

The Relationship of Icon, Indices and Symbols in The Comic *Al-Sindibād Al- Baḥrī* by 'Abd Al-Jabbār Nāṣir Semiotic Review of Charles Sanders Pierce

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ABSTRACT

The aim of this research is to understand the semiotic meaning contained in the triangle symbol in the comic story "Al-Sindibād Al-Baḥrī" by 'Abd Al-Jabbār Nāṣir. The method used in this research is a qualitative descriptive method, which describes the story and analyzes it using semiotic theory, specifically using the semiotics approach of Charles Sanders Peirce. Among the findings I obtained is that signs (icons, indices, and symbols) are included in the story, and all of them convey the meaning of adventure within it.

Tujuan dari penelitian ini adalah untuk mengetahui makna semiotik yang terkandung dalam simbol segitiga dalam cerita komik "Al-Sindibād Al-Baḥrī" karya 'Abd Al-Jabbār Nāṣir. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif, yaitu mendeskripsikan cerita dan menganalisisnya dengan menggunakan teori semiotik, khususnya menggunakan pendekatan semiotika Charles Sanders Peirce. Di antara temuan yang saya peroleh adalah bahwa tanda-tanda (ikon, indeks, dan simbol) disertakan dalam cerita, dan semuanya menyampaikan makna petualangan di dalamnya.

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1. INTRODUCTION

Comics are one of the literary works that comes from the Greek 'comic', which means something funny and related to comedy. The comic tells the story through a series of separate images, where each image is interconnected with the other and accompanied by dialogue (Danesi, 2010).

In every literary work, signs will always be present. These signs allow for communication processes and deepen our understanding of the world. These signs are concrete manifestations of sound imagery and are often identified with sound imagery as their marker (Budiman, 1999).

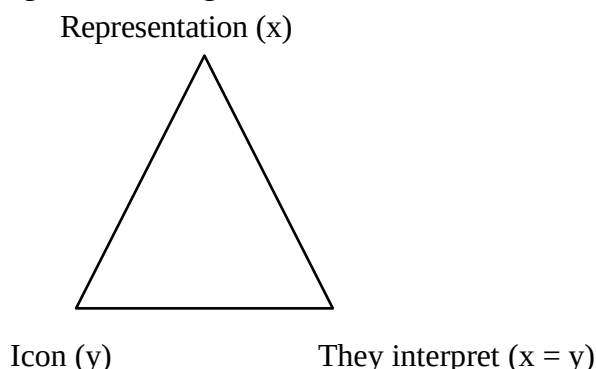
Signs in literary works are analyzed by semiotics, which allows for an in-depth study of all literary works. Since language is the main medium in the delivery of literary works, the author's use of signs to convey his ideas will reflect the aesthetic value of the work. Thus, the signs created by the author will produce beauty value in the literary works he writes (Wulandari & D Siregar, 2020).

The term "semiotics" comes from the Greek "semeion", which means "sign" or "seme", which refers to the interpretation of signs. The concept of "semeion" has been recognized in the classical and scholastic traditions, especially in the study of the arts of rhetoric, poetics, and logic. The term "semiotics" was first developed by the American philosopher, Charles Sanders Peirce. Peirce associated semiotics with logic and developed it in the context of the philosophy of pragmatism. In his book *"How to make Our Ideas Clear"*, Peirce described semiotics as "the formal doctrine of signs" (Suherdiana, 2008).

At that time, "sign" refers to something that indicates the existence of something else, such as smoke that indicates the presence of fire. The concept of this sign is defined as something that, based on pre-existing social agreements, is considered to represent or indicate something else (Wulandari & D Siregar, 2020).

Pierce in Zoest (1993) defines semiotics as the study of signs and everything related to them, including how they work, their relationship to other signs, as well as how these signs are acquired and received by the user. Peirce sees the sign (representation) as an inseparable part of the object of reference, as well as how the subject understands the sign (interpretation). Peirce's triadic model (representation+ object + interpret = sign) emphasizes the importance of the subject's role in language change (Fatimah, 2020).

Gambar 1 : Triangle of Meaning Charles Sanders Peirce



Source: Marcel Danesi, 2010

This Triangle of Meaning shows the three main elements that form a sign, namely representation (something that represents something else), object (something represented) and interpretant (one's interpretation of the sign). Based on the object, Peirce divides the upper sign into icons, indexes, and symbols (Piliang Amir, 2010).

Further, icons are signs that resemble the objects they represent, such as drawings, sculptures, and paintings. In other words, an icon is a sign that has a direct and mimesis relationship with its referential object. Indexes, on the other hand, are signs that have an existential relationship with the object or source of reference, and there is a natural relationship between the sign and the object, which is causal. For example, smoke is a sign of fire. Symbols are signs that symbolize their source of reference through cultural agreements or based on customs, such as the color white which symbolizes cleanliness, purity, and innocence (Danesi, 2010).

In general, the comic entitled *Al-Sindibād Al-Baḥrī* contains elements of icons, indices and symbols, which is the purpose of this research, therefore the researcher wants to analyze, explain and describe the icons, indices and symbols in the comic using a semiotic approach according to the perspective of Charles Sanders Peirce, so that readers can also understand the meaning or signs contained in each image on the comic panels.

As a scientific work, of course, this research is inseparable from previous research, the researcher found that there are a lot of people who have studied a literary work using the semiotic approach according to the perspective of Charles Sanders Peirce and the researcher found several studies that use comics as the object, the first research that the researcher used as a reference was a journal entitled Charles Sanders Peirce's Semiotic Study: Trichotomy Relationship (Icons, Indexes and Symbols) In the short story Anak Mercusuar by Mashdar Zainal written by Sovia Wulandari and Erik D Siregar in 2020, and this study aims to analyze, explain and describe the elements of icons, indices and symbols in the short story Anak Lighthouse by Mashdar Zainal and to find out how the relationship between the signs in the short story, which is in the form of icons, indices and symbols.

The second previous research that the researcher took was a journal entitled Analysis of the Sign System in Shopping Centers Based on Charles Sanders Peirce Semiotics written by Riana Hoseani and Fenti Mariska Yohana in 2020, and this study aims to explore the meaning of the sign system found in shopping centers through Peirce's semiotics.

And the third previous research that the researcher took was a journal entitled Peirce's Semiotic Study on Spawn Comics Issue 1 of 1992 by Todd Mcfarlane written by Rif'an Maulana Ahmad and Muh Ariffudin Islam in 2023, and this research aims to study and understand how socio-cultural elements influence the depiction of Spawn characters as anti-heroes and the meanings that can be interpreted from the signs that can be found.

The research that will be carried out by the researcher must be different from the previous research that the researcher has written above. The object studied and the results of the research obtained are also different from the material used as a reference, it's just that the theory used is more or less the same theory because it uses semiotics according to Charles Sanders Peirce, but of course the content and results of the research are different because considering that the study of semiotics is very broad, and makes this research a new and of course original research.

2. Methodology

This study uses a qualitative descriptive method. Qualitative research is a method of collecting data naturally to describe descriptively the actual circumstances or facts that occur using different methods (Anggita & Setiawan, 2018). This research is descriptive, namely the data model is in the form of a description or description of search objects for words, images, and numbers that are not obtained through statistical processing. The purpose of descriptive research is to make a systematic, factual and accurate description, picture or painting regarding the facts, characteristics or relationships between the events or phenomena being analyzed. (A. s. & Bahrudin,

2014) The acquisition of data sources used in this study comes from two sources, namely primary data sources, namely data that are directly related to the object of this research, namely the comic *Al-Sindibād Al-Baḥrī* by 'Abd Al-Jabbār Nāṣir. Second, supporting data in this study was obtained from various references related to comic strips, semiotic books, and books published from the internet (A. s. & Bahrudin, 2014).

The way data is collected in a study is important in the success of a research, because the validity and value of a research are very much determined by data. By using good and appropriate data collection tools, the data obtained will be more complete and accurate for analysis. Therefore, the researcher used two methods in this study, namely the documentary method, and the documentary method applied in this study by reading comic stories and analyzing semiotics in the comic *Al-Sindibād Al-Baḥrī* by 'Abd Al-Jabbār Nāṣir. As a method of analysis and recording in this study, the researcher uses content analysis which means analysis related to communication or communication content. As Berelson knows, this is a research method that objectively, systematically and quantitatively describes the content of communication (No Title, n.d.). The data analysis method used in this study is the Charles Sanders Peirce data analysis method. It is based on Charles Sanders Peirce's view of the triangle of meaning: representation, object, and interpretation.

3. Discussion

In this section, the researcher will provide an overview of the comic *Al-Sindibād Al-Baḥrī* by 'Abd Al-Jabbār Nāṣir, the analysis in this study is to find the meaning of triangle signs from icons, indices and symbols. The researcher analyzed this comic directly by looking at the images and also using the theoretical approaches and methods described in the previous section.

Overview of the comic *Al-Sindibād Al-Baḥrī* by 'Abd Al-Jabbār Nāṣir

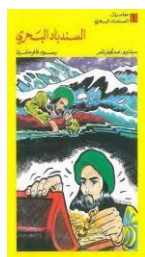
The comic *Al-Sindibād Al-Baḥrī* by 'Abd Al-Jabbār Nāṣir, drawn by Fakher Hussein, was published by Dārūn Al-Jīlu in Cairo, Egypt. The comic story consists of 16 pages, from the first part of an adventure at sea which tells the story of a young man named *Al-Sindibād* who loves adventure. His father bequeathed him a large inheritance, but it didn't take long for him to spend his father's legacy. Then *Al-Sindibād* thought about what he could do to keep his wealth. On the advice of a friend of *Al-Sindibād*, he intended to start trading by selling his wares from one island to another, on a ship, and becoming a sailor. Long story short, *Al-Sindibād* began to go on adventures and face many obstacles until he finally felt that he had found something he had been looking for.

Sings of semiotics in the comic *Al-Sindibād Al-Baḥrī* by 'Abd Al-Jabbār Nāṣir

The comic *Al-Sindibād Al-Baḥrī* will be analyzed using a semiotic study of the signs of the meaning of triangles by Charles Sanders Peirce, namely icons, indexes, and symbols in images. This research focuses on the analysis of a sign because the research is sourced from stories and comic images. Researchers did not analyze the entire comic, but found images that contained semiotic signs from the perspective of Charles Sanders Peirce. Here are the details:

Table 1.
Comic Cover
Images

Information



This image is the cover of the comic story *al-sindibād al-baḥrī*. It can be seen from the top image that *al-sindibād* was surprised by the challenge in his adventure floating on the water while hugging a stick. This is a form of effort and effort in *al-sindibād*'s adventure as he works hard and faces all the challenges that will bring success.

The picture below is the result of his adventures and his treasure or money. This is the result of the effort and hard work that *al-sindibād* obtained, and to obtain this result *al-sindibād* had to go through many challenges, and this is not an easy matter, and everything he goes through has paid off. The semiotic signs in the image above include icons, indexes, and symbols, and this is what the researcher in this journal focuses on.

Table 2.
Picture

Semiotic Meaning



Icon

The icons in this image are "youth": a person who has reached puberty but has not yet reached adulthood, and "inheritance": the property of a deceased person, meaning what he left behind such as furniture, money and land.

Index

Youth and heritage have an interrelated relationship, because youth is a period of activity and will also always look for material possessions.

Symbol

Youth and heritage are symbols of joy and pride, meaning that when a person gets something that is not the result of his hard work, he will become arrogant of all the pleasures he enjoys. And inheritance is something that is acquired without any effort.

Table 3.
Picture

Semiotic Meaning



Icon

The icon in this image is "inheritance": the property of a deceased person, meaning what he left behind such as furniture, money and land. "palace": a spacious and luxurious house. "horse": a four-legged animal to ride.

	Index	Inheritance, palace, and horses have an interrelated relationship in the sense of property relations, because inheritance is the right of a person who is inherited, so the palace and horses are bought from the inheritance.
	Symbol	Inheritance, palaces, and horses were symbols of the pleasure and wealth that <i>al-sindibād</i> enjoyed, meaning that he was the owner of all his possessions, and he could do whatever he wanted.

Table 4.

Picture	Semiotic Meaning
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	Icon	The icon in this image is "inheritance": the property of a deceased person, meaning what he left behind such as furniture, money and land. "capital": money that a person has to invest in a business.
	Index	Inheritance and capital have an interrelated relationship, meaning that if there is no inheritance, it cannot be used as capital and capital is something that is used in the process of making money or vice versa.
	Symbol	Inheritance and capital are symbols of enjoyment and sacrifice, meaning that <i>when al-sindibād</i> knows that his money has run out, he sells all his wealth and assets as a sacrifice and uses it as capital. When he has the capital, he will try to manage it well to get his wealth back.

Table 5.

Picture	Semiotic Meaning
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	Icon	The icons in this image are "travel": traveling long distances, and "trading": what is traded and transacted for the purpose of making a profit.
	Index	Travel and trading are interconnected, so if travel is to trade then trading is done through travel.
	Symbol	Travel and trade are symbols of effort and hard work, meaning that when they travel for trading purposes, they will do so with great effort and hard work to get good results.

Table 6.

Picture	Semiotic Meaning
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	Icon	The icon in this image is "effort": an activity with exert energy and mind to achieve a goal. "obstacle": that is, everything that gets in the way.
	Index	Efforts and obstacles are interrelated relationships. This means that every business must have obstacles, and all obstacles exist because of effort.
	Symbol	Effort and obstacles are symbols of seriousness, but every seriousness must have challenges, meaning that when trying something, you have to work hard without thinking about the obstacles. When he wants to get something, he has to experience obstacles like an ordeal to get through it.

Table 7.

Picture	Semiotic Meaning	
	Icon	The icon in this image is "storm": strong winds or Turbulence at sea or on land due to weather conditions, and "islands": Land surrounded by water.
	Index	Hurricanes and islands have a reciprocal relationship that That is to say, the misery and the misery in the Feel it when you want to have fun. As Mentioned deep the qur'an: "actually, together Difficulties there is ease (qs. <i>Al-insyirah</i> : 6)."
	Symbol	Storm and island is symbol from a Luck because of luck in adventure Located between happiness and misery, meaning <i>al-sindibād</i> and Friends were buffeted by strong winds. As they sail
	Symbol	And face the storm that makes them lost and Be on a path they shouldn't have been taken, be Part of the adventure. They were stranded on the island And strangely they were lucky because through the meeting With the island mentioned they get rest and Overnight on the island.

Table 8.

Picture	Semiotic Meaning	
	Icon	The icons in this image are "islands": land surrounded by water, and "ships": sea vehicles that transport passengers and goods.
	Index	The island and the ship have an interrelated relationship, meaning that if the island is located on the coast then there will be a vehicle to reach it, namely a ship, and the ship is made to be a sea vehicle, and there is no other way to the island except by ship.

Symbol	The island and the ship are symbols of good luck and safety which means to them because it is a strange thing to be lucky and because they meet the island they can rest and spend the night on the island. Ships are a symbol of safety, meaning that ships are a tool to help provide safety for them. If the ship didn't exist then they would all die.
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Table 9.

Picture	Semiotic Meaning	
	Icon	The icons in this image are "ships": marine vehicles that transport passengers and goods, and "wood": the dense parts of plants found in trees, especially the material that dominates the trunk and roots.
	Index	Ships and wood are an interrelated relationship, meaning that ships are marine vehicles made of wood, and wood is the material used in the construction of the ship.
	Symbol	The ship and the wood were symbols of salvation, meaning that the ship was a tool to help provide safety for the friends of <i>al-sindibād</i> , if the ship did not exist then they would all die. If the ship is for the safety of his companions, then the wood is for the safety of <i>al-sindibād</i> . This piece of wood kept <i>al-sindibād</i> safe and did not sink until it reached the island.

Table 10.

Picture	Semiotic Meaning	
	Icon	The icons in this image are "night": the darkness that follows the day, i.e. From sunset to sunrise, and "noon": the light between dawn and sunset.
	Index	Day and night have a mutual relationship in the sense that they alternate days in 24 hours. As stated in the qur'an: "and we have made night and day as two signs (of our greatness). Then we remove the sign of the night and make it bright, so that you may seek the bounty of your lord, and that you may know the number of years, the reckoning, and all things which we have explained in detail. <i>Al-isra: 12</i>)"

Symbol	Night and day are symbols of salvation and sustenance. This means that he survived crossing the open sea with a stick and found an island at night, and when he woke up during the day he had to search and go back on his adventure in order to survive, because <i>al-sindibād</i> had nothing.
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Table 16.

Picture Makna semiotika

	Icon	The icon in this image is "pleasure": what has been bestowed upon him in the form of sustenance, money, or the like, and "pleasure": what has been bestowed upon him in the form of sustenance, money, or the like.
	Index	Pleasure and pleasure are interrelated relationships, meaning happiness over happiness. Happiness over happiness means that when a person is happy, there are other things that make a person happier.
	Symbol	Pleasure and enjoyment are symbols of wealth and happiness, the first pleasure means the result of an adventure due to a gift from the king. <i>Al-sindibād</i> got this because of his honesty, trust, responsibility, and generosity. The second pleasure is the satisfaction of the wealth he has achieved. If the first pleasure is the happiness that results from the comfort of being a guest of the king, then the second pleasure is <i>that al-sindibād</i> feels free, free and entitled to himself and the property he owns.

4. Conclusion

From the beginning of the story of *Al-Sindibād* to the end, there is good and evil in his adventures. *Al-Sindibād* finds a problem and a way out, whenever he encounters a problem then he will get pleasure, and when he finds pleasure then he will find trouble again. This continues until the end of the story when he achieves his happiness, and his adventure ends with him returning to his country.

Semiotic analysis has been carried out in the comic *Al-Sindibād Al-Baḥrī*, and the researcher found all the signs of the meaning triangle referring to Charles Sanders Peirce, while the results of the research obtained by the researcher are the signs of objects, namely icons, indexes and symbols in the comic "*Al-Sindibād Al-Baḥrī*" are: "Youth and Heritage" - "Inheritance, Palace, and Horse" - "Inheritance and Capital" - "Travel and Trade" - "Efforts and Obstacles" - "Storms and Islands" - "Island and Ship"

- "Ship and Wood" - "Day and Night" - "Horse and Hunter" - "King and Minister" - "Cunning and Honesty" - "Honesty and Cunning" - "Difficulty and Ease" - "Pleasure and Enjoyment" and all these sentences are those that contain elements of semiotic meaning in comic stories.

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