

RIFFATERE'S SEMIOTIC ON SIMON ARMITAGE'S *OUT OF THE BLUE* (2014) POEM

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Abstract

This research aims to find out the explicit meaning of the poem *Out of The Blue*, which is analyzed using Riffaterre's Semiotic theory. According to Riffaterre, the meaning of poetry is divided into four stages. First, indirectness of expression in the form of changing meaning in the form of metaphor, simile, personification, metonymy, deviation of meaning in the form of ambiguity, contradiction and nonsense, to the creation of meaning in the form of rhyme, symmetry and homology. Second, heuristic reading to find linguistic meaning. Hermeneutic reading to clarify the meaning of poetry. Then find matrices, models and variants to find keywords contained in the poetry. Finally, a hypnogram to find out the background to the creation of the poem *Out of The Blue*. The results of this research show that the poem *Out of The Blue* describes the suffering of New Yorkers in the form of a struggle to survive when terrorists attack, which is implied through certain verses. The terrorist attacks in America caused great traumatic feelings, including the loss of loved ones, deep sadness, depression, hopelessness, and even material and immaterial losses.

Keywords: *semiotics, riffaterre, hypnogram, indirect expression*

I INTRODUCTION

Poetry as an "idea" is the author's way of conveying his views on the life around him (Rokhmansyah, 2014). Authors can imagine and think creatively through ideas to form interesting literary works and reflect problems in people's lives. Imagination can trigger the poet's creativity. Imagination in literature helps attract attention and visual impressions of the poet (Wicaksono, 2014). Meanwhile, accurate visualization requires creativity in writing poetry, such as choosing the proper diction that can add an aesthetic impression to the poem and how the poet composes the poetry to create harmony in poetry.

Poets focus on more than just how their ideas are conveyed in the poetry diction when creating harmony; they also consider how their — feelings as poets may influence the proportion of their work. The definition of poetry as "a feeling" means the result of a poet's profound reflection on a moving event (Ika Selviana, 2020, p. 16). Through literary works, the poet wants to convey a message to the readers so they can also feel what the poet is feeling. Feelings in poetry appear through the arrangement of words, expressions, and verses in lines. These feelings can be happiness, sadness, indecision, compassion. Everything relies on the poet's state of feelings at the time of writing in order to convey that emotion. This research has identified sadness brought on by tragedy as one of its emotions or feelings. Tragedy inspires a poet to create poetry, and the ideas obtained are inseparable from cultural factors (Purnomo, 2010).

Therefore, ideas and feelings are two crucial instruments behind the creation of poetry. Without ideas, poets cannot produce exciting poetry, lose their aesthetic function due to the improper use of diction, and fail to convey the intended message. In addition, if the poet does not express his feelings through his poetry, the reader will not be able to recognize the poet's emotions in the poem, thus making it flat.

Ideas and feelings can also be found in the intrinsic elements of poetry. Intrinsic elements are the elements that exist in the poem (Pradopo, 2021). Readers can appreciate and understand poetry through intrinsic elements and sharpen their sensitivity to human problems. Intrinsic elements reflect ideas and feelings because both are aspects of the construction of poetry, such as themes, emotions, and language style.

Through themes, readers can find out the values in the poetry. While poets who compose poetry with feeling will be able to encourage readers to absorb and understand the author's subjectivity. Next is the language used. The language is structured to convey ideas that reflect the author's personality and deepest feelings. One way to structure them is by applying figurative language. Figurative language is a type of language style that uses words with different meanings from literal interpretations. According to Perrine, quoted in (Liubana & Nenohai, 2020,), figurative language is claimed to be more effective in

conveying the message because it can encourage the reader's imagination and then can digest abstract words into concrete.

Poetry written based on ideas and feelings is the work of Simon Armitage entitled *Out of The Blue* (Armitage, 2014). This poem outlines the historical events of 2001 in the United States, known as the 9/11 incident. At that time, a group of terrorists committed suicide by crashing a plane into the World Trade Center Building, killing thousands. The events of 9/11 prompted the poet to write a poem that could reflect problems in social life.

A structuralism approach along with Riffaterre's Semiotics theory was used to comprehend the idea and feeling in *Out of the Blue* poetry. Structuralism and Semiotics are closely related because semiotics is a development of structuralism (Hawkes, 2003). Analysing a work with a structuralism approach means surveying all the elements of a literary work. Each element is closely related. These elements are not autonomous, but their relationship with other elements determines their meaning. The meaning of the elements in poetry is known as poetic means, such as simile, metaphor, and personification. Therefore, to understand poetry, researchers must focus on how its components interact, clarified through semiotic analysis.

Semiotic analysis reveals implicit meaning to be explicit to have real meaning and significance (Nurgiyantoro, 2005.). The elements in poetry have sense and are interconnected with each other and as a whole. Therefore, the structure must be analysed, and the elements constituting the signs must be explained. Thus, it can be concluded that semiotic analysis cannot be separated from structural analysis.

In "Semiotics of Poetry," Riffaterre outlines four essential theories to comprehend a poem's meaning entirely. Indirect Expression, Riffaterre explains how the language of poetry differs from the use of language in general because poetry has a hidden meaning conveyed implicitly (Riffaterre, 1978). Good grammar is unnecessary in creating poetry, but the author follows his intuition. Intuition is subjective because the ever-changing evolution of taste and aesthetic concepts often influences it. In other words, poetry says one thing and means another. The continuity of poetry is a unique attraction compared to other literary works. Indirect delivery is intended so readers can experience, feel, and comprehend literary works intensely. So that it ultimately gets the poetry's energy and the reader can feel what is being expressed. It also creates poetry tension, clarifies the purpose, and distinguishes literary works from everyday life (Riffaterre, 1978).

Displacing meaning occurs when a sign shifts from one meaning to another when one word refers to another (Riffaterre, 1978). According to Riffaterre, metaphor and metonymy in general figurative language, which includes simile, personification, metaphor, and metonymy, cause the displacing of meaning. A simile is a figurative language that uses a comparative figure of speech to express similarities between two things. The most commonly used figures of speech often use the words — like or — as to make a comparison. For instance, life is like a roller coaster. Similes are used to convey a more exciting idea than using simple language.

Personification is a figure of speech that uses metaphor to describe how human traits can be found in objects, concepts, or even living things. In addition, they are also used to help the reader better understand the atmosphere and emotions expressed by the author in each line of poetry. For instance, *After he looked at me, my heart bloomed.*

Metaphor is figurative language that takes the form of parables and represents ideas based on analogies or comparisons rather than the actual meaning of the words used. An example of a metaphorical figure of speech is *The man is a tall tree*; these phrases mean "tall trees," but in a metaphorical context, they mean "tall bodies."

Riffaterre claims that distorting meaning is caused by ambiguity, contradiction, and nonsense (Riffaterre, 1978). Language deviations in literary works are carried out because poets consider conventional language unable to express feelings fully. So, the language of poetry cannot be understood literally, but it is also necessary to understand the meaning conveyed implicitly. Distorting meaning of language is used to achieve clarity, emphasis, humour, or some other desired result.

Creation of meaning, according to Riffaterre, is when textual space acts as an organizational principle. It means creation of meaning is to produce signs from linguistic items that may not have any sense at first, such as —symmetry, rhyme, or semantic equivalences between positional homologs in a stanza.

The second stage in Riffaterre's Semiotic theory in the book 'Semiotic of Poetry' is a heuristic and retroactive or hermeneutic reading (Riffaterre, 1978, p.1-2). Heuristic reading starts from the beginning to the end of the text, from top to bottom of the page. This reading stage will involve the reader's linguistic competence because language is referential, or every meaning has a reference. The referential

nature includes the reader's ability to catch ungrammaticalities. So, words or phrases cannot be understood literally and can only be interpreted through a semantic process that considers poetry as metaphor and metonymy. The reading at the heuristic stage can obtain general meaning according to normative grammar according to the first-level semiotic system (First order semiotic).

However, heuristic reading has not been able to produce meaning according to literary conventions. Therefore, according to Riffaterre, literary works need to be re-read (retroactive) by giving interpretation (hermeneutic), (Riffaterre, 1978). The second-level semiotic system, also known as the second-order semiotic, is used in this hermeneutic reading to provide meaning. At this point, readers listen to the text, take note of the hypotheses they discovered while reading the first stage, and then modify their understanding in light of what they learned while reading the second level. Retroactive reading makes the readers continue to review, revise, and compare until they find an invariant or matrix that leads to the poem's significance.

According to Riffaterre, finding themes and issues in literary works requires searching for matrices, models, and variants (Riffaterre, 1978, The matrix does not explicitly convey anything, nor is it a metaphorical language. The matrix functions as a "keyword " and can take many forms. It can be a single word, a group of words, a phrase, or a complete sentence. The reader will discover the theme by finding the matrix. The matrix is only an approximation and not a theme. For instance, matrices, models, and variants are included in a collection of poetry that includes Thomas Hardy's poem *A New Year's Eve in War Time* (Hardy, 2001).

The matrix is then actualized into a variant form. This variant is a model transformation for each sign unit, line, or stanza. This variant is the 'problem'. Complex poetic texts serve as the development of the matrix. Therefore, the matrix can be said to be the 'motor' or generator of a text. In contrast, the model determines the procedure for its acquisition or development (Riffaterre, 1978)

The matrix can be found based on the actualization of the model and its variants. In the poem *A New Year's Eve in War Time*, which is the matrix of the poem, the poet feels a frightening and hopeless atmosphere. Meanwhile, the model in this poem is the misery of the victims on New Year's Eve during the war.

The hypnogram is the background for creating literary works (Riffaterre, 1978). This hypnogram can be the state of society, events in history, or the nature and life experienced by the author. According to Riffaterre's theory, there are two categories of hypnogram: potential hypnogram and actual hypnogram. A potential hypnogram occurs in a literary work, the implication of the meaning of the language of a literary work. In contrast, the actual hypnogram is the relationship between literary works and things outside literature.

The creation of poetry is inseparable from the author's experience or phenomena in society. Therefore, Riffaterre said that getting the meaning of poetry is not enough by analysing the signs in the text but also looking for other factors that are the reason for making the poem itself.

When the reader recognizes the hypnogram and deciphers the text based on the hypnogram, the interpretation includes decipherment and an awareness of tradition. This awareness leads the reader to his aesthetic evaluation (Riffaterre, 1978).

II METHODS

This research used a qualitative descriptive research method. This method was qualitative research, while the presentation of the data was descriptive. The qualitative method aimed to gain a thorough comprehension of a fact, reality, or phenomenon (Semiawan, 2010). Detailed questions and numerical analysis had no importance in qualitative research methods. Therefore, qualitative research also known as interpretive research (Semiawan, 2010,). It is called interpretive because it required the critical role of the researcher to interpret and give meaning to the data obtained. Thus, qualitative research was heavily influenced by the researcher's views, thoughts, creativity, and knowledge (Semiawan, 2010).

Researchers used library research to compile, examine, and analyse written references and other relevant sources. In this study, two types of data were used: primary and secondary data sources. Primary data was data obtained directly from the source without intermediaries (Siswantoro, 2010,).

While the definition of secondary data was data obtained indirectly or through an intermediary but still related to the categories taken by the researcher. The primary data source used by the researcher was the poetic diction found in *Out of the Blue* by Simon Armitage. Secondary data was other supporting data such as journals, articles, and books that discussed the same topic, namely Riffaterre's Semiotics. Researchers used these primary and secondary sources of information to fulfil research needs. The aim of qualitative research was to advancing existing theories and deepening understanding.

The data collection method in this study used close textual reading. Firstly, read poetry carefully to understand its meaning and significance. Then, the researcher applied semiotic close reading. The Semiotics Poetry Riffaterre was used to conduct research on this technique. These were the procedures for gathering data:

To analyse the data, downloading poetry was crucial to ensuring that researchers had the fundamentals or primary data required to solve problems and reach relevant findings. The Out of The Blue poem was closely read by the researcher. Close reading was helpful to fully comprehend the significance and meaning of poetry by Riffaterre's semiotics. Poetry's inferred messages made it appropriate for analysis using Riffaterre's semiotics theory. Semiotics theory was a branch of literary science that examined sign systems and looked for norms that enable meaning. Highlighting symbols, including words, phrases, or lines suitable for Semiotic are fundamental to analyse the meaning of poetry. This step makes it easier for researchers to simplify complex information into more straightforward concepts. Highlighting also served to make important information easier to remember excitingly.

III FINDINGS AND DISCUSSION

3.1 INDIRECT EXPRESSION IN *OUT OF THE BLUE* POETRY

The forms of Semiotic analysis in the poem Out of The Blue by Simon Armitage can be found on his poetry lines. In line with the problem and research objectives, the following explanation is about Riffaterre's semiotic analysis using a hermeneutic approach. According to Pradopo (2021.), in a hermeneutic approach researchers interpret the meaning as a whole and directly interpret the poetry texts contained in the poem Out of The Blue by Simon Armitage (Ramasyahri, 2017). The following presentation is an analysis described descriptively to analyse data collection.

Data 1

All lost. (line 1)

All lost in the dust. (line 2)

Lost in the fall and the crush and the dark. (line 3)

Now all coming back. (line 4)

The phrase "All lost" is a metaphor figure of speech, which means 'All' means many people and 'lost' is death. The word "Dust" is a metaphorical figure of speech that means mass death so that it hardly looks like dust. Then "Dark" is a metaphor because it having very little or no light the implicit meaning is lose hope to live.

Data 2

Up with the lark, downtown New York. (line 5)

The sidewalks, the blocks. (line 6)

Walk. Don't Walk. Don't Walk. Don't Walk (line 7)

The word "the lark" is a metaphor, it illustrates something that can fly that means airplane. The phrase "Don't walk" is a metonymy, which means alertness.

Data 3

Breakfast to go: (line 8)

an adrenaline shot (line 9)

in a Styrofoam cup. (line 10)

The word "adrenaline" is a metonymy, which means that there is an adrenaline rush caused by something. In this context, it can be interpreted as something dangerous. The word "shot" is a metonymy, which means an attack.

Data 4

Then plucked from the earth, (line 11)

rocketed skyward, (line 12)

a fifth of a mile (line 13) in a minute, if that. (line 14) The body arrives, (line 15) the soul catches up. (line 16)

The phrase "Rocketed skyward," the word „rocketed“ is a metonymy refers to something that is aimed at. While 'skyward' is a metaphor, it illustrated as tall object. The phrase "in a minute" is a true meaning. Furthermore, the term "catches up" is a metaphor which means losing one's life.

Data 5

That weird buzz (line 17)

of being at work (line 18)

in the hour before work. (line 19)

The phrase "Weird buzz" is a metonymy meaning an annoying sound caused by something unknown, like something approaching, but it was not clear what it would be.

Data 6

All terminals dormant (line 20)

All networks idle. (line 21)

Systems in sleep-mode, (line 22)

all stations un-peopled. (line 23)

I get here early (line 24)

just to go gawp from the window. (line 25)

The phrase "networks idle" refers to networks that no longer work, such as telephone, computer, and internet networks. They are referred to as metonymy. In contrast, the term "un-peopled" is a metonymy that denotes a place that has been abandoned or is no longer inhabited because of a circumstance that has rendered it inoperable.

Data 7

Is it shameless or brash to have reached the top, (line 26)

just me and America (line 27)

ninety floors up? (line 28)

The phrase "brash" is a personification figure of speech used to describe some criminals and barbaric groups. The word "America" has a true meaning, meaning that the building is located in America. The expression "ninety floors up" refers to a tall object or its known as skyscraper with many floors, it called as metonymy.

Data 8

Is it brazen to feel like a king, like a God, (line 29)

to be surfing the wave (line 30)

of a power trip, (line 31)

a fortune under each fingertip, (line 32)

a billion a minute, a million a blink, (line 33)

selling sand to the desert, (line 34)

ice to the Artic, (line 35)

money to the rich. (line 36)

The elation of trading in futures and risk. (line 37)

The word "it" in line 29 is a figure of speech that personifies an individual or group of individuals who exhibit criminal, inhumane, and uncivilized traits. Next is "King," which contains an irony; it's an allusion that still refers to the previous line 'it', even though it is unclear who they are, they act haughty and arrogant. This word contains a figure of speech of irony: "God" still refers to the character of 'it' from the previous line; he acts like the supreme ruler when, in reality, they are just losers. Then, the term "power trip" is a metaphor for invasion. Next, "A million" is a personification that alludes to the many lives that vanish in an instant "a blink." They are referred to as metaphors.

Data 9

Here I stand, a compass needle, (line 38)

A sundial spindle (line 39)

right at the pinnacle. (line 40)

The phrase "I stand" is a metaphor that refers to the character 'I' whose identity is not explained but can be interpreted as an office worker who is trapped in a 'stand' in a tall building that refers to the "pinnacle" in the fortieth line

3.2 HERMENEUTIC ANALYSIS

After analysing indirect expressions in the previous chapter, the researcher then examines hermeneutic reading. The researcher read Simon Armitage's poem *Out of the Blue* on a second level, using heuristic and hermeneutic analysis. The purpose of the hermeneutic reading of semiotics reading is to understand the significance of poetry by realizing that it is a variation of an interconnected structure.

The poem opens with an overview of the terrorist attack, which was a terrible occurrence. It was a tragic event in New York City, America, brought on by planes and helicopters intentionally colliding with buildings; it is in stanzas one to eight. Using the perspective of a man who is an employee, the poet tells the story itself. The male employee was trapped in a room with his coworkers. To escape and survive, they persisted in looking for a way out. Unfortunately, they all die after the story, as told in stanzas nine to seventy-six. At the poem's end, the story tells the impact of the terrorist attack in the seventy-seventh to ninety-third stanzas.

This stanza implies that there have been many casualties due to a tragedy. The phrase "All lost" refers to the fact that the victims were citizens of the populous city of New York; there were so many of them that they looked like "dust," in the 1 and 2 lines. This terrible incident left a significant "dark" trauma in the 3 lines.

The second stanza answers the tragedy that occurred, namely that it was caused by a plane, in the phrase "Up with the Lark." So, this makes New Yorkers feel anxious, in the phrase "Don't Walk." They are in the 5 and 7 line.

This stanza still refers to the previous stanza, the plane crashed into the World Trade Centre building on purpose, in the phrase "rocketed skyward." It caused tremendous fear and was a disaster for the citizens of New York, as many people died because of it. It is in the 12 line.

This stanza implies that the boom from the plane crashing into the World Trade Centre caused a thunderous sound. It has an impact on networks becoming damaged; the phrase "all networks idle," it is in the 21 line. Even all the initially busy stations became quiet and no longer operational because everyone tried to escape from this terrible incident; the phrase "all stations un-peopled" is in the 23 lines.

This stanza implies that the poet wants to show that the perpetrator of that terrible event was a group of terrorists who hijacked the plane, which is in the word "brash," in the 26 lines. Then, in the phrase "just me and America" the poet will describe the main character of his poem in the 27 line. The man was an employee who was trapped on the top floor of the World Trade Center Building, found in the phrase "ninety floors up?" it is in the 28 lines.

In this stanza, the poet explains the characteristics of the terrorist. They are losers with lofty, conceited, arrogant, and uncivilized personalities who act like they are in power. The terrorists came to New York to carry out their invasion, and the phrase "of a power trip," it is in the 31 line. They carried out the charge by destroying the World Trade Centre, the tallest building in the US. In other words, the terrorists struck in a heavily populated area, as the phrase "a million in a blink," it is in the 33 line.

This stanza implies the point of view of an 'I' man who works as an employee. Being called an employee because he is in a skyscraper is in the phrase "right at the pinnacle", it is the 40 line.

3.3 MATRIX, MODEL, AND VARIANT

The researcher interpreted and analysed the poetry data using a hermeneutic reading. Next, the researcher looked for matrices, models, and variants to find the significance of poetry. Matrices, models, and variants are crucial because they are the source of meaning, which can then be used as a standard to identify themes in Simon Armitage's poem *Out of the Blue*. The Matrix, model, and text are variants of the same structure (Riffatere, 1978, p. 19).

A matrix transformation produces literary works, or the conversion of a short, literal sentence into a longer, more complex, and non-literal form. The matrix is hypothetical and cannot be said to be a theme. However, looking for Matrix will make finding the themes in the poetry easier. The matrix can be a word or a sentence, and in this case, it never appears in the sentence. It can only be found in the contents of the researcher's mind after interpreting the data and analysing it hermeneutically. Matrix is the keyword for interpreting concretized poetry (Jafar Lantowa, Nila Mega Marahayu, 2017, p. 20).

The matrix in the poem *Out of The Blue* by Simon Armitage is a tragedy. Tragedy sections can be found in the stanza 17th, 18th, 24th. They tell the struggle for survival of a male employee and his coworkers. The tragedy involves the effects of the terrorist attack that New Yorkers had to endure. The plane suddenly came from an unexpected direction and crashed into New York's World Trade Centre building. It caused the WTC building to catch fire, killing office workers and residents around the building. Many innocent people have become victims of terrorist attacks. As a result, New York suffered huge losses. There were many casualties, buildings and residential areas were destroyed, Traffic chaos, the ecosystem was damaged, and the American economic system became unstable because of massive development. Terrorist attacks cause material or immaterial losses.

There are models and their variations in addition to the matrix. Models are words or phrases that stand in for stanzas in poetry. The model can also be thought of as the matrix's initial actualization. According to Riffaterre (1978), the model is determined by literary themes. The struggle to survive is the poem's model because it fits these criteria. It can be found in this poem's stanzas 16th, 31st. Simply put, it reflects the theme of the *Out of The Blue* poem. In this case, the choice of model must lead to a literary theme. Most of the poetry stanzas describe the struggle to survival that office workers primarily experience, because of extreme fear of danger and death. They are terrorist attack victims who are attempting to escape a burning building while they wait for help to arrive to rescue them. The male employee and his friends experienced severe suffering as a result of this tragedy. Some people experience severe burns, commit suicide out of desperation, fail to get married, lose a loved one, have difficulty breathing due to thick fire smoke, and cannot celebrate their wedding anniversary. However they tried, they all died.

The poetry model is then explained in each stanza of the poem. According to Riffaterre's semiotic theory, the elaboration of a model is called a variant. The variants in the poem *Out of The Blue* are in stanzas 16th, 36th, 40th, 45th.

3.4 HYPNOGRAM

According to Riffaterre, a hypnogram is the context for creating a literary work and includes societal factors, historical occurrences, or the poet's personal experiences with life (Riffaterre, 1978). There are two kinds of hypnograms: actual and potential. A potential hypnogram is a thing that can have implications for the meaning of language as it is understood in a literary work and can be found in all forms of literary works. In addition, the actual hypnogram is the relationship between a literary work and things outside the literary work.

The poem *Out of The Blue* contains potential and actual hypnograms. The potential hypnogram describes the matrix, namely the bitterness of life. The poet describes how life is challenging to live. It doesn't matter if people's body feels burned, and many people are injured from the fire. However, that is not an obstacle to giving up in a difficult situation. Even though they eventually all died, they had done their best.

Meanwhile, the actual hypnogram of the poem is the background for creating the poem, namely that the poet was inspired by actual footage of the 9/11 incident in America (Randall, 2011). The poet succeeded in writing a work that clearly describes the process from the beginning, climax, to the ending of a tragic event. The poem *Out of The Blue* was written from the poet's perspective regarding the tragic event of the terrorist attack in America. Through ideas and feelings, the poet begins to write moving poetry. Simon Armitage said writing poetry is an anthropological need that must be fulfilled, An Interview with Simon Armitage - Poetry Archive. (2001). Studying human society, culture, and the development of those things calls for studying anthropology. Humans need to know the various problems in society. So, they have high sensitivity to the conditions of society. In the end, humans can solve problems or learn lessons from events that occur.

Simon Armitage was born on 26 May 1963 in Huddersfield, Yorkshire, and now lives in England (Bauer, 2023). He is an English poet, playwright, and novelist whose poetry is in tune with modern life. When writing *Out of the Blue*, Simon employs straightforward, simple language. However, he still uses certain figures of speech to add an aesthetic impression to his poetry. Armitage wrote his first poem as a school assignment. Throughout his career, he has written 38 poems, including *Out of The Blue*, inspired by the tragedy that occurred in America on September 11, 2001.

IV CONCLUSION

Poetry analysed using Riffaterre's semiotic theory sees the structure of poetry as a complete and interrelated unit. Using several theoretical stages, namely indirect expressions, to find and describe the

sadness felt by the poet regarding a terrible event. Then heuristic and hermeneutic reading to deepen understanding of the poetry presented. Heuristic reading focuses entirely on a poem's structure. Hermeneutics employs matrices, models, and variants to identify the components of poetry to achieve a unity of meaning, and the last is Hypogram. The first step is using a heuristic to catch ungrammatical words that can be understood by applying semantic transformation, then it continues with a hermeneutic reading to search for the true meaning. The matrix is reduced to a single word or group of words, which is then actualized into a model and changed into variants. Searching aims to define the meaning of the problems discussed in the Out of the Blue poem.

The Out of The Blue poem discusses a terrorist attack by crashing a plane into the World Trade Centre or WTC building (Armitage, 2014). It causes building fires, traffic chaos, and even damage to the ecosystem and internet networks. The most painful suffering was experienced by office workers trapped in burning rooms. Building debris fell and caused many people to be injured. They could only wait for the rescuers to save them. However, the rescuers could only evacuate victims who were outside the building. The rescue was not carried out optimally because it carried great risks. Office workers continue to struggle, and to survive, they have tried many things, but nothing has worked. In the end, the office worker's death. The WTC was chosen as the primary target because it was the centre of New York's financial district. The WTC area has a large number of office buildings, which indicates that many people work there. After that incident, the government carried out large-scale development. Apart from that, they also tightened security, especially at the airport.

It can be concluded that the matrix in Out of The Blue poem generally describes the tragedy of terrorist attacks, and the model is the life struggle of New Yorkers. The poetry variant emphasized in the seven representative stanzas covers the poem's core. The variant of Out of The Blue poem is about the struggle for survival; deep sadness, loss of loved ones, fear of death, stress and depression, passion for life for the family, hopelessness, suffering both material and immaterial losses. The hypnogram found in the poetry is potential and actual. The potential hypnogram is the bitterness of life, highlighting the suffering of office workers who experienced bad luck and death. Meanwhile, in the actual hypnogram, the poet wrote the poem Out of The Blue, adapted from the terrorist attack in America that occurred on September 9, 2001. The poet is motivated by the expression of ideas and feelings from a character who feels touched by the extraordinary struggle of New Yorkers. That's because poetry describes the poet's feelings and ideas about something sad.

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