



The Representation of Moral Values in Mahmoud Darwish's Poem *Fii Bayti Ummī Sūratī Tarnū Ilayya*: A Semiotic Study by Michael Riffaterre

Indah Natisha Maura^{1*}, Rohanda Rohanda², Ridho Hidayat³

¹²³Prodi Bahasa dan Sastra Arab, UIN Sunan Gunung Djati Bandung, Jawa Barat, Indonesia

*E-mail: indahnatisham@gmail.com

ABSTRACT

This study examines the symbols of love and sacrifice in the poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi using Ferdinand de Saussure's semiotic theory. This poem presents the paradox of divine love, which is accompanied by suffering from the beginning, depicting humanity's spiritual journey toward union with God. The purpose of this study is to identify the linguistic signs (signifier and signified) that form the symbols of love and sacrifice, and to explain the meaningful relationships established through Rumi's poetic language structure. This study uses a qualitative descriptive method with a Saussurean semiotic approach, which emphasizes the analysis of the relationship between the signifier and the signified, as well as the paradigmatic and syntagmatic relationships between signs. Data were obtained through a literature review of the poem's text in the *Masnavi-i Ma'navi* anthology and supporting literature. The results of the study indicate that the words *ishq* (love) and *khūn* (blood) are central to the symbolic meaning that forms a spiritual sign system. Love is interpreted as a transcendental force that encourages union with God, while blood symbolizes suffering and self-purification (*fana'*). The relationship between the signs indicates that the meaning of divine love is constructed through the opposition between beauty and pain, as Saussure explained that meaning emerges through the differences between signs. Through this analysis, it is revealed that Rumi's linguistic structure functions not only as an aesthetic tool but also as a spiritual path to divine meaning. The symbol of love in this poem serves as a catalyst for spiritual awareness and a reflection on the human journey toward spiritual perfection. This finding strengthens the relevance of Saussure's semiotic theory in uncovering the Sufi dimensions of Islamic literary works.

Keywords: moral values, poem, semiotic analysis

Representasi Nilai Moral dalam Puisi *Fii Bayti Ummī Sūratī Tarnū Ilayya* Karya Mahmoud Darwish: Kajian Semiotika Michael Riffaterre

ABSTRAK

Penelitian ini bertujuan untuk menganalisis representasi nilai moral dalam puisi *Fii Bayti Ummī Sūratī Tarnū Ilayya* karya Mahmoud Darwish. Puisi ini dipilih karena mengandung simbol-simbol yang merefleksikan pengalaman batin penyair serta hubungan antara masa lalu dan masa kini yang sarat dengan makna moral dan eksistensial. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif-analitis. Objek formal dalam penelitian ini adalah teori semiotika Michael Riffaterre yang digunakan untuk mengungkap makna tersembunyi di balik struktur bahasa puisi, sedangkan objek materialnya berupa teks puisi tersebut. Analisis dilakukan melalui tiga tahap, yaitu pembacaan heuristik, pembacaan hermeneutik, dan penelusuran hipogram. Tahap pembacaan heuristik digunakan untuk memahami makna literal puisi, sedangkan pembacaan hermeneutik dilakukan untuk mengungkap makna simbolik dan makna yang lebih dalam dari struktur teks. Sementara itu, penelusuran hipogram bertujuan untuk menemukan kemungkinan hubungan intertekstual yang melatarbelakangi makna puisi. Hasil penelitian menunjukkan bahwa puisi ini merepresentasikan dialog batin antara penyair dengan citra dirinya di masa lalu sebagai bentuk refleksi atas identitas, memori, dan perubahan kehidupan. Simbol-simbol seperti citra diri, tembok, dan taman surgawi mengandung nilai moral berupa kejujuran terhadap diri sendiri, kesadaran eksistensial, serta tanggung jawab moral dalam menghadapi dinamika kehidupan. Dengan demikian, puisi karya Mahmoud Darwish tidak hanya menampilkan keindahan bahasa, tetapi juga menyampaikan pesan moral yang mendalam mengenai pentingnya refleksi diri, kesadaran identitas, dan pencarian kebenaran di tengah perubahan zaman.

Kata kunci: nilai moral, puisi, kajian semiotika

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INTRODUCTION

Literature has always been present as a space for reflection on the most fundamental human experiences: memory, identity, loss, and hope. The existence of literary works in the life and development of human civilization is an inevitability that cannot be ignored (Alandira et al., 2024). Its presence is recognized and accepted as part of the social and cultural reality that helps shape and reflect the dynamics of society (Rohanda, 2016). Language is a system of sound symbols used by humans to communicate, convey thoughts, feelings, and ideas in social life (Hidayat & Rohanda, 2024). Amidst the fast-paced modern life that often pushes aside self-reflection, literary works offer a quiet space to reconsider the moral values that shape humanity (Hamidah et al., 2025). Understanding poetry can be done from various perspectives, both from the linguistic aspect, its relationship to other texts, its structural construction, and through tracing the poet's creative process (Hidayat & Rohanda, 2024). Every literary work basically has intrinsic and extrinsic elements. Intrinsic elements in poetry include rhyme, rhythm, stanzas, and choice of diction, all of which form the structure of the poem itself (Shiddiq & Thohir, 2020). However, to grasp the meaning contained in this poem is not enough with just a cursory reading, but requires a more in-depth and systematic study (Sopiah & Rohanda, 2025). One approach that can be used to uncover these layers of meaning is the semiotic approach (Hidayat et al., 2024). Semiotics is a branch of science that studies how signs in language and culture function to form and convey meaning. Michael Riffaterre, as one of the important figures in the field of semiotics, developed his own unique approach to analyze literary works in more depth (Taufiq, 2016). Mahmoud Darwish is known as a poet who has become a symbol of the Palestinian struggle. Since 1973, he has lived in exile. Since then, he has not been permitted to re-enter Israel, his homeland (Hamzah & Barrunnawa, 2021). Mahmoud Darwish's poem "Fii Bayti Ummi Surati Tarnu Ilayya" is one text that intensely displays this contemplation. This

poem presents an imaginary dialogue between the poet and his past self, as if he were facing a silent witness to his own life's journey. The focus of this research lies in efforts to read the meaning of moral values represented through symbols, metaphors, and sign structures in the poem. Because understanding its meaning does not stop at the aesthetic level, but also touches on a deeper ethical dimension (Novianti & Rohanda, 2025).

Previous research relevant to this study is an article written by (Irfan & Riza, 2023), entitled "Michael Riffaterre's Semiotics in Abu Atahiyah's Poetry *Zahaba al-Mudawi Wa al-Mudawa*," published in 'Ajamiy: The results show that through this gradual reading, the poem's central meaning is discovered: a message about human mortality and the certainty of death for everyone, including "the healer and the healed."

Furthermore, research written by (Abdurrahman, 2024). A Semiotic Analysis of Michael Riffaterre's Poem "Ad-Dunya" in Mahmud Al-Warraq's Diwan. The results show that the poem's meaning does not stop at its literal meaning but rather leads to a moral message about awareness of the world's transience, advocating a simple life, and the importance of maintaining personal integrity. The poem's matrix emphasizes a critique of excessive attachment to the world, while its hypogram relates to the tradition of asceticism in classical Arabic literature.

Another research, Hamzah & Barrunnawa (2021) entitled Representation of Mahmoud Darwish's Anxiety in al-Sijn's Poetry: A Semiotic Study by Riffaterre. The results of the study show that the poem represents the poet's alienation and anxiety in prison, while at the same time affirming optimism and hope for Palestinian independence. The poetry matrix is formulated as "alienation and hope," while the hypogram is found in the poem Barqiyah min al-Sijn which has a thematic connection.

Then the previous relevant research work (Kurniawan et al., 2024) entitled Semiotic Analysis of Riffaterre in the Poem "Hiya Fil Masai Waidatin" by Mahmoud Darwish, published in the



journal of Arabic education and literature. The research results show that the poem represents experiences of loneliness, longing, and deep inner reflection. The indirect meaning of the poem is revealed through symbols depicting feelings of loss and emotional isolation. The poem's matrix is formulated as "solitude and longing," while its hypogram relates to the existential themes consistent in Darwish's works.

Furthermore, a study (Dira & Rohanda, 2024) conclude that the poem represents the ambivalence of love and the inner struggle between acceptance and rejection. The poem's matrix is formulated as "ambivalence of love," while its hypogram relates to the tradition of Arabic love poetry, which emphasizes emotional paradox.

Phenomenologically, readings of Darwish's work have tended to focus more on issues of nationalism, exile, and Palestinian collective identity (Dira & Rohanda, 2024). This is understandable given the strong historical and political background of his works. This fact shows that the socio-political dimension often takes center stage, while individual moral dimensions such as self-honesty, existential awareness, and personal responsibility receive less emphasis (Novianti et al., 2024). However, a reading that focuses solely on the political context has the potential to simplify the depth of this poem's meaning (Hidayat & Rohanda, 2025).

The main problem to be answered in this study is how moral values are represented in the poem's symbolic structure and how the mechanism of signs constructs a coherent ethical meaning (Hidayat, Rohanda, et al., 2024). This question is relevant because symbols such as self-image, walls, and heavenly gardens function not merely as poetic ornaments but as meaningful devices that direct readers to self-reflection and awareness of changing times (Novianti et al., 2025; Hamsiah et al., 2023).

Therefore, this study aims to describe and analyze the representation of moral values in the poem through Riffaterre's semiotic approach. The novelty of this research lies in placing the moral

dimension as the primary focus of semiotic reading, rather than merely a thematic consequence (Ramadhan et al., 2024). The expected contribution is to enrich the treasury of modern Arabic literary studies by presenting a perspective that links aesthetics, symbolism, and the construction of moral values in a more structured and argumentative manner.

This research generally has benefits and uses, both theoretically and practically. Theoretically, this research is expected to contribute to the development of literary studies, particularly in the analysis of poetry using a semiotic approach. This research is also expected to enrich the understanding of the moral values contained in the poem *Fii Bayti Umami Surati Tarnu Ilayya* by Mahmoud Darwish through Michael Riffaterre's semiotic study, thus serving as a reference for further research related to semiotic studies in Arabic literature. Practically, this research is expected to provide a deeper understanding of the meaning and moral values contained in Mahmoud Darwish's poem "*Fii Bayti Umami Surati Tarnu Ilayya*." Furthermore, this research can serve as a reference for students, researchers, and readers interested in studying literary works, particularly Arabic poetry, using Michael Riffaterre's semiotic approach in a more systematic and in-depth manner.

METHOD

In general, research methodology comprises four main elements: the research approach and methods, data types and sources, data collection techniques, and data analysis techniques (Bandung, 2020; Balaka, 2012; Razak, 2017). This research employed a qualitative approach with descriptive-analytical methods. This qualitative approach was chosen because the object of study is a literary text rich in symbolic meaning and cannot be measured quantitatively (Rohanda, 2016; Abubakar, 2021; Mahsun, 2014). Meanwhile, the descriptive-analytical method is used to present the data in detail and interpret its meaning (Djiwandono & Yulianto, 2023; Bungin, 2007).

Specifically, this study examines the representation of moral values in Mahmoud Darwish's poem "Fii Bayti Ummi Surati Tarnu Ilayya."

The data source for this study is the text of the poem "Fii Bayti Ummi Surati Tarnu Ilayya," found in Mahmoud Darwish's collection of works (diwan). The research data consists of words, phrases, lines, and stanzas containing indications of moral values. This data is not understood in isolation but rather in relation to the overall structure of the poem, so that the internal context of the text remains a primary focus in the analysis process (Wajiran, 2024; Eagleton, 2005; Danesi, 2022).

Data collection was conducted through a literature review using the steps of listening, reading, and taking notes (Ulfah et al., 2022; Emzir, 2018). The researcher read the poetic text repeatedly to gain a comprehensive understanding, then marked and noted sections containing symbols, metaphors, or expressions relevant to moral values. This process was carried out systematically to ensure the collected data was truly representative and aligned with the research focus (Taufik & Kodir, 2026; Dayu, 2023).

The data analysis technique used Michael Riffaterre's semiotic theory. The analysis was conducted through three main stages: heuristic reading to understand literal meaning based on linguistic conventions, hermeneutic reading to uncover indirect or poetic meaning, and hypogram tracing to discover intertextual traces and the underlying meaning underlying symbol formation (Taufiq, 2016; Nurhasanah, 2023; bb). Through these stages, the moral meaning hidden behind the sign structures in the poem can be revealed more systematically. The results of the analysis were then interpreted and described argumentatively to explain how moral values are represented and constructed through semiotic mechanisms in the text (Putri et al., 2025).

RESULTS

Essentially, Michael Riffaterre's Semiotics, semiotics examines several key elements that must be understood, including the signifier, the signified, and the referent, namely the reality or object referred to by the sign (Mardani et al., 2025). In his book *Semiotics of Poetry*, Riffaterre explains that in poetic texts there are three forms of indirect expression: displacement of meaning, distortion of meaning, and creation of meaning (Riffaterre, 1978). Riffaterre distinguishes two stages in the process of understanding a text by the reader.

The first stage is called heuristic reading, which is an initial reading carried out thoroughly of the text. At this stage, the reader attempts to grasp the meaning based on the language structure and literal meaning as it appears on the surface. The interpretation resulting from this stage is still at an initial level and becomes the basis for entering the next, more in-depth reading stage (Riffaterre, 1978).

The second stage is hermeneutic reading, which is the stage that continues after the initial reading. In this phase, the reader reads retroactively, that is, interpreting the text more thoroughly by reviewing the parts that have been read previously. This process requires the reader to reconstruct the meaning by linking the initial understanding with new information found in the text. Thus, the reader actively re-examines, revises, and compares elements of the text retrospectively, achieving a deeper and more structural meaning-making process (Riffaterre, 1978). Next, the reader attempts to discover hidden meaning connections by identifying matrices, models, and variants as the basic structures that form the text. Afterward, the interpretation continues with an intertextual exploration of meaning through hypograms. Through this series of steps, the reader can ultimately gain a more complete understanding and discover new meanings that were previously unseen on the surface of the text (Sabila & Alfarisi, 2025).

Mahmoud Darwish's Poetry Manuscript

فِي بَيْتِ أُمِّي صُورَتِي تَرْتُو إِلَيَّ

At my mother's house, my photo is staring at me

وَلَا تَكْفُفُ عَنِ السُّؤَالِ:

and never stop asking

أَأَنْتَ، يَا ضَيْفِي، أَنَا؟

Are you, my guest, me?

هَلْ كُنْتَ فِي الْعِشْرِينَ مِنْ عُمْرِي،

"Have you ever been in my twenties

بِلَا نَظَارَةٍ طَبِيبَةٍ،

without medical glasses

وَبِلَا حَقَائِبٍ؟

and without a bag

كَانَ ثَقْبٌ فِي جِدَارِ السُّورِ يَكْفِي

There is a hole in the fence wall that is quite large.

كَيْ تُعَلِّمَكَ النُّجُومُ هَوَايَةَ التَّحْدِيقِ

that the stars may teach you the love of gazing

فِي الْأَبَدِيِّ...

into eternity..

(مَا الْأَبَدِيُّ؟ قُلْتُ مُخَاطِبًا نَفْسِي).

(What is eternity? I said, talking to myself)

وَبَا ضَيْفِي... أَأَنْتَ أَنَا كَمَا كُنَّا؟

Oh my guest... are you the same me as before?

فَمَنْ مِنَّا تَنْصَلُّ مِنْ مَلَامِحِهِ؟

So who among us would deny its characteristics?

أَتَذْكُرُ حَافِرَ الْفَرَسِ الْخَزُونِ عَلَى جَبِينِكَ

Do you remember the wild horse hoof print on your forehead?

أَمْ مَسَحْتَ الْجُرْحَ بِالْمَكْيَاحِ كَيْ تَبْدُو

or you erase the wound with makeup to make it look

وَسِيمَ السُّكَّلِ فِي الْكَامِيرَا؟

handsome in front of the camera?

أَأَنْتَ أَنَا؟ أَتَذْكُرُ قَلْبَكَ الْمَثْقُوبَ

Are you me? Do you remember your hollow heart?

بِالنَّايِ الْقَدِيمِ وَرِيَشَةِ الْعَنْقَاءِ؟

by the old flute and phoenix feathers?

أَمْ غَيَّرْتَ قَلْبَكَ عِنْدَمَا غَيَّرْتَ دَرَبَكَ؟

or have you changed your heart when you changed your path?

قُلْتُ: يَا هَذَا، أَنَا هُوَ أَنْتَ

I said: O you, I am you

لَكَيْتِي قَفَرْتُ عَنِ الْجِدَارِ لِكَيْ أَرَى

But I jumped off the wall to see

مَاذَا سَيَحْدُثُ لَوْ رَأَى الْعَيْبُ أَقْطِطُ

what would happen if the supernatural saw me picking

مِنْ حَدَائِقِهِ الْمُعَلَّقَةِ الْبَيْتُفَسَّحَ بِاخْتِرَامٍ...
 from its hanging gardens, violets respectfully
 رُبَّمَا أَلْفَى السَّلَامَ، وَقَالَ لِي:....
 maybe he will greet, and say to me
 عُدُّ سَالِمًا...:
 come back safely
 وَقَفَّرْتُ عَنْ هَذَا الْجِدَارِ لِكَيْ أَرَى...
 And I jumped off this wall to see
 مَا لَا يُرَى
 what is invisible
 وَأَقْبَسَ عُقْمَ الْهَائِيَةِ
 and measure the depth of the ravine

DISCUSSION

Heuristic Reading

Heuristic reading is used in the initial stage to understand the meaning contained in a poem at the linguistic level, which is only translated literally (Dira & Rohanda, 2024). Therefore, this heuristic reading analysis is conducted on all lines of the poem, which will then be developed through a hermeneutic reading with an emphasis on the expression of moral values.

Table 1
Heuristic Reading

No.	Poem Line	Heuristik Meaning
1	فِي بَيْتِ أُمِّي صُورَتِي تَرْوُ إِلَيَّ	At my mother's house, my photo looks back at me.
2	وَلَا تَكْفُفُ عَنِ السُّؤَالِ:	And he never stopped asking
3	أَنْتَ، يَا ضَيْفِي، أَنَا؟	Are you, my guest, me?
4	هَلْ كُنْتَ فِي الْعِشْرِينَ مِنْ عُمْرِي،	Are you in your twenties?
5	لَا نَظَارَةَ طَبِيبَةٍ،	Without medical glasses
6	وَبِلَا حَقَائِبٍ؟	And without carrying a bag
7	كَانَ ثُقُبٌ فِي جِدَارِ السُّورِ يَكْفِي	Once there was a hole in the wall that was enough
8	كَيْ تُعَلِّمَكَ النُّجُومُ هَوَايَةَ التَّحْدِيقِ	May the stars teach you the love of gazing
9	فِي الْأَبَدِيِّ...	On something eternal
10	(مَا الْأَبَدِيُّ؟ قُلْتُ مُخَاطِبًا نَفْسِي)	(What is eternal? I speak to myself)
11	وَيَا ضَيْفِي... أَنْتَ أَنَا كَمَا كُنَّا؟	O my guest, are you as we once were?
12	فَمَنْ مِنَّا تَنَصَّلَ مِنْ مَلَامِحِهِ؟	So who among us has shed his traits?
13	أَتَذْكُرُ حَافِرَ الْفَرَسِ الْحَرُونَ عَلَى جَبِينِكَ	Do you remember the hoof marks left by a wild horse on your forehead?
14	أَمْ مَسَحْتَ الْجُرْحَ بِالْمَكِّيَاكِجِ كَيْ تَبْدُو	Or did you cover them up with makeup to make them look
15	وَسِيمَ الشَّكْلِ فِي الْكَامِيرَا؟	Handsome on camera
16	أَنْتَ أَنَا؟ أَتَذْكُرُ قَلْبَكَ الْمَثْقُوبَ	Are you me? Do you remember your hollow heart?
17	بِالنَّايِ الْقَدِيمِ وَرِبْسَةِ الْعَنْقَاءِ؟	With the old flute and the anqa bird feather
18	أَمْ غَيَّرْتَ قَلْبَكَ عِنْدَمَا غَيَّرْتَ دَرْبَكَ؟	Did you change your heart When you changed your path



19	قُلْتُ: يَا هَذَا، أَنَا هُوَ أَنْتَ	I said: O you, I am you
20	لَكَيْتِي قَفَرْتُ عَنِ الْجِدَارِ لِكَيْ أَرَى	But I jumped over the wall to see
21	مَاذَا سَيَحْدُثُ لَوْ رَأَى الْعَيْبُ أَقْطَفُ	What would happen if the unseen saw me picking
22	مِنْ حَدَائِقِهِ الْمُعْلَقَةِ الْبِنْفَسَجِ بِاخْتِرَامٍ	From its hanging gardens, I plucked violets reverently
23	رُبَّمَا أَلْقَى السَّلَامَ، وَقَالَ لِي:	Maybe he conveyed his greetings and said to me:
24	عُدْ سَالِمًا	Come back safely
25	وَقَفَرْتُ عَنْ هَذَا الْجِدَارِ لِكَيْ أَرَى	And I jumped over this wall to see
26	مَا لَا يُرَى	Something that cannot be seen
27	وَأَقْبِسْ عُمُقَ الْهَآوِيَةِ	And measure the depth of the ravine

وَلَا تَكُفَّ عَنِ السُّؤَالِ

و means and, لَا means not, تَكُفُّ comes from the word يَكُفُّ – كَفَّ which means to stop or refrain, عَنِ means from, and السُّؤَالِ means question or asking. Literally, this line means "and (he) did not stop asking."

أَأَنْتَ، يَا ضَيْفِي، أَنَا؟

The letter أ at the beginning of a sentence functions as an istifham letter (question word) meaning whether, أَنْتَ means you, يَا is the letter nidā' meaning O as a form of address, ضَيْفِي comes from the word ضَيْفٌ meaning guest, plus ي as a possessive pronoun (damir muttasil) meaning my guest, and أَنَا means I. Literally, this sentence means "Are you, O my guest, me?"

هَلْ كُنْتُ فِي الْعِشْرِينَ مِنْ عُمْرِي

هَلْ is an istifham letter (question word) which is used to ask something and means whether, كُنْتُ comes from the word يَكُونُ – كَانَ which means is or has been, with ت as a marker for the subject "you", فِي means in, الْعِشْرِينَ comes from the number عِشْرُونَ which means twenty, in the form of majrūr because it is preceded by the letter jar, مِنْ means from, and عُمْرِي comes from the word عُمُرٌ, meaning age or age, with the addition of ي, meaning me or mine. Literally, this line means "Are you twenty years older than me?"

بِلا نَظَّارَةَ طِبِّيَّةٍ

بِ is the letter jar, meaning with or without depending on the context, while لَا means not or without, so the combined phrase بِلا means without. نَظَّارَةَ comes from the word نَظَّارَةٌ, meaning glasses, and is in the form of majrūr because it is preceded by the letter jar. طِبِّيَّةٍ comes from the word طِبِّيٌّ, meaning medical or related to treatment. Literally, this line means "without medical glasses."

وَبِلا حَقَائِبٍ؟

و means and, while بِلا means without. حَقَائِبٍ is the plural form of حَقِيْبَةٌ, which means bag or suitcase. Literally, this line means "and without a bag?"

كَانَ ثُقْبٌ فِي جِدَارِ السُّورِ يَكْفِي

كَانَ comes from the verb meaning to exist or to have existed. ثُقْبٌ means a hole or small gap. فِي means in or on, جِدَارِ means wall, while السُّورِ means a fence or large wall surrounding something. يَكْفِي comes from the word يَكْفِي – كَفَى, which means enough or adequate.

Literally, this line means "There is a hole" on the fence wall that is sufficient (adequate)."

كَيْ تُعَلِّمَكَ النُّجُومُ هَوَايَةَ النَّحْدِيقِ

كَيْ means in order or in order. تُعَلِّمَكَ comes from the word يُعَلِّمُ – عَلَّمَ which means to teach, while كَيْ means you, so it becomes teaching you. النُّجُومُ means the stars. هَوَايَةَ means a passion or hobby. النَّحْدِيقِ comes from the word يُحَدِّقُ – حَدَّقَ, which means to gaze intently or to look intently.

Literally, this line means "so that the stars may teach you the love of gazing."

... في الأبدِيّ

في means in or upon. الأبدِيّ comes from the word أبدٌ, which means eternity, so الأبدِيّ means the eternal or eternity. Literally, this line means "in (eternity)."

مَا الأبدِيّ؟ قُلْتُ مُخَاطِبًا نَفْسِي

مَا means what. الأبدِيّ means the eternal or eternity. قُلْتُ comes from the word يَقُولُ – قَالَ, which means to say, with ت indicating the subject I, thus becoming I say. مُخَاطِبًا means to greet or speak to, and نَفْسِي means myself. Literally, this line means "What (eternity)? I say while addressing myself."

وَيَا ضَيْفِي... أَأَنْتَ أَنَا كَمَا كُنَّا؟

وَ means and. يَا ضَيْفِي is the call, O my guest, where ضَيْفِي means my guest. أَأَنْتَ means are you, أَنَا means I, and كَمَا كُنَّا means as we were or as we were. Literally, this line means, "And O my guest... are you me as we were?"

فَمَنْ مَنَّا تَتَّصَلُ مِنْ مَلَاحِجِهِ؟

فَمَنْ means then or then. مَنْ means who. مَنَّا means from us. تَتَّصَلُ comes from the verb يَتَّصَلُ – تَصَلَّ, which means to remove or to remove. مَلَاحِجِهِ means his facial features, with ه being the possessive pronoun, his. Literally, this line means, "So who among us will remove his facial features?"

أَتَذْكُرُ حَافِرَ الفَرَسِ الحُرُونِ عَلَى جَبِينِكَ

أَتَذْكُرُ comes from the word يَذْكُرُ – ذَكَرَ which means do you remember or remember. حَافِرَ means horse hoof or horse hoof. الفَرَسِ means stallion. الحُرُونِ means wild or fierce. عَلَى means above. جَبِينِكَ means your forehead, with ك being the possessive pronoun your. Literally, this line means, "Do you remember the wild horse's hoof on your forehead?"

مُ مَسَّخَتْ الجُرْحَ بِالمَكْيَاجِ كَيْ تَبْدُو

مُ means or. مَسَّخَتْ comes from the word يَمَسِّحُ – مَسَّحَ which means to wipe or wipe, with ت as the subject you, so you wipe. الجُرْحَ means wound. بِالمَكْيَاجِ means with makeup or makeup. كَيْ means in order or in order that. تَبْدُو comes from the word يَبْدُو – بَدَا, which means to appear or appear. Literally, this line means "Or you erase the wound with makeup to make it appear (better)."

وَسِيمَ الشَّكْلِ فِي الكَامِيرَا؟

And means and. And comes from the word and, which means handsome or attractive. And means form or appearance. The combination of and means handsome or attractive. And means inside. And means camera. Literally, this line means, "And handsome appearance on camera?"

أَأَنْتَ أَنَا؟ أَتَذْكُرُ قَلْبَكَ المُنْقُوبَ

أَأَنْتَ means are you. أَنَا means I. أَتَذْكُرُ comes from the word يَذْكُرُ – ذَكَرَ which means remember or do you remember. قَلْبَكَ means your heart, with ك as the possessive pronoun yours. المُنْقُوبَ comes from the word يَنْقُبُ – نَقَبَ, which means pierced or perforated, so المُنْقُوبَ means the one who is pierced or perforated. Literally, this line means "Are you me? Do you remember your pierced heart?"

بِالنَّايِ القَدِيمِ وَريشة العنقَاءِ

بِ means with. النَّايِ means flute or flute. القَدِيمِ means old or old, so النَّايِ القَدِيمِ becomes old flute. وَ means and. ريشة العنقَاءِ means feather or pen. العنقَاءِ means peacock, so ريشة العنقَاءِ becomes peacock feathers. Literally, this line means "With old flutes and peacock feathers?"

أَمْ غَيَّرْتَ قَلْبَكَ عِنْدَمَا غَيَّرْتَ دَرَبَكَ؟

أَمْ means or. غَيَّرْتَ comes from the word يُغَيِّرُ – غَيَّرَ, which means to change, with ت as the subject pronoun you, so you change. قَلْبَكَ means your heart (yours). عِنْدَمَا means when or moment. دَرَبَكَ means your path or direction of life (yours). Literally, this line means "Or did you change your heart when you changed your path?"

قُلْتُ: يَا هَذَا، أَنَا هُوَ أَنْتَ

قُلْتُ comes from the word يَقُولُ – قَالَ, which means to say, with ت as the subject I, thus becoming I say. يَا هَذَا means O this, أَنَا هُوَ أَنْتَ means I am you.

هَذَا means O this or O this self, as a call to a figure being noticed or remembered. أَنَا means I. هُوَ means is or it is. أَنْتَ means you. Literally, this line means "I say: O this self, I am you."

لَكِنِّي قَفَرْتُ عَنِ الْجِدَارِ لِكَيْ أَرَى

لَكِنِّي comes from لَكِنَّ which means but, with the addition of ي as dhamīr mutakallim (I), so it means but I. قَفَرْتُ comes from قَفَرَ - يَفِرُّ which means to jump, with the suffix ت as the subject I, so it means I jump. عَنِ means from or over. الْجِدَارِ means wall. لِكَيْ means in order or in order that. أَرَى comes from يَرَى - رَأَى, which means to see, with the subject I. Literally, this line means "But I jumped over the wall so that I could see."

مَاذَا سَيَحْدُثُ لَوْ رَأَى الْعَيْبُ أَقْطَفُ

مَاذَا means what. سَيَحْدُثُ comes from يَحْدُثُ - حَدَثَ which means to happen, so it means it will happen. لَوْ means if. رَأَى comes from يَرَى - رَأَى which means to see, with نِي as the object I, so it means to see me. الْعَيْبُ means the unseen or the invisible. أَقْطَفُ comes from يَقْطِفُ - قَطَفَ which means to pick, with the subject I. Literally, this line means, "What will happen if the unseen sees me picking?"

مِنْ حَدَائِقِهِ الْمُعَلَّقَةِ الْبِنْفَسَجِ بِاخْتِرَامٍ

مِنْ means from. حَدَائِقِهِ comes from حَدِيقَةٍ, which means garden, with the addition of هِ, which signifies possession, thus meaning gardens. الْمُعَلَّقَةِ means that which is dependent. الْبِنْفَسَجِ means violet. بِاخْتِرَامٍ means with reverence. Literally, this line means, "From his hanging gardens, I plucked violets with reverence."

رُبَّمَا أَلْقَى السَّلَامَ، وَقَالَ لِي

رُبَّمَا means possible. أَلْقَى comes from يُلْقِي - أَلْقَى, which means to give or convey. السَّلَامَ means greeting. وَ means and. قَالَ means saying. لِي means to me. Literally, this line means, "Perhaps he greeted me and said to me."

عُدْ سَالِمًا

عُدْ comes from يَعُودُ - عَادَ, which means to return, in the form of a command. سَالِمًا means safely. Literally, this phrase means "return safely."

وَقَفَرْتُ عَنْ هَذَا الْجِدَارِ لِكَيْ أَرَى

وَ means and. قَفَرْتُ means I jump. عَنْ means from or over. هَذَا means this. الْجِدَارِ means wall. لِكَيْ means in order. أَرَى means I see. Literally, this line means "And I jumped over this wall so that I could see."

مَا لَا يُرَى

مَا means something. لَا means not. يُرَى comes from يَرَى - رَأَى in the passive voice, meaning to be seen. Literally, this phrase means "something that cannot be seen."

وَأَقْبَسَ عُمُقَ الْهَائِيَّةِ

وَ means and. The word "أَقْبَسَ" comes from "يُقَاسُ" - "قَاسَ", which means to measure. "عُمُقَ" means depth. "الْهَائِيَّةِ" means a very deep abyss or valley. Literally, this phrase means "and I measure the depth of the abyss."

Hermeneutic Reading

In the hermeneutic reading stage, poetry is not only analyzed based on its literal meaning, but also interpreted through the symbolic, implicit, and poetic meanings hidden behind the language (Riffaterre, 1978). Analysis at this stage is carried out by correlating the meanings within the poem with the moral values it contains as a form of ethical reflection. The hermeneutic reading in this study aims to uncover the meaning of the poem conveyed indirectly through indirect expression, as proposed by Riffaterre. The meaning of poetry is constructed through mechanisms of displacement of meaning, distortion of meaning, and creation of meaning, which collectively form a unity of meaning in the

form of a moral reflection on an individual's identity and responsibility for their life choices (Taufiq, 2016).

Table 2
Hermeneutical Interpretation

Verse	Poem Line	Hermeneutics Meaning
Verse 1 lines 2	أَأَنْتِ، يَا ضَيْفِي، أَنَا؟	In the line "Are you, my guest, me?" there is a mechanism of displacement of meaning. Literally, the words "I" (ana) and "you" (anta) refer to two different subjects, so the line appears as a dialogue between two parties. However, in a hermeneutic reading, a shift in meaning occurs, where "I" and "you" are no longer interpreted as two separate subjects, but rather represent two different phases within the same subject. This shift in meaning represents the moral values of honesty and self-reflection, namely the individual's courage to face the changes in identity they experience. The poem emphasizes that despite changes in character and self-development, individuals must remain honest with themselves and not deny their true selves.
Verse 3 lines 2	فَمَنْ مِنَّا تَنْصَلُ مِنْ مَلَامِحِهِ؟	In the line "So who among us will shed his characteristics?" there is a mechanism of displacement of meaning. The term "characteristics" is not interpreted literally as physical signs, but rather undergoes a shift in meaning to become a symbol of self-identity encompassing an individual's principles, values, and moral character. In a hermeneutic reading, this line represents the moral value of loyalty to one's identity, namely the ethical demand that individuals maintain their integrity and moral principles despite life changes and social pressures.
Verse 3 lines 4 and 5	مَسَحَتِ الْجُرْحَ بِالْمَكْيَاجِ كَيْ تَبْدُو وَسِيمَ الشَّكْلِ فِي الْكَامِيرَا؟	Then, in the line "Or do you erase the wound with makeup to look handsome on camera" there is a mechanism of distorting meaning that arises through the conflict of meanings. Literally, the word "wound" refers to a painful or bitter experience in the journey of life, while "makeup" means an effort to beautify or cover up something to appear attractive. The meeting of these two logically contradictory meanings creates a distortion of meaning, because wounds as inner experiences cannot be "erased" only with physical makeup. Therefore, in a hermeneutic reading, this line represents a moral value in the form of criticism of self-deception and the tendency of individuals to cover up life experiences that shape themselves in order to meet the demands of appearing perfect before others, especially in the space of social image.
Verse 4 lines 3	أَمْ غَيَّرْتَ قَلْبَكَ عِنْدَمَا غَيَّرْتَ دَرَبَكَ؟	In the line "Did you change your heart when you changed your path" there is a mechanism of displacement of meaning. The



		word "heart" which literally means a body organ experiences a shift in meaning to symbolize conscience or the inner dimension of an individual, while the word "path" does not refer to a physical path, but rather symbolizes the direction and choices of life. Through the symbolization of the relationship between the heart and the path, the hermeneutic reading of this line forms a representation of the moral value of being responsible for the continuity of one's conscience in facing changes in the direction of their life by emphasizing that changes in the direction of life should not be followed by changes in conscience, so that individuals are required to maintain their inner values and principles amidst changes in their lives.
Verse 5 lines 3	مِنْ حَدَائِقِهِ الْمُعَلَّقَةِ الْبَنَفْسِجَ بِاخْتِرَامٍ...	Then in the line "I plucked the violets with reverence." Using the mechanism of creating meaning. Literally, the word "pluck" has the meaning of a physical action, while "violets" are not interpreted as ordinary flowers, but as a symbol of purity and gentleness. The phrase "with reverence" shows the attitude of the actor in carrying out the action. Through a hermeneutic reading, the moral meaning in this line does not emerge from a single element in isolation, but is created from the relationship between words in the structure of the poem, so that the line represents the moral value of humility and respect for noble values.
Verse 5 lines 7 and 8	مَا لَا يُرَى وَأَقْبِسْ عُمُقَ الْهَائِيَةِ	Furthermore, in the line "seeing something that cannot be seen and measuring into the abyss," there is the use of a mechanism of distorting meaning. The phrase "seeing something that cannot be seen" presents a logical impossibility, thus giving rise to a conflict of meaning. Meanwhile, the word "abyss" is not interpreted as a mere physical space, but rather as a symbol of the risks and consequences of a choice. Through a hermeneutic reading, this distortion of meaning represents the moral value of caution in action, because every action and life choice carries risks that must be recognized and accounted for.

Matrix, Model, and Variant

The matrix contained in this poem is an inner reflection to maintain self-identity amidst the dynamics of life and an awareness of responsibility for life choices made (Riffaterre, 1978). The matrix is certainly abstract and not stated explicitly in the poem, but it is the core meaning intended in this poem (Taufiq, 2016). This matrix is manifested in a model in the form of a symbolic dialogue between "I" and "you" in the lines "أَنْتَ، يَا ضَيْفِي، أَنَا؟". The statement in these lines does not refer to two different subjects but to the same subject, yet different due to the changing dimensions of space and time. The relationship between "I" and "you" becomes the subject of a struggle for self-reflection, questioning one's identity, which often undergoes various changes, self-honesty, and responsibility in choosing life decisions. This model is the initial manifestation of a matrix that can guide the reading of the entire poetic text. Variants are elements that emerge as a development and oppositional counterpart

to the matrix and model (Kusuma & Rohanda, 2025). Their existence coexists with the matrix and model and are interconnected in constructing the overall meaning of the text. Thus, variants can be understood as concrete manifestations of the matrix and model within the text's structure. The matrix itself is an abstract idea that forms the core of meaning, but never appears directly on the surface of the text (Sabila & Alfarisi, 2025). Furthermore, the model in this poem is developed into various variants through symbols and metaphors such as in the line "who among us who let go of his characteristics" which in this line represents the author's anxiety in maintaining his identity, then in the line "erasing wounds with makeup to look handsome on camera" which represents the false self and social image between himself in the past and himself in the present, then in the line "changing hearts when changing paths" which represents a symbol of tension between conscience and life choices, and in the line "measuring into the abyss" which represents a symbol of risk and consequences in a choice. These variants refer to one interrelated meaning, namely the moral reflection of a person who maintains his identity and is honest in order to be responsible for the choices in his life.

Hypogram Search

In semiotic theory, a hypogram, as explained by Riffaterre (1978), is a latent text that can be imagined as the basis for the formation of poetry before the poetic text undergoes transformation. The hypogram can be a single sentence or a series of sentences from another source, whether it is sourced from another text quotation, a cliché expression, or another descriptive system (Taufiq, 2016). This type of hypogram is divided into two parts: one is called a potential hypogram, which is a text that is not present as a real text, so it is abstract and conceptual and serves as an ideological background. While the actual hypogram is a type of text or discourse that becomes a reference for the formation of a poem (Shiddiq & Thohir, 2020). The potential hypogram in the poem *فِي بَيْتِ أُمِّي صُورَتِي تَزُنُّ إِلَيَّ* is obtained through the tradition of self-reflection, namely the process of introspection and inner reflection and moral responsibility for choices in life that must be faced amidst the presence of an identity crisis caused by changing times. This is marked by the symbols of dialogue between me and you, heart and road, wounds and makeup, walls and abysses, the invisible and the visible, which all of these symbols refer to inner conflict and the search for identity. The actual hypogram is not explicitly found in the poem because there is no reference to other or previous texts, so the analysis of the hypogram in this poem is focused on the potential hypogram born from poetic symbols that can build identity conflict and moral reflection.

CONCLUSION

In semiotic theory, a hypogram, as explained by Riffaterre (1978), is a latent text that can be imagined as the basis for the formation of poetry before the poetic text undergoes transformation. The hypogram can be a single sentence or a series of sentences from another source, whether it is sourced from another text quotation, a cliché expression, or another descriptive system (Taufiq, 2016). This type of hypogram is divided into two parts: one is called a potential hypogram, which is a text that is not presented as a real text, so it is abstract and conceptual and serves as an ideological background. While the actual hypogram is a type of text or discourse that becomes a reference for the formation of a poem (Shiddiq & Thohir, 2020). The potential hypogram in the poem *فِي بَيْتِ أُمِّي صُورَتِي تَزُنُّ إِلَيَّ* is obtained through the tradition of self-reflection, namely the process of introspection and inner reflection and moral responsibility for choices in life that must be faced amidst the presence of an identity crisis caused by changing times. This is marked by the symbols of dialogue between me and you, heart and road, wounds and makeup, walls and abysses, the invisible and the visible, which all of these symbols refer to inner conflict and the search for identity. The



actual hypogram is not explicitly found in the poem because there is no reference to other or previous texts, so the analysis of the hypogram in this poem is focused on the potential hypogram born from poetic symbols that can build identity conflict and moral reflection.

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