Journal of Language and Literature
Vol. 23 No. 1, April 2023, pp. 89 – 100
DOI: 10.24071/joll.v23i1.5126
Available at https://e-journal.usd.ac.id/index.php/JOLL/index
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

The Psychopathy of John Berryman and Its Application to His Poetry "*Not To Live*"

Budi Tri Santosa
btsantosa@unimus.ac.id
English Literature, Universitas Muhammadiyah Semarang, INDONESIA

Abstract

The phenomenon of psychopathic behavior that occurs in society has unconsciously inspired various forms of art, one of which is poetry. More poets write about their mental illness through indirect expression. Poetry is one of the popular ways to express it. This research aims to analyze the word or phrase in "Not To Live" to find the psychopath of the poem. The approach used in this study is a semiotic approach and uses a qualitative method. Data were collected through observation and repeated readings through heuristic and hermeneutic readings. Data analysis used descriptive qualitative analysis. The results of semiotic research in John Berryman's poetry is that reading heuristics describes how bad the world and life are. That meaning can be seen through simile, metaphor, personification, ambiguity, and contradiction. To show the author's personality, hermeneutic reading shows the feelings of hatred experienced by John Berryman because the world is full of hypocrites and deceit. Matrix, model, and variant in Not to Live can be seen as distorted personality due to the sorrw of his life, and proven by unrhyme matrix in his poetr. The hypnogram of the poetry is when the poet feels how real life is and how to survive. From the semiotic approach, the poem can be seen as psychopathic poetry.

Keywords: *poetry; psychopathic; semiotics; pyschology*

Article information

Received: 27 November 2022

Revised: 26 February 2023

Accepted: 27 February 2023

Introduction

In the modern era, people no longer care about existing social norms, and almost some have no empathy or sympathy (Gulin, 2020; Thompson & Mather, 2013). Psychologists consider the phenomenon a disorder in the social community called a psychopath (Maibom, 2018). Psychopath behaviour is visible, and many people can also be categorized as a psychopath because people have hidden secrets that people do not know if they are psychopath traits (Müller et al., 2005).

The behavior of a psychopath is generally based on one's own and regardless of the social norms in the community (Larsen, 2018).

Psychopathy is a mental disorder characterized by egocentric and antisocial behavior. (Hare, 2006). Psychopaths represent the soul and disease. Psychopaths are distinguished by a number of indicators. Interpersonal, affective, and distorted behavior are examples of these indicators. The phenomenon of psychopathic behavior that occurs in society has unconsciously inspired various forms of art, one of which is literature. It happens because literary works cannot be separated from the authors who created them. The author writes about the phenomenon of psychopathic behavior based on his experience related to psychopaths or the author's imagination that can describe the character of a psychopath.

Learning about psychopaths becomes interesting not because of how people's personalities become the basis of indicators or characteristics of psychopaths but because there are factors, reasons, and backgrounds of a person becoming a psychopath (Blair, 1995; Paulhus & Williams, 2002; Pera-Guardiola et al., 2016). Psychopaths are interesting to use as a theme in a literary work because the story is emotionally draining and stirs the reader's psychology.

Literature and psychology do have a close relationship, indirectly and functionally. The indirect relationship is that literature and psychology have the same starting point, the human psyche. Meanwhile, the functional relationship between literature and psychology is that both are useful as a means to study the psychological state of others. The difference is that in literary works, the psychological symptoms of imaginary humans as characters in the literary work.

This research focuses on sadism and brutality as part of a psychopath. Sadistic is described as behavior committed by a person for pleasure and satisfaction while hurting his victim (Pfattheicher et al., 2021). Meanwhile, brutal acts are crimes that violate laws and social norms. Brutal acts are one of those circumstances that can be categorized as psychopathic. Brutal and sadistic are the same because it tortures their victims equally without guilt (Aiello et al., 2015; Henderson et al., 2014).

Based on this phenomenon, researchers want to compile comprehensive research on psychopaths through one literary work, poetry. At one point or another, literature can describe mental health. In the literature, mental health has been described in many ways. Some works of fiction often shed light on mental illness and its treatment—some of the world's most widely researched writers on mental health. The writer believed that good literary works depended on the author's mental health (Richmond, 2014).

Many poets have written about his mental illness. They struggled with emotional instability and alcoholism until they decided to commit suicide. The poet aims to create literary works based on his mental health condition to express his litigating and thinking. Literature can hide the author's feelings, including mental health (Stuckey & Nobel, 2010).

Every word in the poem always has a hidden meaning that makes anyone guess the meaning of the poem. Riffaterre argues that poetry conveys something indirectly (Riffaterre, 2021). The continuity of expression in poetry is the attraction of poetry compared to other literary works. Indirect delivery intends to create and get the energy of poetry until it feels what is expressed. In addition, it also causes poetic tension, clarifies the purpose, and separates literary works from everyday (Riffaterre, 2021).

More poets write about their mental illness through indirect expression. Poetry is one of the popular ways to express mental illness, and scrutinize the hidden feeling, face, and story (Richmond, 2014). It means poetry can be interpreted as an expression of a person. Poetry gives an expressive face in poetry. Poets do not have to pretend to be others to hide their mental health. Poetry becomes a mental health therapy and reference that literature can be used as a safer way to express, demonstrate, or deal with mental health (Stuckey & Nobel, 2010).

Writing poetry and responding to other people's writings allows individuals to express emotions, validate feelings, define ideas, experience context, and be more aware of personal mental health. Poetry acts as a

catalyst for emotional disclosure by reflecting the emotions experienced by the reader or acting as memories that are then shared (Boone, 2008).

Many types of research about psychopath in literary works (Fitriani, 2019; Lynam, 1997; Potamites et al., 2014). The research found that the author has been under much pressure and oppression from her parents since childhood. It can affect a person's psychological condition, as happened by Amy Elliott Dunne, a psychopath because there is too much oppression in her life. She acts cruelly and has another personality (Fitriani, 2019). However, it just describes her psychopathic identity.

Other researchers found that a poet has six psychopathic behaviors: antisocial, selfish, irritable, dominant, hypocritical, and cruel. Those happen because of the trauma of his childhood. His mother could not express affection to her children, such as kisses or hugs. His parents always fight before him (Astuti et al., 2015). However, this research focuses on how psychopaths release the burden on literary work.

The third previous study was entitled *Freudian Repetition and Restoration in Sylvia Plath's Life, Art, and Death*. This article is written by (Potamites et al., 2014). Unfortunately, this research focuses more on how Sylvia Plath made all her poems obsessed with death and suicidal feelings based on Sigmund Freud's theory. The difference from this study is that this article examines how poets are obsessed with suicide and death but do not focus on psychopathic structures despite using the same object.

Adding the paradigm of a psychopath in literary work, this research uses a semiotics approach to scrutinize the poem to see psychopathic traits. In semiotics, the researchers use Riffatere's semiotics which focuses on four things to reveal the hidden meaning in a poem. First, indirect expression is a concept that indirectly has a particular way of bringing meaning. Poetry conveys one thing with another intent, distinguishing poetry from language. The indirect expression occurs due to displacing, distorting, and creating (Riffaterre, 2021).

The indirect expression has in line with psychopaths. Psychopaths do have a penchant for harm. Antisocial behaviors such as cheating, lying, robbing, stealing, fighting, adultery, and murder are all behaviors that appeal to psychopaths from hidden and indirect.

Second is heuristic and hermeneutic. The first reading stage is a heuristic reading, while the second stage is called a hermeneutic reading (Riffaterre, 2021). Heuristic readings are rhyme readings according to normative, morphological, syntactic, and semantic grammar. This heuristic reading results in an overall meaning according to normative grammar with a first-rate semiotic system (Riffaterre, 2021). The role of hermeneutics in this research focuses on interpreting the words or phrases related to psychopaths. The goal is for the poetry's content always to be meaningful and relevant to address society's problems.

Third is the matrix, model, and variant. The matrix is the source of all meanings in poetry. Usually, the matrix does not exist in the text of the poem. The matrix is then actualized in a model, something is seen in the poem's text. This model can also be said to be the first actualization of the matrix (Riffaterre, 2021). A model is a word or sentence that represents a poem verse. Model explanations are expressed in each line or paragraph's variants. Models and matrices are both variations on the same structure. In other words, poetry develops a matrix into a model and then converts it into variants.

Fourth is that hypogram. The relationship between literary works and others is called a hypogram. Hypogram can also be found by looking at the relevance of literary works to their history (Riffaterre, 2021). Hypogram in creating literary works can include society, historical events, or nature and life experienced by poets. As with any matrix, a hypogram is a space that is the center of the meaning of poetry to be found.

Based on the background, previous studies, and literature review, this research aims to (1) scrutinize the semiotic meanings in John Berryman's poetry, (2) reveal the

structures of psychopathic poetry in John Berryman's poetry.

Methodology

The researchers use descriptive qualitative techniques to analyze data since this research data is a word or phrase. The researchers use words, phrases, or verses to interpret poetry. (Nassaji, 2015). There are two types of data sources: primary and secondary data. The primary data came from John Berryman's poetry collection book, *The Dispossessed* section, with the poem *Not To Live*. Secondary data are journals or articles related to semiotics supporting this research. This research uses a semiotics approach to scrutinize the meaning of poems.

The technique of data collection is close textual reading. The researchers read poetry carefully to understand the meaning and meaning of poetry (Greenham, 2018). Then, the researchers apply semiotic close reading. This technique is researched using Riffaterre's Semiotic of Poetry (Juodinytė-Kuznetsova, 2011). In theory, Riffaterre (1978), stated that four things to note in understanding and interpreting a poem are: (1) an indirect expression, (2) heuristic and hermeneutic (retroactive) readings, (3) matrices, models, and variants, and (4) hypograms. The researchers searched all four in the poetry and repeatedly read to get the hidden meaning of poetry.

In this research, there are several steps of data analysis, such as: understanding the diction of John Berryman's poetry to get a critical relationship between the word and his emotional structure through indirect expression, understanding heuristic and hermeneutic, matrices, models, and variants, and Hypogram, Categorizing understanding into Riffaterre's Semiotic poetry into psychological, and the researcher separate words in poetry that contain psychopathic elements that support poets making poetry.

Results and Discussion *Semiotic*

Meaning in John Berryman's Poetry

Riffaterre's semiotics interprets poetry by paying attention to the system of signs and determining what conventions allow the poem to have meaning through heuristic reading, hermeneutic reading, finding the continuity of expression, finding matrices, models, variants, and hypograms (Riffaterre, 2021). A semiotic approach can examine more details about the communication conveyed by the artwork and how the literary work is delivered to be easily understood (Riffaterre, 2021).

The semiotic process occurs in the reader's mind due to the second reading stage. Before reaching the stage of meaning, the reader must face obstacles at the mimetic level. Literary works begin with heuristic reading, carried out from the beginning to the end of the text. This first stage of reading is referred to as heuristic reading to find the meaning of poetry, while reading is referred to as hermeneutic reading to find the significance of poetry.

There are several compounds found in poetry. A simile is a figure of speech that uses comparison to express similarities between two different things . It is one of the most commonly used figures of speech, and often uses the words "like" or "as" to make the comparison. For example, "He was as strong as an ox" is a simile that compares the strength of a person to the strength of an ox. Similes can be used to express ideas in a more vivid and interesting way than simply using plain language. They can also be used to emphasize a point, add humor to a situation, or create a mental image that is easier to remember than a description in plain language.

Metaphor is a figure of speech used to compare two seemingly unrelated things or ideas. It is often used to make a point or evoke an emotion in the reader. Metaphors can be used to describe people, places, objects, and even abstract concepts. For example, someone might describe a difficult task as "climbing a mountain," or a difficult decision as "walking a tightrope." By using metaphor, the writer can convey an idea in a more vivid and engaging way than simply using facts or details. Metaphor can also help the reader to more easily visualize and understand the concept being discussed.

Personification is a figurative language used to describe human characteristics in animals, plants, objects, or concepts. Rhyme is

Journal of Language and Literature
ISSN: 1410-5691 (print); 2580-5878 (online)

an intermittent sound that occurs both within and at the end of the poetry array. The last one found in this poetry is irony, which is a compound that compares two very different things. Irony is a figurative term that refers to the opposite purpose of reality. (Riffaterre, 2021).

This poem has several semiotic types based on the theory of Riffaterre. *Not To Live* is an ordinary poem, but many meanings support it into poetry that can analyze based on semiotics.

Distorted Personality of Psycopath

Analyzing indirect expressions in a poem can make it easier for the reader to understand the poem's content and know every unusual word in the verse (Austin, 1966). According to Riffaterre, poetry says something but has another meaning. Poetry conveys something indirectly that is called indirect expression.

As a result, semiotics and poetry are linked because the latter is required to understand symbols in his poems, particularly for analyzing and interpreting them. Poems containing symbols representing many realities and vicissitudes of life are considered considerable human significance.

Signs can take the shape of words, images, sounds, symbols, gestures, and objects in a semiotic meaning. Signs do not only 'carry' meanings; they also serve as a vehicle via which meanings are created. Semiotics aids the reader in realizing that meaning is not passively absorbed but only emerges via the active process of interpretation.

Throught indirect expression, the distorted personality of psyschopath can be exposed. A psychopath can say one thing, but it has other interpretation. This hides sorrow, suffering, and pressure(Bucklew, 2013). Then, poetry, full of figurative language, is one of media to hide the true feeling (Lee & Ling, 2004).

The first stanza in *Not to Live* explicitly contain an indirect expression, such as

> *It kissed us, soft, to cut our throats, this coast, (line 1)*

In line one, "It" in this poem is a personification because in line **"**it kissed us," "It" refers to an object that is not alive. It can smell, although it is not clearly described "It." A thing or something described as having a feeling is called personification. The following line also found indirect expression.

> *like a malice of the lazy King. I hunt*
> *& hunt! but find here what to kill?—*
> *nothing is blunt, (Line 2 and 3)*

The phrase **"***malice of the lazy*" is a simile because it exposes something to others. There is a characteristic of simile that is the word **"**Like**."** In some verses, poetry usually not only contains one indirect expression.

> *but phantoming uneases I find. Ghost*
> *on ghost precedes of all most scared us, most (Line 4 and 5)*

Line four (4) is irony because the word "*phantoming uneases*" is a state of concern. That line insinuates the poor people, who still do not get anything despite their efforts. The irony is usually used to mock or satirize situations. Another indirect expression the "*Ghost*" and "*Most*" is rhyme. Rhyme is the use of sounds in poetry to make the poem beautiful. Lines six (6) and seven (7) are the following metaphors.

> *Howls fail upon this secret, far air: grunt, (Line 6)*

The word becomes metaphor because "*howls fail at this secret*" means as bragging or talking and spreading gossip to everyone. The word "howls" likens people, and "secret" is their disgrace, called metaphor.

> *shaming for food; you must. I love the King (Line 7)*

The phrase "*shaming food*" into metaphor because it equates an object with something else without words like or what, which is a hallmark of metaphor**.** As in line six (6), the metaphor in line seven (7) is "*shaming*" to replace the intent of searching. It is a metaphor in the poem *Not To Live*, the personification is found in lines eight and metaphor again in line nine (9).

& it was not I who strangled at the toast
but a flux of a free & dying adjutant:
(Line 8 and 9)

In line eight (8), personification is found in **"***strangled at the toast***"** because it like "*toast***"** as if it can be "*strangled***"** like a living thing. In line nine (9), the phrase "*flux of a free*" is a metaphor because it likens freedom to something that can be followed to be fought for. Not all words or verses in poetry contain an indirect expression, as in line 10, there is no indirect expression.

God be with him. He & God be with us all,
for we are not to live, I cannot wring
(Line 10 and 11)

Although rarely encountered, ambiguity is detected in the word "*wring*" in this poem. The term "*wring*" is illustrated by the character "I," who can do nothing for this life even though it is just a tiny thing that is often done. Ambiguity is a word, phrase, or sentence in a poem with a double or multi-interpretive meaning; even though it is not explained above, it turns out the poem is ambiguous *Not To Live*. In the following line, there is an indirect expression.

like laundry, blue my soul, indecisive thing . . (Line 12)

A simile is found in this line because "like" signifies simile. That line means a very concerning, unmanageable situation, and ignored by the surrounding environment. Almost every poem has an indirect expression simile. The last two lines are still being found as indirect expression metaphors.

From undergrowth & over odd birds call
(Line 13)

The phrase "*Over odd birds call*" is a metaphor because the word "*bird*" refers to something beautiful, free to go anywhere, and calming, but here, the term "*over odd***"** also makes the sound of the bird not attractive anymore.

and who would starv'd so survive? God save the King
(Line 14)

The word "*king*" refers to someone powerful and arbitrary. The metaphor here states that an influential person will always live happily without lacking a single thing.

Indirect expression in psychopathic poetry has different characteristics from other poetry. The choice of words in psychopathic poetry is more likely to depict nature, God, and the self associated with suffering mental problems. The number of indirect expressions is also evidence of emotional instability in the poem.

Psychopath of John Berryman

To understand the psychopath contextually, the researcher employs heuristics and hermeneutics to read the meaning of poetry. The position of heuristic and hermeneutic is to create a process of inter-subjective agreement toward the meaning of the conventional language (Olesen, 2013). Contextual language develops and expands a set of metaphors through intersubjective agreement and convention.

The first line, poem *Not To Live* by John Berryman, is depicted with a very loving and comforting feeling in the word, *"it kissed us".* It means the desires or passions that exist within us. That desire controls us. The phrase "*Kissed us, soft"* means a willingness to love so much. It can be interpreted as the desire to love sincerely. Still, on the one hand, the surface hurts and makes them worry and fear—supported by the inclusion of figurative language that makes the poem more beautiful, which is in the pharse **"***to cut our throats***"** and the tense atmosphere in the word *"this coast".* So if interpreted in this sentence means a situation where the character "I" craves a pleasant life but life provides pain and distress. This can be interpreted as one of the psychopath traits. The persona "I" feel pleasant by cutting the throat. As mentioned by Boccio and Beaver, feeling pleasant in a horrific situation can be apsychopathic personality trait (Boccio & Beaver, 2021).

The phrase *To cut our throats* means to hurt slowly which makes anyone tormented. The phrase *This coast* is where we can feel calm and at peace and fear the great things that can kill us. *It kissed us, soft, to cut our throats; this*

coast means the desire in us, the desire to love sincerely; the feeling is very soft and comfortable to feel, but that desire, if too great, can torture us kill slowly. However, in that desire, we can feel peace of mind, but on one side, if the passion continues to be left and master ourselves, can cause worries and worse circumstances. It refers as an unenabled human desire that existed from birth. Desire or willingness to love and hurt.

The word "*King*" in line 2 means a trait or character that requires a person to be selfish and arbitrary. Despite already knowing the circumstances, the character 'I' do not care even if it had to be selfish and arbitrary. Selfish and arbitrary consider a trait of a psychopath (Arnett, 1997). 'I' continued to feel it in order to survive. It is explained in the line *"like the malice of a lazy King. I hunt"* to clarify the situation, the presence of the phrase's figurative language becoming meaningful.

The word *Malice* means something terrible and detrimental. Malice is a desire that exists in humans. This trait can harm others and oneself, meaning this desire is the same as neither ego nor superego can control. In the sense of *King*, a lazy king has power and cannot be about his desires and arbitrary. The word *Lazy* means someone who does not care about anything to achieve his desires and justify various ways. Therefore, *Lazy King* can be interpreted as a sinful desire for something, and nothing can stand in the way of it, no matter what happens, the desire must be realized even though it has to sacrifice the feelings of others. *Lazy King* refers to an evil desire and does not care about anything to make it happen.

The word *"hunt"* means to seek something to survive for those who have no power. *"but find here what to kill?—nothing is blunt,"* in the word *"what to kill"* means nothing to find, eat and survive. The word *"nothing is blunt"* means everything is in vain; even though it has done anything, nothing is obtained and only vanity.

Line *I hunt & hunt! But find here what to kill*, which means chasing something very persistently, but when the "I" figure realizes it does not know what is being pursued or tried, I do not know what to give and sacrifice for great desire. All that is desired turns out to be just a desire without making it happen, that is depicted in *Nothing is blunt*. The line *I hunt & hunt! But find here what to kill? Nothing is blunt* is something we want, and we pursue it with effort and sacrifice of many things, but at one time, we realize that all our desires will not be recognized even though many have been sacrificed. Only desire alone will not be realized. In that context, the Ego plays a role in stopping can be seen in the word *nothing is blunt.*

The second and third lines have the meaning of life that is passed just to find food, if you want to survive must be able to be selfish and arbitrary, even though it has behaved so not necessarily get something.

All psychopathy personality found is haunting anxiety (Greenacre, 2013). The character 'I' tries to explain what makes humans frightened: the guilt that always haunts, the worry for the future, and the life that is always imagined. It is in the line *"but phantoming uneases I find. Ghost".* The word *"gosh"* is interpreted as worries or unsettling circumstances. In the fifth line, the word *"ghost"* represents the phrase *"on ghost precedes of all most scared us, most",* which means worry is the scariest thing for any human being to feel. The fourth and fifth lines can be interpreted as only the excitement or worry of life when these feelings are the ones that scare them the most.

The phrase *Phantoming unseases* refers to uncomfortable feelings. Anxiety arises because the person fears his own shadow. This state becomes the nature of a restless person, who always thinks something great will happen. When a desire is not realized, then the anxiety of wanting to make it happen always looms like a ghost or spirit that follows. The word *Ghost* is interpreted as something that always overshadows and makes fear that finally suppresses from the word *unseases* to master feelings. In this phrase, the poet wants to illustrate that the desire he hopes for cannot be realized and makes him uneasy, always overshadowed and afraid that everything is not what he expected.

In the phrase *"we fled",* they are fleeing the looming worries. To survive despite their worries, they must do whatever it takes

despite spreading shame and shamelessly throughout the city in the phrase *"how is fail upon this secret, far air: grunt"*. The shame is described in the word '*Howls fail upon this secret*.' Some compounds make the atmosphere in the sentence feel alive.This sentence means the absence of shame for life to survive despite having to open up about your disgrace and put aside worry.

The words *We fled* means running away from what's looming. Because anxiety always looms, the poet wants to convey that he avoids or escapes from the anxiety. The line *Howls fail upon this secret* means that the desire is felt to reveal something but is held back by circumstances. The secret is interpreted as hidden but in howls so that the secret is spread throughout the place like the word *Grunt*, which people always do. In other words, the line *we fled howls fail upon this secret, far air: grunt*, boasting of his wishes at being forced by circumstances that make him scared by the perceived Ghost for survival. This sentence is included in the psychological that means his desires that should not be boasted but in the talk to survive.

On the seventh line *"Shaming for food"* is depicted with everyone having to dare to take risks to survive. The word *'I love the king'* they like selfish and arbitrary nature like a king because of these traits that make them able to survive in this world. The line *"shaming for food; you must. I love the King"* means that to survive, everyone must take risks and behave like a selfish and arbitrary king in this world that will survive.

The phrase *Shaming for food* is a situation in which a person does anything to survive to make ends meet. The word *Shaming* means a person can embarrass himself even if he has to reveal his wishes or secrets. The word *Food* means something that must be done by humans or basic needs that must be met. The words *You must* it can be interpreted as looking for food is an obligation or a necessity even though it must embarrass yourself and because of need or commitment no matter what way. The line *I love the King, King* is defined as a selfish, bossy, and controlling nature. I love the King means that despite its terrible nature, it is still liked and done because of that trait that encourages it to get food.

In a state of survival, everyone attacked each other to get food. It is found in the word *"strangled on toast".* The word strangled means something is done to hurt, something that makes you lose your breath. At the same time, toast here means food that people are contesting. This sentence implies someone who must be selfish, arbitrary, and bossy to survive for food, even if they have to embarrass themselves. The desire to stay makes a person not think long to do anything.

For someone who is only a maid or a lowly person, freedom becomes something that anyone wants to have in the word *"but a flux of a free & dying adjutant".* To get food, you have to have freedom. The atmosphere in this sentence was somber. The phrase *A flux of a free* means adapting to a new environment or situation, which makes anyone want to feel it. Although the following freedom, there is also the word dying adjutant which means we are all just servants or someone assigned to escort. Even though we feel the space, we remain bound by the fear that makes dying, and we are only lowly people trying to survive wherever we go without realizing God is always with us all wherever we are, many of us do not believe that prefer life. This word describes a strong Ego, the desire to be free but bound by fear and lack of power because they are self-conscious that they are only inferior people.

In a state of fear and distress, even though nothing went well, they were always convinced that *"God be with Him. He and God be with us all".* Combining the eighth, ninth, and tenth lines means that anyone who wants to survive must be able to fight and take risks because only people with degrees can quickly get everything. For lowly people to be free can not be done, especially for food must eliminate the sense of humanity despite knowing God is with all of us but the concern about living is there.

The word *"For us, it's not for our lives"* means to survive, and incompetence robs us of our freedom. Sad feelings are ignored, and no one cares about us, making someone always survive. Life is only for eating and drinking without meaning. The word *"I cannot wring"*

means that even simple things usually done for them cannot be done because there is no freedom because life does not belong to them. The phrase *For we are not to live* means a situation where we eat and drink without meaning; even though we still eat and breathe, life cannot be controlled as we wish. The word *I cannot wring* means wanting to seize or do everything of your own accord, but there is a word that *cannot*, which means it cannot be done even if you are going to do something you usually cannot.

The phrase **"***like laundry, blue my soul—indecisive thing***."** Deep sadness and fear for a future to live is ignored by those with power; those people are just dirty and smelly people begging for food. In lines eleven and twelve, this means to do a simple thing they cannot do because there is no power. The sadness and worry felt is only ignored by those who have power. They are set aside and considered dirty and smelly.

On line thirteen (13) is the phrase "*From the undergrowth,"* meaning from a bad place and invisible to people. The phrase *"& over odd birds call"* means the voice of life calling them to fight and defend against those in power. On the phrase *"and who would starv'd so survive?"* It means questioning who will survive in this world, whether those considered inferior or those with power. It is still the one with the power that God will save under any circumstances. It is in word **"***God save the King".* In this last line, it is explained that the lowly must fight against those in power in order to survive but the fact is that God still gives more life to those in power.

The phrase *from undergrowth* means from a place that people have never found, a filthy home. The phrase *Odd birds* represents a call about life that they think is an unpleasant call. The phrase *survive it* means a battle with destiny, to capture who will survive in a state of hunger, whether we or the King, but on the one hand, the words *God must have saved the King*, saved those in power, and had authority. In the sentence, the word *starv'd* means a need that must be met. Still, these needs can be met if we survive. This sentence means that even in the worst of circumstances, God will still save those who have power from lowly people like them.

Hermeneutic reading in the poem *Not To Live* tell the story of the poet's psychiatric condition. The poet was distressed to the extent that he felt that his life was only for eating and drinking. The difficulty also made the poet feel the urge to do anything to eat and drink, even though he had to face death. Among the sorrows that plagued him, the poet was always haunted by the worry of not surviving and fighting against those who had power and undoubtedly had a better life.

The Ambiguity of John Berryman Inner Feeling

The text in poetry is an alteration of the matrix. The matrix is the motor or generator of a text in poetry, while the model determines how it is acquired and developed. So after finding the matrix, it will be developed by the model. The matrix is the keyword for interpreting the concretized poem.

With these stages, the researcher wants to validate the interpretation from a heuristic reading of the poem, so there will be a more precise meaning. A model is a word or sentence representing a poem's stanza. Meanwhile, a variant is a form of elaboration of the same structure as the model. It is said that the matrix, model and variant are the development of poetry. Poetry is the development of a matrix into a model then transformed into variants. The matrix is the source of all meanings in the poem (Riffaterre, 2021).

In poetry *Not To Live,* which becomes the matrix of poetry, the poet feels deep distress. This feeling is the poet's experience. A feeling of concern about the life felt by the poet, and how the poet faces this life. Struggling to survive life is a profound effect for the poet. He had to fight for food despite having to do anything and sell his life. Life remains unfair to poets, there is always a differentiator of social status between human beings. The people with power and ordinary people seem to be striking the difference. To get food for the sake of life man must risk everything he has because God will only save those with power. The little people will never be seen.

In addition to the matrix, there are also models and variants. A model is a word or

sentence representing a verse in a poem or as the first actualization of a matrix. The model in this poem is the struggle for survival, While the variants in this poem are: (1) The poet's life feels like giving good but, in reality gives terrible things. A life that makes him feel fear and worry that is continuously haunting to face tomorrow. It's in the first line to five. (2) Haunting anxiety terrifies poets, and is forced to do anything to survive and get food. It's in line six to ten. (3) The lousy life and restlessness of the poet's heart despite doing anything to survive, but still the ones who get a better life are the ones in power. Revealed in line eleven to fourteen.

The Root of John Berryman Pyschopathy

A hypogram is the setting for creating a literary work that covers the state of society, events in history, or nature and life experienced by the poet. In Riffaterre's theory there are two types of hypnogram: potential hypnogram and actual hipograms. A potential hypnogram is a hypnogram that appears in a literary work, all forms of implications of the meaning of language understood from a literary work. In contrast, the actual hypnogram is the relationship of literary works with things outside the literary work.

In the poem *Not To Live*, the hypnogram describes the matrix that is the bitterness of life. The poet describes how life is challenging to live. Life demands to keep fighting and racing for food. It does not matter if people must be insulted by more powerful people. The actual hypnogram of poetry is the setting for the creation of this poem, a time when poets had to fight to survive. The poet created this poem in 1953. At that time, the poet created this poem in honor of his fellow poet named Anne Bradstreet, because the poet felt that Anne and he had almost the same life story. This poem is taken from the poet's life experience, where he fought for food, survival, Visible to the rich and poor, and how the poor must die in order to survive, the poet believes that the world is unfair because only the rich can survive. In other words, the background to making the poem *Not To Live* is the psychic condition experienced by the poet when this poem is made, which is when the poet feels how real life is and how to survive.

Conclusion

The poem, analyzed using Riffaterre's semiotic theory, looks at the form of poetic discontinuity and unity of meaning. Using several stages of theoretical work, namely indirect expression to look for the distorted personality from hiding the real feeling. Then, the heuristic reading which only looks at the poem's structure, hermeneutic looks for the elements that make up the poem to get the unity of meaning and uses matrices, models and variants, and finally is a hypnogram. The first reading with the grammatical heuristic stage and continued with the hermeneutic stage of searching for meaning and Matrix in the poem *Not to Live* generally describes sorrow, pain, fear of love, hope, and violence. The variant of the poem that is emphasized is in the first stanza which covers the core. The model in this poem in general is that when we love the right person, it will make us better while loving the wrong person, love will kill the lovers. The hypnogram in this poem is motivated by the expression of feelings told through violence and pain.

It can be concluded that the poem *Not To Live* is a poem that contains psychological aspects experienced by poets. The poem is images of the poet's feelings and past. Research on the personality structure of the Id, Ego, and Superego experienced by poets yields the conclusion. This poetry whose character's personality structure is in line with the ultimate function of the normative superego principle. The pressure of the desire and needs of the Id structure can be channelled by the working system of the ego structure that is successfully calmed by the superego balancing principle. In the poem *Not To Live,* the id's desire is dammed by the Ego and produces the ego's desire but cannot reach the superego, so the dominant ego in the poem is when the need to eat must be met based on circumstances not based on desire. The id's passionate impulse to be channelled in the Ego system. The strong desire to hate the world does not go as it once did, so wild emotions fill the poet's self.

References

Aiello, V., Amore, M., Nuvoli, G., & Saleh, F. (2015). Feel the Feelings. *European Psychiatry*, *30*. https://doi.org/10.1016/s0924-9338(15)31094-4

Arnett, P. A. (1997). Autonomic responsivity in psychopaths: A critical review and theoretical proposal. *Clinical Psychology Review*, *17*(8). https://doi.org/10.1016/S0272-7358(97)00045-7

Astuti, S. I., Arso, S. P., & Wigati, P. A. (2015). PERILAKU PSIKOPAT TOKOH UTAMA DALAM NOVEL "PSYCOPAT DIARY" KARYA VASCA VANNISA Ayu. *Analisis Standar Pelayanan Minimal Pada Instalasi Rawat Jalan Di RSUD Kota Semarang*, *3*.

Austin, A. (1966). T. S. Eliot's Theory of Personal Expression. *PMLA/Publications of the Modern Language Association of America*, *81*(3). https://doi.org/10.2307/460816

Blair, R. J. R. (1995). A cognitive developmental approach to morality: investigating the psychopath. *Cognition*, *57*(1). https://doi.org/10.1016/0010-0277(95)00676-P

Boccio, C. M., & Beaver, K. M. (2021). Psychopathic Personality Traits and the Risk for Personal Victimization. *Journal of Interpersonal Violence*, *36*(13–14). https://doi.org/10.1177/0886260518824658

Boone, B. C. (2008). The impact of poetry therapy on symptoms of secondary posttraumatic stress disorder in domestic violence counselors. *Dissertation Abstracts International: Section B: The Sciences and Engineering*, *69*(1-B).

Bucklew, J. (2013). The paradigm for psychopathic and deviant personality. In *Paradigms for psychopathology: A contribution to case history analysis.* https://doi.org/10.1037/14170-006

Fitriani, Y. (2019). Analysis of Psychological Aspects of The Main Character in Movie "Joker" Based on Sigmund Freud Theory. *Humanitatis*, *6*(1).

Greenacre, P. (2013). Conscience in the psychopath. In *The Mark of Cain: Psychoanalytic Insight and the Psychopath*. https://doi.org/10.4324/9780203779958-10

Greenham, D. (2018). Close reading: The basics. In *Close Reading: The Basics*. https://doi.org/10.4324/9780203709979

Gulin, W. (2020). Empathy in Social Relations of the Modern World. *21st Century Pedagogy*, *4*(1). https://doi.org/10.2478/ped21-2020-0001

Hare, R. D. (2006). Psychopathy: A Clinical and Forensic Overview. In *Psychiatric Clinics of North America* (Vol. 29, Issue 3). https://doi.org/10.1016/j.psc.2006.04.007

Henderson, L., Gilbert, P., & Zimbardo, P. (2014). Shyness, Social Anxiety, and Social Phobia. In *Social Anxiety: Clinical, Developmental, and Social Perspectives: Third Edition*. https://doi.org/10.1016/B978-0-12-394427-6.00004-2

Juodinytė-Kuznetsova, K. (2011). Architectural Space and Greimassian Semiotics. *Socialinių Mokslų Studijos*, *2236*(III/4).

Larsen, R. R. (2018). Pathologizing evil a critique of modern psychopathy research. *Dissertation Abstracts International Section A: Humanities and Social Sciences*, *78*(11-A(E)).

Lee, C., & Ling, A. (2004). Sylvia Plath: The Feminist or the Psychopath? Reading the Psyche and Text in Poetry. In *Journal of Language and Literature* (Vol. 3, Issue 1).

Lynam, D. R. (1997). Pursuing the psychopath: Capturing the fledgling psychopath in a nomological net. *Journal of Abnormal Psychology*, *106*(3). https://doi.org/10.1037/0021-843X.106.3.425

Maibom, H. L. (2018). What Can Philosophers Learn from Psychopathy? *European Journal of Analytic Philosophy*, *14*(1). https://doi.org/10.31820/ejap.14.1.4

Müller, J. L., Schwerdtner, J. A., Sommer, M., & Hajak, G. (2005). "Psychopathy" - Actual results of severe dissocial personality disorder. In *Nervenheilkunde* (Vol. 24, Issue 8). https://doi.org/10.1055/s-0038-1630003

Olesen, H. S. (2013). The societal nature of subjectivity: An interdisciplinary

methodological challenge. *Historical Social Research*, *38*(2).

Paulhus, D. L., & Williams, K. M. (2002). The Dark Triad of personality: Narcissism, Machiavellianism, and psychopathy. *Journal of Research in Personality*, *36*(6). https://doi.org/10.1016/S0092-6566(02)00505-6

Pera-Guardiola, V., Contreras-Rodríguez, O., Batalla, I., Kosson, D., Menchón, J. M., Pifarré, J., Bosque, J., Cardoner, N., & Soriano-Mas, C. (2016). Brain structural correlates of emotion recognition in psychopaths. *PLoS ONE*, *11*(5). https://doi.org/10.1371/journal.pone.0149807

Pfattheicher, S., Lazarevic, L. B., Westgate, E. C., & Schindler, S. (2021). On the Relation of Boredom and Sadistic Aggression. *Journal of Personality and Social Psychology*, *121*(3). https://doi.org/10.1037/pspi0000335

Potamites, P., Tan, P. J. B., & Yao, H. M. (2014). Freudian repetition and restoration in Sylvia Plath's life, art, and death. *Mediterranean Journal of Social Sciences*, *5*(3). https://doi.org/10.5901/mjss.2014.v5n3p618

Richmond, K. J. (2014). Using Literature to Confront the Stigma of Mental Illness, Teach Empathy, and Break Stereotypes. *Language Arts Journal of Michigan*, *30*(1). https://doi.org/10.9707/2168-149x.2038

Riffaterre, M. (2021). Semiotics of Poetry. In *Semiotics of Poetry*. https://doi.org/10.2979/semioticsofpoetry

Stuckey, H. L., & Nobel, J. (2010). The connection between art, healing, and public health: A review of current literature. *American Journal of Public Health*, *100*(2). https://doi.org/10.2105/AJPH.2008.156497

Thompson, K., & Mather, R. D. (2013). Book Review: A Personality for Modern Living. *Evolutionary Psychology*, *11*(1). https://doi.org/10.1177/147470491301100111