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Novel Semiotics Analyst *Yang Telah Lama Pergi* by Tere Liye

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Abstract

The semiotic study in the novel *Yang Have Long Gone* by Tere Liye expresses signs in the text to form a more profound meaning through symbols, icons, and indices. This novel contains many symbols, icons, and indexes that create a system of interconnected signs through dialogue, descriptions, and events. Thus, semiotic studies understand how this novel's signs interact to create a more complex meaning. The problem formulation in this research is the semiotic elements of the icon, index, and symbol aspects in the novel *Yang Lama Lagi* by Tere Liye. This research aims to describe, analyze, and conclude the signs, which include the icon, index, and symbol aspects. This research's benefit is understanding and defining semiotic theory through icons, indices, and symbols in literary works. This research uses a qualitative approach with descriptive methods. The data collection technique used in this research is hermeneutics: reading, taking notes, and concluding. The results of this research show that in the novel *Yang Has Long Gone* by Tere Liye, some signs include aspects of icons, indexes, and symbols. There are 12 data for the icon aspect, 54 for the index aspect, and 34 for the symbol aspect. In this research, it can be concluded that the index aspect that is most often found in the novel *Yang Has Long Gone* by Tere Liye, this aspect is related to the causal and cause-effect relationships that arise in the cultural context of the characters in the novel *Yang Has Long Gone* by Tere Liye.

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INTRODUCTION

The semiotic study of Tere Liye's novel *The Long Time* is that the expressions of signs in the text form a more profound meaning through symbols, icons, and indexes. This novel has many symbols, icons, and indexes that form a system of interconnected signs in the form of dialogue, descriptions, or events. Thus, the study of semiotics understands how this novel's signs interact to create a more complex meaning. (Pradopo, 2017:123) Semiotics is the science of signs, which are divided into several types based on the relationship between the signifier and its sign: icon, index, and symbol. Icons show the natural relationship between the signifier and the signified, the index shows the cause-and-effect relationship, and the symbol has an arbitrary relationship with no natural relationship between the signifier and the signified. Semiotics studies signs that are closely related to human life. In the study of semiotics in the novel *Yang Telah Lama Pergi*, the signs in the text, in the form of icons, indexes, and symbols, form a more profound meaning related to humans' social and psychological lives. In this context, semiotics not only serves as a tool to identify some aspects of the text but also to reveal the dynamics of the relationships between characters, events, and themes in the novel.

Pradopo (2017:42) It emphasizes explicitly how the role each type of icon, index, and symbol sign plays in conveying deeper meaning. First, the aspect of **icons** that includes the natural relationship between signifiers and signified allows the reader to recognize the similarities of natural forms present in the story, for example, using visual symbols that connect particular objects or events with broader meaning. Second, the aspect of the index that indicates the cause-and-effect relationship opens up space to understand the relationship between events and their impact on the characters, showing how the events in the story have a root cause that affects the course of the story. Finally, the symbols used in this novel can be considered representations of abstract ideas or more significant social concepts, which are often arbitrary and indirectly visible in the natural relationship between signs and signified. This research will focus on understanding and analyzing how these three aspects work together to create complex layers of meaning in literary work.

Emphasizing that humans need to interact with other creatures to meet their life needs. Communication between humans requires mutually understood means so that humans create signs that can be sensed, whether in the form of sound, visual, or other physical sensations, based on mutually understood rules. According to Pierce

(Emzir dan Rohman, 2015:49), Signs are made up of symbols, icons, and indexes. Symbols show the relationship between the signifier and its signified; the icon refers to the natural relationship between the sign and its signified, while the index indicates the natural relationship that arises from cause-effect. An essential thing in semiotics is how meaning emerges from the sign when used in communication. Semiotics deals with everything considered a sign and includes what is expressed through speech and what is hidden behind it. Thus, semiotics can involve words, images, sounds, gestures, or objects (Emzir dan Rohman, 2015:51). According to (Sobur, 2020:16), Semiotics is the science that studies signs and methods of analysis to examine objects. In other words, semiotics is a discipline that explores all forms of communication through signs and code systems. Semiotics is a science or method of analysis for examining signs and representing various experiences, thoughts, and ideas. Therefore, signs are not just limited to language, although language is the most complex system of signs. This aligns with the opinion of Sobur (2020:41), which divides the signs into three categories: icons, indexes, and symbols. From these various opinions, it can be concluded that semiotics is the study of signs that function to produce meaning and can be applied to social and cultural phenomena in the study of semiotics.

According to Pradopo (2017:123) An icon is a sign that shows the relationship between a signifier and its signified based on the similarity of its natural shape. Examples of icons include a portrait of a person representing the person being photographed and an image of a horse that signifies a real horse. Icons serve as signs that represent their objects through the similarity of identities. In other words, an icon is a sign similar to the object it represents, such as a photo, painting, sculpture, or imitation of a sound. For example, the photo of Joko Widodo as president serves as an icon of the presidency, while the map of South Sulawesi also depicts the region. Sobur (2020:41) This statement states that icons are the natural relationship between signifiers and signified that reflect similarities; in other words, an icon is a sign that relates to an object or mold based on similarity. Examples of icons include portraits and maps. In line with that, according to Nurgiyantoro (2013:67) Says that icons relate to similarity, where icon marks can be photos, geographic maps, or placement of signs that emphasize essential things.

According to Nurgiyantoro (2013:68) Symbols include various things that have been agreed upon in society. The relationship between a sign and an object is not based on similarity but is formed through agreement. For example, various

movements or cues have a specific meaning, while certain colors, such as white, black, red, yellow, and green, also symbolize something specific. Language is the most comprehensive and essential symbol since it serves as a means of thinking and expressing feelings. Sobur (2020:42) Explains that a symbol is a sign that indicates an arbitrary relationship, that is, a relationship based on community agreement. Pradopo (2017:41) It also affirms that symbols are signs that do not have a natural relationship between the signifier and the signifier but are arbitrary.

The index explains cause and effect occurrence in an object of reference. As the connection can be suggested, it can be heard and seen. According to Sobur (2020:42) Index is a sign that indicates the existence of a relationship or natural relationship between a sign and a sign that is causal or causal or a sign that directly refers to reality. The most obvious example is smoke as a sign of fire. Signs can also refer to denotation through convection. According to Pradopo (2017:41) An index is a sign that shows the causal (cause-effect) relationship between the signifier and the indicator. According to Sobur (2020:42) An index is a sign that indicates the existence of a natural relationship between a sign and its signifier that refers to reality. According to Emzir (2015:49) "Index is the relationship between signs and signs arising naturally from cause-effect relationships; for example, yawning, which means sleepy." According to Nurgiyantoro (2013:68) The index is a relationship of proximity to existence. Signs in indices, for example, thick black smoke soaring high marks fire. A face that looks gloomy marks a sad heart that has been reprimanded many times but does not want to be reprimanded; instead, it marks arrogance, and so on.

The problem studied in this study is the semiotic analysis of the aspects of icons, indices, and symbols in the long-gone novel by Tere Liye. This research aims to describe, analyze, and conclude Tere Liye's long-gone novel. Research on semiotic analysis in the aspects of icons, indexes, and symbols is not the first research; there have been other studies before, one of which is the research of Sovia Wulandari and Erik D Siregar, students of the University of Jambi, published a journal in 2020 with the title "The Semiotic Study of Charles Sanders Pierce: Trichotomic Relations (icons, indexes, and symbols) in the short story Anak Lighthouse by Mashdar Zainal." This research focuses on the relationship of signs in the short story. The method used is a literature with a qualitative approach. The analysis showed four signs in the form of icons, six signs in the form of indexes, and three signs in the form of symbols.

Although this study also analyzed semiotics, the object studied differed, namely the short story "Anak Lighthouse." In the research, Alifatul Qolbi Mu'arrof, a student of Airlangga University, published a journal in 2019 entitled "Representation of Coastal Communities: Semiotic Analysis in the Novel of the Coastal Girl by Nunuk Y. Kusmiana." This study analyzes icons, indexes, and symbols in novels that represent coastal communities. This research is necessary because it can reveal the deep meaning of Tere Liye's novel *The Long Gone* through semiotic analysis, focusing on symbols, icons, and indexes as a system of signs in the text. With this approach, we can understand the social, emotional, and psychological relationships between characters and the dynamics of events that occur in the story, which are often not apparent at first glance. This study also provides a new perspective in interpreting literary works regarding storylines and signs that shape a broader understanding of life and culture. In addition, this study can suggest a more systematic approach to analyzing signs in literature, which can be applied to other literary works and contribute to the development of semiotic studies in Indonesian literature.

METHOD

A qualitative approach was chosen in the semiotics research on the novel *Yang Telah Lama Pergi* by Tere Liye because it can profoundly and holistically explore the symbolic meanings and signs contained in the text. As explained by Moleong (2017:4) That said, qualitative research is used for limited objects, allowing researchers to analyze small and subtle elements in literary works. In this context, semiotics that focus on signs such as icons, indexes, and symbols require a more profound understanding of surface aspects and broader interpretations of meaning. The descriptive method allows researchers to describe the facts and phenomena in the novel objectively, without data manipulation, and by the social and cultural context of the story. In addition, the content analysis techniques applied are also in line with this approach, as they can draw valid conclusions based on the narrative and symbolic context of the text. Research on "Semiotic Analysis in the Novel *Yang Telah Lama Pergi* Tere Liye" uses a qualitative approach with a descriptive method. According to Bogdan and Taylor, in Moleong (2017:4) Qualitative research produces descriptive data in the form of written or spoken words from people and observable behaviors. The approach is holistically directed at the setting and the individual. While the descriptive method aims to explain the object of research directly and

objectively (Moleong, 2017:11). In this study, the author collects data systematically, thoroughly, and clearly, using the facts presented by the author in the novel *Yang Telah Lama Pergi* by Tere Liye. This study describes the phenomenon based on the research problem raised without manipulating the studied novel's data. The data collection technique used by the author is hermeneutic techniques. According to Hamidy & Hamidy & Edi Yusrianto (2003:176) Namely reading, recording, and concluding techniques. In this study, the researcher conducted a content analysis; according to Weber, in Moleong (2017:16) Content analysis is a research methodology that utilizes procedures to draw valid conclusions from a book or document. Furthermore, according to Krippendorff in Moleong (2017:220) Content study is a research technique used to draw valid replicative conclusions from data based on the context.

RESULTS AND DISCUSSION

Result

Based on the data analysis research findings, the excerpts from the novel *Yang Telah Lama Pergi* Tere Liye's work are the primary sources in this research. The findings of the identified semiotic marks include aspects of icons, indexes, and symbols. The novel has 13 data for the icon aspect, 32 for the index aspect, and 25 for the symbol aspect. The author explains, analyzes, and interprets research data on semiotics in the novel *Yang Telah Lama Pergi* By Tere Liye in this chapter. The author presents a table containing quotes that include a study of the semiotics of icons, indexes, and symbols obtained from data analysis in the novel *Yang Telah Lama Pergi* by Tere Liye. The novel *Yang Telah Lama Pergi* by Tere Liye tells the story of the journey of Mas'ud Al Baghdadi, a Cartographer who is on a mission to perfect the map of Swarnadipa Island.

Table 1. Number of index semiotics, icons, and symbols

No	Semiotics	Sum
1	Icon Aspect	13
2	Index Aspect	32
3	Symbol Aspect	25

Semiotic analysis of ikon aspects

According to the description of the data, the data of the aspect of the icons found in the novel *Yang Telah Lama Pergi* by Tere Liye, A total of 13 icon aspect data are found in data 8, 10, 12, 14, 22, 25, 30, 57, 62, 63, 67, 68. Along with the description of quotes that contain the iconic aspects of the novel *Yang Telah Lama Pergi* by Tere Liye.

Data (8)

"Dia berjalan seperti ibu-ibu tua". Yang lain menimpali terkekeh (2023:6)

Penanda : Berjalan seperti ibu-ibu tua

Petanda : Seseorang yang dianggap lambat, pelan, atau kurang lincah, seperti yang mungkin diasosiasikan dengan orang tua.

"She walks like old mothers." Others chipped in chuckles (2023:6)

signifier: Walking like old mothers

signified: Someone considered slow, slow, or lacking in agility, as might be associated with older people.

The above quote is the relationship between the signifier and the sign above, which is the similarity between the way of walking and the way we usually imagine old mothers. As told in the novel, she walks like an old mother who is laughed at by others.

This phenomenon in the novel is related to the condition of society in real life: someone who walks like an old mother makes others laugh at him. Icons in the novel *Yang Telah Lama Pergi* by Tere Liye is the way to walk. According to Sobur (2020:41) An icon is a relationship between a sign and its signifier that is natural and equitable; in other words, an icon is a relationship between a sign and an object or similar mold. The word *walk* is said to be an icon because there is a similarity between the way of walking and the way of walking that we usually imagine for old mothers.

Data (10)

Mas'ud berjalan limbung dilorong kapal. Melewati lantai basah. Melewati kerangkeng lain yang kosong.(2023:6)

Penanda : Mas'ud berjalan limbung

Petanda : Melambangkan ketidakstabilan, baik secara fisik atau emosional

Mas'ud walked down the aisle of the ship. Passing through wet floors. Passing another empty cage. (2023:6)

Signifier: Mas'ud walks around

signified: Symbolizes instability, either physically or emotionally

The above quote has a relationship between the signifiers and the signs above. The similarity between the way of walking is described as an unstable person, such as a person who is tired or drunk. So, this sentence imitates these movements, making us imagine someone stubborn. According to Sobur (2020:41) Icons are the relationships between the sign and its signifier that are natural

and equivalent; in other words, an icon is a relationship between a sign and an object or mold that has a natural resemblance.

This phenomenon in the novel is related to the condition of society in real life, a person who cannot walk steadily, so there is a similarity between this way of walking and an unbalanced physical state. Icons in the novel *Yang Telah Lama Pergi* by Tere Liye is *a way of walking in the mud*. The word *walking* is iconic because it describes someone who limps, such as a tired or drunk person. So, this sentence imitates the movement, making us imagine someone delusional.

Data (12)

Mas'ud patah-patah berdiri, sambil menatap sekeliling dengan mata terpicing. (2023:6)

Penanda : Mata terpicing

Petanda : Upaya untuk fokus atau melihat dengan jelas dalam situasi yang tidak jelas atau penuh bahaya.

Mas'ud stood up, looking around with his eyes closed. (2023:6)

Signifier: Eye Spicing

signified: Efforts to focus or see clearly in unclear or dangerous situations.

The above quote shows that the relationship between the signifier and the sign above is similar to the pecked eyes describing a person trying to focus on something or see more clearly. Visually, the eye is pecked, imitating a condition in which a person tries hard to see or understand something unclear or at a distance. So, it describes something that we can imagine or see in real life because it mimics human movements and expressions. According to Sobur (2020:41) Icons are the relationships between the sign and its signifier that are natural and equivalent; in other words, an icon is a relationship between a sign and an object or mold that has a natural resemblance.

This phenomenon in the novel is related to the condition of society in real life because it imitates the expression of a person who tries hard to understand something difficult to see or feel. Icons in the novel *Yang Telah Lama Pergi* by Tere Liye is *a pecked eye*. The word *pecked eye* is said to be an icon because Mas'ud is trying to understand or see something more clearly, perhaps due to circumstances that are not fully visible or understandable. This expression became an icon of the state of uncertainty or uncertainty he faced.

Data (14)

Jangankan menjawab, bernapas saja susah payah dengan cengkraman dileher. (2023:7)

Penanda : Cengkraman di leher

Petanda : Melambangkan ancaman atau kekerasan langsung yang ditunjukkan pada seseorang.

Let alone answering; just breathing is difficult with a *grip on the neck*. (2023:7)

Signifier: Grip on the neck

signified: Symbolizes direct threat or violence shown to someone.

The above quote shows a relationship between the signifier and the sign above, which resembles a grip on the neck imitating an act of direct and oppressive physical violence. This grip movement mimics a real action where a person is controlled or attacked straightforwardly and dangerously. It resembles a situation where the neck, a vital body part, is used to hold or pressure a person, illustrating a danger. According to Sobur (2020:41) Icons are the relationships between the sign and its signifier that are natural and equivalent; in other words, an icon is a relationship between a sign and an object or mold that has a natural resemblance.

This phenomenon in the novel is related to the conditions of society in real life because it helps us understand the state of tension, violence, and powerlessness through visual and physical similarities. The icon in the novel is the *grip on the neck*, which is said to be an icon because it depicts an action that directly mimics an actual physical condition. So, we can imagine a hand gripping someone's neck, which resembles an actual event.

Data (22)

Mas'ud mengeluh pelan, mengangkat tangan. Tentu saja pakaiannya akan berbeda, dia datang dari negeri yang jauh sekali. Tapi bukan berarti dia mata-mata (2023:8)

Penanda : Mengangkat tangan

Petanda : Ketidakberdayaan, kepasrahan, atau bahkan tanda protes.

Mas'ud complained softly, *raising his hand*. Of course, her clothes will be different; she comes from a very distant country. But that doesn't mean he's a spy (2023:8)

Signifier: Raising a hand

signified Helplessness, resignation, or even signs of protest.

The above quote is that the relationship between the signifier and the sign above is the resemblance of raising the hand, which is the percentage of the icon of someone showing an

expression of confusion, protest, or discomfort. So, this action can be directly linked to the general behavior of humans when faced with something that is not understood or considered unfair. According to Sobur (2020:41) Icons are the relationships between the sign and its signifier that are natural and equivalent; in other words, an icon is a relationship between a sign and an object or mold that has a natural resemblance.

This phenomenon in the novel is related to the conditions of society in real life because it reflects various fundamental social dynamics, such as prejudice, discrimination, and distrust, which often occur in complex and diverse cultures. The icon in this novel, raising the hand, is said to be an icon because it directly and visually reflects the meaning that is to be conveyed through the physical movement.

Data (25)

Seorang perompak berbisik ke eksekutor. Menjelaskan sedikit detail terkait tahanan yang sedang diadili. (2023:9)

Penanda: Berbisik

Petanda : Tindakan berbisik menandakan kerahasiaan atau informasi yang penting dan tidak boleh di dengar oleh orang lain.

A pirate whispered to the executioner. Explain a few details related to the detainee on trial. (2023:9)

Signifier: Whisper

signified: Whispering indicates confidentiality or important information and should not be heard by others.

The above quote shows a relationship between a signifier and a sign. The similarity of whispering to the executor is a sign that directly resembles the meaning or concept it represents. Whispering serves as an icon signifying confidentiality or essential information, while the executor is an icon of power and authority in law enforcement. Together, they describe a situation in which careful and confidential communication occurs in the context of the legal power that determines one's fate. According to Sobur (2020:41) Icons are the relationships between the sign and its signifier that are natural and equivalent; in other words, an icon is a relationship between a sign and an object or mold that has a natural resemblance.

This phenomenon in the novel is related to the conditions of society in real life because it reflects some of the social and behavioral dynamics that often occur in situations of authority and secret communication. The icon in this novel is *to whisper*

to the executor because it directly presents the underlying meaning of the situation.

Data (30)

Awalnya lancar, karena meskipun tidak pandai bertarung, dia selama ini memang punya skill itu, kemanapun kabur tanpa diketahui lawan. (2023:11)

Penanda : Kabur tanpa diketahui lawan

Petanda : Kemampuan untuk melarikan diri secara diam-diam.

At first, it was smooth because even though he was not good at fighting, he had that skill, running away *everywhere without the opponent knowing*. (2023:11)

Signifier: Run away without the opponent knowing

signified: Ability to escape stealthily.

The above quote has a relationship between the signifier and the above sign, similar to the ability to escape secretly by *running away without the opponent knowing*. As told in the novel, Mas'ud is not good at fighting, but Mas'ud has that skill, running away without the opponent knowing. This phenomenon in the book is related to the conditions of society in real life, such as survival strategies, conflict avoidance, resilience, and adaptation to dangerous situations. The icon in the novel is *blurred without the opponent knowing*. According to Sobur (2020:41) An icon is a relationship between a sign and its signifier that is natural and equitable; in other words, an icon is a relationship between a sign and an object or mold that is similar. The word *fuzzy without the opponent knowing* is an icon because the action directly represents the meaning of avoiding, fleeing, or moving silently.

Data (37)

Sia-sia. Dua perompak lain memegangnya agar tidak bergerak-gerak saat eksekusi. Pedang itu siap menikam lehernya. (2023:12)

Penanda : Pedang itu siap menikam lehernya

Petanda : Ancaman yang akan segera terjadi

In vain. Two other pirates held it so it would not move during the execution. The sword was ready *to stab* him in the neck. (2023:12)

Signifier: The sword is ready to stab him in the neck

signified: Imminent threat

The above quote has a relationship between the signifier and the sign above, similar to the threat that will soon occur with the sword ready to stab him in the neck. As told in the novel, the sword is ready to stab Mas'ud in the neck, but someone comes and tells the pirates not to stab Mas'ud. This phenomenon in the story is related to the conditions of society in real life because violence often occurs in social situations. The icon in the

book is that the sword is ready *to stab* him in the neck. According to Sobur (2020:41) An icon is a relationship between a sign and its signifier that is natural and equitable; in other words, an icon is a relationship between a sign and an object or similar mold. The word *sword was ready to stab him in the neck* because the act directly represented the physical act we could imagine.

Table. 2 Semiotic Data Analysis of Icon Aspects

No.	Data	Signifier	Signified
8	"Dia berjalan seperti ibu-ibu tua". Yang lain menimpali terkekeh (2023:6) "She walks like old mothers." Others chimed in with a chuckle (2023:6)	Walk like old mothers	<i>Seseorang yang dianggap lambat, pelan, atau kurang lincah, seperti yang mungkin diasosiasikan dengan orang tua.</i>
10	Mas'ud <i>berjalan limbung</i> dilorong kapal. Melewati lantai basah. Melewati kerangkeng lain yang kosong.(2023:6) Mas'ud <i>walked down the</i> aisle of the ship. Passing through wet floors. Passing through another empty cage.(2023:6)	Mas'ud walks around in a daze	Symbolizes instability, either physically or emotionally
12	Mas'ud patah-patah berdiri, sambil menatap sekeliling dengan <i>mata terpicing</i> . (2023:6) Mas'ud stood up, looking around with his <i>eyes closed</i> . (2023:6)	Eye Sting	Ability to focus or see clearly in unclear or dangerous situations.
14	Jangankan menjawab, bernapas saja susah payah dengan <i>cengkraman dileher</i> . (2023:7) Let alone answering, just breathing hard with <i>a grip on your neck</i> . (2023:7)	The grip on the neck	Symbolizes direct threats or violence shown to a person
22	Mas'ud mengeluh pelan, <i>mengangkat tangan</i> . Tentu saja pakaiannya akan berbeda, dia datang dari negeri yang jauh sekali. Tapi bukan berarti dia mata-mata (2023:8) Mas'ud complained softly, <i>raising his hand</i> . Of course, her clothes will be different; she comes from a distant country. But that doesn't mean he's a spy (2023:8)	Raising hands	Helplessness, resignation, or even signs of protest.
25	Seorang perompak <i>berbisik ke eksekutor</i> . Menjelaskan sedikit detail terkait tahanan yang sedang diadili. (2023:9)	Whisper	Whispering signifies confidentiality or essential information and should not be heard by others.

	A pirate <i>whispered to the executioner</i> . Explain a few details about the detainee on trial. (2023:9)	
30	Awalnya lancar, karena meskipun tidak pandai bertarung, dia selama ini memang punya skill itu, kemanapun kabur tanpa diketahui lawan. (2023:11)	Run away without your opponent knowing. Ability to escape stealthily.
	At first, it was smooth because even though he was not good at fighting, he had that skill, running away <i>everywhere without the opponent knowing</i> . (2023:11)	
37	Sia-sia. Dua perompak lain memeganginya agar tidak bergerak-gerak saat eksekusi. Pedang itu siap <i>menikam</i> lehernya. (2023:12)	The sword was ready to stab him in the neck. Imminent threats
	In vain. Two other pirates held it so it would not move during the execution. The sword was ready <i>to stab</i> him in the neck. (2023:12)	

Semiotic analysis of the index aspect

By the description of the data, the index aspect data found in the novel *Yang Telah Lama Pergi* by Tere Liye A total of 33 index aspect data are found in data 2, 3, 4, 5, 6, 11, 15, 18, 19, 23, 33, 34, 35, 37, 40, 41, 42, 43, 44, 45, 47, 48, 49, 50, 53, 55, 56, 58, 59, 60, 61, 65, 70—a description of quotations that contain an index aspect in the novel.

Data (2)

Suara debur ombak... Kepalanya berpikir cepat, tidak salah lagi, dia berada dalam kapal yang berlayar. (2023:5)

Penanda : *Suara debur ombak*

Petanda : *Laut atau ombak, yang menandakan bahwa tokoh tersebut berada di kapal yang sedang berlayar.*

The sound of the crashing waves... His head thought quickly; there was no mistake; he was on a sailing ship. (2023:5)

Signifier: The sound of the waves crashing

Signified: The sea or waves indicate that the figure is on a sailing ship.

The above quote has a causal relationship between the marker and the above sign. The index is affected by the sound of the waves crashing, which causes Mas'ud to realize that he is on a sailing ship. As told in this novel, Mas'ud's head thinks quickly, and there is no mistake in thinking he is on a sailing ship. The sound is a physical sign that encourages the process of thinking quickly to

produce conclusions about his situation. This often happens in people's real lives, where people use their senses to gather information from the surrounding environment.

Data (3)

Beringsut hendak duduk. Mengeluh pelan, tubuhnya terasa sakit. Ada memar di lengan, juga lebam dipaha, punggung. (2023:5)

Penanda : *Memar di lengan, juga lebam dipaha, punggung*

Petanda : *Cedera fisik akibat luka*

Inching to sit down. Complaining softly, his body felt sore. There are *bruises on the arms, as well as bruises on the thighs and back*. (2023:5)

Signifier: Bruises on arms, also bruises on thighs, buttocks

Signified: Physical injury due to injury

The above quote has a causal relationship between the marker and the above sign; Mas'ud reacts violently to the act of resistance. Marked by the consequences of physical injuries that caused bruises on the arms and bruises on the, thighs and back, his body felt so painful that Mas'ud could only sit down slowly while complaining softly because of the discomfort he felt. As told in the novel, Mas'ud rebelled against someone who wanted to kidnap him by force, resulting in bruises on his arms, as well as bruises on his thighs and back. The index in the above quote is *the cause* of the resistance

carried out by Mas'ud, which resulted in violence in the form of blows. According to Sobur (2020:41) Index is a sign that indicates the existence of a relationship or natural relationship between a sign and a sign that is causal or causal or a sign that directly refers to reality.

Data (4)

Mas'ud menoleh ke kiri, ke kanan, gerakannya terhenti oleh sekat. Dia berada di dalam ruangan kecil, seperti kerangkeng. Lembap, bau amis tercium. (2023:5)
 Penanda : Lembap, bau amis tercium
 Petanda : Tempat tidak nyaman dan lingkungan yang kotor

Mas'ud turned his head to the left; to the right, the partition stopped his movement. He was in a small room, like a cage. *The damp, fishy smell is smelly. (2023:5)*
 Signifier: Moist, fishy smell
 Signified: Uncomfortable places and dirty environment

The above quote has a causal relationship between the marker and the above sign; Mas'ud is in a small room, and the smell is fishy. Characterized by *the fact that* Mas'ud is in a small room resembling a damp cage, the fishy smell indicates dirty and unhealthy environmental conditions, resulting in discomfort and possible health problems. According to Sobur (2020:41) indeks adalah tanda yang menunjukkan adanya hubungan atau hubungan alamiah antara tanda dan petanda that are causal or causal in nature, or signs that directly refer to reality.

Data (5)

Seorang melintas di depan kerangkeng, dengan pakaian khas pelaut, berantakan, rambut awut-aeutan. Wajah orang itu melongok kedalam kerangkeng. (2023:5)
 Penanda : Rambut awut-awutan, wajah orang itu melongok kedalam kerangkeng
 Petanda : Mempertegas bahwa orang tersebut dalam kondisi kacau atau keadaan fisik yang tidak stabil tetapi adanya rasa ingin tahu dan penasaran.

A man passed in front of the cage, in the typical sailors' clothes and messy, messy hair. The man's face looked into the cage. (2023:5)
 Signifier: Messy hair, the person's face looks into the cage

Signified: Emphasizing that the person is in a chaotic or unstable physical state, but there is curiosity and curiosity.

The above quote has a causal relationship between the marker and the above sign. Marked by the fact that the sailor was in a messy state with his distinctive clothes in tatters and messy hair, he looked into the cage with curiosity or sympathy. As the novel tells, a sailor passes in front of the cage. The index in the above quote is that the physical condition of the sailor is *a cause* that indicates that he may be in a difficult situation, which causes him to look into the cages, which shows interest or concern for what is in him. According to Pradopo (2017:120) The index is a sign that shows the causal relationship (cause-effect) between the marker and the marker.

Data (6)

"Yang ini sudah siuman!" berteriak memberi tahu, memukul-mukul kerangkeng, membuat suara bising. (2023:5)
 Penanda : Sudah siuman
 Petanda : Seseorang yang barus sadar dari pingsan

"This one is already awake!" screaming to tell, banging on cages, making noises. (2023:5)
 Signifier: Already sat
 Signified: A person who has just woken up from fainting

The above quote has a causal relationship between the marker and the above sign. The index is because this one has been awakened due to shouting to inform, hitting the cage, and making noises. A person will tell and make a noise when the person is conscious or conscious. As described in this novel, Mas'ud regained consciousness, and the sailors who saw him screaming told the other sailors on the ship. This often happens in the real-life phenomenon of society; someone will shout or describe as a result of seeing a sober person.

Data (11)

Dia menaiki anak tangga. Suara debur ombak terdengar semakin kencang, juga sorak-sorai. (2023:6)
 Penanda : Sorak sorai
 Petanda : Suara teriakan atau kegembiraan

He climbed the stairs. The sound of the crashing waves was heard getting louder, as well as cheers. (2023:6)
 Signifier: Cheers

Signinified : Screaming or excitement

The above quote has a causal relationship between the marker and the above sign. The aspect of the index is because the cheers are louder due to the sound of the waves crashing louder. Someone will scream when they hear the sound of the waves crashing that are getting louder. As told in this novel, Mas'ud continued to walk up the stairs, and the sound of the ship's waves sounded significantly louder and louder, and they also heard the sound of shouting or joy in the boat. This often happens in the real-life phenomenon of the cheering community, usually occurring during social events.

Data (15)

Seruan perompak bertambah ramai. Mereka marah sekaligus jijik menatap cincin dilantai. Berseru-seru. (2023:7)

Penanda : Cincin dilantai

Petanda : Sesuatu yang sangat bernilai atau penting bagi para perompak.

The calls of the robbers are increasing. They were angry and disgusted while staring *at the ring on the floor*. Shouting. (2023:7)

Signifier: Ring on the floor

Signified: Something of great value or importance to the robbers.

The above quote has a causal relationship between the marker and the above sign. The rings on the floor serve as an index that triggers a strong emotional reaction from the robbers, causing the cries to become more crowded, as a sign of the increased anger and disgust caused by the object. According to Pradopo (2017:120) The index is a sign that shows the causal relationship (cause-effect) between the marker and the marker.

Data (18)

Kalian *dihukum mati!* Perompak itu menggerakkan pedangnya. (2023:7)

Penanda : Kalian dihukum mati

Petanda : Ancaman hukuman mati atau tindakan tegas sebagai konsekuensi

You are *being put to death!* The pirate swung his sword. (2023:7)

Signifier: You are sentenced to death

Signified: Threat of the death penalty or strict action as a consequence

The above quote has a causal relationship between the marker and the above sign. Because you were sentenced to death because of the actions of the pirates who moved their swords, it shows

that the threat will soon become a reality. As told in the novel, Mas'ud is proven to be a royal spy and receives death threats from pirates. The index in the quote above is that the death penalty will be carried out *as a result* of the danger that has been given. This often happens in the real-life phenomenon of society due to the application of law or power. Acc that ding to Pradopo (2017:120) The index is a sign that shows the causal relationship (cause-effect) between the marker and the marker.

Data (19)

Mas'ud menelan ludah, menatap tontonan itu dengan ngeri. (2023:7)

Penanda : Menelan ludah

Petanda : Ketakutan atau kecemasan

Mas'ud *swallowed a spit*, staring at the spectacle in horror. (2023:7)

Signifier: Swallowing saliva

Signified: Fear or anxiety

The above quote has a causal relationship between the marker and the above sign. Because Mas'ud witnessed a terrible spectacle, which triggered feelings of fear and anxiety in him; as a result of this intense fear, Mas'ud swallowed in physical response to anxiety, and he stared at the spectacle in horror. As told in the novel, Mas'ud swallowed his mouth because of fear of witnessing death when two people were beheaded at once. The deep index in the above quote is swallowing *because* Mas'ud witnessed a terrible spectacle. This often happens in the real-life phenomenon of society because, daily, many people are faced with scary situations such as violence or terrible spectacles. According to Pradopo (2017:120) The index is a sign that shows the causal relationship (cause-effect) between the marker and the marker.

Data (23)

"Aku bukan mata-mata!" Mas'ud berusaha membela diri, menggeleng, berseru kencang, berusaha mengalahkan bisung. (2023:8)

Penanda : Menggeleng

Petanda : Penolakan kuat terhadap tuduhan

"I'm not a spy!" Mas'ud tried to defend himself, *shook his head*, cried out loudly, and tried to beat the noise. (2023:8)

Signifier: Shake

Signified: Strong rejection of the accusations

The above quote has a causal relationship between the marker and the above sign. Mas'ud

was accused of being a spy, and as a result, he defended himself by shaking his head and shouting, trying to fight the noise around him so that his voice would be heard and his defense would understand. As told in the novel, Mas'ud tries to defend himself because he is accused of being a spy by pirates on board. The index in the above quote is shaking *because* pirates accused him of being a spy. This often happens in society due to misunderstandings and accusations, the need to defend oneself when one feels threatened by untrue accusations. According to Pradopo (2017:120) The index is a sign that shows the causal relationship (cause-effect) between the marker and the marker.

Data (33)

Dengan cepat dia diringkus, dipukuli, tergeletak pingsan, lantas diseret, dilemparkan ke dalam kerangkeng. (2023:11)

Penanda : Diringkus, dipukuli

Petanda : Ditangkap, kekerasan secara fisik

He was quickly *handcuffed, beaten*, lying unconscious, then dragged and thrown into a cage. (2023:11)

Signifier: Rounded up, beaten

Signified: Arrested, physical violence

The above quote has a causal relationship between the marker and the above sign. As a result of the arrest carried out with violence, Mas'ud was beaten, lying unconscious, and finally dragged into a cage. As told in the novel, Mas'ud was captured and beaten until he lay unconscious and pulled into a cage. The index in the above quote is that they were arrested and beaten *as a result* of arrests that may have been carried out by force. This often happens in real-life phenomena of society because violent acts such as beatings frequently occur in arrest, especially if a person who is arrested is considered to be resisting or uncooperative. According to Sobur (2020:41) Index is a sign that indicates the existence of a relationship or natural relationship between a sign and a sign that is causal or causal or a sign that directly refers to reality.

Tabel. 3 Analisis Data semiotika Aspek Indeks

No.	Data	Penanda	Petanda
2	<i>Suara debur ombak... Kepalanya berpikir cepat, tidak salah lagi, dia berada dalam kapal yang berlayar. (2023:5)</i>	Suara debur ombak	Laut atau ombak, yang menandakan bahwa tokoh tersebut berada di kapal yang sedang berlayar.
3	<i>Beringsut hendak duduk. Mengeluh pelan, tubuhnya terasa sakit. Ada memar di lengan, juga lebam dipaha, punggung. (2023:5)</i>	Memar di lengan, juga lebam dipaha, punggung	Cedera fisik akibat luka
4	<i>Mas'ud menoleh ke kiri, ke kanan, gerakannya terhenti oleh sekat. Dia berada di dalam ruangan kecil, seperti kerangkeng. Lembap, bau amis tercium. (2023:5)</i>	Lembap, bau amis tercium	Tempat tidak nyaman dan lingkungan yang kotor
5	<i>Seorang melintas di depan kerangkeng, dengan pakaian khas pelaut, berantakan, rambut awut-aeutan. Wajah orang itu melongok kedalam kerangkeng. (2023:5)</i>	Rambut awut-awutan, wajah orang itu melongok kedalam kerangkeng	Mempertegas bahwa orang tersebut dalam kondisi kacau atau keadaan fisik yang tidak stabil tetapi adanya rasa ingin tahu dan penasaran.
6	<i>"Yang ini sudah siuman!" berteriak memberi tahu, memukul-mukul kerangkeng, membuat suara bising. (2023:5)</i>	Sudah siuman	Seseorang yang barus sadar dari pingsan
11	<i>Dia menaiki anak tangga. Suara debur ombak terdengar semakin kencang, juga sorak-sorai. (2023:6)</i>	Sorak sorai	Suara teriakan atau kegembiraan.
15	<i>Seruan perompak bertambah ramai. Mereka marah sekaligus jijik menatap cincin dilantai. Berseru-seru. (2023:7)</i>	Cincin dilantai	Sesuatu yang sangat bernilai atau penting bagi para perompak.

18	Kalian <i>dihukum mati!</i> Perompak itu menggerakkan pedangnya. (2023:7)	Kalian dihukum mati	Ancaman hukuman mati atau tindakan tegas sebagai konsekuensi
19	Mas'ud <i>menelan ludah</i> , menatap tontonan itu dengan ngeri. (2023:7)	Menelan ludah	Ketakutan atau kecemasan
23	"Aku bukan mata-mata!" Mas'ud berusaha membela diri, <i>menggenggeleng</i> , berseru kencang, berusaha mengalahkan bising. (2023:8)	Menggenggeleng	Penolakan kuat terhadap tuduhan
33	Dengan cepat dia <i>diringkus</i> , <i>dipukuli</i> , tergeletak pingsan, lantas diseret, dilemparkan ke dalam kerangkeng. (2023:11)	Diringkus, dipukuli	Ditangkap, kekerasan secara fisik

Semiotic Analysis of Symbol Aspects

By the description of the data, the symbol aspect data found in the novel *Yang Sudah Lama Gone* by Tere Liye, as many as 25 symbol aspect data are found in data 1, 7, 9, 13, 16, 17, 20, 21, 24, 26, 27, 28, 29, 31, 32, 36, 38, 39, 46, 51, 52, 54, 64, 66, 69 and followed by a description of a quote that contains the symbolic aspect of the novel.

Data (1)

Kamu sudah gila!. Itulah kalimat yang terakhir kali Al Mas'ud ingat sebelum dia pingsan beberapa saat lalu (2023:5)

Penanda : Gila

Petanda : Orang yang kehilangan akal

You're crazy! That was the last sentence that Al Mas'ud remembered before he fainted a moment ago (2023:5)

Signifier: Crazy

Signifie: A person who loses his mind

The relationship between the marker and the above sign is based on convention, that is, the word *crazy* with the person who loses his mind. The word *crazy* is a term for people who lose their minds or are in everyday conversation. It can express frustration, astonishment, or dissatisfaction with a particular situation. As told in the novel, when Mas'ud fainted, he only remembered a sentence that said you were crazy. The symbols in the book are crazy. According to Sobur (2020:41) Symbols show the natural relationship between the marker and the sign. Crazy is a symbol that has been converted in society; the agreed symbol of crazy is a term used to describe people who have lost their minds.

Data (7)

Kunci-kunci besar dikeluarkan. Pintu kerangkeng berderak dibuka, salah satu

pelaut menarik tangannya, "Keluar Bodoh!". (2023:6).

Penanda : Keluar bodoh

Petanda : Penghinaan dan merendahkan

Large keys are removed. The door of the crackling cage opened, and one of the sailors pulled out his hand, "Come out stupid!". (2023:6).

Signifier: Out stupid

Signifie : Humiliation and condescension

The relationship of the marker with the above sign is based on convention, that is, the word *stupid* with insult and condescending. The word *out stupid* is a term for people whose emotions are insulting and degrading. As told in the novel, the big keys were removed, the cage door cracked open, and one of the sailors pulled his hand and told Mas'ud to come out stupidly, ordering Mas'ud to come out. The symbol in *Tere Liye's Long Gone* is *coming out stupid*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *Going out stupid* is a symbol that has been conventioned in society. The emblem of going out stupid is a term that is used to describe being complex or full of emotions.

Data (9)

"Jangan berbohong! Kalian adalah mata-mata!" Salah satu perompak menyergah kepada dua orang yang tengah bersimpuh di tengah lingkaran. (2023:6)

Penanda : Mata-mata

Petanda : Pengkhianatan, ancaman, dan risiko bagi kelompok perompak

"Don't lie! You guys are spies!" One of the robbers attacked two people who were lying in the middle of the circle. (2023:6)

Signifier: Spy

Signifie: Betrayal, threats, and risks for pirates

The relationship of the marker to the above sign is based on convention; that is, the word *spy* with betrayal, threat, and risk to the pirate group. *Spy* refers to betrayal, distrust, or someone who lurks for confidential information. As told in the novel, don't lie! You guys are spies! One of the pirates accused Mas'ud of being a spy on the ship. The symbol in the book is *a spy*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *Spying* is a symbol that has been established in society; the emblem of *spying* is a term used to refer to individuals who collect information in secret, usually to betray or report on the activities of others.

Data (13)

Ditengah-tengah, ada beberapa penduduk, prajurit kerajaan, atau siapalah sedang diadili. (2023:6)

Penanda : Prajurit kerajaan

Petanda : Kekuasaan, otoritas, dan perlindungan, tetapi juga bisa menandakan represi

In the middle were several residents, *royal soldiers*, or whoever was on trial. (2023:6)

Signifier: Government soldier

Signifie: Power, authority, and protection, but can also signify repression

The relationship of the marker with the above sign is based on convention, which is the word *royal soldier* with power, authority, and protection, but it can also signify repression. The word *royal warrior* refers to military members tasked with protecting the kingdom; this term reflects the concept of power, authority, and loyalty to the king or system of government. As told in the novel, dozens of pirates form a circle on the ship while shouting, and several residents are being tried in the middle. The symbol in *Tere Liye's The Long Gone* is a *royal soldier*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *The royal soldier* is a symbol established in society; the *symbol of the royal soldier* is a term used to describe individuals or groups who serve and protect the monarchy's power, reflecting authority, discipline, and loyalty.

Data (16)

"Habisi anjing kerajaan ini!". (2023:7)

Penanda : Anjing

Petanda : Penghinaan, merujuk pada seseorang yang dianggap tidak berharga

"Kill this royal dog!". (2023:7)

Signifier: Dog

Signifie: Insult, referring to someone who is considered worthless

The relationship of the marker with the above sign is based on convention; that is, the word *dog* is an insult, referring to someone who is considered worthless. The word *dog* refers to someone considered inferior or useless in the social hierarchy. As told in the novel, the increasingly crowded robbers call and say kill! Kill this royal dog! Don't be merciful! Mas'ud is what they meant to be killed and is said to be the royal dog. The symbol in *Tere Liye's The Long Gone* is *the dog*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *Dogs* are a symbol that has been established in society; the *dog* symbol is a term used to refer to individuals considered inferior, despicable, or worthless, often in the context of humiliation. In some cultures, dogs can symbolize loyalty, but in this context, it expresses more rejection or confrontation of power.

Data (17)

Terlihat dari tampilannya yang lebih rapi, lebih berwibawa, dia sepertinya memiliki pangkat yang lebih tinggi. (2023:7)

Penanda : Lebih berwibawa

Petanda : Otoritas dan kemampuan untuk memimpin

It can be seen from his neater, *more authoritative* appearance, he seems to have a higher rank. (2023:7)

Signifier: More authoritative

Signifie: Authority and ability to lead

The relationship of the marker with the above sign is based on convention, a more *authoritative word* with authority and the ability to lead. The word *more authoritative* refers to the fact that he is likely to have a higher rank in the social hierarchy. As told in the novel, he was one of the pirates who came forward to approach Mas'ud; he looked neat and more authoritative and seemed to have a higher rank. The symbols in *Tere Liye's Long Gone* are *more authoritative*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *More authoritative* is a symbol established in society; a *more authoritative* symbol is a term used to refer to individuals who have authority, influence, and ability to lead, often characterized by attitudes,

appearances, and actions that create respect from others.

Data (20)

Dia sering menyaksikan kematian, ini bukan pertama baginya. (2023:7)

Penanda : Menyaksikan kematian

Petanda : Pengalaman menghadapi kehilangan dan realitas tragis

He often *witnessed death*, but this was not the first time for him. (2023:7)

Signifier: Witnessing death

Signifie: The experience of dealing with loss and tragic reality

The relationship of the marker with the above sign is based on convention, that is the word *witnessing death* with the experience of facing loss and tragic reality. The word *witnessing death* is symbolic of the traumatic experience, loss, and harsh realities of life. Death can symbolize ends, changes, and uncertainties. As told in the novel, Mas'ud often witnessed death; this was not the first time he had seen something like this. The symbol in *Tere Liye's The Long Gone* is *witnessing death*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *Witnessing death* is a symbol that has been established in society; the emblem of *witnessing death* is a term used to refer to the experience of dealing with loss, trauma, and the grieving reality of life, reflecting the interaction with the deepest and often painful aspects of human existence.

Data (21)

Tapi tidak seperti ini, dua orang dipenggal sekaligus. (2023:7)

Penanda : Dipenggal

Petanda: Kekerasan ekstrem dan pelanggaran terhadap kehidupan

But unlike this, two people *were beheaded at once*. (2023:7)

Signifier: Beheaded

Signifie: Extreme violence and violations of life

The relationship of the marker with the above sign is a relationship based on convention, that is, the word *beheaded* with extreme violence and violation of life. The word *beheaded* is a symbol of violence, death, and loss. The act of beheading reflects a violation of human values and can symbolize extreme power or control. As told in the novel, Mas'ud often sees death, but this time, he only sees the death of two people beheaded at once

in front of him. The symbol in *Tere Liye's The Long Gone* is *beheaded*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *Decapitated* is a symbol that has been converted into a society; the emblem of *decapitation* is a term used to refer to extreme acts of violence that result in death, often symbolizes violations against life and humanity, and creates connotations of fear and brutal control in the context of power.

Data (24)

"Bohong! Dasar pembual!" (2023:9)

Penanda : Pembual

Petanda : Seseorang yang berbohong secara terus-menerus, menunjukkan karakter yang tidak dapat dipercaya dan merendahkan

"Lie! You braggadocio!" (2023:9)

Signifier: Bragger

Signifie: A person who lies constantly, showing an untrustworthy and condescending character

The relationship of the marker with the above sign is based on convention, that is, the *bragging* word with someone who lies constantly, showing an untrustworthy and condescending character. The word *boaster* of this term signifies a derogatory portrayal of character, reflecting distrust and judgment towards individuals who are considered unreliable. As told in the novel, Mas'ud was labeled a liar by a pirate; they did not believe Mas'ud's explanation. The symbol in *Tere Liye's The Long Gone* is *braggadocio*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *Bragging* is a symbol that has been conventional in society; bragging is a term used to refer to someone who often lies or fabricates stories that are not true, reflecting dishonesty and deceitful nature. The term usually has a negative connotation, indicating that the person is untrustworthy.

Data (26)

"Kenapa kamu menyelip ke kapal ini, heh?" Eksekutor bertanya kemudian, matanya melotot, menuntut jawaban jujur. (2023:9)

Penanda : Matanya melotot

Petanda : Kemarahan atau tekanan emosional, menciptakan suasana intimidasi

"Why did you sneak into this ship, huh?" The executioner asked then, his eyes bulging, demanding an honest answer. (2023:9)

Signifier: His eyes bulge
 Signifie: Anger or emotional distress,
 creating an atmosphere of intimidation

The relationship of the marker with the above sign is based on convention, i.e., the words *of the eyes bulge* with anger or emotional pressure, creating an atmosphere of intimidation. The words *of his glaring eyes* indicate the intensity of emotions, such as anger or dissatisfaction. This symbol creates an atmosphere of urgency. As told in the novel, the Executor asks Mas'ud why you sneaked into this ship; then his eyes bulge, demanding an honest answer that comes out of Mas'ud's mouth. The symbol in *Tere Liye's Long Gone* is *her glaring eyes*. According to Sobur (2020:42), Symbols are signs that show the natural relationship between the marker and the sign. *Bulging eyes* are a symbol established in society; *bulging eyes* are a term used to refer to someone who shows intense expressions, often indicating anger, dissatisfaction, or emotional distress, creating the impression that the person is demanding attention or answers from others.

Data (27)

Mas'ud adalah pengembara dari jauh.
 (2023:9)
Penanda : Pengembara

Petanda : Pencarian, petualangan, dan eksplorasi, menciptakan makna tentang kebebasan dan perjalanan

Mas'ud was a *traveler* from afar. (2023:9)
 Signifier: Wanderer
 Signifie: Quest, adventure, and exploration,
 creating meaning about freedom and travel

The relationship of the marker with the above sign is based on convention; the word *nomad* refers to *search, adventure, and exploration, creating* meaning about freedom and travel. The word *nomad* is a symbol of quest, adventure, and travel. Nomads often symbolize self-exploration, freedom, or the search for meaning in life. As told in the novel, Mas'ud was a wanderer from afar; in the 1200s AD, there were few such wanderers. The symbol in *Tere Liye's The Long Gone* is *the wanderer*. According to Sobur (2020:42) Symbols show the natural relationship between the marker and the sign. *A nomad is a symbol that has been established in society; nomad is a term used to refer to someone who travels or explores, often to seek knowledge and new experiences or to understand different places and cultures.* The Traveler also symbolizes the spirit of adventure and freedom in exploring the world.

Table. 4 Semiotic Data Analysis of Symbol Aspects

No.	Data	Signifier	Signifie
1	Kamu sudah <i>gila!</i> . Itulah kalimat yang terakhir kali Al Mas'ud ingat sebelum dia pingsan beberapa saat lalu (2023:5)	Crazy	People who lose their minds
	You're crazy! That was the last sentence that Al Mas'ud remembered before he fainted a moment ago (2023:5)		
9	"Jangan berbohong! Kalian adalah <i>mata-mata!</i> " Salah satu perompak menyergah kepada dua orang yang bersimpuh di tengah lingkaran. (2023:6)	Spy	Betrayal, threats, and risks for pirates
	"Don't lie! You guys are <i>spies!</i> " One of the robbers attacked two people who were huddled in the middle of the circle. (2023:6)		
4	Mas'ud menoleh ke kiri, ke kanan, gerakannya terhenti oleh sekat. Dia berada di dalam ruangan kecil, seperti kerangkeng. <i>Lembap, bau amis tercium.</i> (2023:5)	Damp, fishy smell	Uncomfortable places and dirty environments
	Mas'ud turned his head to the left; to the right, the partition stopped his movement. He was in a small room, like a cage. <i>Damp, fishy smell.</i> (2023:5)		
16	" <i>Habisi anjing kerajaan ini!</i> ". (2023:7)	Dog	Insults refer to someone who is

	"Kill this royal dog!". (2023:7)		considered worthless.
17	Terlihat dari tampilannya yang lebih rapi, <i>lebih berwibawa</i> , dia sepertinya memiliki pangkat yang lebih tinggi. (2023:7)	More authoritative	Authority and ability to lead
	He seems to have a higher rank because of his neater, more authoritative appearance. (2023:7)		
20	Dia sering <i>menyaksikan kematian</i> , ini bukan pertama baginya. (2023:7)	Witnessing death	The experience of dealing with loss and tragic reality
	He often <i>witnessed death</i> , but this was not the first time for him. (2023:7)		
24	"Bohong! Dasar <i>pembual</i> !" (2023:9) "Lie! Boasting policy !" (2023:9)	Liar	A person who lies constantly shows an untrustworthy and condescending character.
27	Mas'ud adalah <i>pengembara</i> dari jauh. (2023:9) Mas'ud was a <i>wanderer</i> from afar. (2023:9)	Travelers	Quest, adventure, and exploration, creating meaning about freedom and travel

Discussion

In this section, the author interprets the results of research on semiotic analysis in the novel *The Long Gone* by Tere Liye, focusing on the aspects of icons, indexes, and symbols. Therefore, semiotic theory can be applied multidisciplinary, covering languages and various life phenomena. The results of this study show how these semiotic aspects interact in the narrative, illustrating the complexity of the meanings contained in literary works. The semiotic data of the icon aspect in the novel *Yang Sudah Lama Gone* by Tere Liye examines the similarity between the youth and their signifiers and the cultural context through the characters, namely the icon of the character Mas'ud, Mas'ud's two wives and the pirate, executor and monk who leads the ship. The icon aspect in the novel *Yang Sudah Lama Gone* by Tere Liye was found in as many as 12 data.

In the index aspect data in the novel *Yang Sudah Lama Gone* by Tere Liye, 33 data examined the causal and causal relationship between the marker and the sign naturally. Based on the analysis of the data, the discovery of index marks seen from the behavior and deeds of the characters in the novel *Yang Already Gone* by Tere Liye is included in the index aspect because there are statements that describe the causal relationship of cause and effect, such as the existence of violence resulting from an act, regret, which comes from the character. In the data on symbols in the novel *Yang Sudah Lama Gone* by Tere Liye, 25 data reviewed the relationship between markers and signs that

are community conventions. Based on the data analysis, the discovery of symbolic signs can be seen from the culture in the community's real life, such as habits in society, body or object gestures, and religion or beliefs.

CONCLUSION

Based on the data analysis, excerpts from the novel *Yang Sudah Lama Gone* by Tere Liye are the primary sources in this study. The findings of the identified semiotic marks include aspects of icons, indexes, and symbols. In the novel, there are 13 data for the icon aspect, 32 for the index aspect, and 25 for the symbol aspect. Of the three aspects of semiotics, the author uses index marks more. The dominance of this index data is due to the existence of causal and causal relationships in the cultural context. Literary works, especially novels, often reflect the author's experiences in the life of the society and the culture that shaped it.

Based on the results of this study, there are implications for the field of Language and Literature as a first step for further research of semiotic aspects. This study examines the novel *Yang Sudah Lama Gone* by Tere Liye and informs the semiotic aspects according to Alex Sobur, namely icons, indexes, and symbols in literary works. Thus, Language and Literature benefit junior high and high school levels in Indonesian lessons, where teachers can teach literary literacy materials that include understanding and writing novels and fostering an interest in reading from an early age. This research is expected to positively

impact the world of literacy in education and society so that readers can understand sentences and vocabulary better and increase interest in reading.

Based on the analysis of the novel *Yang Sudah Lama Gone* by Tere Liye, several suggestions need to be conveyed regarding the research of semiotics studies. Researchers are then expected to find aspects not studied in semiotics studies. Researchers need to understand the basics of semiotics to conduct research more efficiently and in-depth. In addition, researchers are advised to look for comprehensive references from books and journals that discuss the study of semiotics. In this way, research in this area can develop and make more significant contributions

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