

## Analysis of Michael Riffaterre's Semiotics in the Poem "Syaiun Sayabqa Bainana" by Faruq Juwaidah

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### Abstract

Poetry is different from other genres of literature, such as prose and drama. The difference lies in the language used in poetry, which is usually multi-interpretive, metaphorical, and ambiguous. This ambiguity of poetry creates different interpretations, if read and perceived by different readers. Therefore, this study aims to describe Michael Riffaterre's semiotics to the poem "Syaiun Sayabqa Bainana" by Faruq Juwaidah. This research method is descriptive qualitative which the data and studies are based on various sources, then analyzed using Riffaterre's theory by looking at the indirectness of expressions, reading heuristic and hermeneutic, models, variants, matrices, and hypogram, which revealed that the holistic meaning of this poem. The research findings show that the poem Syaiun Sayabqa Bainana means longing, namely longing for the tranquility of life in a world full of sadness and suffering. Then through models and variants in the form of words, phrases, and sentences, the matrix is found to be the search for tranquility, through doubts and beliefs and a world full of suffering and materialism, although in the end everything is ephemeral. The potential hypogram of this poem is Faruq Juwaidah's criticism of the social and political upheaval in Egypt. And the actual hypogram is the poem "Ila Habibti" by Nizar Qabbani.

**Keywords:** Semiotics analysis; Riffaterre semiotic; Syaiun Sayabqa Bainana; Faruq Juwaidah

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## INTRODUCTION

Poetry is a form of literary work that comes from the expression and feelings of poets with language that is bound by rhythm, matra, rhyme, stanza, and full of meaning (Lafamane, 2020). Through poetry, poets express their thoughts and feelings imaginatively through physical structure and meaning (S. Kamil, 2009). James Reeves says poetry is a rich and compelling expression of language (Launjaea, 2024). The same thing was also conveyed by Auden through Pradopo that poetry is a statement of mixed feelings (Pradopo, 2019). Meanwhile, according to Riffaterre, poetry is something different in the use of language, which has a hidden meaning and expresses concepts indirectly (Riffaterre, 1978). Poetry is different from other genres of literature, such as prose and drama. The difference lies in the language used in poetry, which is usually multi-interpretive, metaphorical, and ambiguous. This ambiguity of poetry creates different interpretations, if read and perceived by different readers. Each reader can find different interpretations with other readers (Sangidu, 2018).

In poetry, ambivalence is often found, which is a word that has two opposite meanings (Hasibuan, 2021). Pradopo said that although writers in composing their poetry often use deviant language, in fact the deviant language is still within the conventions of

the language commonly used (Pradopo, 2019). Therefore, the semiotic approach in analyzing poetry finds its urgency to get the meaning, lesson, and condition of the author in the series of words and stanzas used in the poem (Lutfi et al., 2023).

One poem that is full of meaning is the poem entitled "*Syaiun Sayabqa Bainana*", by Faruq Juwaidah, a famous poet and modern writer of Egyptian nationality. He was born on February 10, 1945 in Kafr Ash-Sheikh, which is located in northern Egypt (Juwaidah, 2021). Faruq is known for his love poems, as well as his poems that use simple diction. According to Faruq, the beauty of a poem lies in its simplicity (M. Kamil, 2023). The poem "*Syaiun Sayabqa Bainana*" tells of the inner struggle of humans, the search for the meaning of life, the emotional pain felt by humans. Through this poem, the poet describes the feeling of being tired by the pressure of life, losing direction, and the need for sincere love as a solace when feeling tired of life. This poem was born out of the social and political upheaval in the country of Egypt. When people faced the hardships of life, depression and emptiness (Juwaidah, 2000).

Although the poem uses dense and concise language, the researcher feels that the poem displays a lot of meaninglessness towards the expression that the author wants to convey (Roziki & Ibrahim, 2022). The researcher feels that to understand the meaning contained in the poem requires a semiotic approach, which focuses on the study of symbols or signs both in terms of form and meaning. Semiotics can be used as an analysis knife because it is an important science used to reveal the diversity of hidden meanings (Lutfi et al., 2023). Semiotics sees everything in our daily lives as sign messages that must be given meaning (Hoed, 2014). In this study, researchers utilized Riffaterre's semiotic theory which is widely used in analyzing literary works, especially poetry. Riffaterre in his book *Semiotic of Poetry* explains that there are four aspects that become the focus of meaning in interpreting symbols, namely the discontinuity of expression, heuristic and hermeneutic reading, matrix, model, variant, and hypogram (Pradopo, 2011).

Discontinuity of expression is generally influenced by the use of figurative language, such as metaphors and mentions, which replace direct meaning. This indicates that meaning is conveyed indirectly through figures of speech, substituting the original word (Kartinasari et al., 2023). The indirectness of expression serves to obscure the conveyed meaning through three distinct processes: displacing meaning, distorting meaning, and creating new meaning (Rusmana, 2019).

In the context of heuristic and hermeneutic reading, the heuristic reading is the initial stage in analyzing poetry using Riffaterre's semiotic theory. This stage focuses on interpreting the poem based on its linguistic structure (Akastangga, 2020). The process involves understanding language conventions to uncover the linguistic meaning inherent in a poem (Lestari et al., 2023). On the other hand, hermeneutic reading entails a comprehensive interpretation of the poem as a whole (Kurniawan et al., 2024). This involves utilizing elements that are textually invisible and hypogrammatic (Irfan & Riza, 2023). The reader must engage deeply, not only reading the poetry text but also interpreting the embedded signs and understanding the intent and purpose they convey (Haikal, 2021). Additionally, hermeneutic reading requires interpreting the ungrammatical signs identified during heuristic reading (Hasibuan, 2021).

The concepts of matrix, model, and variant are central to interpreting poetry. The matrix represents the core meaning of the poem, serving as the key word to understand abstract ideas within the text (Zahro, 2022). These matrices can be single words, word combinations, or simple sentences. Identifying the model is a prerequisite to identifying the matrix. The model is an indirect realization of meaning that highlights the literary essence of the work (Afifi, 2023). Subsequently, the matrices are structured and transformed into variants, which offer various interpretations (Lutfi, 2023).

Hypogram plays a crucial role in poetry analysis, serving as the foundational text that inspires the creation of new poetic texts (Seli, 2021). Riffaterre distinguishes hypograms into two categories: potential hypograms and actual hypograms (Lutfi, 2023). Potential hypograms refer to implicit background texts that influence the creation of new meaning, while actual hypograms are explicit texts that directly contribute to the development of the new poetic text.

Studies on the poem "Syaiun Sayabqa Bainana and Michael Riffaterre's semiotic approach have been conducted, including a study conducted by Moh. Kamil entitled *Unsur-Unsur Surealisme dalam Puisi "Syaiun Sayabqa Bainana" Karya Faruq Juwaidah*. This research uses a qualitative method. The results show that the element of suriealism found is the element of free association. Free association in this poem means sea and beach (M. Kamil, 2023).

There are many studies that discuss poetry analysis using Riffaterre's semiotics, including; Research conducted by Samad Hasibuan that showed the application of Riffaterre's semiotic theory to the poem *Hanin* karay Faruq Juwaidah obtained the meaning of longing for the hometown (Hasibuan, 2021). Furthermore, research conducted by Mukhammad Luthfi that showed that the NU Qasidah as a whole contained content about the history of the establishment of NU, the role of NU in maintaining Indonesian unity, and the figures who played a role in the establishment of NU (Lutfi et al., 2023). Furthermore, research conducted by Yusuf Haikal entitled *Michael Riffaterre's Semiotic Analysis on The Poetry Ikbari Isyrina Aman by Nizar Qabbani*. The results reveal that the dominant meaning in this poem is about a man who loves a young girl and has an age gap far below him (Haikal, 2021). Furthermore, research conducted by Cyntia Dewi Putri Gemilang entitled *Semiotika Riffaterre Dalam Puisi "Qabla an Numdhi" Karya Faruq Juwaidah*. The results of this study illustrate the meaning in the poem about what we will miss after we go home to the creator (Gemilang, 2022).

Based on the description above, research with the object of poetry *Syaiun Sayabqa Bainana* produces elements of suriealism, namely free associations that mean sea and beach. The poem using Riffaterre's Semiotics theory produces the meaning of longing for the hometown, the history of the establishment of NU, love that is hindered by age, and what is obtained after passing away to the creator. So it can be concluded that research discussing the poem *Syaiun Sayabqa Bainana* using Riffaterre's semiotic theory has never been done. The purpose of this research is to identify and analyze the interpretation of the meaning of *Syaiun Sayabqa Bainana's* poetry using Raffaterre's semiotic approach. The results of this research are expected to contribute to the scientific field, especially in applying Riffaterre's semiotic theory to get the full meaning in a poem.

## RESEARCH METHOD

### Research Design

This research employs a descriptive qualitative method, aimed at producing descriptive data in the form of written words derived from observed objects (Moloeng, 2017). The qualitative approach enables an in-depth analysis of textual elements and focuses on the meanings conveyed through the structure of the text. Specifically, this study adopts Riffaterre's semiotic approach, which emphasizes aspects such as uninterrupted expression, heuristic reading, hermeneutic reading, matrix, model, variant, and hypogram (Pradopo, 2019). This approach facilitates the identification and interpretation of complex literary signs within the text.

### Research Instruments and Data Collection

The data sources for this research are categorized into primary and secondary sources. The primary data is the poem titled *Syaiun Sayabqa Bainana* by Faruq Juwaidah, consisting of 7 stanzas and 41 lines of poetry. The secondary data includes reference books,

journal articles related to Riffaterre's semiotic theory, and other supporting materials relevant to the research topic. Data collection techniques involve reading, recording, and translation. The process begins with heuristic and hermeneutic readings. Heuristic reading involves interpreting the poem based on its linguistic structure to grasp its grammatical meaning. Hermeneutic reading follows, focusing on a deeper understanding of the poem's implicit messages. After these readings, the findings are systematically recorded. Additionally, the poem is translated into Indonesian to ensure accurate interpretation and deeper analysis.

### Data Analysis

Data analysis is conducted through a structured process. The initial stage involves heuristic reading to comprehend the literal and grammatical meanings of each stanza in the poem. This step aids in identifying the basic structure and surface meanings within the text. Subsequently, hermeneutic reading is employed to uncover deeper interpretations that align with the author's intended message. This process includes analyzing textually invisible and hypogrammatic elements to grasp the underlying meaning. Further analysis involves identifying matrices, models, and variants. The matrix is determined by identifying the core meaning or key words that encapsulate the essence of the poem. The model is then identified as the indirect actualization of meaning, revealing the presence of literary elements. Finally, the variants are analyzed as transformations of the model, representing various interpretations and perspectives. Data presentation involves summarizing the analytical findings into coherent paragraphs. The conclusions are drawn based on the application of Riffaterre's semiotic theory to the poem *Syaiun Sayabqa Bainana*, emphasizing the interpretative process and the significance of the literary signs identified throughout the analysis.

## RESULTS AND DISCUSSION

### RESULTS

Faruq Juwaidah, as explained earlier. He is a very famous modern Egyptian writer. Like modern poets, Faruq's poetic forms are not bound by the aspects of *Arudh* and *Qawafi* (Achmad, 2019). Unlike classical Arabic poetry which is in the form of long qasidah and is still bound by the rules of the science of '*Arudh*' (Suharsono et al., 2023).

Riffaterre in *Semiotics of Poetry* explains that poetry is a language activity that is different from the use of language in general. Poetry expresses something indirectly by hiding it in a sign (Ratih, 2017). Riffaterre's semiotics reveals the ambiguity of meaning in a sign (Sagala & Widiastika, 2024). The stages of reading in analyzing poetry according to Riffaterre are (1) non-violence of expression; (2) heuristic and hermeneutic reading; (3) matrix, model, variant; (4) hypogram. The following are the findings of Michael Riffaterre's Semiotic Analysis in the Poem *Syaiun Sayabqa Bainana* by Faruq Juwaidah in table 1

Table 1. The findings of Riffaterre's Semiotic analysis of the poem *Syaiun Sayabqa Bainana*

No	Categories	Findings
1.	Heuristic Reading	Rhetorical question sentences, imperative sentences, metaphorical diction, and repetition of words used, such as the words <i>ننسى</i> , <i>لم</i> , and the phrase <i>على أريحي</i> صدرك. Meanings were found based on language conventions
2.	Hermeneutic Reading	Describes the reflection of a tiring life, filled with materialism, impermanence, doubt, and endless suffering experienced by the poet. The meaning of the poem contains a longing for the search for love to



No	Categories	Findings
		momentarily rest the soul and body, and freedom from the suffering of life.
3.	Matrix	The matrix found is the search for tranquility, through doubt and conviction, and a world full of suffering and materialism, although in the end, everything is impermanent.
4.	Model	Fatigue and the desire to rest. Suffering and continuous problems. Doubt and hope. The materialistic nature of humans. The impermanence and emptiness of life.
5.	Variant	Releasing social identity, loneliness, loss of direction, and intuitive search for the meaning of life. Restlessness due to being chased by unending problems, the suffocating worldly life, shadows of the past, feelings of alienation, and not having a place to shelter. The journey of finding hope, reflection, and peace. The materialistic and transactional nature of humans. The ongoing life cycle, where all things that have crossed one's life will eventually be forgotten.
6.	Hypogram	The potential hypogram is the critique made by Faruq Juwaidah regarding social and political upheaval in Egypt. The actual hypogram is the poem <i>Ila Habibti</i> by Nizar Qabbani.

## DISCUSSION

### Heuristic Reading of Poetry *Syaiun Sayabqa Bainana*

In reading poetry, Riffaterre has two concepts of reading and the process of interpreting poetry, namely heuristic and hermeneutic reading. In heuristic reading, the poem is read based on its language structure (Akastangga, 2020). Heuristic reading is a reading concept in which the reader unifies the linguistic signs. At this stage, what the reader gets is a meaning based on the reader's linguistic phenomenon. Heuristic reading has not yet obtained the right meaning and interpretation (Lutfi et al., 2023). At this stage, researchers will analyze the lexical meaning in *Syaiun Sayabqa Bainana's* poetry.

شيء سيبقى بيننا

Something that will remain between us.

أريحيني على صدرك

لأنني متعب مثلك

دعي اسمي وعنواني وماذا كنت

سنين العمر تخنقها دروب الصمت

وجئت إليك لا أدري لماذا جئت

In the stanza of poetry *Syaiun Sayabqa Bainana* if read heuristically, the meaning of language conventions is found, أريحيني means comfort me, this phrase is a form of imperative phrase or called *fi'il amr* which shows an order accompanied by a strong desire, the word I refers to the author, namely Faruq Juwaidah. على صدرك means on your chest لأنني means because of me متعب means tired, مثلك means like you, دعي means leave, the command word using the letter *ya muannats mukhotobah* indicates an order for women اسمي means my name عنواني means my address وماذا كنت means and who I was, the word سنين العمر means year after year, this phrase describes a long time and is the *jama'* form of the word *sanah* تخنقها means

suffocating دروب الصمت means the path of silence, وجئت means and I came إليك means to you لا أدري means I don't know لماذا جئت means why I came. The meaning obtained is to comfort me in your chest, Because I'm tired like you, let my name and my address, and who I was, year after year suffocating the path of silence, and I came to you don't know why I came.

فخلف الباب أمطار تطاردني

شتاء قاتم الأنفاس يخنقني

وأقدام بلون الليل تسحقني

وليس لدي أحباب

ولا بيت ليؤويني من الطوفان

The word فخلف الباب means behind the door , means rain , means chasing me, شتاء means winter, قاتم الأنفاس means gloomy يخنقني means gripping, وأقدام means feet بلون الليل means with the color of night تسحقني means to crush me, وليس لدي means and I don't have means lover بيت means and not home ليؤويني means to protect me من الطوفان means from floods. The meaning of this stanza is that behind the door the rain chases me, the gloomy winter grips me, and the night-colored feet crush me, and I have no lover, and no house to protect me from the flood. In this stanza the poet uses many metaphors of nature to express all the suffering felt.

وجئت إليك تحملي

رياح الشك.. للإيمان

فهل أرتاح بعض الوقت في عينيك

أم أمضي مع الأحران

The word وجئت means and I came إليك to you تحملي brought me, رياح الشك means the wind of doubt الإيمان means for faith, فهل means then what, the word هل here is used as a rhetorical question that shows a hope, أرتاح means I rest بعض الوقت means for a moment في عينيك means in your two eyes, the word your two eyes is a metaphorical form of a place of peace and love, أم أمضي means do I go مع الأحران means with sadness. The meaning of this stanza is and I come to you with me, the wind of doubt for faith, then I rest for a moment in your eyes, or do I go with sadness.

وهل في الناس من يعطي

بلا ثمن.. بلا دين.. بلا ميزان؟

The word وهل means and whether, the use of the word هل in this stanza is a rhetorical question في الناس means to humans من يعطي means who gives, بلا ثمن means without price بلا دين means without debt بلا ميزان. The meaning that can be obtained in this stanza is and is it on humans who give, without price, without debt, without count.

أريحيني على صدرك

لأنني متعب مثلك

غدا نمضي كما جئنا

وقد ننسى بريق الضوء والألوان

وقد ننسى امتهان السجن والسجان  
 وقد نحفو إلى زمن بلا عنوان  
 وقد ننسى وقد ننسى  
 فلا يبقى لنا شيء لنذكره مع النسيان  
 ويكفي أننا يوما تلاقينا بلا استئذان

The word أرخيني means comfort me, على صدرك means on your chest, لأنني means because of me, متعب means tired, مثلك means like you, the sentence in this line is a repetition of the same sentence in the first stanza, the repetition sentence shows a strong desire conveyed by the author, غدا نمضي means tomorrow we will leave, كما جئنا means as we come, وقد ننسى means and maybe we forget, بريق الضوء means sparkling light, والألوان means and colors, وقد ننسى means and we may forget, امتهان insults السجن والسجان means against the prison and the jailers, وقد ننسى means and we may miss, إلى زمن بلا عنوان means to the untitled period, وقد ننسى means and we may forget, فلا يبقى لنا means then there is nothing left for us, شيء لنذكره something to remember مع النسيان with forgetting, ويكفي أننا means and enough is enough, يوما تلاقينا means the day we met, بلا استئذان means unintentionally. The meaning of this stanza is comfort me in your chest because I am tired like you, tomorrow we will leave as we came, and perhaps we forget the sparkle of light and the color of color, and perhaps we forget the contempt for the prison and the warden, and we may long for the untitled period, and perhaps we forget and perhaps we forget, then there is nothing left for us something to remember with forgetting, and it is enough that the day we met accidentally. In this stanza the author uses the word ننسى repeatedly, in Arabic language rules repetition is a form of *taukid*, namely reinforcement.

زمان القهر علمنا  
 بأن الحب سلطان بلا أوطان  
 وأن ممالك العشاق أطلال  
 وأضرحة من الحرمان  
 وأن بحارنا صارت بلا شطآن  
 وليس الآن يعنينا  
 إذا ما طالت الأيام  
 أم جنحت مع الطوفان

The word زمان القهر means the period of oppression (colonization), علمنا means to teach us, بأن الحب means that love, سلطان means ruler, بلا أوطان means without homeland, وأن means and that, ممالك العشاق means Kingdom of the yearning, أطلال means ruins, وأضرحة means and tombs, من means from, الحرمان means loneliness, وأن means and that, بحارنا means sea, صارت means to be, بلا شطآن means without edge, وليس الآن means and not now, يعنينا means important to us, إذا ما means if, طالت الأيام means the days become long, أم جنحت means or dragged, مع الطوفان means with the flood. The meaning of this stanza is that the age of oppression teaches us that love is a ruler without a homeland, and that the kingdom of the yearning is the ruins and tombs of loneliness, and that the sea is without shores, and it does not now matter to us, if the days

become long, or are dragged along with the flood. In this stanza the poet uses many metaphors to convey the message of pain experienced by the poet.

فيكفي أننا يوما تمردنا على الأحران

وعشنا العمر ساعات

فلم نقبض لها ثمننا

ولم ندفع لها ديننا

ولم نحسب مشاعرنا

ككل الناس.. في الميزان

The word *على الأحران* means then it is enough that *يوما تمردنا* means the day we rebel means against sorrow, *وعشنا العمر* means and we live *ساعات* means a few hours, the word a few hours is a metaphorical form of a short life, *فلم* means then not *نقبض* means to pay *لها ثمننا* means the price for it, *ولم* means and not *ندفع* means to pay *لها ديننا* debt for it, *ولم* means and not, *نحسب* means to count *مشاعرنا* means our feelings, *ككل الناس* means like all humans *في الميزان* in the scales, in the word "scales" is a metaphorical form of living standards. The meaning obtained in this stanza is then it is enough that the day we rebelled against grief, and we lived a few hours, then we did not pay the price for it, and did not pay the debt for it, and did not count our feelings, like all humans in the scales. In this stanza the poet uses the repetition of the 3 word *لم* times which is a negative expression that shows rejection.

The results of the heuristic reading of the poem *Syaiun Sayabqa bainana* found the use of rhetorical question sentences, imperative sentences, metaphorical diction, and repetition in the words used, such as the words *لم ننسى*, and the sentence *أرجميني على صدرك*, which serves to convey a strong emotional message to the reader. And the results of the heuristic reading found meaning in language conventions as follows;

*Comfort me in your bosom, For I am tired like you, Let my name and my address, and who I once was. Year after year chokes the path of silence, and I come to you not knowing why I came.*

*Behind the door the rain chased me, the bleak winter gripped, and feet the color of night crushed me, and I had no lover, and no home to protect me from the flood.*

*And I come to you with me, a wind of doubt for faith. Then let me rest a while in your eyes, or I must go with sorrow.*

*And what is it in man that gives, without price, without debt, without count.*

*Comfort me in your bosom for I am weary as you are, tomorrow we will go as we came, and perhaps we forget the sparkle of light and the color of color, and perhaps we forget the contempt for the prison and the jailer, and we may long for the untitled times, and perhaps we forget and perhaps we forget. Then there is nothing left for us to remember with the forgetting, and the day we met by accident is enough.*

The age of oppression teaches us that love is a ruler without a homeland, and that the kingdom of the yearning is the ruin and tomb of the lonely, and that the sea is without shore, and does not now matter to us. If the day be long, or dragged with the flood. Then it is enough that our day rebels against sorrow. We live a few hours, so we pay no price for it, and pay no debt for it, and do not count our feelings, like all men in the scales. The meaning obtained in the heuristic reading is still heterogeneous or split in meaning, therefore the next level of reading is required, namely hermeneutic reading, which is further reading based on literary conventions and reading as a whole.

### Hermeneutic Reading of Poetry *Syaiun Sayabqa Bainana*

In hermeneutic reading, the reader works to uncover and translate the meaning of language that falls into the ungrammatical category resulting from heuristic reading (Hasibuan, 2021). Hermeneutic reading seeks to see meaning based on literary



conventions. At this stage, a full understanding of the meaning of the poem will be gained (Rahmawati & Walidin, 2022). The following hermeneutic meanings are obtained in the poem *Syaiun Sayabqa Bainana*.

Looking at the title, this poem means *"something that will remain between us."* If understood further the meaning of the poem above would lead to a romantic and emotional context. However, referring to the meaning contained in the poem, the context for *"something that will remain between us"* is not only romantic, but also the twists, tests, trials and problems in life that will continue to come and approach human life.

The first stanza reads *"Comfort me in your bosom, For I am tired like you, Let my name and my address, and who I was. Year after year strangles the path of silence, and I come to you not knowing why I came."* The first stanza explains about me, the poet, who has a desire to rest because he feels tired by life. And wants to be free from all the burdens of life. The desire is expressed in the words "tired" and "in the chest" which mean tired and need a place to rest. The word "let go" shows the urge to let go of all the burdens of life. The words "the path of silence" contain a metaphor for life's monotonous, aimless journey and emotional silence. The words "don't know why I came" indicate a life without direction and without a clear purpose.

The second stanza reads *"Behind the door the rain chases me, the bleak winter grips, and feet the color of night crush me, and I have no lover, and no home to protect me from the flood."* The second stanza describes a world full of suffering. It is depicted in the sense of problems that keep coming back to haunt, accompanied by emotional suffering and deep wounds received. And there is no place to take refuge from all the problems that come, both physically and emotionally. In this stanza, the poet uses many metaphorical symbols of nature to describe the suffering experienced. As in the word "rain" which describes something that comes in bunches. The word "bleak winter" describes the suffering felt. The word "night" describes the fear and darkness that gives suffering. Then in the words "lover" and "home" which means a place to return to and a place to release all the anxiety of life that is felt.

The third stanza reads *"And I come to you with me, the wind of doubt for faith. So let me rest for a moment in your eyes, or I must go with sorrow."* The third stanza describes a poet who is agonizing over the dilemma between doubt and hope. And chooses to take a moment to rest or continue the doubts that are felt. This is explained in the words "wind of doubt" which describes feelings of uncertainty, pessimism, and loss of hope, while the word "faith" describes a belief that must always be held and must not give up hope from it. The words "must go with sorrow" describe the despair that has not found an answer to the suffering felt.

The fourth stanza reads *"And what of man who gives, without price, without debt, without count."* The fourth stanza explains the criticism of materialistic social life. And the poet's unrest felt because it is not found in humans sincerity and the nature to give unconditionally. This is reflected in the use of the words "price, debt, count" which is a metaphorical form of materialistic and calculating life.

The fifth stanza reads *"Comfort me in your bosom for I am tired like you, tomorrow we will leave as we came, and perhaps we forget the sparkle of light and the color of color, and perhaps we forget the contempt for prisons and warders, and we may long for the untitled times, and perhaps we forget and perhaps we forget. Then there is nothing left for us to remember with forgetting, and it is enough that the day we meet is accidental."* The fifth stanza describes the transience of human life. A life filled with happiness, shackles of suffering, and longing will all be forgotten. In

the end, there is nothing left of human life. This is illustrated in the use of repetition of the word “forget” in each line which implies loss and absence. And the use of metaphors in the words “light and colors” describes happiness and beauty, the words “prison and warden” describe the shackles of suffering felt by humans, the words “longing for a time without titles” describe a time of freedom.

The sixth stanza reads *“The age of oppression teaches us that love is a ruler without a homeland, and that the kingdom of the yearning is the ruin and tomb of loneliness, and that the sea is without shore, and is not now important to us. If the days be long, or dragged with the flood.”* The poet's sixth stanza represents the feelings felt when suffering comes close. It describes when there is a time of suffering, love no longer has a place to take refuge, feelings that have died, endless despair, and a sense of loss of life. This is illustrated in the use of metaphors in the words “oppression” which means suffering, the words “ruler without a homeland” means not having a place to take shelter, the words “ruins and tombs” means dead and only memories, the words “the sea becomes the edge” means no longer having clear boundaries to the suffering felt, the words “the day becomes long” means the suffering felt is endless, the words “dragged along with the flood” means despair and has no direction of destination caused by the suffering felt.

The seventh stanza reads *“Then it is enough that our day rebelled against sorrow. We live a few hours, so we pay no price for it, and pay no debt for it, and do not count our feelings, like all men in the scales.”* The seventh stanza explains about the courage to enjoy a moment of freedom in a short life even while feeling sad feelings in suffering. This is illustrated in the use of the phrase “rebel against sadness” which means wanting to be free and free from sadness and suffering, the phrase “live a few hours” which means a short life, and the phrase “do not pay” which means having freedom.

Based on the hermeneutic reading and understanding of the discontinuity of expression through metaphor, it can be understood that the poem *Syaiun Sayabqa Bainana* tells about the reflection of an exhausting life, filled with materialism, transience, doubt and endless suffering felt by the poet. The meaning of this poem also contains the longing for the search for love to momentarily rest the body and soul and freedom to escape the suffering of life.

### **Matrix, Model, and Variants of Poetry *Syaiun Sayabqa Bainana***

The matrix is the center of meaning within the entire poem. Before identifying the matrix, it is necessary to identify the model. The model is an indirect realization of meaning to indicate the existence of a literary work (Haikal, 2021). Then from this model, the matrix will be found. The model obtained from the lyrics of the poem *Syaiun Sayabqa Bainana* is in the form of the following sentence;

أرغبني على صدرك لأني متعب مثلك

The model of fatigue and the desire to rest is then expanded into various forms scattered throughout the stanzas of the poem, namely (1) shedding social identity (2) loneliness (3) loss of direction and an intuitive search for the meaning of life.

فخلف الباب أمطار تطاردني

The model of suffering and problems that come in succession is then expanded into various forms scattered throughout the stanzas of the poem, namely (1) restlessness due to being chased by endless problems (2) the suffocating life of the world (3) the shadow of the past (4) a sense of alienation and lack of a place to shelter.

وجئت إليك تحملني رياح الشك للإيمان

The model of doubt and hope is then expanded into various forms scattered throughout the stanzas of the poem, namely (1) the journey of finding hope (2) reflection and peace.

وهل في الناس من يعطي بلا ثمن بلا دين بلا ميزان

The model of human materialism was then expanded into various forms scattered throughout the stanzas of poetry, namely (1) the materialistic and transactional nature of humans.

غدا نمضي كما جئنا، وقد ننسى وقد ننسى.

The model of life's transience and emptiness is then expanded into various forms scattered throughout the stanzas of poetry, namely (1) the continuous cycle of life (2) the repetition of the word "forgetting," meaning that everything that has ever crossed one's mind in life will be forgotten.

The sentences above were chosen because they represent the entirety of the poem *Syaiun Sayabqa Bainana* textually. Thus, the matrix found is the search for tranquility, through doubt and certainty, as well as a world full of suffering and materialism, even though in the end, everything is transient.

### Hipogram Poem Syaiun Sayabqa Bainana

A hypogram is a text that serves as the background for the creation of a new text in poetry (Seli, 2021). Riffaterre classifies hypograms into two types, namely potential hypograms and actual hypograms. Potential hypogram consists of words, phrases, or sentences manifested in the application of linguistic meaning. The actual hypogram must be presented throughout the entire text (Hasibuan, 2021). The potential hypogram of the creation of the poem *Syaiun Sayabqa Bainana* is the critique made by Faruq Juwaidah against the social and political turmoil in the country of Egypt. When people face life's difficulties and are weary of the never-ending social and political upheaval. Then it is poured into the text of the poem *Syaiun Sayabqa Bainana* which tells of the desire to rest due to exhaustion, suffering and oppression, doubt and certainty, a world full of materialism, and the transience of human life.

In Riffaterre's semiotic concept, a poem can be understood to have meaning when viewed in relation to other poetic texts. A hypogram is a poem that serves as the backdrop for the creation of another poem, also known as an actual hypogram (Haikal, 2021). The signs in the poem *Syaiun Sayabqa Bainana* by Faruq Juwaidah indicate a connection and similarity with the poem titled "*Ila Habibti*" by Nizar Qabbani. The signs that indicate the hypogram between the two poems both show tranquility and protection in love, emotional suffering, and an escape from the reality of the world.

### CONCLUSION

Based on the analysis that has been conducted, it can be concluded that Riffaterre's semiotic approach is capable of obtaining a complete meaning from the signs conveyed by the poet within a poem. From the application of Riffaterre's semiotics to the poem *Syaiun Sayabqa Bainana* by Faruq Juwaidah, a meaning of longing is obtained, namely the longing for peace in a world full of sadness and suffering. The meaning of longing in this poem is derived from heuristic and hermeneutic readings.

Then a model in the form of sentences was found, which became the embodiment of the variations present in the poem. The model of the poem Syaiu Sayabqa Bainana is وهل في الناس من يعطي بلا ثمن بلا , رياح الشك للإيمان وجئت إليك تحملي, فخلف الباب أمطار تطاردني , أرحبني على صدرك لأني متعب مثلك وهل في الناس من يعطي بلا ثمن بلا . This poem has a potential hypogram, which is the criticism made by Faruq Juwaidah against the social and political upheaval in Egypt. And has an actual hypogram with the poem *Ila Habibti* by Nizar Qabbani.

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