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Poetry *Kama Nasya'* Works of Samih Al-Qasim (Analysis of the Semiotic Riffaterre)

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Abstract

The material object of this writing is the poetry of the *Kama Nasya'* works of Samih al-Qasim, Palestinian poet and the object formal is a semiotic Riffaterre. In his theory, Michael Riffaterre introduce two levels of reading, namely the heuristic (the reading of mimetic, based on the dictionary meaning, characterized by (grammatical irregularities) and retroactive or hermeneutics (the reading process of decoding by finding the models, matrices, hipogram: potential and actual to get the unity of the meaning of the poem). The results of this study reveal that the poem *Kama Nasya'* in the reading of heuristics is still scattered, fragmentary, and have not focused. In the reading of the retroactivity or hermeneutics, hipogram potential suggests the idea that the author have a supposition full of puzzles. Model (sentence monumental of poetry) is the sentence *likun kama nasya'* in the ninth line *rinse* and the sentence is similar to the title selected by the author in his poem, namely *Kama Nasya'*. Matrices poetry that is 'Nationalism' a love of country. Hipogram the actual into the background of the formation of the matrix is the taste will be stirrings in his homeland attacked by Zionist Israel.

Keyword: Semiotic; Riffaterre; Poetry; Samih al-Qasim

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INTRODUCTION

Literature has a diversity of genres one of which is poetry. Etymologically, the term poetry is derived from the Greek *poieima* 'make' or a *poiesis* 'manufacture', in English it is called poem or poetry. Poetry is defined create and manufacture because through poetry, in essence, someone has created a world of its own that may contain a message or picture of the atmosphere-a certain atmosphere, both physical and spiritual. Budiman said there are several opinions about the poetry of the experts. Horatius requires a poem must be beautiful or entertaining and teach something. William Wordsworth's understanding of poetry as an overflow of spontaneous of feelings-strong feelings –a spontaneous overflow of powerful feelings. Roman Jakobson emphasized on the function of the poetic text. Meanwhile, Altenbernd emphasized that poetry is equations the experience that is the interpretation in a rhythmic. Carlyle said, poetry is thoughts that are musical with the orkestrbreast milk sounds. These definitions give an idea that the poem has three main elements, namely: thought/emotion, form, and impression that works all revealed in the language.

A form of poetry has a wake structure, then is. forming elements of poetry that can be observed visually. These elements include: 1) sound; 2) words; 3) the array or row; 4) stanza; 5) typography. As for the elements that are hidden behind the wake structure referred to by the term layers of meaning, namely elements that can only be captured through the inner sensitivity of the readers or the critical mind of the reader. Elements of the layers of meaning are difficult to understand before understand the wake structure first. Basically, poetry is a system of signs that have meaning. Poetry will meaningful if the reader gives meaning to the poem. However, the giving of this meaning is not arbitrary, but through a semiotic framework. Therefore, in order to interpret poetry properly, poetry must be analyzed at a semiotic level.

One form of poetry appreciation namely through poetry analysis in terms of meaning. Theory appropriate for looking for the meaning contained within a poem is semiotic. Related with interpretation literature, in an academic environment, one of a new perspective in understanding poetry is through the semiotic Riffaterre as contained in his work *Semiotics of Poetry* (1978). Interestingly the approach of semiotics which offered Riffaterre lies in the understanding of the ontological underpinning of theory construction. Semiotics comes from the root word *seme*, *semeion* (Greek) which means sign. Related to the theory of semiotiknya, Riffaterre fastens his ideas on two axioms, that the meaning of the poem is the meaning that is not directly (a poem says one thing and means another) and the main characteristic of poetry is its unity (The characteristic feature of the poem is its unity). The unity of the meaning of poetry is limited, the entity which is shorter than the text, hence the approach that is most suitable to understand poetry is semiotic rather than with the linguistic (that the unit of meaning peculiar to poetry is the finite, closed entity of the text, and that the most profitable approach to an understanding of poetic discourse was the semiotic rather than linguistic).

Indifference the meaning of the poem in the form of three things, namely caused by the replacement of the meaning of (displacing of meaning), the deviation of the meaning of (distorting of meaning), and the creation of meaning (creating of meaning). The replacement of meaning occurs when a mark is changed or shifted from one meaning to another meaning, for example, by metaphor or metonymy. Deviation meaning caused no ambiguity, contradiction or moonshine. The creation of meaning occurs when a place or a space text to be the organization

that is the principle for the appearance of the signs of the items of linguistics, for example symmetrical, rima, equivalence of meaning between the position of the homologues. In the research conducted by Aflah, semiotics itself as a tool used to analyze data, namely the method of examining signs analysis.

Selected poem as a material object is Kama Nasya' works of Arabic literature modern, Samih al-Qasim (1939-2014), a Palestinian poet known by poems free (al-syi'r al-hur) with the theme-the theme of the nationalists. The reason for choosing this poem because it has met the criteria of the postulates of the art of literature as stated by J. Elema, namely the existence of the relationship between life experiences expressed in words.

Two problems will be studied in this paper are: 1) How the understanding of semiotic theory which is based on the work of Michael Riffaterre titled Semiotics of Poetry; 2) How the application of the theory in the Arabic poem entitled Kama Nasya' works of Samih al-Qasim. Samih al-Qasim al-Kaissy was born in the city of Zarqa Jordan on May 11, 1939. He is the son of Palestinian families who came from the village of Rama in Galilee of Palestine (now enter the area of the Israeli occupation). In 1941, he with his family returned to Galilee. Samih al-Qasim is one of the poets of the Palestinian left which is very important in the universe perpuisian Contemporary Arabic. Not only that, he also is the Palestinian fighters who dedicated his entire life and poems for the resistance against the Israeli occupation. Palestinian president Mahmoud Abbas said, "Samih al-Qasim is a poet who always voiced nationalism (Palestine) aloud.

Al-Qasim worked as a journalist in Haifa where he is running the Press Arabesque and Folk Art Center and is the chief editor of the newspaper Arabic Israeli Kul al-Arab. He will recite many of his poems to a large audience at the monthly meeting in the Arab towns and cities in Galilee. al-Qasim has refused to leave his homeland; in an interview with the Index he is quoted as saying "I have chosen to remain in my own country not because I lack love yourself, but because I love my country".

Al-Qasim visited Syria in 1997 and in 2000. He was prevented by the Israeli authorities to go to Lebanon for the event of poetry in 2001. In 1984, al-Qasim had written twenty-four volumes of the poetry of a nationalist and published six collections of poetry. His poems in general are relatively short. Some of the poetry of Samih al-Qasim translation of the title in the language of Indonesia include: a Letter from prison, the Lips of the slit, the Son of War, the Recognition in the Middle of the Day, Travel Tickets, Bats, Leave, Story City, Conversation between Ear of Corn and Jerusalem Rose Thorn, How I became the Article, the Story of the Man is Not Known, the End of the Discussion with the Prison, the Desire of A Man Dying in Exile, The Orbit Boring, the Clock on the Wall. D's still a lot of other works of Samih al-Qasim that no author mentioned. He died after living a life filled with appreciation. He dedicated his entire life to defending truth, justice and the homeland of the Palestinians". Samih al-Qasim died in Safed 19 August 2014 at the age of 75 years, after a long battle with cancer. His funeral was held on August 21, 2014 in Rameh.

The theory of semiotic Riffaterre

Riffaterre said "that the language of poetry different from the language usage in general". Poetry expresses concepts and things indirectly, the poem said something to the meaning of something else. Therefore, the difference empirically between poetry and non-poetry are on the way the text of the poem conveys meaning. Therefore, it is important to understand the coherence and the description about the structure of the meaning of the poem.

Riffaterre understands that rhyme or poetry is communication that has function in the context of the reader's expectations. These expectations are determined by all things that have been read by the reader, so that the rhyme in the context of the whole poem can find its deepest meaning. Riffaterre's main thoughts are in the realm of semiotics about a dialectic between text and reader (dialectic between text and reader), namely dialectic between mimetic level and semiotic level and dialectic between text and reader. Riffaterre further explained that what determines the meaning of a work is an absolute reader, that is, based on his experience as a reader of the work literature.

The work of Riffaterre about stilistik structural has presented the understanding that meaning is a function of the perceptions and expectations of the reader (expectations correlated with the probabilities of occurrence established by the 'macro-context' of the work and the genre and by 'micro-context' of the surrounding phrases), that is, the expectations related to the various possibilities that occur are determined by the macro context of the work and its genre and is determined by the context of the microstructure of the arrangement of the words. Aspects of the semiotic poetry, its essence, is the process of reading takes the reader to find the meaning of the text of the poem.

Related to the theory of semiotics, as has been presented above, Riffaterre start with two axioms. First, the meaning of the poem is the meaning that is not directly (a poem says one thing and means another), the Second, the main characteristic of poetry is its unity (The characteristic feature of the poem is its unity). The unity of the meaning of poetry is limited, the entity which is short of the text, therefore which approach is the most suitable to understand poetry is semiotic rather than with linguistics.

The process of semiotic exist in the mind of the reader and is obtained from the second reading. If we want to understand the semiotics of poetry, according to Riffaterre, we have to distinguish two levels or levels of reading (two levels or stages of reading), the first level is a reading heuristic (heuristic reading) the second level is a reading of the retroactivity or hermeneutics (retroactive or hermeneutic reading).

Heuristic is the reading that the reader brings together linguistic signs. In this phase, obtained is the sense (meaning) based on the linguistic competence of the reader. The reader assume that the poem is a representation of an action or a statement about various objects and situations. However, in this phase, the reader finds some of the obstacles, which by Riffaterre called with ungrammaticalities, namely meanings a contradiction when it is obtained from the dictionary. The results of the reading of this heuristic can not be satisfactory. If the reader wants to interpret the text appropriately, then he should look for another level, namely the second level, which is where unity can be identified and the text can be the only whole. To facilitate reading heuristically, the researcher created a story synopsis by looking at the relationship between elements to build a heterogeneous series of meanings.

The difficulties of the first phase of the bring in the second phase, that is. Retroactive or hermeneutics, a reading on the system is high. Explanation Riffaterre about the process of phase readout retroactive that ketidakgramatikalalan that made a mark on the level mimetik eventually integrated into another system. When readers feel the same thing they have in common, when he became aware that the same characteristic is compiling them into a paradigm, and this paradigm change the meaning of the poem, the new functionality of some ungrammaticalities this

change the basic nature of them, and now they signify as components of a network of a different relationship. The transfer of signs from one level of discourse to another, the metamorphosis of whether a complex which is meaningful at a level which is lower than the text in a unit that is meaningful, now (become) a member of a system that is awakened, at a higher level of the text, a shift that is functional this is the right area of the semiotic.

The overall item is refused a reading mimetik as the only reading that is characterized by the discovery of the meaning (meaning) in linguistic terms. Therefore, still required a reading of the next level in which there is some depiction that the reader has done a search for the meaning (significance) through the interpretation of metaphorical desired readers. From the definition above, it can be concluded that hermeneutics is a procedure of analyzing meaning by interpreting or translating into one's own understanding, making the meaning clearer and more understandable.

All of the text in the poem is the transformation of a matrix, i.e. a sentence that the least and the poetic into a periphrase that is long, complex, and nonliteral. The matrix is hypothetical, being a mere actualization of a structure that are grammatical and lexical. Matrices may be denoted in one word, that in it the word will not appear in the text. Matrices are always actualized in some variants respectively; the form of these variants is controlled by the actualization of the first or main model. Matrices, model, and text are variants of the same structure.

The expansion or displacement of a matrix into a text produces a series of the signs of the representative, which some of them are signs of the poetic (poetic signs). A word or phrase into the function as a sign of poetic when he pointed to a group of words that does not exist (refers to a preexistent word group). Preexistent word group by Riffaterre called the 'hypogram'. A hipogram may be in the form of a cliché, a quotation, or a group of associations conventional by Riffaterre called by the descriptive system (descriptive system) or complex thematic (thematic complex). Hipogram not contained in the text itself, but it is the result of semiosis and practice kesasteraan ago. Signs of a poem in a text is determined by two things, namely hipogram and variants or some transformation of a matrix. The matrix is not present in a text; however, actualization of the matrix can be present in a text called a model. The matrix is what finally giving unity a rhyme.

About hipogram, described by Riffaterre, that is the text imagined by him in a condition which has not been transformed. Hipogram in the form of a single sentence or series of sentences that are made of clichés, quotations from other texts, or a system that is descriptive. Thus, hipogram distinguished two forms, first the fact that skuens verbal poetry is characterized by some contradictions between the various presuposisinya, words and needs. Therefore, the competence which must be possessed by the reader is not only linguistic, but it takes competence literature, namely the reader's mastery over the various descriptive system. Second, hipogram shaped cliché or quotes of the text that was there before. Faruk mentions two kinds of hipogram Riffaterre's as hipogram are of the 'potential' to form the first and hipogram that are 'actual' for the second form.

Hypogram is the text on which other text is created or poetry which is the setting for the creation of other poetry. Often a new poetry gets its true meaning when contrasted (juxtaposed) with rhymes that are the hypogram. So, the poetry cannot be released from its historical connection with the previous poem. The meaning of poetry is indeed based on structural analysis for the first time, namely the analysis of its intrinsic structure. However, often the

structural meaning does not cover all its meanings contained in the analyzed poetry. The meaning is new it becomes more perfect when contrasted with the hypogram.

Thus, it is clear, that Riffaterre considers poetry as one of the language activities. It's just, the way of poetry in conveying meaning is done by the way is not direct because the language used poetry different from everyday language due to the alteration of the meaning, the deviation of the meaning, and the creation of new meaning. Riffaterre says that the language that appears in the text of the poem is mimetik so build a sense (meaning) is the language of poetry is semiotic (significance) so that build meaning and find unity.

According to Faruk, Riffaterre understand the poem as a donut. What present textually is the meat of the doughnut, medium not present is the space blank round in the middle and simultaneously prop up and form the meat donut into donuts. Empty space that does not exist textually but determines the formation of poetry as the poem, called Riffaterre as hipogram. The empty space round which sustains the meat donuts and make a donut so donuts it at once became the center of the meaning of the poem called the matrix.

Application of semiotic Riffaterre in the poetry *the kama nasya'* works of Samih al-Qasim

The sound of the text of the poem "كما نشاء" / *Kama Nasya'* works of Samih al-Qasim is as follows:

لو كنت شجرة
سأكون عندليباً يعيش بين أغصانك
لو كنت شجرة
ستكونين فاكهتي الوحيدة
لو كنت كهفاً
سأكون راعياً مبللاً بالمطر يلوذ بك
لو كنت كهفاً
ستكونين الصدى الأبدي بين جنباتي
كوفي غيمة
وأكون بستاناً متفائلاً بنعمتك
كوفي فرحاً غامراً
وأكون قلباً مفعماً بالحزن ينتظر قدومك
كوفي حزناً باهظاً
وأكون موسيقياً يفجر بناييعك
كوفي ليلاً فأنا النهار
كوفي نهاراً فأنا الليل وأمتلك عناصرك
كوفي جنة
وأكون جنة ترقد على ذراعك
لنكن كما نشاء
ستكتملين بي دائماً
وبك دائماً أكتمل

Analysis of the readability heuristics

لو كنت شجرة *law* here means that if or if, can also seadanya. *kunti* come from the word *kana-yakunu* mean to be or become, while *syajaratan* here means a tree or tree a great. سأكون عندليب يعيش بين أغصانك. Said *`andalib* means the nightingale is a type of on a bird chirping. Said *ya'isyu* is a sentence *mudhari`* from *ya'isyu* which means life. *Baina* means delivered, *'aghshanun* is a form of *jama`* of *ghushnun* that weigh down the branches, twigs or branches of big. لو كنت شجرة. *law* here means that if or if, can also seadanya. *kunti* come from the word *kana-yakunu* mean to be or become, while *syajaratan* here means a tree or tree that is large, almost the same also with the sentence on the first line but that differentiate that the letters ta on word *kun* first line down or line down shows the meaning of you (F) while row the third *dzammah* that show the meaning of I or me. ستكونين *fakihati* means fruit, *alwahidah* the the meaning one or that one.

kahfa has the meaning of cave. سأكون راعيا مبللا بالمطر يلوذ بك. *ra'iyān* means shepherd, a commoner or a lowlife. *Mablulan* means people are drenched, *mathar* means rain, *yalwuzu* the verb form of *laza-yalwuzu* means shelter.

ستكونين الصدى الأبدى بين جنباتي 'then you're the echo of the sound of my perpetual bouncing on the wall-my wall'. *Ashaddi* means echo, *al-abadi* means eternal, everlasting also means forever. *Jannabati* means the wall-my wall. وأكون بستانا. *ghimah* here mean cloud. *'be thou the cloud'*, *ghimah* here mean cloud. *متفائلا بنعمتك* 'and I am the garden that offers to soft', *bustan* means orchard or garden. *Mutafailan* means optimism and here can be interpreted the people who do the nature of those that enjoy to soft of the word favor means favor, blessing, grace or kindness from the clouds above. *كويني فرحا* *'be joy'*, *farhan* here means glad, happy, joyful or it could also mean the feeling of love. *Ghamiran* means sorrow, loss, or could be something that is at risk. وأكون قلبا مفعما بالحزن ينتظر قدومك. *qalban* here means the heart can also mean soul. *Maf' aman* means injured, *huznnun* means sad or crying. *Yantadziru* means waiting. *Quduyou* mean welcome or it could also mean an impending, until the meaning yand obtained is 'then I'm a wounded heart that awaits your arrival'. *كويني حزنا باهظا* 'be suffering lara', *huznan* means suffering or sad. *Bahdzan* means lara or also a sense of overload, exceed the ordinary. وأكون موسيقيا يفجر يبايعك 'then I'm the strains of music that break down your sorrows', *musiqiyan* means music. *Yafajjiru* means to solve or can also destroy. *Yanabi`uki* means your pain. *كويني ليلا فأنا النهار*, *lailan* means evening or night time. *an-naharan* means the day or time of day. So become the following meaning 'be night then I'm your lunch' *كويني نهارا فأنا الليل وأمتلك عناصرك* 'be lunch then I am the night that embraced the whole *anasirmu'*, *amtaliku* here means embraced. *`anasiru* means the elements or the elements or can also be interpreted part. *كويني جثة*, *jussah* means body, carcass or manyit. So the sentence here could means as follows: 'be a corpse'. وأكون جثة ترفد. *ذراعك* 'then I am a corpse lying in your arms' *tarqudu* here means sleep, deep sleep or slumbering. *zira'i'* means the arm or the cubit here. in the mean cuddles. *'be anything anything we want'*, the *kama* here combined from two words *ka* meaning as ata such as, and *ma* here means what *nasya`* means we want to, want to, want, could also mean everything. *دائما ستكملين بي* 'with me you're fully intact' *satakmilina* form of the word *mudhari`* from *kamila-yakmilu* means modern, intact, perfect can also mean modern, but the *disi ni* interpreted intact. *دائما* 'with you I'm whole fully' *daiman* means always, always, every time, it could also mean forever.

So, the meaning of the heuristics derived from the text, which is still strewn its meaning and can not be understood, as follows:

If you're a tree
Then I am a nightingale
The middle of building a nest
In between your branches
If the tree is I
Then you're the one my
If you're a cave
Then I am the shepherd
The wet sopping rain
Then shade in you
If the cave that I
Then you're the echoes of my voice which is timeless
Bouncing on the wall-my wall
Be the bright cloud
Then I garden
Who will enjoy the delicate condition
Be like the mind
Then I'm a wounded heart
That await your arrival
Be grief
Then I music
That breaks down your pain
Be night
Then I am your daytime
Be daytime
Then I am the night
That embraced the whole your element
Be a corpse
Then I am a corpse
Lying in your arms
Be anything anything we want
With me you fully intact
With you I'm whole fully

The reading of hermeneutics

As described earlier, hipogram potential related to the group of conventional association called the descriptive system or the theme complex. It can be shaped all the implications of the meaning of language, for example the presupposition or the connotation that is considered public that is not in the dictionary.

The poem entitled “*كما نشاء*” / *Kama Nasya'* works of Samih al-Qasim, this tells us a dream and hope-the hope of the author that own that comes from the Palestinians during this war-torn

country with Israel, seen in the rows of the first figures I here as if his country it is a tree as shelter, shade or shelter for living creatures, then in the second line of the living creatures that own mentioned is a bird that guides human aau community life in this world requires a country as a place that over the conflict of war and become a victim of the war in the country that Palestine lands. On the line of the fifth up the line to the six the form of expression presented by the author to have a semblance of that expression the premise of the existence of and still mention the opposite with the a more in-depth and contains meaning that is so implied. In the line of the fifth and the sixth author said goa is a significant country, and goa it is usually described as a dark place and being in the woods and is commonly occupied by wild creatures such as bats or wild animals like wolf, tiger or lion and the others in the cave. And cave here means a country named Palestine that is being stolen or occupied by Zionist Israel so blindly attacking the people of Palestine with bullets and bombs even rockets from a fighter they are, in the line of the sixth also mentioned the author of a shepherd being wet means someone from the Palestinian community who are experiencing the behavior of Israel in the form of oppression be it with bullets from their guns or even air strikes from fighter jets they. Then in the seventh-row author reveals on the contrary that if goa means a place of protection and was himself the author and the echoes of the sura who was bouncing on the walls of goa, it means a country with all the effectiveness in it.

On the line of the ninth and tenth here contain the hope of the author that in his country, namely the hope of beauty or serenity that is portrayed with the clear sky, and he (the author) describes himself a park or garden enjoying the goodness or the hands of a cloud in the sky that is a peaceful country where everyone who is in the garden experience the peace or a sense of peace within in the park. on the line of the eleventh and twelfth are also still contain the hope of the author about his country that experienced ravaged by Israel, namely the desire of happiness, although the author is still in a state so miserable described by the phrase then I'm a wounded heart, and he (the author) still patiently waiting for his country peaceful, comfortable and full of happiness that dirainsistence by himself (the author) and his country, although the country is still in chaos depicted with the word misery, then the author is the people who are critical of the events in his country with criticism-criticism or oration-a speech against the events that happened described to make good looking music and the music here means one which can move the, make someone comfortable to him where the current iu of the country in the tumultuous or chaotic-chaotic, a lot of oppression and so forth can be resolved with the criticism that he (the author) shed. on the line of the fifteenth and sixteen author use the phrase day and night is where the night here. meaningful time and shows a time that kaadan heat with the sun at that time, and the phrase of the night showing the atmosphere of the winter so cold if hembesun the wind blows than during the cold can be stabilized by the heat of the sun. And 'I' (author) a meaningful community or people living at that time, the country in a state of day and night with the condition are not so comfortable stay receive circumstances both and it is described with the phrase embrace the entire element or elements at that time namely when the p.m. is so hot she used to be the cool evening breeze or the cold, and the nights are so cold can be the rays of the sun can menghangatkat cool nights.

On the line of seventeenth and eighth twelve are expressions of the body, the carcass or corpse which was expressed by the author, here means that one of the body that there is no power and a few more attempts against him and the phrase also seems to describe a state that does not have power again in that country, then in the line of the eighteenth author also remains

a corpse which means someone who does not have any power where all its needs are taken care of by others, and he singarang remain faithful in the country and it is expressed with the phrase lay in dekapmu. on the line of the nineteenth until line twenty-one, the author expresses a sense of allegiance or a sense of love that is very deep in the country even though anything that happened to him and his country because he was with his country or vice versa is country and himself fixed the merge with each other, and it's all described with the expression the author of "be anything anything we want, with me you fully intact, with you I'm whole completely"

Meaning by uncovering hipogram potential is not yet provide a comprehensive understanding, although already giving some clarity compared with the reading of the heuristic. On the analysis of hipogram potential is also still found some of the ideas that are oposisional, kontradiksi in equivalent. That is: Tree>< The Nightingale, Cave><A Herdsman, LikeThe>< Of Grief, Afternoon><Evening, I><Of You.

To get a comprehensive meaning and reflect the unity of the structure of the poem and also understand the relationships oposisional in the poem, it is necessary to search a matrix as central to the meaning of the poem. Matrices can not be found without considering the hipograms that shape it.

Matrices, Model and Hipogram Actual

With hipograms potential above, the reading of hermeneutics began to gain the unity of meaning of the original is still variegated as in the reading of the heuristic. On the line first until the tenth contain the desire or expectations of the beauty of the author against the state and her or vice versa, and from all that describe or tell what happened to a country or a community therein, the Palestinian community at that time, although the country is still in turmoil by Israel, he was giving speeches or melakun protesters even took up arms to fight the Israeli oppression. It was all done so he immediately get things that should be in his life, namely a love of his homeland. On the line of the eleventh to line the eighth of twelve portrait of the more confirmed what he always wanted or expected, that is: freed from the oppression of Israel and he wants to enjoy life that is safe, comfortable, and quiet with a community full of love, explains the optimism I lyrics ideals such as the above will be achieved, he believes every problem there must be a way and inside the horrors, the oppression will appear the resistance and victory for the oppressed. And although keinginnya has not yet been reached he (the author) remained faithful to his country and a sense of love is increasingly becoming-so even though his country is in a state that does good power and effort and power to her in the slightest. In the temple of the nineteenth until line twenty-one, describe the attitude of willing, sincere and accept anything or how anything that happened on the country and himself but he (the author) and the state or vice versa still fused to each other.

Meaning that we have can be this not intact due to the absence of a unit of meaning that becomes a headquarters called "the matrix". The matrix is what will unite the couple oposisional are there in the poem that became the basis of various relations of equivalence include. Before the matrix, it is necessary to choose the model. The Model is a sign of monumental from this poem and he was present textually. This is the Model that will lead the reader find the matrix. The complexity of the text is basically nothing more than a matrix development. Thus, the matrix

is the motor or generator of a text, while the model determines the procedure for its acquisition or development.

In our opinion, the model in this poem there are in the sentence, namely *لنكن كما نشاء*. The sentence is the statement, "be anything anything we want" model is selected, because the sentence represents the whole sound of the text of the poem contained in the line of the nineteenth. The whole line in this poem reflect the ideas of the principal, about the magnitude of the dreams and hopes of the author on the country, in addition to the hard and bitter problems that occur in the country, namely Palestine, the presence of dreams and hope is portray a sense of his love for the country of the problems encountered. And *kalimata* are almost the same with the title selected by the author on his poem.

The matrix of the poem which is then obtained is the "Nationalism" sense of love towards the homeland. The Palestinian community in the face of problems that occur, we know that the Palestinian people have been in persecuted since long by the state of Israel and its soldiers. This suppression occurs because the Israeli jews want to rule the Palestinians and to seize the holy land which *jerussalam*. For people of Islamic Palestine it is a place sanctified because it is the first *qibla* of muslims before the *Haram of Makkah*, in addition to place of residence Palestinian people since his ancestors and the place was already ingrained in the body of the Palestinian people. So of course they don't want to leave that place. And they are trying to fight against the oppression of the people of Israel, because if not they will keep the oppressed in their own country. Then don't be surprised if a lot of small children who fight and take up arms. So *hipogram* the actual into the background of the formation of the matrix of the poem, the events experienced by the Palestinian people and about God's promise that in the *al-Qur'an, Surah Ar-ra'd*, Verse 11 says, "... Verily, Allah will not change condition of a people until they change what is in themselves...", and *al-Qur'an, Surah Yasin*, verse 82 says, "indeed, his affairs, when He intends anything he just says to him, "be!" Then be something in it". And Samih al-Qasim *لنكن كما نشاء* "be whatever we want".

CONCLUSION

Riffaterre's semiotic theory brings novelty because of its two axiom ideas which consider the continuity of poetry expression and the unity of meaning. The way the theory works which is based on these two levels of reading finds theoretical completeness to get a comprehensive understanding and meaning of poetry because the heuristic level is based on structure, mimetic (dictionary meaning, characterized by oppositional relationships, meaning that has not been centered) and the retroactive or hermeneutic level is based on searching for the elements that make up the text of poetry to get a unity of meaning, semantics (model, matrix, hypogram).

The poem *Kama Nasya'* by Samih al-Qasim has meaning that is still scattered, fragmented and the ideas are contradictory in its heuristic level. After reading at the second level, retroactive or hermeneutic, the potential hypogram produces the meaning of the lyricist conveying his idea that he is like night, wind, mass and matter. He is full of unanswered mysteries and puzzles, but he also has a wide variety of powers that can shape history, distort and determine history. The poetry model is a sentence that reads' *linakun kama* 'be as we wish '. This model can produce

a poetry matrix, which is about the "nationalism" of the homeland. The actual hypogram which becomes the background for the formation of the poetry matrix, namely the events experienced by the Palestinian people and about Allah's promise that in the *al-Qur'an, Surah Ar-Ra'd*, Verse 11 says "... Verily Allah has not changed the condition of a people so that they change the conditions that exist in themselves ... ", and the *al-Qur'an, Surah Yasin*, verse 82 says "actually it is his business if he wants something he just says to him, "be it!" So that something be ". And Samih al-Qasim *لكن كما نشاء* "Be whatever we want". Human existence who is capable of doing, "being", and realizing his existence in the world as he wishes.

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