

CHAPTER I INTRODUCTION

The first chapter of the thesis is an introduction which consists of background of the study, identification of problems, scope of problems, research questions, objectives of the research, significance of the research, the sequence of research, previous studies related to this research, and the theoretical background of this research.

1.1. Background of the Study

Literature has long contributed to the development of culture. Throughout the mankind history, literature has been integrated into aspects such as language, myth, and identity. Historically, poetry has existed as the oldest literary genre in the history of human civilization. The epic form is the most classic type; from classical Greek civilization, such as the works of Homer; to the most local, such as *La Galigo* from the Bugis. Not only great civilizations, but many ethnic groups also continue to maintain their literary traditions as an effort to conserve collective values, beliefs, and ideologies. In this way, they also maintain the manifestation of their identity as continuation to exist in space and time.

Therefore, literature does not arise solely from a cultural nothingness. It contains inseparable realities, such as socio-cultural reflections of a period, event, or group of people. It could even reveals the social conditions of society at a certain time, through an understanding of the social situation, beliefs, ideology, and expectations of society that reflects. This role may have become crucial tradition and passed down unconsciously through generations on its own importance. Every new poets come and goes, born and dies, in the urge of creativity, to construct, reconstruct or even deconstruct their own social reality. The arrival of these unrest certainly comes from the poets' ideal expectations and destructive desires which are contrary to the surrounding reality. Thus, literary works are the product of an imaginative and reflective process; a vessel for expressing feelings or expressions, conveying thoughts or ideas, provoking criticism, and conveying messages.

For example, indigenous American tribes have survived through oral literary traditions by continuing the stories of their ancestors. Of course, each tribe's mythology is slightly distinct with each of its own unique characteristics. Generally, in their tradition, myths are considered the most sacred truths to those among whom they originate. Myths become the authentic way to explain how the world, people, and all things came to exist, and how order, or the cosmos, was established from disorder or chaos (Grantham, 2002). Thus, the balance between humans and nature is sacred to Indigenous American beliefs. In most creation stories, nature is often depicted as a greater entity than humans, usually in the form of spirit or an animal.

Through the symbolism of myths, legends, or folklores such as these, a culture thus becomes acquainted with a system of signs. The literary heritage present in a culture is naturally formed from the sign systems within its respective linguistic spaces. Roland Barthes, in his essay "Myth Today" further reveals:

"A tree is a tree. Yes of course. But a tree as expressed by Minou Drouet is no longer quite a tree, it is a tree that is decorated, adapted to a certain type of consumption, laden with literary self-indulgence, revolt, images, in short with a type of social usage which is added to pure matter." (Barthes, 1991, p. 107)

Although Barthes intended his thought on myth as a development of Saussurean semiotics, it is possible to interpret that he extended the meaning of myth to encompass the sign systems of modern urban society. Since time immemorial, myths have conveyed not only ancestral stories but also the vessel for values, beliefs, and ideologies of a particular culture.

Joy Harjo's poetry, for example, depicts the tradition of passing down ancestral stories. Through retelling the history of her identity, Joy Harjo presents a distinctive poetics of war, trauma, grief, spirituality, land, nature, colonialism, and even the women empowerment in the struggles of indigenous peoples. Joy Harjo is known as one of the poets from the second wave of Indigenous American Renaissance literary movement, which coincided with the popular struggles of indigenous people throughout United States—fueled by the intersectionality of the struggles of minorities of color in the Civil Rights Movement throughout

the 1960s and 1970s (Mochizuki, 1997). Joy Harjo herself is deeply rooted in her identity as a Muscogee (Creek), one of indigenous tribes from southeast America.

Joy Harjo also became the first indigenous American to receive the 23rd United States Poet Laureate from 2019 until 2022, a national recognition of poets from the American literature canon. Harjo's first volume of poetry was published in 1975 as a nine-poem chapbook titled *The Last Song*. These early compositions, set in Oklahoma and New Mexico, reveal Harjo's remarkable power and insight into the fragmented history of indigenous people. In an interview about her poetry, she argued:

"I feel strongly that I have a responsibility to all the sources that I am: to all past and future ancestors, to my home country, to all places that I touch down on and that are myself, to all voices, all women, all of my tribe, all people, all earth, and beyond that to all beginnings and endings. In a strange kind of sense [writing] frees me to believe in myself, to be able to speak, to have voice, because I have to; it is my survival." (Poetry Foundation, n.d.)

Looking back to the period before Joy Harjo's poetry, the socio-political climate of United States at the time was a massive civil struggle among students and intellectuals, specifically in the 1960s. Numerous issues were discussed, such as racial discrimination, the Vietnam War, gentrification, and property privatization. Racial discrimination became a major phenomenon for Indigenous Americans because it was a continuation of a new form of white European colonialism since Columbus set foot on the Turtle Island continent. Since the 17th century, indigenous American tribes had experienced displacement by European colonizers who sought to occupy and arbitrarily take over tribal land and forests. While the common spiritual belief of indigenous Americans was a sacred reverence for nature, tribes from North America also formed alliances with each other, taking up arms for insurrection, as in the series of American Indian Wars. Thus, the sacred spiritual belief was also inevitably crushed by industrialization that those white settlers brought in, which directly threatened Indigenous American culture.

Joy Harjo seeks to recount this long historical silence. Amidst the persistent colonial narrative, Harjo's poems seem to seize the linguistic space and create their own voice from the wounds of her ancestors who have lost their space. It's also interesting to look back at 1970, when an organic initiative emerged from the activism of indigenous American students and scholars, the First Convocation of American Indian Scholars, a cornerstone of the pioneering field of Indigenous American studies in academia. This effort undoubtedly represented a decolonization of indigenous culture in order to preserve values and beliefs, and achieve identity autonomy. Of course, this is also the same spirit that Joy Harjo also wants to embody through her poetry.

From these insights, the researcher became particularly interested in Joy Harjo's poems. Roland Barthes's semiotic theory can be likened to relevant equipment for diving the depths of American literature and exploring the silenced voices of indigenous American people. The researcher also noted the absence of this discourse in English Literature studies at Hasanuddin University, which further motivated this thesis. Among the existed studies on Joy Harjo's poetry, most only revolve around specific aspects in her poetry such as nature, spirituality, history within the general landscape of indigenous American culture. Unfortunately, not many studies focus specifically on Muscogee cultural landscape reflected in Joy Harjo's poems, a manifestation of the poet identity. The use of Barthesian semiotics in analyzing Joy Harjo's poetry can also be said almost non-existent. These gaps then become the main target of this research through analyzing Joy Harjo's selected poems, consist of several titles such as, "Tobacco Origin Story," "Let There Be No Regret," "The Road to Disappearance," "Cehotosakvtes," "Granddaughters," and "Memory Sack."

1.2. Identification of Problems

From the background of study above, researcher has identified several problems existed:

- 1.2.1 Joy Harjo's poems majority include the representation of indigenous people of America. Unfortunately, it is very little known which specific tribe's cultural landscape it represents in her poems.
- 1.2.2 As a Muscogee member herself, not much is revealed about specific Muscogee cultural symbols from her poems.
- 1.2.3 The unfamiliarity of specific Muscogee cultural symbols in her poems naturally creates obstacles for non-indigenous readers to fully understand their meanings.

- 1.2.4 Not only thematically, but Joy Harjo's poems stylistically rich in storytelling and myth. However, this style is not well known for its connection to the Muscogee heritage literary tradition.

1.3. Scope of Problem

Based on the problems that has been identified, this study only focuses to identify the Muscogee cultural symbols and it's meaning in Joy Harjo's poems. Moreover, this study also aims the relation between the symbols and its signification to investigate the ideological implication in and in between those poems. This demarcation's goal is to understand comprehensively the Muscogee cultural landscape and its relation to the Joy Harjo's poems.

1.4. Research Questions

- 1.4.1 What are some Muscogee cultural symbols found in Joy Harjo's poems?
 1.4.2 What do these cultural symbols mean in Joy Harjo's poems?
 1.4.3 What do these cultural symbols and its meaning implied ideologically?

1.5. Research Objective

Based on the problem formulation above, the objective to be achieved in this research is to find out Muscogee cultural symbols, their meanings and the ideological implication from Joy Harjo's poems.

1.6. Significance of Research

The result of this research was expected to contribute both theoretical and practical significance for the development to literary study.

1.6.1 Theoretical Significance

Theoretically, this research is useful as a transformation of information and knowledge of literature in general. Furthermore, it may provide information, sources of knowledge, and expanded insight, specifically the Muscogee cultural landscape discourse reflected in Joy Harjo's poems. Additionally, this research also provides theoretical benefits in the form of patented theory development in literary studies.

1.6.2 Practical Significance

Practically, this research can be an additional reference for literary researchers who are focusing or at least relevant to the same object or approach. It is hoped that the results of this research will become a mandate from the world of literature that can be applied in life, especially regarding the indigenous knowledge, which of course will continue to be relevant in human life.

1.7. Sequence of Research

This research consists of four chapters. It begins with first chapter that explains introduction including background, identification of the problem, scope of problem, research questions, objective of the research, significance of the research and sequence of the research, literature review which will provide previous related studies, and theoretical construction for the topic of this research. Next, second chapter contains research methodology including research design, source of the data, technique of collecting data and technique of analyzing data. Then, the third chapter contains the elaboration related to finding of investigation. This chapter is the main chapter of this research where the finding's analysis will be discussed. Lastly, the fourth chapter describes the final conclusion and suggestion for sustaining further study.

1.8. Previous Studies

To support this research, the researcher mapped various preceding studies that relevant to this topic. The relevance of these studies was measured by the similarity of the object, alignment of the issues, and the applied theory. Based on the search, three relevant studies were identified: ElBably (2023), Medbjær & Fahem (2022), and Faiz et al. (2025).

In ElBably's (2023) research entitled *In Quest of a Mythopoetic Native American Subjectivity: Joy Harjo's Poetry*, the researcher examines several of Joy Harjo's poems published in *In Mad Love and War* (1990) and *She Had Some Horses* (1983) referring to the perspective of indigenous feminism and Gerald Vizenor's concept of 'survivance' as the main theoretical framework. Using qualitative research methods, this paper focuses on the use of mythology in Joy Harjo's poems and analyzes how the poet reclaims the broken ties with her homeland as a means to strengthen the position of Native American women as

sovereign subjects in the middle of hegemonic white Anglo-American Western colonial narrative. The results reveal that Joy Harjo's poems are intertwined within the metaphysical space of Muscogee mythology and other cultures, representing the socio-political issues she wishes to address, such as: her indigenous identity, her position as a sovereign woman, her connection to fellow creatures, nature, Indigenous traditions and myths, her traumatic past, and her hope for a better future. Thus, her poems significantly proclaim decolonization and act as a counter-narrative in opposing white colonial narratives as well as an encompassing affirmation of her own culture.

In another study, such as that conducted by Medbjer & Fahem (2022), entitled *Eco-Marxism, Deep Ecology and Wilderness in Joy Harjo's Selected Poems: An Ecocritical Reading*, researchers attempted to analyze the form and content of Joy Harjo's poems by referring to the poet's cultural background. The poems examined in this study were selected from three different poetry collections by Joy Harjo, such as *A Map to the Next World* (2000), *Conflict Resolution for Holy Beings* (2015), *How We Became Human: New and Selected Poems* (1975-2001). This study uses ecocritical theory as a main framework with the support of various derivative approaches such as ecomarxism, deep ecology, and wilderness. The results of this study showed that Harjo's poetry contains an ecocentrism paradigm to contribute to reconnecting humans with nature, whilst also criticizing the capitalist system as the cause of human alienation from nature through consumerism. Other results found in Joy Harjo's poems are aspects of self-realization, bio-centric egalitarianism, and wilderness as counter-paradigms to anthropocentrism in order to create a better understanding of how all living things must work together to sustain life on earth.

Then, the third study by Faiz et al. (2025) entitled *The Concept of Love in Nizar Qabbani's Qamus Al-Ashiqin: a Semiotic Analysis Based on Roland Barthes' Theory of Myth in Arabic Culture* attempt to analyze and discuss the representation of love in Nizar Qabbani's poem anthology *Qamus Al-Ashiqin* (1981) with an emphasis on its mythical layer in the context of Arab culture. By using the qualitative descriptive method and textual analysis, the research explored the selected poem with the framework of three system of meaning (denotative-connotative-myth) which was based on Roland Barthes's semiotic theory. The study itself showed Nizar Qabbani's poem presents love not only as a personal emotion but also as a cultural ideology, which often embodying sacrifice, longing, and transcendence. The mystical meanings contained in these poems reflect broader Arab cultural values regarding love.

Based on the description of these relevant studies, the differences and similarities with this study can certainly serve as support and comparison in completing this discourse. The difference between this study and those by ElBably (2023) and Medbjer & Fahem (2022) lies in the alignment of issues and the theoretical framework. ElBably's (2023) study focuses on representation, while Medbjer & Fahem's (2022) focuses on environmental issues. Meanwhile, the similarities lie in the object of study, namely Joy Harjo's poems which were using various title and collection book sourced. However, object of this study specifically differ in selected poems' title which is used as primary data from the latter studies. Thus, there are several overlapping results from this research problem. As a further note, these two studies do not focus on the Muscogee cultural landscape and are not based on Roland Barthes's semiotic theory. In comparison, this study focuses more on aspects of Muscogee culture that appear specifically in the form of symbols, their meanings and their ideological implication.

Meanwhile, the difference between this study and Faiz et al.'s (2025) study lies in the object of study: Faiz et al. (2025) examined poetry from the anthology *Qamus Al-Ashiqin*, a work by the renowned Syrian poet, Nizar Qabbani. However, the similarity lies in the theory used in this study. The concept of orders of signification (denotative-connotative-myth), based on Roland Barthes' semiotic theory, serves as the primary theoretical framework in both studies. Furthermore, both studies focus on cultural aspects, albeit in different geographic contexts and with different representations of issues.

1.9. Theoretical Background

A theoretical background is a theoretical foundation that serves as a guide or reference in conducting research. It plays a role in providing understanding and conceptual foundations relevant to the topic being studied. In this research, the following theories were used:

1.9.1 Semiotic

Etymologically, semiotic derives from the Greek word *semeion*, which means sign. The term semiotic was introduced by Hippocrates, the inventor of Western medical science, such as the science of

symptoms. The phenomenon, according to Hippocrates, is a Greek *semeion* for a 'mark' or 'sign' physically. Thus, a sign is something that represents *something*. In this case, the signs are all about things created as a form of delivering information that has a certain meaning so that it is communicative. Furthermore, Sobur (2003) argues semiotics defines that the phenomenon of social, society and culture as signs. Semiotics, or the study of signs and meaning, could help to understand how symbols are used in various contexts and how these symbols' meanings are based on specific cultures. According to Hoed (2014), sign is a formed symbol because of the consideration of its meaning based on social agreements within a society.

In semiotics, the figure well known as the founder of this study of signs is Charles Sanders Pierce, an American social scientists and philosopher. Pierce developed the concept of semiotics in the field of philosophy through his philosophical reflection. Pierce differentiated signs into three main components: *representamen* (the sign itself), *object* (what is represented), and *interpretant* (the understanding of the sign). As it explains, a word is one of type of sign (*representamen*). At the same time, the *object* is what the sign points to. Ultimately, the *interpretant* is a sign that exists in an individual's mind regarding the object that a sign refers to. When the three elements of meaning engage in an individual's mind, the object's meaning will emerge and be symbolized by the sign. The key aspect of this semiotic process is how meaning emerges from a sign when it is used by an individual during communication

Besides Pierce, Ferdinand de Saussure was a prominent figure in semiotics. Ferdinand de Saussure was a Swiss linguist. Unlike Pierce, who focused on philosophy, Ferdinand de Saussure focused on semiotics within the field of linguistics. Ferdinand sees signs as consisting of two sides, namely the *signifier*, the physical form of the sign, and the *signified*, the meaning of the sign in the form of a concept or idea of the sign itself. Existence of Saussure's semiotics is relation between signifier and signified based on convention, known as signification. Saussure defines semiotics as study of sign in human social life. It means that sign and the meaning behind it are formed in social life. In conveying messages, an individual employs symbols to convey the significance of an object and others will perceive that sign. For Saussure, the term *referent* is used to describe an object. Nearly identical to Peirce's *interpretant*, Saussure cites to referent as an extra component in sign procedure.

1.9.2 Roland Barthes' Semiotic

Roland Barthes is recognized as a significant figure in modern semiotics. He was a poststructuralist philosopher from Europe who contributed to the field of semiotics. The ideas of Ferdinand de Saussure became a primary reference point for the development of Barthes's thoughts and concepts within semiology, which he applied in cultural studies and postmodern philosophy. As a result, Barthes's theory is closely linked to Saussure's, which more accurately defines the study of signs as semiology, in contrast to the term semiotic used by Pierce. In Barthes's framework, semiology is breaking down the way human language interpret the things fundamentally. Interpretation implies that objects convey not just information but also form a structured system of sign. In essence, when a person observes an object, that object attempts to communicate by conveying meaning.

Roland Barthes concentrated on the use of semiotics to examine various elements of language and society, along with the signs that arise within their cultural context. According to Barthes, language is a system of signs that reflects the assumptions of a specific society at a certain time. Furthermore, Barthes, as noted by Moriarty (1991), expands the exploration of signs in culture, investigating how they operate in upholding cultural ideologies, or myths, "to assess their connections with mass culture," and to identify the historical context concerning its relevance in perpetuating the status quo, such as the relationship between labor and income in economics; the notions of signifier and signified in semiotics are analogous to this pair (or equivalence in Saussure's terminology), referring to signification.

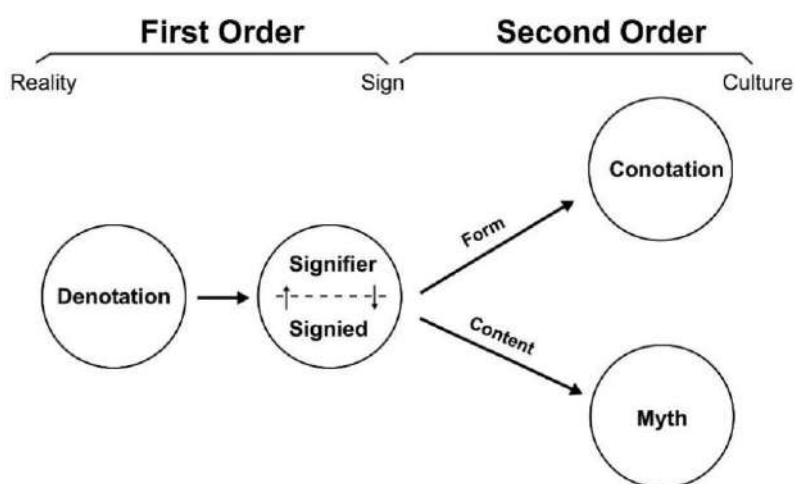
It is important to emphasize that Barthes' semiotic theory builds upon Saussure's idea of the sign—comprising the signifier and the signified. This fundamental mechanism, along with the dynamic relationships between its components, leads to what Barthes termed the orders of signification. The *first order of signification* pertains to denotation, where a sign encompasses both a signifier and a signified. Connotation represents a *second-order signification* that utilizes the first sign (the signifier and signified) as its signifier, adding another signified to it. What Saussure referred to as 'the sign' corresponds to Barthes' 'second-order signification,' intentionally enriched with meaning and revealing nothing as it conveys its message. Hence, this idea is what differentiates the essential semiotic views between both: Saussure

emphasizes denotative meaning, whereas Barthes stresses the significance of connotation and offers his extensive examination of myth, grounded in connotative meaning (Barthes, 1977).

1.9.3 Orders of Signification

The concept of orders of signification is a core idea that lies in the heart of Roland Barthes' semiotics. Signification can be understood as a process; it represents the action that connects the signifier with the signified, resulting in the creation of the sign (Barthes, 1964). In this process, the two components of a sign rely on one another, meaning that the signified is represented through the signifier, and the signifier only exists alongside the signified. The integration process of signifier and signified is referred to as signification or a system of signification (level of meaning).

In developing a signification system, Barthes adopted Louis Hjelmslev's semiotics theory, which is the expression plane and the content plane. Hjelmslev's semiotics is focused on transmitting the connotation dimension, which is based on the signification system in Saussure's ideas. Denotation, synonymous with Saussure's signification, represents the relationship between the signifier and the signified. Connotation, a novel concept in structural linguistics, supplements Saussure's theory, elucidating the dynamic between external and internal language structures. While Saussure acknowledged the insufficiency of investigating the internal structure in isolation, his quest to establish a connection between the two remained unresolved.



Based on this background, Barthes' semiotics is pivoting on a different way. In expanding Hjelmslev's expression plane and content plane, Barthes concludes that the signification process relies on the relation of both, and in turn creates a first system that includes: planes of expression, or signifier. Then, the order of signification is forwarded to what Barthes would define as the first system, is plane of *denotation*; and the second system as the plane of *connotation* (1986, p. 89). For Barthes, connotative signification involves a recursive nature of signification: the denotative sign, encompassing the Saussurean signifier and signified, essentially becomes a signifier for yet another signified. Indeed, Barthes conceived connotation as a mental process with the potential for infinite expansion. In his later theoretical developments, Barthes, although he increasingly converges with Hjelmslev's theory of connotative semiotics, eventually comes to regard denotation itself as a manifestation of connotation.

1) Denotation

Denotation is the first level of meaning. Denotation can be defined as the actual or literal meaning. In other words, denotation is the most concrete meaning of a sign. Denotative meaning is usually a phenomenon that can be seen through the five senses: sight, smell, taste, hearing, or other physical experiences. According to Barthes (1991), denotation is the step of the sign which explains the relation between signifier and signified producing the explicit meaning.

2) Connotation

Connotation is a second-level meaning where the intent or meaning of a sign continues or expands. Connotation is, according to Barthes (1974), the ideal instrument for analyzing a literary text, which is by

nature polysemous. As denotation only allows one to discover very simple, 'literal' and 'primitive' relationships. Connotation can be defined as meaning that arises due to cultural influence. The connotative meaning of a sign can vary depending on a society's outlook on life or cultural background. In the framework of Roland Barthes, the connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotation). Fiske (2007) adds that connotation is the cultural meaning that become attached to a term. Connotation illustrates interaction that occurs when sign meets the emotions and culture values of the reader. Connotation has subjective meaning or at least intersubjective. This happens when interpretant is affected by many objects or signs.

3) Myth

This is a unique consequence of Barthes's development of the concept of connotation, namely myth. In this context, Barthes believes that connotation thus carries myth in its significance. In contrast to Hjelmslev's framework, Barthes suggests that the processes of signification known as denotation and connotation work together to create ideology. According to Barthes (1977), myths play a crucial role in the ideological process of naturalization. Their purpose is to make cultural elements seem natural—essentially, to portray prevailing cultural and historical values, attitudes, and beliefs as entirely 'natural', 'normal', self-evident, timeless, and obvious 'common-sense,' thus being perceived as objective and 'true' representations of reality. Myths can obscure the ideological roles of signs and codes. The strength of these myths lies in their ability to 'go without saying', making them seem as if they do not require decoding, interpretation, or demystification (Chandler, 1994).

CHAPTER II RESEARCH METHODOLOGY

2.1 Research Design

Judging from the type of data the research approach used in this study is a qualitative approach. Qualitative research intends to understand the phenomenon of what is experienced by research subjects holistically, and by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Moleong, 2017). The researcher's reason for using qualitative descriptive research is that this type of research is conducted through in-depth observation and aims to describe the objects obtained from the research conducted. This research method is in accordance with the research, which aims to analyze and describe cultural symbols in Joy Harjo's poems.

2.2 Method of Collecting Data

Data collection techniques are the most strategic step in research. Data collection techniques will show the most basic steps in this research, so they can lead to the solution. Data collection techniques in this research are reading techniques, library research, and note-taking techniques. Reading technique is an effort to read objects intensively to identify important points that reflect the research problem from all the data used. Meanwhile, the library research is a technique of collecting data by understanding and studying theories from various literature related to this research. Lastly, the researcher also uses the note-taking technique, which involves making notes, quotations, and categorizations according to the theoretical framework of Roland Barthes' semiotics. For the concrete steps of collecting data, as follows:

1. Reading the selected poems repeatedly and carefully using close-reading method.
2. Reading some related book, journal, or any other references to get the theory and data information.
3. Identifying kinds of problem that related to the theory.
4. Highlight the words or phrase from the poems that contains the problem.
5. Classifying the data into groups according to categories element of literary study.

2.2.1 Source of the Data

The sources of data themselves must be considered in solving the research problems, given that they represent the method itself and the particular field to which it belongs. For the most part, the data and its sources are divided into two categories: primary data collected from primary sources and supporting data collected from secondary sources. Primary data in literary research is the data gathered from the primary source, consisting of the literary work that will be observed. In this study, the primary data will be taken from the book *An American Sunrise*, a poetry compilation by Joy Harjo. The edition of the book used in this study was published by W. W. Norton & Company on 13th August 2019. Supporting data in literary research is the data gathered from the secondary source, which consists of various articles, books, journals, and other kinds of publications relevant to the research topic.

2.2.2 Research Instruments

A research instrument serves as a means for measuring, observing, or documenting data (Creswell, 2008, p. 151). In this study, the primary instrument utilized is the researcher themselves. As noted by Sugiyono (2012, p. 223), in qualitative research, the researcher plays a crucial role as the main instrument. Thus, the choice of instruments for research is a fundamental aspect that would determine the quality of the research's outcome. This implies that the researcher is responsible for planning, collecting data, analyzing findings, and reporting the outcomes of the research. The researcher's interpretation aligns with Roland Barthes' semiotics to ensure the analysis remains consistent and focused. Although the process involves subjective judgment, it is still rooted in pertinent theoretical and textual evidence. In addition, this research also employed supplementary tools, including laptop and a notebook.

2.3 Technique of Analyzing Data

According to Patton (Moleong, 2017), data analysis is a “process arrange the order of data, organize it into a pattern, category and basic description.” The definition gives an idea of how important it is the position of data analysis in terms of research objectives. Main principles of research qualitative is finding theory from data. These are the technique(s) used by the researcher for analyzing data:

1. Reading the Selected Poems Intensively
The researcher reads selected poems repeatedly to fully understand the poems' form and content
2. Identifying Relevant Data
Certain words, phrase, and the figurative language that reflect Muscogee cultural landscapes are marked and noted.
3. Classifying the Data
The identified data are classified into three categories based on Roland Barthes' semiotic: denotation, connotation, and myth.
4. Interpreting the Data
Each category is analyzed and interpreted in the light of Roland Barthes's semiotics theory to reveal the Muscogee cultural symbols, meanings, and the ideological implications that merged in selected poems.
5. Drawing Conclusion
The results are summarized to conclude how Muscogee cultural symbols, their meanings, and their ideological implications is built on poems through signification system by Roland Barthes.

2.4 Research Procedure

The steps that researchers will take in conducting research are as follows:

1. The researcher chose Joy Harjo's selected poems as the primary text based on its rich portrayal of Muscogee cultural landscape, especially in regard to specific cultural symbols and its meanings. This made it a suitable object for analysis using Roland Barthes' semiotics.
2. Using notebooks and the Microsoft Word app to take note of relevant data and details.
3. Rewrite the data to enable it to be sorted and organized systematically.
4. Analyze the data using Roland Barthes's semiotics (denotation-connotation-myth), the result of which will serve as the conclusion of the research.
5. The whole analysis will be converted into a thesis as fulfillment to obtain the Sarjana Sastra Degree (S.S.) for the English Literature Study Program.