

## Michael Riffaterre: Intertextuality, *P'aporie Littéraire*, Aesthetics, and Semiotics

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**ABSTRACT:** This study was motivated by the researchers' curiosity about Michael Riffaterre's thoughts on the use of semiotics in poetry. Several previous researchers have also applied Riffaterre's theorem to song lyrics, poems, poetry, and local wisdom in various contexts. However, some of these researchers did not provide a complete presentation of Riffaterre's semiotic instruments, despite their involvement in various language-forming contexts. For instance, this research employs a qualitative research method using a literature search model. The language used is clear, objective, and value-neutral, with a formal register and precise word choice. The literature study involves secondary sources, such as recently published journals, that discuss semiotics. Semiotics is not limited to poetry, but also includes song lyrics, poetry, and local wisdom. The structure is clear and logical, with causal connections between statements. The results indicate that semiotics is closely linked to tragedy and must consider various aspects such as anatomy, anthology, coherence, logic, plausibility, reductionism, amazement, connotation, expression of desolation, natural and constructed hypotheticals, opposition, silence, solitude, mimesis and comprehensiveness.

**Keywords:** Aesthetics, Semiotics, Michael Riffaterre, Mimesis, Plausibility



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## INTRODUCTION

The purpose of this paper is to discuss Michael Riffaterre's ideas on the aesthetic function of semiotics, intertextuality as a method, and theories of language that establish symmetrical, diagonal, or linear relationships with the semiotics of language. Riffaterre is often associated with poetry, and semiotics is an inevitable aspect of encountering poetry, particularly when the subject must respond with hermeneutics, including text hermeneutics (Riffaterre, 2019b, 2019a, 2022, 2023). In his research, Shiddiq examines Ahmad Mustofa Bisri's poetry using semiotics, paying attention to the signs of heuristic-hermeneutic reading to examine the variations, matrices, and models presented in the poem titled '*Aku Melihatmu*' (Shiddiq & Thohir, 2020). Shiddiq identifies repetition in four stanzas and discusses the aesthetics of art in literature as a means of enjoying language

(Shiddiq & Thohir, 2020). The researchers suggest that poetry can be read both superficially and with deeper meaning, depending on the reader's intentions and purpose.

Although Shiddiq and Sipahutar share similarities when using Michael Riffaterre's analytical approach, Sipahutar's examination revealed semiotic frameworks and concepts within the poem that relate to the transference, deviation, and creation of meaning (Sipahutar & Arianto, 2019). Additionally, Sipahutar identified metaphors and personification in the poem (Sipahutar & Arianto, 2019). Sipahutar, an analyst of Walt Whitman's poetry, argues that poetry can be expressed indirectly or through less obvious means (Sipahutar & Arianto, 2019). This aligns with Shiddiq's perspective and highlights the analytical nature of poetry, which presents intertextuality even when using different models of analysis.

Michael Riffaterre's method of analyzing poetry can also be applied to songs to uncover messages, morals, and meanings (Riffaterre, 2019b, 2023). For instance, Ghaliyah employs Riffaterre's approach to explore the meaning (using heuristic-hermeneutic tools) conveyed or concealed in the lyrics of Rhoma Irama's song titled '*Nasib Bunga*' (Ghaliyah, 2022). Ghaliyah discovered that the meaning conveyed could be simplified into a combination of symbols and words that the general public could easily understand (Ghaliyah, 2022). This was particularly effective when discussing regret and harm (Christiani & Yappo, 2023; Rosen et al., 2023; Selti, Zain, Yappo, Siburian, & Lukas, 2023). The researchers found that Michael Riffaterre in his thought as a methodology or analysis knife, generally examines the meaning that everyone is able to interpret without the need to see and infer the meaning of certain groups, classes and social statuses that are final.

Researchers find Taqwiem's research, which uses semiotics to analyze M. Aan Mansyur's poetry through Michael Riffaterre's approach, interesting (Taqwiem, 2018). Taqwiem identifies traces of absence of expression, unlike Shiddiq and Sipahutar who both identify presence of expression. Taqwiem uses matrices, text hypograms, and heuristic reading models (Taqwiem, 2018). Taqwiem's research is the first to approach Michael Riffaterre's thoughts on heuristics and hermeneutic analysis knives. However, Taqwiem focuses more on poetry, while the researchers examine Michael Riffaterre's hermeneutics more on poetry (not also on song lyrics).

Hajrah is a writer who has synthesized Michael Riffaterre's ideas based on local wisdom in the Makassar region of Indonesia (Hajrah, Tang, Tahmir, & Daeng, 2019). The research focuses on meaning transfer, ambiguity distortion, metaphor, contradiction, pars pro toto, typography, metonymy, enjambement, and personification (Hajrah et al., 2019). The study employs qualitative research methods, including a verification table and data collection through indirection (Hajrah et al., 2019). Hajrah's research shares similarities with other researchers in terms of the transfer of meaning in Riffaterre's thought and the use of qualitative research methods. However, Hajrah's focus is on the context of Makassar, specifically in relation to local wisdom, while the other researchers focus on the formation and device of poetry as mandated by Michael Riffaterre.

Michael Riffaterre's analytical approach to semiotics, as used by Latif, is employed in the search for unity of meaning in the stanzas of poetry by Nizar Qabbani. The poet discusses the positivism of a servant who continually seeks the best teacher, defined as one who is capable of teaching a variety of subjects. Latif traces the hypogram in the poem through the history of Prophet Musa,

who always learned from Prophet Khidir (Latif & Safitri, 2019). According to Latif, learning using the analogy of Prophet Moses produces love and optimism (Latif & Safitri, 2019). The researchers conclude that the consequence of Latif's analogy is the fruit of using Michael Riffaterre's analytical knife. Latif's research focuses on Michael Riffaterre's thoughts on units of meaning and the meaning of pieces of meaning in poetry. However, Latif is more concerned with the stanzas brought to the surface by Nizar Qabbani, while the researchers are more concerned with the description of Michael Riffaterre's semiotic analytical tool that narrates about intertextuality.

Therefore, this paper aims to analyze texts, particularly poetry (and if possible, song lyrics), using Michael Riffaterre's analytical approach. The goal is to provide a clear understanding of the problems that have arisen and the importance of interpreting language through the garden of meaning, allowing for interpretation by both the reader and the text itself. In this paper, the researchers maintain objectivity by refraining from taking sides on the type of semiotics that should be present for disadvantaged or advantaged groups.

## **METHOD**

A literature review was conducted to gather data for this study, which uses a qualitative approach. The primary sources used for the data search were related reading books and recent journals that discuss intertextuality, language aesthetics, language response, and Michael Riffaterre's analytical knife. The search for data by Michael Riffaterre involves the use of language semiotics that can be applied across various disciplines, such as educational programs featuring the New Testament, music, management, and Christian education. However, in this paper, the researchers associate semiotics that leads to semiotic functions, basic materials, targets of discourse, instruments of discourse and the process of transmitting information.

## **RESULT AND DISCUSSION**

### **Michael Riffaterre: Semiotics, Intertextuality, and Aesthetics**

Semiotics is often applied narratively by various philosophers, as far as researchers are concerned. Examinations are frequently waged in the space of everyday word battles (Chandler, 1994; Eribka, Sepri, Despriyantie, Silipta, & Mariani, 2023; Mariani, 2022, 2023; Meilan & Mariani, 2023). For instance, the list of influential semioticians includes Algirdas Greimas, Roman Jakobson, Charles Sanders Peirce, Christian Metz, Charles William Morris, Ferdinand de Saussure, Julia Kristeva, Roland Barthes, Umberto Eco, Jacques Lacan, Yuri Lotman, Louis Hjelmslev, and Claude Lévi-Strauss (Chandler, 1994; Desiska et al., 2023; Fransisko, Yappo, Rosen, Mariani, & Munte, 2024; Hendrik, Teriasi, Mariani, Ming, & Efrayim, 2022; Mamarimbing et al., 2023; Mariani, 2020; Saputri et al., 2023; Sihombing, Istandar, & Mariani, 2024; Sinta et al., 2023; Tecuari et al., 2023). Around 1960, semiotics was introduced to the field of culture through Roland Barthes' work, *Mythologies*.

Barthes discussed signs, signifiers (later developed by Charles Sanders Peirce), sign-makers (*Homo signifiicans*), limitations, faces, object complexity, ritual content, folk entertainment, musical sounds,

smells, systems, tastes, and gestures. The term Contemporary Cultural Studies (CCCS) was popularized in the UK by Stuart Hall, a neo-Marxist sociologist at the University of Birmingham (Chandler, 1994; Hasan et al., 2023; Munte, 2022c, 2022b, 2022a, 2023b, 2023a, 2023c; Munte & Korsina, 2022; Munte & Monica, 2023; Munte & Natalia, 2022; Munte, Natalia, Magdalena, Wijaya, & Malau, 2023; Utami, 2022). In the UK, semiotics is primarily used in the context of media studies, following the Peircean tradition.

Semiotics is identified by analyzing the speaker's identity, location, and other relevant factors. (Angellyna, 2021; Nugrahhu, 2020, 2021, 2022, 2023; Nugrahhu, Sulistyowati, Utami, & Ernest, 2023; Nugrahhu & Wulandari, 2023; Sepniwati, 2022; Siten, 2023; Sulistyowati, Nugrahhu, & Utami, 2021; Supardi, Merdiasi, Sepniwati, Apandie, & Siten, 2023; Teriasi et al., 2022). It involves analyzing the sounds or words that are spoken through common-sense, sign, signified (as a representation, e.g. horizontal bar), signifier, expression, and content (often used by Louis Hjelmslev), as well as syntax (the formal relationship or structuralization of the relationship between signifiers). Semiotics is the study of signs and symbols and their interpretation (Darnita & Triadi, 2023; Prasetiawati, 2020, 2022; Sanasintani, 2023; Surya, 2020; Triadi & Darnita, 2021; Triadi, Prihadi, et al., 2022). It involves analyzing the sounds or words that are spoken through common-sense, sign, signified (as a representation, e.g. horizontal bar), signifier, expression, and content (often used by Louis Hjelmslev), as well as syntax (the formal relationship or structuralization of the relationship between signifiers).

Additionally, semiotics requires a message, whether delivered or not (Ausvina et al., 2023; Awak, Maling, Putri, Kladit, & Prihadi, 2023; Jonathan, Darma, Timotius, Sintalegawa, & Munthe, 2023; Lamiang & Munthe, 2023; Melliani, Christian, et al., 2023; Melliani, Munthe, & Simanjuntak, 2023; Munthe & Pramana, 2024; Octaviana et al., 2023; Palit et al., 2023; Pengky, Octavia, Seruyanti, Endri, & Munthe, 2023; Pramana, Yappo, & Munthe, 2023; Samuel, Utary, Mirsa, & Munthe, 2023; Sari, Munthe, Veronica, & Simanjuntak, 2023; Siburian, Amiani, & Munthe, 2023; Suluh, Lukas, Munthe, & Yulista, 2024; Yardi, Munthe, Letnora, & Sihombing, 2024). The researchers have found that semiotic formations consist of gestures, sets of sounds, collections of images, and series of words. The media used for message delivery, based on the researchers' experience, can be through telegram, Whatsapp, Kakao Talk, e-mail, voice note, mobile phone, media (mass, print and online) and letter.

However, the researchers argue that everything that is visible and invisible is media, so the media is a conduit of meaning, which is meaningless and segregative if the meaning is only interpreted by the meaning maker as a single meaning (Hasan et al., 2023; Munte, Saputra, & Guilin, 2023; Joni Saputra & Sukarno, 2019). In other words, media outcomes may be unquestioned, neutral, biased, or unproblematic (Oktaviani, Pradita, & Munte, 2023; Peryanto, Chrystiani, & Munte, 2023; Putri, Suriani, Sefle, & Munte, 2023; Sisianti, Sinaga, & Munte, 2023). They can also be transparent, visible, invisible, incidental, expressive (Lévi-Strauss refers to it as mythical thought), fluent, and effective.

Semiotics, both in the past and nowadays, is useful in textual, rhetorical, content, and discourse analysis. For instance, Saussure used it as a structuralist methodology or referred to linguistics (which includes semiotics) as a general science. Semiotics might also be used as a method of (Amanda, Mariani, Zain, & Munte, 2023; Riska, Liansih, Gustina, & Munte, 2023; Sulistyowati,

Munte, Silipta, & Rudie, 2022; Trisiana, Munte, Betaubun, & Malau, 2023). Semiotics is an interdisciplinary field that extends to art, aesthetics, anthropology (as developed by Claude Lévi-Strauss), philosophy, history, education (especially in relation to language and literature), psychology, religion, and even sociology. Semiotics, however, rejects rigid, utopian, synchronization, and dichotomy.

Michael Riffaterre made the first semiotic sketch of poetry in 1971. In the 19th and 20th centuries, France played a significant role in the development of language literacy in Western literature, particularly in the areas of text analysis, symbolism, poetry, and translation (Batuwael, Pongoh, & Paendong, 2019; Langi et al., n.d.; Lumbanraja, 2021; Mukuan, Pongoh, & Komalig, 2022; Fernando Dorotheus Pongoh, n.d., 2022b, 2022a, 2023; Fernando Pongoh, Sumertajaya, & Aidi, 2015; Rahmelia, Haloho, Pongoh, & Purwantoro, 2022; Suratinoyo, Pongoh, & Langi, n.d., 2019; Triadi, Pongoh, et al., 2022). The signs that appear through poetry consist of who and what is threatened, representational reality, quote-quote, repetition, synonymy and or mimesis or imitation (Erika, Lukas, Debi, Kosdamika, & Rijaya, 2023; Ligan, 2022; Loheni et al., 2023; Rosen et al., 2023; Selti et al., 2023; Suluh et al., 2024; Tecuari et al., 2023). Sometimes, however, grammatical poetry can be disillusioning and inexpressible.

### **Poetry: Manifestation of Tragedy Plausibility, and Comprehensiveness**

Concepts that are critical or intellectually engaging are often called tragedies. Either something called a claim, persuasive, which requires the human condition (Christiani & Yappo, 2023; Fitriana, Elisabeth, Esa, Nopraeda, & Munte, 2023; Fransisko et al., 2024; Sinta et al., 2023; Tirayoh et al., 2023). What about language, something in which lyric, drama, comedy and poetry are romanticised? Geoffrey Brereton mentions the use of tragedy in dramatic vignettes (existing, startling and unexpected), epic (heroic, vast and impressive), romantic (unpractised, untouchable, dysfunctional and attractive) and comic (grotesque and ridiculous) (Brereton, 2022).

Semiotics is a process that involves how the reader interprets the poetry they have acquired, considering the extent of meaning and knowledge they have gained so far (Daniel & Sihombing, 2024; Salmanezar et al., 2023; Erico Jaya Saputra, Fransiska, Dina, Sihombing, & Eric, 2023; Seruyanti, Sihombing, Hanriani, Aditia, & Wahyunisa, 2023; Sihombing, 2015, 2019, 2022, 2023; Sihombing et al., 2024; Toni et al., 2023; Yardi et al., 2024). Thus, the poem's meaning not only introduces a new thought but also prompts the reader to engage with the traces of meaning that settle within them.

According to researchers, the reader is both a hermeneutic, retroactive reader and a fleeting reader, searching for new meanings. At a certain point, the reader stops and reflects (Amisani et al., 2023; Darma, Jonathan, Timotius, Sintalegawa, & Wirawan, 2023; Kristin, Marilyn, & Rahmelia, 2022; Marilyn, 2018, 2020; Munte & Wirawan, 2022; Wirawan, 2021; Wirawan, Maling, Malau, & Ullo, 2023). On the other hand, readers can utilize the tools available to them, such as memorization, recollection, and coding of keywords. Therefore, meaning cannot be singular, hegemonic, or exclusive to any particular group (Haloho, 2016, 2022b; Haloho, Sembiring, & Manurung, 2013; Rahmelia et al., 2022); (Haloho, 2022a, 2022c, 2023; Maidiantius Tanyid, 2018, 2023; Maidiantus Tanyid & Kataruhan, 2023; Timan Herdi Ginting, Colina, & Haloho, 2022). At that point, meaning becomes unequal, politicized, and power and authority are perpetuated by the exclusion of those who experience the loss of meaning, which includes a variety of semiotics.

Poetry does not always have a realistic meaning; instead, it can express the aridity of the heart, natural and constructed hypotheticals, oppositions, silence, solitude, and mimesis. Poetry is a form of expression that is both figurative and physical. It is retrospective, visual, and symbolic (Lana, Reggina, & Pradita, 2023; Pattiasina, Susanto, & Pradita, 2022; Susila & Pradita, 2022). Poetry is not only a descriptive space of meaning but also a metaphor, epiphany, and semiosis. It can evoke reductionist, amazement, and converse. The nature of poetry also includes jokes, satire, contrast, and meditation.

It could be complex, peripatetic, and lexicalist. Additionally, it can be random, determinative, monumental, and evoke dreams and emptiness (Apandie & Karolina, 2021; Apandie & Rahmelia, 2019, 2020, 2022; Apandie, Rahmelia, Risvan, & Kodun, 2022; Rahmelia, 2020b, 2020a, 2023; Rahmelia & Agustina, 2022; Rahmelia & Apandie, 2023, 2020; Rahmelia & Prasetiawati, 2021; Rahmelia, Prasetiawati, Surya, & Politon, 2023; Rahmelia, Prihadi, & Nopitha, 2023; Selawaisa, 2023; Selawaisa & Apandie, 2023). Poetry products also involve expansion and conversion. The production of poetry is distributed through hypogrammatic, narrative syntax, monster, and beauty (aesthetics), according to researchers. Poetry is a manifestation of tragedy and includes anatomy, anthology, coherence, logic, plausibility, and comprehensiveness.

Therefore, the researchers suggest that the expression of poetry is similar to that of readers, viewers, or interpreters who observe a picture (whether it contains folklore) or song lyrics within the context of cultural heritage (Nugrahhu, 2022; Nugrahhu et al., 2023; Sulistyowati et al., 2021). This includes the resulting mosaic, symbols surrounding the picture, artistic thoughts, and philosophical grounding, all of which may contain ambiguity. The researchers concluded that language components, whether complex or simple, acquire rich meaning when expressed through paintings, lyrics, or poetry and intersect with human experiences such as love, laughter, and mutual feelings.

## **CONCLUSION**

The researchers conclude that even when encountering meaningless words or phrases in rhymes, poems, cultural traces and other contexts, the application of Michael Riffaterre's analytical approach to semiotics must provide comprehensive representational tools. Although poetry and other language products may seem like scattered fragments of meaning, their universal meaning, whether complex or simple, remains integrated and meaningful to the reader. Semiotics can be used as Michael Riffaterre's analytical tool or method. It is important to maintain a clear and logical structure, use precise word choice, and avoid biased or emotional language. The text should adhere to conventional academic structure and formatting, including consistent citation and footnote style. Grammatical correctness is essential, and any subjective evaluations should be clearly marked as such.

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