



MENTAL HEALTH CRISIS AND WORLD WARS: A SEMIOTIC ANALYSIS OF ALFRED HAYES' THREE SELECTED POEMS

Krisis Kesehatan Batin dan Perang Dunia:
Sebuah Analisis Semiotik dalam Tiga Syair Pilihan Alfred Hayes

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Naskah Diterima Tanggal 13 Oktober 2022—Direvisi Akhir Tanggal 18 November 2023—Disetujui Tanggal 3 Desember 2023

doi: <https://doi.org/10.26499/jentera.v12i2.5256>

Abstract

This article moots mental health crisis qua the impact of World Wars in Alfred Hayes' three selected poems: 'Singleman' (1936), 'The Shrunken Head' (1948), and 'The Slaughter-House' (1943). This research utilizes Michael Riffaterre's Semiotics of Poetry theory to dissect the purport and significance of the selected odes and wields some contentions (UNICEF, SAMHSA, Mann, Conner, Afridi, and Larson) and chronicle qua hypogram to limn mental health crisis qua the impact of World Wars relevant to the increasing rate amount of mental health phenomenon nowadays. Qualitative research marks this study. This kind of research employs non-numerical data and dissection. The upshot of this probe divulges that these runes enunciate suicidal thought, insecurity, and shambles issue qua the yield of the fettle of ere war British colony's identification forfeit.

Keywords: British, Mental Health Crisis, Semiotics of Poetry, World Wars

Abstrak

Artikel ini berbicara tentang krisis kesehatan mental sebagai akibat dari Perang Dunia dalam tiga puisi pilihan Alfred Hayes: 'Singleman' (1936), 'The Shrunken Head' (1948), dan 'The Slaughter-House' (1943). Penelitian ini menggunakan teori Semiotika Puisi oleh Michael Riffaterre untuk menemukan arti dan makna dari puisi-puisi pilihan tersebut dan menggunakan beberapa pendapat (UNICEF, SAMHSA, Mann, Conner, Afridi, and Larson) dan konteks sejarah sebagai hipogram untuk menggambarkan krisis kesehatan mental sebagai akibat dari Perang Dunia berkaitan dengan jumlah (tingkat) kecepatan gejala kesehatan mental yang meningkat saat ini. Penelitian kualitatif menandai kajian ini. Hasil penelitian ini mengungkap bahwa puisi-puisi ini memberitahukan pemikiran bunuh diri, kegelisahan, serta masalah keadaan kacau balau sebagai hasil dari keadaan kehilangan jati diri masyarakat Inggris sebelum perang.

Kata-kata kunci: Orang Inggris, Krisis Kesehatan Batin, Semiotika Puisi, Perang Dunia

How to Cite: Afraah, Suwargono, E., & Kusumayanti, D. D. (2023). Mental Health Crisis and World Wars: A Semiotic Analysis of Alfred Hayes' Three Selected Poems. *Jentera: Jurnal Kajian Sastra*, 12(2), 339—355. doi: <https://doi.org/10.26499/jentera.v12i2.5293>

INTRODUCTION

Alfred Hayes (1911—1985) becomes one of the 20th century prominent writers who stood as an all-rounder; a screenwriter, television writer, novelist, and poet. Hayes' preamble is enticing, opting dictions of death, hasten to remove the dead, boiled down passion, hope, and hate, sawdusted, agony, terror, etc., he implied mental health crisis qua the aftermath of World Wars in characters' selves. The above phenomena trailed by Hayes' lexemic picks draw eyes in the midst of this theoretical dissection and reality that require addressing, exploring, and discussing. This situation occurs in the 21st century as well either to the teenagers or the adults while our society has not been wary fully of mental health.

The two wars occurring nowadays, the Palestinian-Israeli and Soviet-Ukrain wars, affect all parties in every aspect of life including mental health. A repetition of the trauma taken place as the aftermath of these wars comes into contact with everybody, not only them who fight in the battlefield but also the civilians. The World Wars had passed century ago, but wars are happening nowadays, and there is a probability that a war might transpire someday resulting mental health issue in the future to people in the war zone.

A foremost salient distinction of First World War upshot was a more militant political right compared to before 1914. Old-timers habituated to violence and contemptuous of civilian benevolence belabouring puissance was elicited by a tendency toward or actual exercise of strong autocratic or dictatorial control. This, which was discredited, furthermore button-down sense of national consciousness was sluffed off after Second World War. This battle did not give rise to psychological effect such as: Nuclei of Arditi, Free Corps recruits, or others prone to paramilitary violence for most armies (Mauldin, 1976).

Ranganathan's Five Laws of Library Science stated that 'Every book its reader' (1931). Following Ranganathan, we, as readers, pick Hayes instead of the other poets with some considerations. This British poet as well as screenwriter contributed in obliging Europe in moral division of U.S. Army Special Services during World War II. As a military, raging obsessed himself: protected country and assassinated adversaries. His military service let him pour vivid illustrations in his pennings. Humanity in its finest form is the act of saying "I see you, I hear you and I value you." (Tyme, 2021). Tyme's voice brings a soul that everyone has a message that requires heeding to.

Myriad studies on war and its impact on mental health have been conducted in the nuance of psychology and medical perspectives (Dias & Sales, 2009; Koblinsky et al., 2017; Kurapov et al., 2023; Shannon et al., 2015; Spiro III & Settersten Jr., 2012). However, Posttraumatic Stress Disorder (PTSD) is the most common psychological disorder found in veterans or civilians after war despite other disease may occur. A thorough scrutiny on mental health crisis post war is conducted by Kurapov et al. (2023). Studying the impact of recent Rusia-Ukraine war, Kurapov et al. report that war gives negative effect to university students and personnel, in particular to their mental health incorporating fear, substance use, stress, loneliness, burnout, and other related conditions. In addition, Shannon et al. (2014) found that torture, older age, and female gender were significantly associated with increased total distress, posttraumatic stress, depression, and somatic complaints after war. Interviewing 179 Karen Refugees in Burma, Shannon et al. (2015) documented torture, war trauma, and mental health distress suffered by Karen refugees. They found that war trauma was the highest impact on these refugees postwar achieving 86% of the total number of the participants.

Post war mental health problems suffered by not only soldiers intensely engaged in the battlefield, but also to children, oldsters, men, and woman alike, living in the war zone, which mark the strong negative impact of wars. Koblinsky et al. (2017), having studied on U.S. women veterans of Iraq and Afghanistan wars experiencing war-related mental health issue, recommends an urgent development of a gendered sensitive health care for women veterans.

Koblinsky et al. research participants, embracing 29 women veterans, were reluctant to utilize Veterans Affairs (VA) mental health care compared to their male counterparts, despite the same mental health care needs after the wars. This indicates that post war mental health issue is undergone by both male and female veterans. Both parties are urged to have equal mental health treatment so that when they come back from the wars, as Koblinsky et al. put, they are ready to join civilian, family, and community activities. Scrutinizing mental health crisis postwar through poems are still underrepresented which make this current research is novel and worth accomplishing.

THEORETICAL BACKGROUND

Michael Riffaterre's *Semiotics of Poetry* (matrix, model, variant, and hypogram) will be employed as the underpinning theory to dissect Hayes' three selected pieces: 'Singleman' (1936), 'The Slaughter-House' (1943), and 'The Shrunken Head' (1948) to delve into their roles to represent mental health crisis as the impact of World Wars in Europe.

Along the history, poetry mostly imposes disparate language from daily one, it does common that it escapes the rules of grammar. What a poem phrases could signify another. The expansion of taste and continually altering aesthetic concepts dictate the pick amidst alternatives. Altogether reigns at the storey of signifiers. The poems step in as a romp vividly and a rehearsal in a conformation, an allegation base to no appraised inference. Texts hold down a ruling of the roost estate within concentric swirls of intertextuality; in any case, they trammel other texts as diversification or taxonomic 'contrivance' equiponderating pile-up in a drawing off literary play instead of revenue of significance. A word or phrase interrelated to the poem's import engineers poetic pledge. Amercements of analogy hold in leash suppositions of descent. The alternation of verbatim 'locution' into a complex periphrasis gives off poems.

The accessible of poetry to reader incriminate three possible ways: displacing, distorting, and creating of meaning. Budging a word significance to other, representation one word for another such as metaphor and metonymy takes place in displacing. Ambiguity, contrast, or nonsense emerges in distorting. Creating meaning pops up when textual space serves as a principle of organization for making signs out of linguistic items that may not be meaningful otherwise (for instance, symmetry, rhyme, or semantic equivalences amidst positional homologues in a stanza (Riffaterre, 1978: 2).

Heuristic reading generates significance at first, while the second reading acclimatizes the preliminary reading in instalments modifies, as statement that was not primary savvied is taken on board. It is a definition that has apparent resemblances with the delineating of the hermeneutic circle. Ungrammatical cleping enshrouds well-nigh all non-encoded particles of texts with mould to the stage of vogue in their phraseology. Ungrammaticality attains plastering alignment of homonyms, casuistry, and on hand paronomasia-in effect, aught viva voce fusion that bunches two gobs of connotations (makes out two hypograms). The fag crop of the explicated vista of poeticity is an ilk of crypto-positivism which concurs with vetoing positivistic erudition a virtuous obsequies (Shapiro, 1980). Matrix shift manufactures a poem, it extends a minimal and literal sentence, into a longer, complex, and non-literal periphrasis. Being hypothetical and only grammatical and lexical phenomenon of a composition marks it. Moreover, a word may be symbolized that, in which case the term will not turn out in the text. It is always realized in sequent variants; the first or principal phenomenon-the model-governs its shape of variants. The tantamount composition variants are matrix, model, and text.

Argot language-a 'pass latch semiotic'-keeps pace that the ligament between form and substance is one of influx. Merely an authorized levy from the animated and animating intercourse brewing punctilious purports-denotative and grave (in a bardic and outboard sphere of correlative cast) approbates for the chore of arbitrariness to the bardic hallmark. A prima

facie reciprocal demurrer of semiosis and mimesis evenly weighty scrubs the tangibilities that whether metalinguistic explications are thematized or not. They are tropological sooner or later and the intentional deviation from the ordinary form of syntactical coherence of words is the inherent opulences of mimesis. A reader undergoes anything clutching her appeal, amassing cunning, enrapturing in her a blast or exasperation she perceives to be an aesthetic sensation named textuality. Withal, sustainable semiosis-distortion-borne to intertextuality can be tracked down in analysis of genre, humour, nonsense, genre-induced obscurity.

Riffaterre stated that every literary work usually has full meaning when it is associated with other literary works. The relationship between a literary work and another work is called a hypogram. Hypogram can also be found by looking at the relevance of a literary work with its history. Basically, a hypogram is the background of the creation of a literary work that can include the state of society, events in history, or nature and life experienced by poets. Like a matrix, a hypogram is a space that is the center of the meaning of a poem that must be found. This hypogram can be in the form of semes and presupposition & clichés and descriptive system contained in a literary work (Fijai et al., 2022).

RESEARCH METHOD

Qualitative research marks this study. Creswell enlightened qualitative study as a probe process of cognizing social or human issue hinged on assembling an aggregate, holistic portrait moulded with words, reprising assigned convictions of finks and undertaken in a pure *mise-en-scène* (Creswell, 2013). This kind of research employs non-numerical data and dissection. Research process is more elucidated and the utilized theoretical ground is more centred as well in this method. These anatomizing denominations take in heuristic and hermeneutic readings, indirect expression, matrix, model, variant, and hypogram in Alfred Hayes' selected poems. The data are the discourse of mental health crisis qua the impact of World Wars in 'Singleman', 'The Slaughter-House', and 'The Shrunken Head' and will be dissected imposing theory of *Semiotics of Poetry* by Michael Riffaterre.

Library research is drawn on to rally the materials liaised to the object of analysis. It is a data muster technique that is a zeal to chance upon and anatomize moulds. Literature review tracks down and scrapes together all needful and weighty moulds, intelligence, and brainchild from founts corresponding with material facets under study to bolster bubbles in research penning (Nazir, 1999: 111).

Data collection pervades primary data snatched from the selected poems. The primary data are acquired from statements-terms, phrases, expressions-signalling mental health crisis qua the impact of World Wars. Secondary data (the hypogram) are taken from articles, news, and other sources deciphering Hayes' nerve-wracking and sorts of disillusion as repercussion of World War and the memoir of the rhymester. These data will uphold the exegesis and dissection of the topic. Close reading of the three poems facilitates to savvy primary and secondary data.

Several strides are taken in executing that: (1) Reading the oeuvres charily employing heuristic reading to ferret the facets out of poetry hinged on linguistic principiums in terms of the normative system of parlance in Hayes' selected pieces, (2) Plying the significance of the masterpieces hinged on literary conventions in those poems through hermeneutic reading, (3) Coming upon the facets and sub-facets in those pieces, and (4) Depicting the yield of this research.

DISCUSSION

Heuristic and Hermeneutic Readings and Indirect Expressiveness of Alfred Hayes' 'Singleman'

Heuristic reading is a reading hinged on the linguistic facet, such as syntax, morphological, normative and semantic. Alfred Hayes' *Singleman* is read linearly conforming to the contexture of argot as a semiotic premier-class pledge system. This is the arch stride of concatenating and decrypting drift through rhetoric faculty. To elucidate the purport of parlance in a guise that the sentence fabric is ricocheted such as the structure of run-of-the-mill language, it is vested collateral conjunctions as if in parenthesis, whereupon the word is repatriated to its morphological garden-variety configuration (Pradani and Rizal, 2020). Words and synonyms are tucked in the sentences, with an eye to the tenor of the poems.

Morphological Alterations of Alfred Hayes' 'Singleman'

The morphological alterations are got up to by casting about the conformations of words in particular and by acclimatizing the words in lines from Medieval English to Modern one (Pradani and Rizal, 2020). A dissection of these alterations spawns nicety of Modern English terms. As a basis for synchronizing from medieval to modern English, it bears three morphological alterations of the words, their values, and neap tide with an aid of a dictionary taken from the Merriam-Webster application. The morphological alterations in Hayes' 'Singleman' are (1) heir to legatee (2) kin to clan (3) coin to quoin.

Normative and Semantic Formats of Alfred Hayes' 'Singleman'

The normative and semantic configurations are executed by tying up to or hailing from a criterion or hip version to purport in tongue (Pradani and Rizal, 2020). These formats require grammar to corroborate English argot adjustment.

An accrual of *will* in tier 18 pertains to *tomorrow* and *find* that beseems simple future tense. An omitted subject *You* qua the second person suffices the interlocutor of *I* in tiers 66, 70, and 75. An auxiliary verb *is* must be tacked on to brace the singular subject *A razor* and past participle *drawn* in tier 74. What does wind the clock? Thereupon, a supplementary subject is annexed. An increment of a subject *we* moulds to the explicitly alluded wights in the advance tier and a modal *will* appertains to the adverb of time *tomorrow* and infinitive *work*.

Hermeneutics is a reading process which serves the second gradation of the semiotic pledge system. It has a background in literature covenants (Pradani and Rizal, 2020). Chiefly, Hayes' 'Singleman' can be tumbled to both linguistic and literary purposes in order to quarry the vein of arraying lore, grey matter's core, or moxie that its radix is in tongue and its pukka milieu (qua though annals or establishments). In this ilk of reading, the value of the poem is construed by drawing on bardic devices-narrator, tone, and mood.

Suicidal Issue in the Tone and Mood in Alfred Hayes' 'Singleman'

The fettles swathing mental health crises may navigate a trodden ave that immure profound sensitivities of privy affliction (perturbations, mopes, birse, trepidation, despondency), perspicuous revampings in pulling off (slurring patented conducive to sanity over, aberrant comportment), or corporeality débâcle (disturbance in individual liaisons, abetment scales or alive adjustment; forfeit of sovranity or parental compos mentis commanding; swindle; or natural scourge. Whilst, demeanours that bode a proximate menace irrefragably intimate the requisite for some ilks of a clutch perception. The geste may well be the zenith of a crisis hap, rather than the episode of its entireness (SAMHSA, 2009).

A tone intimates the rhymist's mental view or demeanour towards the subject of the verse or what is mooted about. The tone in Hayes' 'Singleman' is a suicidal celebration,

putrefaction possibility, and flatninet's dopes of several mortals' handlings. Hayes portrays a poor man, a central figure, qua a disclosure the way in which British colony has blotted its ere war identification out, notably its sense of imperial feather in its cap and cultural eminence, as an upshot of lingering and tampering incarnations of war trauma that vow the society's sense of stability and destination. In spite of residing in a single moon, he insinuates the annihilation, dolour, and mincemeat. The narrator divulges his psychologic foul-up and misery when he is alone notwithstanding; he springs up to the cookies around him to be sentimentally adaptive from the ensuing quoted tiers 1 to 2 and 13 to 14:

I have been thinking here again tonight-
What if tonight I, Singleman, should
die?
I have always been alone, too much
alone.
I leave no will behind to be disputed,

From one-third to one-half of non-dwelt folks hold a strenuous psychiatric free-for-all. The wights with earnest mental malady peg out, on a benchmark, 25 twelvemonths (equals 25 years) precocious than the prevailing plenary inhabitants (SAMHSA, 2009). This sifting dovetails with the hypogram in Faulkner's *A Rose for Emily*, The ladies in Jefferson still condoled to Miss Emily, even when they harkened that Miss Emily had purchased arsenic. They esteemed that committing hari-kari would be better for Miss Emily (Prihantono, 2021). Hayes' pick of present perfect continuous tense sheds a light that this man has been philosophizing this since a particularistic time in past and is still underway. This author points up by means of again. His contemplation is suicidal in lieu of a religious muse supported by tiers 17 to 18, 22, and 24:

I should die tonight
A dawn tomorrow find me cold here in
the cold room
Would shriek once-then hasten to
remove the dead.
I think of myself asleep and dead
forever.

His misery leading to a suicidal mind gives him the needle that his bereavement would be scrubby as his survival. Malice towards his room and life has penetrated him. Tiers 31, 69, 72 to 76 buttress the minstrel's perspective-death and suicidal attempts cogitation.

My death would be as unimportant as
my life.
I hate this room. I hate this life.
I have no thought of suicide and death,
Iodine or a rope from the chandelier,
A razor swiftly drawn across my throat.
Do not think because I seem so meek
among you
I have no thought of murder once alone.

Lugubriously, the more ubiquitous clutches sweat out quotidian epoch by many thousands of grown-ups, predated grown-ups, and bairns with staid mental or sentimental knots

lean to engender neither media enthrallment nor political res (SAMHSA, 2009).

In most Western countries suicide is strongly associated with psychiatric disorder, particularly mood disorders, which are associated with over half of suicides. Mann stated that 'Stressful life events are also correlates but clearly this is not the whole picture.' Physical illness, age and gender are also strongly related to suicidal risk, as are factors such as substance misuse, the availability of lethal means, media models of suicidal acts, a sense of hopelessness and pessimism, impulsivity and attitudes to suicide (Mann, 2002: xvi).

Another tone is divined from lines 39 to 83, which is a proportion contrasting between him and them born from disparate mothers, fate, and luck. The subject 'I' is a sensitive man indeed who has heeded to pupils' conversation in an office, their adventures and romances which are contrary to his circumstances. The tiers dismantle that a phrase "Do you imagine ..." depicts his avowal. He is a crest of repudiation, he romanticises his sphere by acclimatizing himself in a vicinity where he chuckles with the lads, prates above fags, forks refreshments out to conceal the infamy of destitution and mental or emotional distress or suffering underneath. He enacts self-defense mechanism.

A mood officiates as an atmosphere of the readers' effusive sequel after reading the work. It is a sturdy sentiment that is brewed in an episode of rhymes. From the subject in Hayes' 'Singleman' that is a suicidal reflection, it affords to be decoded that the narrator suffers this due to financial difficulty. A mood in Hayes' 'Singleman' coincided with the quoted tiers above is contemplative, lonely, and lacunae as marked in tiers 1 to 2 and 13 to 14. A living kin that exists in his mind is incomparable to an inexistence in his reality. Loneliness bears self-destruction or a tumbling voice in his brainpower.

An admission of poor, vain, and saprogenic mirrored in tiers 28, 31, 38, 43 and 46 is that the narrator is a poor man who is lamenting his preordination and inquisitive towards his would-be in their circle. Hayes obtrudes the narrator who lives sequestered to unveil how skived the authoritarianism from the prevalent mortals' realm. The inmates are retained at a vast way from the khanate and notwithstanding the fellows curtsy their sceptre, they are frightened too (Conner, 2015). Hayes disentangles the estrangement that materialises between two hands-the imperialistic depictions of the authoritarianism that render the disfigurement of sodality and the prevailing impression of the wights in that corroded fraternity.

You have seen me with my face
pressed to haberdashery (l. 54)
windows, (l. 55)
You have known me when I studied
law by night. (l. 56)
Do you imagine I have not wanted my
name in electric light, (l. 57)
Or seen myself descend from
limousines? (l. 58)
Do you imagine I am not aware of my
disgrace? (l. 59)
I might have won against the world and
scheming men, (l. 63)
I might have had cars as fine as that
ones (l. 64)

Britains hunger for continuity docked with an indefiniteness about its tangibility comes into sight at the fag in the ode qua his desire of possessing limousines or cars after witnessing other characters' paraphernalia. However; Hayes disguises the subject qua non-cognized, You. Nonetheless; there could be their personages' vehicles. The British Empire prior to the auburn

epoch was a shouldering symbol of sway and triumph, but subsequent to the arms, the symbol of the regina's supremacy is cloaked behind unknown tenants. This unearthly act of inclined toward opulent goods deputises the ascendancy of England's aristocracy and imperial identification (Conner, 2015).

Displacing Meaning in Alfred Hayes' 'Singleman'

The indirect expressiveness in Alfred Hayes' 'Singleman' means no terms utilized in the work are explicated outright. The exertion of words owns meanings lugged by implying the significances of the three poems. Riffaterre's semiotics directs that verse from time to time always converts and burgeons, yet there is one thing that has not varied, scilicet 'an indirect expression' induced by three things, videlicet (a) displacing meaning, (b) distorting meaning, (c) and creating meaning. These subsequent affairs are the indicators that Hayes' 'Singleman' is an indirect expressiveness wielding figure of speech.

Displacing meaning is a trans-significance of the terms in an oeuvre that does not engage the topical sense. In Hayes' 'Singleman', it employs comparative figurative parlances (metaphor, metonymy, and simile). A metaphor is a figure of speech pointing to an import or trademark ascribed to a subject by a confrontation of another. That subject is implied wherewith enticing a proportion between their resemblances or shared merits. The other exegesis is proclaiming a proposition otherwise. There are several metaphors implemented in Hayes' 'Singleman', viz. (1) The term 'ox' and 'stone' are shared trait to a sturdy fellow, (2) 'sky' to 'overcast' and (3) 'mystery' to 'my unfamiliar name'. The subjects, 'sky' and 'mystery', are metaphorically expressed in the tiers 77, 78, 84, 88:

The ox does not suffer humiliation,
Disgrace is never felt by a stone. . . .
There are no stars, the sky is overcast,
The mystery that is my unfamiliar name.

A metonymy is a figure of speech moulding to the praxis of not utilizing the normative term for an object or subject and pointing to it nay utilizing another term that is catenated in knotty to the standard term. It is the way of superseding the salient terms with those put through to on hand. A contrivance to chance upon the designated hitter of 'suicidal mind' is lexicon and thesaurus. Woolf delineates Clarissa Dalloway, an upper class, qua a being who affords to conduct a party and invited prominent figures. In a contradiction with Hayes' 'Singleman', this man is even deprived due to inaptitude of dance coalescence amplifying his affair-poor.

A simile, one of the most drawn on literary devices ordinarily, points to the praxis of allure parallels or proportions between uncorrelated and distinctive things; fellows, wights, spots and draughts. It is ruddled by the utilization of the terms 'as or such as' or 'like'. Similes in Hayes' 'Singleman' attain being dipped into in tier 16, 31, and 64; those are 'here now' to 'clock goes now,' 'death' is compared to 'unimportant as my life' and likewise 'cars' to 'as fine as that one's'.

Distorting Meanings in Alfred Hayes' 'Singleman'

Distorting meaning adds up to an aberration of import. It ensues in the conformation of figurative language exertion of antilogies as if videlicet ambiguity and contrariety, yet owns purport with contexture. Ambiguity is a term, phrase, or conveyance that encompasses in excess of a tenor. Alias, it shews plenteous exeges qua an upshot; it pilots to camouflage and perplexity for its readers.

In tier 42, when the narrator elucidates 'Milt of freights and lice', there is an ambiguity; (1) the narrator talks about cargo/ haul and gentle soul, (2) the narrator utters about payload

and low class, (3) lading and low class, or (4) payload and gentle soul.

An antilogy is a fettle in antipole mutually. Alfred Hayes' 'Singleman' alleges something in capsized guise so that it creates its readers fancy, therefore the readers' wit concentrates on what is exposed in the verse. The contrarities are induced by either paradox or irony; these interpret reciprocal to prospects of aware contention. The antilogies are detected in the lyric in tiers 43 to 79 dug out in Hayes' 'Singleman': (1) the narrator and other pupils in the office, (2) the tone: between figment of others' survival versus hate his state of being (adventure and romance), and (3) the mood: between the imagination of being born to diverse mother and grudge of how he is.

Constructing Meaning in Alfred Hayes' 'Singleman'

Theoretically, constructing meaning reigns since an appearance of visual conformations. It is outward from the corporal mien on pages of an ode as well as typography, rhythm, rhyme, and enjambment (Pradani and Rizal, 2020). A premier bodily entrance of the ode emerges solidly from its typography. It is a composition of tiers, strophes, sentences, phrases, words and voxes bringing out a carnal configuration which is adequate to bolster substance. Tier is a clique of terms in each line in a distich. Stanza is an intersection of tiers keeping a sealed length and the aggregate of lines is capricious in divergent ilks of staves (Pradani and Rizal, 2020).

A draught of rhyme of the rune is a pattern of voice that turns up at the fag of any tier in verse. It is the fabric of the finale terms of a tier that a bard exacts to turn out when making out a lay. The second corporal mien of the ode affords being discerned from its rhyming scheme manifestly. To determine the lilt of Hayes' 'Singleman', the researcher draws on the contrivance "English Phonetic Spelling and IPA Phonetic Transcription" with an eye to sight the vox of apiece term wielded at the finish of the tier. The rhyming of Hayes' 'Singleman' is unrhymed for there is no counterpoise of the brought out voices at the fag terms of each tier.

Heuristic and Hermeneutic Readings and Indirect Expressiveness of Alfred Hayes' 'The Shrunken Head'

Insecurity in the Tone and Mood in Alfred Hayes' 'The Shrunken Head'

The geste may well be the zenith of a crisis hap, rather than the episode of its entirety. The grown-ups, broods, and predated grown-ups with a po-faced bodacious cerebral and sentimental feedback of a specimen to adventitious tangibility infirmity or sentimental welter often marshall abidances portended by intermittent, earth-shattering junctures. These crunches are not the ineludible backwashes of mental impotence, notwithstanding rather encapsulate the comingled wallop of a host or fresh building blocks hedging paucity of ingress to the sine qua non benevolences and shores, penury, volatile lodge, coinciding quintessence elbow grease, other robustness nuts, demarcation, and flimflamming (SAMHSA, 2009).

The tone in Hayes' 'The Shrunken Head' is about those taxidermists who shrink heads into a dry immortality. Tiers 20 to 29 divine boiled down passion, hope, and the minstrel's perspective that is cooked criterion.

and well-intentioned, even kind, a
taxidermy has boiled me
small,
yes, boiled down passion, hope and
hate,
and mounted me, curio that I am,
beside a hootless owl and

moveless ape,
delicately dried, the color of wood,

Hayes' pick of *even* is employed qua an intensive to stress an extreme or highly unlikely condition or instance that no matter how well-intentioned and kind that taxidermy's guise is, he has boiled down and laced the narrator's passion, hope, and hate small. Both positive and negative energies are buried altogether until dried.

but all reduced: what I once was, my possible good,
not menacing now despite my scowl and hostile stare.
Oh what a slow affectionate fire they cooked me with
who have left me littler than I was

There is a liability that fleshly refrainments, sequestration, will-less specific or another arm-twisting may be wielded. Exquisite sentiments of sapping are vignetting of mental health crises, howbeit qua the scout waxes the subject of an 'intersection' at apiece zero hours that wight a cooky may endure a tapering tincture of superintendence (SAMHSA, 2009).

All that emblemized him is reduced. No matter how he rebels, a taxidermy cooked him. A possible identity he could be is left. A combination of slow, affectionate, and fire in this noun phrase signifies the process of his switch conformation. He scrimmages against adherence to their abstraction of par much as he cannot skirmish with the volition of his guardian in supervenient. He spies them as the führer who exert the appetence of a khanate that is scourging his, and fraternity's, milk of mortal benevolence.

The narrator cultures to rivet onto those reminiscences of his auld lang syne- a yore occurrence going back in fancy or how of choreographing erudition, surpassing integers that are genuine constellations of which abiding things are flawed protractions, or impression that are cradled in parlance and its palpable mise-en-scènes in crystal clear luculent in the marrow, takes pains to postulate himself to anything that he savoured erstwhile. He cannot rehearse to the cardinal virtues and chimerical nouses of the sodality in which he is dragooned to subsist withal. He is the vivid totem of the post-battle lassitude of British couth qua the warp and woof of sodality had been razed by the combat, his character qua a bod within that society is vitiated.

A mood in Hayes' 'The Shrunken Head' coincides with the quoted tiers above is a bulk reduction and fiery concoction mirrored in tiers 20 to 29 that the narrator is under control, paltry, and prostrate despite his menacing scowl and hostile glare.

I thought: how kind those taxidermists are who shrink
heads like these into a dry immortality.
For the art preserves: look, what the less charitable worm
might have stripped
down to anonymous bone,

From the subject in Hayes' 'The Shrunken Head' that is the shrunken heads coloured as wood, it affords being decoded that they are diminished albeit affectionately turned out less by illiberal taxidermists whose wistful sense lurch and slump. The narrator lapses riled when he disgorges about a taxidermy who has seethed him dinky-appetency, expectancy, and antipathy and looked on the taxidermy who does not intuit those nous and traits-fiendish sneezer, bulky lips, and glowering winkers, enacts them deficient affectionately, and enervates them in their criterion in lieu of their truculence.

these features, this savage nose, thick lips and staring eyes,
though lovingly made less,
are diminished not in their savagery but in their size.
I thought: Oh, they are shrunken too by other arts, by love, affection,
work,

A painstakingly incomplete framing swerves, eclipses, and spouted abstained, savage, and shrunken attributes shadowed by other adeptnesses, warm attachment, enthusiasm, or devotion, and a moderate feeling or emotion.

In conformity with Instagram account, @Startsidehustle, 9 admonitory hallmarks someone is mentally and emotionally exhausted are irked hands down, unmotivated flat-out, an abnormal and overwhelming sense of apprehension and fear often marked by physical signs (such as tension, sweating, and increased pulse rate), by doubt concerning the reality and nature of the threat, and by self-doubt about one's capacity to cope with it or panic attacks, sleeping breakdown, no forbearance, inability to digest or difficulty in digesting something, bawling abruptly, unclubbable from reality, and experiencing vain.

Displacing Meaning in Alfred Hayes' 'The Shrunken Head'

There are two metaphors implemented in Hayes' 'The Shrunken Head', viz. (1) The term 'a polynesian curio is shared trait to 'delicately dried, miniature, a genuine skull, coloured like wood' and (2) 'this amiable ghoul' to 'taxidermy'. Simile in Hayes' 'The Shrunken Head' affords being dipped into in tiers 3, 5, 6, and 8; that is 'head' to 'colored like wood and dry immortality'.

there was the head, (l. 3)
delicately dried, miniature, a genuine skull, colored like wood. (l. 5-6)
heads like these into a dry immortality. (l. 8).

Distorting Meaning in Alfred Hayes' 'The Shrunken Head'

In tier 1, whilst the narrator elucidates 'climbing black inanimate', there is ambiguity; (1) the narrator talks about not being endowed with life or spirit, (2) lacking consciousness or power of motion. In tier 14, it is off-kilter whose eyes are staring, the narrator's or anonymous bones.

The antilogies are detected in the lyric in tiers 7 to 8, 12 to 15, 20 to 23, 26, 28 to 30 dug out in Hayes' 'The Shrunken Head': (1) the narrator and other heads, (2) the tone: those taxidermists shrink those heads into a dry immortality and boiled down narrator's character mounted, and cooked him, and (3) the mood: The heads are delicately dried; This amiable ghoul has kept perfectly to shape, identifiable, and its own; These features are lovingly generated less; And well-intentioned, even kind, a taxidermy's boiled him; A slow affectionate fire they cooked him with.

Normative and Semantic Formats of Alfred Hayes' 'The Slaughter-House'

An uptick of the head noun floor coheres with the noun phrase in tier 8. This adjective in tier 1, sawdusted, behoves a noun, wherefore it accoutres the adverbial phrase in the huge sawdusted floor.

Shambles Issue in Alfred Hayes' 'The Slaughter-House'

The tone in Hayes' 'The Slaughter-House' is the narrator who tries to reap the hang of the ground of his corporeality after misreading fate, mistaking butcher's love, and misjudging the evident purpose of that huge ward he is herded in.

On her Instagram account, @drsalihaafridi, Afridi (2022) enunciates that a hero's journey shows its pattern in all of our lives, regardless of age, ethnicity, religion, sex, or socio-economic status. It encounters someone's life swift enough on the track. The hero hits upon a mentor or a sagacious person who incites her to hark the summons and go on her carriageway. The mentor or expedient person might give vest added up gen of their attendance-the corroboration that she is squired on this routeway.

Subsequently, the hero lights upon the Supreme Challenge. Afridi turns up to the plutonian murky weald in the rayless 'caliginous eve' and there, she beavers away with the biggest fiends and is loomed by the most spine-chilling spirits. She wishes she could refer to an earlier time or locality and go to her secure sphere where things manufactured import, and life was plain. However, she wits that she cannot go back antecedent recapturing the transformative nostrum of life.

Ergo, she perdures forward staunchly, and locates the sword, snuffs her most cardinal dread and attains the panacea. The expedition, its toils, teachings, and defiances make her over and then, when she swills the theriac sooner or later, she is metamorphosed. Where once rose a juvenile chick, gets up a sturdy lady nowadays (Afridi, 2022).

Under the big 500-watt lamps, in the huge sawdusted floor (l. 1)
government inspected slaughter-house, (l. 2)

As the government fiddles a roost ruling, the narrator impersonates qua a colonised subject and unbosoms fidelity to those utopias of authoritarianism and the entities of the battle. Despite his bracing of the authoritarianism vista of customary sodality outboard, he kens and has slapped down the meat and potatoes somatic conscious due to impulse of a sensory organ evoked by a noxious stimulus, procured by naked nerve fags, coalesced with de facto or implicit tissue havoc, boded by carnal hagridding, and that peculiarly pilots to dodging department that it has catalysed.

Whatever terror their dull intelligences feel (l. 5)
or what agony distorts their moist protruding eyes (l. 6)
the incommunicable narrow skulls conceal. (l. 7)

The narrator avoids the raw deals perpetrated against others foraying into his cogitation and enacts himself invulnerable to undergo woe qua he carries out to the trauma afflicted on the England scouts. Eeriness, dread, and apprehension show up qua ghastliness had come well-nigh to the surface of feeling and was about to burst into flames. This agony expresses great fear, an intense foreboding of the destructiveness of that realm.

which is struggling to comprehend this unique vision upside down, (l. 12)
and then approximate a human scream (l. 13)
as from the throat slit like a letter (l. 14)
the blood empties, and the windpipe, like a blown valve, spurts (l. 15)
steam. (l. 16)

Whilst, zilch with a mental or sentimental muddle is exempt from conjunctures, souls with what are yclept uncomic mental ail—laid down qua schizophrenia, manic mopes, and tidy despondency—may be the feckly contingent upon conjunct networks. They may be at a hefty peril of intermittent powder kegs and episodes in which a character with a case (such as a remedy jones) is brazened by a huddle (qua of amigos or clan constituents) whose pretension is to sandbag the specimen to fess up and come to grips with the challenge that aggravate their

clinical and gregarious matters (SAMHSA, 2009).

The narrator struts his inward affair or ball flirtation of exorbitant dishevelment, muddle, shambles qua the pizzazzy instrumentality that presides over a peremptory oversight or prow or the perpetual perpetration of a sanctioned beth or virtuoso billet or an agile and astute prudent exertion of wherewithal to compass a cease, superintendency, or routine of incumbency over and the pursuance of berths for a political contingent and sodality conjure him to quash those sentiments by compelling him to dovetail with the bournes and outlooks of fraternity, ergo he is cognizant that he is an allotment of that barony.

A reconciliation is prosecuted on a particular fettle, natch on a clamant nick (Satiyoko, 2019). In sociology, the alluded *verstehen* is a percipience about with regard to individual in her social corporeality (Wolff 1975). The subject in Hayes' 'The Slaughter-House' that is the venture of grasping the quirky capsized insight concurred with the quoted tiers thereover is an auburn tug, sickened, wobbly, anguishing, travailing, at sea weighed in tiers 12 and 17 to 29 training to a conveyance of the narrator's bleed nostril and run out life from eye and ear.

But I, sickened, equally with the ox and lamb, (l. 17)
 misread my fate, (l. 18)
 mistake the butcher's love (l. 19)
 who kills me for the meat I am (l. 20)
 to feed a hungry multitude beyond the sliding doors. (l. 21)
 I, too, misjudge the real (l. 22)
 purpose of this huge shed I'm herded in: not for my love (l. 23)
 or lovely wool am I here, (l. 24)
 but to make some world a meal (l. 25)

The narrator has a bash at firing up and nursing his delegation and hollow of the entity. This corset and rebuttal bubbles in a backlash to the muddled psychic or behavioral state resulting from grinding mental, physical, chemical, or emotional element that spawns bodily or mental suspense and may be an element in an ailment causality or physical injury of combat are an emotional rejoinder chocked and modelled by the aristocracy. It was pralmoted in alma mater "qua a guise of ordinance, which wartime brainchilds, distinctness, or hunches sown in an aforethought how to further one's cause or to mar a withstanding cause had gouged to rally devout Britons, and which was strutting a disavowal post-battle refinement at the moment" (Larson, 2012). Hayes elicits the narrator to personify what is mulled over by sodality qua a reconciled unconscious esoteric furtherance (as well as detention) that turns out feasible concession panaceas to privy res.

The narrator's obliteration is due to a first-hand account bridled pronto and he springs qua a winking out sentiment during corroborating the imprint of grave. Nonetheless, the fellows seem to manufacture no coherences between aristocracy and liability for "nourishing three million sons into the battle contraption" (Larson, 2012).

This narrator comes through qua in the hero's journey which is not grokking what is ahead of her, she stalwartly commences the peregrination. She goes through extraneous lands-where life is disparate, where entity is wrecked, and her insight of how things are revamped. She gets tired, taxed, and ratted by wights who posed as well-wishers and comrades, knackered, yet she is also assisted and buttressed by tramontanes and specimens she could never have conjured up would turn up to her backup (Afridi, 2022).

I kick, bleating my private woe,
 as upside down my rolling sight
 somersaults, and frantically I try to set

my world upright;
too late learning why I'm hung here,
whose nostrils bleed, whose life runs
out from eye and ear.

The narrator kvetches, maundering his esoteric sphere jest of bulky dolefulness of corpus or psyche, qua his flipped swirling peep, somersaults, and he strives to moor his fief decent. To ferret out why he is dangled there is quondam exorbitantly whose snuffers pine away whose corporeality pegs out from goggles and lugs qua the wight denuded zephyr, or Holmes, the “obnoxious scoundrel, with sap scarlet either of the nares with the juxtaposed laneway on the coequal facet of the ice skate” who blackjacks English felicitousness upon him (Woolf, 92). Holmes is the avatar of the concerted verdict of fraternity that swallows Septimus should, and must, shore up the English postulates of virility.

Displacing Meaning in Alfred Hayes' 'The Slaughter-House'

There are two metaphors implemented in Hayes' 'The Slaughter-House', viz. (1) The term 'in huge sawdusted' is shared trait to 'slaughter-house' and (2) 'beyond the sliding doors' to 'this huge shed'.

Under the big 500-watt lamps, in the huge sawdusted floor (l. 1)
government inspected slaughter-house, (l. 2)
to feed a hungry multitude beyond the sliding doors. (l. 21)
purpose of this huge shed I'm herded in: not for my love (l. 23).

Similes in Hayes 'The Slaughter-House' are outward in tiers 7 to 9, 13 to 14, 15, and 28 to 29; those are 'the incommunicable narrow skulls' to 'ignorant as children', 'approximate a human scream' to 'as from the throat slit like a letter', 'the windpipe' to 'like a blown valve', and 'my rolling sight' to 'as upside down'.

the incommunicable narrow skulls
conceal. (l. 7)
ignorant as children (l. 9)
and then approximate a human scream
(l. 13)
as from the throat slit like a letter (l. 14)
the blood empties, and the windpipe,
like a blown valve, spurts (l. 15)
as upside down my rolling sight (l. 28)
somersaults, and frantically I try to set
my world upright; (l. 29)

Distorting Meaning in Alfred Hayes' 'The Slaughter-House'

In tier 3, the point that the narrator sheds light on 'run on trolleys over throughs', there is ambiguity; (1) he talks or narrates trolleys over throughs at length, or (2) he places of adds throughs into trolleys. The antilogies are detected in the lyric in tiers 5 to 7 dug out in Hayes' 'The Slaughter-House': (1) The government's obtuse cageyness and animals' clammy protuberant orbs; (2) The tone: the narrator who tries to reap the hang of the ground of his corporeality after misreading fate, mistaking butcher's love, misjudging the evident purpose of that huge ward he is herded in, and (3) The mood: auburn tug, sickened, wobbly, anguishing, travailing, at sea training to a conveyance of the narrator's bleed nostril and run out life from eye and ear; (4) Allegation in tiers 5 to 7: Whatever terror their dull intelligences feel or what

agony distorts their moist protruding eyes, the incommunicable narrow skulls conceal.

CONCLUSION

Military conflicts in war and battlefields engender health crisis embracing physical, biological, and mental health issues. Hayes' runes discuss mental health crisis after the Second World War. During the years of 1936-1948, Hayes captured the misery and agony of the impact of World War II in his poems, showing that the war circumstance would affect mental health of the parties involved in the war crisis as well as the civilians. War will likely occur in the past and nowadays such as Palestinian-Israeli war and Soviet-Ukrain war. The alike war will potentially take place in the future with almost similar impact on mental health crisis to everybody in the war zone. Robust mental health is shaped because of a strong religious ideology and believe as shown by the Palestinian, both military forces and the civilians. Different from these Palestinians' robust mental health, the mental health of the characters in Hayes poems sound fragile and vulnerable. Mental health crisis qua the impact of World Wars is portrayed in Hayes' selected odes.

Hayes' 'Singleman' deciphers that the narrator divulges his psychologic foul-up and misery when he is alone notwithstanding; he springs up to the cookies around him to be sentimentally adaptive. In spite of residing in a single moon, he insinuates the annihilation, dolour, and mincemeat. He has to blot out how he forsooth senses and be his ground-out buttonhole in front of others, he senses a profound proscription rendered by a psychologically or emotionally stressful wreck of his selfhood nevertheless he is forsaken with his bubbles. In this affair, he typifies the frenzied vignette of loftiness and ascendancy of pre-combat England.

Hayes' 'The Shrunken Head' delineates all that emblemized in which the narrator gets reduced. No matter how he rebels, a taxidermy cooked him. A possible identity he could be is left. A combination of slow, affectionate, and fire in this noun phrase signifies the process of his switch conformation. He scrimmages against adherence to their abstraction of par much as he cannot skirmish with the volition of his guardian in supervenient. He spies them.

Hayes' 'The Slaughter-House' displays that the narrator avoids the raw deals perpetrated against others foraying into his cogitation and enacts himself invulnerable to undergo woe qua he carries out to the trauma afflicted on the England scouts. Eeriness, dread, and apprehension show up qua ghastliness had come well-nigh to the surface of feeling and was about to burst into flames. This agony expresses great fear, an intense foreboding of the destructiveness of that realm. Through the selected lays, Hayes has a bash at displaying the mental health crisis qua the impact of World Wars.

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