

Literary Semiotic Studies in the Novel *Ringin Kurung*

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SUBJECT

Literature

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Received: June 30, 2023

Accepted: August 20, 2023

Online version: August 31, 2023

Keywords: semiotic, icon, symbol,
index, novel.

Abstract

This study aims to analyze and describe the semiotic system that refers to the elements of icons, indexes, and symbols in Pak Mett's novel *Ringin Kurung*. The novel is a Javanese language novel that has a romance genre. It is a novel that has prominent elements, both intrinsic and extrinsic. The novel is interesting to study because it has elements of signs and implied meanings. The problem of understanding meaning in a complex literary work full of language games and elements of the author's creativity is not easy. So, this kind of study is needed. Analyzing the novel is a novelty that has never been done before. This study used a descriptive qualitative method. To be able to describe and analyze text in the form of words or sentences. The qualitative in question places more emphasis on the element of meaning. The approach used is Charles Sanders Peirce's semiotic theory. Literary semiotic theory interprets signs through icons, indexes, and signs. Sources of data from the novel *Ringin Kurung* by Pak Mett, journals, and books as references that support studies in research. The data collection technique is observation, namely observing and recording, followed by searching, reading, understanding, and concluding. The data analysis is thorough. From this research, it was found that there are signs in the form of icons, indexes, and symbols in Pak Mett's novel *Ringin Kurung*. There are icons, including plants (*banyan trees*), food (*tempe* and *arem-arem*), and places (square and hospital). The index is in the form of subordinate behaviour to the employer, polite behaviour index, firefly index, sultry index, and strategic index. As well as symbols, namely *Ringin Kurung*, vehicles (cars), goods (reclining chairs), blushing, fast breathing, and *katresnan*.

1. Introduction

In a literary work, there is always a sign. Signs in literary works can be explicit or implied. For this reason, readers need more understanding to understand the sign system in a literary work. According to Burhan Nurgiyantoro (1994), literary works have an inevitable presence in society and have even become part of the life of that society. Literature can be defined as a human object or a human fact. Thus, its contents cover the whole or complexity of life. According to Mukarovsky (Faruk, 2012:17), the existence of a literary work in its human facts has a semiotic nature. So, of course, it has distinctive characteristics that must be known. This semiotic nature is a strong reason for our group to analyze Pak Mett's novel *Ringin Kurung* using literary semiotic theory.

According to Freud (Darma, 1995:42), childhood memories of an author will influence his imagination when creating literary works. It is because it is applied creatively as a series of life journeys embodied in literary works (Mangunjiwa, 1999:124). In addition to this creativity, the stages of communication also affect the author's imagination. In comparison, information is transmitted through signs to the recipient. So, the flow of signs is practically applied in people's lives (Eco, 1979:33; Trabaut, 1996:1-9); in this regard, there is such a thing as a cultural code which is still related to a sign that will later be marked by a pattern that people then follow. A code that refers to a culture within a community group is also applied within the community (Kurniawan, 2001:69-70; Selden, 1991:80-81). So, the sign's elements will become increasingly complicated to understand without a certain theory.

Complex literary works with their language games and the use of elements of creativity, as well as their communicative and aesthetic goals, of course, will be a problem in interpreting them. Understanding the meaning of a literary work is not an easy matter. Everyone has their perspective when interpreting something. So that there are differences in views on the same literary work. For this reason, a study of meaning is needed, one of which is by examining the sign elements in literary works.

Signs become unique and interesting to study because of their characteristics, which are always presented in a written work. This sign system can be studied in the discipline of semiotics. Semiotics comes from the Greek '*semeion*', meaning sign. Semiotics is a disciplinary study of signs and socio-cultural phenomena (Preminger 1974:980). All literary works can be studied using this theory to describe their signs. Many figures have explained this semiotic theory. Two of them are figures named Ferdinand de Saussure and Charles Sander Pierce. However, this research is focused on Charles Sander Pierce's semiotic theory.

The journal Ikhwanuddin Nasution (2008) explains that the semiotic view is not only seen by connecting the systems in it. But also its outer systems and living systems. But back again at the level of ability of the reader to connect it. The study of semiotics can be said to be a humane approach, with a human perspective that states that everything can be important for human life (Junus Umar, 1981: 198-199). Meanwhile, according to Alex Sobur in his journal entitled *Engaging with Semiotics*, it is said that semiotics can be applied in various fields with their respective perspectives, which are still within the scope of meaning or sign. It is also stated that the special study of this marking system is becoming a modern phenomenon.

Charles Sanders Pierce explained that semiotics, in its scientific activities, simply explains signs. It can be said to be the subject of something that has a pragmatic or

practical nature. So it's like understanding the meaning that simply can capture the meaning from the effective side.

The study of semiotics has always been an interesting subject to study. Charles Sanders Peirce mentions his semiotic concept, which is divided into three things in the form of representamen, interpretant and object. According to Peirce's insight, signs can be seen from their types belonging to semiotics, including elements in the form of icons, indexes, and symbols. Peirce also said that a sign can have a sign meaning if it functions as a sign (Zoest, 1993:10).

An icon is said to be a sign that is similar to the object it represents. In other words, the icon is a sign with the same characteristics as the original intention. Meanwhile, the index is characterized by a causal relationship with those who represent it. Signs serve as evidence. Then, symbols are based on conventions and agreements or rules that have been mutually agreed upon.

Icons, indexes, and symbols are a set of basic relationships among shapes, objects, and concepts. For example, the trichotomy of icons, indexes, and symbols can be studied with signs. Icons marked with equations. A causal relationship characterizes the index. Meanwhile, symbols are marked by convention. An example of an icon is in the form of pictures and statues. Examples of indices are smoke-fire and disease symptoms. Also, examples of symbols are in the form of words and gestures. The process for icons can be seen, indexes can be estimated, and symbols must be learned.

Prose literary works include types of works that are in demand. In this case, the novel is also an alternative to this specialization. Readers are willing to read a fairly thick number of novels because of the interesting content. Usually, accentuates the character or nature of his behaviour. Especially for this type of romance novel, which is, of course, longer. Like the Romance Novel *Ringin Kurung* in Javanese by S. Sukoyo or Yoyok, more commonly called Pak Mett. This novel is very interesting to study. The novel, published in 2016, has not even been studied with any theory.

Ringin Kurung's novel, from the cover's appearance, is simple but has charm in the play of colours, pictures and writing. So, from just looking at the cover, someone can be immediately interested in reading it. Especially from the title, everyone will ask about the meaning of the *Ringin Kurung* title and tend to feel like they want to understand further by reading the novel to the end. The novel was written in Banyumasan Javanese or *dhiyalek* A. Something interesting about this novel can be said from the author's perspective. Pak Mett, as a writer, looks open and able to turn fictional essays into something real. Pak Mett's openness can be seen in the novel, which says that his second daughter assisted him in making it. Then, the situation in the novel or fictional essay looks real with the author's environmental conditions set in Wonosobo. The time taken for the background is 1992, a period of government currently under development for all fields. The extrinsic elements of the author and the intrinsic elements in the *Ringin Kurung* novel are very prominent.

This novel tells of a character named Suko, who becomes a novelist. Like the situation of other writers, there are times when you feel stuck in making a story. The figure of Suko goes to look for inspiration in the square where there is a *banyan* tree with a fence around it so that it is confined. But his daydreaming there also did not produce results to create a new literary work. Suko intends to find inspiration by taking the train. There, he met a character named Sumiarsih, a junior high school teacher. Suko and Sumiarsih exchanged stories until the seeds of love grew. This meeting inspired Suko to

create his literary work. However, they did not dare to send it to the publisher because the language used seemed to show the side of the writer who was in love.

Moreover, the name Sumiarsih, later called Jeng Asih, was not disguised. Thanks to his friend and assistant Ridwan, the writing was successfully printed and published. Jeng asih also knows this. The relationship between the two got closer, and the senior teacher, Jeng Asih, taught, supported, and blessed her. Suko and Asih are determined to get married. They went to Purwokerta to ask Asih's parents for their blessing. But how surprised when he got there, Pak Karta or his father Asih was admitted to the hospital. There is a character named Mulyadi at the hospital, who is said to be betrothed to Asih, and Maryati, who is Asih's cousin and has a beautiful face, just like Asih. Suko and Ridwan are also told to stay at an inn owned by the Maryati family until Suko expresses his intention to Pak Karta's family to ask Asih to be his wife. Asih's family agreed, then they also asked for the blessing of his uncle Suko, who turned out to be Asih's neighbour. Suko, Asih, and Ridwan went by sedan to the house with a large yard belonging to Pak Sumarto. The next day, it turned out that Mulyadi had intended to propose to Asih, too, but Suko had already done so. The love story of Asih and Suko ends happily because they will soon step on the marriage ladder. It turns out that the story was also made into a novel by the character Suko. Ultimately, it closes with the whole Suko family reading Suko's novel entitled *Asih Kinasihku*.

Pak Mett is a novelist who was born in 1959. He comes from the small town of Wonosobo. Pak Mett has a desire to continue writing to nourish his mind. He has a great desire to participate in observing Javanese culture. Pak Mett's wish, written on the author's description page for *Ringin Kurung's* novel, is to sell his literary works well.

Given the limitations, this study focuses on CS Pierce's semiotic study, which includes elements of icons, indexes, and symbols. The study focused on a novel entitled *Ringin Kurung* by Pak Mett.

In general, Pak Mett's *Ringin Kurung* novel contains elements of icons, indexes, and symbols. Therefore, this novel is interesting and appropriate to be studied with Charles Sanders Pierce's semiotic theory. All questions regarding signs and descriptions of signs will be answered through semiotic theory in the novel *Ringin Kurung*, which will be discussed in this study. This research also aims for the future to be used as a reference in relevant studies or research.

2. Literature Review

Many studies related to Charles Sanders Pierce's Semiotic Study of literary works in the form of prose have been carried out, including those carried out by Ahkwan Setiawan, Helena Emma Maria M. and Hajrah (2020), Sovia Wulandari and Erik D. Siregar (2020), and Cindy Novelia Gunadi (2020). However, research related to Pak Mett's Novel *Ringin Kurung* has never been carried out.

Previous research conducted by Ahkwan Setiawan, Helena Emma Maria M. and Hajrah in 2020 stated what distinguishes this research from the research that will be conducted in the research object. In the previous study, the researcher used an Indonesian-language novel as the object of research, entitled Novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. During the research that will be carried out, the researcher will use the research object in the form of a Javanese novel entitled *Ringin Kurung* by Pak Mett. This previous research used the concept of semiotics from Charles Sanders Pierce.

In addition, previous research conducted by Sovia Wulandari and Erik D. Siregar in 2020 explains that what distinguishes it from this research is the research object. In the previous study, the researcher used the object of research on the Indonesian language short story entitled *Anak Mercusuar's* Short Story by Mashdar Zainal. During the research that will be carried out, the researcher will use the research object in the form of a Javanese novel entitled *Ringin Kurung* by Pak Mett. The research also uses the concept of semiotics from Charles Sanders Pierce.

In his concept, Charles Sanders Pierce divides the concept of semiotics into three parts, called 'trichotomies', namely representamen, interpretant and object. Sovia W. and Erik D. Siregar (2020) state that there are three parts to the relationship between trichotomies, namely (1) icons, which are sign relationships based on similarities between the elements referred to; (2) indexes, which are sign relationships based on cause and effect. Between elements as sources of reference, and (3) symbols are sign relationships based on the conventions of sources used as reference materials.

In the previous research conducted by Cindy Novelia Gunadi in 2020, she stated that the research object differentiates the research. In the previous study, the researcher used an Indonesian-language novel as the object of research, entitled Novel *Hikayat Putri Penelope* by Idrus. During the research that will be carried out, the researcher will use the research object in the form of a Javanese novel entitled *Ringin Kurung* by Pak Mett. Then, the equations both use the concept of semiotics from Charles Sanders Pierce.

In the previous research conducted by Dwi Ratih Puspitasari in 2021, he stated that what distinguished his research was also the object of research. In the previous study, the researcher used the object of research from a short film in Javanese produced by Ravacana Film. During the research that will be carried out, the researcher will use the research object in the form of a Javanese novel entitled *Ringin Kurung* by Pak Mett. The similarities also study objects using the semiotic concept of Charles Sanders Pierce.

In previous research conducted by Ika Sari Rahayu in 2021, it was stated that what distinguished this research was the object of research. In the previous study, the researcher used research objects in the form of nine pieces of data obtained from 3 poems in the poems "*Derai-Derai Cemara*", "*Pada Sebuah Kamar*", and "*Yang Terampas dan Yang Putus*" by Chairil Anwar. During the research that will be carried out, the researcher will use the research object in the form of a Javanese novel entitled *Ringin Kurung* by Pak Mett. Then, the research equation is studying objects using the semiotic concept of Charles Sanders Pierce.

Many studies related to Charles Sanders Pierce's Semiotic Study of literary works in the form of prose have been carried out, including Ahkwan Setiawan, Helena Emma Maria M. and Hajrah (2020), Sovia Wulandari and Erik D. Siregar (2020), Cindy Novelia Gunadi (2020), Dwi Ratih Puspitasari (2021), and Ika Sari Rahayu (2021). However, research related to Pak Mett's Novel *Ringin Kurung* has never been carried out. It can be concluded that the research to be carried out has similarities that are almost similar to previous studies. However, from previous studies, no one has discussed the Javanese novel *Ringin Kurung* by Pak Mett. Although there are similarities in studying or analyzing objects, namely using the concept of semiotics from Charles Sanders Pierce, the research objects used differ. So that the research that will be carried out is classified as new research, the research that researchers will carry out will certainly provide insight and knowledge about signs in the form of icons, indexes, and symbols in the Javanese novel *Ringin Kurung* by Pak Mett. Moreover, *Ringin Kurung's* novel has an interesting

story, and some signs cannot be simply interpreted without analysis, so the novel is studied with CS Pierce's semiotic theory to understand the true meaning of the novel by searching for signs in it.

3. Research Methods

The researcher used the novel *Ringin Kurung* by S. Sukoyo or Pak Mett. This novel was published in 2016 by Guepedia publisher. This study used a descriptive qualitative method. Sugiyono (2007: 1) said that qualitative research focuses on natural objects whose results emphasize more on emphasizing meaning. Qualitative descriptive research can describe and analyze writing or text in the form of words, phrases and sentences. This method is indeed suitable for use in research where the object is in the form of text. Researchers also use several journals, books, and other supporting sources to facilitate research.

The approach in this study uses semiotic theory. Semiotic theory tries to understand what signs exist in a literary work. The main focus of semiotics is text (Littlejohn & Foss, 2012:54). This study uses Charles Sander Pierce's semiotic theory, which discusses the signifier (representamen), object, and interpretant. According to CS Pierce, objects are divided into icons, indexes, and symbols. With this division, it will be easier for researchers to find the signs in *Ringin Kurung's* novel.

Data collection techniques in this study with observation techniques. Observation means observing and recording events with a specific purpose (Morris, 1973:906). The step taken is to look for references about semiotic theory. Searching, reading and understanding as well as marking or connecting *Ringin Kurung's* novel with CS Pierce's semiotic theory. The last is to write or record the results found in the novel *Ringin Kurung*.

The data analysis technique in this study examines the whole data collection process. According to Noeng Muhadjir (1998: 104), data analysis is an attempt to systematically search and organize the results of observations to facilitate researchers to increase understanding. Then, it was analyzed using CS Pierce's semiotic theory in the form of signifier (representamen), object, and interpretant. According to CS Pierce, objects are divided into icons, indexes and symbols. Icon quotes, indexes, and symbols in the novel *Ringin Kurung* will be included and explained. By dividing and including these quotes, it will be easier for researchers to find the signs in the *Ringin Kurung* novel, and readers will find it easier to understand.

4. Result

The analysis results in the form of literary semiotic elements in *Ringin Kurung's* novel contain elements put forward by CS Pierce: 1. Icons in Pak Mett's *Ringin Kurung* novel, 2. Index in Pak Mett's *Ringin Kurung* novel, 3. Symbols in the novel *Ringin Kurung* by Pak Mett. The full explanation of the analysis is as follows.

Icon in Pak Mett's Novel *Ringin Kurung*

The icon in *Ringin Kurung's* novel is a *banyan* tree. A large and dense *banyan* tree is always identified with something mystical. This tree icon can denote something spooky, dangerous, haunted, and forbidden. Excerpt indicating the icon in the novel:

"Uwite gedhe oyote pating klawer pange nyawang papat, godhonge ngrembuyung ijo ngiyupi ngisore, yen wengi sok katon wingit. Akeh wong sing mingitake jarene yen wengi sok ana swarane memedi wadon ngguyu nyekikik lan kadhang ana swara memedi lanang menggeh-menggeh lagi sekarat." (Mett, 2016:6)

"Ngendikane simbahku aja sok dolan nyang alun-alun nyedhaki ringin kurung wayah wengi kajaba yen ana pasar malem apa tantanan liyane." (Mett, 2016:6)

"A big tree, the roots hanging and branching. Its leaves are lush green to shade anything under it. If the night looks haunted, many people have a cult; he said that at night, there is the sound of a female ghost laughing, and sometimes there is the sound of a ghost dying." (Mett, 2016:6)

"My grandfather said, do not like to play in the square and approach the *Ringin Kurung* at night, unless there is a night market or other performance" (Mett, 2016:6)

The icon in *Ringin Kurung's* novel is in the form of food (*tempe*). *Tempe*, a food made from soybeans fermented with yeast, is no stranger to society in various circles. *Tempe* is not only in Wonosobo, where Suko was born but also in Magelang, Pak Har's hometown. It illustrates that food (*tempe*) is a food that is often found, can be processed into various kinds of food and is liked by Indonesian people, both rich and ordinary people. What makes it a little different is the way it is processed and the name that reflects the characteristics of each region. *Tempe* is a typical Indonesian food that is even in demand by foreign countries. It's no wonder that *tempeh* can become an icon that shows delicious, simple food, and everyone knows the name *tempeh*. Excerpt indicating the icon in the novel:

"Pak Har menawi Magelang punapa wonten tempe kemul?"

"Wonten Pak Suko nanging angginipun ngarani tempe garing ngaten lan glepungunge mboten disukani kunir supados kuning, lan tempene nggih irisan nanging radi kandel."

"La menika saben kutha meh wonten mung benten caranipun mbumboni lan mangsak sedaya dados pepanganan khasipun dhaerah." (Mett, 2016:43)

"Pak Har, do you have *tempe kemul* in Magelang?"

"Yes, Pak Suko. But the shape is crispy *tempeh*, and the flour is not mixed with turmeric, so it is yellow. Then the *tempeh* is sliced rather thick."

"Well, almost every city has something like this. It's just a different way of giving spices and cooking it. All of them become regional specialities themselves" (Mett, 2016:43)

The icon in *Ringin Kurung's* novel takes the form of a place icon (*alun-alun*). As stated in the quote above, the square is a large, open, grassy field surrounded by trees and roads. The square serves as a centre for various community activities. Alun-Alun is described as a very iconic place where Suko lives. Quote indicating the icon in the novel:

"Sedina muput aku dolan ora adoh seka daleme wong tuwaku sakuwise dak tinggal limang taun kepungkur, aku nyang alun-alun kutha kelairanku, isih ajeg kahanane alun-alun kutha, sukete ijo royo-royo rata kamruwat, sakubenge wates pinggirane alun alun ana tetandurane wit ringin wis gedhe tuwa ana cacah 40an wit." (Mett, 2016:5)

"I play all day not far from my parents' house after I lived five years ago. I went to the town square of my hometown; it's still the same as the town square. The grass is green and well maintained; on either side, there are about 40 old banyan trees." (Mett, 2016:5)

The icon in the *Ringin Kurung* novel is in the form of food (*arem-arem*). *Arem-arem* is a traditional food with a side dish inside and wrapped in banana leaves. *Arem-arem* is often found in rural areas and is usually known as a snack food for breakfast. *Arem-are* made of rice also shows satisfaction or relief. In Javanese, it is called *marem*, which means satisfied. Someone who eats *arem-arem* will feel satisfied because they are full. Even though the size is normal, it can be said that it is complex because it contains rice, vegetables or side dishes simultaneously. The taste of *arem-arem* and its presence are often identified when there is a celebration or an event and when travelling. Excerpt indicating the icon in the novel:

"Arem-arem cilik saklumrah ora gedhe segane gurih isine irisan jejanganan ana daginge empuk, bungkuse godhong gedhang klutuk. Aromane godhang nambah sedhep mirasane arem-arem." (Mett, 2016:35)

"Small arem-arem that are generally not that big. The rice is savoury and filled with vegetables and tender meat. Wrapped in klutuk banana leaves. The aroma of the leaves looks like the delicacy of arem-arem." (Mett, 2016:35)

The icon in the *Ringin Kurung* novel takes the form of a place, namely a hospital. The hospital is known as a place to treat sick people and provide health services. Hearing the word hospital, everyone can immediately interpret it. There are special characteristics; for example, doctors, nurses, medicines, special hospital equipment, patient rooms, and so on. The quote that shows the icon in the novel is:

"Suster, pasien ingkang asma Pak Sukarta wonten bangsal punapa nggih?" (Mett, 2016:73)

Bangsal kelas siji , amba nggone. RSU tinggalan Landha jendhelane lan lawange amba-amba tur gedhe-gedhe. (Mett, 2016:74)

Asih manjero menyang ruwange perawat, ana wong telu ing njero kono perawat kakung siji, katon ana sing lagi ngracik madhahi obat, nyiapake adminsitrasilan liya-liyane. (Mett, 2016:76)

"Nurse, what ward is the patient named Pak Sukarta in?" (Mett, 2016:73)

"First-class ward, the room is spacious. RSU from the Netherlands with wide and large windows and doors." (Mett, 2016:74)

Asih entered the nurse's room. Three people were inside: a male nurse, someone dispensing medicine, preparing administration, etc. (Mett, 2016:76)

Index in Novel *Ringin Kurung* by Pak Mett

Ringin Kurung's novel is that a subordinate will respect and behave politely to his employer and his employer's friends. An educated person will also be respected and treated politely by others. It shows that an employer and an educated person should be respected and valued by others.

The citation index below shows that Pak Ridwan, a subordinate of Pak Suko, behaves politely towards Pak Har, a friend of his employer. Here, it is also seen that educated people are respected and treated politely. Excerpt indicating the index in the novel:

"Mriki Pak Har?"

"Inggih Mas..., Pak Suko, Bu Sum kula medhak mriki inggih matur nuwun sanget pun jak piknik, sugeng pinanggih malih PakSuko," kandhane Hartono karo salaman marang Asih lan Suko.(*Ringin kurung* 53).

"Oh inggih mangga Pak Har sugeng pinanggih malih, "wangsulane Suko. Ridwan mudhun mlayu ngiwa mbukake lawang, sopane Ridwan banjur dha salaman. Hartono ditinggal, montor nerusake mlayune menyang Sumberan. (Mett, 2016:44)

"Here, Pak Har?"

"Yes, man. Pak Suko and Bu Sum, thank you every time I come here for being invited on a tour. See you again, Pak Suko," said Hartono while shaking hands with Asih and Suko (Mett, 2016:53)

"Oh, you're welcome, Pak Har. See you later," Suko's answer. Ridwan went down and ran to the left to open the door. Politely, Ridwan then shook hands. Hartono was left there, and the car continued its journey to Sumberan. (Mett, 2016: 44)

Ringin Kurung's novel is about being polite and maintaining good manners towards others. As stated in the quote above, Suko is polite to Sumiarsih, as shown by Suko's standing up to give way for Sumiarsih to sit beside him. Good manners in the form of politeness and manners will cause other people to sympathize and give the same reciprocal effect by being kind and polite as well. Excerpt indicating the index in the novel:

"Inggih kosong, mangga-mangga katuran lenggah mriki," Wangsulanku marang penumpang putri, aku ngadeg menahi dalan banjur lungguh cedhak cendhela sisih kiwaku. Kursine bangku seka kayu jati kaya dene risbang adhep-adhepan, ngarepku kebeneran ya kosong ora ana sing nglungguhi." (Mett, 2016:12)

"It's empty. Please sit here," I replied to the female passenger. I stood giving way, then sat near the window on the left. Teak wood bench seats face to face. In front of me, it happened to be empty, and no one was occupying it. (Matt, 2016:12)

The index in *Ringin Kurung's* novel is the phenomenon of dizziness. A person who has a "firefly" (*kunang-kunang*) then has a blurry vision indicates that something is not right in his body. Fireflies are usually the first symptom before fainting. The result of someone experiencing fireflies is falling and collapsing or being unconscious.

In the novel, it is shown that the character Pak Karta or his father Asih experiences a firefly before finally falling beside the stairs while trying to repair a leaky roof. Excerpt indicating the index in the novel:

"...Mau ki dumadakan kumepyur kunang-kunang. Bapak eling lagi nyekeli andha mara-mara rubuh." (Mett, 2016:77)

"... Just now, it was blurry and dizzy. As far as I remember, my father was holding the steps when they suddenly collapsed." (Mett, 2016:77)

The index in the novel *Ringin Kurung* is stifling. Hot is a condition where the weather is very hot and causes sweating. When someone is hot, they want to find a cool atmosphere.

In the novel, the characters in the hospital room feel hot. So, that causes them to look for a cooler and windier place outside the room. Excerpt indicating the index in the novel:

"Suwe-suwe kok sumuk ya dak ngisis bae aku ana njaban ya Dhik." Kandane Mulyadi marang Asih. Banjur metu." (Mett, 2016:78)

"For a long time, I felt hot. I'd like to go out on the verandah for a while, ok? Mulyadi said to Asih. Then exit. (Mett, 2016:78)

The index in the novel *Ringin Kurung* is strategic. Strategy is a condition that provides great opportunities for entrepreneurs. Because a strategic place will result in an advantage when setting up a business there.

In the novel, it is shown that the characters Suko, Ridwan, and Mulyadi are talking about strategic places seen on the way. Suko said that the strategic location was good for starting a business. Excerpt indicating the index in the novel:

"Saking mriki ngilen dumugi pasar Manis wau papanipun strategis, menawi kagem usaha sae Mas, katah pertelon margi ageng anggampilaken lampahan bisnis Mas." (Mett, 2016:84)

"From here to the west of Pasar Manis, the location is strategic. If for good business. There are many big T-junctions that facilitate business development, Mas." (Mett, 2016:84)

Symbols in Mr. Mett's Novel *Ringin Kurung*

The symbol in the *Ringin Kurung* novel is in the form of a ring bracket. It was explained that the banyan tree, surrounded by a fence or said to be locked up, showed a sign of something strong. Something that cannot move and is bound in a state of confinement. Shows someone who never gives up and has a strong will and determination to do his work. Quotes indicating symbols in the novel:

Tengahing alun-alun ana dalan nyigar, tengahe persis ana wite ringin, dipageri mubeng pager tembok beteng kukuh dhuwure sagulon awak dilabur ireng putih kaya dene kurungan. Mula uwite ringin banjur diarani Ringin Kurung. (Mett, 2016:5)

Kaya dene ringin kurung kang bakuh ora owah saka papane gaweyanku mung nulis lan nulis, anggitanku roman wuyungan panglipure ati ora mandheg tansah dak kirim marang penerbitan buku. (Mett, 2016:16)

In the middle of the square, there is a central street. It is located right between two banyan trees fenced in by a neck-high strong fort wall with black and white colours like a cage. So, the tree is called Ringin Kurung. (Mett, 2016:5)

Like a banyan tree, a sturdy bracket does not move from where I am writing this. My writing is romance to entertain the heart, and I never stop sending it to book publishers. (Mett, 2016:16)

The symbol in *Ringin Kurung*'s novel is a vehicle or means of transportation (car). A car can be called a motor. People who use a car are respected and usually successful or wealthy. It can be seen in the quotation below that vehicles (cars) in ancient times were still rare, so they had their charm for those who saw them. Suko is a successful person who can afford to buy a vehicle (car). Quotes indicating symbols in the novel:

Quote 1

Sedhan ireng mercy wis tekan Pompa Bensin. Antriana montor telu ing ngarepe. Mercy anyar weton taun 1972 type 280S dadi sawangan wong, isih langka sing duwe nyang Wonosobo durung tau ana, mobile bupati wae sedhan Volvo kacek setaun luwih tuwa. (Mett, 2016:40)

Mercy branded black sedan has arrived at the gas station. There was still a queue of three cars in front of him. The newest Mercy, released in 1972, type 208S, became the centre of public opinion. Very few people in Wonosobo have a car like that. Only the regent's car is a Volvo sedan for every one-year-old (Mett, 2016:40).

Quote 2

Suko, Asih lan Hartono bebarengan lungguhan mirsani seko dhuwur karo lenggahan. Pemandhangan kang endhah nglalekake rubeting pikir.

"Pak Har mangga lenggah mrika mawon gubuk mrika kok sajake sekeca kalih pesen teh panas," ajake Suko.

"Inggih mangga sami mrika menika kula sangua rem-arem," selane Asih.

Ridwan ora melu mung cedhak parkirane wae karo nunggoni montore wong akeh bocah-bocah cilik dha nyawang karo ngemek-emek montor. (Mett, 2016:42)

Suko, Asih, and Hartono sat together, looking at the beautiful view from above. They sat relaxed, forgetting tiredness.

"Mr. Har, please just sit there. The hut looks more comfortable to sit in while ordering hot tea," Invited Suko.

"Okay. Let's just go there. This is what I brought with me, said Asih.

Ridwan didn't come; he just sat near the parking lot while waiting for someone else's car. Who knows, some children see the car while holding it. (Mett, 2016:42).

The symbol in the novel *Ringin Kurung* is a goods symbol (lazy chair). A recliner is a long chair that has a sloping back, usually used for resting. Quotes indicating symbols in the novel:

"Dina iki karo leyeh-leyeh lungguh kursi males ana teras omahku apa sing dak angengen dak tulis." (Mett, 2016:16)

"Today while being lazy, sitting in the "chair" in front of my house. What I think, I will write." (Mett, 2016:16)

The symbol in *Ringin Kurung's novel* is a large yard. A large yard can be defined as wealth. Someone with a large yard can be said to be rich and have. Quotes indicating symbols in the novel:

"La kuwi sisih tengen sing latare amba kuwi, mlebu wae Wan mepet aja ana garep garasi." (Mett, 2016:97)

"To your right is his large courtyard. Come on in, Wan, just cornered. Don't put it in front of the garage." (Mett, 2016:97).

The symbol in the *Ringin Kurung novel* is blushing. A blushing face has many meanings, such as angry, happy, embarrassed, etc. But in the novel, it is shown, and it has been agreed that blushing means feelings of pleasure and embarrassment. Quotes indicating symbols in the novel:

"Mas Suko!" bengoke Maryati praupane ngabangi sumringah karo isih nyikep bangkekane Suko. (Mett, 2016:89)

"Mas Suko!" Maryati shouted with a blushing as happy face while hugging Suko on the shoulder. (Mett, 2016:89)

The symbol in the *Ringin Kurung novel* is breathing quickly. In the novel, the character breathes quickly as a sign of his anger and his way of suppressing mixed emotions of sadness and disappointment. Quotes indicating symbols in the novel:

Keprungu pangandikane ramane mengkono Mulyadi saya kemropok, ora karuan ambegane banter ulate peteng, ambecucu. (Mett, 2016:106)

Hearing what his father said, Mulyadi got even more angry. Her breathing quickened, and her face flushed and pouted. (Mett, 2016:106)

The symbol in *Ringin Kurung's novel* is a katresnan. The expression katresnan here is an expression of a pair of lovers who are steady with their choice and are determined to move on to marriage. There is no real love, the love of a pair of lovers, except in the sacred bonds of marriage. Quotes indicating symbols in the novel:

"Tepangan kula Bu, kula inggih sampun sami sarujuk pepacangan." (Mett, 2016:80)

"Kula badhe matur blaka kemawon dhumateng ngersanipun Bapak saha Ibu, manah kula menika kasengsem kalih keng putra Sumiarsih, lan kula ingih banget remen tresna dhumateng Jeng Asih. Nyuwun idi lan palilanipun penggalih keng putra Bapak saha Ibu Sukarta, Jeng Asih badhe kula suwun dados sisihan kula, lan ugi Jeng Asih inggih sampun tuwuh katresnan dhumateng kula Bapak saha Ibu." (Mett, 2016:95)

"Coincidentally, Madam. I have also agreed to a match." (Mett, 2016:80)

"I want to be honest with you, Uncle and Aunty, that my heart has fallen in love with your son, Sumarsih. And I also love and love Jeng Asih. I ask for your permission and sincerity, Sir and Madam; Jeng Asih, I beg you to be my wife. And Jeng Asih has also fallen in love with me and my mother and father." (Mett, 2016:95)

5. Conclusion

The novel entitled *Ringin Kurung* by Pak Mett has literary semiotic elements in the form of icons, indexes, and symbols. These signs function to be able to describe or explain the story more clearly in the sense of interpreting it.

After analyzing the novel *Ringin Kurung* by Pak Mett using C. S. Pierce's semiotic theory, an icon in the form of a banyan tree was found, used as a sign of a place and a mystical or scary atmosphere. The icon is in the form of food (*tempe*), a simple and delicious food recognized and liked by many people. The icon is in the form of a place (plaza), a wide and open field that becomes an icon of a region. The icon is in the form of food (*arem-arem*) as something that shows a feeling of satisfaction/mare and is an option in various events or when travelling. The icon is in the form of a place (hospital), defined as a place for treating sick people and providing health services in general.

The index is an index of subordinate behaviour towards their employer, which shows that an employer and an educated person will be respected and respected. An index of polite behaviour to others that causes sympathy and reciprocity of the same good behaviour attitude. The firefly index is a symptom causing fainting. The sultry index indicates hot weather and causes a person to seek coolness. A strategic index indicates a suitable place to set up a business.

Ringin Kurung as symbol, which means strength and strong determination. The symbol of a vehicle (car) means that the person who owns it is considered successful and wealthy. Item symbol (chair) means a long chair to relax and explore ideas. The symbol of a large yard means the house of the rich and rich. Reddish symbol (blushing face), which means happy and embarrassed. The symbol of fast breathing means anger, emotion, and disappointment. The katresnan symbol, which means sincere and real/actual love, is evidenced by the sacred bond of marriage.

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