows a moral impulse to restrain emotions and maintain honor.
وَإِنَّ شِفَائِي عَبْرَةٌ مُهْرَاقَةٌ فَهَلْ عِنْدَ رَسْمِ دَارِسٍ مِنْ مُعَوَّلٍ	Tears as a real healer of sadness.	The إِنَّ particle serves as the letter ta'kīd (affirm); the nominal structure شِفَائِي عَبْرَةٌ emphasizes the identity of meaning.	Grammatical affirmation reinforces the referential meaning that crying is the only truly felt healer.
كَدَأْبِكَ مِنْ أُمِّ الْحَوِيرِثِ قَبْلَهَا وَجَارَتِهَا أُمُّ الرِّبَابِ بِمَأْسَلٍ	Mention a real character that the poet once loved.	The word كَدَأْبِكَ indicates a habit or a recurring situation; implicit fi'il indicates	The relationship between real meaning (the so-called women) and the structure

		the continuation of the meaning of endless love.	of habits confirms that old love is always repetitive and imprinted.
إذا قَامَتْ تُضْوِي كَأَنَّ جَبِينَهَا سِرَاجٌ يُضِيءُ اللَّيْلَ لِلتَّعْمِيلِ	Describe the face of a lover that glows like a lamp.	The structure of the total sharthhiyyah (إذا + fi'il) indicates a cause-effect relationship; كَأَنَّ states a parable; fi'il mudhāri' (يُضِيءُ) gives the impression of continuity.	Comparative grammar and durative aspects reinforce the referential meaning of the face's rays that continue to shine every time it stands.
وَيَوْمٍ عَلَى ظَهْرِ الْعَلَاظِ كَأَنَّهُ مِنَ اللَّيْلِ قَدْ أُسْرِيَ بِهِ كُلُّ مُوَكَّلٍ	Describes a night trip on a camel.	Tanwīn tanwī' (وَيَوْمٍ) shows a depiction of a specific time; كَأَنَّهُ reinforces the imaginary image; fi'il madhi (أُسْرِيَ) expresses a strong past action.	The form of time and the simileage are united: real experiences (travel) are depicted through grammatical forms that add to the atmosphere of mystery.
فَأَذْرَجَهَا فِي حَفْفِهِ مِنْ إِزَائِمِهَا عَلَى الْمُسْجَرَاتِ السُّودِ كَالنَّسْجِ الْمُفْتَلِّ	Concrete depiction of a moving camel and its strong saddle.	Fi'il madhi (فَأَذْرَجَهَا) indicates the actual action that has already taken place; كَالنَّسْجِ الْمُفْتَلِّ is a simile that emphasizes visual texture.	The grammar of the past combined with physical parables strengthens the concrete visualization of the poet's journey.

4. CONCLUSION

Based on the results of the analysis, it can be concluded that the relationship between referential meaning and grammatical meaning in Arabic nouns shows a complementary relationship in establishing meaning as a whole. Referential meaning provides a conceptual foundation that refers to concrete or imaginative reality, while grammatical meaning plays a role in arranging syntactic relationships that determine the function and emotional nuances of the word in the context of the sentence.

In the poem Mu'allaqah by Imru' al-Qais, the integration of these two types of meanings is evident through the use of nouns such as "حبيب" (lover), "منزل" (dwelling), and "الأرام" (wild deer) which not only describe a real object but also reinforce emotional meaning through its grammatical structure and stanza. Grammatical meanings make

the words come alive in the context of the poet's feelings and experiences, while referential meanings maintain the poet's connection to the real world and ancient Arabic culture.

Thus, the relationship between referential and grammatical meanings in Arabic nouns proves that the meaning of language cannot be understood only from the lexical side, but also through the structures and contexts that make up the overall meaning in the text. This emphasizes the importance of a structural semantic approach in understanding the beauty and depth of the meaning of classical Arabic literature.

REFERENCES

- [1] Cutri A. Tjalau, F. Djibrán, and R. Safii, "Analisis Semantik Makna Kolokatif dalam Syair Al-Burdah Karya Imam al-Būshīrī," *Al-Kilmah*, vol. 4, no. 2, pp. 83–96, Dec. 2025, doi: 10.58194/al-kilmah.v4i2.3131.
- [2] S. Sarif, R. Safii, and C. A. Tjalau, "Makna dan Struktur Kalimat Nominal dalam Al-Qur'an: Tinjauan Sintaksis-Pragmatik," *J. Al-Mashadir J. Arab. Educ. Lit.*, vol. 5, no. 1, pp. 51–78, Jun. 2025, doi: 10.30984/almashadir.v5i1.1356.
- [3] C. P. Doni, R. Safii, Y. A. M. G. Arrashedy, N. A. Pakaya, and S. R. Saleh, "The Semiotics of Syntax: Integrating X-Bar and Dependency Grammar in a Saussurean Framework," *J. Al Bayan J. Jur. Pendidik. Bhs. Arab*, vol. 17, no. 2, pp. 502–522, Dec. 2025, doi: 10.24042/hyevjq65.
- [4] C. A. Tjalau, S. Sarif, and R. Safii, "Kajian Sintaksis Pragmatik terhadap Pola Kalimat Ismiah dalam Al-Qur'an," *J. Naskhi J. Kaji. Pendidik. dan Bhs. Arab*, vol. 7, no. 1, pp. 127–137, Apr. 2025, doi: 10.47435/naskhi.v7i1.3659.
- [5] V. Latif, C. P. Doni, and R. Syafi'i, "Kritik Sastra Feminis Dalam Novel 'The Girls Of Riyadh' Karya Rajaa Al Saneaa," *Al-Kalim J. Pendidik. Bhs. Arab dan Kebahasaaraban*, vol. 3, no. 2, pp. 107–120, Dec. 2024, doi: 10.60040/jak.v3i2.82.
- [6] R. Safii, S. Afnia Daulima, N. A. Pakaya, and S. H. Panto, "Kajian Semantik: Makna Kiasan dalam Syair 'معاد ملاذ لزواده' Karya Al-Mutanabbi," *Al-Kilmah*, vol. 3, no. 2, pp. 100–105, Dec. 2024, doi: 10.58194/al-kilmah.v3i2.2222.
- [7] R. Safii, S. R. Shaleh, and C. P. Doni, "Uslub Kalam Khabar dan Insya' dalam Dialog Kisah Nabi Zakariyah dalam Al-Qur'an," *'A Jamiy J. Bhs. dan Sastra Arab*, vol. 11, no. 2, p. 395, Sep. 2022, doi: 10.31314/ajamiy.11.2.395-406.2022.
- [8] Martunis, Y. el-H. Azhar, Ajironi, S. T. Hariyadi, and I. Susiawati, "Integration of Fiqh al-Lughah and Arabic Semantics in Three Dimensions of Meaning," *INCARE, Int. J. Educ. Resour.*, vol. 6, no. 5, pp. 635–646, Feb. 2026, doi: 10.59689/incare.v6i5.1313.
- [9] K. A. Eswin and I. Susiawati, "The Relationship Between Lexical and Contextual Meaning in Arabic Texts: An Applied Semantic Study," *INCARE, Int. J. Educ. Resour.*, vol. 6, no. 5, pp. 647–661, Feb. 2026, doi: 10.59689/incare.v6i5.1318.
- [10] A. Abalkheel and A. A. Neme, "Beyond the Determiner 'Al-': Expanding the Determiner Class in Arabic, and Elimination of Lexical Ambiguities by Grammars," *IEEE Access*, vol. 13, pp. 74531–74554, 2025, doi: 10.1109/ACCESS.2025.3563414.
- [11] R. L. Sulaima and H. A. Haruna, "Min Asrār al-'Udūl fī Siyag al-Asmā," *Aphorisme J. Arab. Lang. Lit. Educ.*, vol. 4, no. 1, pp. 137–152, Nov. 2023, doi: 10.37680/aphorisme.v4i1.3267.
- [12] Ameer Seddas, "Contribution of linguistic meaning in inferring the denotation

- from words," *J. Informatics Educ. Res.*, vol. 5, no. 4, Aug. 2025, doi: 10.52783/jier.v5i4.3537.
- [13] Hussein Ali Abd Salim and Dr. Kyan Ahmed Hazem Yahya, "Linguistic Responses of Abd al-Hamid al-Farahi: His Responses to Grammatical Issues as a Case Study," *Evol. Stud. Imaginative Cult.*, pp. 1419–1433, Oct. 2024, doi: 10.70082/esiculture.vi.1512.
- [14] M. Rofii, "Ilmu Sharaf Dalam Perspektif Semantik: Analisis Makna Nakirah dan Ma'rifat Melalui Teori Referensial," *Qismul Arab J. Arab. Educ.*, vol. 4, no. 02, pp. 66–74, Jul. 2025, doi: 10.62730/qismularab.v4i02.226.
- [15] K. Alsalim, "Cross-Linguistic Perspectives on the Definite Article: Cognitive, Semantic, and Pragmatic Functions in English, French, and Arabic," *Forum Linguist. Stud.*, vol. 7, no. 10, Sep. 2025, doi: 10.30564/fls.v7i10.10562.
- [16] N. Alhendi and A. Baniamer, "Referential gaps between Arabic and English," *Front. Educ.*, vol. 9, Dec. 2024, doi: 10.3389/educ.2024.1384130.
- [17] W. Maesaroh, A. Cahyani, I. K. Al-Madani, and I. Susiawati, "Arabic Morphology: Derivational Patterns and Their Application in Arabic Language Teaching," *INCARE, Int. J. Educ. Resour.*, vol. 6, no. 5, pp. 623–634, Feb. 2026, doi: 10.59689/incare.v6i5.1311.
- [18] B. Y. Alharbi, "On Adjectival Agreement in Standard Arabic," *Forum Linguist. Stud.*, vol. 7, no. 2, Jan. 2025, doi: 10.30564/fls.v7i2.8100.
- [19] M. Z. Abdul Malik, F. Larhzizer, and T. Nur, "Distributional Properties and Syntactic Complexity of Adjectives in Modern Standard Arabic: A Structural Analysis of News-Based Usage," *Ta'lim al-'Arabiyyah J. Pendidik. Bhs. Arab Kebahasaaraban*, vol. 9, no. 1, pp. 69–90, Jun. 2025, doi: 10.15575/jta.v9i1.45353.
- [20] M. A. Alenazy, Y. S. Almahameed, A. I. Tawalbeh, and R. Abu-Elrob, "Arabic Profession-Denoting Nouns and Gender: A Morphosyntactic Analysis of Agreement," *Theory Pract. Lang. Stud.*, vol. 14, no. 12, pp. 3733–3743, Dec. 2024, doi: 10.17507/tpls.1412.07.
- [21] A. Awda and A. Alani, "Semantic Influence on Syntactic Analysis in the Qur'an: A Study of Contextual Overrides of Grammatical Norms," *Dragoman J. Transl. Stud.*, no. 19, pp. 202–212, 2025, doi: 10.63132/ati.2025.thebre.9631.
- [22] A. I. Alsubhi, "Cues to Subject-Object Grammatical Function Assignment in Arabic as a Second Language," *Forum Linguist. Stud.*, vol. 7, no. 12, pp. 184–195, Nov. 2025, doi: 10.30564/fls.v7i12.11668.
- [23] S. Belabbes, "The Structure of the Noun According to the German Orientalist Karl Brockelmann Through His Study of Arabic Morphology: A Descriptive Analytical Study," *Anc. L.*, vol. 7, no. 3, pp. 147–154, Apr. 2025, doi: 10.36719/2706-6185/45/147-154.
- [24] Martunis, Y. el-H. Azhar, Ajironi, S. T. Hariyadi, and I. Susiawati, "Integrasi Semantik Terapan dan Pragmatik dalam Pembelajaran Bahasa Arab," *INCARE, Int. J. Educ. Resour.*, vol. 6, no. 4, pp. 450–460, Dec. 2025, doi: 10.59689/incare.v6i4.1312.
- [25] I. N. Salsabila and F. Fithriyana, "Relasi Makna Dalam Bahasa Arab Dan Implikasinya Terhadap Pemahaman Kontekstual," *Mahira J. Arab. Stud. Teach.*, vol. 3, no. 2, pp. 102–112, Aug. 2025, doi: 10.14421/mahira.2025.32.03.
- [26] P. D. Khairani and I. Susiawati, "Eksplorasi Denotasi dan Konotasi dalam

- Kosakata Bahasa Arab: Pendekatan Semantik," *INCARE, Int. J. Educ. Resour.*, vol. 5, no. 3, pp. 250–264, Oct. 2024, doi: 10.59689/incare.v5i3.1018.
- [27] A. Najib and A. A. Malik, "Semantic Change of Arabic Nouns in the al-Qur'ān: Form, Process and Social Impact | Tagyīr al-Ma'nā min Kalimah Ism al-Lughah al-'Arābiyyah fī al-Qur'ān: al-Syakl wa al-'Amaliyyah wa al-Âṣar al-Ijtimā'iyyah," *J. Al Bayan J. Jur. Pendidik. Bhs. Arab*, vol. 12, no. 2, pp. 301–321, Sep. 2020, doi: 10.24042/albayan.v12i2.6371.
- [28] ه. ج. خلف, "The Foundations of the Semantic Arrangement of Nouns in ath-Tha'alibi's Fiqh ul-Lughat wa Sirr ul-Arabiyati," *J. Lang. Stud.*, vol. 5, no. 2, pp. 42–60, Oct. 2023, doi: 10.25130/jls.5.2.3.
- [29] S. Yazar and İ. Batur, "Rhetorical Transformation in the Qur'ān and Pre-Islamic Poetry: A Comparative Analysis of Space, Animal, and Natural Figures," *Religions*, vol. 16, no. 9, p. 1186, Sep. 2025, doi: 10.3390/rel16091186.
- [30] N. M. Al-Zuheiri, "LEXICAL-SEMANTIC AND GRAMMATICAL FEATURES OF POSSESSIVE ADJECTIVES IN RUSSIAN AND ARABIC LANGUAGES," *Bull. Kyrg. State Univ. named after I. Arab.*, vol. 10–688, no. 4/1, pp. 554–561, Dec. 2025, doi: 10.33514/1694-7851-2025-4/1-554-561.
- [31] A. P. D. H. F. Abbas, "The Muallaqat of Imru' al-Qays: The Lost Kingdom and the Alternative Victory," *Thi Qar Arts J.*, vol. 2, no. 40, pp. 76–100, Dec. 2022, doi: 10.32792/tqartj.v2i40.371.
- [32] S. A. K. Al-Kadery, "Translation of Poetry: A Study of Translatability of Pragmatic and Cultural Elements," *World J. English Lang.*, vol. 14, no. 4, p. 276, Apr. 2024, doi: 10.5430/wjel.v14n4p276.