

Semiotic Analysis of “*Super Reader*” in “*I Wandered Lonely as a Cloud*” Poem by William Wordsworth

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ABSTRACT

This study aims to analyze the figure of speech in the poem “I Wandered Lonely as a Cloud” by William Wordsworth. The study's design is descriptive qualitative with no changes in the variables. It described the result of the semiotic analysis of the poetry “I Wandered Lonely as a Cloud”. The research technique has been done by using the super reader theory of analysis by Michael Riffaterre which focuses on three concepts: displacing, distorting, and creating. The result of the analysis shows that William Wordsworth’s poem represents super reader theory. Displacing the meaning of semiotic Super Reader reveals figurative language such as metaphor, personification, simile, and synecdoche. The figurative language revealed by the displacing and distorted meaning shows how the reflection of solitudes is described and his view on the sound of crowded society in the romantic age. This creates meaning when he feels lonely, angry, and alienated from-it. The figurative language of metaphor has more dominance in this poem that relates to distorting meaning that some phrases or clauses have ambiguity, contradiction, and nonsense.

Keywords: *Semiotics, Superreader, Michael Riffaterre, William Wordsworth*

1. Introduction

Literature work is every detail written or the use of written language with aesthetic value (Teeuw, A, n.d.). According to (Clark, 2022), the poem is one of the literature categories to communicate a series of thoughts and feelings by focusing thoughts and feelings to become minimized form or even one reference representing the whole meaning. Therefore, According to Jakobson (Waugh, 1980), The poem aimed to express different kinds of feelings with a meaningful model a poet frequently uses stylistic or figurative language to state specific aims.

This research is intended to comprehend how a poem owns another meaning from the literal meaning. Referring to what is stated by Iser (Eagleton, 2005) and (Valéry et al., 1975) a poem has a specific complication although it has general meanings which are shaped by a certain series of thoughts. Then the writer will analyze the semiotic approach of the “super reader” semiotic approach (Riffaterre, 1978) to understand hidden messages in a poem by displacing, distorting, and creating meaning.

The research of semiotics on literary work becomes serious research when literature becomes a medium that is not only for appreciating the beauty of language but also a way to express certain messages to the listeners and the readers. The poem is a part of life aspects as the signs which are abridged by language, and research of life through signs to understand

social psychology and comprehensive psychology. Rauch (Hoxha, 2022) said that language and expression (verbally and in writing) always connect to linguistics and semiotics. Then, according to Piaget (DeVries, 1997) how readers analyze implied meanings in literature work by doing interpretation because language contains possibilities of interpretation which are aimed by the writer at a true reality or an imaginative one. The process of this interpretation according to Chomsky (Szabó, 2021) This process can be seen in two ways: by semantic (surface structure) to see the normative values and metaphoric (deep structure) that goes beyond literal values which are called signs processing.

The research and the analysis on semiotics become the attention which draw interesting attention to analyze how semiotics plays a role in shaping perception and interpretation for readers toward the text. Based on the previous research which was implemented by (Ramadhan et al., 2021) in the research entitled “Revealing Women’s Suffering through Displacing Meaning in William Blake’s Poem, (Sipahutar & Arianto, 2019) and (Kojongian, 2021) in his research entitled “An Analysis of Semiotic Riffaterre in Walt Whitman Selected Poem, and Fajirin, S.F. (2019) in his research entitled “*Semiotika Michael Camille Riffaterre Studi Analisis Alqur’an dalam surat Al-Baqarah Ayat 223*”. The development of research about semiotics is still progressing by the era development and degenerated life principles which have minimum references to become inspiration and issues that can be analyzed. The findings of research conducted by (Dewi & A., 2023) regarding symbols related to myths in classic stories about heroes who explain the origins of natural events. The research findings show that films have a close relationship with myths. The main characters, including Alice, the Red Queen, and the White Queen, represent archetypal symbols of light and evil. Previous research did not explain the author's interpretation but focused on the content. This study aims to analyze the semiotic meaning of William Wordsworth's poetry. The research is focused on revealing more explanations about the interpretation of the poem. This research is expected to become one of the research contributions on literary work in developing people's awareness to be the inspiration upon individual life in the social environment in uncertain situations to interpret life indirectly through what can be obtained from poetry reading or literary work

This semiotic meaning is reviewed by Michael Riffaterre’s super-reader theory which focuses on three main concepts, there are displacing, distorting, and creating meaning on how the three aspects form a perception upon interpretation done by the reader. By that method, this research is specifically formulated to (1) know which figurative languages appeared in “I Wandered Lonely as a Cloud” poem written by William Wordsworth, (2) know how the language plays its role in connotative meaning in “*I Wandered Lonely as a Cloud*” poem by William Wordsworth to shape semiotic meaning based on Michael Riffaterre’s super reader theory which includes displacing, distorting, and creating meaning.

Heuristic reading is a process of first-step interpretation done by the reader which only focuses on the language structure of understanding the interpretation of the word (First Semiotic Approach) on the literal meanings and revision of dictions which are not common become common (Pradopo, 1995) Hermeneutic reading is the second step of reading on the interpretative meaning (semiotic) which is combined with the result meaning on the first reading to catch the ungrammatical points in a poem (Pradopo, 1995).

The super reader is a model of analysis on semiotic theory developed by Riffaterre which studies the understanding of the relation in the literature work through signs toward the literature work itself from the reader’s point of view (heuristic and Hermeneutic approaches). The whole text in the literature is a sign, the approach used in the semiotic model (Riffaterre,

1978), this aims to understand and interpret a poem on what is called an unsustainability expression and ungrammatical aspect which presents another meaning, caused by three aspects including displacing of meaning, distorting of meaning, and creating of meaning.

Displacing meaning refers to the displacement of a sign from one meaning to another. According to (Riffaterre, 1978), “Displacing meaning happens when a sign shifts from one meaning to another, when one word ‘stands for’ another, as happens with metaphor and metonymy in the form of simile, personification, and synecdoche”. In other words, figurative language changes meaning from something to another through the shifting of meaning that exists in William Wordsworth’s poem. From this part, the researcher will explain the uses of figurative language which relate to what the writer analyzes as follows:

1.1 Metaphor

A metaphor is an analogy variation that compares two things, yet in a brief pattern (Keraf, 2009). (Kövecses & Benczes, 2010) In other words, there are similarities between the subject and the object which have similar attributes, and the writer uses that to compare something to another thing.

1.2 Personification

Personification is a figurative language that is shown toward an object, an animal, or an abstract term that is created by a human. According to (Keraf, 2009) and James (Paxson, 1994), “Personification is a kind of figurative language that describes non-life things or non-human object abstraction or ideas able to act like a human being. For example: “Wind tells her that I’m in love with her”, the wind is considered as if it behaves like a human sending messages.

1.3 Simile

A simile is a direct comparison between things that have similarities. According to (Keraf, 2009) and (Sam & Catrinel, 2006), “simile is a comparison that has an explicit character. The character here means directly comparing a thing that is similar with another, indicated by the word, or phrase such as like, as, similar, resemble, or seems”. Briefly, the simile is the comparison of words directly by using ‘like’ for example, your eyes are like stars”, a pair of eyes which are compared by stars.

1.4 Synecdoche

Synecdoche is a figurative language that is considered as a part of something that can be considered as a whole. As it is defined by (Keraf, 2009) “synecdoche is used apart to signify the whole. Synecdoche is divided into two, those are pars pro toto, and totem pro parte. For example, Bandung was announced as the winner in the football game (Bandung presents as a football team) totem pro parte, and One feature on the computer is better than ten fingers to count something ~ pars pro toto (Blank & Koch, 1999).

Distorting meaning is quoted from Lesmana’s statement (Riffaterre, 1978) theory which states that distorting is a text that has a sense of ambiguity, contradiction, and nonsense. Ambiguity means one word, one phrase, or even one sentence has multiple meanings. This usually happens because differences are created for interpretation in a context (intertextual) which causes a comparison. Contradiction is the use of irony, paradox, and antithesis. While nonsense is a word that does not have a certain meaning it can be meaningful when it has a role

in a poem.

Creating is a process of giving meaning to a matter which does not have a common meaning in a language. According to (Riffaterre, 1978), the distance of a text behaves as linguistic items as the signs on a stanza (symmetry, rhyme, or semantics).

This research is intended to analyze the semiotic meaning of a poem written by William Wordsworth, entitled "*I Wandered Lonely as a Cloud*". The poetry of the reference source is taken from the book *The Wordsworths and the Daffodils*, This poem describes the poet's encounter with a field of golden daffodils. The poem reflects upon the beauty of nature and the lasting impact such a simple scene can have on one's mood and thoughts. The vivid imagery and emotional resonance of the poem contribute to its enduring popularity as a representation of the Romantic movement's focus on nature, emotion, and the human connection to the natural world (Woof & Harley, 2002).

This research is expected to become one of the research contributions on literary work in developing people's awareness to be the inspiration upon individual life in the social environment in uncertain situations to interpret life indirectly through what can be obtained from poetry reading or literary work. Both of the previous research exposed the author's interpretation less, they focused on the contents instead. This semiotic research is expected to reveal more exposure to the self-belief of the writer on the nature interpretation of the poem he wrote.

2. Methodology

The research design is a framework that is focused by the researcher to make the general view of details on each research procedure which is started by the questions on research issues to obtain data that are going to be analyzed. In the poem analysis process, the method used by the researcher is qualitative descriptive. This approach is focused on accurate and systematic descriptions based on facts about certain objects. This approach is intended to obtain a clear understanding of the signs in a poem and the meanings from William Wordsworth's poem by using super reader semiotic theory to expose reflection upon the serenity that appears in the poem. The phenomena can be understood when readers read literary work by using the descriptive qualitative method, trying to obtain someone's expression, perception, and activity in the local context of a social phenomenon (Flick, 2014)

In other words, the phenomenon is an interpretation of meaning on serenity reflection which exists in "*I Wandered Lonely as A Cloud*" in forms of metaphor, metonym, simile, personification, and synecdoche by using the signs analysis of Riffaterre's super reader semiotics. By using this research design, the researcher aims to find facts described based on the super reader semiotic approach by Riffaterre as a critical approach in William Wordsworth's "*I Wandered Lonely as A Cloud*". The types and kinds of data from this research a text obtained from two main sources: primary data sources taken from a book of poem compilation, entitled "*The Wordsworth and The Daffodills*" (Woof & Harley, 2002). Secondary data sources from several references related to the poem "*The Wordsworth and The Daffodills*".

To analyze the poem, the researcher used the method of collecting data. There are two types of data collection techniques: those are participatory and non-participatory. For this research, the research uses the non-participatory technique (Endang, 2009) and (Suryanti Galuh Pravitasari, n.d.).

- In the first procedure, the researcher collects the data source from the poem "*I Wandered Lonely as A Cloud*". The used technique is collecting all data from the first up to the

fourth or last stanza and supporting data from several journals, books, and other texts that support the topic of this research.

- Then, the researcher starts to do a poetry reading comprehensively (heuristic reading) thoroughly and slowly to catch the literal semantic meaning of each stanza. Then, the researcher starts to read the text on the aspects of semiotic meaning from the text (hermeneutic reading).
- In the next step, the researcher starts to take down notes and compose them properly. The researcher underlines each piece of data like symbols and signs in the poem “*I Wandered Lonely as a Cloud*” to create data that can be easily categorized from the whole existing data.
- The researcher separates some parts from each stanza which has semiotic meanings to be input on the table which are classified on the figurative language column and interpretation of semiotic meaning.

3. Result and Discussion

The researcher presents the results followed by the explanation of the findings used in Riffaterre’s semiotic theory to analyze the types of *displacing meaning* such as metaphor, metonymy, personification, and synecdoche that found in William Wordsworth’s poem “*I Wandered Lonely as a Cloud*”. The researcher explains the types of displacing meaning caused by metaphor, simile, and metonymy in the form of personification and synecdoche.

3.1. The Types of Displacing Meaning in the First Stanza

The table below explains each line from the first stanza about the analysis of the heuristic approach in the second column and the hermeneutic approach in the third column. The analysis reveals each interpretation based on Riffaterre’s semiotic theory to reveal the solitude reflection from the author.

Table. 1 (Stanza 1)

Stanza #1	Heuristic Approach	Hermeneutic Approach
I wandered <i>lonely as a cloud</i> That floats on high o'er vales and hills, When all at once I saw a crowd, <i>A host, of golden daffodils;</i> Beside the lake, beneath the trees, <i>Fluttering and dancing in</i> <i>the breeze.</i>	I wandered lonely as a cloud That Flew around vales and hills. An owner of a big and luxurious palace. In the feeling of joy with ignorance as bliss.	The opening line is at the beginning of conveying the feeling of what the subject is experiencing. That subject feels as lonely as a cloud, float and pass the vales and the hills and see everything on top. In this Hermeneutic view research found modality of some moods. That the subject “I” is a representation that he is an outlier among others.

		Who flew and saw everything like a cloud and made an assumption that banalities are everywhere.
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The researcher explains the types of displacing meaning caused by metaphor, simile, and metonymy in the form of personification and synecdoche in William Wordsworth's poem "*I Wandered Lonely as a Cloud*".

3.1.1. Metaphor

I wandered lonely as a cloud
(Stanza 1, line 1)

This line "Lonely as a cloud" uses a metaphor when the sign "I wandered lonely as a cloud" reflects a statement that may refer to feeling alone. It also informs that. assertion shows loneliness like a cloud in the blue sky. It emphasizes the word interpretation of a cloud that stands alone and independent without any element on it. It is interpreted particularly as sovereign individuality which tries to observe reality in his point of view.

A metaphor to reveal the reflection of solitude in Lonely as a Cloud is a big picture of the mental image from the whole notion of the poem. The fragment of that clause mentions and informs the connection to loneliness, independence, and critical catharsis. This shows the suffering form of depression or anxiety.

A host, of golden daffodils
(Stanza 1, line 4)

This poem "A Host, of golden daffodils" uses a metaphor when it is the sign for something bigger than what it looks like because it represents the owner of the material things. It also informs implicitly and shows an extraordinary place. It strongly emphasizes the interpretation of the words of a host and golden daffodils to a person and his comfort zone. It particularly means wealth and justification for their poverty.

"A host, of golden daffodils" means the owner of the heritage buildings seems far more convenient with his material and luxurious things without exception. This shows the connection between superiority, wealth, and poverty. It represents the form of arrogance and fanatic privilege.

Fluttering and dancing in the breeze
(Stanza 1, line 6)

"Fluttering and dancing in the breeze" as a metaphor for joy in terms of ignorance is bliss that shapes the mental process as the act of behaviour to wealth and poverty. That fragment of "fluttering and dancing in the breeze" could be interpreted as carelessness. Fluttering and dancing in the breeze show us repetition that indicates some acts of ignorance and carelessness to society. That clause is connected to the interpretation of joy stability, the happiness of ignorance, and also banalities.

3.1.2. Personification

I wandered lonely as a cloud
(Stanza 1, line 1)

The personification of the cloud can be felt lonely and the cloud be seen as a man who has an adventurous life to seek the meaning of life or find his true identity by going through that moment. Then, loneliness confirms or represents loneliness that is usually felt by humans and the cloud demonstrates how the emptiness fills his life. Then, the word lonely could be interpreted as depression, stress, or confusion.

In the first stanza, this line is the personification of being lonely as a cloud that reveals depression, anxiety, and loneliness. By the implicit form, the cloud hides something obvious to the message. The 'cloud' is positioned as a body of soul that flies, and floats up high, which implicates the distance of two realities in the perspective of the author and the object of the author.

3.1.3. Simile

I wandered lonely as a cloud
(Stanza 1, line 1)

A simile is a comparison between him (the subject) and the cloud that represents himself and a mental picture of the state of mind that confirms to emphasizes how his existence in the world is like a cloud. The cloud itself could be interpreted in a term that relates to a certain condition like ignored, abandoned, or not necessarily viewed regardless it has been there or not.

Simile to reveal the reflection of solitude, The simile in this Lonely as a Cloud reveals an explicit indication that his loneliness is similar to a cloud in the sky: alone, strong, and high. It represents information about independence, sovereignty, and wide and open-minded knowledge.

I wandered lonely as a cloud
(Stanza 1, line 1)

The simile in this Lonely as a Cloud reveals an explicit indication that his loneliness is similar to a cloud in the sky: alone, strong, and high. It represents information about independence, sovereignty, and wide and open-minded knowledge.

3.2. The Types of Displacing Meaning Second Stanza

The second table shows the analysis of the heuristic and hermeneutic approach in the second stanza. This focuses on the interpretation of displacing meaning of each connotative meaning from the lines of this poem.

Table 2. Stanza 2

Stanza #2	Heuristic's Approach	Hermeneutic Approach
<i>Continuous as the stars that shine And twinkle on the Milky Way, They stretched in never- ending line Along the margin of a bay:</i>	Continuous extend their faith in existence. They keep together hanging around to the faith.	The second line describes how the host with their confidence keeps dancing without worrying about anything. Even if the "I" try to tell something important.
<i>Ten thousand saw me at a glance, Tossing their heads in sprightly dance.</i>	Thousand times keep telling them the same attention to their paradigm of life itself.	Ignorance from the host is a sign that they aren't going to stop. Even day after day they are bigger than before. Even the "I" warned them.

3.2.1. Metaphor

They stretched in never-ending line Along the margin of a bay
(Stanza 2, line 3)

This line "They stretched in never-ending line Along the margin of the bay" uses a metaphor that indicates the banality of ignorance. It emphasizes how carefulness shows and grows day after day. That sentence means stupidity, common-sense fallacies, and normal manner to obey in what things that go popular.

A metaphor to reveal the reflection of solitude in stanza 2, line 3 This line "They stretched in never-ending line along the margin of the bay" uses a metaphor to state position or action about faith which reflects his sparkle that never breaks down. It also confirms people's ignorance which grows instead of being vanished.

3.2.2. Simile

Continuous as the stars that shine And twinkle on the Milky Way
(Stanza 2, line 1)

The simile in this clause informed a shape about their ignorance that is compared by two things between them and stars in the dark of night. This clause could be interpreted as stupidity, carelessness, and recklessness.

Simile to reveal the reflection of solitude, this sentence represents their daily basis of banalities regarded as a shine of stars that twinkle in the landscape of the sky, revealing how society has a distance between each other. This shows the reflection of solitude about the feeling of alienation.

3.2.3. Synecdoche

Ten thousand saw I at a glance, Tossing their heads in sprightly dance
(Stanza 2, line 3)

Synecdoche in this sentence represents all events that occurred. This has the same patterns that informed that how much they tried to be enlightened. They always ignored and disobeyed the message. That sentence could be interpreted as arrogance and resentment.

The reflection of solitude in this synecdoche informs the creation of a shape of events that often happen continuously. It also could be interpreted as a point of view of the culture itself that always seems similar to everyone in different regions and cultures. It represents all banalities in the age of the world. This shows the reflection of solitude in his mind.

3.3. The Types of Displacing Meaning in the Third Stanza

The third table explains the metaphors that describe the state of solitude from the author. The heuristic and hermeneutic reading analysis approach is explained in the second column and the hermeneutic approach is explained in the third column.

Table 3. Stanza 3

Stanza #3	Heuristic’s Approach	Hermeneutic Approach
<p><i>The waves beside them danced;</i> but they Out-did the sparkling waves in glee: A poet could not but be gay, In such a jocund company: I gazed—and gazed—but little thought <u><i>What wealth the show to me had brought:</i></u></p>	<p>The waves beside them haunted me.</p> <p>What moral values show to me worth to be brought.</p>	<p>The host’s carelessness ignores the waves that surround them. Falling inside into the deep joy of a band.</p> <p>Even if one day catastrophes disaster comes, they just regard it as what it is to be.</p> <p>There are no values in its tragedy.</p>

3.3.1. Metaphor

What wealth the show to me had brought
 (Stanza 3, line 4)

The word “wealth” and the phrase “had brought” use a metaphor when it is a sign that informs beyond its meaning itself but walks us to seek the significance of what wealth represents that indicates moral values and for a phrase that has brought to be interpreted as some required implementation in the form of deep contemplation to be integrated to the self-consciousness.

It is announced that the metaphor of the sign of thankfulness which guides that into awareness comes up to the consciousness of solitude. This is not as terrible as he thought before. That sentence emphasizes realization, actualization, and self-reconstruction.

Displacing Meaning to Reveal Reflection of Solitude, the use of metaphor in this sentence shows about “essence” of wealth, and “had brought” refers to collection. Wealth in this case could be interpreted as moral values or significances about the reflection on itself.

3.3.2. Personification

The waves beside them danced
 (Stanza 3, line 1)

The personification of the waves beside them dancing can be thought of as a tribe or community that prepared to go into the war. Dancing represents how crowded and as catastrophic as that could be. Waves danced to demonstrate how the consequences would be turned as wild as possible. That word waves could be interpreted as a tragedy, disaster, or error circumstance.

In this clause, the use of personification refers to the word of the waves as a symbol of becoming a tragedy, disaster, or catastrophe. Waves sign the spectrum of boiling the heat of rebellion, negation, and deconstruction of the belief system itself. Dancing refers to how the nuance and spectrum of the upcoming tragedy itself would come, gradually as a unity of the new common sense.

3.4. Distorting and Creating Meaning in the Fourth Stanza

This table, explains the metaphors which describe the state of solitude from the author. The heuristic approach is explained in the second column and the hermeneutic approach is explained in the third column.

Table 4 Stanza 4

Stanza #4	Heuristic’s Approach	Hermeneutic Approach
Often, when on my couch I lie In vacant or in a pensive mood, <i>They flash upon that inward eye</i> <i>Which is the bliss of solitude;</i> And then my heart with pleasure fills, And dances with the daffodils.	They light illuminate and guide us to new knowledge and acknowledgement.	The last line tells about the subject’s retrospective thought about his gracefulness in being himself in solitude In the situation of the subject “I” got an insight reflection. It is a thought that appeared as fast as a light of lightning that loneliness is good for him. The subject “I” feels thankfully and filled with joy about it.

3.4.1 Metaphor

They flash upon that inward eye which is the bliss of solitude
 (Stanza 4, line 2)

The line announced that the metaphor of the sign of thankfulness which guides that into awareness comes up to the consciousness of solitude. This is not as terrible as he thought before. That sentence emphasizes realization, actualization, and self-reconstruction.

3.5 Distorting and creating meaning to reveal the reflection of solitude

Distorting meaning is a process that involves many aspects of the superreader which focuses on the semiotic side based on paradigm and intertextuality or inference on pragmatics.

3.5.1 Distorting in The First Stanza

*I wandered lonely as a cloud
That floats on high o'er vales and hills (contradiction and nonsense),
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze (nonsense).*

The first is a view of how one is in creation as a distinction or distance from society that reflects how far it is from reality. The second line refers to the view of floating in the valley and high hills which signifies the space to search for the meaning of this life. The third line describes the state of loneliness that the poet feels. It signifies bouncing and floating amidst the quiet uncertainty surrounding the luxury and stability symbolized in the fourth line.

The ambiguity is revealed from the second line. Some things that are often considered as beautiful as scenery, can be something that is not beautiful in perception. This happens because crowds do not always bring joy.

3.5.2 Distorting in The Second Stanza

*Continuous as the stars that shine
And twinkle on the milky way (ambiguity),
They stretched in never-ending line
Along the margin of a bay (nonsense):
Ten thousand saw me at a glance,
Tossing their heads in sprightly dance (contradiction).*

In this stanza, it tells about how the subject "I" feels disgusting of their habits, to their ignorance of what will come; tragedy; catastrophe, etc. In this stanza the author reveals how stagnancy of banalities could be as an array or sequence of transferring culture value of thought to that age.

Tossing their heads means bending reality that thought could be as hard as a stone to their heads. To make them realize and wake up to what happened realistically in our society. The line that informs tossing their heads in sprightly dance is a metaphor to convey inference or intertextual meaning.

3.5.3. Distorting Stanza 3

*The waves beside them danced (nonsense); but they
Out-did the sparkling waves in glee (nonsense):
A poet could not but be gay (ambiguity),
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought (contradiction):*

It means creating meaning about all negations, all sceptical thoughts, and all denial from a mass are not problems for people who lived greedily in the romantic era. Even for a poet, it

will be an object for his masterpiece of work. But the subject “I” deconstructed reality by questioning moral values in wealth showing that worth to take it. None. Waves danced is not a tribe of humans that does an adequate movement. It is a symbol of how negation and sceptical thought could provoke or shake the ages of aristocracy banalities and privilege.

3.5.4. Distorting Stanza 4

*Often, when on my couch I lie
In a vacant or pensive mood (ambiguity),
They flash upon that inward eye
Which is the bliss of solitude (contradiction and nonsense);
And then my heart with pleasure fills (contradiction),
And dances with the daffodils (nonsense).*

The subject “I” distorts the meaning of being relaxed and calm which usually represents not thinking anything about the situation rather than deeply thinking about something. He thought about all this life that he had been living. Reflecting on his solitude as thankfulness to his common sense to make up a realization.

At the end of the poem the “subject” being as ignorant as the crowd of a host of golden daffodils, he became the same as they were. He became deeply obedient to the situation and just lived for a moment in “daffodils”; his thoughts and his gratefulness for the bliss of solitude as a gift to his critical mind.

The ambiguity is revealed in the second line. The word “vacant” is contrasted with “pensive” which describes the author’s mood at the same time. “Vacant” which indicates emptiness in thought happens to be at the same time as ‘pensive mood’ which shows contemplation.

The fourth line expresses the condition of loneliness which is contradictive with the last line that shows the author feels lively being accompanied by the daffodils. The fourth line at the same time illogical or nonsense because the daffodils are assumed to have an inward eye by the author.

3.6. Statistical

The Displacing, distorting, and creating meaning data calculation results are presented in Table 5 below.

Table 5. Displacing, Distorting, and Creating Meaning Data

Displacing Meaning Data			Distorting Meaning Data			Creating Meaning Data		
Displacing Meaning/ Figurative Language	N	%	Distorting Meaning /Stylistic	N	%	Recreate Meaning	N	%
Metaphor	9	75 %	Ambiguity	7	45%	Stanza #1 (Semantical, Pragmatical, Int textual)	6	60%
Personification	3	15 %	Contradiction	6	35%	Stanza #2 (Semantical,	5	15%

Pragmatical,
Intertextual)

Displacing Meaning Data			Distorting Meaning Data			Creating Meaning Data		
Displacing Meaning/ Figurative Language	N	%	Distorting Meaning /Stylistic	N	%	Recreate Meaning	N	%
Simile	2	2%	Nonsense	0	20%	Stanza #3 (Semantical, Pragmatical, Intertextual)	5	15%
Metonymy	5	7%				Stanza #4 (Semantical, Pragmatical, Intertextual)	4	10%
Synecdoche	1	1%						

Statistically, displacing figurative language shows 9 metaphors 75%, 3 personifications 15%, 5 items of metonymy 7%, simile 2, and one synecdoche. Distorting Meaning /Stylistic to result analytic shows 7 ambiguities 45%, 6 contradictions 35%, and Nonsense 20%.

4. Conclusions

First, the researcher found the types of *distortion meaning* that conduct ambiguity, contradiction, and nonsense. The displacing meaning of semiotic Super Reader reveals figurative language such as metaphor, personification, simile, metonymy, and synecdoche. The figurative language of metaphor has more dominance in this poem that relates to distorting meaning that some phrases or clauses have ambiguity, contradiction, and nonsense. Then, it leads to recreating the meaning of what happens in this poem. That emphasizes the state of loneliness in the form of reflection.

Second, the researcher found the *recreated meaning* to convey semiotic signs that seem proper to interpret with Riffaterre's semiotic theory for *super readers*. The figurative language revealed by the displacing and distorted meaning shows how the reflection of solitude is described as well as his view on the sound of crowded society in the romantic age. Then it distorts meaning in ambiguity, contradiction, and nonsense and creates meaning to reveal solitude reflection in the form of observation and thought contemplation. The total of findings is 64 data.

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