

THE MYTH ANALYSIS IN DEMAIN DES L'AUBE POETRY BY VICTOR HUGO

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ABSTRACT

A poem can construct and represent various events that relate in people's lives, such as people's habits, family life, married life, history and so on. Poetry is an expression that is dense, concise, and full of meaning. Poetry has a characteristic that is using short sentences and consists of only three stanzas. In poetry, there are many expressions of expression that are expressed indirectly so that it requires deeper meaning. Each poem certainly has different characteristics in packaging and representing issues and themes that will be raised into a story according to the ideology and goals to be achieved by the author. The purpose of this study is to reveal the semiotics of signs in the Victor Hugo's poem, titled Demain dès l'aube. The semiotics is used to find out the signifier, signified, and myth in the poem of Victor Hugo, through the relationship between father and daughter. This research uses a qualitative method, combined with the Roland Barthes' semiotics theory. As the result, this poem talked about a person who lost his daughter. This poem is a true story of Victor Hugo, himself, when his daughter died. The signifier and the signified found in this research represent the father's love for the child in the poem, signed by the broken feelings of the father, who was unable to save his lovely daughter

Keywords: Poem, Hugo, Father, Semiotic and Myth

ABSTRAK

Sebuah puisi mampu mengkonstruksi dan merepresentasikan berbagai peristiwa, yang berhubungan dalam kehidupan masyarakat, seperti kebiasaan masyarakat, kehidupan keluarga, kehidupan pernikahan, sejarah dan sebagainya. Puisi merupakan ungkapan yang padat, padat dan penuh makna. Puisi memiliki ciri khas yaitu menggunakan kalimat-kalimat pendek dan hanya terdiri dari tiga bait. Dalam puisi banyak sekali ungkapan ungkapan yang diungkapkan secara tidak langsung sehingga membutuhkan makna yang lebih dalam. Setiap puisi tentunya memiliki ciri khas yang berbeda dalam mengemas dan merepresentasikan isu dan tema yang akan diangkat menjadi sebuah cerita sesuai dengan ideologi dan tujuan yang ingin dicapai oleh pengarangnya. Penelitian ini ingin meneliti puisi Victor Hugo yang berjudul Demain dès l'aube. Tujuan dari penelitian ini adalah untuk mengungkap semiotika tanda. Penelitian ini bertujuan untuk mengetahui penanda, petanda, dan mitos dalam puisi karya Victor Hugo, melalui hubungan antara ayah dan anak perempuan. Penelitian ini menggunakan metode kualitatif yang dipadukan dengan teori semiotika Roland Barthes. Alhasil, puisi ini menceritakan tentang seseorang yang kehilangan putrinya. Kedua, puisi ini adalah kisah nyata Victor Hugo, dirinya sendiri, ketika putrinya meninggal. Penanda dan petanda yang ditemukan dalam penelitian ini merepresentasikan cinta ayah kepada anak dalam puisi tersebut, ditandai dengan hancurnya perasaan ayah yang tidak mampu menyelamatkan putri kesayangannya

Kata kunci: Puisi, Hugo, Ayah, Semiotika dan Mitos

INTRODUCTION

Poetry is a good way to express human's feelings. The series of words in a poem has deep meaning. Poetry is one of the literary works that experienced development both in terms of its structural and meaning. Nevertheless, true poetry is the expression of the author in conveying something. The values of life around humans are also contained in poetry, although it will not be interpreted with a single reading. This is because the author presents poetry in a different way from other literary works. Poetry is a literary work, which uses language that is full of figurative language. The process of making poetry is passed through the thoughts and ideas of the poet. To convey a message or meaning contained in a literary work we need a conventional sign that is understood as a common purpose. There are many writers who write their ideas into a poem. In Indonesia, many poetry writers are very well known as Sapardi Djoko Damono. Research on poetry is usually done to obtain meaning. The process is carried out against the background that poetry is a symbolic poem although it is born from a surrealist poet. This flow emphasizes the indirect mention of mental symptoms. This mention uses symbols that indirectly contain the inner elements of the poet and represent them more thoroughly. This semiotic search for meaning allows researchers or readers of literary works to be more careful in obtaining reasoning and using the codes shown by poets.

In understanding literary works, one of the many theories used is semiotic analysis. The purpose of semiotic analysis is to find out the hidden meaning of a literary work. In addition, semiotic analysis aims to find and give meaning to texts. In literature, it is not only the significant that suggests the signifier but also the other signified, so that a new meaning comes up. Thus, it is called as literary meaning. This can be seen in the statement of Nurgiyantoro (2002, p. 44), stated that "The meaning of a literary work is the meaning of meaning, which is called the meaning or system of significance." From the quotation above, it could be explained that poetry is an expression of feelings, the heart of the poet which describes an implied meaning in a literary work, especially in poetry. To analyze a poem, an approach is needed to describe the meaning. The approach is semiotics which is the science of the study of signs. Pradopo (2010, p. 123) explained that to study poetry, we can use semiotic analysis, given that the poem is a meaningful structure of signs.

Meanwhile, to understand the meaning of poetry, the author intends to use the theory of Roland Barthes. The theory is considered as the most suitable theory for analyzing poetry. In researching literary works, including poetry, semiotics research is a type of study that connects literary texts with things outside their scope. The connection is certainly in accordance with a meaningful sign system, the use of which is inseparable from the rules agreed upon in it. Poetry that is studied with the theory of semiotics will point to the representation of each person. Isnaini (2017, p. 23) stated that "The representation referred to the above can be seen in several aspects, such as the use of prominent words in the work".

Based on the background above, the researchers intend to examine a literary work of a French poetry, *Des L'aube* by Victor Hugo. In French literature, there are several authors who often raise themes about life in society. One of them is Victor Hugo. As a humanist, Victor Hugo has his own views about the social and political situation in France which he experienced himself. This view is expressed in several of his works. In this research, the researchers would like to examine the poem, entitled "*Demain dès l'aube*" by Victor Marie Hugo. Victor Marie Hugo was one of the 19th century writers of romanticism and is often considered as one of the greatest poets of France. His works which are very prominent include *Les Contemplations* and *La Légende des siècles*. His work illustrates mostly about political and social issues, as well as the artistic tendencies of his day. Victor Marie-Comte Hugo was born on February 26, 1802 in Besançon into a Catholic family and experienced a happy childhood despite his parents were divorced. He attended one of the best schools in Paris, the Lycée Louis-le-Grand and always got good grades. In the field of literature, his extraordinary talent has been seen since his teens, with the acquisition of literary prizes from the Académie Française (1817), and from the Académie des Jeux Floraux de Toulouse (1819). Since then, he has centered on the field of literature, as summed up in his words, "Je veux être Chateaubriand ou rien".

Talking about previous research, the researchers only found two research, which used the poem *Demaain des L'aube* as the corpus of data. The first research was research entitled Nord's Documentary Versus Instrumental Translation: The Case of Hugo's *Demain, dès L'aube* by Luis Miguel Dos Santos, which examined

this poem from the side of translation. Meanwhile, the second research is a study with the title Comparison of the Use of Imagery in Romantic Poetry by Victor Hugo and Realist Poetry by Charles, Baudelaire, conducted by Thresnany, Haning Tyas Isha, which was written in 2009. The results of the two studies are clearly different.

Based on the background description above, several problems can be found. The first problem is how signs can and markers describe the poet's feelings? The second thing that can be analyzed is what is the hidden meaning of the poem? Furthermore, the purpose of the research is to find out how semiotics can analyze the poet's feelings, and what hidden meanings the poet wishes to convey. In this research the researchers will study poetry with a semiotic approach, as has previously been explained. Based on the background described above, the problems that occur in this research are: "What are the forms of meaning, through signifiers and signified for deep sadness, affection as well as the important role of the father figure towards his children? The purpose of this study is to find hidden meanings (myths), which the writer, Victor Hugo, wants to convey, using the semiotic theory of Roland Barthes. This research is done because researchers notice that not many research discussing about the hidden meanings or myths in poetry. Although research on semiotics is carried out, many of them only discuss about figurative language or describe denotation and connotation. Thus, the researchers expect that future researchers can describe myths properly and correctly, especially in researching poetry.

In semiotic, signifiers and markers are two things that always exist in a semiotic study in any literary work. According to Mudjiono (2011, p. 54) "semiotics is a science study or analytical method to examine signs in the context of a scenario, images, text, and scenes in a film that can be interpreted". Therefore, the object of semiotic study can be anything in terms of arts and skills. Ferdinand de Saussure is known as the father of Semiotics. Semiology is one of the most important theorists in linguistics. The theory of semiotics was initiated by the father of linguistics, Saussure. Semiotics is a theory that is considered the most important among other branches of linguistics.

As already mentioned above, this research is using semiotic approach to analyze that hidden meaning in the poetry. Related to this, Purboasri, et al (2017, p.

56) explained that "Literary works present in society as a reflection of life and entertainers". From the explanation above, it can be said that entertainment is an interpretation of the signs that exist in every literature, as well as poetry. Bustam (2014, p. 628) argued that "Semiotics views that social phenomena in society and culture are signs. Semiotics studies conventions that allow a sign to have meaning or meaning". The semiotic approach is usually carried out to facilitate problem solving; besides the structural approach sees a literary work as an independent text so that it is independent of the poet's interests. From the quote above, it can be explained, that semiotics is the science of signs, semiotics studying systems, rules, conventions that allow these signs to have meaning relating. Each sign has more than one meaning; each one meaning can be interpreted into many meanings. Briefly, semiotics is defined as the study of signs and sign systems systematically, so there are two related things, namely those that mark and mark, or markers and the meaning of the signs contained in a text, including in a poem. By analyzing a literary work using a semiotic study, it can make researchers able to know the implicit meaning of the poetry of the object of analysis which becomes the signifier and signified. Through the semiotic approach, the objectivity of a literary work in this case poetry can be maintained.

In examining the hidden meanings in a literary work, the implied meaning of a literary work can be analyzed through a semiotic study by knowing in advance the signs used as sign for the whole work can be interpreted perfectly. Semiotics in its development became a set of theories used to study human culture. Therefore, it can be said that phenomenon has always covered human life today with all the madness that could have happened. Literature, especially poetry, is widely used as a medium of expression from experience. This shows that not only in certain circles poetry became a symbol, but also in other various fields.

In semiotics, generally, the signifier is the material aspect of language that is what is said or heard and what is written or read. Signifiers can be meaningful sounds or meaningful scribbles. Signifier is a form. Rusmana (2014, p. 200)) said that "Barthes developed semiotics into two levels of signs, namely the level of denotation and connotation". According to Barthes, denotation is a sign that the marker has a high level of agreement, which results in real meaning. For Barthes,

denotation is the first level of significance system while the connotation is the second level of significance system. Barthes in Rusmana (2014, p. 201) also stated that Literature is the clearest example for the second level of meaning system that is built on language as the first system ". Critical analysis examines the contents of media messages, how media texts / languages are studied, and how meaning can be raised from texts. The next section will briefly present the semiotic ideas put forward by a Saussure follower from France, Roland Barthes. His ideas provide a broad picture of contemporary media. Barthes could be the second most important person in the European semiotic tradition after Saussure. Through several his works, he not only continued Saussure's thoughts on the relationship of language and meaning, but his thoughts also actually exceeded Saussure especially when he described the ideological meaning of the language he presented as a myth.

When considering a story or report, it will become clear that linguistic, visual, and other types of signs about how the news are represented, such as layouts, rubrics, etc., are not as simple as denoting things, but also creating a level of connotation attached to the sign. Barthes in Brignell (1997, 16) called this phenomenon, carrying its sign and connotation to share certain messages, as the creation of a myth. The notion of myth here does not refer to mythology in everyday terms, like traditional stories - but a way of meaning. In the language of Barthes (2004, 107): "In type of speech. Basically, all things can become myths; one myth arises for a while and sinks for another time because it is replaced by various other myths". Myth becomes a grip on the signs that are present and creates its function as a marker at another level.

In this research, the researchers would like to combine semiotics and psychoanalysis from Freud which are related to literary works. According to Albertine (2010, p. 11), psychoanalysis is a discipline that was started around the 1900s by Sigmund Freud. This psychoanalytic theory deals with the function and development of human mental, and this science is part of psychology that has made major contributions and has been made to human psychology so far. Psychoanalysis is a kind of psychology about the unconscious; His attention is focused on the areas of motivation, emotion, and conflict. Psychoanalysis can also analyze the writer's soul through literary works. While literature is the science of works of art by

writing. For this reason, if it is interpreted, literary psychology is a science that examines literary works from a psychological point of view and can also be defined as literary psychology, namely the study of psychological concepts theory applied to literary works on authors and characterizations. In this case they pay attention to the second case, which discusses the psychological elements of characters in a literary work which are generally human aspects, which are the main objects in literary psychology.

Freud's as quoted in Suryabrata (2012) said that the most basic is his theory of the unconscious. Initially, Freud divided the level of human consciousness into three layers, as the unconscious (unconscious) layer, the preconscious pre-conscious layer, and the subconscious conscious layer. However, the basis of the concept remains about the unconscious, namely that human behavior is driven more by the unconscious aspects of him. This division is known as the structure of the human personality, and still consists of three elements, the Id, Ego, and Superego: The author defines Freud's concept of the Oedipus Complex of mostly unconscious thoughts and feelings that revolve around a young child's desire to have parents of the opposite sex and to get rid of parents of the same sex. For Freud, everyone experiences a phase of love for their own parents, which then ends with the sublimation of these feelings.

METHODS

This research uses descriptive qualitative descriptive method. The qualitative descriptive method is described as a problem-solving step that is sought for its bright spot by describing the state of the object of research based on visible reality. This method aims to show systematically the characteristics of research objects in a factual and careful manner. The method is used to narrate and express various meanings of messages contained in the Des L'aube poem. Researchers used qualitative methods based on Sugiyono's explanation (2011, p 15) that "qualitative methods are used to obtain in-depth data, a data that contains meaning" In qualitative research, the main research instrument is the researcher himself, specifically in literary research. Related to this, Endraswara (2013, p. 5) "researchers are key instruments that will read carefully a literary work".

This research technique is literature study. Data collection in this research is finding, collecting, and reading all books and articles, related with this research. The research data is divided into primary and secondary data. The primary data in this study are words or sentences in poetry. Meanwhile, the secondary data are books and articles, which are collected and read, related to poetry and semiotic analysis. The context that will be examined in this study is affection, especially the love of parents for their children and vice versa.

RESULT AND DISCUSSION

Result

Demain dès l'aube (Victor Hugo)

*Demain, dès l'Aube
Demain, dès l'aube, à l'heure où blanchit la campagne,
Je partirai. Vois-tu, je sais que tu m'attends.
J'irai par la forêt, j'irai par la montagne.
Je ne puis demeurer loin de toi plus longtemps.*

*Je marcherai les yeux fixés sur mes pensées,
Sans rien voir au dehors, sans entendre aucun bruit,
Seul, inconnu, le dos courbé, les mains croisées,
Triste, et le jour pour moi sera comme la nuit.*

*Je ne regarderai ni l'or du soir qui tombe,
Ni les voiles au loin descendant vers Harfleur,
Et quand j'arriverai, je mettrai sur ta tombe
Un bouquet de houx vert et de bruyère en fleur.*

In every poem, including in *Demain dès l'aube*, the message contained in a poem is a representation of the thoughts or feelings of the creator of the poem as the person who sent the message. This concept can be in the form of expressions of feeling happy, sad, or angry, it can also be an opinion and praise, or even a criticism of something. The message conveyed by a songwriter through his poem will certainly not come from outside the writer, in the sense of the word that the message comes from his mindset as well as from the frame of reference and field of experience. Meanwhile, a person's mindset and frame of reference and field of experience are formed from the results of his interaction with the surrounding social environment. By examining a poem, Hugo used a great romantic sensitivity to

nature, time and saw the poet as a being capable of deciphering the hidden things of the world. *Demain dès l'aube* is one of the most famous poems by Victor Hugo. The essence of this poem is a poem of love and sorrow. Victor Hugo wrote it in homage to his daughter Léopoldine, who died on September 4, 1843. He made his annual pilgrimage to her grave. The myth of a father's love for his daughter appears in this poem in the form of shots in several lyrics, which are in line with the meaning. From the semiotic analysis above, we can see what kind of father figure who loves children is represented in this poem, through signifiers and signified.

Léopoldine is the eldest daughter of Victor Hugo of his 5 children. After he lost his eldest son, named Leopold, who died when he was still a baby, Victor Hugo loved Leopoldine very much. Despite his father's growing anti-clerical views, Léopoldine grew up a devout Catholic. Léopoldine married to Charles Vacquerie in Saint-Paul-Saint-Louis. Unfortunately, they both sank together only, when their boat capsized on the Seine in Villequier in September 1843. By then, she was nineteen years old and pregnant. She died when her wet, heavy skirt pulled her down, and her husband died trying to save her. This tragic event had a profound impact on the work and personality of his father, Victor Hugo. He dedicated many poems to the memory of his daughter, most notably *Demain dès l'aube* and *Villequier di Pauca Meae*. Victor Hugo did not write for several years after that because of the depression he suffered after Léopoldine's death.

In examining this poem, the researchers noticed, that in the second sentence describes, that his persistence in denying reality is shaky: it is he who is the origin of the movements towards his daughter: "Je partyrai" and " Vois-tu " (verse 2), while he does not move: "tu m'attends" (verse 2); from the first verse, we feel that he is uncertain, we feel that he has realized the death of his daughter,

Discussion

Demain dès l'aube is the poem, which consists of 12 lines. In this poem, Hugo talks about a journey where he imagines love is only one-sided. Only in the last 2 lines do you find out his journey is to lay flowers on his daughter's grave. Victor did not write for several years after Léopoldine's death, and I do not believe he ever recovered. The fourth part of the poem has 3 lines of hepta syllables and 15

lines of octosyllabics. Consisting of three stanzas intersected by alexandrine quatrains, this short classic poem is untitled, and is traditionally referred to by the beginning: "Tomorrow, from dawn ...". How Victor Hugo explains to us in this verse, written on the eve of the fourth anniversary of his daughter's death, a personal journey towards acceptance of his daughter's death, which has universal meaning. We'll see his expressions of rejection, his journey to acceptance and finally, his expressions of acceptance and reassurance that carry a universal message.

This research with the corpus of Demain d's laube poetry cannot be compared with previous studies, because even though they use the same corpus, their research is much different. As previously stated in the background, Luis Miguel Dos Santos research it by using translation approach and by Thresnany, Haning Tyas Isha research it by using comparison with Charles, Baudelaire poetry. This research does not discuss figurative language at all. This research looks for hidden meanings or myths. As stated in the background of this research, the myth used in this research is the theory put forward by a French linguist, namely Roland Barthes.

This research uses the concept of Barthes' myth to find hidden meanings, which the author wants to convey, because according to Barthes in Zaimar (2014, 54) myth depends on the context in which the myth exists. By changing the context, one can change the effect of the myth. In this study, the researchers saw, if read briefly, this poem is like the poem of someone who is heartbroken by the loss of his lover. However, the researchers see another meaning. Thus, the researchers use myth as a tool to analyze this poem.

In this poem, there are three different stanzas, each acting as a new twist in the narrative. How does this poem sublimate the reunion between Hugo and his daughter Léopoldine. First is time indication. The first line refers to the imminent departure of the narrator. This departure, he announces it in three different times: *Demain (Tomorrow)*, which contain 2 syllables, *Dès l'aube (From dawn)*, which contain 2 syllables and *à l'heure où blanchit la campagne (At a time when the countryside whitens)*, which contain 8 syllables.

By those, the narrator introduces his intention to leave and announces it with the hour and the exact moment when he will do so. This journey will not end until

verse 9, when the day ends: “the gold of the falling evening”. Thus, this trip lasts a whole day and takes place without any interruptions. Then, in this poem, there is also spatial indication. The words talked about nature takes an important place within the poem. Hugo attaches a certain importance to revealing the landscape, without dwelling on the details of it. This gives rise to a rather brief enumeration of the places it goes beyond: "the countryside", "the forest", "the mountain". In the first two stanzas, therefore, the landscape seems quite wild, although the elements we have available remain vague. From stanza 3, a change of landscape takes place: “Nor the sails in the distance descending towards Harfleur”. By quoting a Norman commune, Hugo anchors the poem. Finished the countryside and the forest, we are now facing the water. This path with a thousand landscapes also acts as a symbol: that of the man ready to face winds and tides to find the one he loves, whom she has tragically lost. Then, the researchers also see the determination of the traveler. The traveler indicates his intention to get moving thanks to several action verbs conjugated in the future simple:

<i>Je partirai</i>	I leave
<i>J'irai</i>	I will go
<i>J'arriverai</i>	I will arrive

The itinerary is clearly stated, and each verb marks its evolution, from departure to arrival. In each stanza are found these verbs which mark a new stage: We see *Je partirai* = I will leave (line 2) and *J'irai* = I will go (line 3). In the first strophe, which indicate the intention of the movement; “I will walk (line 5) which emphasizes setting in motion; and finally, "I will arrive" (v.11) which translates the end of the action and the goal achieved. Next is the expression of feelings: an alliance of lyrical and pathetic registers Demain, dès l'aube or in English *Tomorrow from dawn* is a poem written in the first person, a first person who continually opposes the personal pronoun ***Tu*** or in English *You* In this case, Victor Hugo invests the ***Je*** or in English *I* and Léopoldine is the ***Tu***. For the poet, it is a question of addressing his deceased daughter directly: the poem becomes a pretext to speak to her, to surrender to her. This design is strictly speaking lyrical; the author seeks to express his feelings through the text. Then the next analysis is the word ***solitude*** or in English *journey*. This journey is that of a pilgrim, alone facing the path he decides to take. This solitude is reflected at several points in the text and is a

romantic theme: that of the deep self-confronted with its feelings and with its melancholy.

Talking about Léopoldine and her husband, Charles, is drawn by Léopoldine's mother, Adèle Foucher, in 1843. The two lovers will forever remain inseparable. Here, the lexical field of absence is omnipresent:

<i>loin de toi</i>	away from you (line 4)
<i>sans rien</i>	without anything (line 6)
<i>aucun</i> (line 6)	none (line 6)
<i>seul</i> (line 7)	alone (line 7)

Those words translate the total loneliness of the poet and the emptiness he feels deep inside following the disappearance of his daughter. Even the universe seems to have disappeared: Hugo is on his own in this drama. But, this loneliness has a much more tragic effect since it leads to the depersonalization of the narrator in the word *inconnu* or English unknown (Line 7). Moreover, the poet is completely indifferent to the outside world; he is alone in his bubble

Je marcherai les yeux fixés sur mes pensées
Sans rien voir au dehors, sans entendre aucun bruit...
Triste, et le jour sera pour moi comme la nuit (stanza 2)

Then, refer to the word *tristesse* or in English sadness, this solitude or in English loneliness is accompanied by sadness or even real suffering on the part of the narrator. Faced with this, the reader can only feel compassion for Hugo: this is the strength of the pathetic register. The pain here is physical and moral, it is omnipresent, omnipotent, it literally encompasses the poet:

Seul, inconnu, le dos courbé, les mains croisées / Triste

The rejection of the word *Triste* or in English sadness in the following verse has the effect of accentuating the pain felt. Moreover, this sadness can also be read in the stylistic process used: that of accumulation. The juxtaposition or word alignment of words, separated by a comma, reinforces the weight of pain. At the end of the poem, the speaker realizes that death is not an end but a renewal. Between presence and absence: the dialogue with death comes to life. The death of his daughter Léopoldine, aged only nineteen, turned Hugo's life upside down. In this

poem, Victor Hugo plays with the pronouns Je or in English I and You or in English You to make his interlocutor alive and present, hence the confusion sometimes about the intention of this poem. On first reading, one might think that the narrator is talking about a beloved woman and preparing for a romantic encounter. This poem is entirely intended for his daughter, whom he seeks to find.

Semiotic Analysis

At first glance, this poem is a poem about a person who is very sad because of love. This can be used as a signifier in the first stanza research. Nevertheless, in this poetry, always begins with the word Je which can be used as a signified, that the author is describing what he is feeling. In the 1st stanza it can be analyzed as:

TT	Denotative	
	<i>Demain</i>	<i>je partirai</i>
	<i>par la forêt, j'irai par la montagne.</i>	<i>J'irai par la forêt, j'irai</i>
	speaker in poetry has complex thought, denial of his daughter's death	

Connotative

This gives rise to a myth, that it is as if he has what he says is reality: first the speaker is unable to see the actual reality. He gave us details about the time of departure. We find a fact in the first verse of the succession of time complements: the first word of the first verse is an adverb: "*Demain*", followed by the preposition "demeurer loin de toi or stay away from you " indicating an imminent departure, followed by an indication of the time of departure: "at dawn", and finally followed by another clarification gives the exact time: "at the hour when the countryside turns white", which, moreover, is a metaphor for dawn. The parallelism of "'je irai par la forêt" and "j'irai par la montagne" will form an initial interpretation for the reader as something that describes a certain nature of musicality but is also a representation of the route and path the poet will take. The poet's journey seems to be motivated by a desire to meet their loved one again. Their separation seems insurmountable and unbearable. This aspect emerges with affirmative sentences: "je ne puis""ainsi

que l'adverbe" and the adverb of time "longtemps". As the representation, the speaker was referring to the obstacles his mind had to face, and which were words from reality and reality: His Daughter Is Dead. The fact that the phrase, forêt et montagne is not clear where they are. This represents that his feelings are completely empty after he lost his daughter. Moreover, the word forêt dense de pinssombres, indicates that for the moment his mind is resisting. that he failed to save his son. In the author's mind (Hugo) his son and daughter-in-law exist. But he has not realized that they will never meet again

This very precise indication, accumulated in the first verse, shows his determination, blindness, but also his desire not to give way to unexpected ideas, or mental blocks, which could shake his holiness and characterize Victor Hugo's state of denial. He wanted to find his daughter at all costs and regardless of what he might read or hear around him. Blindness and stubbornness are also conveyed in the rhyme of the rhyme with an ascending gradation of the ternary rhythm in a - a - b, and by the rejection of the action verb "je partirai" (3rd line) which is used in the future and in the first person singular. This future expresses a commitment to a future independent of the present, which well characterizes a state of denial (The author has lost his daughter). This can be seen from the use of "*l'emploi de demain*" (on the first line) and the sentence "I will go" (on line 3), if seen as a signifier it is not redundant but only expresses any promise. We find this same future tense placed in the line sentence at the beginning of the hemistich, in line 3:

Nevertheless, if we see deeper, "*Je partirai*", amplified by the pressure effect due to the parallelism "Je partirai" and using the personal pronoun "Je" which means I. Then Victor Hugo explains that no physical obstacles will stand in his way: "near the forest" and "*near the mountain*" (line 3), which is underlined by the similar construction of the two hemistiches of the verse. Hugo felt that he would not get lost in the forest and that he would succeed in climbing the mountain. The myth that can be taken from this first verse is, Hugo felt that he was able to save his drowning child. Victor Hugo's denial of his daughter's death is reflected in his strong desire to join his daughter. Against what she may hear or read, he will join her, and she will live (in which case she is able to save her daughter). To convince

himself of this, and so that nothing would shake his faith in his mind in his ability to save his son, he had even planned very precisely what he was going to do.

Double progress is shown at *dans le temps* dan *dans l'espace*. The words *le temps* indicate urgency at departure (entire line 1: three-time notations form a ternary group according to the rhythm a -a -b). It ends at dusk as emphasized by the metaphor in line 9 "l'or du soir qui tombe". In analyzing the spatial signifier, the anaphora of "par la forêt", "par la montagne" is on the 4th line. The Future Indicative verb form represents certainty in the speaker's solitude in living his own life. So, the myth or hidden meaning is that the speaker feels alone without the person he loves (daughter). Then, the verb in the present tense in verse 2 in the present because it renews the dialogue with TU: "Vois-tu" which means I know it can be interpreted, that there is a feeling coming from the speaker. He feels that he is one of the reasons for the departure of his daughter. Then, in the 2nd stanza, this can be analyzed as his journey towards acceptance of destiny. Withdrawing from the frenetic life can be interpreted as an expression of suffering. By starting the verse with the words "je marcherai" or "I am walking" (line 5)

Je marcherai les yeux fixés sur mes pensées (line 6 stanzas 2)

Kuakan jalan dengan mata terpasang pada pikiranku, (baris 6 bait 2)

In the second stanza, the speaker shows us that he is starting a new phase of his mourning, like the journey to acceptance. We recognize that this path corresponds to a state of withdrawal, thanks to the phrase: " *les yeux sont fixés sur ses pensées*" (line 5). In that line, the speaker depicts, that he is like shutting himself down and doesn't want to know about what is going on around him, which he considers just noise. This is illustrated by the sentence:

"Sans entendre aucun bruit" (line 7 bait 2)

Tidak melihat apa pun di luar, tidak mendengar apa pun, (baris 7 bait 2)

The speaker describes his sadness, saying that he found permanent peace in the night of the heart, which is expressed on "*bruit*" (8th sentence). It shows withdrawal in which he only thinks. The speaker describes his sadness, saying that he found permanent peace in the night of the heart, which is written on "sans entendre aucun bruit" (8th sentence). It shows withdrawal in which he only thinks. The rhyme of the verse in a - b -- a indicates that it moves automatically to draw his

deep sadness. The speaker is in his world, in his mind, which is a hallmark of the phase of the journey to acceptance, that he has lost a very dear person, in this case his daughter. The speaker describes the mental and physical state, in which he continues to organize his heart and mind, which is reflected in the words of the 7th and 8th lines:

"Seul, inconnu, le dos courbé, les mains croisées," (line 8)

Tidak melihat apa pun di luar, tidak mendengar apa pun, (line 8)

"Triste, et le jour pour moi sera comme la nuit".(line 9)

Sedih, dan bagiku siang akan seperti malam. (line 9)

Then, the word "la solitude" with "seul souligné", which is underlined by the rejection of the sentence in line 8, is a sign of farewell to the world and "unknown", ie farewell to someone who means a lot. Then, the assonance of the é in: "pensées", "Je", "pensées", "courbé" gives them an aspect of mourning and lamentation. Then, the assonance of the é in: "pensées", "Je", "pensées", "courbé" gives them an aspect of mourning and lamentation. Then, if we look at the length of the sentences that make up the whole quatrain and show that this sadness is felt by the speaker all the time, and nothing can relieve it.

TT

Denotative		
<i>seul souligné</i>	<i>je partirai</i>	<i>pensées”, “Je”, “pensées”, “courbé</i>
<i>Triste, et le jour pour moi sera comme la nuit</i>		
The speaker’s sadness is felt by the speaker all time, and no-one can relieve it.		

Connotative

Receiving without the first, the previous two sentences in the third stanza, we see that the speaker is in the process of crossing a new stage: the poet speaks of what he can see and this in an appropriate way: "l'or du soir qui tombe" in line 9, is a metaphor that marks the end of his journey. Meanwhile, through stages, which begin with the metaphor "à l'heure où blanchit la campagne" (sentence 1). This can be used as a signifier in the 3rd stanza. The use of bright colors: "or" (line 9) and "vert" (line 12). "Ni les voiles au loin descendant vers Harfleur" (10). This illustrates

that the speaker is starting to realize that the world still must go on. This is where the myth comes into play. This is in accordance with Barthes' statement, that is the type of speech. Basically, all things can become myths; one myth arises for a while and sinks for another time because it is replaced by various other myths". Based on that, myth becomes a grip on the signs that are present and creates its function as a marker at another leave. Therefore, those interpretation can be seen in chart below:

Denotative

<i>l'or du soir qui tombe</i>	<i>Je ne regardera</i>	
<i>Ni les voiles au loin descendant vers Harfleur</i>		<i>tombe And de houx vert et de bruyère en fleur</i>
The speaker is starting to realize that the world still has to go on		

Finally, the researchers found the prove, that the person, who make the speaker has deep sorrow is his daughter, by seeing the word "tombe" (line 11). The "tombre" refers to his daughter who has died. The fact of stating this word proves that mentally he got used to the idea that his daughter was dead and buried, he finally accepted. This acceptance is reinforced by the repetition of the rich rhyme "tomb" lines 9 and 11. Moreover, from this poem, the researchers see that repeating the word "Je or I" nine times can be interpreted as a desperation to join "tu or You" which is only present in the first stanza, namely in the poet's mind. This recipient disappears in the second stanza where the poet expresses his feelings ("alone", "sad"; see also comparison verse 8) to leave only the grave in the third stanza. The word occurs twice in the rhyme because there is a homophony between the verb "tomb" and the noun "tomb" which only expresses at the end the poet's goal, which is expressed by "seul or alone", faced with the pain of mourning. He expresses his suffering through diversification:

In this case, the researchers would like to explain that there are no parents, who certainly don't want to lose their children. But sometimes life doesn't go as expected. There are times when the child, who is much younger, leaves this world before his parents. When that happens, all that's left are memories. From this poem

we learn that parents need to respect everything. There is beauty in simplicity that we often miss without realizing it. With the death of his son, the first lesson to be drawn from this poem by Hugo is to miss the opportunity to kiss your little one. For a father, a daughter is still his little baby. Otherwise, for a daughter, father is the first man she meets in her life, maybe even the little girl's first love. What a father does, how he does it, his behavior towards his family, and all the little things he does affect a daughter's mindset. even if we are an adult.

For father, when he first heard the news of the death of his daughter, surely, he could not feel anything. This feeling of numbness is quite often felt in silence by a father. Maybe it is because a man is rarely able to express pain. That numb feeling persists to this day, where a father should be able to get used to it, and on average, a father will not often recount related experiences, the death of his daughter to many people. His destructed feeling can only be suppressed by most men.

Je ne puis demeurer, loin de toi plus longtemps.

This intermediate state is acceptance, which is brief, because it is only described in two lines: 9 and 10, which is perfectly balanced by emphasizing that this new state is calmer. We see that the Speaker accepts the death of his daughter and that he is at peace: which is indicated by the nature of the landscape, with: the metaphor of the sunset and the synecdoche of the boat on the water: "sail descends towards Harfleur" (line 10), which captures the image of the long river of quiet life where: on the one hand, everything flows peacefully, and on the other: which shows that life must always follow its course and continue, that we must accept death because it is a part of life. The metaphor of the falling night signifies that his mental journey, which began "when the countryside turns white", has ended, his journey of sorrow coming to an end.

To restore Leopoldine's full presence, Hugo uses the present tense: Leopoldine is very real, he could almost touch her. Would that be a denial on his part? One of the stages of mourning? It is possible. Moreover, the young girl shines with her presence in that everything around the narrator is inconsistent. Landscapes and time have absolutely no importance, no value: the only thing that counts is this ***Tu*** or You English You to whom an omnipresent ***Je*** or in English I speaks

relentlessly. Even though, the narrator does not speak directly to the young girl, he thinks only of her. Negation, very present in this text, marks this aspect: there is only negation, and in his thoughts. Thus, a disconcerting contradiction is revealed to us: sensitive landscapes are denied, although very present and the insensitive is revealed, although fundamentally absent. That's the power of words: to be able to bring the dead back to life.

CONCLUSION

This poem has described how worst Victor Hugo experienced, after losing his daughter. However, writing something, including poetry, is very useful for conveying a positive message of consolation to others who are facing the death of a loved one. In this poem, Victor Hugo retraces the personal journey that allowed him to cope with the death of his daughter, with some of the various stages he went through: rejection, acceptance, and finally appeasement.

The signifier and the signified found in this research represent the father's love for the child in the poem, signed by the broken feelings of the father, who was unable to save his daughter to live. This poem describes the poet's path to the grave of his daughter and not her lover. This can be evidenced from the last two lines revealing that it is not a date as indicated at the beginning of the poem. This poem opens with the speaker's realization that he has lost a very dear person. This can be seen from the adverbs of time, which are different, which he says three times, as follows: "*demain*", "*dès l'aube*" and "*à l'heure où blanchit la campagne*".

However, in the end of this poem, the sentences are full of signifier and signified, expressing the peace and happiness found, also a message conveyed to others who are grieving. The word *le chemin*, which has the connotation that a tunnel in a long life will surely come to an end. This means, although the road to rise from pain will be long, it will bring peace of mind and heart.

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