Michael Riffatore's Semiotics on Syiir Abu Tamam in the Book "Al Muwazanah Baina Syiir Abu Tamam Wa Al Buhturi" by Al Amidi

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Abstract: The material object in this study is the poem “Abu Tamam in the book Al Muwazanah Baina Syiir Abu Tamam Wa Al Buhturi”. The formal object of this research is Michael Riffatore's semiotic theory. The method in this research is descriptive qualitative. The results in this study through "heuristic reading, reading hermeneutics, matrices and hypograms on Abu Tamam's syiir entitled "Al-Dua li Al-Diyar Bi Al-Saqayaa Wa Al-Khosbu Wa Al-Nabaat", in the first stanza convey message about hope for rain. The second stanza describes the coming of spring after the rains that make the land fertile and then overgrown with shoots that will become fertile plants. The third stanza describes a deer playing with a deer. In the fourth stanza describes the condition of the rain that has passed and has entered another season.

Keywords: Syiir Abu Tamam, Semiotics Michael Riffatore, Al Amidi.

INTRODUCTION

Literature is actually an aesthetic phenomenon that is rich in human truth. That is, the sincere truth is not camouflaged. Whereas truth is candor. Literary truth does not have to be objective. Literary truth can be achieved, when the search is using the scientific method or by research.

In simple terms, the word literature refers to two meanings, namely as a literary work and as a literary science, which is one of the branches of science. As works of art that are mediated by language, literary works are seen as imaginative works. The term "imaginative literature" (imaginative literature) is related to the term belles letters ("beautiful and polite writing", from French), more or less resembles the etymological meaning of the word literature.¹ One form of literary work is poetry.

Etymologically, the term poetry comes from the Greek "poeima" making or "making", and in English it is called poem or poetry. Poetry means "making" and "making", because through poetry basically someone has created something world separate, which may "contain messages or descriptions of certain situations, both physical

and "inner". Poetry in Arabic is called syiir or qasidah. According to etymology, the word syi'ir comes from Arabic, namely sya'ara or sya'ura, which means knowing and feeling it. Meanwhile, in terms of terminology, Ali Badri said that "syi'ir is a sentence that is deliberately composed "by using Arabic rhythms or wazans". In the study of literary works there is a concentration in the field of literature, namely literary criticism. Literary criticism is the study of a concrete literary work with an emphasis on its judgment.

Literary criticism is an analysis carried out by someone on the work of a literary work. Pradopo said that literary criticism "is a literary science to "judge" literary works, to provide "assessments, and make decisions about the quality or not of a literary work "that is being faced by critics".

One of the objects of study of literary criticism is poetry, one of the poems that will be discussed in this article is the poetry of Abu Tamam and Al Buhturi in Al Amidi's Book, namely "Al-Muwazanah baina syiir Abu 'Tamam wa Al Buhturi", which in there is a comparison of the work of between the two poets. In this article, the writer will analyze this work using Michael Riffatere's semiotic theory through heuristic reading, hermeneutics, and searching for matrices, models, variants, and hypograms in the poetry text.

METHOD

This research includes library research, namely research that obtains data and information about the object of research through books or other tools. The data from the library sources are then sorted into clusters according to the purpose of the study. The data is then "analyzed by means of reduction, displaying data, and drawing conclusions".

The research method used in this study is a qualitative research method, where the researcher is the key instrument, the data collection technique is triangulated (combined), the data analysis is inductive/qualitative and the results of qualitative research emphasize meaning rather than generalization. The data obtained are then compiled, and "described and analyzed".

The data used in this study is the syiir of Abu Tamam in the book "Al Muwazanah Baina Syiir Abu Tamam Wa Al Buhturi" by Al Amidi. The data collection technique used in this research is by collecting documents/documentation, listening and taking notes. The research instrument is the researcher himself. Qualitative data analysis techniques

2 Aminuddin, Pengantar Apresiasi Karya Sastra, Cet V (Bandung: Sinar Baru Algesindo, 2004), hlm 134.  
using the Creswell model, providing raw data in the form of transcripts, the views of the researchers themselves; organize and store "data to be analyzed, read all data, arrange themes and "data descriptions, construct between themes, interpret and give meaning to "themes that have been arranged".6

The approach used in this research is Michael Riffaterre's semiotic approach, namely the approach through the interpretation of heuristic reading, hermeneutic reading, indirect expression, looking for matrixes, models and variants and hypograms.

RESULT AND DISCUSSION
A. Biography Al Amidi
Al Amidi is one of the figures of Arabic literary criticism. The character whose full name is Abu al-Qasim al-Hasan ibn Bishr Yahya al-Amidi. Born in Basra and his family is from Medina. He lived in the 4th century Hijriyah. He is known as a person who has a passion for learning. From a young age, he chose to go to Baghdad in order to get the opportunity to learn from scholars about language, nahwu, and literature. After returning from Baghdad, he did not immediately stop, but he returned to study from a different teacher, namely Bani Abd. Al-Wahid. From the process of gaining knowledge which is not simple, he is finally able to produce many works. The knowledge he got from the great scholars helped him to produce works such as books on Fiqh or religious studies as well as criticism. Kitab “Al-Muwazanah Baina Syi’ri Abi Tammam Wa Al-Buhturi The Kitab Al-Muwazanah Baina Syi’ri Abi Tammam Wa Al-Buhturi” was written by Al Amidi to express his criticism of the work of two Arab poets at that time, namely Abu Tamam and Al Buhturi. "This writing is historical evidence, that the form of criticism at the time of Al ’Amidi (4th century H) had been written literary criticism”.7

B. Semiotics Michael Riffaterre
Semiotics is a scientific study that examines signs. Excavation of meaning through signs found in literary works, of course will be closely related to semiotics which has a focus on the ‘sign' system.8 One of the literary works that can be analyzed using semiotics is poetry. Poetry is one of the oldest types of literary works. Since many centuries ago, in all countries in the world, poetry is written and read or listened to by all classes of society.9

Riffaterre says in his book Semiotic of Poetry that poetry is "always changed by aesthetic concepts and undergoes an evolution of taste according to the times”. Riffaterre revealed that there are several things that "need to pay

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attention to in order to know the meaning of the poem as a whole, namely "heuristic reading, hermeneutic reading, indirect expression, "looking for matrices, models and variants and hypograms".  

1. **Heuristic Reading**

   Heuristic reading is the first stage in interpreting poetry semiotics. According to Pradopo heuristic reading is reading "based on the structure of the language or semiotics is based on "first level semiotic system conventions".

2. **Hermeneutic reading**

   Hermeneutic reading is done after heuristic reading and is the second level semiotic system reading. Hermeneutic reading is a rereading (retroactive) after heuristic reading by giving literary conventions. At this reading stage, poetry is interpreted as a whole. The signs found in heuristic reading are found to have real meaning.

3. **Discontinuity of meaning**

   Riffaterre says that poetry has another meaning. That is, poetry conveys something indirectly. According to Riffaterre, the indirectness of the expression is caused by three things, namely (1) displacing of meaning, (2) distorting of meaning, (3) creating of meaning.

4. **Matrix, model and variance**

   The matrix is the source of all the meanings in poetry. Usually the matrix is not present in the poetry text. Matrix is the keyword to interpret concretized poetry.

   In understanding a poem, Riffaterre likens a donut. The donut is divided into two parts, namely the meat of the donut and the blank circle in the middle of the donut. The two parts are components that are inseparable and support each other. The empty space of the donut actually plays an important role as a support for the donut. Similar to poetry, the empty space in poetry, something that is not present in the text of the poem is essentially a support for the existence of poetry and becomes an important center of meaning to be found. The empty space is a matrix. The matrix is then actualized in the form of a model, something that can be seen in the poetry text. Model is a word or sentence that can represent a stanza in a poem. The form of the translation of the model is expressed in the variants contained in each line or stanza.

5. **Hypogram**

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The relationship between a literary work and another is called a hypogram. Hypograms can also be found by looking at the relationship between a literary work and its history. Basically, the hypogram is the setting for the creation of a literary work that can include the state of society, events in history, or the nature and life experienced by the poet. Like the matrix, the hypogram is an empty space that is the center of the meaning of a poem that must be discovered. Riffaterre divides hypograms into two types, namely potential hypograms and actual hypograms. Potential hypograms are hypograms that appear in literary works, all forms of implications of the linguistic meaning that have been understood from a literary work. The actual hypogram is the relationship of the text with the pre-existing text.\textsuperscript{14}

C. Criticism (Naqd) of Al Amidi Questioning the Works of Abu Tammam and Al ‘Buhturi’.

In the period that is called the period of mature Arabic literary criticism, Al Amidi conveys his criticisms in various aspects;

1. Representation of balaghah
2. Pluckable messages
3. Plagiarism
4. Writing error
5. Common use of similes and/or majaz (al-majaz)
6. The influence of work on social life.\textsuperscript{15}

Based on some of the points mentioned, the main point in Al Amidi’s criticism is the aspect;

1. Language,
2. Nahwu, and
3. Originality of work.

Al Amidi’s principle in the world of criticism is to see that a work can "bring something good to the reader", even he said that lafazh (in this case the work) which is not accompanied by the meaning "is a disgrace. Therefore, when referring to this principle, the ideal literary work is a work that the reader can take advantage of in it. The principle that can be said to be almost "perfectionist" made Al Amidi assess the work of Abu Tammam and "Al Buhturi quite objectively".\textsuperscript{16}

According to Al Amidi, Abu Tammam showed the strength of his knowledge in his poetry, both in terms of lafazh, al-lughah knowledge, and al-'arabi kalam science. On the other hand, Abu Tammam used a lot of words that were 'uncommon or ambiguous', so Al Amidi felt that he did not fit the use of these words. Al-Amidi "rejected" the poem of Abu Tamam like that, because it

\textsuperscript{14} Riffaterre, \textit{Semiotics of Poetry}, hlm 23.
\textsuperscript{15} Mahmud, \textit{Nazrah al 'Ammah fii Manhaj Al-Amidi fii Kitab Al Muwazanah Dirasah wa Naqd.}, hlm 191.
\textsuperscript{16} Mahmud, hlm 3.
requires thoughts, explanations, and conclusions. The utterance is not recognized in Arabic and also in other nations. According to him, writers may use majaz, as long as it has been applied in general terms. Apart from these advantages and disadvantages, Al Amidi considers that Abu Tammam's poetry seems clearer than Al Buhturi's poetry, but he does not mention which poem is "better directly, but he gives criticism as objectively as possible".  

D. Michael Riffaterre's semiotic analysis of the poem by Abu Tamam

In this discussion, the poem, "Al-Dua li Al-Diyar Bi Al-Saqayaa Wa Al-Khosbu Wa Al-Nabaat" by Abu Tamam will be interpreted through Michael Riffatere's "semiotic analysis" as follows:

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\begin{align*}
&\text{الدُّعاء لِلدِيَار بِالسَّقَايَا وَ الخُصْبِ وَ النَّبَاتُ} \\
&\text{سَقَى رَبْعَهُمْ لََ بَلْ سَقَى مُنْتَوَاهُمُُّ} \\
&\text{وَأَلْبَسَهُمْ عَصْبَ الرَّبِيْعٍ وَوَشْيَهُ} \\
&\text{إِذَا غَيْثُ غَادَى نَسُّ} \\
&\text{أَنَّهُ مَضَتْ حِقْبَةٌ لَهُ وَهُوَ حَائِكُُّ.}
\end{align*}
\]

It means

A quarter of them watered, but watered their hearts from the cloudy earth like camels whose milk was gathered like a cloud.

And made them the nerves of spring and on the right day, on their right hand sprouts of earthy roots sprouted.

If the deer flirt with the deer

I spread my carpet in their furrows and in the basement.

If the rain has left its network, you think that a period

Has passed for him when he became a weaver.

1. Heuristic Reading

17 Mahmud, hlm 4.
18 Al-Amidi Abu Al-Qasim Al-Hasan Bin Basyar, Al-Muwazanah Baina Syiir AbuTamam Wa Al-Buhturi, Kedua (Dar Al Marif, 1792), hlm 526.
The poem conveys the hope that an area will be hit by rain and "overgrown by plants."

In the first stanza:

\[\text{سَقَى} \text{رَبْعَهُمْ} \text{لَا} \text{بَلْ} \text{سَقَى} \text{مُنْتوِاً} \text{مِن} \text{الْرُّض} \text{السَّحَابَ} \text{الْحَوَاشِكُ} \text{ُّ}
\]

This poem conveys a message about the hope of rain. In the language of the first stanza, it can be understood that the hope for rain will come down which is beneficial by depicting an untu whose milk has been taken and collected so that it resembles a cloud where there is a cloud, as a sign that beneficial rain will fall.

In the second verse:

\[\text{وَأَلْبَسَهُمْ} \text{عَصْبَ الرَّبِيْعٍ} \text{وَوَشَيْهُ} \text{ُّ}
\]

Linguistically, this second stanza describes the coming of 'spring' after the rains that make the land fertile and 'then overgrown by shoots that will become 'fertile' plants.

In the third verse:

\[\text{إِذَا} \text{غَازَلَ} \text{الرَوْضُ} \text{الغَزَالَة} \text{نْشَرَت} \text{ُّ}
\]

Linguistically, this third stanza describes a deer who is flirting with deer which implicitly describes fertility and conditions in the spring which is continued by depicting the spread of carpets in their grooves and in the basement, which intends to provide convenience. and the fertility of the soil and their "wells".

In the fourth verse:

\[\text{إِذَا} \text{الغَيْثُ} \text{غَادَى} \text{نَسْجَهُ} \text{خَيْلَت} \text{ُّ}
\]

Linguistically, this fourth stanza describes the condition of the rain that "has passed and has entered another season, so it describes "a period or period that has passed and the description of a weaver" which is a condition that results from the presence of rain causing flowers to grow. the environment and atmosphere become cool, it is liked to a weaver who when he weaves make thread, needles and other materials into a single unit to create a woven product.

2. **Hermeneutic Reading**

Hermeneutic reading is reading based on literary conventions. This means that a rhyme is interpreted through understanding the words of the connotative meaning and the indirectness of expression that is deliberately done by a poet.

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19 Abu Al-Qasim Al-Hasan Bin Basyar, hlm 526.
This hermeneutic reading makes a poem understand its meaning as a whole. At this stage of reading, the poem "is interpreted as a whole".

The first stanza in this poem “a quarter of them water, but waters their hearts from the cloudy earth like camels whose milk has been “gathered like a cloud” in the first stanza there is a metaphor with the image of the camel where the camel has been taken and gathered white milk. This means that "the state of the camel whose milk has been taken and collected is "white like a white cloud that will give rain and make "irrigation of plants" and provide fertility and "coolness"."

The third stanza in this poem “if the mouse deer flirt with my deer spread my carpet in their furrows and in the basement” in this third stanza there is a metaphor of the mouse deer and the carpet being spread this means to describe the state of fertility that makes the animal and animals having fun with each other and the carpet describes as their playground where the place is fertile.

Fourth stanza “if the rain has left his net, you think that a period has passed for him when he becomes a weaver”. In the fourth stanza there is a weaver's metaphor which describes the condition of 'unity of a season in which the condition has elements that are caused by it, such as the condition of a 'weaver' who has elements that are united in weaving, namely is the unity between woven materials until the creation of woven results.

Overall this poem contains hope about prayer and hope for fertile areas and ease in irrigation. And there are also "metaphors in the poem that describe the conditions of "fertile areas"."

3. Matrix

Matrix is the keyword for interpreting poetry that is concretized. From the results of retroactive or hermeneutic reading, the researcher concludes that this matrix of poetry is a hope and a prayer for an area to be filled with water and fertility in plants. In which "fertility" there are various lives that are useful for "living things in it".

4. Hypogram

From the results of the researcher's reading of the poem "prayers for watering, fertility and plants" and signs in other Abu Tamam poems, it shows that there is a relationship between the hypogram of the poem and the message of wisdom entitled "Al-Duaa li Al-Diyar". Bi Al-Saqaya" which means "prayer for the house/area with a shower" both of these poems are found in the diwan Abu Tamam which also conveys messages about prayer and hope for the house or area that is given a shower.

In the poem there are several signs that have a hipogram relationship. one of the signs in the text of the poem “prayers for houses/areas with watering and fertility of plants” which explicitly shows about hopes for houses/areas

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overflowing with water and fertility of plants has a similar relationship with the
poem “prayers for houses/areas with a splash”. In this case, the researcher tries to
find a meeting point between the signs in the two poems. According to the
researcher, in the poem “prayer for the house/area with watering and fertility of
plants” describes about one's hope for rain/water for the house or the area with
fertility and plants.

As for the poem "prayer for the house/area with a shower" according to
the author's reading in the poem the poet describes how someone who is doused
with defeat and actually they are aware of the freshness and happiness of the
hypogram between the two poems, the following two poems will be presented
that.

الدعاء للديار بالسقيا

وُعَدَتُ عَلَىَهُمّ نَضْرَةٌ وَنَعِيمٌ 21

Meaning:
I watered their longevity with hoarse defeat, and they were conscious of
freshness and happiness.

الدعاء للديار بالسقيا و الخصب و النبات

سَقَيّ رَبْعَهُمْ لَّا بِسَقَيٍّ مَّنْتَوَاهُمْ مِنَ الأَرْضِ السَّحَابَ الْحَوَاشِكُ
وَأَلْبَسَهُمْ عَصْبَ الرَّبِيْعِ وَوَشِيْهُ
إِذَا غَازَلَ الرَوْضُ الغَزَالَةَ نْشَرَتُ
إِذَا الغَيْثُ غَادَى نَسْجَهُ خِلْتَ

It means

A quarter of them watered, but watered their hearts from the earth clouded
like camels whose milk has been gathered like clouds.

And made them the nerves of spring and on the right day, on their right
hand sprouts of earthy roots sprouted.

If the deer flirt with the deer

21 Abu Al-Qasim Al-Hasan Bin Basy, Al-Muwazanah Baina Syiir AbuTamam Wa Al-Buhturi, hlm 463.
22 Abu Al-Qasim Al-Hasan Bin Basy, hlm 526.
I spread my rugs in their furrows and in the basement.

If the rain has left his net, you think that a period has passed for him when he becomes a weaver.

After the two poems described above. According to the researcher, that the two poems have a similar relationship, so the researcher considers the poem “prayer for the house/area with a shower” is a hypogram of the poem “prayer for a house/area with a shower and plant fertility” in which the poem “prayer for houses/areas with water and fertility of plants”, describes about hope and areas that are given water or rain for fertility plants, while the poem “prayers for houses/areas with watering” explains about anxiety due to outpouring and showers of distress experienced by society will end in happiness.

CONCLUSION
Michael Riffaterre's semiotic analysis is the result of the dialectic of the previous semiotic theory, namely the semiotics of Roman Jakobson and Levi-Staruss. The basis of Riffaterre's theory in his semiotics is "a dialectic between text and reader", namely dialectic between text and reader or dialectic at the mimetic level and "semiotic level. It is the contradiction between meaning and meaning that plays a decisive role, namely that the purpose of a literary work is a meaning that is ‘connected with a concept, person, situation, and so on which is ‘imagined'. The working steps of Michael Riffaterre's semiotic reading consist of "several processes of reading or interpreting signs and symbols "through heuristic reading, retroactive or hermeneutic reading (rereading), matrix tracing, and hypogram tracing".

Based on the results of heuristic and hermeneutic reading of Michael Riffaterre's semiotic theory in poetry, the researcher found the matrix or essence, namely an indicator of gratitude for the blessings given by Allah S.W.T. The hypogram of the poem is related to Abu Tamam's poem entitled "prayer for fertility" which emphasizes the difficulties and patience for the "gift of favors from Allah S.W.T".

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