



Semiotic Analysis of Hal Kunta Ta'lam Poem by Faruq Juwaidah Based on Michael Riffaterre's Perspective

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Abstract

This study aims to analyze the poem "Hal Kunta Ta'lam" by Faruq Juwaidah through Michael Riffaterre's semiotic approach, which includes aspects of heuristic reading, hermeneutic reading, matrix, variant model, and hypogram. This type of research is descriptive qualitative with Riffaterre's semiotic theory approach. The data for this study comes from primary and secondary sources. The primary data sources in this study are stanzas, lines, and words in the poem "Hal Kunta Ta'lam" by Faruq Juwaidah. The secondary data sources in this study are books, proceedings, web articles, and several journals related to semiotics and Michael Riffaterre's poetry. The data analysis technique uses Miles and Huberman's data analysis technique, which consists of data reduction, data presentation, and drawing conclusions. The results of this study are: 1) Heuristic reading is divided into several groups: there are 6 fi'il madhi, 17 fi'il mudhori', 44 isim, and 29 letters. 2) Hermeneutic reading as a rereading generally describes that everything in this world is temporary, and everything will return to its owner. 3) The matrix in this poem is advice about death and reflection on the transience of life. The inner model generally describes the idea of equality in death. Its variant is the comparison between high officials and ordinary people. 4) The hypogram in this poem can be seen from the strong spirit of nationalism shown by the author. Faruq upholds the value of equality while strongly opposing selfishness and efforts to enrich oneself amidst the suffering of others.

Keywords: Semiotics, Michael Riffaterre, Arabic Poem, Faruq Juwaidah

Abstrak

Penelitian ini bertujuan untuk menganalisis puisi Hal Kunta Ta'lam karya Faruq Juwaidah melalui pendekatan Semiotika Michael Riffaterre yang meliputi aspek pembacaan heuristik, pembacaan hermeneutik, matriks, model varian, dan hipogram. Jenis penelitian ini adalah deskriptif kualitatif dengan pendekatan teori semiotika Riffaterre. Data penelitian ini bersumber dari data primer dan data sekunder. Sumber data primer dalam penelitian ini adalah bait, baris, dan kata dalam puisi "Hal kunta Ta'lam" karya Faruq Juwaidah. Sedangkan sumber data sekunder dalam penelitian ini adalah buku, prosiding, artikel web, dan beberapa jurnal yang berkaitan dengan semiotika dan puisi Michael Riffaterre. Teknik analisis data menggunakan teknik analisis data Milles dan Huberman yang terdiri dari reduksi data, penyajian data dan penarikan kesimpulan. Hasil penelitian ini adalah 1) Pembacaan heuristik terbagi menjadi beberapa kelompok. Terdapat 6

fi'il madhi, 17 fi'il mudhori', 44 isim, dan 29 huruf. 2) Pembacaan hermeneutik sebagai pembacaan ulang yang secara umum menggambarkan bahwa segala sesuatu di dunia ini hanya sementara, dan segala sesuatu akan kembali kepada pemiliknya. 3) Matriks dalam puisi ini merupakan nasihat tentang kematian dan refleksi tentang kefanaan hidup. Model batin secara umum menggambarkan gagasan tentang kesetaraan dalam kematian. Variannya adalah perbandingan antara pejabat tinggi dan orang biasa. 4) Hipogram dalam puisi ini dapat dilihat dari semangat nasionalisme yang kuat yang ditunjukkan oleh pengarang. Faruq menjunjung tinggi nilai kesetaraan, sekaligus menentang keras keegoisan dan upaya memperkaya diri sendiri di tengah penderitaan orang lain.

Kata Kunci: Semiotika, Michael Riffaterre, Puisi Arab, Faruq Juwaidah

INTRODUCTION

Every poem has a meaning contained within it. The meaning and style of the language are according to the author's taste¹. Generally, every poet has a style and characteristics in his writing. Quoting in an article in the latest news website, the reason why each poet has their language style is so that each poet has an identical language style for the poet himself². Many poems that go viral on social media are generally about love, as love is a universal emotion that can touch the hearts of readers. In contrast, poems that discuss death rarely get the same attention as this topic is considered heavy and difficult to talk about. As reported by Instagram @puisi_arab and @haremnaa, Arabic poems uploaded on these platforms are mostly about love. In fact, Islamic scholars during the classical Islamic period, especially during the Islamic Middle Ages (around the 8th to 14th centuries AD) wrote a lot about death. There were even some of them who chose not to get married, preferring to study. But in fact, in some famous diwan, poems that contain elements of love are more dominant than those that discuss death.

Several studies belonging to Arief & Rahayu³ discuss poetry about love, while research belonging to Akastangga⁴ discusses death. From the studies that have been done, it is rare to discuss death advice. And from several studies, poetry research

¹ Mirwan Akhmad Taufiq and Mohammad Elnour Gasm Elseed, "Al-Ārā' Al-Balāghiyah Li Sheikh Al-Azhar Muḥammad Sayyid Ṭanṭāwī Fī Tafsīr Al-Wasīṭ," *OKARA: Jurnal Bahasa Dan Sastra* 17, no. November (2023): 265–81.

² Kumparan, "Alasan Mengapa Setiap Penyair Memiliki Gaya Bahasa Yang Berbeda-Beda," *Berita Terkini*, 2023, <https://kumparan.com/berita-terkini/alasan-mengapa-setiap-penyair-memiliki-gaya-bahasa-yang-berbeda-beda-1zZ860De8HN/2>.

³ (Arief & Rahayu, 2023; Hizbukkah & Tasnimah, 2024; Isnaini, 2023; Normasunah, 2021; Redina, 2023)

⁴ Muhammad Dedad Bisaraguna Akastangga, "Analisis Semiotika Pierce Dalam Puisi الدنيا Karya Mahmud Al-Warraḡ," *Penaoq Jurnal Sastra Budaya Dan Pariwisata* 2, no. 1 (2021): 22–30, <http://ejournal.unwmataram.ac.id/penq/article/view/612>.

discusses in terms of semiotics⁵. about poetry research, many studies have discussed it, including poetry research in terms of the use of metaphors⁶, nationalism⁷, comparative literature⁸, representation of tradition and quality⁹, mimetic approach¹⁰, psychoanalysis¹¹, structural approach¹², and pragmatic approach¹³.

⁵ Ika Mustika and Heri Isnaini, "Konsep Cinta Pada Puisi-Puisi Karya Sapardi Djoko Damono: Analisis Semiotika Carles Sanders Pierce," *JURNAL AL-AZHAR INDONESIA SERI HUMANIORA* 6, no. 1 (2021): 1, <https://doi.org/10.36722/sh.v6i1.436>; Rois Abdul Haris and Sumiyadi Sumiyadi, "Analysis of 'Bunga Gugur' by W. S. Rendra: A Semiotic of Literary Studies," *Lakon : Jurnal Kajian Sastra Dan Budaya* 12, no. 1 (2023): 30–39, <https://doi.org/10.20473/lakon.v12i1.42311>; Heri Isnaini, "Konsep Memayu Hayuning Bawana: Analisis Hermeneutika Pada Puisi-Puisi Sapardi Djoko Damono," *LITERASI: Jurnal Ilmiah Pendidikan Bahasa, Sastra Indonesia Dan Daerah* 11, no. 1 (2021): 8–17, <https://doi.org/10.23969/literasi.v11i1.2849>; Cyntia Dewi Putri Gemilang, "Semiotika Riffaterre Dalam Puisi 'Qabla an Numdhi' Karya Faruq Juwaidah," *'A Jamiy : Jurnal Bahasa Dan Sastra Arab* 11, no. 2 (2022): 473, <https://doi.org/10.31314/ajamiy.11.2.473-485.2022>; Suharsono Suharsono, Ivan Adilla, and Syofyan Hadi, "Kerinduan Pada Tanah Air Dalam Antologi Puisi 'Āsyiq Min Falistīn Karya Mahmoud Darwish (Analisis Semiotika Riffaterre)," *Jurnal Ilmiah Universitas Batanghari Jambi* 23, no. 1 (2023): 1, <https://doi.org/10.33087/jiubj.v23i1.3226>; Fatimatuz Zahro, "Semiotika Michael Riffaterre Dalam Puisi Fī 'Ainika Unwanī Karya Faruq Juwaidah," *Tsaqofiya : Jurnal Pendidikan Bahasa Dan Sastra Arab* 4, no. 1 (2022): 75–93, <https://doi.org/10.21154/tsaqofiya.v4i1.81>.

⁶ Isnaini, "Konsep Memayu Hayuning Bawana: Analisis Hermeneutika Pada Puisi-Puisi Sapardi Djoko Damono."

⁷ Sunarti, Maulana Yusup, and Heri Isnaini, "Nilai Nasionalisme Dalam Puisi 'Dongeng Pahlawan' WS. Rendra," *Jurnal Pendidikan Bahasa Dan Sastra Indonesia* 5, no. 4 (2022): 253–60.

⁸ Tri Muriyana, "KAJIAN SASTRA BANDINGAN: PERBANDINGAN ASPEK CITRAAN (IMAGERY) DAN MAKNA DALAM PUISI 'PERINGATAN' KARYA WIJI THUKUL DENGAN PUISI 'CAGED BIRD' KARYA MAYA ANGELOU," *Enggang* 2 (2022): 217–27.

⁹ (Isnaini, 2023)

¹⁰ Nurlaela Tussaadah, Teti Sobari, and Aditya Permana, "Analisis Puisi 'Rahasia Hujan' Karya Heri Isnaini Dengan Menggunakan Pendekatan Mimetik," *Parole (Jurnal Pendidikan Bahasa Dan Sastra Indonesia)* 3, no. 3 (2020): 321–26, <https://www.journal.ikipsiliwangi.ac.id/index.php/parole/article/view/4250/pdf>; Cindy Agustin, Munaris Munaris, and Heru Prasetyo, "Analisis Puisi 'Sejadah Panjang' Karya Taufiq Ismail Dengan Menggunakan Pendekatan Mimetik," *J-CEKI: Jurnal Cendekia Ilmiah* 3, no. 1 (2023): 12–16, <https://doi.org/10.56799/jceki.v3i1.1843>.

¹¹ Balkis Nur Azizah, Nur Lailatus Saskia, and Nashrullah Nashrullah, "Analisis Puisi Uhibbuki Jiddan Karya Nizar Qabbani: Kajian Psikoanalisa Sigmund Freud," *Afshaha: Jurnal Bahasa Dan Sastra Arab* 2, no. 2 (2023): 128–46, <https://doi.org/10.18860/afshaha.v2i2.19655>.

¹² Dewi Susilowati and Hidayah Budi Qur'ani, "Analisis Puisi 'Tanah Air' Karya Muhammad Yamin Dengan Pendekatan Struktural," *Literasi: Jurnal Bahasa Dan Sastra Indonesia Serta Pembelajarannya* 5, no. 1 (2021): 38, <https://doi.org/10.25157/literasi.v5i1.4894>; Shiwi Sulistiyani, Yulisin Nazra, and Safinatul Hasanah Harahap, "Analisis Puisi 'Tak Sepadan' Karya Chairil Anwar Dengan Pendekatan Strukturalisme," *IJEDR: Indonesian Journal of Education and Development Research* 2, no. 1 (2024): 298–305, <https://doi.org/10.57235/ijedr.v2i1.1756>; Cindy Januarianti and Nur Syifa Qolbiyah Yuningsih, "245-Article Text-1015-4-10-20230718," *Bersatu* 1, no. 3 (2023); Robby Rivaldo and Syahrul Faturrohman, "Analisis Puisi 'Yang Fana Adalah Waktu' Karya Sapardi Djoko Damono Dengan Pendekatan Struktural," *Metonimia* 1, no. 3 (2023): 107–13, <https://doi.org/10.56854/jspk.v1i3.97>.

¹³ Nurul Aisyah Syahkila et al., "Analisis Puisi 'Seratus Untai Biji Tasbih' Karya Raudah Jambak Dengan Pendekatan Pragmatik," *IJEDR: Indonesian Journal of Education and Development Research* 2, no. 1 (2024): 320–27, <https://doi.org/10.57235/ijedr.v2i1.1765>.

And from the above studies that discuss the semiotic aspect¹⁴. In previous studies, researchers have found that semiotics is the same as semiology, both have the same meaning, namely the science that discusses signs and everything related to signs. Several experts who discuss semiotics, one of which is Riffaterre. Riffaterre's semiotics uses a special method of meaning different from others. Although it uses a special meaning, the meaning process cannot be separated from the semiotic method. Given that understanding in reading poetry is very important in poetry, Riffaterre's semiotics is considered very necessary to dissect the meanings contained in poetry both implied and explicit. Given that this theory is very detailed in classifying signs, it is expected to produce an in-depth interpretation of the poetry anthology. To be able to understand the content contained in the poem requires focused and repeated reading. In addition to paying attention to the linguistic aspects and meaning, sometimes it is also necessary to pay attention to the background of the author's life.

Faruq is a renowned modern poet of Egyptian nationality, who was born on February 10, 1945 in Kafr Ash-Shaykh Province. He is known as a poet who uses easy and simple words in his works. According to Faruq, the beauty of a poem lies in its simplicity, which allows messages and emotions to be conveyed clearly and deeply to the reader¹⁵. His works carry an aesthetic and authentic value that captivates his readers. The beauty and depth of Faruq's poetry have attracted the attention of many researchers who have studied his work in various contexts. Among his famous short story ontologies are "Lianni Uhibbuki," "Qalat," "Habibati La Tarhali," and many more. One of Faruq's most recognizable poems is "Hal Kunta Ta'lam," which is part of the ontology of the poem titled "Lau Annanaa Lam Naftariq". Faruq's works, especially his poetry, are mostly about love. Rarely do his poems deal with death advice. However, the poem "Hal Kunta Ta'lam" is one of Faruq's works that discusses death advice.

The poem "Hal Kunta Ta'lam" is a profound, reflective work that invites people to reflect on the essence of life. In his stanzas, Faruq Juwaidah conveys that everything we have and strive for will eventually be nothing left. Faruq reminds us

¹⁴ Mustika and Isnaini, "Konsep Cinta Pada Puisi-Puisi Karya Sapardi Djoko Damono: Analisis Semiotika Carles Sanders Pierce"; Haris and Sumiyadi, "Analysis of 'Bunga Gugur' by W. S. Rendra: A Semiotic of Literary Studies"; Gemilang, "Semiotika Riffaterre Dalam Puisi 'Qabla an Numdhi' Karya Faruq Juwaidah"; Suharsono, Adilla, and Hadi, "Kerinduan Pada Tanah Air Dalam Antologi Puisi 'Āsyiq Min Faliṣṭīn Karya Mahmoud Darwish (Analisis Semiotika Riffaterre)"; Zahro, "Semiotika Michael Riffaterre Dalam Puisi Fī 'Ainika Unwanī Karya Faruq Juwaidah."

¹⁵ Sammad Hasibuan, "Puisi 'Hanin' Karya Faruq Juwaidah Dalam Antologi Law Annana Lam Naftariq (Analisis Semiotika Riffaterre)," *Diwan : Jurnal Bahasa Dan Sastra Arab* 7, no. 1 (2021): 21–33.

that everything in this world is temporary and will return to its true owner. This poem is not just a series of words, but a deep reflection on the transience of life and the return of everything to the Creator. In the poem “Hal Kunta Ta'lam”, there are several messages that describe the death of a person. These messages are not just advice, but also philosophical reflections that invite readers to contemplate the meaning of life and death. This poem reminds us of the certainty of death and the importance of preparing ourselves to face that moment wisely ¹⁶. Therefore, the author is interested in studying the poem, to dig deeper into the meaning and aesthetics carried by the poet.

This research aims to analyze the structure and meaning of the text in the poem “Hal Kunta Ta'lam” using semiotic theory based on Micael Riffaterre's perspective. This research describes the heuristic, hermeneutic and matrix readings, models, variants and hypograms in the poem “Hal Kunta Ta'lam” by Faruq Juwaidah. The poem “Hal Kunta Ta'lam” is a poem that advice on death. The main reason for choosing this poem to study is because its content and theme are rarely raised by other researchers, who are more likely to examine Faruq's poems that raise the theme of love. This poem provides a different and important perspective on life and death, which is often overlooked in literary research. In poetry, a word is often interpreted away from its original meaning, which shows a lack of continuity of expression as explained in Riffaterre's semiotics. Through the semiotic approach, readers can identify and produce signs in poetry. This makes Riffaterre's semiotics appropriate for studying poetry, as it can reveal the hidden meaning behind the words and structure of the text.

The term semiotics comes from the Greek “semeion” which means sign, so semiotics can be interpreted as the science of signs. Semiotics is a branch of science that studies signs and everything related to signs, including the sign system and the process of its use ¹⁷. Signs in semiotics can be anything used to convey information or meaning, including words, images, sounds, and movements. This approach examines how meaning is formed and understood through various signs that can be words,

¹⁶ Faruq Juwaidah, دار الشروق, لم نفترق .. لم نفترق, 4th ed., vol. 01 (Mesir: ٢٠١٠).

¹⁷ Sriwahyuningsih R Saleh, Chaterina Puteri Doni, and Nurul Aini Pakaya, “Semiotika Al-Qur'an: Pembacaan Heuristic Dan Heurmenetic Michael Riffaterre Dalam Dialog Nabi Ibrahim QS Al-Anbiya'59-62,” *Ajamiy: Jurnal Bahasa Dan Sastra Arab* 12, no. 2 (2023): 497–509, <https://doi.org/10.31314/ajamiy.12.2.497-509.2023>.

images, sounds, movements, and others ¹⁸. Ferdinand de Saussure called this science semiology, which is a study of the rules of signs whose main concepts are signifiers and signs. As for Peirce, Semiotics has 3 concepts that can be called “trichotomy”, namely icons, indices, and symbols ¹⁹.

Michael Riffaterre developed a special semiotics for poetry in his book entitled “Semiotic of Poetry”. Riffaterre's semiotics analyzes the language in poetry and the unity of meaning. In Riffaterre's view, the reader is the dominant element in literature, while language is only a means for the reader to explore meaning. Riffaterre considers that poetry is an expression that is indirectly poured by the author to convey the intent and purpose implied in it. Unlike the use of language in general, every word contained in the stanzas of poetry holds a hidden meaning. Simply put, poetry says one thing, but means something else. From there, in his book entitled “Semiotic of Poetry” Riffaterre mentions that there are 4 things that must be considered in studying poetry. The four concepts include 1) discontinuity of expression, 2) heuristic and hermeneutic reading, 3) model, variant, and matrix and 4) hypogram ²⁰. Riffaterre's semiotic approach focuses on the concepts of “texte” and “paratexte”, which refer to the text itself as well as the external context that surrounds it ²¹.

According to semantic science, heuristic reading is the first stage in deciphering poetry. Reading poetry at the first stage will produce a variety of meanings, incomplete meanings, and ungrammaticality of language ²². Heuristic reading is based on the structure of language or the rules of the early level semiotic system. In poetry, language is often found that is rarely used in everyday life or seems to have “oddities” in word structure. By using heuristic reading, the reader is relatively easier in finding the “meaning” of a text. At this level of reading, the

¹⁸ Jafar Lantowa, Nila Mega Marahayu, and Muh Khairussibyan, *Semiotika Teori, Sastra Dan Penerapannya Dalam Penelitian Sastra*, Pertama (Yogyakarta: Penerbit Deepublish, 2017).

¹⁹ Sovia Wulandari and Erik D Siregar, “Kajian Semiotika Charles Sanderspierce: Relasitrikotomi (Ikon, Indeks Dan Simbol) Dalam Cerpenanak Mercusuar Karya Mashdar Zainal,” *Titian: Jurnal Ilmu Humaniora* 04, no. 1 (2020): 29–41, <https://online-journal.unja.ac.id/index.php/titian>.

²⁰ Mukhotob Hamzah and Muhammad Barrunnawa, “Representasi Keresahan Mahmoud Darwish Dalam Puisi Al-Sijn: Kajian Semiotik Riffaterre,” *Al-Ma'Rifah* 18, no. 1 (2021): 27–38, <https://doi.org/10.21009/almakrifah.18.01.03>.

²¹ Muhammad Irfan and Yulfira Riza, “Semiotika Michael Riffaterre Dalam Puisi Zahaba Al-Mudawi Wa Al-Mudawa Karya Abu Atahiya,” *Ajamiy: Jurnal Bahasa Dan Sastra Arab* 12, no. 2 (2023): 325–36, <https://doi.org/10.31314/ajamiy.12.2.325-336.2023>.

²² St Fatimah, Juanda, and Andi Agussalim AJ, “Kajian Semiotika Riffaterre Dalam Puisi ‘Makam Aulia Raja Ilato Jupanggola’ Karya Acep Zamzam Noor,” *Jurnal Sinestesia* 13, no. 1 (2023): 58–65, <https://sinestesia.pustaka.my.id/journal/article/view/292>.

meaning of a word and its synonyms must be clarified ²³. Hermeneutic reading is often called retroactive reading. This reading is a re-reading or second stage reading after the reader has read the previous stage ²⁴. Hermeneutic reading emphasizes more on literary reading as a real interpretation. At this stage of reading, the reader will obtain unity of meaning ²⁵.

The matrix is the core of a series of texts and is an abstract concept, which means it does not exist in the text itself. Matrices can also be words, phrases, clauses, or simple sentences. Simply put, the matrix is the core of a poem ²⁶. In connection with that, Ratih in Kusumaningrum and Winorita (2023) suggests that the first actualization of the matrix is a model, in the form of certain words or sentences which then form the entire text. Usually, the model is said to be the first actualization process of the matrix. The elaboration of the model is described in the variants that exist in each line or stanza. The matrix and the model are variants of the same structure. In other words, poetry is a progression from matrix to model and then transformed into variants. Variants serve to expand other nuances to the model in the text. Meanwhile, the main characteristic of the model is its poetic nature and its role as a sign that refers to the hypogram ²⁷.

According to Riffatere, usually, a literary work can only be understood if it is related to another literary work. Whether it is direct or indirect. The relationship between a literary work and another literary work is called a hypogram. Hypograms are texts that are the background of the author in creating a new work, this has a connection with the Historical background, social factors, or experiences experienced by the author in his life²⁸.

²³ Gemilang, "Semiotika Riffatere Dalam Puisi 'Qabla an Numdhi' Karya Faruq Juwaidah."

²⁴ Syamsurrijal Syamsurrijal, M. Zaki Pahrul Hadi, and Titik Ceriyani Miswaty, "A Study of Meaning in Al Mahsar'S Song Lyrics 'Pangeran Inaq': Semiotic Riffatere Analysis," *Jurnal Ilmiah Mandala Education* 9, no. 1 (2023): 253–63, <https://doi.org/10.58258/jime.v9i1.4623>.

²⁵ Amaliya Miftahul Ma'arifah and Rohmat Rohmat, "Urgensi Ilmu Dan Akhlak Dalam Syair Al-'Ilm Karya Ma'Ruf Al-Rasafi (Kajian Semiotika Michael Riffatere)," *Tsaqofiya: Jurnal Pendidikan Bahasa Dan Sastra Arab* 4, no. 1 (2022): 94–112, <https://doi.org/10.21154/tsaqofiya.v4i1.89>.

²⁶ Risen Dawuh Abdullah, "Semiotika Riffatere Dalam Puisi 'Baju Baru' Karya Joko Pinurbo" 5, no. 1 (2024): 13–25, <https://doi.org/10.12928/mms.v5i1.8052>.

²⁷ Rika Novita Kusumaningrum and Eva Putri Winorita, "Sajak 'Maut' Dalam Antologi Sepilihan Sajak Hujan Bulan Juni Karya Sapardi Djoko Damono; Analisis Semiotika Riffatere," *Jurnal Ragam Pendidikan* 1, no. 1 (2023): 1–13, <http://journal.upy.ac.id/index.php/JRP/article/view/5318%0Ahttp://journal.upy.ac.id/index.php/JRP/article/download/5318/3177>.

²⁸ La Tike, "Mantra Kaghotino Kalibu (Persiapan Lahan Untuk Bercocok Tanam): Kajian Semiotik Riffatere," *Jurnal Bastra (Bahasa Dan Sastra)* 8, no. 3 (2023): 375–83, <https://bastra.uho.ac.id/index.php/journal/article/view/247>.

METHOD

This type of research is descriptive qualitative with Riffaterre's semiotic theory approach. Qualitative research or it can also called natural research is a type of research that emphasizes the meaning process that is not tested, or measured with precision using descriptive data, because this research will explain the data in the form of words and sentences contained in poetry ²⁹. The data sources in this research are primary data and secondary data. Primary data sources in this study are stanzas, lines, and words in the poem "Hal kunta Ta'lam by Faruq Juwaidah. While secondary data sources in this research are books, proceedings, web articles and several journals related to Michael Riffaterre's semiotics and poetry.

The data collection techniques used in this research is reading and writing. The researcher collected data by reading Hal Kunta Ta'lam's poem carefully, then the data was classified based on Michael Riffaterre's semiotic theory approach. After that, the researcher records the signs and meanings that appear in the poem, identifies certain patterns, and analyzes them according to Riffaterre's concepts, such as hypogram, matrix, and intensive reading model. The data analysis technique uses Milles and Huberman's data analysis technique, which consists of 3 techniques ³⁰. Namely 1) data reduction, data that are by the research topic are taken and those that are not suitable are discarded. 2) Presentation of data, is a description or brief explanation of the data that has been obtained by researchers. 3) drawing conclusions, after processing and presenting data, the next stage in data analysis is concluding and verifying them which is the purpose of the problem formulation.

DISCUSSION

1) Heuristic Reading

Heuristic reading is the initial stage in analyzing a text, which serves to clarify the meaning in terms of language. In this poem, heuristic reading is done to decipher the basic meaning of words and their structure. The results of heuristic reading in this poem are as follows;

Meaning	شكل	الكلمة	الرقم
Do you know	حرف فعل الماضي فعل المضارع	هل كنت تعلم	١

²⁹ A Strauss and J Corbin, *Penelitian Kualitatif, Pustaka Pelajar* (Yogyakarta, 2003).

³⁰ Annisa Algivari and Dea Mustika, "Teknik Ice Breaking Pada Pembelajaran Tematik Di Sekolah Dasar," *Journal of Education Action Research* 6, no. 4 (2022): 433-39, <https://doi.org/10.23887/jear.v6i4.53917>.

I do not know	حرف فعل الماضي فعل المضارع	ما كنت أعلم	٢
That something that will settle at the end of life	حرف اسم حرف حرف فعل المضارع حرف اسم اسم	أن آخر ما سيبقى في شحب العمر	٣
A paralyzed lamp	اسم اسم	قنديل كسيع	٤
I do not know	حرف فعل الماضي فعل المضارع	ما كنت أعلم	٥
That something will settle at the end	حرف اسم حرف حرف فعل المضارع	أن آخر ما سيبقى	٦
Above the green quarter of the ruins	اسم اسم اسم اسم	فوق أطلال الربع الخضر	٧
A kind of wounded starling	اسم اسم	عصفور جريح	٨
I do not know	حرف فعل الماضي فعل المضارع	ما كنت أعلم	٩
Surely the humming of the night that dances	حرف اسم اسم اسم	أن دندنة الليالي الراقصات	١٠
Together with empty wishful thinking	اسم اسم	مع الأماشي	١١
Will one day become the grip of the wind	حرف فعل المضارع اسم اسم	سوف تصبح قبض الريح	١٢
I do not know	حرف فعل الماضي فعل المضارع	ما كنت أعلم	١٣
That I am like the death of an cow	حرف اسم حرف اسم اسم	أنني كمصارع الثيران	١٤
Leaping through the air	فعل المضارع حرف اسم	يقفز في الهواء	١٥
Falling to the ground	حرف فعل المضارع حرف اسم	ويرتمي في الأرض	١٦
Then he died... and the world screamed	حرف فعل المضارع حرف اسم فعل المضارع	ثم يموت والدنيا تصيح	١٧
Nothing remains of the human scream	حرف اسم فعل المضارع حرف اسم اسم	لا شيء يبقى من صياح الناس	١٨
Then the clouds weep	حرف اسم فعل المضارع	غدير سحابة تبكي	١٩
Then the clouds weep	حرف اسم اسم	على الدم الذبيح	٢٠
The bull... man... an unjust death	اسم اسم حرف اسم اسم	ثور، وإنسان، وموت ظالم	٢١
Hugging each other at the end	فعل المضارع اسم اسم	يتعانقان مع النهاية	٢٢
While the world applauds	اسم اسم فعل المضارع حرف اسم	بينما الدنيا تهلل بالمديح	٢٣
Everything ends with silence	اسم حرف اسم فعل الماضي	الكل في صمت مضى	٢٤
And at last he rests	حرف اسم اسم فعل المضارع	ومع النهاية يستريح	٢٥

Based on the heuristic reading table above, the author can observe that the words found in the poem tend to be divided into several groups. A total of 6 words belong to the category of fi'il madhi, 17 words belong to the category of fi'il mudhori', 44 words belong to the category of isim, and 29 words belong to the category of letters. From the explanation of these meanings, there are still differences in the meanings that appear in the poem. The meanings are taken from Al-Munawwir Arabic-Indonesian Dictionary ³¹.

2) Hermeneutic Reading

In heuristic reading, there still seems to be a split meaning or heterogeneity, because the reading process at this stage is still up to the language system or the transfer of language meaning only. Therefore, a second stage of reading is needed, called retroactive reading. Hermeneutic reading requires a serious process to be able to produce a complete interpretation through a hermeneutic series. Judging from the title, this poem means "do you know?". If traced further, the author seems to want to convey a message. However, the title of the poem does not mention to whom the poet is addressing.

In the first stanza, "Do you know, what remains of an empty age, is a dimming lamp". The author wants to convey a very important message. The message is none other than what remains when one is at the end of one's life. When a person reaches the end of his life, all that remains is a dim lamp. This dim lamp symbolizes the fading passion or spirit of life, as well as increasingly fragile health. Faruq wisely reminds us that at the end of life, health that was once strong and fit now begins to fade, as death approaches.

The second stanza contains a deep meaning of the uncertainty and emptiness that surrounds the end of life "I don't know, that the end remains, above the ruined remains of the greenhouse, a wounded sparrow". The author implies ignorance of what will remain after one dies. The phrase "above the ruins of the greenhouse, the wounded sparrow" describes a person who faces death and begins to feel suffering. The "ruined remains of a greenhouse"

³¹ Ahmad Warson Munawwir, *Kamus Al-Munawwir Arab-Indonesia Terlengkap*, ed. HAM Sirojudin, kedua (Surabaya: Pustaka Progressif, 1997).

become a metaphor for the destruction of the sparrow's home, reflecting the loss and separation from everything known and loved before death.

The third stanza of the poem is closely related to the previous stanzas, where the author conveys an important message that he wants to express, "I did not know that the discordant tones of the dancing nights, along with hopes, would become the blowing of the wind". Faruq conveys that the hopes that once existed will only be transformed into gusts of wind. These hopes are nothing more than memories that remain with the departure of someone who has passed away.

The fourteenth stanza portrays a powerful and dramatic image: "I don't know that I am a bullfighter, who leaps in the air, then falls on the ground, then dies, and the world is hysterical." In these lines, the author seems to provide a comparison that occurs between the death of a matador who is likened to a great figure and the death of ordinary people.

The fifth stanza "Nothing remains of human cries, but a weeping cloud, over the blood of the victim, the bull, the human, the wrongful death, at last embracing each other, while the world, continues the praises." This illustrates that when a high-ranking official dies, all the human cries that mourn his passing seem to leave only the clouds weeping.

The author then likens the figure to a bull, describing him as strong and brave, like the ruler. According to Parawangsan and Dewi, this result supports the findings that have been revealed in their research, that the bull's head is used as a symbol of the fourth Pancasila because besides being strong, the bull is also known as a fauna that likes to group and is difficult to defeat by friends³². This implies that the death of a great man receives great attention and respect from the world, while the death of ordinary people who have suffered injustice is often met with silence and injustice.

The sixth stanza "all things pass in silence, and finally, all rest in peace." This message implies that in the end, both people of high standing and ordinary people will all face the same silence. It follows that all people, regardless of status or station, will rest in the sense that they will all die. This

³² Endah Parawangsa and Dinie Anggarini Dewi, "Pancasila Dan Perwujudannya Di Masyarakat Modern," *Jurnal Kewarganegaraan* 6, no. 1 (2022): 1382-89, <http://journal.upy.ac.id/index.php/pkn/article/view/2722>.

death, which will eventually come to every human being, is portrayed as peaceful.

Overall, based on the hermeneutic reading conducted and the analysis of the discontinuity of expression in the poem "Hal Kunta Ta'lam," we can conclude the building of the imaginary unity contained in the poem. The poem "Hal Kunta Ta'lam" profoundly conveys the message of death and invites the reader to contemplate the equality it brings. In this poem, the author emphasizes that in the end, everyone, regardless of status or position in the world, will go to the same place. This message also reminds us that there is no point in competing in worldly affairs because before God, all humans are equal. In the end, every individual will return to Him, and everything in the world is only temporary. Thus, this poem invites the reader to focus more on eternal life rather than pursuing temporal things.

3) Matrix, Model and Variant

The matrix in this poem is in the form of advice about death and reflection on the transience of life. This finding is in line with Micael Riffaterre's theory in Abdullah's research which says that the Matrix is the main idea or essence contained in the poem. The matrix can be a word, phrase, or simple sentence ³³. Through its words, this poem makes the reader realize that every animate being will inevitably experience death, and in the end, there will be nothing left. Whatever we have in this world, in fact, will not be something we can be proud of later on. Death equalizes all humans, reminding us of the transience of life and the importance of preparing for the inevitable end.

Modeled in this poem is the idea of equality in death. This equality is clearly illustrated in the last stanza which reads, "All rest in peace," which reveals that death knows no difference in status. Zahro's research, which refers to Michael Riffaterre's theory, states the Model is the basic theme that becomes a reference in the formation of poetry ³⁴, and this is following the findings. In this poem, the author illustrates that there is no special place for

³³ Abdullah, "Semiotika Riffaterre Dalam Puisi 'Baju Baru' Karya Joko Pinurbo."

³⁴ Zahro, "Semiotika Michael Riffaterre Dalam Puisi Fî 'Ainika Unwanî Karya Faruq Juwaidah."

anyone, be it the poor, the middle class, or the powerful. In the end, in the face of death, no one can speak or defend themselves.

The variant in this poem is a comparison between high-ranking officials and ordinary people. As in the research of Kusumaningrum and Winorita which states that variants are other forms of models but still refer to the same matrix ³⁵. A bigwig is described in stanza fourteen "that I am a matador", a bigwig is described in the word matador contained in the stanza, where many people are hysterical about his departure, even the world feels pain over his departure. In contrast, in the twenty-third stanza, the author mentions "the unjust man of death," which seems to be a contrast to the previous parable. The death of an ordinary person is only greeted by embracing each other, without too much crying or attention from the surroundings, unlike the death of a high-ranking official who is so mourned.

4) Hypogram

In the poem "Hal Kunta Ta'lam" by Faruq Juwaidah, this hypogram can be seen in the author's strong nationalistic spirit. The author upholds the value of equality, while strongly opposing selfishness and attempts to enrich oneself amidst the suffering of others. This attitude does not only appear in this poem but also in some of Faruq's other works. This finding is reinforced by research conducted by Hasibuan (2022) who mentioned that Faruq shows his sense of nationalism in his other work, which is none other than the poem "Hanin" ³⁶. This finding is reinforced by Tike's research (2023) which reveals that a hypogram is another text or reference that is behind the creation of a poem, either explicitly or implicitly. Hypograms can be seen from various sides, both history, social factors, and the life experienced by the author ³⁷. This is in line with the stanza in the poem "Hal Kunta Ta'lam" that mentions "humans with unjust deaths," describing those who die unjustly.

CONCLUSION

³⁵ Kusumaningrum and Winorita, "Sajak 'Maut' Dalam Antologi Sepilihan Sajak Hujan Bulan Juni Karya Sapardi Djoko Damono; Analisis Semiotika Riffaterre."

³⁶ Sammad Hasibuan, "Nasionalisme Dalam Puisi 'Hanin' Karya Ahmad Rami Dan Faruq Juwaidah (Sebuah Tinjauan Intertekstualitas)," *Tsaqofiya : Jurnal Pendidikan Bahasa Dan Sastra Arab* 4, no. 2 (2022): 223–42, <https://doi.org/10.21154/tsaqofiya.v4i2.99>.

³⁷ Tike, "Mantra Kaghotino Kalibu (Persiapan Lahan Untuk Bercocok Tanam): Kajian Semiotik Riffaterre."

Based on the analysis that has been done, it can be concluded that the analysis of the poem *Hal Kunta Ta'lam* by Faruq Juwaidah through Michael Riffaterre's Semiotic approach can produce the whole meaning. This is because the reading of the poem goes through several stages. The first stage of heuristic as an initial reading is divided into several groups based on the classification of words. A total of 6 words are included in the fi'il madhi category, 17 words in the fi'il mudhori' category, 44 words in the isim category, and 29 words in the letter category. then hermeneutic as a second stage that reading which generally illustrates that everything in this world is only temporary, and everything will return to its owner. The matrix in this poem is advice about death and reflection on the transience of life. The model in this poem generally depicts the idea of equality in death. The variant in this poem is the comparison between the high-ranking officials and the common people. Meanwhile, the hypogram in this poem can be seen from the strong nationalistic spirit that the author shows. Faruq upholds the value of equality, while firmly opposing selfishness and attempts to enrich oneself while suffering experienced by others.

Michael Riffaterre's semiotic research is only limited to the aspects of heuristic reading, hermeneutic reading, matrix, variant model and hypogram. Future researchers should discuss Michael Riffaterre's semiotics more broadly, both in terms of heuristic and hermeneutic readings as well as changes in meaning, deviation of meaning, creation of meaning and so on.

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